

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

# MYTHIC MAGAZINE

COMPILATION #1



MYTHIC MAGAZINE ISSUES 1-6





# MYTHIC MAGAZINE

## COMPILATION #1

EACH MONTH MYTHIC MAGAZINE PRESENTS DISCUSSION AND COMMENTARY ON SOLO ROLE PLAYING AND  
GETTING MORE OUT OF YOUR MYTHIC AND CRAFTER ADVENTURES.  
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WRITING & DESIGN  
Tana Pigeon

COVER ARTWORK  
Jorge Muñoz

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

Word Mill  
GAMES

5055 Canyon Crest Dr. • Riverside, CA 92507  
[www.wordmillgames.com](http://www.wordmillgames.com)

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MYTHIC MAGAZINE COMPILATION 1 • 1





# COMPILATION #1 MYTHIC MAGAZINE

# A Mighty Collection

## Welcomes

Welcome To Mythic Magazine!	3
The Wonder Of Wandering	3
Dungeons To Dive Into	4
Getting Organized	4
Bringing Two Systems Together	5
Following The Clues	5

## What If

Removing The Ambiguity Of Ambiguous Events	6
Making The Most Of Altered Scenes	10
Using Mythic With Published Adventures	14
Getting Prepared For A Solo Adventure	22
Combining Mythic With The Adventure Crafter	32
Use Mythic To Learn A New RPG	40

## Variations

Behavior Checks Simplified	46
Randomized Location Crafting	57
Random Dungeon Crawl Generation	75
Generating Dark Woods And Wild Places	86
Creating Mystery Adventures	96

## Tool Box

Mythic & Crafter Flowcharts	120
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## APPENDIX

Collected Covers	128
Collected Tables	134

Welcome to the first compilation of Mythic Magazine! This volume contains all the articles and artwork from issues 1 through 6.

It was a thrill to launch Mythic Magazine, and there were some important articles in those first six months including content that essentially provided second editions of some of my previous work. For instance, Randomized Location Crafting greatly expanded the scope of The Location Crafter, making it easier to use. Behavior Checks Simplified redefined Mythic's NPC actions mechanic from Mythic Variations II.

As with the new rules, the discussion articles were all prompted by issues players have raised online and from requests by the Patreon members. Using Mythic With Published Adventures had been frequently asked for, and I was surprised at the enthusiastic response I got from Getting Prepared For A Solo Adventure. I think solo role-players are always eager to see how others are playing to glean ideas to improve their own play, and that was reflected in the types of articles being requested.

Finally, it's fantastic to see Jorge's wonderful cover art collected in one place!

I hope you find it useful having six issues collected into a single book. I plan to continue making Mythic Magazine Compilations, each one containing six issues.

Happy adventuring!



## Mythic Magazine #1

# Welcome To Mythic Magazine!

Greetings! I'm excited to present to you the first edition of Mythic Magazine! The Mythic Game Master Emulator and Role-Playing system has been going strong since 2003. In that time I've put out ten products, all aimed at making solo and GM-less role-playing easier, more accessible, and more fun. With Mythic Magazine we enter new territory, a monthly platform to present fresh ideas faster.

Mythic Magazine resides on its Patreon page where it will be distributed monthly to tier 2 and 3 patrons. It's also available through DriveThruRPG, but the Patreon page is where it lives and breathes. I look forward to discussions with all of you where we can talk about new ideas and work together to come up with more exciting material. Mythic Magazine gives me the opportunity to present content that may not be suitable for inclusion in a core rule book but deserves its own venue. This means experimental ideas, fresh takes on old ideas, discussion about complex ideas, and thoughts that deserve to see the light of day will all find a home here.

In this first issue we have a couple of things cooking. There is a closer look at Ambiguous Events from the Standard Focus Table with ideas on how to get more out of this sometimes overlooked entry. We also have a new take on the Behavior Check from Mythic Variations II, with a simpler, leaner approach that you will hopefully find useful.

I hope you enjoy Mythic Magazine Volume 1! Please join us on Patreon and our other online forums for discussion. And, as always, happy adventuring!



## Mythic Magazine #2

# The Wonder Of Wandering

Welcome to the new year everyone! I'm excited to present to you the second issue of Mythic Magazine. I was very pleased with the reception of the first issue in December, and the feedback I've received from people has been wonderful!

In this month's issue I feel like I am correcting something I should have done when The Location Crafter first came out ... using it to create fully randomized locations without the need for making lists ahead of time. I offer a system in this issue that extends the functionality of The Location Crafter, allowing you to randomly generate Elements as you go. This will give you two options now when using TLC: use it as the original system allows, crafting a Region ahead of time with some thought to the tone of the place with the Lists; or, approach a Region with little to no expectations and discover it one Element at a time. The system here will allow, in a way, to procedurally generate Regions as your Characters move through them without any preparation.

Also in this issue is a discussion about Altered Scenes and various ways to approach creating them. This is a point that sometimes comes up in online discussions, and I've noticed different players use different philosophies, sometimes leaving new players unsure what to do.

Hopefully this article helps stir those creative thoughts!

Happy adventuring everyone!






## Mythic Magazine #3

# Dungeons To Dive Into

Welcome to issue number 3 of Mythic Magazine. Or, as I'm thinking of it ... the dungeon issue!

I've got two articles in this book, both by popular demand, that relate to classic dungeon delving. The first is my take on using published adventures with solo play. Using published adventures is something that is discussed often but is tricky to pull off. I think part of the problem is that there are many ways to approach it, and everyone has different priorities when it comes to soloing a published adventure. I think using Mythic to run a published adventure requires a new way of looking at role-playing that's different from both traditional group role-play and normal solo role-play.

The second article is a continuation of last month's randomization system for Location Crafter. I revisit those rules, except this time we're drilling down further with a system that is specifically for generating a classic dungeon crawl. This is exciting to me because it's a shout out to the earliest versions of solo role-playing, like the random dungeon generation at the back of the first edition Dungeon Masters Guide. The desire for dungeon delving hasn't ebbed in all that time, and there are countless systems out there for generating random dungeons. I'm adding my own take on it this month, with random dungeon generation powered by The Location Crafter and Mythic.

I hope you enjoy this issue and I hope 2021 is being a good year for you!  
Happy adventuring!




## Mythic Magazine #4

# Getting Organized

Greetings everyone! This month's issue of Mythic Magazine is all about getting our act together. Solo role-playing is exciting and fulfilling, but it can also entail a good deal of work since you don't have fellow players to help you.

This issue includes two articles to help you get organized and spend more time actually playing. The first article, Getting Prepared For A Solo Adventure, is a collection of tips from my own game-playing as well as wisdom I gleaned from others online. The topics are wide-ranging, from advice on how to put together your First Scene to practical materials that can help you keep yourself organized. You likely already have your own favorite way of getting prepared, but this article lays out lots of ideas that may inspire you for new ways to approach your games.

I've also included in the back of this issue a collection of commonly used sheets from the Mythic and Crafter books so you have them all in one easy to find location.

The second article is a collection of flowcharts for various rules systems in Mythic and The Adventure Crafter. These are useful for printing and keeping close at hand at your gaming table if you want help remembering how certain mechanics work. It's also a handy way to introduce new players to the games, with core rulesets laid out visually at a glance. Flowcharts are something players have been requesting of me for some time. I hope this article provides enough to work with, and I plan to include flowcharts as a standard element in future books.

Happy adventuring!





## Mythic Magazine #5

# Bringing Two Systems Together

Happy end of April everyone! This issue of Mythic Magazine is about bringing the Mythic and Adventure Crafter systems closer together, and delving into wild and dangerous forest settings.

Combining Mythic with The Adventure Crafter is an often discussed topic online and I hope the article in this issue helps make it easier. The two systems are similar enough that they mesh well, yet different enough that each brings something unique to the table. I expand on the guidance given in the Adventure Crafter rule book and provide a few additional ideas to give you more options. In some ways, The Adventure Crafter is Mythic's opposite, solving the same problem from another point of view. Many of Adventure Crafter's strengths can be brought into Mythic, while Mythic's ability to answer Questions and create specific detail moves your Adventure forward. With only some slight tweaks, the two work well together.

The second article continues expanding on The Location Crafter, as seen in issues #2 and #3. The concept of a fully randomized Location Crafter system was introduced in issue 2, and issue 3 presented the concept of specialized Regions to be used with that random system. The second article in this issue provides another new special Region: Woods. I think of this as the outdoor equivalent of a dungeon: dangerously wild places to wander. As with dungeons, woods are provided in three flavors: Dark, Ancient, and Horror.

Hopefully you find both articles interesting and useful!

Happy adventuring!



## Mythic Magazine #6

# Following The Clues

Like many people, I love a good mystery. I was a fan of the old black and white Sherlock Holmes shows when I was young, and I've read my fair share of mystery tales over the years. I even once came in second place in an Erle Stanley Gardner short story writing contest.

Which is why I'm excited to present rules in this issue of Mythic Magazine for creating mystery adventures!

A mystery theme was introduced in Mythic Variations as a way to nudge your Mythic adventure into mystery territory. Those rules take a very light hand, however; you may or may not get a mystery feel using a custom Theme, depending on which way Mythic takes you.

The rules in this issue provide a more guided approach, laying a mystery framework over your normal Mythic play. This is all about the mystery, forcing Mythic to approach the Adventure in a specific way to try and give you that mystery atmosphere.

The second article is about using Mythic to learn an RPG you are unfamiliar with or perhaps an old RPG that you have forgotten much of the rules. One problem with solo play is that, given we are playing alone, it's up to us to know the rules of Mythic and the rules of the RPG we're playing with. There's no GM to back us up, no fellow players to remind us of mechanics. Just us. As such,

this often means the crunchier the system the less likely we are to use it in solo play. I offer suggestions on how to learn an RPG as you play it so that it no longer matters how crunchy or lite the system is.

Happy adventuring!





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## WHAT IF

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

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# Removing The Ambiguity Of Ambiguous Events

Of all the various possibilities of the Standard Event Focus Table, Ambiguous Events are perhaps the most vexing. Here we have Mythic, a role-playing system designed to offer up meaningful bits of information that fit in with other meaningful bits of information to form context that you then interpret into an ongoing narrative. And along comes Ambiguous Events which by its nature is about ... nothing.

I can understand when people post questions about Ambiguous Events, or even when they say that they just avoid this outcome altogether. An Ambiguous Event offers an adventure element that is not connected to the greater context, it has no meaning in the ongoing narrative. It's just a standalone detail that has no direct, immediate impact on the Characters or their objectives.

So why bother with it?

The red and blue rule books state that Ambiguous Events exist to offer elements that crop up in an adventure that have no known connection with any other elements and may just be color detail added to the story. Things like markings on a wall, or the weather, or random objects found that have no use. If you're in the mind frame of linking the growing number of details in your solo adventure into a meaningful whole it can be a little

frustrating to have to deal with a detail that doesn't belong.

Let's take a deeper dive into Ambiguous Events, however. I want to look more closely at what can be done with these events and why you should include them. If you're still not convinced, I have some thoughts on how you can replace them with something that you might find more meaningful.

## GET COLORFUL

The default nature of an Ambiguous Event is an element that adds color to your narrative. For instance, your Character Basil the Barbarian is walking through a dark wood. When asking the Question, "Does Basil encounter anything hostile in the woods?" you get a result of No, but with a Random Event. Rolling on the Event Focus and Meaning Tables you get an Ambiguous Event with the Event Meaning words of "attract" and "animals". Basil's Player decides this means that as the barbarian walks through the woods he happens to glance up and see a crow perched on a branch. The crow caws, eyeing him.

This is an Ambiguous Event so the Player leaves it at that. The bird is not a threat. It's just a bird on a branch.

Okay, so that's it. Basil has had his Ambiguous Event. Even though the crow is adding nothing substantial to





the Adventure, this is still an opportunity for the Player to inject some atmosphere into the Adventure. Maybe the crow highlights how lonely Basil's journey has been, or how quiet the woods are. Maybe it fills Basil with a sense of foreboding. Maybe Basil's just happy that for once there's nothing more dangerous around than a curious bird.

The color nature of an Ambiguous Event shouldn't be quickly dismissed. It gives you the opportunity to add something interesting to your Adventure without requiring your Characters to respond to it. If nothing else, Ambiguous Events are useful for this coloring purpose even if they did nothing else.

However, you can take them a step further ...

## FORESHADOWING

Mythic Adventures are like a puzzle that you build one piece at a time without seeing the picture on the cover of the box. You take detail after detail, attach them together, and derive what the larger meaning is as the overall picture becomes more clear. Usually the meaning of a new element is immediately determined. If Basil is marching through the woods and knows that the villagers have said the woods are home to marauding goblins, then an encounter with a goblin is likely. If Basil has an encounter with a patrol of goblins he knows that they will likely be aggressive because of what he has heard of them. If they turn out to be aggressive this confirms what he thought and the next encounter with goblins will be even more likely to be aggressive. You are building one detail at a time, making your story larger.

Ambiguous Events give you the opportunity to include a piece of the puzzle that does not connect to any other parts. However, that doesn't mean that it never will.

When you generate an Ambiguous Event try to keep the event in mind for future use. Maybe you'll never recycle it and it will forever remain a bit of color to your Adventure and nothing more, a piece of

the puzzle that stays to the side.

But if you hold out an Ambiguous Event as foreshadowing a future element it can help you interpret a later result in the Adventure.

For instance, let's say our hero Basil later meets a druid in the woods. The druid has a number of animal companions and she seems to know a lot about Basil, which is strange since this is the first time they have met. The Player thinks back on the crow, and asks the Fate Question, "Was the crow an animal companion of the druid?" The Odds to this Question being Yes might be Very Likely given the details we know. If it's a Yes, then suddenly that crow that was just a color element becomes something more. The Player discovers that the druid can use the senses of her animal companions and has been using them to keep tabs on Basil. The crow had been spying on him for some time.

The crow has now been elevated from a superfluous detail to something meaningful that alters the course of the Adventure. Without that Ambiguous color event the encounter with the druid might have gone in another direction.

In a system like Mythic where every element has meaning, it's good to have elements that don't have meaning ... yet. It provides some mystery that may or may not be later used. You don't know, and that's





what makes Ambiguous Events so interesting. You are not obligated to use an Ambiguous Event later again, but as with all things Mythic if that detail fits into the context then you can weave it in.

You can even abstract it further if you wish. The crow Basil saw ended up having a direct effect on the Adventure. It was eyes and ears for the druid. You could also use Ambiguous Events for more subtle foreshadowing as is often used in movies and shows. For instance, an investigator Character rolls into a sleepy little town late at night. He spots a cafe and drops by to get a slice of pie and a cup of coffee. No one else is in the restaurant. In a conversation with the waitress the Player determines that an Ambiguous Event happens. With a quick trip to the Meaning Tables for inspiration, the Player decides that the waitress offhand blurts out, "Lordy, but it is dead around here today!"

At this point the Player may have started this Adventure in a completely sandbox mode, not knowing where it might go. As the Scene develops and a few mysterious events happen while the Character is in town, the Player thinks back on that random comment from the waitress. When the Character has an encounter at his hotel, and the encounter turns dangerous, the Player decides that the comment presaged a zombie invasion.

This interpretation of the Ambiguous Event is more abstracted than the crow but it's just as valid. You might go this route if you're playing a more cinematic Adventure. Either way, just like with the crow, the Ambiguous Event later served as inspiration for a more meaningful Adventure element.

Part of the fun of an Ambiguous Event is that you don't know if you will use it again later. It may never be more than a bit of added color. Or, maybe it will plug into a future element. You won't know until it happens, but it gives you one more tool for building context in your Adventure.

If you're still not convinced and you think this is just too much work then you may want to consider scrapping Ambiguous Events in favor of ...

## MEANINGFUL EVENTS

If Ambiguous Events are not your cup of tea consider changing it into something else. You can use the Ambiguous Event entry on the Standard Event Focus Table as a custom Theme element. In this case you could consider it to be a Meaningful Event instead of an Ambiguous Event. This would be the direct opposite of what an Ambiguous Event is: a Meaningful Event would have immediate meaning and context in your Adventure.

Key the Meaningful Event to a commonly recurring element in your Adventure to help reinforce a theme or mood you want present. For instance, if this is a zombie apocalypse Adventure then the Meaningful Event might be the appearance of a zombie horde. Each time this Meaningful Event is rolled on the Event Focus Table a horde of some size makes an appearance in the Scene.

Whatever you decide you should make this determination at the outset of your Adventure. Custom Themes are all about guiding your Adventure in the

### Meaningful Standard Focus Table

<b>1-7</b>	<b>REMOTE EVENT</b>
<b>8-28</b>	<b>NPC ACTION</b>
<b>29-35</b>	<b>NEW NPC</b>
<b>36-45</b>	<b>MOVE TOWARD A THREAD</b>
<b>46-52</b>	<b>MOVE AWAY FROM A THREAD</b>
<b>53-55</b>	<b>CLOSE A THREAD</b>
<b>56-67</b>	<b>PC NEGATIVE</b>
<b>68-75</b>	<b>PC POSITIVE</b>
<b>76-83</b>	<b>MEANINGFUL EVENT</b>
<b>84-92</b>	<b>NPC NEGATIVE</b>
<b>93-100</b>	<b>NPC POSITIVE</b>



direction of a particular flavor you're trying to achieve, and this often means the appearance of recurring elements. Maybe your Characters are sci-fi space explorers on a rusty old ship and the recurring element is some kind of ship malfunction. Or, maybe it's a superhero story and the recurring element is a random combat with a suddenly appearing bad guy. If your Character is a wizard who collects rare magical beasts the Meaningful Event could be the sudden appearance of the beast he is currently hunting.

One nice thing about using Ambiguous Events as a custom Theme event is that removing Ambiguous Events from the Event Focus Table doesn't impact a Mythic game too much. If you removed another table item, like Introduce A New NPC, that would have a heavier impact on your Adventure because randomly occurring new Characters have a lot of immediate story impact. Ambiguous Events do not unless you choose that they do. 🎲



## LET'S HEAR IT!



Have thoughts on an article in Mythic Magazine, or experiences related to it, that you'd like to discuss with other Mythic players? Join the discussion online! Find links to Word Mill Game's fan site, Patreon page, and other online groups at [www.wordmillgames.com](http://www.wordmillgames.com)





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## WHAT IF

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

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# Making The Most Of Altered Scenes

Part of the excitement of solo role-playing is approaching an Adventure with ideas and expectations, but having those expectations subverted by the oracle and taking your Adventure in a new and unexpected direction. With Mythic's Scene structure this happens when a new Scene is approached, the expected setup is decided on, then you roll 1d10 for the Chaos Factor and find the Scene is either changed by an Interrupt or an Altered Scene.

Let's take a closer look at that second one, Altered Scenes. This is the simplest of the two Scene changers because it still follows your expectations, it's just not your first, top-of-mind expectation. The Mythic rule book suggests you go with the next most expected idea. Or, if you're not sure, phrasing the considered Scene alteration as a Fate Question.

This approach works most of the time. However, sometimes we may be at a loss to decide how to alter the Expected Scene. Perhaps you had a clear expectation of what this Scene would be, and you really have no idea what would be the second most expected Scene. Or maybe you're not sure what to ask as a Fate Question. Or, maybe you just want another way to approach it.

In this article I'm going to discuss some alternatives to arrive at your Altered Scene.

## MEANING TABLES INSPIRATION

Beyond asking a Fate Question, another option is to roll on the Event Meaning Tables to get a word pair inspiration. The core Mythic rule books contain the standard Meaning Tables, and Mythic Variations II introduced the Meaning Tables in two flavors: Descriptions and Actions (you can find both at the back of this ezine).

If you think a cosmetic change is in order for your Scene, you might roll for a word pair from the Descriptions Meaning Tables. If you're looking for a more active element, you could roll on the Actions Meaning Tables. Whichever way you go, the tables will give you an inspirational word pair that you can apply to the Expected Scene to make an alteration.





## A TWEAK

It's easy to over think altering a Scene. Keep in mind that an Interrupt Scene fully replaces the Expected Scene, while an Altered Scene only changes it. That change does not have to be massive, it can be subtle. It can be just a tweak of a single element in the Scene.

For instance, your Character in a fantasy adventure is trying to understand why the forest spirits have been angered and are lashing out. During the adventure, a forest fire breaks out. The next Expected Scene is your Character venturing into the fire zone to figure out what is going on. You generate an Altered Scene instead and determine that this Expected Scene needs a tweak. You decide that the most logical element to add is that your Character immediately encounters a fire spirit that clearly caused the fire.

Thinking of Altered Scenes in terms of a tweak is a good way to break down what can be a complicated process. Think of the elements of a Scene: the Characters in it, the activity going on in the Scene, the important objects in the Scene. A single tweak to any of these elements would give you an Altered Scene, and sometimes

thinking of the most logical tweak to a single element is easier than thinking of the most logical change to an entire Scene. Our Expected forest fire Scene has no Characters in it, so adding a Character (like the fire spirit) is an easy tweak. The activity in the Scene is the fire itself, so tweaks to that could be that the fire is bigger or smaller than expected. There were no important objects in the Expected Scene of our forest fire, but the tweak could be adding one such as a magical stone that was the source of the fire.

## RANDOM EVENT GRAFT

Let's take this in the opposite direction. With tweaks, you are making the most minimal change to your Expected Scene. You can also go in the other direction and make the biggest change to the Scene just short of turning it into an Altered Scene. Consulting the Meaning Tables or making a tweak alters a single element in your Expected Scene. To take that up a notch you could also generate a standard Random Event and include that in your Expected Scene.





You also generate Random Events for Interrupt Scenes, but in that case you are replacing the Expected Scene with the Random Event. What I'm talking about is grafting a Random Event into your Expected Scene, while still maintaining the integrity of that original Expected idea.

For instance, back to our spirit inspired forest fire, if you generate a Random Event and get Move Toward A Thread as the Event Focus and Event Meaning words of "take" and "ambush", you might interpret that to mean this Random Event: The main Thread of your Adventure is trying to resolve the forest spirits' anger. Perhaps an enraged spirit ambushes your Character as he enters the forest, giving your Character an opportunity to encounter one of the troubled spirits and learn why they are disgruntled. In the context of the Expected Scene ... entering the forest fire to see what is causing it ... this fits in naturally without turning the Expected Scene into an Interrupt Scene. The same Random Event generated as an Interrupt Scene might be interpreted differently, such as your Character getting ambushed on their way to the forest instead of once getting there.

## SCENE ADJUSTMENT TABLE

So far the ideas we've gone over here are pretty standard ways to approach an Altered Scene. If you want something different, and random, then maybe try the Scene Adjustment Table. This is essentially a randomized version of the ideas already discussed here.

Roll 1d10 and consult the table. You start with the intention of making 1 single adjustment to your Expected Scene. That might change as you roll, however.

### Remove A Character

If there is a Character in your Expected Scene, take them out. If there's more than one, then choose the most logical one to remove. If there are no Characters to remove then roll on the Scene Adjustment Table again.

### Scene Adjustment Table

<b>1</b>	<b>REMOVE A CHARACTER</b>
<b>2</b>	<b>ADD A CHARACTER</b>
<b>3</b>	<b>REMOVE/REDUCE AN ACTIVITY</b>
<b>4</b>	<b>ADD/INCREASE AN ACTIVITY</b>
<b>5</b>	<b>REMOVE AN OBJECT</b>
<b>6</b>	<b>ADD AN OBJECT</b>
<b>7-10</b>	<b>ADD 1 ADJUSTMENT</b>

### Add A Character

Choose the most logical Character on the Characters List and add them to the Scene. If there are no Characters on your List, or that Character is already in the Expected Scene, then roll on the Scene Adjustment Table again.

### Remove/Reduce An Activity

Remove one of the active elements in your Expected Scene. If removing it completely would change the Scene too much, then reduce it. For instance, the forest fire is an active element in our example Expected Scene. This result would indicate the fire is of lesser intensity than originally expected. If there are no active elements in your Expected Scene then roll on the Scene Adjustment Table again.

### Add/Increase An Activity

Add a new active element to your Expected Scene or increase the intensity of an existing active element. Choose what would be the most logical addition to the Scene. If you're unsure then roll on the Action Meaning Tables for inspiration. Make sure that a new active element enhances what is already going on in the Scene instead of replacing it; this is still an Altered Scene, not an Interrupt Scene. For instance, with our forest fire, if you



rolled “mistrust” and “benefits” on the Action Meaning Tables you might decide that this means a magical tool your Character had been given begins to act erratically when they enter the forest fire zone.

## Remove An Object

Remove a significant object in your Expected Scene, choosing the most logical one. If there are no important objects, then roll again on the Scene Adjustment Table.

## Add An Object

Add an important object to your Expected Scene. If a logical one doesn't come to mind quickly, you can roll for inspiration on the Description Meaning Tables.

## Add 1 Adjustment

This result indicates that you need to make two adjustments to the Expected Scene instead of one, so keep rolling on the Scene Adjustment Table until you determine both adjustments. If you get this result again, then you have a third adjustment to make, and so on.

It's important that you don't adjust your Expected Scene so much that it turns into an Interrupt Scene, so feel free to stop if you get a result that takes the Scene too far. For instance, with our forest fire, you end up rolling Add/Increase An Activity, Remove/Reduce An Activity, and Add An Object. You might decide that the third result is taking the Scene too far so you discard that third result and stop at that point.

## ALTERNATE SCENES

This last idea is the most extreme one and changes the nature of Altered Scenes into Alternate Scenes. An Alternate Scene would be pre-made Scenes organized into a list that you roll on to determine a random Scene. This

would give you a third list: Threads, Characters, and now Alternate Scenes.

Using Alternate Scenes would be most useful in an Adventure with a specific Theme or tone. If you're using the Theme rules from Mythic Variations, Alternate Scenes would couple nicely with Themed Focus Tables.

Your Alternate Scene list would be a list of specific Scenes that you want to happen in your Adventure. This could include the kinds of Scenes that would naturally occur in the Theme you're playing with or just be Scenes that you think would be interesting in your Adventure.

For instance, with our Character trying to discover why the spirits are angry, the Player may decide ahead of time that they want the following Scenes to possibly occur: An angry spirit randomly attacks; A local village turns on another village blaming them for the spirit hostility; An artifact of great power is discovered that can help resolve the problem.

The ideas you place into an Alternate Scenes list can be anything that you want to happen or think would likely happen. When you roll for an Altered Scene, instead of Altering it you roll for a random Alternate Scene just like you would roll for a Thread or a Character in Mythic. If the Scene is something unique that could only happen once, like discovering an artifact, then remove it from the List once rolled. If it's a possibly recurring Scene, then decide if it should be removed or left on the List to happen again.

Through the course of your Adventure you may add more Alternate Scenes to the List as they occur to you, just as you would a new Thread or Character who appears in your Adventure.

Once all Alternate Scenes have been removed from the List then Alternate Scene results go back to being typical Altered Scenes.

Alternate Scenes substantially change how a Mythic Adventure unfolds, giving you a heavier hand in guiding the Adventure. This can be useful if you have specific ideas for your Adventure that you want to happen. 🎲





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## WHAT IF

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

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# Using Mythic With Published Adventures

It never gets old. Opening a creaking door and stepping into the dark to delve into a dungeon that you know is full of danger and wonders. From the earliest days of role-playing, dungeon exploration has been a staple of the genre. Also from the earliest days, ways of generating dungeons randomly have cropped up time and time again.

I've been asked to offer my take on using Mythic with published adventures, and so this article goes into it. I don't know if this is the best method for solo role-playing a published adventure, probably not. Others have offered their views and systems as well, and many of them are very good. I think RPG Tips offers one of the best approaches. You can find RPG Tips on YouTube. Search for "Solo RPGs: Playing a Prewritten Adventure" to find his take on it.

My approach is simple, and as such may be disappointing for some. At the same time, others may like the simplicity and how it focuses on the published adventure. That's the thing: there are various ways to approach going solo with a published adventure and a lot depends on what you want to get out of it.

## ROLE-PLAYING PHILOSOPHY

Let's wax philosophical for a moment. Before I get into crunchy details, I want to go over what it is we are actually talking about here. In traditional solo play you have Mythic or another oracle guiding your adventure, answering questions, providing structure, and leading the way. You, as the Player, are there to explore and prompt the oracle. Every question you ask causes the oracle to kick something back which propels the Adventure. It's a relationship between you and the system, with each giving input to the other, and that input spurring a response which leads to more input.

Contrast this with the traditional social role-play experience where a Gamemaster guides a group of players through a published adventure. The Gamemaster answers questions and the published adventure provides the structure and detail.

When looking at both solo play and traditional play, there's overlap: both solo play and the published adventure provide structure. Also, the published adventure provides detail that would normally be generated by Mythic as you go.

This says to me that when using Mythic with published





adventures that some compromises have to be made; the two modes of play have to get out of each others' ways and act harmoniously. For me, I think the solo system should step back from providing structure and detail and allow the published adventure to do that. After all, you bought the published adventure because it looked exciting and interesting to you. It's the details and atmosphere of the adventure that interest you and you want to preserve that as much as possible in your solo play.

Mythic retains its role as the arbiter of events and the answerer of questions, while the published adventure retains its role as the provider of structure and of detail.

I'm explaining my philosophy of how I approach published adventures so that the rest of this article is put into context. So, let's get into it ...

## SCALING

Most published Adventures are designed for groups, but there's a good chance you'll be going through this Adventure with a single Character. Before we begin this issue of scaling needs to be addressed.

One option is to come up with more Characters to control until you meet the suggested requirements of the Adventure, but this is cumbersome and might take away from the singular Character experience you want to have. Another option is to include NPC Characters who are loosely defined to accompany your Character, but again we get into having to do more bookkeeping than we may want to.

If you are having a single Character go through a published Adventure meant for a group, I suggest scaling the Character up and then scaling the Adventure down. There isn't a science to this, it's more from the gut, but I find working in simple multiples helps.

For instance, let's say the published Adventure is meant for 4-6 Characters of level 3-5. After some thought, you figure that a single Character of level 14 is equivalent to those specifications. However, you don't



## PERIL POINTS

Putting a single Character through an Adventure meant for a group poses problems for trying to scale the hazards so your Character has a chance. The system presented here is a very basic, from the gut approach to powering your Character up and cutting the dangers in the Adventure down. Still, this may leave many instances where the Character is clearly in over her head.

An additional mechanic you may want to add to help with scaling is Peril Points. A Peril Point can be spent at any time to change the narrative and save your Character from certain doom. Your Character should have a limited supply of these, around 2. You may want to provide more points to make up for ways the scaling falls short. For instance, maybe you powered the Character up a little bit, but you don't want to mess with changing any numbers in the encounters in the Adventure. You're okay with reducing the quantities of monsters that come in groups, perhaps by a factor of 4, but you feel that changing hit points or damage values changes the tone of the Adventure too much. Going in under these conditions your Character may be at a severe disadvantage. In this case, you might double the Peril Points to 4.

When you use a Peril Point, you can change the narrative to remove your Character from danger. For instance, if a monster just rolled the killing blow for your Character you spend a Peril Point and suddenly the bridge you're standing on breaks sending you tumbling to the river below but out of harm's way.

Use your judgement when assigning and using these, but it's a way to shore up your Character if scaling isn't enough to even the odds.

want to play a Character this powerful or maybe you already have a Character who is lower level that you want to use. So, you decide to reduce the expected required Character's power level by half (7 for a single Character)



and also halve the lethality of the adventure. This gives us a simple factor of 2 to determine our scaling: half the Character level, half the dangers.

When reducing the danger level of an Adventure, having a simple multiple like this helps a lot. I suggest to just apply it to every situation that poses a danger to the Character. For instance, if the encounter is 6 monsters then reduce them in half to 3. Or, instead of reducing the number of the encounters you reduce their power instead. The monsters cause half as much damage and have half as many hit points.

You may also reduce other hazards in the Adventure in a similar way. A pit trap causes half as much damage, for instance. If a danger isn't so easily calculated, then reduce it by whatever amount feels in line with the multiple you selected such as lower poison potency, an easier target number to resist, etc.

If we decided we wanted an even weaker Character to go in, maybe level 4 or 5 in our example above, we might decide that we're working with a multiple of 4 instead of 2, so damage is now quartered, hit points for encounters are quartered, or monster quantities are quartered.

Scaling like this is going to be a little rough and shooting from the hip, but it should be kept simple so you can make adjustments quickly as you adventure. Knowing that the multiple is 3, for instance, makes it easy to decide that the monster has 20 hit points instead of 60, and does 1-6 damage instead of 3-18. Round any fractional values down.

When dealing with creature and Character encounters, the easiest way to reduce their lethality while preserving their nature is to reduce their quantities. If you reduce the encounter numbers then don't reduce their individual power. For instance, if the encounter calls for running into 12 animated fungi, and the multiple is 2, then you would reduce the encounter to 6 animated fungi but not change their individual characteristics.

## GETTING STARTED

My approach to published adventures is simple, using just the published adventure, Mythic, and whatever game system the adventure goes with. Once you've chosen the adventure, I suggest reading through the introductory sections but try to resist reading much more than that. We want to preserve as many surprises as we can. With my approach you have to accept that some surprises will be spoiled, it's just unavoidable.

The goal with my approach to soloing a published adventure is not to experience the adventure exactly as I would if it were being Gamemastered by a human being but to enjoy the adventure as both a Player and a spectator. You are going to know things about the adventure that your Character does not, and you'll have to play as though your Character does not know what you know. This is a different experience than either regular solo play or traditional social role-play. However, I like this approach as it preserves the intent and the atmosphere of the published Adventure. I think trying to change the Adventure too much in order to create more surprises for you sacrifices what makes the published adventure special in the first place, the author's creativity in creating their narrative.

Still, having said that, I suggest reading as little as possible so that you preserve as much surprise as you can.

As you read the introductory sections, make sure you have your Threads and Characters Lists handy. Go ahead and write down any Threads or Characters you read about that seem important. With a published Adventure you are populating the Lists with elements that are revealed to you before you begin playing. This helps prime Mythic to set the tone and atmosphere of the published Adventure.



## ADVENTURE FEATURES

This system for using Mythic with published Adventures introduces a new List item: Adventure Features. Alongside Threads and Characters keep track of Adventure Features, which is anything special or unique that is part of this published Adventure that could form an encounter.

For instance, maybe your published Adventure about hunting a vampire lord includes special wandering monster tables, a list of random visions that the Character may sometimes get, and the sudden appearance of the vampire in hit and run attacks. You would put all of these items into the Adventure Features List as possible things that could happen in a Random Event.

Keep in mind that items in the Adventure Feature List may also appear in the other Lists, especially the

Characters List. If you have a random encounter with a ghoul, that ghoul may end up as an entry in the Characters List as well as still being a possibility in the Adventure Features List as “wandering monster”.

Allow yourself to be creative when it comes to Adventure Features. This is one way to link Mythic with the tone of the published Adventure. For instance, if you are a fantasy Character in a jungle town looking for a guide, it may be common in the Adventure for guides to seek such people out. You might add “Guide finds you” to the Adventure Features List for this reason.

Let your reading of the introduction and experience in the Adventure guide you in filling out the Adventure Features List. If a unique aspect of the Adventure would add to the overall experience then it should probably be added to the Adventure Features List.





## SCENES

I treat Scenes a little differently when I use Mythic with a published Adventure. Mythic uses Scenes to create structure for a solo experience. The published Adventure is already providing that structure so Scenes are less important. I suggest still using Scenes, but perhaps using them less frequently or having longer gaps between Scenes. For instance, the opening of the Adventure would be a Scene. Your Character exploring the first part of the Adventure could be a single Scene, even if it incorporates exploring various areas. Your Character takes a break, which could end the Scene. When your Character resumes could be a new Scene or when they move on to a new part of the Adventure.

When starting a new Scene, still roll against the Chaos Factor. However, the changes we make to a Scene are going to be milder than we might do with Mythic alone. Again, we want to stick as much as possible to the published Adventure, Mythic is not here to overtake the Adventure but to tweak it as we go. Mythic is almost more of a co-GM with a published Adventure, with the written Adventure having priority.

Since you don't know much about what's going to happen next in a published Adventure it may be tough to decide what the next expected Scene is going to be. For instance, if the Adventure is your fantasy character exploring a vampire's castle you may have decided that discovering the catacombs below the castle constitute a new Scene. This is a dramatically new area of the castle and deserves to be considered a new section of the Adventure. However, your only expectation is that your Character is going to explore the catacombs. You don't know much more beyond that so applying an Altered Scene would be difficult and an Interrupt could derail you too much from the published content.

If you roll within the Chaos Factor, instead of applying an Altered or Interrupt Scene have it be a Random Event. This sidesteps trying to create a Scene based off

an environment you don't know while still injecting surprises into the Adventure. Since your Lists are being cobbled together by the experiences your Character has in the Adventure the Random Event will have the flavor of the published Adventure. The Random Event won't dramatically change the course of the Adventure like an Interrupt would, it's more like when a Gamemaster has a good idea in the middle of an Adventure and decides to spring it on the Characters.

You can decide to have the Random Event take place right at the beginning of the Scene, when the event was generated, or perhaps a little bit further in if it seems more appropriate.

For instance, with our fantasy warrior exploring the vampire's castle, when he enters the catacombs the Player may have rolled within the Chaos Factor. Normally, this might have called for an Altered Scene but we instead make it a Random Event. Rolling on the Focus and Meaning Tables, the Player gets PC Negative, and "Decrease" and "Liberty". The Player decides this means that winds that the Character has been experiencing throughout the castle are much stronger in the catacombs, making it difficult to maintain his torch and visibility. He's going to have to proceed more carefully in the catacomb since he can't see as well in the flickering light.

This Random Event used information that the Player already knew and didn't change the published Adventure. However, it still fits and works, and adds some tension to the exploration.

If the Player had instead rolled NPC Action and "Propose" and "Travel", and if the NPC rolled on the Characters List had been Brookfield, a human servant of the vampire, the Player may have interpreted it this way: a little bit further into the catacombs, the Character would come across Brookfield (an NPC already defined in the published Adventure as a possible wandering encounter), who will try to talk the Character into fleeing from the castle.

I'm going to get more into Random Events in a bit, because there are a few more changes in how they



are generated for published Adventures. Before that, however, let's talk about how to resolve encounters in the published Adventure.

## ENCOUNTERS AND LOCATIONS

Whether a published Adventure takes a sandbox approach or is linear, they all generally provide a collection of places and encounters for Characters to interact with. Just like with the beginning of the Adventure, I suggest only reading as much of each encounter as you have to at first. Read to understand what the Character is experiencing, then decide what the Character does. After his, read further to understand what consequences the Character's actions may have.

There will likely be some spoilers with this approach, but that's okay. We are separating Player knowledge from Character knowledge as much as we can, and the goal is to experience the flavor of the Adventure even if that means getting clued in on some of the surprises.

For instance, as our Character enters the catacombs and begins to explore, they come across a dusty room with several coffins in it. The Player stops reading at this point, and decides his Character is going to enter the room and carefully open one coffin, and then the other. After deciding this he reads on and discovers that one coffin has a wight in it that will attack if disturbed. There is also a pressure plate on the floor that if stepped on will alert the wight who will then spring out of the coffin and attack.

The published Adventure provides rules on how to decide if the Character steps on the pressure plate so the Player follows through to see if his Character did. The Player already knows the Character is opening both coffins, so an encounter with the wight is inevitable.

At any point in the process of adjudicating an encounter you aren't sure what should happen you can always pose it as a Fate Question and ask Mythic. For instance, maybe the pressure plate is triggered if you walk

to one of the coffins first. Since the Player isn't sure which coffin the Character approaches first he might just pose it as a Fate Question, "Did he step on the plate?"

Encounters in a published Adventure are resolved liked this with a combination of reading as much as you have to, deciding what to do, and reading more, then navigating how it all unfolds using your best judgement and Mythic to guide you.

## RANDOM EVENTS

In the beginning of this article I stated this approach allows the published Adventure to set the Adventure structure, and this is reflected in Random Events as well. When you roll for Random Events, use the Published Adventure Focus Table. This is a simpler Event Focus Table that removes the entries Remote Event, Introduce A New NPC, Move Toward A Thread, Move Away From A Thread, Close A Thread, and Ambiguous Event. You don't need Mythic to produce these events for you since the published Adventure will do that for you.

What remains is NPC Action, PC Negative, PC Positive, NPC Negative and NPC Positive. These are all results that can use the elements presented by the published Adventure, allowing you to present those elements in Random Events that don't break the overall Adventure as presented.

There is one more result possible on that table:

### Published Adventure Focus Table

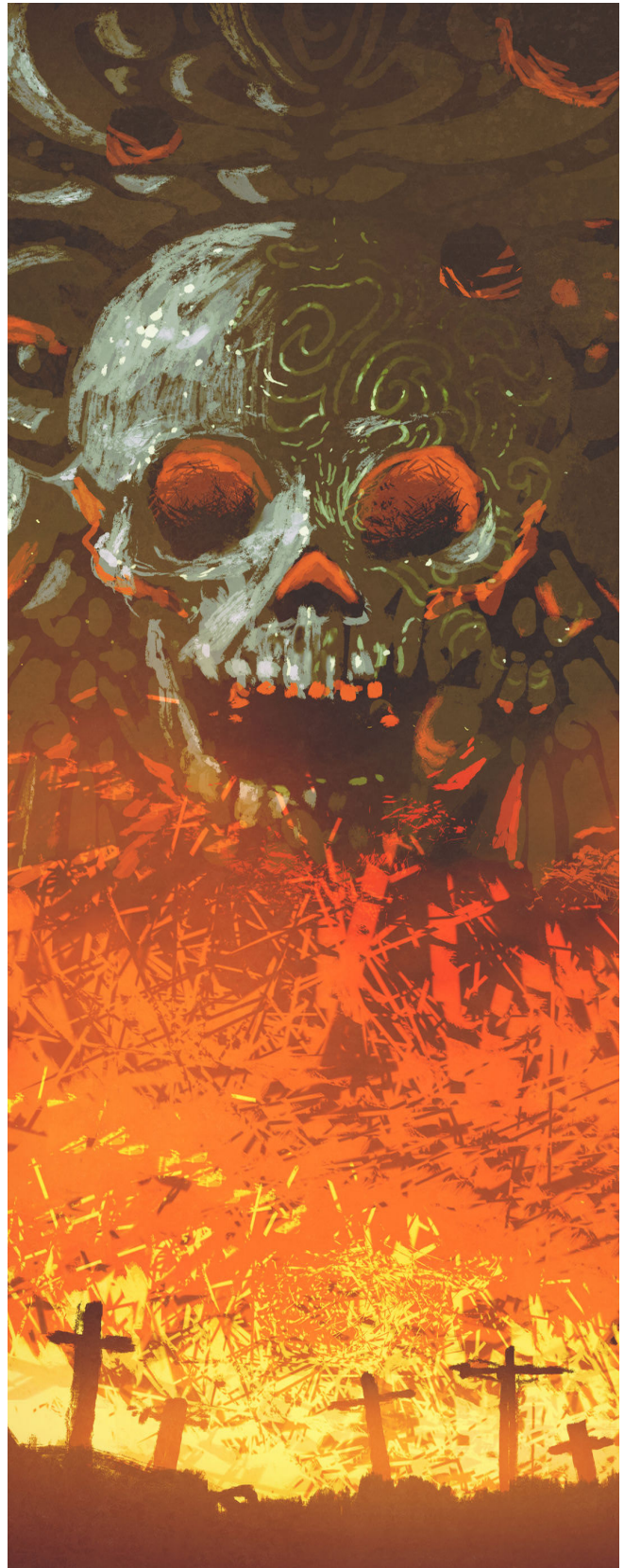
<b>1-12</b>	<b>ADVENTURE FEATURE</b>
<b>13-48</b>	<b>NPC ACTION</b>
<b>49-66</b>	<b>PC NEGATIVE</b>
<b>67-78</b>	<b>PC POSITIVE</b>
<b>79-88</b>	<b>NPC NEGATIVE</b>
<b>89-100</b>	<b>NPC POSITIVE</b>



Adventure Feature. We discussed this earlier in this chapter. Adventure Features are elements that are unique to the published Adventure and could be just about anything. If you roll Adventure Feature as a Random Event you may not have to roll on the Event Meaning Tables for further clarification if it's not necessary. For instance, maybe the Adventure is an espionage Adventure where the Character is a spy who has been poisoned and must work to find the antidote before she dies. The Adventure may include a special mechanic to determine the advancement of the poison, where the Gamemaster determines after some time that the Character gets worse along a pre-determined scale. This could be represented here as an item in the Adventure Features List, "Poison gets worse." That may not require any further rolls on the Meaning Tables for clarification because it's a simple and straightforward mechanic the Adventure is using to track the poison. However, if the Adventure Feature was "Wandering monster", requiring you to roll on a wandering monster table, you may still want to roll on the Meaning Tables to get some clue as to how the monsters approach or what they do.

## FINAL THOUGHTS

The system presented here is very simple. It strips down Mythic to allow the published Adventure to shine, and it replaces some of the surprises that Adventure would normally produce for surprises that Mythic will produce. The end result is the ability to go through a published Adventure solo and experience the flavor and atmosphere that Adventure provides. I stress the word "experience" when it comes to this approach, because this system isn't like the usual solo role-play experience and it isn't like the usual social role-playing experience. It's really it's own thing, a different way to enjoy both Mythic and a published Adventure. 🎲





## Published Adventure List Sheet

## CHARACTERS

# THREADS

## ADVENTURE FEATURES

[illegible]

## ADVENTURE NOTES

## CHAOS FACTOR





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## WHAT IF

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

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# Getting Prepared For A Solo Adventure

Getting your act together to run a solo role-playing session can be just as varied and individual as the game itself. What kind of resources do you bring to the table? Do you even use a table? Do you role-play entirely in your head or do you write the game down as you go? If you do write it down, how do you go about it?

And on and on. You probably have your favorite way of getting prepared. In this article I'm going to discuss solo play preparations and maybe you'll find some ideas in here that will change, and even improve, the way you play!

I'd like to thank the members of the Solo\_Roleplaying Reddit for their suggestions and help in writing this article. If you haven't discovered this community I highly recommend it!

## GETTING STARTED

Ideas on getting your adventure going.

### Papers Please

Being organized helps make a solo gaming session more enjoyable. It's just you, probably sitting at a table,

surrounded by your books and sheets. If everything is in a jumble the game can become a misery as you shove books aside to find a relevant chart or misplacing your Character sheet because it got lost under a big rule-book.

Get yourself setup just so. This is an individual thing, everyone is different, but find the way that you like to play. Maybe organize your sheets into binders, one for rulesets and another one for Character related items. Make sure you have plenty of room. Collect all the books and materials you'll need ahead of time and lay them out on the surface you're using. Make sure you have room to write down anything you need to, and enough empty space so you can shift things about as you have to without moving too many items at once.

Don't forget any resources that aren't necessarily RPG materials but are still relevant. For instance, maybe you have a book about a historical period for a game being run in a certain era, or a generic sci-fi book about cinematic spaceships that you're using to model ships in your game after.

Make sure everything you need is within easy grasp. If the table in front of you isn't enough room, maybe set up a small folding table beside you for extra room.





Sometimes I'll pull a chair over beside me and use that as reserve space to put books that aren't as important but may still be needed.

I make a habit of taking all the books and resources I use and stacking them so I can put them on a bookshelf in between my adventures. Then when it's time to play, I simply grab the stack, array it out on the table in front of me, and play. When I'm done, I restack them and put them back on the shelf. Keeping loose sheets such as Character sheets and reference notes in a folder or binder makes your entire adventure "stackable" and easy to pull out and put away.

Getting organized like this before your adventure will make the experience more enjoyable. It ruins the flow of your narrative if you have to get up and walk into the other room to retrieve a book you realize you need.

If you are new to solo role-playing it may take several game sessions before you hit upon what the ideal setup is for yourself. While you play, try to keep in mind the organizational strategies you used that help, and frustrations that should be resolved for your next session.

## Sourcing An Idea

Going it alone with role-playing also means all the ideas come from you, including the concept behind your adventure. I'll get into some ways to help generate a First Scene a little later, but aside from that opening Scene you may also be fishing for a general concept for your adventure.

You may be going solo, but you can still get help with ideas. I often take inspiration from shows I'm currently watching, or movies I've seen. Using the basic storyline of the last episode of a show you watched is a good way to get an adventure concept. Maybe the show was about the main Characters accidentally mistaken for smugglers and arrested. Or, maybe it was a storyline about transporting an important NPC with a lethal disease and trying to get them to a doctor in time to save their life.



## A GATHERING FORM

I've included at the back of this issue of Mythic Magazine some of the most common sheets from the Mythic and Crafter books that you may need to print out and use. They're provided here so you have a single PDF containing them, making them easier to find and print.

The image shows several overlapping role-playing game forms. The most prominent one is the 'CUSTOM THEME FOCUS TABLE' which lists various events and their focuses. Other forms include 'Adventure Notes' with sections for 'Scene Setup' and 'Adventure Notes', and 'ADVENTURE SHEET' which includes sections for 'Adventure', 'Notes', 'TURNING POINT', 'PLOT POINTS', and 'CHARACTERS INVOKED'.

CUSTOM THEME FOCUS TABLE	
Id100	Event Focus
1-16	A:
17-28	B:
29-36	C:
37-44	D:
45-48	E:
49-52	F:
53-56	G:
57-60	Remote event
61-64	NPC action
65-68	New NPC
69-72	Move toward a th
73-76	Move away from a
77-80	Close a thre
81-84	PC negativ
85-88	PC positiv
89-92	Ambigu
93-96	NPC ne
97-100	NPC positiv

You can take inspiration from TV shows, movies, books, comics, anime, ... anything you enjoy. Maybe you just take the basic concept of the idea ... the Player Characters mistaken for smugglers ... and you generate a First Scene as you normally do but with this idea in mind. Or, you can run further with it and populate your Threads and Characters Lists with ideas from the sourced material, creating adventure goals and cast before you even start the opening Scene. You can create the First Scene by using the source material too, framing it in much the same way.

Sourcing for an idea is a good way to get off to a fast start. You can even randomize it if you like: look at five seasons of a show you like and pick an episode at random, then see what it's about.





## FIRST SCENE 4W: WHERE, WHAT, WHO, WHY

Coming up with the First Scene of an Adventure can be a problem sometimes if you aren't feeling inspired with an idea. The default method in Mythic for making an opening Scene is to generate a Random Event.

Here's an alternate way to generate a First Scene using the Description and Action Meaning Tables (found at the back of this book).

This is a Where, What, Who, and Why approach to creating the First Scene. Starting with the Where, roll on the Description Meaning Tables for inspiration on a location where the Adventure begins.

Next, generate a What: what is going on at this location? Roll on the Action Meaning Tables for inspiration for an activity taking place.

Don't worry if you are having a hard time coming up with an interpretation yet. You likely have ideas forming, but it'll all come together better when you're done with the other elements.

Generate the Who: what Characters are in this location engaged in the activity? Again, roll on the Description Meaning Tables. This is to give you a rough idea of who it could be, feel free to run with any interpretation that makes sense. The Who can be Characters you already know, such as your own Characters or NPC's they've previously encountered, or this can inspire you to create new NPC's for this Adventure.

Finally, come up with a Why: a motivation for why the Characters are doing what they are doing in that location. Again, roll on the Action Meaning Tables to determine what their goal is. The What you generated earlier are the actions they are currently taking in the Scene, the Why is the end goal they hope to achieve with those actions.

Consider all of these elements and come up with the best and most logical interpretation that you can. Ask Fate Questions to refine ideas you aren't

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I like to source ideas sometimes to get an adventure that starts off like my source material, then the adventure itself is a replaying of that idea to see if it turns out like the original or takes new twists and turns.

## Sandbox

I think there is a tendency for many of us to approach our adventures in a linear fashion. It's just second nature to us, we're used to consuming narratives with a start, a middle, and an end. The Scene structure of Mythic seems to encourage this as well, taking you step by step through an adventure until you reach its conclusion.

However, taking a sandbox approach to your solo session may alleviate some problems you might face with a more linear approach. For instance, a straight forward linear adventure relies on a meaningful First Scene. It's also helpful to have a Thread established right away and to build on that.

A sandbox approach to an adventure can start off much lighter. All you need to know are some basic facts: what kind of world is this, where is your Character, what are they doing at the moment. Other than that, you can just make the First Scene plopping your Character into this setting and see what happens.

These kinds of adventures, in my experience, start off slow but quickly build to something interesting. The first Scene or three may involve very little action other than your Character going from one place to another. A sandbox adventure is highly guided by your actions and what you decide your Character does.

For instance, you may have a Character who flies a starship and ferries goods from planet to planet. She has a small crew. You know the setting well, a portion of the galaxy with trade routes, governments, and a couple of warring factions. And that's it ... no immediate important Threads, no mission other than what your Character decides. You may start with a basic Thread item like "Complete the current shipment" and a Characters List



made up of your crew and maybe the most common ports you put into. The First Scene might just be your Character making sure the ship is secure and there are no threats in the vicinity.

Sandbox adventures require a little different mentality than a standard adventure. More emphasis is put on your actions, and there is less going on often. That is, until your Character gets drawn into something. The advantage to a sandbox approach is you can start it with little to no story ideas, knowing that eventually it will lead you into a more active adventure.

## Rules Study

Before you play a session it's not a bad idea to do a quick review of the ruleset you're using along with your solo oracle. A five minute tour through sections you expect to come up, such as combat or task resolution, can save you time later and won't interrupt your adventure as you look for the relevant rules.

You might also want to copy or print important rules and have them ready. For smaller charts and tables, go at the sheets with a pair of scissors and reduce the page to card size that just has the information you need right at hand.



## FIRST SCENE 4W: WHERE, WHAT, WHO, WHY

### CONTINUED

sure of and to clarify.

This approach is a "meatier" approach than generating a single Random Event that will give you a stew of elements that will likely spark some interesting interpretations.

As you generate the First Scene idea, you can record any new Characters and Threads it creates into your Threads and Characters Lists. This gives you a little more of a start to your Adventure.

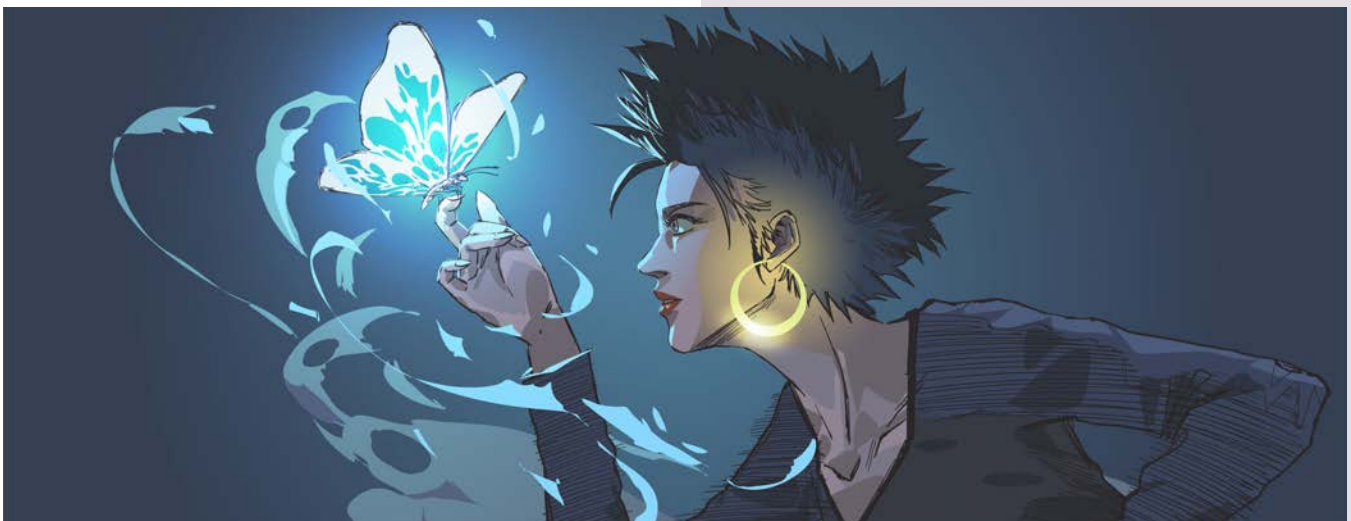
Let's try it out!

The Character is a modern mage living in Los Angeles. The Player has no idea what this Adventure will be about and wants to be surprised.

Starting with the Where, the Player rolls on the Descriptions Meaning Tables and gets Nicely and Festive. This sounds like a party or festival.

For the What, rolling on the Actions Meaning Tables gives us Failure and Portals. A failure of portals. The Player is going to think about this after getting more results.

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## FIRST SCENE 4W: WHERE, WHAT, WHO, WHY

### CONTINUED

The Who on the Descriptions Tables gives us Awkwardly and Rotten. That sounds interesting. We'll get back to that one too.

The Why on the Action Tables is Travel and Project.

So we have a Where of Nicely Festive, a What of Failure of Portals, a Who of Awkwardly Rotten, and a Why of Travel Project.

The Player thinks about this for a moment and decides on this interpretation: The Player Character has been invited to a special Day of the Dead Festival. The partygoers are ... dead. They are a community of undead living quietly in Los Angeles who were all beings who got summoned by spellcasters over the years and were never returned to the land of the dead. When the Player Character gets to the party, she sees an assortment of undead in varying stages of decay. Nevertheless, it's a tight-knit community that takes care of each other. The festival itself is celebratory (although the PC dares not eat any of the food served). The undead have a goal: to finally and successfully open a portal back to the Underworld so they can all return to peace. The festival is one part celebration of unlife and one part conference, inviting local mages to help them figure out their dilemma.

The Player is happy with this interpretation. Before beginning the Scene she writes onto the Threads List "Help the undead return to the Underworld" and for Characters she adds "Community of undead" and "Other mages at the festival".

The Player decides to ask a few Fate Questions also to flesh this out and determines that the PC was personally invited to the festival by a mage she knows, Terrence. The Player adds "Terrence" to the Characters List.

The Player is now ready to begin her Adventure, a nicely detailed First Scene ready and in place.

## MATERIALS

Practical advice for useful aids to make your solo adventure easier to manage.

### Book Holder

This is a simple but indispensable tool in my opinion. A book holder is often little more than an adjustable wire frame. You can find them at just about any office supply store. One frustration with playing solo is that you're the only person in charge of the books you're using. Flipping them open when you need to and closing them again can get cumbersome. By having a couple of book holders around, you can prop a book up, open to a section you're likely to refer to. This also reduces the footprint of the book on your table, an area that is likely already cluttered with dice, paper, forms, pencils, drink, snacks, and potentially the random wandering cat. By setting your books upright in a holder you free up some space around yourself.

### Sheets And Forms

Before you begin you're going to need any relevant game sheets or forms in front of you. There are various sheets that go along with the Mythic and Crafter books. You can print them out from a PDF file before your game, or maybe print out multiple copies of them and keep them stored in a binder or folder for easy retrieval.

### Note Cards

If you can reduce any important charts or character sheets to something smaller than a full sheet of paper, like note cards, that will make tabletop organizing easier. Information can be stored on index cards that are neatly stackable, or you can cut larger sheets of paper down to size to just contain the relevant information you need.



## The Binder Of Many Things

A simple tool for getting organized is a three-ring binder. Instead of having loose sheets scattered across a table in front of you, you can organize them in a single binder. You can also copy or print out important pages from your game books, like the Mythic Fate Chart or combat rules from the RPG you're using. Any resource you find useful, such as random name generators or encounter tables, can be included. These can all be placed into the binder with the most important and often reference materials up front. You can get color-coded tabs or slip sheets at an office supply store or online to make flipping to the right sheet quick and easy.

## Computer Folders

Virtual binders are useful if you tend to play more off a physical table or you have a lot of resources on your computer. I'll often make a folder on my desktop for a solo Character, with the folder titled by their name. Inside that folder will be more folders, each one a specific adventure with the folder titled by the name I've given to that adventure and a number specifying the order (1 for my Character's first adventure, 2 for the next, and so on).

Inside those folders will go write-ups and adventure summaries, artwork for NPC's, and anything else that's relevant.

The main folder may also contain other folders with useful tidbits, like my Character artwork, random tables I downloaded specifically for this Character's campaigns, and so on.

Eventually when I retire this Character or move on to another one, their folder gets stored away into a more general folder where it's kind of nice to refer back sometimes and see at a glance the campaigns I've been through. It also makes it easy if I start a new Character or adventure later that is similar, I can just copy an older folder and keep the elements I want to re-use.



## ONLINE RESOURCES

All of us have cruised the internet looking for resources to help with our solo games. The web is chock full of random generators, name makers, tables, apps and utilities, and more. There are tons of online guides listing resources, so I'll just touch on a few here to help you get started:

- **Roll20.net:** Although this online virtual tabletop is meant for group play, it's also useful for solo play by giving you a place to record your information and its range of visualizing tools.
- **Astraltabletop.com:** Astral is another virtual tabletop.
- **Rolladie.net:** A simple online dice roller.
- **Dieheart.net/solo-rpg-resources:** A good collection of solo role-playing resources, including random generators.
- **Fantasynamgenerators.com:** Tons of name generators and more.
- **groups.io/g/wordmillgames:** The Word Mill Games fan site, with almost two decades worth of discussion about Mythic and player made resources.
- **Reddit.com/r/mythic\_gme/:** Mythic Reddit page with tons of good discussions.
- **Reddit.com/r/Solo\_Roleplaying/:** Solo role-playing Reddit community with more great discussions.
- **The Mythic Game Master Emulator Discord Group:** [discord.gg/DShvzWbqPe](https://discord.gg/DShvzWbqPe) An active group with lots of good discussions.

## Character Art

This theme will come up multiple times in this article: since you are playing alone, and without the additional support and energy of fellow players, it's a good idea to inject extra energy into your solo game-playing. Another



way of doing this is to come up with artwork for Player and Non-Player Characters. This is something many of us do anyway whether we're playing solo or not, but I find that particularly with solo play having artwork for your own Character helps put me in the frame of mind to play and adventure.

Knowing and understanding my Character goes a long way towards wanting to play and adventure with them. Doing a Google search online for an appropriate piece of artwork to represent your Character is an easy way to generate extra inspiration and immersion.

You might want to consider finding artwork for important NPCs as well, although be careful of interrupting the flow of your Adventure with time-consuming online searches. If you feel a villain or NPC would benefit from artwork then maybe search for something appropriate in between play sessions.

## Note-Taking Apps

There are a number of note-taking programs for desktop and mobile computers that help bridge the gap between physical paper and the digital world. You can import PDF files such as character sheets and use the app to write on them while keeping everything digital. They're useful for any general note-taking that you might otherwise use paper for, like map-making, and keeps all those notes in one convenient, easy to access location.

Apps like this include: Notability, Simplenote, Microsoft OneNote, Google Keep, Bear, Evernote, and Zoho Notebook.

## RECORDING YOUR ADVENTURE

Different approaches to how your adventure is recorded as you play.

### Theater Of The Mind

Not all of us record our Adventures. I used to record extensively, with novelizing my Adventures being the norm for quite a while. These days, I don't record anything. I play out everything in my head.

I find this works best if you have quiet, undisturbed time without distractions. In my opinion, this is also best if

you are playing a one-off as opposed to an ongoing Character in a developing campaign. I think keeping ever a cursory journal of some kind, like Scene summaries and Adventure highlights, is best for long-term campaigns.

Still, I sometimes find in my conversations with people a certain psychological resistance to wanting to play a theater of the mind style of Adventure.

There is sometimes this sense that if it isn't recorded in some fashion then it didn't happen. Or, maybe it just seems strange to sit there by yourself, silently rolling dice and consulting charts, while all the action takes place between your ears.

My usual argument regarding this resistance is that this isn't much different from other entertainments. Reading fiction is entirely in our





minds, we watch TV shows and movies sitting passively silent and absorbing what we see and hear, and we are the only witnesses when we play single player video games.

Playing a role-playing game solo, without recording anything, is no different from the above, in my opinion.

## Journal

An easy way to record your adventure is to keep a notebook and write it out journal style. Maybe write down the date you're playing and give the adventure a title (I usually leave the title blank then give it a title after the adventure is over).

This can be as simple as writing "Scene 1", recording a summary of what happened, and then moving on to the next Scene. You can also use your notetaking to keep track of pertinent details like the Chaos Factor.

Some people like to journal out more details, right up to almost turning it into a story, and others may just record enough information to remind them of what happened.

A journal is not only useful for allowing you to go back and re-read your adventure, it's also helpful if you are short of time and have to break your adventure into many sessions. Maybe you only have the time to squeeze in a few Scenes before bed and you won't get to play again for a few more days. A quick glance at the journal will remind you of what happened.

## Blog

Go public with your adventures and make a blog of it! There are tons of players out there recording their adventures on blogs and not only is it fascinating reading, it's also a window into how others use the same solo tools you're using.

A blog gives you the benefit of having a simple and beautiful way to record your adventures while also exposing them to an audience who will appreciate them. This is a way to help bring the social element back into solo play.

On a psychological note, sometimes presenting your adventures to the public will make your adventure feel more "real", which is a source of satisfaction in and of itself.

## Maps

Similar to journaling it's also helpful to sketch out maps of places your Character has traveled. A quickly sketched map can show a rough approximation where important buildings are, or where Characters are located in a battle. Don't worry about the detail or quality of the map too much, it's more to help you place the elements of your adventure spatially to help you understand them. This also makes it easier to come back to an adventure later and recall at a glance the environments your Character is in.

## Novelization

This approach is not for the faint of heart, but it can be very satisfying. Novelizing your adventure is what I call it when I play a solo adventure and write out everything that happens as if I'm writing a novel. I'll open a word-processor on my computer, set up the fonts and style the way I want them, then start playing. My books and materials will be to my side. Each Scene is a chapter in the written story.

The way this works for me is to go back and forth between mechanical game elements and writing. For instance, I may resolve through a series of rolls and Fate Questions that my Character is exchanging blows with an enemy. I'll turn to my computer and write out in detail my narrative of how all that actually looks. I'll take a lot of creative license as I write, taking my time, as long as what I write out adheres to what Mythic and the game system I'm using determined. When I've written everything I can to my satisfaction I turn back to what my Character does next and the mechanics of the game and roll for the next series of happenings.



This back and forth produces paragraph by paragraph and chapter by chapter until the adventure has been fully written out.

When I do this I keep the mechanical portions of the game out of the narrative. I don't say what I rolled, I just narrate the story. For instance, a Fate Question may have been "Is the chaos magic in the Orb of Keneton overloading?" and the answer is Yes. I may write this out as: "Jack takes cover as the sorcerer launches a sizzling lightening bolt from his finger, scorching the wall beside him. Absorbing the ambient magic in the room, the Orb of Keneton begins to glow brightly and Jack realizes it's reaching critical mass. Purple and blue filaments of power begin to arc off the crystalline ball, the heat in the room rising fast as the Orb's ability to contain so much power starts to fail. Jack realizes it's time to run before the magical artifact explodes."

Novelizing your adventure will record the action in great detail, but it is also very, very slow. A novelized adventure will take much longer to complete just because you are spending more time on fashioning the words than on advancing the adventure. I think this style of recording works well for those who really enjoy writing and don't find this level of detail to be a chore. This is also good if you have plenty of time and aren't in a hurry to move your adventure along. One aspect of novelizing your adventure that is very satisfying is the ability to come back to it later ... maybe much later, even years later ... and re-read the adventure, transporting yourself back into the frame of mind you were in as you played it.

## Note & Edit Method

Maybe you record your adventure by hand on paper or on your computer with a text editor and you want a more complete written account of it but you find writing while playing intrusive to the flow of the adventure, you can try a note and edit approach. You focus on your adventure as you play, making simple summary notes by

hand or in an editor app. These are just quick and easy summations stating what happened in a Scene, Characters involved, active Threads, etc. Don't worry about grammar, punctuation, or errors, just get the information down and keep your adventure moving forward.

Then, after your adventure session, you revisit the notes and take the time to write them out in a cohesive narrative in your text editor. You can correct any errors, take more time to flesh out dialog between Characters, add details that make sense that you didn't think about during the adventure, and so on.

Removing the writing from game time can turn this from a chore into a delight. Not only is it no longer getting in the way of your adventure, but sitting down to write it out afterward allows you to relive the adventure and consider what happened as you write it out. How much detail you write is up to you, whether you take ten minutes to just flesh out the summaries or you take an hour to turn it into a story, separating this activity from the actual game-play helps you maintain your focus on the task at hand.

## PSYCHOLOGY OF SOLO PLAY

Addressing some of the mental hurdles that sometimes get in the way of enjoying solo role-playing.

### Mood Music

Some people like to play their solo games with music playing. Music with lyrics can be distracting, but more subtle music can help set the tone. Youtube is full of videos that are an hour long or more with ambient music for all kinds of moods ... fantasy, suspense, starship ambient noise, mysterious melodies, etc. The right mood music can enhance your solo experience by edging up your emotions, getting you in the right frame of mind.



## Distraction Shield

Try to time your adventure session to when you are least likely to be distracted. If you can, turn off electronic devices that you aren't using or put them in another room. It can be difficult to truly remove ourselves from distractions but being aware of them going into a solo game can make a big difference. Solo role-playing requires a lot of focus and attention to get the degree of immersion that makes it satisfying. It doesn't take much to wreck that sense of immersion, and after a distraction or two your will to keep playing can go out the window. This article mentions several ways to cancel distractions, such as music and scents. Headphones playing soft, ambient music can also separate you from the rest of the world for an hour or two.

## Candles, Scents, & Lighting

Similar to music, a scented candle or wax melter can help set the mood. Maybe turn down the lights in the room enough to make the place feel cozier. All of this together helps create a peaceful bubble around you, tuning your mood just the way you want it so you can maximize the enjoyment of your adventure.

I have a wax melter on a shelf in my office where I play my games. There's a little stack of meltable wax cubes that I can sift through and choose the scent I want at the moment.

## Piecemeal Playing

A lot of us play solo because we don't have the time to get together with a playing group. However, even then you may find your time limited. If you can't grab a three hour block of time to play out a full Adventure, then



## TUMMY TIMER

This is an interesting idea that was mentioned online. Don't eat snacks while playing so that your natural hunger will eventually call you away from the game. This is one way to time your game, maximizing your attention until you organically have to step away. This is another advantage to playing solo, you can time your adventure sessions to suit yourself exactly.

consider breaking it up. As a solo player you only have to please yourself, so there's no one who's going to complain if you stop the Adventure because you have to go pick up the kids or it's time to go to work. I know people who play a few Scenes on the train ride to or from work, using an iPad or their phone for rolling dice and recording what happens. You don't need a lot of materials to play Mythic and you don't need a lot of time.

Breaking your Adventure up into small bites also has the added benefit of giving you time to think about it. When I break up an Adventure I often have as much fun thinking about it in the time between than I do when I'm actually playing. I get ideas for what my Character will do. I get inspiration for Expected Scene ideas. I may even stop the game when I run into a difficult interpretation and instead of invoking the I Dunno rule, I decide to stop playing for the time being and think about it. I might come back a day later with a fresh take on the situation.

Playing your Adventure piecemeal is one of the ways you can lean into the nature of solo role-playing as opposed to fighting it. Old habits run deep, and it may just feel wrong at first to not play for three or four hours at a time. If you find that time is often against you, however, then breaking your Adventure up can be just the solution you need. 🎲





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## WHAT IF

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

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# Combining Mythic With The Adventure Crafter

When The Adventure Crafter came out in 2018 it offered a new way to generate random Adventures. I viewed it as an alternate version of Mythic, coming at the same problem from another point of view.

The Adventure Crafter borrowed many familiar Mythic concepts, like Lists and breaking an Adventure down into structural components (Turning Points for Mythic's Scenes). It also introduced many new concepts and a new approach for generating content. The two systems work well together, and The Adventure Crafter book offers three pages of explanation on how to make them work together.

However, there's more to be said on this. Also, some things have changed over the years. This article will expand on the rules presented in The Adventure Crafter for combining the two systems, while making some changes to those rules and adding new concepts to hopefully make Mythic and The Adventure Crafter play together as efficiently as possible.



### WHY THE CHANGES?

The rules presented in this article are based on the suggestions in The Adventure Crafter book. However, I've made a few alterations to those suggestions. Over the last three years, after much game play, I've had a change of heart about how some of those suggestions should play out. The changes presented in this issue of Mythic Magazine represent how I think the systems can work better together, and that includes making changes to the original suggestions presented in The Adventure Crafter book.

### THE FIRST SCENE

Using The Adventure Crafter to generate the opening Scene of a Mythic Adventure is a natural. Right off the bat, The Adventure Crafter creates a detailed introduction to your Adventure that will include a Plotline and likely an NPC or two. This is a more robust way to generate an opening Scene than Mythic's Random Event method, although it will take a little more time.





Rather than trying to rush through it, I suggest leaning into the detail. This is the first Scene of your Adventure, so for this one take your time. If you are playing solo, then you don't have other players waiting on you; think of this as your chance to brainstorm the opening of your Adventure. If you're playing with a group, then I suggest opening it to the floor to discuss how The Adventure Crafter is generating the opening Scene. Whether you're playing with a Gamemaster or not, this is an opportunity for everyone to talk about how this opening Scene is taking shape.

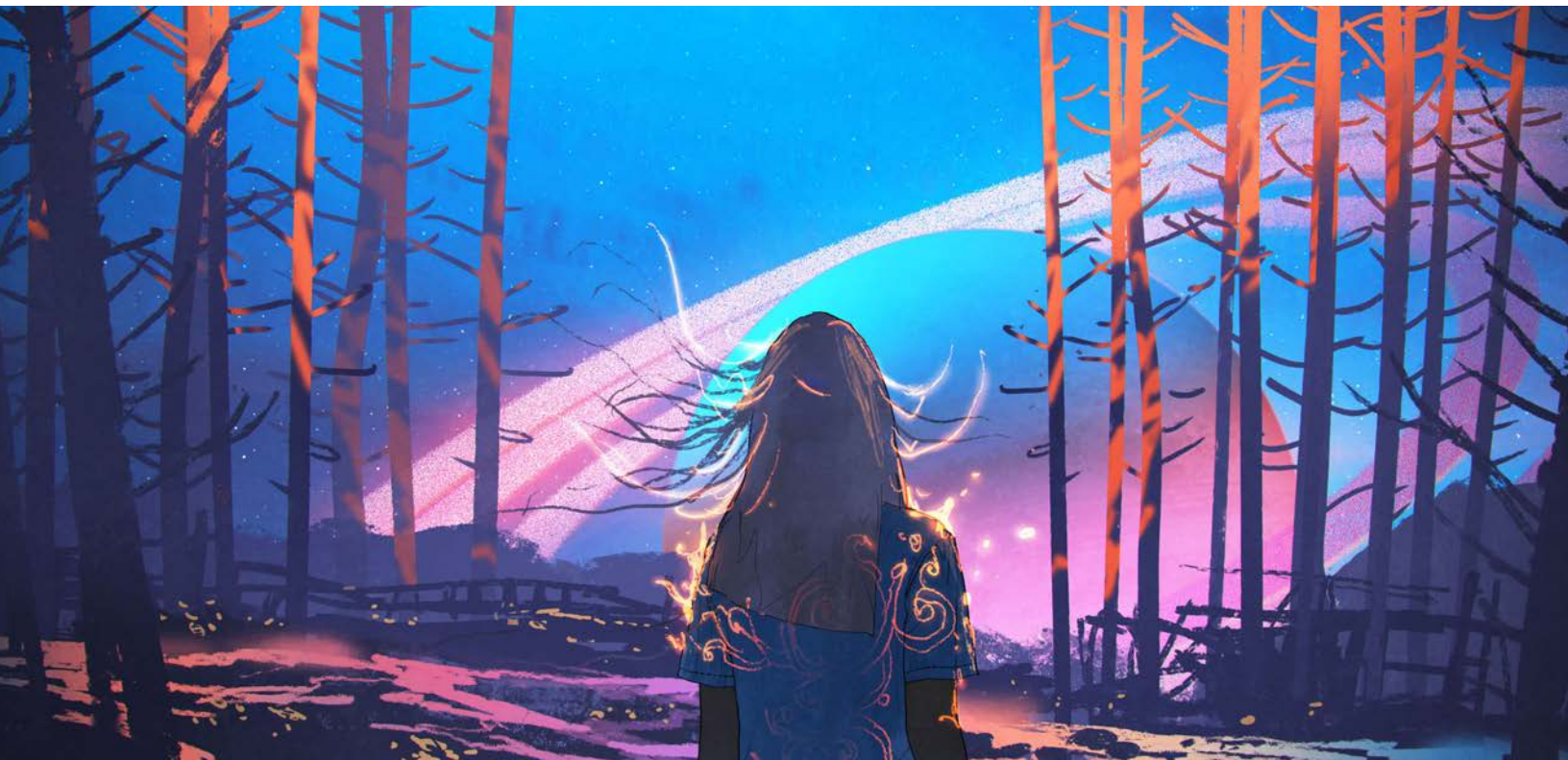
This degree of involvement gives you the opportunity to help shape the start of your Adventure while being guided by The Adventure Crafter. Later Scenes in your Adventure will come together faster, but with this first Scene you should take your time.

Of course, you'll also generate the Themes for your Adventure just as you would with a standard Adventure Crafter session.

Normally, generating a single Turning Point with

The Adventure Crafter should be enough to give you a detailed outline of a Scene. However, for the First Scene, consider generating more than one Turning Point if you want a more detailed Scene. Creating two or even three Turning points and combining their results can not only give you details you need for your First Scene, but it may also give you some backstory to that Scene and additional Plotlines and Characters to get you started. You can think of this as analogous to a published adventure module giving you a detailed start to an Adventure, with the history of the events unfolding and the circumstances that have brought your Characters into it.

I don't suggest going into this much detail on every Scene generated by The Adventure Crafter in your Adventure, but the first Scene is special. Take your time with it, have fun with creating it, make it a group experience if you are playing with a group. The resulting Adventure that follows will benefit from all the ideas that will spring from your creative work.





## ALTERED AND INTERRUPT SCENES

The Adventure Crafter book suggests using Adventure Crafter Turning Points to generate both Altered and Interrupt Scenes. I am changing the advice on this to suggest only using The Adventure Crafter to generate Interrupt Scenes. If you generate an Altered Scene, you should use the standard Mythic rules and come up with the second most Expected Scene. Generating an Interrupt, however, should be done the same way The Adventure Crafter suggests, creating a Turning Point to replace the Random Event. The reason for this change in advice is that making use of Turning Points too often in a Mythic Adventure will slow play down too much. Also, removing the standard method for producing Altered Scenes moves your Adventure too far away from your Expectations, putting too much randomness into play.

If you are playing solo, the amount of time it takes to make a Scene Interrupt Turning Point is less important as there are no other Players waiting on you. It can still slow down the flow of your Adventure, however. Whether you are playing solo or not, I make the same suggestion here as I do with making the opening Scene: take your time and lean into the detail. Don't rush through it. If you're playing with a group, even if you are the GM, consider discussing the results with everyone as you generate them. This makes Interrupt Scenes a more pivotal experience. Just as with the opening Scene, generating an Adventure Crafter Interrupt Scene is a time to slow down and consider how this will impact the Adventure. This Scene will likely represent a shift in focus and direction, so have fun with its creation. This sets Interrupt Scenes further apart from Expected and Altered Scenes. Those Scenes should come along faster and smoother, while the Interrupt Scene is now a time to rethink the Adventure and shift direction.



### WEIGHTED LISTS & MYTHIC 2ND EDITION

Mythic Second Edition is in the works, and one of the changes you'll see is the inclusion of Adventure Crafter style weighted Lists. The system presented in this issue for incorporating The Adventure Crafter Lists into a Mythic Adventure closely match how Lists will work in Mythic 2e.

## LISTS

Probably the biggest change to a Mythic Adventure when combining it with The Adventure Crafter is how Lists are handled. You should adopt The Adventure Crafter List method for Plotlines and Characters, using the same List tables from The Adventure Crafter book. I'll review below how The Adventure Crafter book currently suggests handling this, and what changes this article suggests making.

Adventure Crafter Plotlines and Mythic Threads are the same thing, so consider the two terms interchangeable when rules refer to them.

Plotlines (Threads) and Characters will be added to your Lists at the end of a Scene as normal in a Mythic Adventure. The Lists are weighted now, however, so if a Plotline or Character makes an appearance in a Scene add it to the List up to a maximum of three entries over the course of the Adventure. This is identical to how The Adventure Crafter populates Lists as Plotlines and Characters are Invoked, only you're doing it now as Mythic Scenes play out. Just like with Adventure Crafter Turning Points, you will only add a Plotline or a Character to a List once for a Scene even if that Plotline or Character is represented more than once in the Scene.

Plotlines and Characters are also added to their Lists if they are Invoked by an Adventure Crafter Turning Point, such as with the opening Scene or an Interrupt Scene. These methods of adding Plotlines and Characters, the



Mythic way and The Adventure Crafter way, do not stack in a single Scene. If a Plotline or Character gets added to a List once in a Scene it does not get added again.

At the end of a Scene, if a Plotline is wrapped up or a Character drops out of the Adventure you would remove them from their List just like you would in a typical Mythic Adventure. Cross out all instances of the Plotline or Character from their List.

This method of handling the Lists combines both the Mythic and the TAC approaches. In Mythic, items are added as they appear in Scenes and are removed when they exit the Adventure. With TAC, items are added as they are Invoked and removed when a Meta result says to remove them or a Plotline Conclusion occurs. Combining both Mythic and The Adventure Crafter also means combining both approaches to altering Lists.

A copy of the Lists is included at the back of this book.

## What Goes On The Characters List

Don't forget that in The Adventure Crafter, every Character goes on the Characters List: Non-Player Characters and Player Characters. Combining Mythic with The Adventure Crafter uses the same method.

## RANDOM EVENTS

Generating Random Events when combining Mythic with The Adventure Crafter is problematic because the Standard Event Focus Table doesn't completely agree with the way The Adventure Crafter handles Lists. So, we need a new Event Focus Table.

On the next page is a new Event Focus Table to use when combining the two systems. Random Events are generated as usual in the course of answering a Fate Question: roll on the Event Focus Table and the Meaning Tables, interpreting your results.



## CLEANING UP LISTS

Adventure Crafter Lists can become a mess over time, especially the Characters List. Characters get Invoked, they appear on the List again, new Characters get introduced, some Characters leave and get crossed off the List, and there are only 25 lines on the List so you will eventually run out of room.

I think the best approach to handling a List that has become a mess or too large is to clean it up by stripping it down. If you max out a List and are required to place another item on the List and there is no room, then it's time to clean it up.

Get a fresh, empty List (whether Plotlines or Characters). Write a single entry for every Character/Plotline currently on your original List. For any Characters/Plotlines that have three entries on your List, write them into the new List twice.

Additionally, apply some discretion to editing the Lists. If you think a Plotline or Character should be removed completely then go ahead and do it. Maybe a minor Character appeared early on in the Adventure that you think is no longer relevant.

You can also combine less important Characters into a single group. For instance, maybe you've met a few villagers, the innkeeper, some farmers, and a guy who sells fruit. If none of them have proven to be important, you could combine them all into a single Character List entry called "Villagers".

A full List is a sign that it's time to tidy. This is an opportunity to review the Characters and Plotlines in your Adventure and make some decisions about their importance and place in the Adventure. Your new List will work better and allow for the Adventure to continue to evolve. Eventually that new List may also become full, meaning it's time to tidy up again.



### Adventure Crafter Event Focus Table

<b>1-15</b>	<b>PLOT POINT EVENT</b>
<b>16-36</b>	<b>CHARACTER ACTION</b>
<b>37-57</b>	<b>CHARACTER NEGATIVE</b>
<b>58-73</b>	<b>CHARACTER POSITIVE</b>
<b>74-80</b>	<b>NEW CHARACTER</b>
<b>81-90</b>	<b>MOVE TOWARD A PLOTLINE</b>
<b>91-97</b>	<b>MOVE AWAY FROM A PLOTLINE</b>
<b>98-100</b>	<b>PLOTLINE CONCLUSION</b>

### Plot Point Event

The Random Event is generated by rolling up a single Plot Point with The Adventure Crafter. Randomly determine the Plotline, as usual, and the Theme then roll a single Plot Point. Roll on one of the Event Meaning Tables (Action or Description, depending on which one you think is most appropriate) for more information to get a better interpretation. If necessary, also Invoke Characters.

A Plot Point Event is a way to make the Themes you generate at the start of your Adventure have more relevance. Not only do they guide your Opening Scene and Interrupt Scenes, but they can crop up as Random Events as well. Rolling a single Plot Point is faster than rolling an entire Turning Point, and combining it with the Event Meaning Tables should give you plenty of information to work with.

Plot Point Event replaces Ambiguous Event and Remote Event from the Standard Event Focus Table since a Plot Point Event can turn out to be just about anything.

For example, you're playing a sci-fi Character named Teela exploring the universe. You land on an alien planet full of colorful plant life. As you begin your exploration, you roll a Random Event, Plot Point Event. The Plotline

you roll for this event is "Explore strange new worlds", the Theme is "Mystery". For the Plot Point, you roll "A Mysterious New Person." Wanting more information about this new person, you roll on the Description Meaning Tables and get "Efficiently" and "Masculine". The Player decides to not roll for Character Crafting as the Meaning Tables has given her everything she needs to work with.

The Player interprets these results as: Teela hears a rustling high in the trees. Looking up, she sees a figure standing on a thick branch. He's observing her. Suddenly, he leaps to another tree, then another, bounding along tree to tree easily. The explorer watches, fascinated, and cautiously follows.

Not all Plot Points lend themselves to an immediate Random Event. For instance, the Plot Point At Night means the Plot Point takes place at night, but what if your Scene is during the day? What if you roll a Plot Point of None?

If you roll a Plot Point that doesn't seem immediately appropriate, remember you are also rolling on the Event Meaning Tables for more interpretation. In the case of a None result, you're only using the information from the Event Meaning Tables. With something like Night, or a location such as Shady Places, that is incompatible with the current Scene keep in mind that the Random Event doesn't have to be about something happening right now. For instance, let's say you have a fantasy paladin Character bargaining with an ogre in a forest in the middle of the day. In the course of the encounter you roll a Random Event, and get Plot Point Event. For your Plot Point, you get Night. The Player decides to roll on the Action Meaning Tables and gets Refuse and Emotions. The Player decides this means that the ogre is expressing concern about how late it's getting, he's becoming agitated about being in the forest at night and wants to conclude the haggling and move on.

Use your imagination when interpreting a Plot Point Event. The Plot Points in The Adventure Crafter tend to be fairly specific, but you still have plenty of room to interpret the results how you wish.



## Character Action

Roll for a Character on the Characters List. If it's a Non-Player Character, then that Character takes an action (making this identical to the Standard Event Focus Table result of NPC Action) rolling on the Action Meaning Tables for inspiration.

If a Player Character is rolled, then a situation arises calling upon that Character to take an action letting the results of the Action Meaning Tables guide you.

For instance, Teela's Player generates another Random Event as her Character follows the mysterious stranger in the trees. Getting a Character Action, the Player rolls on the Characters List and gets "Choose Most Logical Character". The Player decides that the most logical Character is the stranger. Rolling on the Action Meaning Tables, she gets Decrease and Masses. The Player

interprets this to mean that, as Teela watches, the Stranger standing in the trees begins to shrink, becoming half his size to her astonishment.

If the Player had rolled her own Character, Teela, for this Random Event, and had rolled the same words on the Meaning Tables, she may have interpreted it this way: the stranger leaping through the trees hops up onto a small cliff. The only way for Teela to reach it is to climb, but to do so she would have to drop some of her equipment. Teela has a choice now whether to lose some of her gear and climb, or lose track of the stranger.

When a Player Character is rolled for this Event, whatever situation they are faced with should offer them a clear choice of whether to do something or not do it, or perhaps offer several choices of how to approach it. The important thing is that they are faced with a choice of action to take.





## Character Negative/Positive

Roll on the Characters List to see who this result applies to. This result is identical to the Standard Event Focus Table results of Player Character Negative/Positive and Non-Player Character Negative/Positive.

## New Character

A new Character enters the story, the same as if you had rolled “New Character” on the Characters List. Their details are determined using The Adventure Crafter Character Crafting rules. Also, roll on the Action Meaning Tables for inspiration on what this Character is doing when they appear in your Adventure.

## Move Toward/Away From A Plotline

Roll for a Plotline from the Plotlines List, then roll on the Action Meaning Tables for inspiration on what is helping you, or hindering you, with that Plotline.

If you roll for a Plotline and get New Plotline, try to use the current context of the Scene to decide what the most likely Plotline would be. If you don't have enough information or need inspiration, make a roll on the Action Meaning Tables for ideas.

## Plotline Conclusion

This result is the same as if The Adventure Crafter had generated a Plotline Conclusion for a Turning Point. Randomly roll a Plotline from the Plotlines List. If you roll “New Plotline,” then treat it as “Choose Most Logical Plotline”. This result is the same as the Standard Focus Meaning Table result of “Close A Thread”.

## Meaning Tables

Most results from the Adventure Crafter Event Focus Table will need more information to help with your interpretation. Choose whether to roll on the Action or Description Meaning Tables to get more information when you need it.

## USEFUL SUGGESTIONS

The preceding rules represent the “big stuff” with combining Mythic with The Adventure Crafter, like opening Scenes, Interrupts, Lists, etc. Following are some additional ideas for you to consider to get more out of your Mythic/Adventure Crafter experience.

## Multiple Mentality

Before I get into more crunchy thoughts, I'd like to make a comment on the psychology of using these systems. Odds are, if you're reading this, you are already quite familiar with Mythic and maybe The Adventure Crafter. Each system has a distinct way of dealing with certain aspects of an Adventure, like how Characters are added or removed, how Plotlines/Threads are dealt with, etc. There can be some mental friction when you combine the two systems and now discover there is more than one way to do the same thing.

For instance, in Mythic new Characters get added to the Characters List when a new Character appears organically in a Scene or is blatantly added through a Random Event calling for a New NPC. In The Adventure Crafter, new Characters are added when someone rolls New Character on the Characters List.

When you combine the two systems, now new Characters can be added when they appear organically, a New Character is rolled for a Random Event on the Adventure Crafter Event Focus Table, or a New Character is rolled on the Characters List.



Multiple paths to the same result are possible on a number of other elements of your Adventure as well, including concluding Plotlines and generating new Plotlines.

The advantage of this multiple paths to the same ends approach is that it can make the combined systems feel more robust and active. The two systems mesh together well. While you maybe didn't roll New Character on the Event Focus Table but rolled Character Negative, but then rolled New Character on the Characters List, means you can get some results from the combined systems that weren't possible with either system alone.

## Character Crafting

The Adventure Crafter presents a simple Character Crafting method for establishing a few details about new Characters introduced into an Adventure. Normally in The Adventure Crafter new Characters are added through

rolls on the Characters List. With combining the systems, you have several more ways new Characters can be included. Don't forget Character Crafting is there as a tool to help generate these new Characters regardless of how they were introduced.

## Removing The Event Focus Table

If you want more Adventure Crafter flavor in your combined Adventure considering getting rid of the Event Focus table for generating Random Events. Instead, treat every Random Event as a Plot Point Event (from the Adventure Crafter Event Focus Table).

The Plot Points from The Adventure Crafter cover a lot of ground, including everything else listed in the Event Focus Table. Also, going straight to Plot Points for Random Events will make your Themes more relevant. I wouldn't say this is a necessarily better approach, just a different one to consider if it suits your playing style. 🐉

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## WHAT IF

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

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# Use Mythic To Learn A New RPG

A frequent discussion I see online are people asking which games work best with Mythic, or which games are the most solo playable. Usually the discussion will revolve around the crunch factor of a game: the more crunch it has, the harder it is to solo. This is an understandable position considering that, since you're playing by yourself, you not only have to understand your chosen oracle but also all the various rules in the RPG you're using. The more detail in a game, the more you need to know beforehand and the more page-flipping you do while playing to locate a particular rule.

There are some other considerations that come into these discussions as well, like how some narrative games may have certain approaches that don't mesh well with solo play, but by and large the discussion focuses on crunch.

And this bothers me.

The idea behind Mythic when it first came out was to allow anyone to play any game at any time regardless of how prepared they were. While most people think of Mythic as a Game Master Emulator, they sometimes forget that the original red book had rules for coming up with game rules as you play. One reason for this was so that you could play any game, even a high crunch game, and instead of looking up rules you come up with the rule

on the spot as you play which could be faster and easier than flipping through the book.

This aspect of Mythic never really took off, however. The GM Emulator was the star of the show, as it should be, and the rules creations rules just never caught on.

Be that as it is, Mythic is still a good tool for creating rules as you go and you don't need anything more than the GM Emulator to do it.

## THE BOOKSHELVES OF MANY WORLDS

In my home I have several large bookshelves that hold my role-playing collection. This isn't my entire collection, the games I don't want to play anymore get shuttled off to a sort of Island of Broken Toys location. The shelves are stuffed with games I want to play, even though many of them are games I bought and have barely even looked inside. When I choose a book to play a solo Adventure, I often lack the will to go through the entire RPG and learn it completely first. For one thing, I lack the time usually. More importantly, I want to play the game not read it.

I have an approach that I take to play a game that I





am either completely unfamiliar with or it's been so many years since I've played it I've forgotten most of the rules. This approach may not be for everyone, let me just say that right now. I'm going to discuss it in this article in the hopes of giving you some ideas in how to play a game you aren't familiar with.

## LET GO, LUKE

First off, let's discuss the psychology of role-players. If you took an average board game player, invited them to your house and said, "Hey, want to play a game?" They might say, "Sure, let's do it!"

You pull out the rule book and slap this hefty tome in front of them, a 250+ page juggernaut that would make most people's eyes go large and they would look at you like you were joking.

Now, switch this scenario and replace that average game player with your average role-player. Instead of looking on the rule book with horror they are more likely to be excited to get their hands on it and look inside. A couple of hundreds of pages of rules is pure gold! Three hundred, four hundred, the more the better!

We love our hobby. We love our games. We love seeing how a game approaches its subject matter. We love reading about Character Creation, Skill Resolution, Combat, chapters on gear and equipment, monsters and creatures, magic, psionics, and whatever else the game wishes to throw at us. We want it all!

Every RPG has a personality to it, and we learn this personality by digesting the rules and getting a feel for how it plays. Personally, I think this makes most of us prone to want to play the game "correctly", the way the rules intend for it to be played so we get exactly the feel that was intended.

And this is what can make it difficult for a solo player when it comes to using high-crunch games. If you aren't using all the rules the way they are meant to be used, are

you playing that game at all or are you playing a lesser, altered version of it?

I ask that you let this idea go. If you want to let Mythic teach you how to play a game you are unfamiliar with, you may have to accept that you aren't going to play it exactly as intended. However, this doesn't mean you have to lose the flavor and atmosphere of the game. I believe you can do both: play a high crunch game in a low crunch manner while preserving the feel of the game.

So let's get into it. Again, this is just my approach. I expect most people who are reading this article will mine it for ideas and then go their own route, I just hope this helps you get access to games on your shelves that you are hesitant to play because of their heft.

## FIRST THINGS FIRST: CAPTURE THE FLAVOR

When deconstructing a role-playing game to play it fast, the most important thing to me isn't the rules but the flavor of the game. What is the game about, what kind of atmosphere does it evoke, what do I want to get out of it? Capturing the flavor of a new game is both easy and fun. For me, it's just about sitting down with the book and letting the impressions it gives me soak in. This starts with the cover of the book, the title, the flavor text.

Let's say the game is called "Tomb Breakers". The cover shows a group of Characters exploring an underground temple. The flavor text on the cover says "Some things were never meant to be known ... but we want to know anyway!"

Before I even open this book I have a good idea what the tone of this game is. It feels pulpy and probably exploration and action oriented. It feels a bit tongue in cheek. I'm getting flavors of Indiana Jones and Lara Croft. This impression is probably why I bought the game in the first place, the flavor feeling I got from the cover and the back cover is what sold me.

Next, open the book and casually peruse the pages.



Don't worry about learning anything, just soak in what you see. Read bits of the intro chapter, flip randomly through the book and note headlines here and there. It's amazing how much of a game you can pick up with just five minutes of flipping through it.

At this point you could probably set the whole book aside and play a Tomb Breakers game with nothing but Mythic and Fate Questions. We're not going to de-crunch it quite that much, but that's the general idea.

## CHARACTER CREATION

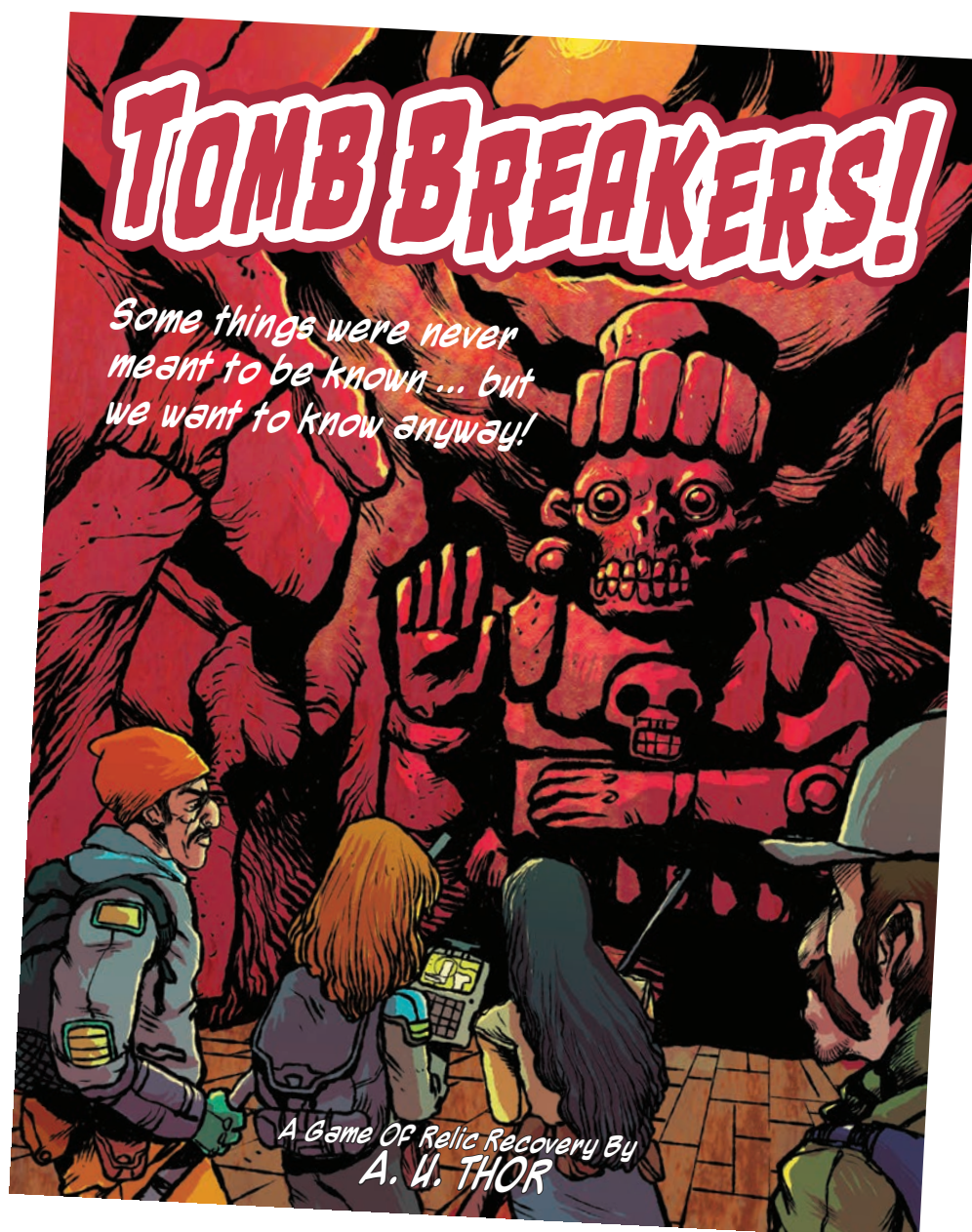
The only chapter in the entire RPG book that I consider important to read is Character Creation. This, to me, is the heart of most games. I consider it more important than the central mechanic because at the end of the day you can usually switch out one resolution system for another but Character Creation is where your Character comes from and as such this chapter is going to be the richest source of flavor in the entire book.

I'll make a Character before reading any more of the book. If there are portions of the Character Creation process that I don't understand or are too time consuming (or, frankly, are boring) I'll just skip over those sections or make some kind of brief note on my Character sheet.

For instance, let's say Tomb Breakers uses an exhaustive Skill system. You allocate a hundred points

among dozens and dozens of skills, and I'm realizing it may take me an hour alone just to come up with my Character's skills. I just don't want to do that. So instead, I glance over the skills and make a general note on my Character sheet: "Archaeologist, some military, light physical skills".

Consider doing that with any section of your Character



I'd buy this game. Deconstructing an unfamiliar game to prepare it for solo play starts before you even open the book.



where you don't want to get into the nitty gritty. You may always come back to it later, but for myself a general note like the one above is enough so that during the game I have some idea what numbers I should plug in for my Character.

## TIME TO PLAY

And that's it! Having a feel for the flavor and atmosphere of the game and making a halfway passable Character is all you really need to get started. If you're inclined, look over some of the other core rules like task resolution, combat, damage, etc. However, it's not necessary at this point to get started.

Getting a feel for a game makes it perfect for Mythic, a system that is entirely based on expectations. Making a Character gives you a good idea of what is possible in the game, which helps put some barriers on that sense of flavor and give it direction.

At this point I'm ready to make Mythic Lists and generate an opening Scene. I have all the big picture stuff in my head about the game and my Character, everything I need to allow Mythic to guide me. I barely know anything about the majority of the crunch of the game, but I don't need that to get a good story going.

## SPOT RULES VS. MYTHIC FATE QUESTIONS

By now you undoubtedly see where I'm going with all of this. As you play your Adventure with this unfamiliar game, use the rules and mechanics from the RPG to the extent that you currently understand them, and use Mythic Fate Questions to fill in the gaps when you don't know.

For instance, in our first Adventure with Tomb Breakers, I have a Scene where my Character is haggling with a merchant over the price of a relic. I know the game has a task resolution mechanic, but I haven't learned it yet. I also



## CONSIDERING THE CHAOS FACTOR

Mythic Fate Questions are intended mostly to be used to guide the narrative of an Adventure, and the Chaos Factor is there to adjust the outcome of those narrative Questions. For instance, asking "Does the kingdom have harsh laws?" is a narrative, story oriented Question. The answer to this Question can vary depending on the Chaos Factor, and the Chaos Factor varies depending on what's happened in the Adventure so far. In this way, past events of the Adventure can impact future outcomes.

Using Fate Questions to answer non-narrative, rules-oriented matters is different. Ebb and flow of narrative intensity isn't important when adjudicating rules, consistency is more important there.

I suggest when using Fate Questions to replace spot rules in an RPG (combat to hit rules, recovery from damage, task resolution, etc.) that you disregard the current Chaos Factor and default to a CF of 5.

Also consider whether or not to honor Exceptional results. If you know that the rule you're replacing in your RPG has variations of success and failure, you can simulate this with Exceptional results. If not, then it may be best to treat Exceptional results as regular results, disregarding the "Exceptional" status.

By the same token, you may also want to consider ignoring results that give you a Random Event. Using Fate Questions to replace spot rules in an RPG means you're going to be asking a lot more Fate Questions in an Adventure, which may disproportionately drop more Random Events. Of course, if you like the increase in Random Events then let those results stand.

know there are skills that govern haggling, but I glossed over the skills in Character Creation. I do have on my Character Sheet that my Character is an archaeologist, so I figure she



has decent haggling skills when it comes to an artifact like this. Still, the things I don't know include: how the game resolves social haggling situations, and my Character's actual skill level in haggling.

I resolve this situation instead by turning it into a Fate Question: "Does my Character successfully get the price she wants for the relic?" I assign it Odds, figuring my Character has fairly decent haggling skills and the merchant isn't driving a particularly hard bargain. I decide the Odds are Likely.

It's up to me to decide what Yes, No, Exceptional Yes, and Exceptional No mean in this situation.

While this may not have been the ideal way to resolve the matter ... after all, not only did I not use the rules from the RPG, I don't even know what those rules are ... it gets the job done and keeps the Adventure moving. Resolving this situation at least incorporated some aspects of the Character Creation process, where I roughly assigned my Character's skills.

I would proceed along through the Adventure in much the same fashion, replacing rules I don't know with Fate Questions. There may be situations where I partially know a rule, or I understand the angle the game is taking on a rule, and those considerations can be brought into play when assigning Odds to your Fate Questions.

For instance, let's say there's a game mechanic in *Tomb Breakers* that involves what the game calls Intuition. It's a pool of points you keep track of that you can draw on to activate Intuition Plays, ways you can manipulate dice roll results in your favor and gain some control of the narrative. I know this mechanic exists in the game, but I don't understand exactly how it works.

In keeping with the flavor of the game, however, I allow myself to adjust assigned Odds up or down a step a few times during the Adventure in the spirit of the Intuition mechanic.





## LAYERING RULES

The intention of this article is to give some guidance on learning a new RPG system, not replacing it. The preceding suggestions are intended to get you up and running as quickly as possible with a new game. To expand your knowledge of the RPG, I like to do what I think of as layering in the rules. Each time I start a new session of my Adventure, I'll take a few minutes to spotlight a rule mechanic in the book that I don't know and read up on it. I might choose something that came up in my previous session that I had to use a Mythic Fate Question to replace, or I might just randomly flip to a page in the book and learn what's there.

Learning rules in bite-size chunks like this makes the game easy to digest. When I'm playing, I may look for situations where I can use this new bit of knowledge. For instance, in my last game session I didn't know how haggle rules worked. Before my next session I read up on haggling as a skill. I might update my Character sheet with more detailed statistics that represent my new understanding of how this mechanic works in the game and how it pertains to my Character. This might lead me to pick up a few other new details about the game, like how task resolution works.

By adding this new layer of rules I might realize I was approaching something wrong the last time I played. For instance, maybe those Intuition rules I was trying to

emulate have special effects when used with skills. Now that I know that I can expand how I use Intuition along with my new understanding of haggling.

Bit by bit, session by session, I build my understanding of how the RPG I'm using works. One thing I like about this is that learning a rule at a time often spurs ideas for me to use in the Adventure session ahead. It becomes almost a game in itself learning how the RPG works.

## THIS IS NOT THE WAY, OR IS IT?

I mentioned at the beginning of this article that the approach I present here may not be to everyone's liking as it may take you too far afield from how the RPG you're playing with is supposed to work. I completely understand. I don't use this approach with every game, there are games where I want to digest all the rules and crunch first. Or, I may be picking up an old RPG I haven't played in a while and I might find it disturbing to replace rules that I almost remember, but not quite.

I recommend this approach to learning a new RPG with Mythic if you are pressed for time and would rather use that time to play instead of read. I also suggest it if you are okay with interpreting a game instead of playing it exactly as intended.

Happy adventuring! 🐉

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## VARIATIONS

*New rules and twists on current rules*

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# Behavior Checks Simplified

Mythic Variations II introduced the concept of organizing Mythic into a series of Checks, each one a mechanic for resolving a particular kind of Question. The Fate Check stands at the top as the go-to for answering any Yes/No Question. The other checks span out below that, giving you the option to address a specific type of Question with a game mechanic geared toward it.

Behavior Checks are used to determine the actions of Non-Player Characters. The system presented in Mythic Variations II is full-featured but it does require enough details that it can slow down play to some extent. If you find the Behavior Check to be too crunchy this article presents a middle ground alternative to consider. The following rules variation presents a new, simplified version of the Behavior Check. This system can be used alongside the system presented in Mythic Variations II, giving you the option to choose how much detail you want incorporated in your Behavior Checks. This gives you more options when choosing between the trade-off between speed of play and detail when using the Check.

### A FRESH LOOK AT THE BEHAVIOR CHECK

Behavior Checks are a way to determine the actions of Non-Player Characters on an action-by-action basis. It's useful if you wish for a more specific way to determine NPC actions other than using Fate Questions.

### THE DISPOSITION SCORE

This version of the Behavior Check allows you to do away with NPC Descriptors, using only Context and the Disposition score to guide NPC behavior. Instead of using modifiers to adjust the Disposition Score derived from Descriptors, this version of the system uses a single modifier based on the current Context of the Adventure.

As usual, when using Behavior Checks with an NPC you need to determine their Disposition by rolling 2d10 and assigning them a Disposition Score. This aspect of the system does not change, the Disposition Score represents the NPC's relative degree of intensity. A low score indicates a less active Character, a high score indicates a more active Character.

That initial Disposition Score might get modified, just





like with the original Behavior Check system. However, instead of checking for activated Descriptors to use as modifiers, use the Context of the current Scene as it applies to the NPC. The Context is what's going on in the Scene that the NPC is acting within.

The Context Modifier is a consideration of everything going on right now: who this NPC is, what is happening in the Scene when the NPC acts, what the Player Characters are doing, and why the NPC is responding.

Based on the Context, decide if you think this Character's behavior would tend toward being less active or more active. "Active" in this sense means how intense their behavior is, how inclined to take the initiative, and how boldly they would be expected to act. If you think they would act less actively, then apply a -2 Context Modifier to the initial Disposition Score. If you think they would be more active, then apply a +2 Context Modifier. If you aren't sure, then leave the Disposition Score alone.

For instance, your occult investigator is meeting the CEO of a tech company. You suspect the CEO is funding a sorcerer who is attempting to open a portal to another dimension. This is your Player Character's first meeting with the man, and you don't know how he would react to being accused of helping to end the world. You decide that openly accusing and opposing him would likely make him more aggressive in response, so you give a +2 modifier to his Disposition Score. Rolling 2d10, you get 5

and 8 for 13, modifying it up to 15.

As with the original Behavior Check with modifiers from Activated Descriptors, the Context Modifier to the Disposition Score is made at the beginning of the encounter when the Disposition Score is generated. Also like the original Behavior Check, this modifier can be revisited and changed if the current Context of the Scene changes.

For instance, if the Context of the Scene indicates that the NPC would most likely behave more actively, you would apply a +2 Context Modifier to the Disposition Score. If during the course of the Scene the Context changes, and now it would make more sense for the Character to take a less active role, you would remove that initial +2 modifier and apply a -2 modifier, for a total of -4 to the score. Maybe at the start of the encounter you didn't know enough about the NPC to decide if they were likely to be less or more active, so you applied no Context Modifier. After a few interactions you know more about the NPC and decide that you can make a decision now and apply a Context Modifier.

These changes in the Context Modifier are only made in relation to changes in the Context of the Scene. The NPC simply rolling a high or low Disposition Score is not enough to determine the Context Modifier; you have to decide based on what you know about the NPC's motivations and how that relates to the current Context of the Scene.

This modifier can be applied and reapplied throughout the Scene depending on how you think the NPC would logically respond to a change of Context. The modifier is not cumulative; an NPC with a +2 Context Modifier doesn't get another +2 modifier if the Context changes and they should still be logically acting more actively. The modifier is always either a static -2, +2, or zero.

For example, let's say your Player Character has been hired by a local village to locate and kill a small dragon that has been rampaging through the forest. Your Character locates the dragon, initiating the encounter. You roll for his Disposition and get 13. Considering the Context that you know the dragon has been rampaging, you decide he



## CONTEXT VS. THEME

The rules presented here use the term Context for what the original rules in Mythic Variations II called Theme. The two terms are interchangeable: they mean the events going on in the Scene that the Character is question is responding to. The reason a different term is used here is to avoid confusion with other books where the term Theme is used, such as Mythic Variations and more recently The Adventure Crafter.



is likely to be active so you apply a +2 Context Modifier for a total Disposition of 15. A combat ensues, and during the course of this encounter your Character learns that the dragon is enraged because he has an arrow sticking in the middle of his back that is irritating him but he can't reach it. The Character offers to remove the arrow. The Context of this Scene has now changed from fighting the dragon to helping the dragon. You decide this change in Context should also change the Context Modifier; the dragon wants the help so is likely to be less active in this new Context. The Player removes the original +2 modifier and applies a -2 modifier to the Disposition Score, now making it 11.

## Putting The Disposition Score To Use

The Disposition Score is used to modify the NPC Action Table, as with the original Behavior Check, but it does so in a simpler way. The Disposition Score in this version of the system only indicates one of two states for the NPC, instead of four. The Character is considered to have a Passive Disposition if the score is 10 or less, and an Active Disposition if the score is 11 or more.

This gives Characters a clear indicator which points their behavior in one of two directions, Passive and Active. Given the same general Action to be taken, "Passive" means they will perform the Action in the least active way, and "Active" means they will perform it in the most active way.

For instance, if your Character is being attacked by a group of tiny mushroom people in a jungle you may already know that they usually attack in one of two ways: by throwing spears to kill a target, or throwing nets to try and ensnare an enemy. If the NPC Action Table indicates the mushroom people attack, you may decide they come at you aggressively with spears if their Disposition Score is Active, or they may try to snare you with nets if their Score is Passive. Both strategies are attacks, but you decide that using nets is the least active attack since it's the least lethal so that's the most logical interpretation of these results.

If a Character is straddling the line between Passive

## Disposition Score Modifier Table

10 or less	<b>PASSIVE (-2):</b> The Character takes the least active approach to their Action, applying a -2 modifier to the NPC Action Table.
11 or more	<b>ACTIVE (+2):</b> The Character takes the most active approach to their Action, applying a +2 modifier to the NPC Action Table.

and Active, you may see their behavior waver throughout the encounter as the Disposition Score dips below, and rises above, 10. This can happen through results on the NPC Action Table. Characters who start out more Passive or Active are less likely to change in the encounter because of their more extreme Disposition Score. For instance, our sorcerer-aiding CEO is much less likely to turn Passive in this encounter with a score of 15 than he would be if his score was 11.

In addition to acting as a guide to help you decide an NPC's specific Actions, the Disposition Score also modifies your rolls on the NPC Action Table. When you determine Character Actions through the NPC Action Table, a Passive Disposition Score of 10 or less applies a -2 modifier to the roll, while an Active Disposition Score of 11 or more applies a +2 modifier to the roll.

## Descriptors

While this simplified version of the Behavior Check allows you to remove Descriptors, you can still use them if you want although they work a little differently. If you choose to use Descriptors (Identity, Personality, and Activity, as described in Mythic Variations II, page 21), Activated Descriptors will apply a +1 modifier to the Disposition Score if the Descriptor would encourage more active behavior from the Character, and a -1 modifier if it would encourage less active behavior. This is a change from the original system's +/- 2 modifier. As usual, a Descriptor causes



## Simplified NPC Action Table

4 or less	<b>TALKS, EXPOSITION</b>	The Character's Action changes the current Context.
5	<b>PERFORMS AN AMBIGUOUS ACTION</b>	
6-7	<b>ACTS OUT OF PC INTEREST</b>	
8	<b>NPC CONTINUES -2</b>	The Character's Action is within the current Context.
9-10	<b>NPC CONTINUES</b>	
11	<b>NPC CONTINUES +2</b>	
12	<b>CONTEXT ACTION</b>	
13	<b>GIVES SOMETHING</b>	The Character's Action changes the current Context.
14	<b>SEEKS TO END THE ENCOUNTER</b>	
15-16	<b>ACTS OUT OF SELF INTEREST</b>	
17	<b>TAKES SOMETHING</b>	
18 or more	<b>CAUSES HARM</b>	

no modifier if it is not Activated. This gives Descriptors a total of +/- 0-3 modifier to the Disposition Score.

If you use Descriptors then don't apply the Context Modifier also. You use one method or the other.

Having Descriptors as an option allows you to tailor the Behavior Check system to the level of complexity and detail that you wish. You can go with the easiest method, this system with the Context Modifier. Or, you can use this system but with Descriptors. And if you wish, you can use the original system in Mythic Variations. All three are the same system with slight tweaks on a sliding scale, letting you decide which to use on a given encounter throughout your Adventure.

## CHARACTER ACTIONS

Determine a Character's Actions whenever you think it's appropriate, just as you would with the original Behavior Check. Instead of rolling 1d10, however, you roll 2d10 adding the results together to give you a value between 2 and 20. Apply the Character's Disposition Modifier to this roll, either -2 for a Passive Character or +2 for an Active Character. Apply the final result to the NPC Action Table to get their Action.

The entries in the NPC Action Table will look familiar to you if you already use the original Behavior Check: they are mostly the entries of NPC Action Table 1 and 2 from Mythic Variations II combined into a single table. As usual, take the result of the table and interpret it based on the



Context of the Scene so far and the Character's Disposition (Passive or Active). If you are using Descriptors, also consider the Activated Descriptors in your interpretation.

In the original Behavior Check, when rolling for an Action on Table 2, you're encouraged to change the Disposition Score if the Action runs counter to the Character's current Disposition. In this simplified version of the Behavior Check, without a second table, this valuation is removed. Regardless of what Action the Character takes, it will not change their Disposition Score. Changes to the Disposition Score happen only through entries on the NPC Action Table that indicate a change or whenever you feel the need to change the Context Modifier based on changes in the Context.

The next few pages contain descriptions of the Simplified NPC Action Table results. Most of this text is the same as in Mythic Variations II and is included here for easy reference, although there are some changes where needed to make it conform to these streamlined rules.

## Talks, Exposition

The NPC decides to engage in conversation in a way that changes the current Context. If the NPC was doing something physical, such as fighting, they either stop doing that to talk or do both, whichever seems most logical. If they already were talking, then they change the subject and talk about something else.

You have two options to figure out what it is they specifically say. The first is to logic your way to it using the Context and Disposition and going with what you would most expect them to say.

Your second option is to roll on the Description Meaning Tables at the back of this book or ask a Fate Question. Use the result as inspiration to come up with an interpretation of what the NPC says.

## Performs An Ambiguous Action

The NPC does something that has nothing to do with the current Context, thus changing the Context. It's a neutral Action. To determine what the Action is, roll on the Action Meaning Tables at the back of this book or ask a Fate Question.

While an Ambiguous Action should be approached from the point of view that it is neither good nor bad for the Player Characters or NPCs, the end result may still be either advantageous or disadvantageous to someone. Don't feel constrained to come up with something that is completely and totally neutral, just go with the first idea that comes to you along with inspiration from the Meaning Tables.

An ambiguous Action can be just about anything. For instance, in the middle of a conversation the NPC suddenly stops and just stares off into space. Or, while your Character is flying on a sentient magic carpet it decides to change direction and fly somewhere else.

## Acts Out Of PC Interest

The NPC does something that is in the best interest of the Player Character, changing the current Context. If there is more than one PC, either have this result refer to the Player Character dealing most directly with the NPC or determine it randomly.

What constitutes "PC interest" can be a lot of things, but it is something that will help the Character, probably aiding her in the completion of a goal. You can either choose the most logical and likely behavior for the NPC, or roll on the Description or Action Meaning Tables to get inspiration for what it is or ask a Fate Question.

## NPC Continues

In keeping with the current Context, the NPC will continue with their latest Action if their Disposition is Passive. If their Disposition is Active, they will either



continue with their latest Action or, if it makes sense, they will take that Action to the “next level”. What that next level actually entails is up to you, whatever seems the most logical. An NPC who is driving a car through city streets as he is chased by the Player Characters may start off evading by driving fast. If you take that up a level, maybe he is now taking risks, such as weaving between other cars and running red lights. Or, maybe it just makes more sense that they keep doing what they’re doing. Our NPC driver just keeps driving fast.

The Character’s Disposition is a big guide here. An Active Character would be more likely to take a continued Action to the next level, while a Passive Character is more likely to keep doing whatever they’re doing.

If this is the first result you’ve rolled for the NPC in this Scene then treat this as a Context Action. No Action has been established for the NPC yet so there is no Action to continue.

Some of the NPC Continues results of the NPC Action Table show a +2 or -2. This is a modifier to their Disposition Score and should be applied, changing the Score. This has no effect on the NPC’s Action unless it changes their Disposition from Passive to Active or the other way around. A change in Disposition status like this should be noted in the NPC’s Actions; going from Passive to Active should take this Action up a notch and make it noticeably more active, while going from Active to Passive should tone down their Action from what they have been doing. In our chase example, if the NPC’s Disposition is Passive, the GM may interpret NPC Continues results to mean he keeps doing what he’s doing. But if he gets an NPC Continues +2 result and it pushes the Disposition Score from Passive to Active, the GM may decide that this means the Action needs to be taken up a notch and the NPC starts taking dangerous driving risks.

## Context Action

The Character is changing his Action from what he has been doing, but the next Action will still be within the current Context. Consider the Context and the Character’s Disposition and go with the most likely and logical Action you think the NPC would take in response to what is going on. If the NPC was already performing an Action, he will stop that Action and switch to a new one, but the new Action will still be something you would expect them to do within the current Context. This will be the next most likely thing you think they would do.

Keep in mind that if the NPC changes Actions, it should be an actual shift in his focus and not just taking his current Action to the next level, all while still staying within the same Context. For instance, with our driver in the chase, a Context Action may mean that instead of driving fast, or instead of taking dangerous risks, he decides to pull down an alley to find a place to hide, evading his pursuers that way. The Context remains the same: a car chase. This Action diverges from his previous Action, driving fast.

## Gives Something

The NPC gives the Player Characters something, changing the current Context. If there is more than one PC, either have this result refer to the Player Character dealing most directly with the NPC or determine it randomly.

What is given may not necessarily be helpful. The “something” in question can be anything, from an object to information. Whatever it is, the NPC is imparting something to the PC and it should have relevance.

Either go with the most logical thing this may be (especially if that logical thing springs to mind immediately), or roll on the Descriptions Meaning Tables to get inspiration for what it is or ask a Fate Question.



## Seeks To End The Encounter

The NPC has had enough of this encounter and wishes to end it, which clearly changes the Context. This might mean ending a conversation, walking away from a situation, stopping a fight, etc. This result doesn't necessarily mean that the encounter actually ends, just that the NPC tries to end it.

If there is a logical interpretation to this that springs to mind then you can go with that. If an obvious logical answer doesn't spring to mind, roll on the Action Meaning Tables or ask a Fate Question.

With our wounded dragon, if his Disposition is Active a Seeks To End The Encounter result might mean he runs away. If his Disposition is Passive, maybe he just sits down, gives up, and starts crying.

## Acts Out Of Self Interest

The NPC does something that is clearly for their own gain and it changes the current Context. You can look to their Disposition and the current Context to understand what it is that the NPC wants. If a logical interpretation jumps out at you based on these factors, then run with it. Otherwise, roll on the Action Meaning Tables to determine what the NPC does or ask a Fate Question. Whatever it is, it should further their own interests.

With our upset dragon, if his Disposition is Active maybe he stops the fight and just explicitly begs the Characters to remove the arrow. If his Disposition is Passive, maybe he stops the fight and just leans against a tree, complaining about the arrow in his back.

## Takes Something

The NPC takes something from the PC and it changes the current Context. If there is more than one PC, then the NPC either takes something from the PC they are most directly dealing with or roll the PC randomly.

Maybe the NPC tries to disarm the PC, maybe they take a valuable or try to charge a large amount of money for something. The fact that the NPC takes something doesn't mean they succeed, it just means they try to take something as their Action. Mentallo the telepathic supervillain may try to take information out of the Player Character's mind, for instance.

For our beleaguered dragon, if his Disposition is Active he may stop fighting and start grappling Player Characters to ransack their backpacks, looking for medicine. If his Disposition is Passive, he may stop the fight and beg for medicine.

## Causes Harm

The NPC tries to hurt the PC. Like the other results in this range on the NPC Action Table, this Action should change the Context. If there is more than one PC, then the NPC either hurts the PC they are most directly dealing with or roll the PC randomly.

The harm may be obvious: the dragon fights. If there is no logical, quick to determine interpretation, then roll on the Action Meaning Tables for inspiration or ask a Fate Question.

This doesn't necessarily mean that the harm caused is physical. Maybe the NPC says something cruel to the Player Character. Maybe they left a nasty note. Maybe they just shot the PC a dirty look. Let the Context and Disposition guide you.

## MAKING IT ALL WORK

There is a process to how this system determines NPC behavior. When the Character is first encountered, you determine their Disposition Score, which tells you the first thing you know about their behavior: are they acting Passively or Actively? You generate their first Action by rolling 2d10 on the NPC Action Table, applying a -2



modifier for a Passive Character or a +2 modifier for an Active Character. This gives you their specific Action for that instance. If it's their first Action, then this will help set the tone for all Actions that follow.

It's important to consider the Context within which the Character is acting. The Character is reacting to a situation, the Context. The results of the Action Table and their Disposition are pointing you in a direction based on their last action and the Context. As with most things with Mythic, you interpret this information and take the most logical conclusion.

The NPC Action Table references the current Context, with some Actions (8-12 result range) following the current Context, while other Actions (7 or less and 13 or more ranges) change the Context. This is another clue in helping you to decide a Character's behavior.

For instance, with our encountered dragon, the Disposition Score started out as 15, Active. Finding the dragon was the goal of the Characters; local farmers had hired the Characters to take down a small dragon who has

been rampaging through the countryside. This is why the Players decided to go with a +2 Context Modifier to the original Disposition Score, it made sense that the dragon was more active given the Context.

As the Player Characters approach the dragon, they roll on the NPC Action Table and get a roll of 8. With the +2 modifier for an Active Disposition, this gives them a score of 10 for NPC Continues. Since is the dragon's first Action, and there is no Action to continue, this changes the result to Context Action. Given the Context of encountering a raging dragon in the woods, and the dragon's Disposition of Active, they decide the most logical interpretation is the dragon attacks.

Several rounds of combat follow, where the dragon's Actions are all within the 8-12 range, indicating he continues attacking. Then, on a subsequent round, the Players roll a 15, Acts Out Of Self Interest. This result indicates a change in the Context. The current Context is a fight to the death. Unsure what this change could mean, the Players roll on the Action Meaning Tables and get





“Communicate Wounds”. The Players decide this means the dragon cries out in pain as they fight, reaching around behind himself to try and get at an arrow in his back, and the Player Characters realize why the dragon is so out of control. The Context of the Scene has now changed with the Players knowing why the dragon is acting as he is and they decide to help him.

It’s up to you how much a Character’s Actions change the Context. All the NPC Continues and Context Actions should more or less be within the framework of the current Context, and the other results should somehow change that Context, even if subtly. This is why the 8-12 range results are non-specific, because the Character is going to act in the most expected fashion. The other results are more specific to give you direction in how they are about to change the Context.

Disposition is another clue as to how a Character acts, in an active way or less active way. For many results on the NPC Action Table, this consideration will give you two clear choices. For instance, if the PC’s are haggling with a shopkeeper over the cost of supplies, an Active Disposition might indicate the shopkeeper will

haggle aggressively and charge a high price, whereas a Passive Disposition indicates they’re willing to deal and compromise with the Characters.

If you are unsure of how to interpret the results you get on the NPC Action Table consider making a Fate Check with Mythic, or rolling on the Meaning Tables for a word pairing. This should give you enough information to complete your interpretation. (The Meaning Tables are included in the back of this book for easy reference).

If you are unable to come up with an interpretation for an Action Table result, and you don’t want to slow the Adventure down by checking with Fate Questions or Meaning Tables, you can always apply the I Dunno rule and ignore the result, treating it as NPC Continues.

## THE BIG EXAMPLE: THE MAGNA BUILDING A.I.

It’s time for an example of putting the simplified Behavior Check system to use, so let’s get to it! In this example, the Player Character is Dixon, a cybernetically





enhanced private investigator in a decaying future dystopian city. He's been hired by a wealthy woman to track down who murdered her uncle after the police dropped the case as unsolvable. Dixon has spent several Scenes following up leads, which has led him to the Magna Building: an abandoned office building on the outskirts of town that he discovers isn't as abandoned as he thought. After breaking in to the decrepit old place, he discovers that the entire structure is operated by an artificial intelligence. Dixon is standing in a hallway when he discovers this.

On the mechanics side, the Player Character is using Mythic. A random event generated this new encounter, and a series of Fate Questions led the Player to the conclusion that the Magna Building was "alive" with an A.I. Now it's time to play out this encounter to see what Magna is all about.

Rolling 2d10 to get Magna's Disposition, we roll 9 and 4, for 13. We know nothing about the building other than the fact that Dixon was led to it through a property deed that belonged to the murdered uncle. The Player is uncertain whether Magna would be active or less active so she decides to not apply a Context Modifier to the Disposition Score, leaving it at 13, Active.

The Player decides it makes sense for Magna to make the first Action. Rolling 2d10, we get 5. This is modified by +2 because Magna is Active, for a value of 7. Checking the NPC Action Table, we see a 7 gives us Acts Out Of PC Interest.

The Context for this encounter is Dixon investigating the building for clues about the murder. This Action Table result indicates the Character Action changes the Context, so the Player decides that Magna will try to help Dixon, although not directly with the investigation. The Player interprets this to mean that Magna speaks to Dixon through speakers in the wall, saying, "Greetings. I am Magna, how may I assist you today?"

Dixon stops, aware now that the building is active. He says, "I'm here investigating the murder of Darrel Verage.

This building ... you ... were owned by him, yes?"

Rolling for Magna's Action, we get  $5+4+2=11$ , NPC Continues +2. This means Magna will continue with her previous course of Action, staying within the current Context of trying to help Dixon, with a +2 modifier to her Disposition Score bringing it up to 15. After only a couple of Actions we're starting to get to know Magna a little. The A.I. seems helpful and not overly active, so the Player decides she can make a determination on the Context Modifier now. She changes it from zero to -2, changing Magna's Disposition Score to 13.

Since Magna has an Active Disposition, the Player knows that this continued Action should be taken up a notch, if possible. Since Magna's course of Action so far has been to ask how she can assist Dixon, the Player decides that the most logical next Action would be to answer Dixon's question. However, given that Magna has an Active Disposition, she decides that Magna will also ask a question of her own.

The Player makes a Fate Question out of Dixon's question to Magna and decides on the following result: Magna says, "Yes. The Magna Building, Municipal Serial G876-V89, is the property of Darrel J. Verage. Who are you?"

Dixon decides to play it straight and not try to bluff the building, and tells Magna who he is.

Rolling for Magna's response, we get  $10+9+2=21$ . Causes Harm. That's not good. This result indicates changing the Context again. The Context was inquiring about Dixon's needs. The Player decides that given Magna's Active Disposition, the need to change the Context, and the result of Causes Harm, that the following interpretation is in order: Magna says, "You are not an authorized visitor. Intruder detected. Security protocols will now be initiated." The hall floods with a dull, red light as a klaxon alarm begins to sound. Dixon sees slits open high in the walls and weapons extract. He dives around a corner just as Magna opens fire, riddling the floor with bullets.



With this change in Context the Player re-evaluates the Context Modifier she had applied to Magna. The A.I. is now clearly very active, so the Player changes the Context Modifier from -2 to +2, changing Magna's Disposition Score to 17.

The next few moments are filled with Dixon scrambling to find a place of safety. With a few Fate Questions, the Player has determined that Magna is present in nearly every aspect of the building, meaning there is likely no place safe for Dixon. The Player decides there is no need to check for further Actions from Magna for a while as Dixon dodges fire and shoots back at the miniature weapons turrets that he sees.

The investigator eventually barricades himself in a room behind a battered sofa. While he reloads his gun, he tries to reason with Magna. "Hey! Let's negotiate! I help you, you stop trying to kill me. What do you say?"

The Player rolls for an Action from Magna, and gets  $3+1+2=6$ , Acts Out Of PC Interest. Again, a change in Context. The Context was, "Magna is trying to kill Dixon." Given Magna's Active Disposition, the Player decides the following interpretation: there is a pause of quiet as the alarm stops leaving the building in silence. Magna says, "Tell me your proposal. You have 60 seconds, then security protocols will resume."

The Context has changed to one where Magna is willing to negotiate, albeit in a limited way. The Player decides that although the Context has changed, given Magna's Actions it doesn't make sense to change the Context Modifier; Magna is still acting in a more active fashion. The Player leaves the Context Modifier at +2.

Rapidly, Dixon explains why he is investigating, who he's working for, and how he can make sure Magna ends up in capable hands since Darrell is no longer around to take care of her.

This opportunity for Dixon to negotiate brings to bear his communication skills, something that is part of the role-playing game that the Player is using Mythic with. She makes a skill roll and determines that Dixon succeeds. The Player is going to keep this in mind for the next Action roll for Magna. Dixon succeeding at the skill roll is now part of the Context of this Scene.

Checking on the A.I.'s response, the Player rolls  $9+3+2=14$ , Seeks To End The Encounter. This is another result that changes the Context. Given the Context that Dixon succeeded at his communication skill roll, the Player decides that Magna seeks to end the encounter by agreeing to Dixon's proposal. She stands down, giving him access to the building without aggression and Dixon continues on his investigation. 🐼





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## VARIATIONS

*New rules and twists on current rules*

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# Randomized Location Crafting

The Location Crafter book provides a framework for randomly generating a location as your Characters proceed through it. Like Mythic, The Location Crafter relies on making Lists and combining random results with interpretation. The Lists are populated by you before the exploration begins, filled with the kinds of things you expect to find once you enter the Region.

This article presents a mechanic for fully randomizing Location Crafter Regions. Instead of creating Category Lists ahead of time, each Area in a Region is generated using The Area Elements Table. This system works much the same way as the original Location Crafter, but allows you to approach a Region without any expectations at all if you wish. It's possible to procedurally generate Region after Region as your Character progresses through them. For instance, it can generate the wilderness your Character is wandering through, then the village they encounter along the way, then the tavern they enter in the village, and so on.

## REFRESHER

To keep all the rules in one book, making them easier to refer to, I'm going to recap the core concepts of The Location Crafter. Much of the information in this section is copied from the Location Crafter although some has been modified to better fit the system presented in this book and to avoid confusion with Mythic and other Crafter books that use similar terms.

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





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

A few terms to know:

## Region

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

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

## Area

Each discrete location where exploration takes place within a Region is generated separately, and each occurrence is called an Area. This is a change in terminology from The Location Crafter to avoid confusion with how the word "Scene" is used with Mythic.

## Categories

Each Area is described based on three Categories: Locations, Encounters, and Objects. A specific Element is randomly generated for each of the three Categories of an Area to give you the details you need to interpret what that Area is and what is in it.

## Locations

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

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

## Encounters

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

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

## Objects

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

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

## Elements

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



Elements are the specifics of each Area, such as furniture, monsters that may be lurking, treasure, etc.

In the original Location Crafter rules, Elements are arranged in Category Lists before you start exploration. In this randomized version of the system, you do not prepare Lists. Instead, Elements are generated from a table each time a new Area is encountered.

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

## REGION DESCRIPTORS

Before Characters can explore a Region they need to have their very first encounter with it: with the Region itself. The first step in preparing a Region for exploration is to establish its Descriptors. This is a change from the original Location Crafter where the rules assume you know the basics of the Region: what it looks like, why it's there, etc. This version of the system has you generate random Descriptors for the Region to give your Characters their first impression of the place.

First, determine the general type of Region this is. Is it a Wilderness, is it a City, or is a Structure? These are very broad classifications that can be applied to anything. For instance, if the Region you are exploring is a forest, you would choose Wilderness. You would also choose Wilderness if the Region was an entire planet, an alternate dimension, the top of a mountain, or under the ocean. Any wild, natural Region would be considered a Wilderness.

City is the designation for any area of civilization. The word "city" in this sense is used in its broadest form. This could be a fantasy village, a futuristic metropolis, New York City, your own neighborhood, an entire country, the generalized society of an entire planet, etc. This designation can also be used for a piece of a larger



### WHEN IN DOUBT

Region Descriptors are very general and are meant to serve as inspiration. Feel free to interpret them as broadly as you have to, especially when it doesn't seem to apply to the Region. For instance, if your Region is an area of outer space and you roll "hilly" as a Descriptor, you could interpret this to mean there are massive gas clouds that are like hills, or there are planets nearby. "Hilly" and "rocky" could also mean the presence of an asteroid belt. "Wet" could also imply a nearby planet, or perhaps you are near a planet's ring that is mostly composed of ice.

If you aren't sure what the Descriptors mean and you're at a loss for an interpretation, you can ask a Mythic Fate Question to try and hone in on an interpretation or roll for another word pairing from the Description Meaning Tables at the back of this book to add more inspiration to guide you to an interpretation.

civilized area. For instance, you may generate Descriptors for a city. As your Character explores the city, you may hone in on a specific neighborhood of the city that you decide should be its own Region. This would be treated as another City Region within the larger City Region.

Structure is for any built, structured area such as buildings. This could be an office building, a medieval castle, an underground dungeon, a frigate, a tavern, or a spaceship, for example.

To get the description of the Region you're about to explore, roll 1d100 twice on the Region Descriptors Table on the next page. You'll get a pair of generic details that you can combine and interpret to get an idea of what this Region is all about. The Descriptors are very general, made to be applicable to a wide range of possible Regions.

For example, we have a Character who finds themself shipwrecked on an island. After surviving the sinking of their boat and crawling to shore, the Player determines that their Character is in a Wilderness Region and needs



## Region Descriptors Table

1D100	WILDERNESS	CITY	STRUCTURE
1-5	Dry and arid	Sprawling and large	Well made and tended
6-10	Wet	Simple and sparse	Run down
11-15	Dense vegetation	Modern	Busy
16-20	Rocky	Old	Inactive or abandoned
21-25	Lots of open space	Thriving or bustling	Ancient, of a bygone era
26-30	Sandy, dirty, or rough	Inactive or abandoned	Old
31-35	Barren	Quiet, sleepy	Modern
36-40	Active natural elements, such as a volcano, waterfall, river, winds, rain, etc.	Incorporates a natural element, roll on the Wilderness column	Incorporates a natural element, roll on the Wilderness column
41-45	Hot	Dangerous	Simple or small
46-50	Cold	Well ordered and organized	Tall or large
51-55	Hilly or sloping	In crisis	Imposing
56-60	Difficult to travel through	Crumbling or run down	Welcoming
61-65	Plant life	Wealthy and booming	Functional
66-70	Active animals	Densely populated	Quiet
71-75	Mountainous	Clean	Sturdy
76-80	Cliffs	Friendly	Dangerous
81-85	Dangerous	Hostile	Occupied
86-90	Body of water	Specific purpose	Specific purpose
91-95	Exotic		
96-100	Roll on Description Tables		

to determine what it looks like. Rolling twice on the Region Descriptors Table, we get “active animals” and “difficult to travel through”. The Player interprets this to mean the island has a dense jungle on it teeming with life that can be heard such as bird calls and animals hooting.

The Character gathers what supplies have washed

ashore and ventures into the jungle. Later, the Player determines that the Character has stumbled upon a village. Rolling on the Region Descriptors Table for City to see what the village is like, we get “exotic” and “clean”. The Player decides that the village is a complex structure built into the tops of the trees (the exotic element) and is



remarkably well designed and clean.

The Character meets some of the villagers, who are welcoming, and they urge the Character to visit the village's leader. The Character makes their way across a rope bridge to the leader's home. Before entering this new Region, the Player rolls under the Structure column for a description and gets "tall or large" and "quiet". The Player interprets this as the village leader's home is a mansion by tree-village standards and is at the edge of the village, out of the way, in a peaceful quiet area.

Most of the Descriptors are self-explanatory, but a few may need some clarification:

## Dangerous

This Descriptor shows up in all three columns and means that the Region is obviously dangerous in some

way. If it's a Wilderness, maybe it's a water planet with colossal waves. A dangerous City might be an enemy goblin encampment. A dangerous Structure could be a dark and mysterious cave system. The Region could either be blatantly dangerous, as with the goblin camp, or potentially dangerous, like the cave. Either way, entering the Region should entail some obvious peril.

## Exotic

This result is possible with any of the three Location types. Exotic means there is something highly unusual about the Region. Maybe it's a city suspended in the clouds, or a building with a dome over it, or a forest with moving trees. If no ideas spring to mind, or you want to be surprised, then make a roll on the Description Meaning Tables for inspiration.





## Roll On Description Tables

This result means go to the Description Meaning Tables (found at the back of this ezine) and roll for a word pairing to get inspiration.

## Incorporates A Natural Element

The City or Structure has an obvious natural element to it. For instance, a large city with a lake in the middle of it, a building with a garden growing on its roof, or a house built on the very edge of a cliff. Roll again on the Wilderness column to get the result and interpret it in the way that fits best.

## In Crisis

The City is experiencing an obvious crisis of some kind. Maybe it's under siege by an enemy army, or a portion of it is on fire. Make a roll on the Action Meaning Tables for inspiration if you need to.

## Friendly/Hostile

These results can be interpreted in a number of ways, from a City that is very peaceful and its residents are friendly, to a City that is openly hostile to visitors and requires everyone to register before they enter. The tone of this can be subtle, as well. Maybe the town just has a nice vibe to it, or a sinister feeling if the result is "hostile".

## Specific Purpose

The City or Structure exists for a specific purpose that is evident. This is true of a lot of towns and buildings, but it is especially true of this one. For instance, a City with a specific purpose could be a fishing village. A Structure with a specific purpose could be a subway station or a factory that makes weapons. If a purpose doesn't come immediately

to mind, roll on the Action Meaning Tables for inspiration. Whatever the purpose is, it will be obvious from looking at the City or Structure when first encountered.

## Functional

This result is similar to Specific Purpose but is more specific in that the Structure itself is a type of machine. For instance, the Structure may be a docked sailing ship. Or, the spaceship is actually an enormous energy cannon. If you need inspiration for the function, roll on the Actions Meaning Tables to see what the Structure is supposed to do.

## Rolling A Descriptor Twice

If you happen to roll the same Descriptor twice consider the table to be doubling down on that Descriptor and make that element stronger. For instance, if the Descriptor for a Wilderness area is cold you might decide that it's windy and chilly. If you roll "cold" again, you may decide that it's snowy and arctic.

## AREAS AND ELEMENTS

Your Character is facing a Region to explore, you have some idea of what it looks like. Now, it's time to get in there and see what there is to find.

A Region is generated Area by Area. This process works in the same way as it does in Location Crafter, with a few modifications. The most obvious change is that you are not making Category Lists. Category Elements are generated by rolling on the Area Elements Table. Each time a Character enters a new Area, roll on the Area Elements Table one time for each Category of Locations, Encounters, and Objects.

The system presented here uses the same Elements from The Location Crafter, except Custom and Unique Elements





Area Elements Table			
1D10+PP	LOCATIONS, LARGE	LOCATIONS, SMALL	ENCOUNTERS & OBJECTS
1-5	Expected	Expected	None
6-8	Expected	Expected	Expected
9-10	Random	Random	Random
11	Known, or Random	Known, or Random	Known, or Random
12	Known, or Expected	Complete	None
13	Special	Known, or Special	Known, or Special
14	Complete	Complete	Expected
15	Complete	Complete	Expected
16 or more	Expected, PP-6	Expected, PP-6	Expected, PP-6

are removed and there is the new Element of Known. Since you aren't making the Lists yourself you don't have to consider common versus uncommon Elements, the Table already tries to take that into consideration.

Let's go over each Element and how they work. A lot of the following text is taken from The Location Crafter, although rules have been changed in some places to match the system presented here.

Expected

Not every Location, Encounter, and Object is a surprise. This Category Element represents your expectations of what a Region has to offer. As your Characters enter a Region and explore, you will have expectations of what you will find: dark hallways in a

dungeon, tangles of vines in a jungle, enemy henchman patrolling a villain's lair. A Category result of Expected produces just that, what you most expect for that Category at that time.

If you aren't sure what to expect, then roll on the Description Meaning Tables for inspiration.

None

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





## Random

When a roll on the Area Elements Table generates a Random Element for a Category, roll on the Random Element Descriptors Table twice for inspiration to figure out what it is. This table is a specialized version of the Meaning Tables. Like the Meaning Tables, put together the word pair you rolled to use for interpretation.

If you need more inspiration, then roll on the Description Meaning Tables for descriptive inspiration or the Action Meaning Tables for activity inspiration.

The answers you receive on the tables are interpreted based on what you already know of the Region, what has already happened, what you expect, and what springs to mind. Also keep in mind the Category that you're rolling for: Locations should be a place your Characters find themselves in, Encounters are something or someone they will interact with, and Objects are items of interest in the Area.

For instance, as our explorer searches the castle for the vampire lord, they enter a new Area. The Location is Expected, so the Player decides the most Expected thing right now is another large hallway. For Encounter, Random is rolled. Rolling on the Random Element Descriptors Table under the Encounters column, the Player gets "swift" and "curious". The Player interprets this to mean a black cat is seen slinking in the hallway, watching the Character. It moves quickly, keeping ahead of the Character.

## Known

This version of The Location Crafter doesn't use pre-made Custom or Unique Elements, but it does use Known Elements if you are aware of them.

When first generating a Region, if you know anything particular about it, record it on the Known Elements Region Sheet found at the back of this book. This looks like the Lists from Location Crafter, but is just used to record specific Known Elements.

Known Elements are just that, Locations, Encounters, and Objects that are known to this Region. Before your Character enters the Region, fill out Known Elements for each of the three Categories. You should only list Elements that you actually know are present somewhere in the Region. Also, you should only list Known Elements that are important. For instance, our intrepid vampire hunter knows the vampire lord is in the castle, so they put that down under Encounters on the sheet. They also suspect that the castle is full of the vampire's henchmen, but they don't know who those henchmen are. The Player doesn't record anything about henchmen, relying on Element results like Expected and Random to generate those as they explore the castle.





# Random Element Descriptors Table

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



You can add to the list of Known Elements as you progress in the Adventure if you learn of a new Element that hasn't been discovered in the Region yet or you discover an Element that can be encountered again. For instance, after running into several zombies, and escaping them, the hunter knows the zombies are still lurking in the castle. The Player adds "zombies" to the list of Known Encounters.

After a Known Encounter happens, you can choose to remove it from the list if that makes sense. If there was only one zombie in the castle and you destroy it, you would then take it off the List by crossing a line through it on your sheet.

When a Known Element is rolled, and you have entries listed on the Category List, roll 1d10 to see what Known Element you generate. If the roll indicates a listed Known Element, then that is the Element active in this Area. If you roll a blank line or a line where a Known Element has been crossed off, then choose the most logical Known Element in the List.

If you roll Known Element and you don't have any Known Elements for that Category, then ignore the Known Elements result and use the alternate result indicated on the Area Elements Table (it'll either be Random, Expected, or Special).

The Known Elements Region Sheet can be found at the back of this book.

## Special

The Special Element requires a roll on the Special Element Table (on the next page), which will provide instructions on what to do.

## Complete

When the Complete Element is generated this indicates that the Region has been fully explored; there is no place else to go, at least that the Characters are aware of. If this is rolled, treat it as an Expected Element for this

Area, but there are no further Areas of interest to explore beyond this one; the Region is done. If you know there is more to the Region that hasn't been explored yet, consider all of those areas as Expected for all Categories.

## Expected, PP-6

This is a special Element result that will eventually happen when your Progress Points grow and your roll overflows the Table. This functions as a typical Expected Element, except don't record a new Progress Point for this Category and reduce the total Progress Points for this Category by 6 points.

## HOW IT ALL WORKS

Exploring a Region is a process of generating one Area and its contents at a time. Characters enter an Area, you use the Area Elements Table to randomly determine the Elements of the Area, play out the Area as you see fit for your Adventure, then the Characters move on to the next Area.

To generate a new Area in the Region to explore (including the first one), roll 1d10 for each Category (Locations, Encounters, Objects) on the Area Elements Table and add the Progress Points for that Category to the roll (more on this later). This will give you one Element for each of the three Categories to construct your Area with. Combine these Elements together using logic and interpretation to determine what this Area is and what's happening in it.

The Locations columns on the Area Elements Table gives you two options: Large and Small. This is for you to decide if you think the Region counts as a large Region or a small one. Only make this determination once, from there on all rolls on the Area Elements Table for this Region will use that Locations column.

Generally it will take longer to fully explore a Large



## Special Elements Table

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

- |        |   |
|--------|---|
| 1-10   | <b>SUPERSIZE:</b> Roll on the Area Elements Table again (if you get Special again, treat it as Expected). Whatever Element is generated, enhance it as much as possible. Make it more intense in some way.  |
| 11-20  | <b>BARELY THERE:</b> Roll on the Area Elements Table again (if you get Special again, treat it as Expected). Whatever Element is generated, minimize it as much as possible, making it less intense.  |
| 21-30  | <b>THIS IS BAD:</b> Roll on the Area Elements Table again (if you get Special again, treat it as Expected). Whatever you get, it is bad for the Player Characters and interpret it that way. This may be a dangerous encounter, a trap, or something that is simply broken and unusable. Whatever detail you generate give it a negative interpretation.  |
| 31-40  | <b>THIS IS GOOD:</b> Roll on the Area Elements Table again (if you get Special again, treat it as Expected). Whatever you get, it is good for the Player Characters and interpret it that way. This may be a helpful encounter, a way out, or useful object. Whatever detail you generate give it a positive interpretation.  |
| 41-50  | <b>MULTI-ELEMENT:</b> Roll twice on the Area Elements Table (if you get Special again, treat it as Expected), and combine both Elements into the Area together.   |
| 51-65  | <b>EXIT HERE:</b> This Area, in addition to whatever else it contains, also holds an exit from the Region, if this is possible. Maybe it's a back door out of the mansion, or another exit from a cave. If this result makes no sense, ignore it and treat this as an Expected Element.   |
| 66-80  | <b>RETURN:</b> Whatever else this Area contains, it also has access to another, previously encountered Area in this Region. This is only possible if that other Area had a way to reach this one such as doors or access that the Characters had not yet explored. Choose the connected Area that's most logical. If this result makes no sense then ignore it and treat this as an Expected Element. |
| 81-90  | <b>GOING DEEPER:</b> Treat this as an Expected Element. Instead of adding one Progress Point for this Category add three instead.   |
| 91-100 | <b>COMMON GROUND:</b> Treat this as an Expected Element. Eliminate three Progress Points for this Category (don't record the Progress Point for this Element and eliminate two more).   |



Region than a Small one. The Complete Element is further up the Table for Large Regions so it will require going through more Areas to get to it than a Small Region would require.

## The First Area

The first Area Characters enter for a Region should be considered its start point and contains an exit to the outside world. Use what makes the most sense to determine what the entrance to this Area is (a door at the front of a house, a shaft down into a cave, the main street into a town). Until further exploration reveals additional exits from a Region, it is assumed that the starting Area is the only known entrance/exit.

## Delving Deeper

Exploring deeper into a Region will have an impact on your rolls on the Area Elements Table, getting results further on the table and eventually bringing you closer to completing the exploration. Every time you roll on the Area Elements Table write down a hash mark on a piece of paper for that Category to indicate the amount of Progress Points (which begin at zero) for that Category. Each time a Category is rolled to determine the Elements of an Area, roll 1d10 plus the Progress Points for that Category to get the Element.

Continue to generate Areas one at a time like this until the Complete Element is rolled, until the Gamemaster decides the Region has been fully explored, or until the Characters decide they are done and leave.

## TYING IT ALL TOGETHER

This randomized system for generating a place to explore as you go is all about a stew of elements. What you do with that stew, what it turns into, is up to you.



## WHICH WAY DO WE GO?

This system presents a string of Areas to make up a Region in an abstracted way. Since you don't know what lies beyond the current Area it doesn't matter if a Character chooses to go through a door or go up the stairs, either choice will lead to a new Area.

How those Areas connect ... the doorways, halls, roads, and other connections ... are up to you and should be the most obvious and logical options. Although the connections between Areas don't matter with the original discovery it may matter later as the Characters map out the Region and go back to previous Areas so it's good to decide what those connections are as you progress.

For instance, for a dungeon Region you created Areas of a room, a hallway, and a cavern. You might decide that the room had a door to the hallway, the hallway led to a T intersection, and the Characters went left which led them to a cavern.

Mapping a Region on a piece of paper as you explore it can be very helpful to conceptualize the location of each Area and its spatial relationship to the other Areas. Areas can connect back to earlier Areas as you wish in however way that's most logical.

As with the original Location Crafter, the rules are meant to serve as a framework to offer up something for your imagination to interpret. Try to go with your first impressions when you can, and if you need more information make Mythic Fate Checks or roll for inspiration on the Meaning Tables.

If you're unsure of any results on the Area Elements Table you can always invoke the I Dunno rule and change the result to Expected. You should never let the pace of an Adventure get hung up on a difficult to resolve interpretation.



## THE BIG EXAMPLE: BAYOU ON A MOONBEAM

This example presents our Character, psychic Henry Straub, on an astral journey through the higher planes to help rescue the lost soul of his mentor. Through the course of the Adventure Henry has sought to free the soul of his mentor, Sebastian, who is trapped between planes of existence. Henry has learned that he needs to astrally project himself during the night of a full moon and ride a moonbeam to a spectral location. In an earlier vision Henry saw that Sebastian is trapped in a house in this ghostly realm, which gives him something to search for. Henry has

accompanying him a companion, an extra dimensional being that manifests in the astral plane as a dog.

Henry's Player decides that since she knows nothing about the astral location this is a good opportunity to use the randomized version of The Location Crafter. She is also using Mythic to administer the general rules of her Adventure.

The Player takes a copy of the Known Elements Region Sheet and writes "house" on the first line under the Locations column. This is the only thing she knows about this Region, that there's a house in it where her mentor is.





The Scene starts with Henry entering a trance during a full moon and hitching a ride on a moonbeam to enter the astral plane. He's going to meet up with his dog there but the Player has no idea what this place is like. Henry's Player treats this other-dimensional place as a Wilderness Region and starts rolling to see what it looks like.

Rolling 1d100 on the Region Descriptors Table under the Wilderness column she rolls 8 and 64 for "wet" and "plant life". She decides on this interpretation: as Henry finds himself on the Other Side, he is standing on muddy ground at the edge of a swamp with trees growing in it.

It's time to generate the first Area, where Henry finds himself, of this Region. The Player decides that the astral plane counts as a Large Region. Generating the Elements of this first Area, she rolls on the Area Elements Table for each Category. For Location she rolls 1d10 and gets 9. Since this is her first Area there are no Progress Points so this roll is not modified. A 9 result gives her Random. Rolling on the Random Element Descriptors Table twice she gets "dirty" and "intriguing". For Encounters, she rolls 7 for Expected. For Objects she rolls 9 for Random. The Random Element Descriptors Table gives her "rustic" and "tool".

The Player interprets these results to mean that the Location of this Area is muddy as one would expect from a swamp. It's also mysterious, with mist clinging to the water and the distance not visible through the densely clustered trees. For Encounters she rolled Expected. Given the swampy and strange nature of the place, the Player decides that the most expected encounter here is Henry can occasionally see movement and bubbles in the water implying that there may be something alive in there. For the Object, she interprets her results to mean that the rustic tool Henry discovers is a rickety boat resting at the edge of the swamp.

The Player plays out this Scene with Henry making sure his dog is okay. He gives the swamp a cursory glance to ensure nothing frightening is going to rise out of it, then he goes to the boat. Checking that it's sound, Henry and his spectral dog get into it and row out into the swamp.



## USING THIS WITH THE ORIGINAL

The rules presented here are a new take on The Location Crafter, but they will work with the original system as well. You can use the original Location Crafter for Regions that you may want more control over how an exploration pans out, and the randomized system here for more unknown Regions.

You can also use some of the changes in this system with the original. For instance, this systems uses d10 instead of d6 when rolling for Elements. If you are using both systems and want them to feel more consistent with each other, you can use a d10 with the original Location Crafter Lists. If you do, treat Common Elements as the first 10 on the List instead of the first 6. When your roll exceeds a List remove 6 points instead of 5.

Be sure to use the Special Elements Table from the original Location Crafter if you are using it with your own Lists. The Special Elements Table presented here for the randomized version is different.

This concludes the exploration of this Area of the Region since Henry is now moving on. The Player records one Progress Point for each Category since she made a roll on each one and prepares for the next Area.

Rolling on the Area Elements Table again, this time with a +1 modifier to her d10 rolls because of the Progress Points, she rolls  $8+1=9$  for Location, Random;  $2+1=3$  for Encounters, None; and  $4+1=5$  for Objects, None.

This is a pretty simple Area, it contains just a Location and no Encounters or Objects. Rolling on the Random Element Descriptors Table for the Random Location, she gets "frightening" and "atmosphere".

The Player interprets this to mean that Henry has rowed into a section of the swamp where the mist is thicker, the place is darker, and it's colder. Overall the swamp has become more menacing to Henry and he rows along with caution as his dog keeps a look out for danger. Henry hopes he finds the house he's looking for soon



before he runs into trouble.

The Player marks another Progress Point for each Category and prepares for the next Area as Henry rows his boat.

Back to the Area Elements Table, the Player rolls  $9+2=11$  for Location getting Known or Random,  $4+2=6$  for Encounters getting Expected, and  $5+2=7$  for Objects getting Expected.

Interpreting this, the Player knows that her Knowns Sheet contains only one item for Locations, the house. There's no need to roll since this is the only possible result. She decides that the Expected Encounter is what Henry has already witnessed, more motion in the water but nothing directly threatening. For an Expected Object she decides the most logical thing right now is branches and driftwood floating near the boat. Henry decides to take a stick floating by to use as a weapon if he needs to since he is otherwise unarmed in this place.

He's happy to have found the house he was seeking. This was his goal so he makes his way toward it.

The Player decides that the house constitutes a new Region to explore. She rolls twice on the Region Descriptors Table under the Structure column to get a description of the place and rolls "old" and "imposing". She interprets this to mean that the house looms out of the swamp on stilts. The place is old, decrepit, and dark.

Henry docks his boat alongside the wreck of a house and climbs up onto the porch, his dog with him.

The Player takes a fresh Known Elements Region Sheet and writes into the first line of the Encounters column "mentor". The only thing Henry knows about this place is that his mentor is inside of it.

Since this is a new Region to explore, there are no Progress Points. Henry approaches the front door of the house and enters, the Player rolling for the first Area. The Player is going to treat the house as a Small Region for the Area Elements Table.

She rolls for the three Categories and gets Expected for



## WHEN TO SWITCH REGIONS

As you're exploring a Region it may not always be clear when you should consider an Area of a Region to be a new Region. If your Character is exploring a forest and discovers a cave, is the interior of the cave more Areas of the forest or is the cave itself its own separate Region?

There are a couple of rules of thumb you can consider. First, keep in mind the three general classifications of Regions: Wilderness, City, and Structure. If you go from one type of Region into another, this should be considered a separate Region. For instance, if the Region is an underground base on the moon, you would consider that a City Region. If your Character enters a spacecraft, that would be considered a Structure Region, so a new Region.

In the example of our cave in the forest above, both are Wilderness Regions because both are wild spaces. The rule of thumb here is to check your Knowns Lists. If everything on the Knowns List that would be expected in the forest would also be expected in the cave, then you may want to consider it all part of the same Region. If not, it should probably be a new Region.

The final factor to consider is simply how does it feel? Does the cave feel separate from the forest? If so, then break it out into a new Region with its own Knowns Lists.

Location, Expected for Encounter, and None for Objects. The Player interprets this as: Henry steps into the foyer of the rundown old house, the place creaking as he walks. He sees a mouse creep by on water mildewed carpet, and nothing else. The Player determines that the mouse is harmless, but given that this is the astral plane she can't take anything for granted so she writes "mice" onto the Known Elements Region Sheet for Encounters.

The Player records a Progress Point for each Category



and continues. Henry heads for a flight of stairs and walks up, the Player generating the next Area. She rolls 1d10+1 because of the Progress Point and gets Expected for Location, Random for Encounter, and Expected for Objects.

The Player expected Henry to come out onto a second floor hallway so she decides that's the Expected Location. For the Encounter, she rolls on the Random Element Descriptors Table and gets "gentle" and reassuring". The Player thinks about this for a moment, what would a gentle and reassuring encounter look like in the astral plane? She decides that Henry is greeted on the landing by a wispy apparition, the ghost of a soul who has felt his mentor's anguish. The ghost wishes to join Henry on his quest to free Sebastian.

For the Expected Objects in this Area, the Player decides that there are faded paintings on the wall that show depictions of scenes in the mentor's life. It seems like the most logical expected Object for a place like this.

The Player plays out a Scene on the landing with Henry talking with the ghost and introducing his spirit dog. The Player makes a second mark for Progress Points on all the Categories.

Henry moves on, heading down the hall with his two companions. The Player rolls for a new Area and gets a Location of Random, an Encounter of None, and an Object of None. For the Random Location the Player rolls on the Random Element Descriptors Table and gets "amusing" and "personal". She interprets this to mean that Henry enters a room that is childlike and pleasant; it's a representation of his mentor's childhood bedroom. Henry pokes around a little bit in the room, but there is nothing more to see so he moves on.

The Player's made three rolls now, so there are three Progress Points per Category meaning her 1d10 rolls on the Area Elements Table are all at +3.

Henry walks to a door at the end of the childhood room and opens it, stepping into the next Area. The Player rolls and gets a Location of Expected, an Encounter

of Known, and an Object of Expected.

The Location that the Player Expected was another hallway, so she goes with that. For the Known Encounter, there are two entries for Encounters on the Known Elements Region Sheet. She rolls a 1d10 and gets 4, Choose The Most Logical Element. The Player thinks about this, would the most logical encounter be the mentor or a mouse? She decides that since they just left his childhood room that Sebastian would likely be close to it, so it makes the most sense to encounter him in a hallway just outside the room.

The Objects in the hall are Expected, so the Player treats it as more photos on the wall showing scenes from the mentor's life.

The Player plays out the moment using Mythic. She determines that the mentor is wandering aimlessly in the hallway and doesn't seem to recognize Henry. Henry discovers that it isn't enough to simply take the mentor out of the house, he has to discover something that the mentor has lost. The mentor describes it as his "spark". Henry realizes he needs to keep searching the house to find the spark.

The Player treats the spark as an Object and writes it onto the Known Elements Region Sheet under the Objects column. She scratches "mentor" off the sheet since Henry found him.

Henry continues down the hall with his dog, the ghost, and his mentor all in tow. The Player rolls for a new Area, now with all rolls at +4 because of the Progress Points. For Location she gets Expected, for Encounters she gets Expected, and for Objects she gets Expected. The Player decides that Henry opens a door in the hallway and finds a rather plain room showing a scene in the mentor's life that Henry is not familiar with. There are some more of the mice poking about in the room. The Player records the new Progress Points, makes note of the unremarkable room, and continues with Henry's search for the spark.

Henry continues down the hall, opening the door at the end of it. Generating the new Area, the Player rolls



a Location of Special, an Encounter of Expected, and an Object of Expected.

The Player rolls 1d100 on the Special Elements Table and gets 81 for Going Deeper. This means the Location is treated as an Expected Element and three Progress Points get added for this Category instead of only one. The Player records this on her worksheet, bringing the Location Category Progress Points to 8 while the Encounters and Objects Progress Points are at 6 each. The Player decides that this is another room that is more of the same, with all results being Expected.

Henry walks to the end of the room with his companions following, the ghost making sure Sebastian is calm and doesn't wander off on his own. Henry opens a door, continuing his exploration of the house, the Player rolling for a new Area.

For Location she gets Known or Random, for Encounters she gets None, and for Objects she gets Expected.

Since there are no Known entries for the Location Category in this Region, the Player goes with the alternate option of Random. She rolls twice on the Random Element Descriptors Table and gets "heavy" and "resourceful". The Player has an idea and makes a Mythic Fate Question out of "Is this a workshop of some kind?" and gets a Yes. The Player decides that they've entered a workshop with strange machines and lots of metal.

Since the Area has Expected Objects, the Player decides the most logical Objects would be tools since this is a workshop.

The Player role-plays out the room, with Henry trying to get Sebastian to explain what the workshop is for. The mentor is too far gone to explain to Henry what any of it does. Henry spends some time in the room and figures out that the workshop is a representation of the work his mentor did into psychic research during his life. Henry realizes that he may be able to use the machines to make the spark they're looking for.

Henry decides to explore a further into the house to see if he can find the spark first. If not, he plans to return to

this room and use his psychic skills with the machinery to try and create what they seek.

Henry and his companions exit the room into a hallway and continue searching the house, the Player rolling for a new Area.

With the Progress Points high, especially for the Location Category at 9, the Player rolls Expected, PP-6 for the Location. For Encounter she gets Random and for Objects she gets None.

The Location is Expected so the Player decides it's a typical hallway in the house. Since she rolled Expected, PP-6 for the Location Category she doesn't add a Progress Point and instead reduces that pool by 6 points, bringing it down to 3.

For the Random Encounter she rolls "strange" and "aggressive". That doesn't sound good at all. The Player makes a Mythic Fate Check or two to gather her thoughts, and interprets it this way: As they walk along the hall, Henry notices that there are more mice present as if they are gathering. To Henry's horror, the mice start piling up rapidly in the hall, morphs before his eyes, and becomes an enormous red-eyed ratlike creature that snarls and shambles menacingly toward him.

Henry realizes that the mice represent his mentor's fears, and here they are all bundled up into a monstrosity. A battle takes place where Henry uses his psychic powers to try to keep the rat monster back as he and his companions retreat. They end up back in the workshop, Henry closing the door and pushing a heavy table in front of it as the rat monster tries to break through from the other side. Henry quickly uses his skills and the machines in the room to craft the spark that his mentor is missing. Just as the rat monster breaks through the door, Henry takes the glowing ball of psychic energy that is the spark and thrusts it into his mentor's chest. His mentor now restored the entire house rushes around them and Henry suddenly finds himself back at his home in the normal world. He succeeded in restoring his mentor, grateful for having escaped the astral world intact. 🐾



## Known Elements Region Sheet

REGION: \_\_\_\_\_

1D10	LOCATIONS	ENCOUNTERS	OBJECTS
1	_____	_____	_____
2	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____
3	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____
4	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____
5	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____
6	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____
7	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____
8	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____
9	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____
10	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____

### PROGRESS POINTS

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## VARIATIONS

*New rules and twists on current rules*

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# Random Dungeon Crawl Generation

### THE CLASSIC DUNGEON CRAWL

Nothing says role-playing game like grabbing your sword or wand and pushing past a cobwebby entrance to a stygian catacomb and braving the darkness with your wits and courage. The classic dungeon crawl.

This article is a continuation of Mythic Magazine #2's article, "Randomized Location Crafting". In that article I presented a system for using The Location Crafter to generate completely random Regions from scratch, as you go. In this article we're going to take it a level deeper and use that same system, but specifically tailored to creating random dungeons as we explore them.

The majority of the process of making a random dungeon is the same as making any random Region, as spelled out in the last issue. However, there are some important differences to help bring out the flavor and atmosphere of a classic dungeon crawl.

You can find the article about the Randomized Location Crafter on page 57.

### WHAT'S NEW?

Generating a random dungeon uses all the familiar elements presented in the last issue of Mythic Magazine (and again, summarized at the end of this chapter). You encounter a Region, generate Descriptors for it to give it some flavor, list any Known Elements, and explore it Area by Area using the Area Elements Table.

What's new in this system is we are dealing with a specific kind of Region, a dungeon. There are three new elements that make this Region unique. First, in addition to generating Descriptors for how the dungeon looks, you also generate a story for the dungeon. Every labyrinth, creepy castle, or underground cavern has a tale that draws the adventurer in to explore it in the first place. Story Descriptors are much like Region Descriptors, except they are more about the Why than the What of the dungeon.

The second new element are more specific Region Descriptors. Dungeons are loosely defined in one of three categories: Cavern, Ancient, and Palatial. Caverns are mostly natural dungeons, the fissures in the earth where dark creatures dwell. Ancient dungeons are your classic built structures that have withstood the ages and





where dark forces lay in wait. A palatial dungeon is meant to represent a built area that is less decrepit, like a castle. Each type of dungeon has its own set of Region Descriptors to help define it.

The last new element are Connectors. Normally when using The Location Crafter system, the focus is on generating interesting Areas to explore. How these Areas connect, the doorways and halls that lead from one Area to another, is abstracted and you are expected to interpret connectors that make the most sense. With defining a Region as something as specific as a dungeon we can add random Connectors that are more meaningful.

The last few pages of this article contain a recap of the rules presented in Mythic Magazine #2. Feel free to skip this if you're already familiar.

## COMING UPON A DUNGEON

The rules given here are for randomly generating a dungeon as you go as a special type of Location Crafter Region. How your Characters end up at this Region is part of your Adventure, or perhaps you had already planned on encountering a dungeon. There are various ways you can come to this situation.

If you are playing a Mythic Adventure and using The Location Crafter to help with generating Regions, you may naturally have come to the point in your Adventure where you come upon a dungeon. This is when you can pull out these rules to generate it as you go.

You can also use these rules to help you generate a dungeon before an Adventure if you are the Gamemaster for a group of players. The rules here can be used to create your entire dungeon, or you can use it as inspiration and add creativity as you go.

Keep in mind that these rules are designed for a classic, fantasy role-play dungeon. This is meant for the sword and sorcery world.



### WHAT ABOUT SECRET DOORS?

There are various tropes around dungeons that you just must have sometimes. Pit traps, wandering monsters, weird puzzles ... and secret doors. Most elements of a classic dungeon can be generated through the normal course of play, with the Region Elements Table, Meaning Tables, Known Elements, Mythic Fate Questions, and your interpretations generating them as you go.

But what about secret doors? A simple way to include classic secret doors in your dungeons, especially an Ancient Dungeon where such things are expected, is to allow your Character to search for secret doors periodically as they normally would. If they succeed in their search, then ask Mythic the Fate Questions, "Is a secret door found?" You decide the odds for this question as normal. If the answer is yes, then a door is found!

Treat this as any other exit from an Area. Your Character is moving from one Area, through a Connector (more on that later), to a new Area to explore. Considering that this Area is extra special in that it was accessed through a secret door, give your rolls on the Region Elements Table a +1 modifier for Location, Encounters, and Objects. This is to signify that what lays beyond the secret door is likely more interesting than what may be normally found at this point in the Region.

## DUNGEON TYPE

This system treats dungeons as a special type of Location Crafter Region. Think of it as Region: Dungeon. The first thing to do is determine what kind of dungeon we're dealing with. Dungeons are broken down into three general categories: Cavern, Ancient, and Palatial. These are very broad categories that should cover just about any kind of dungeon. The Type of dungeon will determine what kind of Story it has, its Descriptors, and its Connectors.



## Cavern Dungeon

A Cavern Dungeon is any kind of natural dungeon, such as cave systems under the earth or deep fissures in a mountain. These kinds of dungeons tend to pose more natural hazards, like crumbling stalagmites or crevasses to fall down. The creatures in these kinds of dungeons also tend to be more natural, like deep dwelling monsters or races that live in the bowels of the world.

## Ancient Dungeon

The Ancient Dungeon is your classic catacomb, dark and filled with cobwebs, perhaps cobbled together in a bygone age by a mad wizard or a cult enshrining their dark god. The Ancient Dungeon is probably the most iconic of dungeons and is what we generally think of when we think “dungeon”.





## Palatial Dungeon

The Palatial Dungeon is the category for dungeons that are not quite dungeons but still have that classic dungeon crawl feel when explored. These are castles or other structures that are newer or in better shape than an Ancient Dungeon. Instead of dank hallways it may have broad cathedrals or sweeping staircases. Just because it's Palatial doesn't mean it's not a ruin, however. This is still a dungeon, just of a grander, less stygian nature.

## THE DUNGEON STORY

Normally when you encounter a Region with the randomized version of The Location Crafter (from Mythic Magazine #2) you start with Region Descriptors to give the Region flavor. A Dungeon Region has an additional Descriptor: Story. Just like Region Descriptors, Story Descriptors give you a pair of words or phrases that you then interpret into something meaningful. We're developing a simple story around the dungeon, a reason for it existing or rumors about its dangers. This usually has something to do with the circumstances of its creation or who, or what, built it. It's purpose will sometimes also be hinted at.

Developing Story Descriptors is optional, and would only come into play if your Characters are learning about the dungeon. Most dungeons have a tale to be told, however, and it helps shape the reason for why the Characters are risking their lives to enter it in the first place. You can use these Story Descriptors when your Characters first learn of the dungeon.

Alternatively, you could still generate Story Descriptors when you first encounter the dungeon, perhaps the Character simply has heard the story of the place or has knowledge of the lore. You may not need Story Descriptors if the dungeon already fits into your Adventure through the normal course of events. However, the mechanic is here if you need inspiration for a story.

Story Descriptors are generated the same way Region Descriptors are: roll two times on the Descriptor table and interpret the pairing of your results together. If you get the same result twice then consider that result to be "doubled down," a more intense version of what you would have gone with.

## DUNGEON DESCRIPTORS

When your Character first approaches the dungeon, Descriptors will give you the initial impression of what it looks like. This is the same rule as Region Descriptors but specialized to dungeons. Roll twice on the Dungeon Region Descriptors Table for a word or phrase pairing. Interpret the results to come up with a first, visual impression of the dungeon and sometimes the setting around it.

## DUNGEON CONNECTORS

The Location Crafter system is for generating interesting Areas for your Character to have encounters in. Normally, the ways these Areas connect ... the doorways and hallways for instance ... are left up to you to decide based on what you think is most likely.

The rules presented in this article are for a specific kind of Region, dungeons, making it possible to add a mechanic for including specific Connectors between Areas. This rule is optional, and specifically how the Areas connect is still mostly abstracted and left to you to decide, but the Dungeon Connectors Table can provide inspiration if you wish.

When a Character moves out of one Area you can roll on the Dungeon Connectors Table to see what the route is that takes them to the next Area. Roll 1d100 once on the table. Most of the results are simple and are just there to help you map out the way the Areas of the dungeon are connected. As with most things Mythic, interpret your results to fit in best within the current context.



## Dungeon Story Descriptors Table

1D100	CAVERN DUNGEON	ANCIENT DUNGEON	PALATIAL DUNGEON
1-5	Home to something powerful and evil	Home to something powerful and evil	Home to something powerful and evil
6-10	Overrun by underground creatures	Originally built for evil purposes	Once a vibrant and important place, like the seat of a government
11-15	Appeared suddenly, like an earthquake opening a fissure or a landslide revealing a cave	Originally built for good purposes, such as a mining colony or underground city	Associated with decadence or corruption
16-20	Known to be unstable inside	The place was brought to ruin by a calamity	The place was brought to ruin by a calamity
21-25	The source of monsters plaguing nearby towns	The source of monsters plaguing nearby towns	The source of monsters plaguing nearby towns
26-30	Associated with a war or large scale conflict	The place is cursed	The place is cursed
31-35	The place is associated with a particular group	The place is associated with a particular group	The place is associated with a particular group
36-40	Associated with magic	Associated with magic	Associated with magic
41-45	The source of a mystery	The source of a mystery	The source of a mystery
46-50	Associated with the undead	Associated with the undead	Associated with the undead
51-55	The location has been appropriated for evil purposes	Known to be full of puzzles	Associated with a ruler
56-60	Home to a group or community of some kind	Home to a group or community of some kind	Home to a group or community of some kind
61-65	Associated with a religion or cult	Associated with a religion or cult	Associated with a religion or cult
66-70	A powerful object is housed within	A powerful object is housed within	A powerful object is housed within
71-75	No one who has gone in has come out	No one who has gone in has come out	A great tragedy happened here once
76-80	Related to stories going back centuries	Known to be full of traps	Haunted
81-85	Roll on Ancient column	Roll on Cavern column	Roll on Cavern column
86-90	Roll on Palatial column	Roll on Palatial column	Roll on Ancient column
91-95	Exotic	Exotic	Exotic
96-100	Roll on Actions Meaning Tables		



## Dungeon Region Descriptors Table

1D100	CAVERN DUNGEON	ANCIENT DUNGEON	PALATIAL DUNGEON
1-5	Dry and warm	Dry and warm	In good shape
6-10	Wet or moist	Wet or moist	In a jungle or wilderness
11-15	Mossy or fungi	Crumbling, in ruins	Crumbling, in ruins
16-20	Stalactites and stalagmites	Cobwebs	Cobwebs
21-25	Large and spacious	Large and spacious	Grand and imposing
26-30	Tight and cramped	Lots of stone work	Set in a desert or barren place
31-35	Cave-ins	Cave-ins	A once regal and opulent place
36-40	Active natural elements, such as flowing lava, underground river, rushing wind, etc.	Active natural elements, such as flowing lava, underground river, rushing wind, etc.	Active natural elements, such as a river flowing through it, windy, etc.
41-45	Thick with plant life	Thick with plant life	Thick with plant life
46-50	Cold	Cold	Cold
51-55	Set in a mountain	Set in a mountain	Set onto a mountain
56-60	Near a body of water	Near a body of water	Near a body of water
61-65	Roll on Ancient column	Roll on Cavern column	Roll on Ancient column
66-70	Roll on Palatial column	Roll on Palatial column	Roll on Cavern column
71-75	Animal noises inside	Within ancient ruins	Shrouded in mist
76-80	Near ancient ruins	In a jungle or wilderness	Active animal life around it
81-85	Difficult to travel through	Functional	Functional
86-90	In a jungle or wilderness	Specific purpose	Specific purpose
91-95	Exotic	Exotic	Exotic
96-100	Roll on Descriptions Meaning Tables		

Even though you are rolling on the table for the Connector, use what you expect most to fill in any creative blanks. For instance, if your Character is in a tomb and is moving on, you might decide that the exit is an archway then roll on the Dungeon Connector Table to see what lays beyond the arch.

Most of the results on the table should be self-explanatory. Following are details about some of the more complicated results.



## Dungeon Connectors Table

1D100	CAVERN DUNGEON	ANCIENT DUNGEON	PALATIAL DUNGEON
1-5	Simple cavern tunnel	Simple hallway	Simple hallway
6-8	Natural downward slope	Stairs going down	Stairs going down
9	Natural upward slope	Stairs going up	Stairs going up
10	Hole above you	Hole above you	Simple hallway
11	Walk space along the edge of a crevasse	Simple hallway	Balcony or gallery
12	Natural bridge	Rickety bridge	Bridge
13-15	Shaft going down	Well or hole in the floor	Simple hallway
16-18	Large cavern tunnel	Wide hallway	Grand, wide hallway
19-20	Cramped tunnel or crawlspace	Simple hallway	Simple hallway
21-30	Leads directly to another Area		
31-40	Expected		
41-65	Same		
66-75	Same, with intersection		
76-80	Same, with a curve or turn		
81-90	Same, with a side Area		
91-100	Roll on Descriptions Meaning Tables		

### Leads Directly To Another Area

Instead of a Connector, the Area your Character is leaving leads directly to another Area.

### Expected

The Connector is what you would most expect it to be. This result is the same thing as the default rule in The Location Crafter for determining how Areas connect.

### Same

The Connector is the same as the last Connector you generated. If this is the first Connector of the Dungeon then treat this result as Expected.

If the result also indicates an intersection or curve, then it's the same Connector with this modification. A "Same, with a side Area" is a Connector that goes on but has an optional Area to the side to explore. For instance, a simple hallway stretching forward with a door to the side.



## Roll On Descriptions Meaning Tables

Roll on the Descriptions Meaning Tables for inspiration on what this Connector could be. You should allow this result to give you something unusual, or to treat it as an Expected but with a twist supplied by the Meaning Tables. For instance, if your Character is exploring an Ancient Dungeon and is leaving a room Area, a result of “foolishly” and “lethal” on the Descriptions Meaning Tables might mean that the connector is a hallway with a pool set in the floor, the water teeming with poisonous snakes.

## THE BIG EXAMPLE: UNLIBAR AND THE CAVE OF THE LEVIATHAN’S PEARL

Let’s put all of this to use in an example where we have our Player Character, Unlibar The Red, searching for the fabled Pearl of the Leviathan. Unlibar is a pirate who has been searching for the mythical pearl, an item of great power said to give its possessor control over the seas. Unlibar’s Adventure so far has taken him to a string of islands as he follows rumors and ancient maps. The “pearl” is said to be a shard from the soul of a monstrous sea creature slain eons ago. Seafaring warlords used the pearl to lay siege to coastal cities, only for the artifact to be lost in a great naval battle. A shark is said to have swallowed





it. Legend has it that the shark ended up in the Galloway island chain, where it was slain by locals who discovered the pearl. Fearing its power, they hid it away on one of the many islands where it has remained ever since.

Unlibar believes he has found the island and sets sail for it. En route his ship sinks during a great storm, with his crew perishing but the pirate himself swimming to shore. Undaunted, Unlibar continues his hunt for the pearl.

While exploring the island, Unlibar's Player determines that his pirate Character has learned the location of a cave system where the pearl is located. The Player uses the Dungeon Story Descriptors Table to see what Unlibar initially learns about the cave. We know that it's a dungeon, and a natural cave system, so the Player decides it's a Cavern Dungeon. Rolling twice on the table gives us "A powerful object is housed within" and "The source of monsters plaguing nearby towns."

Through interpretation and a couple of Mythic Fate Questions the Player determines that the cave is notorious on this island. Nearby fishing communities claim the cursed cave is the source of monsters wandering forth and feeding on their catches. The Player already knows that the cave is the location of a powerful object, so that makes sense.

Unlibar makes his way to the cave, prompting the Player to roll on the Dungeon Descriptors Table for a first impression of what the entrance looks like. He rolls "Difficult to travel through" and "Mossy or fungi". Thinking about this a moment, the Player interprets this to mean that the cave is difficult to access because it is in a cove near the ocean. The entrance floods during part of the day, making it difficult and dangerous. Just inside the cave entrance can be seen moss and fungus growing and clinging to the cave walls.

Unlibar is ready, and with a lantern in hand he ventures into the cave, sloshing through the low tide waters.

The Player prepares for the exploration by printing a copy of the Known Elements Region Sheet. He writes "monsters" on the first line of the Encounters List and "Pearl" on the first line of the Objects List. These are the

only things the Player knows are within the dungeon.

For the fun of it, the Player also pulls out a sheet of paper to map out the dungeon as he explores it.

The Player decides that the dungeon is likely a small Location, so he'll use that column for rolls on the Area Elements Table. Unlibar enters the first Area of the dungeon, the entrance. The Player rolls 1d10 on the Area Elements Table getting a Location of Expected, Encounter of Random, and Objects None. Rolling to see what the Random Encounter is, the Player rolls twice on the Random Elements Descriptors Table and gets "fast" and "bizarre".

The Player interprets the results this way: Unlibar makes his way into the cave as the water sloshes around his ankles. The cave is moist with lichen and barnacles clinging to the walls. As he holds his lantern up a flapping sound can be heard. A strange creature looking like a leathery yellow bat swoops down, zipping past as it flies further into the cavern.

The Player thought about asking Fate Questions about the creature but decided at this point a non-violent encounter seemed most likely. The description seemed to fit the "bizarre" result. The Player adds "yellow bat creature" to the Encounters List and Unlibar continues into the dungeon.

The Player rolls on the Dungeon Connectors Table for how Unlibar moves past this Area and gets "same". So, the cave tunnel continues on.

Unlibar enters the next Area, the Player rolling on the Area Elements Table (now with +1 to the rolls because of the Progress Point) and gets a Location of "known, or random", an Encounter of Expected, and an Object of Random.

Since there are no elements on the Locations List of the Known Elements Region Sheet the Player decides that the Location is Random. Rolling twice on the Random Element Descriptors Table for this the Player gets "negative" and "familiar".

The Player interprets this to mean that the Location is familiar in the sense that it's more of the same kind of cave. It's negative, however, in that the water level is



higher here, around Unlibar's waist now.

For the Expected Encounter, the Player decides that the most likely thing is that Unlibar sees more of the strange yellow bats flapping around near the cavern roof.

The Player rolls for the Random Object and gets "faded" and "personal". The Player decides that Unlibar sees clothing floating in the water, caught against a rock. After some investigating, he finds a body in the water wedged between the rocks. Unlibar is apparently not the first person to enter this cave. He withdraws his sword, holding his lantern higher above the water, nervous and wary now.

The Player rolls for the Connector past this Area and gets "same", so the tunnel continues forward.

The Player rolls for the next Area and gets a Location of Expected, an Encounter of Random, and an Object of None.

The Player decides that the Expected Location is just more of the same with the cavern and the high water. Rolling for the Random Encounter, the Player rolls "bizarre" and "combative".

The Player decides that this means the bats have had enough of Unlibar and attack him in a group. The Player makes a series of Mythic Fate Question rolls to determine how dangerous the bats are, and Unlibar finds himself in a fight against a group of them trying to land on him and bite.

The Player resolves the combat with Unlibar waving his sword at the creatures, but having a tough time fending them off. He finally dives under the water and swims as far as he can to avoid the bats. This douses his lantern, plunging him in darkness.

The Player determines that this has moved Unlibar past this Area and into a new Connector. Rolling for it, we get "Roll on Descriptions Meaning Tables." Rolling for a word pairing there, we get "ruthlessly" and "defeated". That doesn't sound good at all. The Player interprets this to mean that as Unlibar swims, the currents pick up and plunge him down a shaft, washing him roughly against

stone as he bumps and slides his way into the unknown.

When Unlibar comes to a stop and pokes his head above water, the Player rolls for a new Area. The Location is Expected, the Encounter is "known, or random" and the Object is Expected.

The Player decides that the most Expected Location to come up in is a cavern with a pool in it. For the Encounter, since there are elements on the List, the Player rolls 1d10 and gets "Choose the Most Logical Element". The Player thinks about this a moment, it's between the bats and the "monsters" Unlibar had heard about. The Player decides that the yellow bats are likely localized to the entrance of the cave where they menaced Unlibar, so this encounter is with the mysterious monsters Unlibar heard tales about. The Player decides to use a monster table from the RPG he's using Mythic with to generate a standard, random aquatic monster and gets a type of half human/half fish creature.

After some Fate Questions the Player determines that Unlibar finds himself in a chamber with fishmen glaring at him with their large, green, bulbous eyes. They are holding torches and spears. They force him from the water and, with spears at his back, march him further into the cavern.

The Player rolls for the next Connector and gets "same, with a side area". The Player interprets this to mean the fishmen force Unlibar along the cavern, then into a side cavern forming a new Area to generate.

Rolling, the Player gets a Location of "known, or random," an Encounter of None, and an Object of None. There are no known Locations so the Player rolls for a Random one getting "full" and "bleak".

The Player interprets this to mean that this chamber is a series of cells where the fishmen hold prisoners. Unlibar sees other cages with skeletons in them. The body he found near the entrance makes more sense now, the fishmen must be using this cave system as their lair and are preying on the nearby villages from here.

Unlibar finds himself locked in a cell by the grunting



fishmen. They leave him, and Unlibar considers his options. Using a knife from his boot, he picks the lock of the cell. It wasn't hard, the metal is rusted and the locks are crude. Unlibar sneaks out of the cavern, finding the space outside it clear of the fishmen. Torches hang from the walls providing light, and Unlibar continues down the cavern he was first being marched along.

The Player rolls for a Connector and gets "leads directly to another Area" so we go direct to generating a new Area.

For Location we get Expected, for Encounters we get None, and for Objects we get None. The Player interprets this to mean this is just another cavern Area, empty for the moment.

Unlibar continues, the Player rolling a Connector of "same", so another cavern shaft to walk down. For the next Area, we get a Location of Expected, an Encounter of "known, or random" and an Object of "Expected, PP-6".

The Player decides this is another cavern area with torches on the walls. He rolls for the Known Encounter and gets "yellow bats". He reduces the Progress Points on Objects.

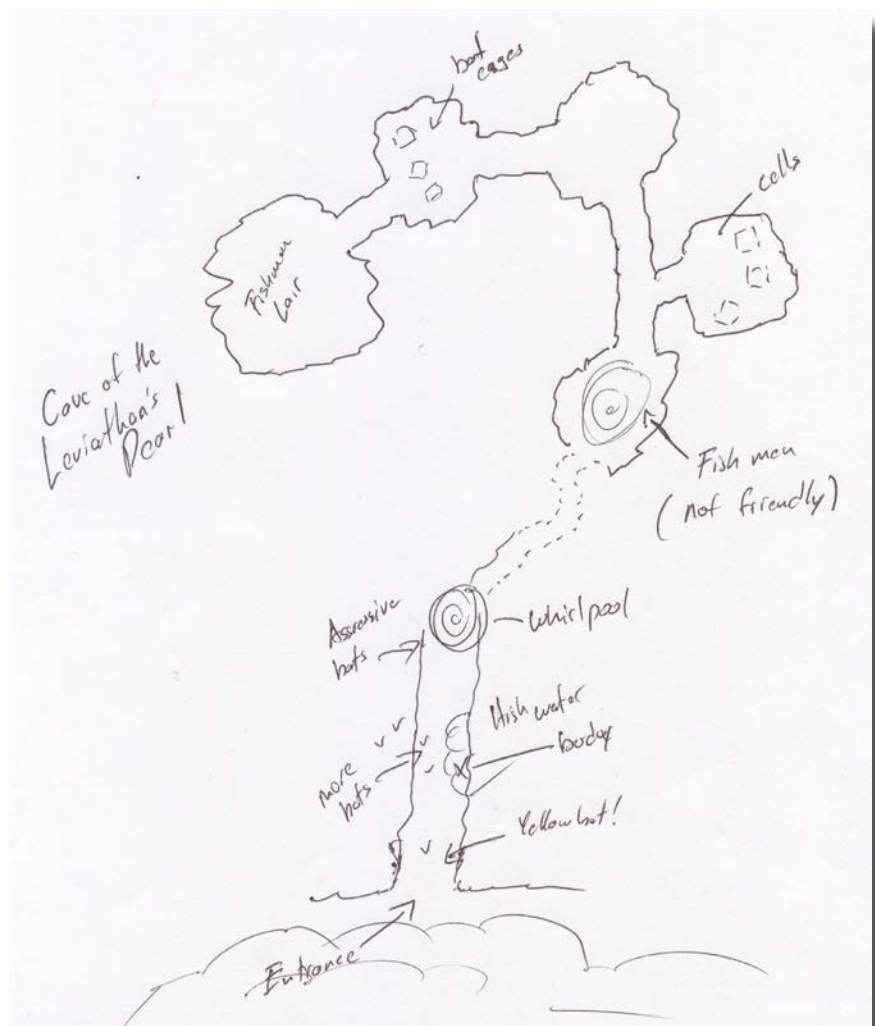
The Player's interpretation is that this chamber has boxes and cages in it with eggs and young bat creatures. The fishmen are breeding the animals Unlibar encountered, perhaps using them as guards for the cave entrance.

Unlibar quietly sneaks past the cages so the animals don't waken and raise an alarm. The Player rolls for a Connector and gets "same", so more caverns.

For the next Area we get a Location of Complete, an Encounter of "Expected, PP-6", and an Object of None.

The Player thinks about this and decides that since this Area completes the dungeon, it should be dramatic. He decides that the Expected Area would be the fishmen's lair, where they live and sleep. The Expected Encounter is with a group of fishmen, including their chief.

Although there are no objects in the Area, the Player determines that the Pearl of Leviathan is hanging around a necklace around the chief's neck. Unlibar grabs a spear and gets into a battle with the group of watery mutants, eager to get his hands on the artifact he's worked so hard to find. 🐉



Drawing a map as you explore a dungeon is a good way to conceptualize it for solo play. It also makes it easier to connect one Area to another and keep track of dungeon details.





## VARIATIONS

*New rules and twists on current rules*

# Generating Dark Woods And Wild Places

Issue #2 of Mythic Magazine introduced the idea of creating Regions with The Location Crafter completely randomly. That idea was taken a step further in issue #3 with the introduction of a specialty Random Region, dungeon crawls.

This issue of Mythic Magazine offers another Random Region: Woods.

## INTO THE WOODS WE GO

Just as the classic dungeon crawl is iconic to fantasy role-playing, so too is the dark wood. These are the ancient forests filled with a sense of foreboding and the uncanny feeling that you are being watched. These places feel as though the woods themselves are alive, and are rarely happy that you are walking through them. They are often the home of feral, ancient things, and sometimes darker and more sinister entities whose malevolent energy has infected the very roots, trees, and animals of the area.

Woods aren't just relegated to fantasy adventure. Modern horror has embraced the wildness of an untamed wilderness, a place where a heart of darkness can take hold and lead unwary travelers into a living nightmare.



### RANDOMIZED LOCATIONS

The rules presented in this article utilize The Location Crafter and the randomized Region generation rules from Mythic Magazine #2. You can find that article on page 57.



This article is about generating a Woods Region for your Adventure. How you come upon this Region is up to you and the course of the Adventure.

The randomized method for The Location Crafter offers rules for spontaneously generating Regions to explore as





you discover them. Specialty Regions, such as Dungeons and Woods, allow you the opportunity to hone in for greater detail and clarity when such a Region is discovered.

If you're a Gamemaster preparing an Adventure, these rules are a handy way to help create a Woods location before you run your Adventure. You can use the rules as given to see what you get, or modify the results as you go and think of the process as generating inspiration for you.

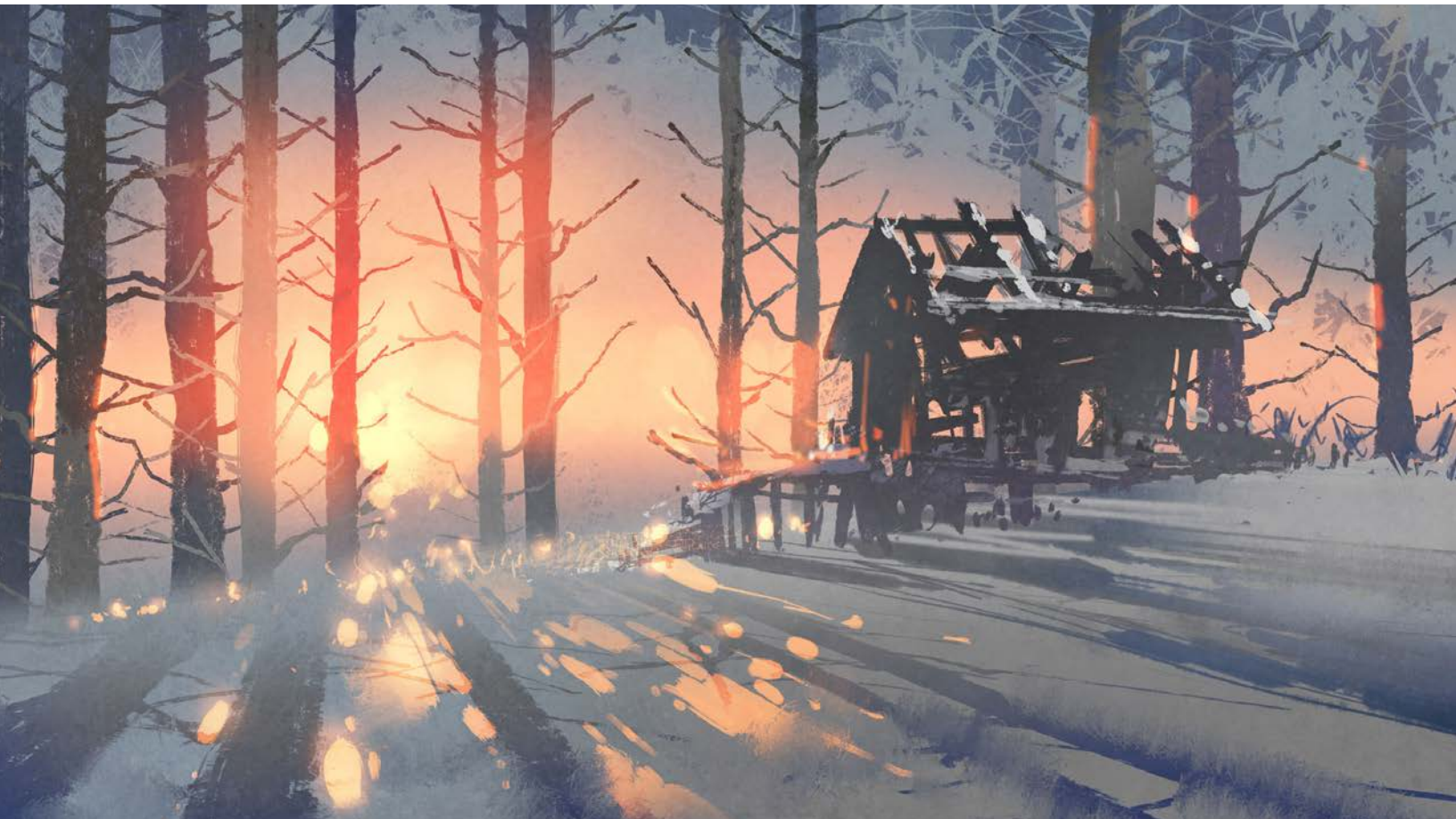
The rules presented here provide for three kinds of Woods locations: Dark Woods, Ancient Woods, and Horror Woods. The first two, Dark and Ancient Woods, are tailored to a fantasy Adventure, while the Horror Woods could be used for modern horror settings. The distinctions between all three are fairly fine, however, with each giving a slightly different flavor of Woods.

## TYPE OF WOOD

The rules in this article are for creating a special type of Location Crafter Region: Woods. However, as with the Dungeon Region in Issue 2, the Woods Region is also broken down into three types to choose from. The specific type of Woods Region will determine what kind of Story it has, its Descriptors, and its Connectors.

### Dark Woods

A Dark Woods Region is your prototypical dark, evil forest, infected with foul energy of some kind. Perhaps an ancient evil lives here, an undead king, a fallen god, or maybe the woods themselves have acquired a malevolent power over the ages and a hatred toward outsiders. The Dark Woods are the most twisted of the Woods Region.





## Ancient Woods

Ancient Woods are similar to the Dark Woods in that they tend to be vast, dense, unpredictable, and full of power. Where they differ is in tone. Ancient Woods are not necessarily malevolent or evil. These are the kinds of forests where you might expect to find Fairy Folk and speaking trees. They are often filled with strange magic that is alien to human beings, but in tune with nature and the wild world. Ancient Woods can be just as unforgiving and dangerous as Dark Woods, but that tends to be less by design and more by its wild nature.

## Horror Woods

Horror Woods is a modern take on Dark Woods. This is the kind of forest where a group of campers wander into for a week of getting away, and discover their worst nightmares. These are the homes of slasher killers, unhappy ghosts, mutants out of touch with the modern world, cannibals, and witches wanting privacy to practice their dark arts.

## THE WOODS STORY

When encountering a new Region with the randomized Location Crafter rules, your first step is to generate Region Descriptors to describe the place. Specialized Regions, like Dungeons and Woods, have an additional Descriptor: the Story Descriptor.

Just like Region Descriptors, Story Descriptors give you a pair of words or phrases that you then interpret into something meaningful. You're creating a simple story for the Woods Region, perhaps the tale for why the place is strange or rumors about what happens to those who go into it. Maybe the story is explicit and well explained, maybe it's shadowy and vague.

Developing Story Descriptors is optional, and would only come into play if your Characters are learning about the Wood. Most Dark, Ancient, and Horror Woods have



## CONCEPTUALIZING WOODS

Most areas you map out with The Location Crafter may come together with easily defined boundaries. For instance, a dungeon is composed of rooms and hallways, and it's very easy to tell when you have crossed from one to another. A village is composed of buildings and roads, and it's all very easy to tell them apart.

An outdoors, wild location, however, may not be so easily defined. Where does one patch of forest end and another begin?

It's easiest to think of Woods as no different than any other Region in terms of sectioning it. When you define a new Area, think of it as distinct in some way. Most areas of a forest may look much the same, but perhaps you section them off by figuring every new Area is about 100 yards across. Connectors could be thickets of bushes or trees, or a small embankment to climb, or a large fallen tree to climb over. Distinctly different Areas may have prominent and unusual features, like a river running through it, a large clearing, a section of unusual growth, a collection of boulders, an entrance to a cave, etc.

When you define a Woods Region like this, it makes it easier for the entirety of it to take shape in your mind. You can also map it easier on paper if you chose to do that.

tales associated with them, and that can help shape the reason for why the Characters are willing to venture into it in the first place. You can use these Story Descriptors when your Characters first learn of the Wood.

Alternatively, you could still generate Story Descriptors when you first encounter the Wood, perhaps the Character simply has heard the story of the place or has knowledge of the lore. You may not need Story Descriptors if the Wood already fits into your Adventure through the normal course of events. However, the mechanic is here if you need inspiration for a story.



## Woods Story Descriptors Table

1D100	DARK WOODS	ANCIENT WOODS	HORROR WOODS
1-5	Something evil and powerful resides there	Something ancient and powerful resides there	Something evil resides there
6-10	Few have come out alive or sane	Few who have gone in have emerged again	People have been known to disappear there
11-15	Dangerous creatures are known to be there	Strange creatures are known to be there	Strange people are known to be in the woods
16-20	The woods changed recently, suddenly becoming menacing	The forest itself is thought to be alive and sentient	Strange things started happening there recently
21-25	The woods are a known source of creatures coming out to plague nearby towns	Locals avoid it at all costs	Odd totems and markers can be found in the woods
26-30	Associated with a particular group	Associated with a particular group	Associated with a particular group
31-35	Locals avoid it at all costs	Known to be deeply magical	A tragedy occurred in the woods once
36-40	Haunted	Haunted	The source of a mystery
41-45	Associated with the undead	Associated with nature-focused supernatural creatures	Others have investigated the woods and failed
46-50	The location has been appropriated for evil purposes	A strange and solitary figure is believed to live there	Locals avoid it at all costs
51-55	Related to stories going back centuries	Related to stories going back centuries	Haunted
56-60	A disaster struck the woods	A disaster struck the woods	A disaster struck the woods
61-65	The place is cursed	The woods are revered by the local population	The place is cursed
66-70	Known to once be a healthy and wholesome place	Known to once be a healthy and wholesome place	Known to once be a healthy and wholesome place
71-80	Roll on Ancient column	Roll on Dark column	Roll on Dark column
81-90	Roll on Horror column	Roll on Horror column	Roll on Ancient column
91-95	Exotic	Exotic	Exotic
96-100	Roll on Actions Meaning Tables		

Story Descriptors are generated the same way Region Descriptors are: roll two times on the Story Descriptor table and interpret the pairing of your results together. If

you get the same result twice then consider that result to be “doubled down,” a more intense version of what you would have gone with.



## Woods Region Descriptors Table

1D100	DARK WOODS	ANCIENT WOODS	HORROR WOODS
1-5	Thick with trees	Thick with trees	Thick with trees
6-10	Moist and jungle-like	Moist and mossy	Wet and swampy
11-15	Shrouded in mist	Lots of mushrooms	Dry and barren
16-20	Dry and barren	Lots of animal noises	Ground covered in dead leaves
21-25	Man-made ruins are visible	Shrouded in mist	Lots of rocks and boulders
26-30	Too quiet	Lush and full of life	Shrouded in mist
31-35	Covers a very large area	Covers a very large area	Covers a very large area
36-40	Far removed from civilization	Far removed from civilization	Far removed from civilization
41-45	Has fissures and cliffs	Thick canopy overhead that blocks out much of the sky	Strange noises
46-50	A sickly river flows through it	A vibrant river flows through it	A river flows through it
51-55	Has prominent hills	Strangely shaped trees	Has prominent hills
56-60	Active natural elements, like volcanic activity, geysers, waterfalls, etc.	Active natural elements, like geysers, waterfalls, river rapids, etc.	Active natural elements, like geysers, waterfalls, etc.
61-65	Cold	Heavy with flowers	Cold
66-70	Has a lake in it	Has a lake in it	Has a lake in it
71-80	Roll on Ancient column	Roll on Dark column	Roll on Dark column
81-90	Roll on Horror column	Roll on Horror column	Roll on Ancient column
91-95	Exotic	Exotic	Exotic
96-100	Roll on Descriptions Meaning Tables		

## WOODS DESCRIPTORS

When your Character approaches the Woods, Descriptors will give you the initial impression of what it looks like. This is the same as Region Descriptors but specialized to Woods. Roll twice on the Woods Region Descriptors Table for a word or phrase pair. Interpret the results to come up with a first impression of the Woods.

## WOODS CONNECTORS

Typically with generating Regions with The Location Crafter, you assume Areas within the Region are connected in the most common sense manner. The Dungeon Region introduced the concept of Connectors to create specific connections between Areas, and Woods Regions have Connectors as well.



## Woods Connectors Table

1D100	DARK WOODS	ANCIENT WOODS	HORROR WOODS
1-5	Natural path through the trees	Natural path through the trees	Natural path through the trees
6-8	Natural downward slope	Natural downward slope	Natural downward slope
9	Natural upward slope	Natural upward slope	Natural upward slope
10	A thicket of tight trees	Dense area of brush	Have to push past a patch of dead trees and branches
11	A small clearing	A small meadow	A small patch of brackish water
12	Have to climb over something simple and large like a fallen tree	Have to push past a collection of boulders	Have to cross a stream
13-15	Have to climb down something simple, like a small embankment	Have to climb down something simple, like a small embankment	Have to climb down something simple, like a small embankment
16-18	Loose collection of trees	Loose collection of trees	Loose collection of trees
19-20	Have to cross a stream	Have to cross a stream	Loose collection of trees
21-30	Leads directly to another Area		
31-40	Expected		
41-90	Same		
91-100	Roll on Descriptions Meaning Tables		

This rule is optional, and specifically how the Areas connect is still mostly abstracted and left to you to decide, but the Woods Connectors Table can provide inspiration if you wish.

When a Character moves out of an Area you can roll on the Woods Connectors Table to see what the route is that takes them to the next Area. Roll 1d100 once on the table. Most of the results are simple and are just there to help you map out the way the Areas of the Woods are connected. As with most things Mythic, interpret your results to fit in best within the current context.

Even though you are rolling on the table for the Connector, use what you expect most to fill in any creative

blanks. For instance, if your Character is in a glade with a waterfall, you might decide that the “exit” is part of the forest, then you roll on the Woods Connector Table to see what lays immediately beyond the trees as the Connector.

Most of the results on the table should be self-explanatory. The recap of the random Location Crafting rules at the end of this chapter provide additional detail on some of the results.



## THE BIG EXAMPLE: HIROSHI AND THE FOREST OF WIKATAR

In this example, the Player's Character, the wandering samurai Hiroshi, has been engaged on a campaign to combat a demented sorcerer whose magic has brought a never-ending winter upon the land. The people are suffering as farms are incapable of producing. Through the course of the Adventure Hiroshi has learned that the unnatural winter has been brought on by the sorcerer as he draws power from nature, draining it's energy, which is manifesting as an ongoing winter. Hiroshi has learned that the sorcerer's power is tied to the Well of Ultar, deep in the haunted woods of Wikatar.

Hiroshi is currently staying at a village on the outskirts of Wikatar. Previously in the Adventure, Hiroshi has come

into conflict from creatures sent to attack him from the sorcerer. He knows time is drawing short to sever the mad mage's link to power. Locals fear Wikatar, however, saying it is the domain of spirits and magic. Ever since the sorcerer began drawing from the well, Wikatar has been effected and turned dark, evil, and hostile.

Hiroshi investigates more before going in, asking the villagers about the forest. The Player rolls on the Woods Story Descriptors Table twice. The Player decides that this Region sounds like a Dark Woods to him. Rolling, he gets Known To Once Be A Healthy And Wholesome Place, and Locals Avoid It At All Costs.

These results coincide with what Hiroshi already has learned about Wikatar, so the Player interprets this to mean that Hiroshi learns nothing new or useful.

To get a visual idea of what Wikatar looks like, the





Player rolls twice on the Dark Woods column of the Woods Region Descriptors Table. He gets “A sickly river flows through it” and “Roll on Horror column”. Going to the Horror column, he rolls “Dry and barren”.

The Player interprets this to mean that the forest appears emaciated, with stick like trees devoid of greenery reaching toward the sky. The forest was once vibrant, and had a substantial river in it, but in the place’s decline the river has been reduced to a weak stream with brackish, unclean water. The local villagers know this because they once got their water from the river as it exited the forest. These are all signs that Wikatar has been infected with the sorcerer’s evil.

The Player prepares for the Scene where Hiroshi will enter the forest in the search of the Well. The Player prints a copy of the Known Elements Region Sheet because, through Hiroshi’s adventuring, some things about Wikatar are known.

For Locations, he writes in “River”. For Encounters he writes in “Creatures” to represent the kind of monsters the sorcerer has been sending after Hiroshi. It stands to reason they will also be present in the forest. It’s also possible to encounter the sorcerer himself, so the Player writes “Mad mage” in the Encounters column. For Objects, he writes in “Well of Ultar”, which is Hiroshi’s ultimate goal.

Hiroshi is ready to enter Wikatar. The Player decides to map his progress very simply with pen and paper. The Player decides that Wikatar does not appear to be a large forest, so he will go with the Small column when rolling Locations on the Area Elements Table.

Rolling for the first Area as Hiroshi enters the forest, we get a Location of Expected, an Encounter of Expected, and an Object of Expected. The Player interprets the results this way: Hiroshi steps into the woods, walking along a path that leads to an ancient set of stone steps (the Expected Object). The forest here is made up of sickly looking trees (Expected Location). A breeze blows, wafting a light curtain of snowfall against Hiroshi (Expected Encounter), making him draw his cloak tighter about him for warmth.

Hiroshi makes his way through the forest, which

would bring him to the next Area. The Player rolls for a Connector first, getting “Same”. Since this is the first Connector so there can’t be a same one, the Player goes with Expected, which would be more dead trees and forest.

The Player rolls for the next Area to encounter. For Location, he rolls Expected. For Encounters he gets Known, or Random. For Objects, he gets Expected.

The Expected Location is easy to interpret, more forest of dead trees. For the Encounter, since there are items on the Known Encounters List the Player rolls 1d10 for that List and gets Choose The Most Logical Element. Since Hiroshi is just starting his exploration into the forest, it makes more sense to have an encounter with creatures than with the Mad Mage. For Expected Objects, since we started this Region with decrepit stone steps the Player is going to continue this motif here with more steps.

The Player interprets the results this way: Hiroshi continues to step his way through the forest, hand on the hilt of his sword. Lifeless trees stretch on in all directions, and he spots more ruins of stairs on the forest floor as if this place once housed civilization that is now long gone. Hearing a growl, he looks up in time to see a pair of the same sort of misshapen animals that had attacked him in the village. They are like dark gray wolves with sunken skin and glowing red eyes, their teeth bared.

The Player plays out the encounter as Hiroshi gets into a fight with the creatures, warped natural animals of the area that the Mad Mage has turned to his will.

Using his skill with a sword, Hiroshi slays the creatures and moves on. He feels more confident that he is nearing the goal of his quest if the sorcerer is sending monsters to stop him.

Rolling for a Connector, the Player gets Same, so more forest and trees.

Hiroshi moves into the next Area, the Player rolling a Location of Expected, an Encounter of Expected, and an Object of None. Marking Progress Points on each of the three columns (there are now three Progress Points each for Locations, Encounters, and Objects), the Player makes



this interpretation: Hiroshi continues through the forest, pushing past the brittle branches of the forlorn trees. The wind continues to blow, a light drifting of snow coming down (Expected Encounter).

Moving on, we get a Connector of “Have to climb down something simple, like a small embankment”. The Player interprets this to mean Hiroshi scrambles down a small embankment to a lower portion of the forest. This leads to a new Area of ...

Location of Known, or Random, an Encounter of Random, and an Object of Random.

There is only one element listed for Known Locations, the river, so the Player determines that is the Location. For the Encounter, he rolls on the Random Element Descriptors Table and gets Energetic and Bizarre. For the Random Object, he gets Delightful and Useful.

This is an interesting collection of random results. The Player thinks about it a moment, asking a few Fate Questions to Mythic to clarify some suspicions (“Is the encounter a human being?” “Is the object a magical item?”)

The Player makes the following interpretation: Hiroshi makes his way down the embankment to the sound of

running water and sees the river the villagers had described. It is not wide and the water does look brackish and foul. However, more surprisingly, there is a small boat on the river with a figure sitting within. It looks like an elderly man, waving excitedly to Hiroshi.

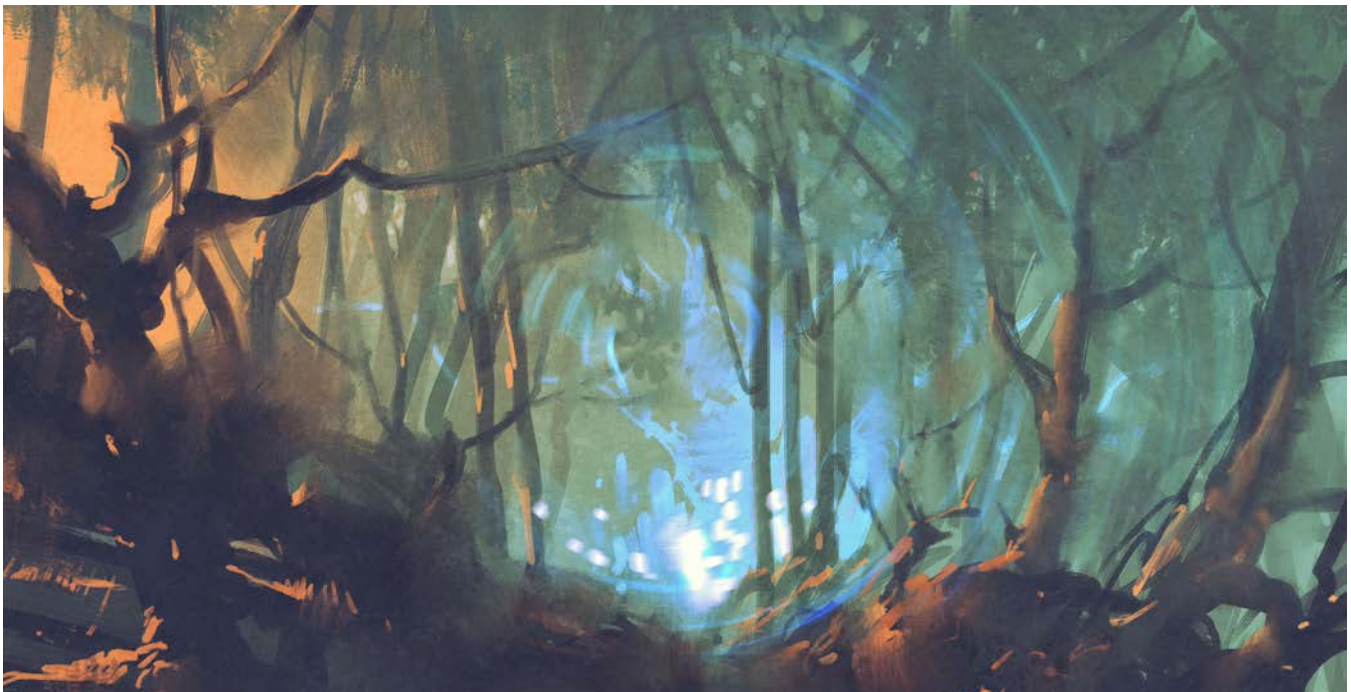
“Come here! Come here!” he cries.

Hiroshi approaches the edge of the river cautiously. The man smiles and produces a flute, which he begins to play. Astonishingly, the man begins to float upward about a foot in the air, hovering. Looking around, Hiroshi sees several rocks and sticks have also started to hover.

The Player plays out this encounter with Hiroshi discovering this strange, magical man. He appears to be insane, perhaps a villager who got caught inside the forest when the Mad Mage’s influence fell upon it, warping the man much like it has warped the trees and wildlife.

Hiroshi is able to gain the man’s trust and talk him into giving the flute to him, which Hiroshi discovers can make anything levitate when played.

Even though the river was encountered here, the Player leaves it on the List since it’s possible to encounter the river again. Since the Boat Man was an interesting encounter, the





Player adds that to the Known List as a possible Encounter to have again.

Hiroshi continues on, requiring another Connectors roll. The Player gets Same, meaning the slope continues on the other side of the river after Hiroshi wades across it. The next Area Hiroshi finds himself in is ...

Location of Random, Encounter of None, and Object of None. Rolling for the Random Location, we get Smelly and Exotic.

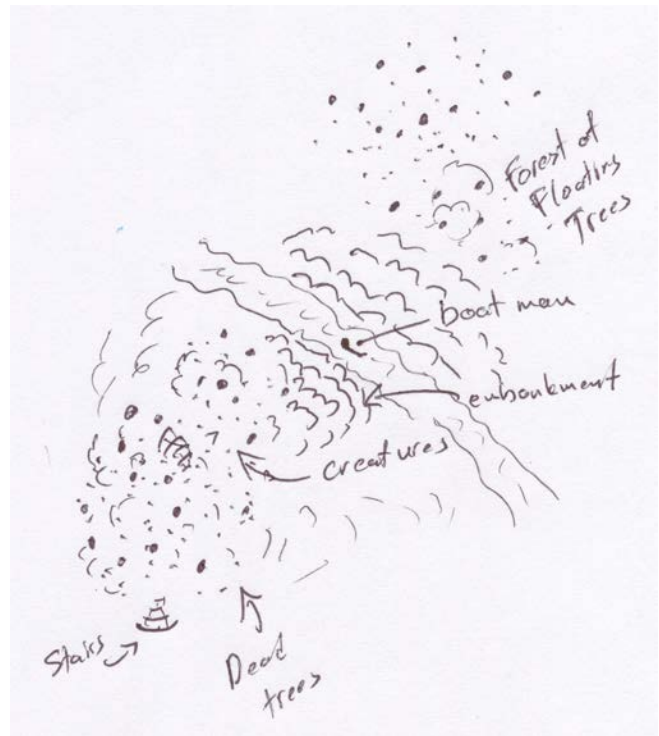
The Player interprets it this way: At the base of the slope Hiroshi finds himself standing in a wet, boggy area. Runoff from the river has seeped downhill, making the ground soggy and foul smelling. Weirdly, the trees in this area have all come uprooted from the ground and are floating in midair, a few feet above the mucky surface. Hiroshi wonders if the Boat Man had acquired the wood for his flute from this section of trees. Hiroshi makes his way cautiously past the forest of floating trees. Hiroshi marvels at how deeply the Mad Mage has warped Wikatar.

For the next Connector we get “Loose collection of trees”. The Player interprets this to mean the swampy area releases into an area of normal ground, with a thinner patch of the usual dead trees, although these are firmly rooted in the ground.

Entering a new Area, we roll a Location of Complete, an Encounter of Expected, and an Object of None.

With the Location being Complete, this ends the exploration of the forest. This would be the last Area of it. That defaults to a result of Expected as far as the content of the Location, so the Player interprets this area to be more of the usual dead trees. The Expected Encounter is more of what Hiroshi has encountered so far, the cold, snowy wind.

Hiroshi has completed exploration of the small forest Region but hasn't discovered the Well of Ultar yet. Considering this, the Player has Hiroshi head back to the



This map won't win any cartography awards, but jotting down a map as you explore a Region is a good way to easily conceptualize the place, especially for when Characters backtrack to re-examine previous Areas.

forest of floating trees Area. He has an idea.

Considering that there must be something special about this section of the woods, Hiroshi begins to play the flute he acquired from the crazy Boat Man. Hiroshi's Player makes some Mythic Fate Question rolls to see if this plays out as he expects it might. He interprets the results this way:

Hiroshi begins to play the flute and the ground shudders. The floating trees slowly move about, and he hears the mucky ground slurping as something large beneath the surface starts to rise. The stone walls of the Well of Ultar begin to appear, mud slipping down the sides as the well thrusts up out of the ground. Hiroshi stops playing the flute, pleased that he has discovered the magical well, cleverly hidden by the Mad Mage but not hidden well enough. 🐉





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## VARIATIONS

*New rules and twists on current rules*

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# Creating Mystery Adventures

I love a good mystery Adventure! Mystery, as a genre, has a distinct feel all its own. There's something very satisfying about watching a detective on the trail, discovering clues, identifying suspects, running into trouble along the way, and finally solving the puzzle.

A satisfying mystery can be tricky to pull off with solo role-playing. By its nature, Mythic guides your Adventures along paths that are sometimes expected, sometimes not, so you never know what you're going to end up with. You can certainly land yourself in a mystery with Mythic, whether you intended to or not, but sometimes it would be nice to force Mythic to give you that mystery experience.

That's what this article is about: making Mythic mysteries. Mythic Variations touched on this subject with the introduction of custom Themes. There is a Mystery Theme, but it amounts to mostly gentle guidelines to nudge your Mythic Adventure in a mystery direction. You may or may not get that true mystery atmosphere with it.

In this article I introduce a way to make Mythic give you that mystery atmosphere. I suggest only using this if you truly want a mystery game, because there is no way not to if you use these rules.

I see this subject come up often in online discussion, so I know there is interest out there in how to run Mythic mysteries. When polled on the Patreon, the tier 3 people voted for this article by a wider margin than any other article since I started polling.

So clearly it is time to pour a cup of tea, take out our magnifying glass, gather the suspects, and start making mysteries the Mythic way!

## GETTING STARTED

To start with, treat a Mystery Mythic Adventure like any other Mythic Adventure. Generate your opening Scene the way you normally do. Have your Lists ready, your dice ready, the Chaos Factor set. There is no change to how Mythic itself works. The mystery rules are additional mechanics that work alongside the normal Mythic rules.

Usually the opening Scene of a Mythic Adventure provides the first Thread to pursue. This is likely where your Mystery will begin. If you've decided that this Adventure will be a Mystery, then you'll likely want to establish the Mystery itself in the opening Scene. In a normal Mythic





Adventure, the quest of a Mystery would be a Thread like any other.

For instance, let's say your opening Scene is this: A man has been murdered in his study at home. The door to the study was locked, so local authorities don't know how he was killed. You are a private investigator hired by a family member to discover the killer and bring them to justice.

This first Scene might involve your Character examining the crime scene himself and talking to some of the family members on site. You would likely add several Characters to the Characters List and your Threads List might look something like this: "Discover who the killer is," "Figure out how the study was entered while remaining locked."

In a normal Mythic Adventure you would continue from here. The Mystery elements are contained in the Thread List as a Thread to resolve.

Here, however, we're going to take a different route. The Mythic Mystery Adventure gets different treatment.

## The Mystery Matrix

On the next page you'll see a sheet called the Mystery Matrix. Print this out and keep it on hand (there's a copy of it in the back on a clean page for easier printing).

Once you've decided that you want a Mystery Adventure, whether that's after the opening Scene or any Scene in the Adventure, choose the Thread item that represents the Mystery. In the example above, that would be "Discover who the killer is."

Remove that Thread from the Threads List and write it in the box on the Mystery Matrix labeled "Mystery". The Thread that you have identified as the Mystery is now a special Thread that can only be resolved using the Mystery rules. It cannot be resolved through normal Mythic play or by results from Random Events or Expected, Interrupt, or Altered Scenes. This requires your Character to go through the sleuthing steps of finding clues, identifying suspects, and ultimately solving the Mystery.







## Mystery Matrix

### MYSTERY

1-5

CHOOSE MOST  
LOGICAL CLUE

6-10

CHOOSE MOST  
LOGICAL CLUE

11-15

CHOOSE MOST  
LOGICAL CLUE

16-20

CHOOSE MOST  
LOGICAL CLUE

21-25

CHOOSE MOST  
LOGICAL CLUE

26-30

CHOOSE MOST  
LOGICAL CLUE

31-35

CHOOSE MOST  
LOGICAL CLUE

36-40

CHOOSE MOST  
LOGICAL CLUE

41-45

CHOOSE MOST  
LOGICAL CLUE

46-50

CHOOSE MOST  
LOGICAL CLUE

51-55

CHOOSE MOST  
LOGICAL CLUE

56-60

CHOOSE MOST  
LOGICAL CLUE

61-65

CHOOSE MOST  
LOGICAL CLUE

66-70

CHOOSE MOST  
LOGICAL CLUE

71-75

CHOOSE MOST  
LOGICAL CLUE

76-80

CHOOSE MOST  
LOGICAL CLUE

81-85

CHOOSE MOST  
LOGICAL CLUE

86-90

CHOOSE MOST  
LOGICAL CLUE

91-95

CHOOSE MOST  
LOGICAL CLUE

96-100

CHOOSE MOST  
LOGICAL CLUE

CLUES

PROGRESS  
POINTS

SUSPECTS

1 CHOOSE MOST LOGICAL SUSPECT	2 CHOOSE MOST LOGICAL SUSPECT
3 CHOOSE MOST LOGICAL SUSPECT	4 CHOOSE MOST LOGICAL SUSPECT
5 CHOOSE MOST LOGICAL SUSPECT	6 CHOOSE MOST LOGICAL SUSPECT
7 CHOOSE MOST LOGICAL SUSPECT	8 CHOOSE MOST LOGICAL SUSPECT
9 CHOOSE MOST LOGICAL SUSPECT	10 CHOOSE MOST LOGICAL SUSPECT

CLUES

SUSPECTS

CLUES





## Mystery Matrix Rundown

I'll get into how Mysteries work in this system, but first let's go over the Mystery Matrix sheet itself. The Mystery Matrix functions both as a journal recording Clues and Suspects and a random table for determining Clues and Suspects. Suspects are recorded in the middle 10 boxes, Clues are recorded in the outer 20 boxes.

All of the boxes are numbered in the left top corner for when you need to randomly roll a Clue or Suspect. Suspects are determined by rolling a 1d10, Clues by rolling 1d100. If when rolling for a Clue or Suspect you roll an empty box then treat the result as Choose Most Logical Clue/Suspect and choose among the available Clues or Suspects the one that makes the most sense in this Context.

At the bottom of the page you'll see Progress Points. This functions the same way Progress Points in The Location Crafter work. Whenever you roll for a new Clue or Suspect Element, you record a Progress Point. Progress Points serve as modifiers for these rolls. We'll get more into that later.

The most important function of the Mystery Matrix is to link Clues to Suspects. As you progress in your Mystery investigation you will associate Clues to certain Suspects. On the Mystery Matrix you would draw a line from the box holding the Clue to the box labeled with the Suspect. The more Clues linked to a Suspect, the more that Suspect is implicated in the Mystery. To keep easier track of how many clues are associated with a Suspect, you can record the

number of linkages in the blank space to the right of each Suspect box. The total there is that Suspect's Clue Points.

Any time you feel you've encountered a Clue or Suspect write them in a box on the Mystery Matrix: Suspects go in the middle 10 boxes, Clues on the outside 20 boxes. Draw lines from Clues to Suspects they implicate. The more Clues connected to a Suspect the more Clue Points they accumulate.

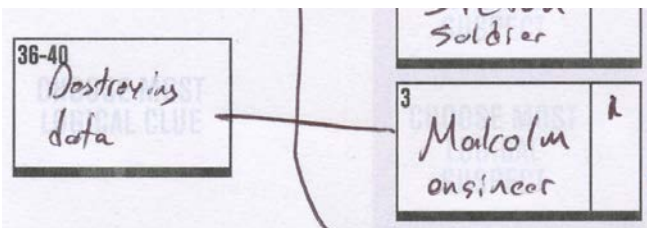
By default, a Clue connected to a Suspect counts as 1 Clue Point. If a Clue is chosen to Link to a Suspect more than once, then that Clue is strengthened in relation to that Suspect. On the line you drew connecting the Clue to the Suspect, write "2" above it to indicate this Clue now counts as 2 Clue Points for that Suspect. Clue Points stack in this way when they are Linked again. In other words, it could climb to 3, 4, 5, or more. The more an individual Clue gets Linked to a specific Suspect, the more associated with that Clue the Suspects becomes.

Strengthening a Link should be interpreted within the Adventure in the way that makes the most sense. For instance, maybe one of the Clues is a discovered murder weapon, a pistol. You have three Suspects who are linked to the pistol, but the butler gets linked a second time. You might interpret this to mean that the butler is more associated with the gun because you learn that the butler had easier access to the weapon than the other two Suspects did.

In the area on the right side of each Suspect box is space to record their current, accumulated Clue Points.

For instance, your prime Suspect in a murder investigation currently has three Clues linked to him, giving him a Clue Point value of 3. If another Clue gets linked to him his Clue Points are now at 4.

Keep in mind that the Mystery Matrix is not a List; Characters are still added to the Characters List as normal, which means they can appear on the Characters List and as a Suspect in the Mystery Matrix. The Mystery Matrix is your investigation journal and your guide to solving the Mystery.



It's important to Link Clues to Suspects in order to solve the Mystery. On the Mystery Matrix, draw a line from a Clue to a Suspect when a Link has been established and record the current Clue Points total for that Suspect.



## FINDING CLUES AND SUSPECTS

A Mythic Mystery is unraveled by finding Clues and Suspects that you record on the Mystery Matrix, Linking Clues to Suspects, and eventually accumulating enough Links where a single Suspect stands out and eventually is found to be guilty.

So how do we go about finding Clues and Suspects? There are two ways: through Investigations and Discovery Checks.

### Investigations

An Investigation is just what it sounds like: your Character rooting around for Clues and Suspects. This is standard Mythic play where your Character goes from Scene to Scene, asking Fate Questions and interpreting answers. When you run across what you think is a Suspect or Clue write it down on the Mystery Matrix. If a Clue logically Links to a Suspect then draw a line showing that Link and add a Clue Point to that Suspect.

For instance, if your Character is in a sci-fi Adventure trying to solve the Mystery of who sabotaged a docking station that destroyed a ship, you might start by examining the wreckage at the docking port. In this Scene, after a series of Fate Questions, you determine that the docking clamps had been intentionally tampered with. You decide this is a Clue, and you write it in one of the Clue boxes on the Mystery Matrix as “Tampered docking clamps.” You might interpret this to be an important Clue, as it means that whoever did the sabotaged must have knowledge about how to tamper with the clamps.

In a further Scene, you learn that the chief engineer on the station had a personal grudge against the captain of the ship that was docking. You decide that this makes the chief engineer a Suspect and you write in a Suspect box “Chief Engineer”. Since the Chief Engineer also has knowledge about docking clamps, you draw a line from “Tampered docking clamps” to “Chief Engineer”, and you

add a Clue Point to “Chief Engineer,” his first Clue Point, giving him a Clue Point total of 1.

Investigations continue on in this way, with your Character following leads and asking Fate Questions as they would in any Mythic Adventure. Record Suspects and Clues that you think are important. There are only so many Suspect and Clue spaces on the Mystery Matrix, so trivial Suspects and Clues should be passed over. If you run out of spaces and you come across a new Suspect or Clue, decide if this new Suspect or Clue is more important than the least important Suspect or Clue already on your Mystery Matrix. If the new one is more important, remove that less important Suspect or Clue and replace it with the new one.

### Discovery Checks

A Discovery Check is the second way to fill out the Mystery Matrix. While Investigations are all about following known leads and expected lines of enquiry, a Discovery Check is about checking into the unknown. No Mystery is solved without delving deeper than the expected, and this is where Discovery Checks come into play.

For instance, you may have the Chief Engineer as a Suspect, but you have no real evidence against him. You do some digging into station records to try and find out more about this grudge between the two men. You don't know what you're going to find, which is what makes this a potential Discovery Check.

While the results of Investigations are at your discretion ... if you come across a Character who you think is a Suspect, then they become a Suspect ... Discovery Checks have to go through a process.

First, your Character has to do something to earn the Discovery Check. There has to be some risk, some uncertainty, of being able to make the Discovery Check. For instance, as our Character delves through station records to learn about the disagreement, the Player decides his Character needs to make a Research skill roll using the rules of the RPG he is playing. Or, he might ask the Fate



Question, “Does he find the records he’s looking for?”

If the Character fails to make that Research roll, or the Fate Question answer comes up No, then the Character has failed to achieve the Discovery Check.

Earning the Discovery Check can come in many forms: the Character has to fight a group of thugs in a lair before he can search it for evidence; the Character believes there is evidence in a safe but first he has to crack it open; a Suspect is being tight lipped but the Character tries to talk them into spilling the beans.

It is up to you to decide if the Character has fulfilled a requirement to make the Discovery Check, but there should be some barrier to overcome to get there.

If the Character succeeds, then it’s time to make the Discovery Check. This is a Fate Question worded as, “Is anything discovered?” This is a normal Mythic Fate Question where you decide the Odds of it being a Yes and the Chaos Factor influences it as with any Fate Question. Use your discretion on placing the Odds, considering the circumstances that led you to the Question. For instance, with our Character looking into the Chief Engineer, the Character succeeded very well on his Research roll. The Player decides this means the Odds of the Discovery Check being a Yes is Very Likely.

For your results of the Discovery Check:

**DISCOVERY CHECK: YES** - A Yes result to the Discovery Check means you get to make a roll on the Mystery Elements Table. Choose whether to roll for Clues or Suspects, whichever seems most appropriate for the situation.

**DISCOVERY CHECK: NO** - A No result means that, although your Character was successful in getting to the Discovery Check, nothing interesting was learned. There is no roll on the Mystery Elements table.

**DISCOVERY CHECK: EXCEPTIONAL YES** - Roll twice on the Mystery Elements Table. This is treated as if you are rolling on the Mystery Elements Table having already rolled a Roll Twice result. If you roll Roll Twice during this then treat the result as Connect Clue



## WHEN TO MAKE A DISCOVERY CHECK

Investigating is the heart of a Mystery. Your Character’s main activity in this Adventure is going to be entering Scenes with an eye toward finding evidence, whether through Investigation or Discovery Checks. It may not always be obvious when you should make a Discovery Check or how many you can make in a Scene.

You can choose to make a Discovery Check at any time as long as it makes sense within the current Context and you’ve earned it in some way. For instance, in a Scene your Character may have come across another Character that you consider to be a Suspect, so you record them on the Mystery Matrix. You want to make a Discovery Check however, so you decide to question the Suspect. To earn the Discovery Check, the Player decides that the results of this interview are uncertain. She makes it a Fate Question, “Does the Suspect say anything useful?”

Let your expectations guide you in determining if a Discovery Check makes sense in a given situation and has been earned.

There is no limit on how many Discovery Checks you can make in a single Scene, however use common sense. For instance, a single interview with a Suspect should get you one shot at a Discovery Check. Maybe you interview five Suspects in a single Scene. You should probably get a chance at a Discovery Check for all five of them.

The only hard limit on how many Discovery Checks you can make in a single Scene is if you make a Check and get an Exceptional No. That means there is nothing more to be learned in this Scene from Discovery Checks.

To Suspect. Even though you are rolling twice on the Mystery Elements Table, record only one Progress Point for the Clue or Suspect.



### DISCOVERY CHECK:

**EXCEPTIONAL NO** - Not only is nothing interesting learned and you can't roll on the Mystery Elements Table, but you can't roll on the Table again at all for the rest of this Scene. Your investigator has hit a dead end when it comes to Discovery and must continue such searches in another Scene.

## MYSTERY ELEMENTS

Your goal in solving a Mythic Mystery is to discover Clues, identify Suspects, link Clues to Suspects, and eventually discover the Clincher Clue. The Clincher Clue is that final clue where all the pieces of the puzzle come together and your Character has solved the Mystery.

In mechanical game terms, this is all represented by Investigating and making Discovery Checks. If you earn a Discovery

Mystery Elements Table		
1D10+PP	CLUES	SUSPECTS
1-5	New Clue	New Suspect
6-8	New Linked Clue	New Linked Suspect
9-10	Link Clue To Suspect or New Clue	Link Clue To Suspect or New Suspect
11	Roll Twice or Link Clue To Suspect	Roll Twice or Link Clue To Suspect
12	New Clue	New Suspect
13	Special	Special
14-15	Clincher Clue	Link Clue To Suspect
16 or more	Link Clue To Suspect, PP-6	Link Clue To Suspect, PP-6





Check and it comes out successful then you get to roll on the Mystery Elements Table for evidence to put on your Mystery Matrix.

Any time you go to this table for a roll, you make a hash mark on the Mystery Matrix Progress Points box for that roll category of Clues or Suspects. Each time you roll on the Mystery Elements Table, you roll 1d10 plus the Progress Points for that Element category. The Progress Points for Clues and Suspects are recorded separately, so it's possible to have different values for each.

Only one Progress Point gets marked down for a trip to the Mystery Elements Table even if two rolls are made. For instance, if our investigator succeeds in his Discovery Check to research the history of the grudge between the Chief Engineer and the ship captain and he rolls on the Mystery Elements Table and gets Roll Twice, even though he now makes two rolls on the table he still marks down 1 Progress Point for Clues.

You get a roll on the Mystery Elements Table after making a successful Discovery Check. The table will provide more information to your Mystery Matrix, such as offering new Clues and Suspects or Linking of Clues to Suspects. It is up to you to interpret what this new information means, using the normal Mythic method of considering the Context and Interpreting. There are more suggestions later in this article about how to Interpret Mystery Elements.

Let's go over the individual table entries:

## New Clue/Suspect

Your investigator has uncovered a valuable new Clue or pinpointed a new Suspect. Record this Clue or Suspect on your Mystery Matrix in any open Clue or Suspect box. This new Clue or Suspect is not Linked to any other Clue or Suspect, so the Clue or Suspect must be Interpreted in such a way that there is no current, clear Link.

For inspiration on generating a new Clue or Suspect, you can roll on the Mystery Element Descriptors Table.

## New Linked Clue/Suspect

The investigator has found a new Clue or Suspect, and it is immediately Linked. If the new Element is a Clue, then generate the Clue and then roll for the Suspect it Links to on the Mystery Matrix. If the new Element is a Suspect, then roll for the Clue they Link to. If this is early in the Adventure and there is no Clue or Suspect to Link it to, then create a new Clue or Suspect to complete the Link.

Record this Clue or Suspect on your Mystery Matrix in any open Clue or Suspect box and draw the Link connecting Clue and Suspect.

For inspiration on generating a new Clue or Suspect, you can roll on the Mystery Element Descriptors Table. The Link this new Clue or Suspect starts with should also help with interpretation. For instance, if you acquired a new Suspect of "Neighbor" you may have added them as a Suspect because they knew your victim. However, if you added that new Suspect with a Link to the Clue "Near the time of death", you may interpret that to mean that not only did the neighbor know the victim but someone saw them lurking around the victim's house close to the time of death. Make your Interpretation of new Mystery Elements match those Elements to give them meaning in your Adventure.

## Link Clue To Suspect or New Clue/Suspect

You have discovered something that Links a Clue to a Suspect. Roll on the Mystery Matrix for a Clue, and roll for a Suspect. Draw a line connecting these two and update on the Suspect box the number of Clue Points Linked to this Suspect. Interpret what this Link could be based on the Context at hand.

If this result happens early in the Mystery and there are no Clues or no Suspects, then treat this result as a New Clue or New Suspect, depending on which column you were rolling on.



## Mystery Special Table

- 1-10 UNCLINCH:** If you have reached the Clincher Clue in this Adventure, you discover something new that disqualifies that Clue (remove it from the Mystery Matrix). Your Mystery is back to being active. If you haven't reached the Clincher yet, then treat this Mystery Element as New Clue.
- 11-25 REMOVE CLUE/SUSPECT:** An already discovered Clue or Suspect is removed from the Mystery Matrix. Roll on the Matrix for which one it is. You discover something, or something happens, that invalidates the Clue or removes the Suspect from suspicion. If you have no Clues/Suspects yet, then treat this Mystery Element as New Clue/Suspect.
- 26-75 INTENSIFY CLUE:** An existing Clue becomes more important. Roll on the Mystery Matrix for the Clue. Any Suspects linked to this Clue get one more Clue Point for it. This result stacks, so if you roll it again you can add another Clue Point to the Clue (+2, +3, etc.) Write the new value near the Clue to remind yourself that all Suspects linked to this Clue get this number of Clue Points. If you have no Clues yet, then treat this Mystery Element as New Clue.
- 76-90 PROGRESS POINTS -3:** Deduct 3 points from the Progress Points for this column (Clues or Suspects). The value cannot drop below 0.
- 91-100 PROGRESS POINTS +3:** Add 3 points to the Progress Points for this column (Clues or Suspects).

## Roll Twice

Roll two times on the Mystery Elements Table under the same category (Clues or Suspects). If you get Roll Twice again then treat the result as Link Clue To Suspect. If you roll twice on the Mystery Elements Table it still only counts as 1 Progress Point: Progress Points record making trips to the Mystery Elements Table, not individual rolls.

## Special

This result means you roll 1d100 on the Mystery Special Table (found on this page). Each result offers an adjustment to the Mystery Matrix. For instance, it may direct you to remove a Clue or Suspect, or you may have to alter the Progress Points value. Interpret this change into a meaningful event in your Adventure. For instance,

a result of Remove Suspect might mean that the Suspect has produced an alibi that proves they are innocent.

## Clincher Clue

The Clincher Clue is the goal of your investigation. When you roll this treat it as a New Linked Clue in that you generate a Clue to add to the Mystery Matrix and it gets Linked to a Suspect. Instead of rolling for the Suspect however Link this Clue to the Suspect that has the most Clue Points. If you have a tie, choose the most logical Suspect among that tie.

The Clincher Clue represents the final Clue your investigator needs to definitively solve the Mystery, with the guilty Suspect being the one with the most Clue Points. That is the answer to your Mystery.

When a Suspect reaches 6 Clue Points, a Clincher Clue



is automatically generated. Whichever Clue pushed that Suspect to 6 Clue Points is now the Clincher Clue and that Suspect is the answer to your Mystery.

The Clincher Clue will require some careful Interpretation as this wraps up your Mystery. There is more advice on this later in this article.

## Link Clue To Suspect, PP-6

This is the same as the Link Clue To Suspect result, but also reduce the Progress Points for this category by 6 points.

## MYSTERY EVENT FOCUS TABLE

It was stated earlier that the only way to roll on the Mystery Elements Table is through your Character's efforts and Investigation Checks. However, there is an exception. Mythic Mysteries has its own Event Focus Table to be used for Random Events and Interrupt Scenes. It's possible for information about a Clue or Suspect to fall into your Character's lap this way.

The Mystery Event Focus Table is much like the Standard Event Focus Table, with the inclusion of two new results: Clue Element and Suspect Element. When rolling on the Mystery Event Focus Table, a result of Clue or Suspect Element gives you a free roll on the Mystery Elements Table. If this is for an Interrupt Scene, the new Clue or Suspect should be immediately obvious from the start of the Scene. Similarly for a Random Event, the new Clue or Suspect should be self-evident. In other words, interpret the new Scene or Random Event around what the Mystery Elements Table produces.

For instance, our example detective Character is sitting in his office getting ready to head over to the police station to review some security camera footage. That's the Player's Expected Scene, but he rolls an Interrupt Scene instead. Rolling on the Mystery Event Focus Table, he gets Suspect Element. Rolling on the Mystery Elements

### Mystery Event Focus Table

<b>1-15</b>	<b>CLUE ELEMENT</b>
<b>16-30</b>	<b>SUSPECT ELEMENT</b>
<b>31-34</b>	<b>REMOTE EVENT</b>
<b>35-38</b>	<b>AMBIGUOUS EVENT</b>
<b>39-44</b>	<b>NEW NPC</b>
<b>45-58</b>	<b>NPC ACTION</b>
<b>59-66</b>	<b>NPC NEGATIVE</b>
<b>67-71</b>	<b>NPC POSITIVE</b>
<b>72-79</b>	<b>MOVE TOWARD A THREAD</b>
<b>80-84</b>	<b>MOVE AWAY FROM A THREAD</b>
<b>85-86</b>	<b>CLOSE A THREAD</b>
<b>87-94</b>	<b>PC NEGATIVE</b>
<b>95-100</b>	<b>PC POSITIVE</b>

Table, he gets New Suspect.

The Player interprets this as before his Character can leave the office someone calls on the phone. This person says she's a friend of the victim and has evidence she wants to show your Character. She wants to meet with him.

The Player plays out this conversation as the new Scene. When done, he records the new Character in his Character's List and also records her as a new Suspect.

This is the only way in a Mythic Mystery for a Character to get rolls on the Mystery Elements Table without having to earn a Discovery Check. It is the proverbial lucky break that investigators often get in Mystery fiction where clues and suspects reveal themselves.



## INTERPRETING MYSTERY ELEMENTS

The Mystery rules presented here make for a more directed Mythic Adventure. Where Mythic mechanics are often about generating vague cues for you to Interpret, fitting them into the current Context, the rules here give you more specific items to Interpret. For instance, generating a New Clue is a very specific piece of information to Interpret, possibly making an Interpretation much harder.

But then, that's kind of the point. Mysteries are often full of strange twists and turns, Clues and Suspects showing up in unexpected places and information derived from unusual combinations of facts. A Mythic Mystery might test your Interpretation abilities, pushing them beyond what you are used to. Where you usually can take the most expected Interpretation, or perhaps the next most expected, with a Mythic Mystery you may have to go for the third, fourth, or fifth most expected Interpretation pushing you into unexpected territory.

For example, let's say you have a Mythic Mystery that's a murder case where the victim was poisoned. Your top Suspect has the following Clues linked to them: they take a medication that can cause an overdose; the victim was killed with this medication; a syringe was found near the body with the Suspect's fingerprints on it. In a Scene you finally hit the Clincher Clue: an eyewitness can place the Suspect near the scene of the crime when the crime happened.

Done! You have your killer. The Adventure is now about the Character trying to apprehend the Suspect. In the course of this pursuit, the Player rolls a Random Event, gets a Suspect Element, rolls on the Mystery Elements Table, gets Random, and gets Unclinch. This result calls for you to undo the Clincher Clue, invalidate it, and say the mystery is back to being unsolved.

How should the Player interpret this? The evidence against the Suspect is damning. Poison, fingerprints, a witness.

Starting with the Clincher Clue, we know this Clue is no longer valid because of the Unclinch result. Thinking for a moment about what would be most likely in this





Context, the Player decides the best Interpretation is this: his Character stumbles upon information that shows that the witness is lying. This normally may not have been a top level Interpretation with this Character, but given how the Mystery rules are pushing for an Interpretation of these results this now becomes the most likely scenario.

As the course of the Adventure continues, the Character discovers that the lying Suspect has a history of larceny and skills with breaking and entry. This person broke into the initial Suspect's home, stole the medication and the syringe with the fingerprints on it, waited until the Suspect was in the same building as the victim, then killed the victim and planted the evidence to frame the original Suspect.

The above kind of twist and turn is an example of how you should allow yourself to be “pushed” into Interpretations that you wouldn't normally take on but where a Mythic Mystery might make you go. As such, you shouldn't use the I Dunno rule from Mythic when you run into an interpretive snag; try to come up with an Interpretation that fits the Context. No matter how unlikely the Interpretation, if it's possible and fits the facts at hand then you should go with it. I would suggest reserving the I Dunno rule only for results a Mythic Mystery gives you that seem patently impossible or are so incongruous with established Context that you just can't make any sense of it. In those cases, ignore the results and go on with your Adventure.

## Inspiration

It's normal with Mythic to seek inspiration at times when you have trouble with an Interpretation. Asking more Fate Questions, or seeking details from the Action and Description Meaning Tables are all useful. You'll do the same with a Mythic Mystery, tapping these resources to add more detail to the Context to get a better Interpretation.

In order to make it easier to Interpret the arrival of new Clues and Suspects, there is a pair of Descriptor tables on

the next page. These can be used in place of the standard Meaning Tables for inspiration with interpreting the arrival of a new Clue or Suspect.

The Mystery Descriptors Tables are specialized versions of the Meaning Tables, with words designed to be evocative of Clues and Suspects. When you generate a new Clue or Suspect, and want inspiration to help understand why they are important, you can roll twice on the appropriate table and take the word pair. If you roll the same word twice, consider it “doubled down”, go with a more intense Interpretation of what that one word means to you in this Context. These words can be used to Interpret what the new Clue or Suspect is, or what they are doing in this Scene.

## The Clincher Clue

The Clincher Clue is the most important Clue in a Mythic Mystery. It signals the successful end of your Investigation and the solving of the Mystery. This is going to require a good deal of Interpretation for you to determine why the evidence prior to the Clincher wasn't enough but the Clincher is enough. Whatever the Clincher Clue is, it should include enough information that it logically ends the Mystery. It should also tie together all the other Clues Linked to the Suspect associated with the Clincher Clue

For instance, with our Character investigating the destruction of the ship at the faulty docking bay, the main Suspect is the Chief Engineer. The Clues linked to him are: faulty docking clamp (the Engineer has the knowledge to tamper with it); the grudge between the Engineer and the ship Captain; a station log shows them arguing violently over comms shortly before the ship came in to dock; the Engineer's credentials to log into the docking bay computers was recorded just minutes before the ship came in.

In a normal Mythic Adventure you might consider this to be enough information to solve the Mystery. But



## MYSTERY DESCRIPTORS TABLES

### CLUES

1: Abandoned	21: Creepy	41: Heavy	61: Misfortune	81: Reassuring
2: Abnormal	22: Damaged	42: Hidden	62: Modern	82: Ruined
3: Academic	23: Dangerous	43: Home	63: Motive	83: Rumor
4: Amusing	24: Delicate	44: Information	64: Mundane	84: Scientific
5: Animal	25: Descriptive	45: Intense	65: Mysterious	85: Simple
6: Aromatic	26: Detailed	46: Intrigue	66: Natural	86: Small
7: Art	27: Dirty	47: Investment	67: Neat	87: Soft
8: Awkward	28: Disgusting	48: Juvenile	68: Obscure	88: Technology
9: Beautiful	29: Dispute	49: Large	69: Odd	89: Threatening
10: Bizarre	30: Empty	50: Legal	70: Official	90: Tool
11: Business	31: Exotic	51: Lethal	71: Old	91: Travel
12: Careless	32: Extravagant	52: Lies	72: Partial	92: Uncertain
13: Classy	33: Familiar	53: Loud	73: Passion	93: Valuable
14: Clean	34: Fancy	54: Luxury	74: Personal	94: Vehicle
15: Clothing	35: Feminine	55: Magnificent	75: Plot	95: Warm
16: Cold	36: Festive	56: Masculine	76: Portal	96: Waste
17: Colorful	37: Food	57: Meaningful	77: Possession	97: Wealth
18: Communication	38: Frightening	58: Mechanical	78: Powerful	98: Weapon
19: Complicated	39: Furnishing	59: Messy	79: Quaint	99: Wet
20: Container	40: Hard	60: Military	80: Rare	100: Work

### SUSPECTS

1: Afraid	21: Competition	41: Frantic	61: Masculine	81: Resourceful
2: Aggressive	22: Connected	42: Friend	62: Mature	82: Rough
3: Aggrieved	23: Conniving	43: Frightening	63: Misfortune	83: Ruthless
4: Angry	24: Corrupt	44: Frivolous	64: Missing	84: Secretive
5: Anxious	25: Creepy	45: Happy	65: Motivated	85: Skilled
6: Argumentative	26: Dangerous	46: Harmful	66: Mundane	86: Stealthy
7: Assist	27: Deceive	47: Helpful	67: Mysterious	87: Strong
8: Associate	28: Defiant	48: Helpless	68: Negligent	88: Success
9: Awkward	29: Desperate	49: Home	69: Odd	89: Suffering
10: Beautiful	30: Dispute	50: Important	70: Official	90: Suspicious
11: Bizarre	31: Elusive	51: Information	71: Old	91: Tension
12: Bold	32: Emotional	52: Intellect	72: Passionate	92: Threatening
13: Brave	33: Enemy	53: Involved	73: Poor	93: Unhelpful
14: Burden	34: Exotic	54: Jealousy	74: Power	94: Unknown
15: Business	35: Failure	55: Juvenile	75: Privileged	95: Unusual
16: Busy	36: Fame	56: Lazy	76: Professional	96: Vengeance
17: Calm	37: Family	57: Leadership	77: Protective	97: Wealthy
18: Careful	38: Feminine	58: Legal	78: Quiet	98: Witness
19: Careless	39: Fleeing	59: Love	79: Reassuring	99: Work
20: Classy	40: Foolish	60: Loyal	80: Representative	100: Young



in a Mythic Mystery, you have not hit the Clincher Clue yet so you can't solve the Mystery. You need to Interpret this however makes the most sense why you can't solve it now. Maybe the Director of the Station demands more evidence before arresting his Chief Engineer, maybe the local law requires more, etc.

In a later Scene the Character hits the Clincher Clue on the Mystery Elements Table. Now the Player needs to interpret why this Clue, in combination with all the other Clues related to the guilty Suspect, is enough to solve the Mystery. Perhaps the Clue is the Chief Engineer's fingerprints are on the console that was tampered with. Interpreting this in a way that closes the case, you could say that now the Station Director is satisfied, or local law has been satisfied, or even the Suspect himself breaks down and confesses. However you interpret it, it should be clear that the Clincher Clue now solves this mystery.

## ADDITIONAL RULES AND CONSIDERATIONS

### The Case Is Solved But The Adventure Continues

Solving the Mystery doesn't necessarily mean that the Adventure is over. Remember that the Mystery itself is just one Thread. It's a special Thread, kept separate from the others on the Threads List, but it's still only one Thread. Your Character might have other tasks still to complete, and solving the Mystery may create an important new Thread item: catching the guilty Suspect.

### Defining 'Mystery' And 'Suspect'

The examples used in this article focus on what we commonly think of as a Mystery: Agatha Christie, Knives Out, Sherlock Holmes, etc. However, Mysteries

can come in all shapes and sizes. A Mystery can be a Xenarchaeologist on an alien world trying to figure out how an ancient civilization died out eons ago. Suspects may include: a rogue meteor strike; global catastrophic war; a lethal planetary contagion. Clues might include: historical records; soil samples a mile deep; atmospheric tests; ruins of buildings.

All the elements that come into play to roll out a classic whodunnit are no different than a sci-fi mystery like the example above, or an academic mystery where an art historian tries to discover the true painter of a famous work, or any of a number of quests that involve solving a difficult problem. The rules presented in this article are about making Mythic respect the Mystery, requiring your Character to solve the Mystery methodically, one step at a time. That's the hallmark of a Mystery: it's all about the journey getting to the answer more than it is about the answer itself.

The Suspects in a Mythic Mystery do not have to be Characters. If the Mystery involves discovering an answer as opposed to finding a culprit, then the Suspects would be possible answers. For instance, if the Mystery is "How do we stop the telepathic entity slowly taking over the town?" possible Suspects could include: find a spell to banish it; the right frequency noise can drive it out; give it what it wants.

"Suspects", in Mythic Mystery game terms, means the answer to the Mystery, whatever that Mystery is.

### Getting To The Clincher Clue

The Clincher Clue is the key to solving a Mythic Mystery. It's acquired through successful Discovery Checks that lead you to the Mystery Elements Table enough times until you roll Clincher Clue, or by getting 6 Clue Points for a Suspect.



## Making Easier And Harder Mysteries

It can take a while to get to the Clincher Clue. After playing a few Mythic Mysteries you might get a feel for how complicated of a Mystery the default system lends itself to. You can adjust the difficulty of a Mythic Mystery by altering the starting number of Progress Points for Clues and Suspects. The default is zero, no Progress Points. If you start with 3 Progress Points for each the Mystery is easier to solve. If you start with -3, it's now harder.

Another way to adjust the difficulty is by changing how many Clue Points you need for an automatic Clincher Clue. The default is 6 Clue Points. Going down to 4 makes for a faster Mystery, going up to 8 makes for a longer one.

Whether you want to alter these values is up to you, but if you enjoy the Mythic Mystery system you'll likely develop a gut feeling for how to make these kinds of adjustments when you encounter a Mystery.

## Unlinked Clues

It's likely that a Clue acquired through Investigation will right away be Linked to a Suspect. For instance, if the Mystery is about determining who among a group of Characters is a notorious wanted criminal, a Clue might be "Has no identity card" with this Clue being Linked to one of your Suspects in the Scene after your Character interrogates him.

If you later acquire a Clue through a Discovery Check, that Clue most likely won't be Linked to any Suspect when first generated. You will need to interpret the Clue so that it matches this unlinked nature.

For instance, let's say a Discovery Check gives you a New Clue. You roll on the Clue Mystery Descriptors Table and get Business and Tool. You interpret this to mean that police find a gun at a crime scene believed to be the work of the criminal you seek. You derived at this Interpretation because you figure a gun is a type of business tool for a professional criminal. However, the Discovery Check





didn't indicate that the Clue is Linked to any Suspects. So, the New Clue needs to be Interpreted in such a way that it cannot be immediately Linked to any Suspect.

The Player decides that the Interpretation is that police are convinced the gun found at a crime scene belongs to the wanted criminal, but nothing more is known about the weapon.

This Clue can be Linked to a Suspect later in the Adventure, but for now it stands alone.

## Adjusting The Mystery Matrix

It's likely in the course of an Investigation to uncover Clues, Suspects, and Links that conflict with other Clues, Suspects, and Links already on the Mystery Matrix. In this case new information always supersedes old information and the Matrix should be adjusted for it.

For instance, if our investigator is trying to prove whether a prisoner is a notorious war criminal, or simply a minor clerk who once worked in his office, they might find a Clue that is an office ID. The Clue starts off as unlinked, they know the ID badge comes from the war criminal's headquarters, but it only has a number on it and not a name. The badge was found in the prisoner's home, but there is no indication whether the badge belonged to the war criminal, to a clerk, or to someone else. For the time being this Clue gets logged on the Mystery Matrix as "ID badge", but it is not connected to any Suspect. In a later Scene, the investigator is able to identify the ID number on the badge, and it in fact does belong to the war criminal. This is a new Clue, but it conflicts with an existing Clue: we have an ID badge, and we know who the badge belongs to.

In this case, you should update the Clue to reflect the new information. The Clue would be changed from "ID badge" to "War criminal's ID badge." It makes sense to link it to the "War criminal" Suspect, and the Player does so. If the ID badge had been linked to other Suspects, it would make sense to erase those links because they no longer make sense given the new information.

It is your discretion whether to alter Clue and Suspect information on the Mystery Matrix, and it should only be done when new information is found that conflicts with existing information and there is no other explanation to allow the conflict to stand.

## It's Not All About Talking

Most of the Mysteries examples presented in this article assume an investigator is poking about, asking questions, and turning over rocks to find more Clues. A lot of that is Characters talking, doing research, and carefully examining their surroundings. However, Mysteries can be full of action too if you like. For your Character to earn that Discovery Check, maybe they have to burst into the lair of a group of criminals and beat them to submission first. Maybe a Clue is behind a safe that you discover is trapped with a bomb as you attempt to break into it. Graphic novels are full of crusaders on a mission to solve a Mystery, and running into fights and chases along the way.

The kind of Adventure you have is up to you and Mythic, like always. All the rules in this chapter do is require that to solve the Mystery certain conditions must be met. The path your Character takes fulfilling those conditions is wide open.



## THE BIG EXAMPLE: TERROR AT OUTPOST GANGES 9

It's time for a great big example of a Mythic Mystery in action! In this example, the Player's Character is Stel, a scientist in a sci-fi Adventure. The Player has already generated the opening Scene and has played a few Scenes into this Adventure. This is what has happened so far: Stel is part of a crew given the mission to travel to Outpost Ganges 9, a research station on a distant planet. Communication had ceased from the station and Earth wants to know what's going on out there. Stel and her crew of six landed on the strange alien world only to discover everyone in the outpost station was dead, horribly murdered. Further investigation revealed logs which showed the station personnel had uncovered a strange alien artifact. An organism or entity of some kind escaped the artifact and was able to inhabit a human researcher, who then killed all his comrades before destroying himself.

As Stel and her team make these discoveries, one of

her comrades is found murdered and their ship has been disabled, making escape impossible for the moment. Stel realizes that what happened to the station crew is now happening to the rescue team.

The Player decides that this is now a Mystery: which of the five remaining team members is the alien in disguise? The Player prints out a Mystery Matrix, writing in the Mystery box the Thread: Which crew is the alien?

Since the Player is already a few Scenes into this Adventure her Lists are well situated. There are a couple of items in the Threads List, including "Repair our ship", and the Characters List is made up of Stel's crew.

In the Scene where the Player decides to declare this a Mystery, Stel is sitting in the mess hall with her crew members. She's dropped the news on them that one of them is the alien in disguise, creating furtive glances as the tension goes up. The Player writes the name of each crew on the Mystery Matrix as a Suspect, since they all are. This includes: Stefan, the soldier; Lily, their medical doctor; Malcolm the engineer; their pilot, Ben; and Janice, an administrator from the United Earth Deep





Space Exploratory Commission who is the mission leader.

At this point there are no Clues. The crew member who was killed was murdered in a hallway at a time when any of the Suspects could have done it.

Stel decides to examine the body of the murdered crew member for Clues. The Expected Scene is her in the storeroom where they put the body. The Player determines that the Expected Scene happens. Stel closely examines the body to see how the crewmember died. The Player decides to make this a Discovery Check. She makes a Science Skill roll using the RPG she's playing with for this Adventure, and Stel succeeds. The Player decides that this meets the requirement for a successful Investigation and asks the Fate Question for the Discovery Check, "Is anything discovered?"

The Player decides that the Odds are Has To Be, and gets a Yes. This means the Player can roll on the Mystery Elements Table. Stel was looking for Clues, so the Player rolls on the Clues column.

She rolls 1d10, getting 5. This is the first roll for a Clue, so there are no Progress Points and no modifier to the roll. The Player makes a hash mark for Clues Progress Points, and checks the table for a result of New Clue.

For inspiration of what this New Clue is, the Player rolls twice on the Mystery Descriptors Table, Clues. She gets Fancy and Information. The Player thinks about this. Given the Context of this situation, that Stel was examining a body for how they were killed, she interprets Fancy to mean the person was killed in a strange and sophisticated way. She interprets Information to mean that she learns what she sought to learn, how the person was killed.

She interprets it like this: Stel examines the body, which appears largely undamaged. However, she discovered a number of small puncture wounds across the torso and neck. An examination reveals that these are puncture wounds from some kind of claw, revealing that the creature apparently has a biological weapon they can extrude from their stolen body. Stel conjectures that

it's some kind of barbed tentacle that gripped the body at multiple points, stabbed deeply into the victim, and delivered a powerful electrical shock killing the crewman.

The Player writes this down as a Clue on the Mystery Matrix: bio shock attack. Stel has some idea how the crewman was killed, which might give a way to find out who is the alien. Perhaps if everyone gets examined, evidence of this tentacle can be found in one of them.

Stel knows she needs to keep this information to herself. She can't inform any of her team for fear she is telling the alien that she has a lead.

Stel needs to figure out a way to examine her crew without them knowing. In the meantime, she decides to check on the security camera footage to see if any of the crew are acting strangely. Narrowing it down to who to examine first may make the process simpler.

The Expected Scene is: Stel goes to the security room to examine video footage. The Player determines that the Expected Scene happens.

Stel goes to Security, reviewing the cameras for what her team is up to. The Player decides that most of the crew would be doing what is expected: repairing the facility, working on fixing their ship, and generally being wary and paranoid about each other.

Stela doesn't know what she's looking for, she's just looking for more Clues, so the Player decides this is another attempt at a Discovery Check. The Player makes a roll for Stela to simulate her success in reviewing the footage, and determines that she was successful in going through it. For the Odds of the Discovery Check Fate Question, the Player decides it's 50/50 because she really has no idea if Stel is going to see anything useful. The result: Yes. Stel has found something.

The Player rolls again on the Mystery Elements Table, Clues. This time there's a +1 modifier to the 1d10 roll because there is 1 Progress Point. The Player rolls a 7, which modifies up to an 8: New Linked Clue. The Player records an additional mark for Clues Progress Points, bringing the total to 2.



Rolling on the Mystery Descriptors Table for Clues, we get Lethal and Wealth. The Player interprets this to mean that she observes a crewmember taking all the guns from the weapons locker. Since this Clue gets Linked right away, the Player rolls 1d10 on the Mystery Matrix for Suspects and gets 4, for Ben the pilot.

The Player writes “Taking weapons” as a Clue on the Mystery Matrix and draws a line from it to Ben. She writes a 1 in Ben’s Clue Points box.

The Player interprets this as: while reviewing security footage, Stel sees Ben go to the weapons locker and remove all three guns that are in there, their entire armory. He then moves away out of view of the camera.

This is disturbing for Stel to see as no one authorized the removal of the guns, as far as she knows. Is this Ben the alien taking the guns so they can’t be used against him? Or, is this Ben the paranoid crewmember taking the guns so he can defend himself against the alien?

Stel decides to take a risk and go talk to their team leader, Janice. She wants to make sure this thievery wasn’t authorized. The Expected Scene is: Stel visits Janice in an office. The Expected Scene happens.

Stel pulls Janice aside and asks her if she told Ben to take the weapons. The Player makes this a Fate Question, “Does Janice say yes?” She decides the Odds are Unlikely, and gets Yes. Janice tells Stel that she told Ben to take the weapons.

This answer causes more confusion for Stel, however. Did Janice ask Ben to take the weapons because she thought it was prudent? Did Janice ask Ben to take them because Janice is the alien and wants the weapons rounded up, but someone else to do it?

The Player decides this piece of information now Links the Taking Weapons Clue to Janice as well as Ben.

Stel isn’t sure what to do, so she decides to try and gather more information before doing anything too drastic. She discreetly goes through the station to find the other three crewmembers, Stefan, Lily, and Malcolm, to question them. She looks for Stefan the soldier first, the Expected Scene being: Stela locates Stefan for a chat. The Scene is

Altered, so the Player decides the next most logical Scene would be Stel running across a different crewmember first, a Fate Question indicating it’s Lily the doctor.

Through a few Fate Questions, the Player determines that Stel finds Lily in a room they’ve set up as an infirmary. She’s arranging supplies when Stel walks in. Stel opens a conversation with Lily, chatting about the situation and asking her if she’s noticed anything odd about her crewmates. This is another Discovery situation. To earn it, the Player decides to make it a Socializing roll for Stel, who succeeds. The Player decides that the Odds of the Discovery Check Fate Question being a Yes are 50/50, and gets an Exceptional Yes. This means the Player gets two rolls on the Mystery Elements Table, Clues. The doctor clearly has something interesting to say.

Since there are 2 Progress Points for Clues, these rolls get a +2 modifier. The Player records another Progress Point for Clues. She only records one point, however, as Progress Points are accumulated by trips to the Mystery Elements Table, not for every roll. She may be making two rolls, but it’s still for one opportunity at the table.

She rolls New Clue and New Linked Clue.

Rolling on the Descriptors Table for the New Clue, we get Abandoned and Obscure. The Player interprets this to mean that Lily found a strange sticky goo in one of the corridors, and is theorizing that it is some kind of excretion from the alien. This is an important Clue as it tells us more about the alien biologically. The Player records Goo as a Clue, although it’s not Linked to any Suspects yet.

For the second Clue, we get Cold and Travel. Rolling to see who this Clue Links to, we get Janice.

The Player interprets this to mean that Lily observed Janice put on an environment suit and go outside the station for an unknown reason. The Player writes “Went outside” as a Clue and draws a line to Janice on the Mystery Matrix. This brings Janice up to 2 Clue Points.

Why would Janice go outside when their ship is docked to the station and can be accessed through



internal hallways? Is there something outside that the alien needs?

Stel continues her investigation, looking for Stefan again. The Player checks against this Expected Scene and gets that it happens. Stel meets up with Stefan in a hallway and asks him what she asked Lily, if he's seen anything unusual. Stel fails her Socialize roll, however. The Player determines that Stel failed to earn the Discovery Check, so none is made. The Player interprets this to mean that Stefan is surly and rude, not wanting to waste time talking with Stel. He hurries on his way down the hall.

Stel is starting to suspect Janice is the alien. She still wants to talk with Malcolm before doing anything extreme. The next Expected Scene is: locating Malcolm to chat with him. This Scene becomes an Interrupt, however, requiring a roll on the Mystery Event Focus Table. Rolling 55 for NPC Action, we randomly determine that the NPC in question is Malcolm, interestingly enough. To help interpret his action, the Player rolls on the standard Meaning Tables for Actions and gets Deceive and Intellect.

The Player interprets these results this way: Stel is looking for Malcolm and hears sounds coming from the computer room. Peering inside, she sees Malcolm sitting at a console, deleting data files. She can't tell what files he's deleting, but that fact that he's destroying information is troubling. Is he removing logs from the previous crew that they hadn't discovered yet? Is he deleting their own logs so the next crew to arrive here will learn nothing?

Stel watches long enough to confirm what Malcolm is doing, then sneaks away. The Player decides this is a new Clue, and writes "Destroying data" as a Clue, Linked to Malcolm. This is Malcolm's first Clue Point.

Stel decides to find Ben and ask him what he did with the weapons. This is the Expected Scene, and Mythic says it happens. With a few Fate Questions, the Player determines that Stel finds Ben on their ship, working on repairs. Stel interrupts him to talk about Janice ordering him to take the weapons. First, Stel tries to confirm

that this is true. The Player asks the Fate Question, "Does Ben confirm that Janice ordered him to take the weapons?" She decides that the Odds are Has To Be, because it wouldn't make much sense for Janice to lie about this whether she was human or alien. However, it's still possible for unknown reasons. Mythic comes back with a Yes. Ben confirms that Janice asked him to take the weapons. The Player considers for a moment if this should strengthen the Clue "Taking weapons" to either Janice or Ben, but decides against it since this isn't really new information and isn't particularly damning in itself.

Stel asks Ben if Janice ordered him to do it as a way to prepare themselves to defend against the alien. This seems like the most logical reason, and the Player gives the Odds of "Does Ben confirm that is the case?" being Likely. However, the answer is No. The Player decides that Ben says Janice didn't give a reason, she just told him to take the weapons and hide them.

This sounds suspicious to Stel. Why would their team leader not explain to Ben why the weapons need to be taken? This new information makes Janice sound more guilty, so now the Player decides to strengthen the "Taking weapons" Clue Link to Janice. She writes a small "2" over the line she wrote connecting the Clue to Janice. This brings Janice's Clue Points to a total of 3 now.

Stel questions Ben further, asking him if he thinks this is strange and if he's noticed anything else unusual. Stel is fishing for information, which makes this a Discovery Check. To earn it, she rolls a Socialize skill and succeeds, earning the Check. This gets us another roll on the Mystery Elements Table, which has 3 Progress Points. Our adjusted roll total is 11: Roll Twice. The Player rolls again and gets New Clue and Link Clue To Suspect.

The Player writes another Progress Point for Clues. Ben apparently is a font of new information. Rolling for Descriptors for the New Clue, we get Lies and Creepy. The Player isn't sure how to interpret this, so decides to roll on the standard Event Meaning Tables: Descriptions, for more information about the Context of this Clue. She



gets Cheerfully and Defeated. This gives her an idea and decides that this means Ben ran across a video log entry from the original crew. It appears to be from the infected crew member who killed his comrades. Right before he destroyed himself, he ranted about the human invasion of his planet and how delighted he was in destroying them all. Ben said the alien infected crew member was raving, his eyes wild, his face sweaty. He got the impression the crewman wasn't well, physically, indicating that perhaps the alien can only stay so long in a host before the human body begins to break down. The Player records this as a Clue, "Body breakdown". It's not Linked to any Suspects yet, but it gives an additional way to perhaps identify the alien.

The second result of the Mystery Elements Table was Link Clue To Suspect. Rolling 1d100 for the Clue, we get 58. That box is empty, so the result is Choose Most Logical Clue. The Player decides to roll for the Suspect before choosing, and gets 10 on 1d10: Choose Most Logical Suspect.

The Player considers the Context here: Stel is talking with Ben, and the roll on the Mystery Elements Table was spurred by her questioning about Janice ordering the

weapons to be taken. There's also this new Clue about the body potentially breaking down. The Player decides that given this Context, it makes the most sense to link this new Clue to Janice. The Player comes up with what she thinks is the most likely way to Link the two.

"Yeah, come to think of it, Janice has started looking a little shaky lately. We're all under stress, but ... you think that means something?" Ben says.

Janice now has 4 Clue Points, making her the prime Suspect. Stel still doesn't have enough information yet to positively say that Janice is the alien. Too many things don't add up yet.

Stel decides to take a trip outside to try and discover why Janice took went outside the station. The Expected Scene is: Stel explores outside around the station. However, when checking to see if the Expected Scene happens, we get an Interrupt.

Rolling on the Focus Table, we get 26, Suspect Element. This calls for a roll on the Mystery Elements Table without having to earn it. This is our first roll on the table for Suspects, so there are no modifiers to the roll. On a 1d10 we get 2, New Suspect. This should be





interesting considering that, as far as we know, there are only six people at this station. The Player makes a mark for the Suspect Progress Points and rolls twice on the Mystery Descriptors Tables for Suspects getting Emotional and Elusive. The Player has to think about this for a moment. Whatever interpretation she comes up with has to form the basis of this next Interrupt Scene.

She comes up with this: Stel makes her way to the air lock and begins preparing to put on an environment suit when she is suddenly attacked from behind. Whirling around she finds a crazed, frenzied man swinging punches at her.

In this Scene Stel quickly subdues the man and discovers he is a survivor from the previous crew. He'd been hiding out in access ways in the walls, trying to survive. Stel has doubts about his sanity, the man is very unstable for having watched his friends killed by the alien. He says his name is Duncan, and he attacked Stel assuming she was the alien. In his mind, everyone is the alien now.

The Player records Duncan as a new Suspect. Despite his story it could all be a lie; maybe the alien didn't infect Stel's crew and in fact has been on the base all along as Duncan.

Stel decides this is a good opportunity to test her theory about being able to discover the alien medically. She offers to take Duncan to Lily to get an examination to make sure he's okay, while she plans to quietly tell Lily what she really wants her to look for. The Player tests this Expected Scene, which Mythic says happens.

Lily is surprised to see a new arrival in her med bay. Using a few Fate Questions and a skill roll using the RPG she's using, the Player determines that Stel is able to communicate to Lily what she wants her to look for. The Player decides to treat this examination as a Discovery Check, and Stel has already earned it by getting Duncan there and successfully getting Lily to do it. Asking the Fate Question "Is anything discovered?", the Player figures the Odds are 50/50 and gets Yes.

Rolling on the Mystery Elements Table for Clues, with

a +4 modifier for Progress Points, we roll a modified 10: Link Clue To Suspect. The Player adds another Progress Point to Clues then rolls for the Clue and Suspect to Link. She gets a Clue of Choose Most Logical Clue and a Suspect of Lily.

The Player decides that the most logical Clue to choose is "Body breakdown". The Player interprets the results this way: Lily performs an x-ray exam on Duncan and the results show nothing abnormal hiding inside his anatomy. However, as Stel watched the doctor perform the procedure she noticed how Lily's hands could not stop shaking. Stel thought about what Ben had theorized, that the human body breaks down with the alien inside. Although the test result showed nothing strange about Duncan, Stel is now wondering about Lily.

The Player draws a line from the "Body breakdown" Clue to Lily's Suspect box and marks 1 Clue Point for Lily.

Stel leaves Duncan in Lily's care and goes back to what she had meant to do earlier, leave the station to try to find out what Janice had been doing outside. Testing this Expected Scene, we get Altered. Once again, something happens on her way outside. The Player decides that the most likely Altered Scene would be one of the crew stopping Stel on her way to the air lock. The Player decides to roll on the Characters List to see who it is and gets Janice. The Player has no immediate idea why Janice would come to Stel, so she rolls on the Action Meaning Tables for inspiration. She gets Imprison and Plot. The Player decides that this means Janice thinks she knows who the alien is and is trying to lock them up. The Player asks the Fate Questions "Does Janice think Stel is the alien?" She gives this Odds of Likely, Mythic says Yes.

The Player plays the Scene out, with Janice pointing a gun at Stel and demanding she voluntarily go into a locked room that's been set up as a jail. Stel fights back, the two brawl, and Stel is able to wrest the gun from Janice. Stel flees, eventually evading Janice and finding a remote part of the station to hide in.

Things have suddenly heated up! Stel, and the Player,



consider this turn of events. Should this be considered a new Clue, that Janice attacked Stel? After all, if Janice is innocent she may actually think Stel is the alien. On the other hand, if Janice is the alien and knows Stel is closing in on her this would be a good way to get her out of commission.

The Player decides that this counts as a Clue, and writes “Janice attacked” as a Clue drawing a link from it to Janice for a Link. This brings Janice’s Clue Points total to 5.

Janice is openly hostile now. Stel decides it would be too dangerous to go outside the station, but at least she’s armed. Stel decides her best bet is to try and incapacitate Janice and have Lily examine her.

The next Expected Scene is Stel skulking around to ambush Janice. Mythic says this Scene is Altered, and the Player decides what makes the most sense is that while Stel stalks Janice, Janice gets the jump on her first. The two fight. The Player pauses to consider if this counts as strengthening the “Janice attacked” Clue since Janice is attacking again. However, this is more of a continuation of their previous encounter, and considering that Stel initiated hostilities before it’s not unreasonable for Janice to think Stel is the alien. If this attack by Janice had been unprovoked the Player would likely have strengthened that Clue.

The fight is going badly for Stel until a Mythic Random Event occurs that brings Duncan into the Scene. He leaps into the battle, attacking Janice, giving Stel the chance to escape. Stel is wounded, she lost her gun in the fight. Things are going poorly as she finds a place to shelter in the storage hanger. The Player decides that the battle was an opportunity for Stel to maybe learn something. To earn it, she makes an Observation Skill roll but it fails, meaning she loses out on turning this event into a Discovery Check.

Stel decides she needs help. Stefan would be the best bet. He’s a soldier, so he knows how to fight. So far, he isn’t suspicious. Stel tries to find Stefan, the Player checking against this Expected Scene and getting that it happens.

Stel locates Stefan and is able to convince him that she’s not the alien and that Janice needs to be stopped and examined. The two decide to build their coalition by getting the others to join. They cautiously search for other crew members, while trying to avoid Janice. Mythic alters this Scene and the Player decides that the most logical alteration is Stel and Stefan comes across Janice. They decide this is an opportunity, they ambush Janice and are able to capture her.

The next Expected Scene is taking Janice to Lily for examination. Mythic says this happens, and we now have a Scene where Janice is tied to a chair while Lily uses her instruments to x-ray her. Through Fate Questions the Player determines that all of the crew show up for this examination to watch: Malcolm, Ben, and Duncan along with Stel, Stefan, and Lily.

Janice is yelling to be set free, claiming Stel is the alien. Stel is nervous, knowing someone in the room is the alien and hoping it’s Janice. Lily does her examination. The Player asks the Fate Questions, “Does Lily find anything unusual about Janice?” The Player figures the Odds are Likely and gets Yes.

Janice has 5 Clue Points stacked against her. Whatever it is that Lily finds inside Janice it will be a Clue, it’ll be linked to Janice, and that would push her into 6 Clue Points which makes this Clue an automatic Clincher Clue. For this interpretation then, the Player has to decide that whatever Lily finds definitively solves the Mystery. This is an easy interpretation.

Lily gasps in shock as the scans show all kinds of altered anatomy inside Janice. With her deception over, the Janice/alien sprouts tentacles from her body attacking the crewmembers around her. Her jaw unhinges as her form becomes more monstrous.

The Player continues the Adventure. The Mystery is over, but now it’s about trying to destroy the alien as it stalks them on the base, it’s form becoming ever more monstrous as the hours go on. 🐛



**Mystery Matrix**

**MYSTERY** *Which crew is the alien?*

1-5 CHOOSE MOST LOGICAL CLUE	6-10 CHOOSE MOST LOGICAL CLUE	11-15 <i>Bio Shock attack</i>	16-20 CHOOSE MOST LOGICAL CLUE	21-25 CHOOSE MOST LOGICAL CLUE
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26-30 <i>Alien bits inside</i>	31-35 <i>Go</i>
36-40 <i>Destroying data</i>	41-45 <i>Teddy weapons</i>
46-50 <i>Went outside</i>	51-55 CHOOSE MOST LOGICAL CLUE
56-60 <i>Source attacked</i>	61-65 CHOOSE MOST LOGICAL CLUE
66-70 CHOOSE MOST LOGICAL CLUE	71-75 CHOOSE MOST LOGICAL CLUE
76-80 CHOOSE MOST LOGICAL CLUE	81-85 CHOOSE MOST LOGICAL CLUE
86-90 <i>Body breakdown</i>	91-95 CHOOSE MOST LOGICAL CLUE
96-100 CHOOSE MOST LOGICAL CLUE	

<b>CLUES</b> <div style="display: flex; flex-direction: column; gap: 10px;"> <div>1 <i>Stefan Soldier</i></div> <div>2 <i>Lily doctor</i></div> <div>3 <i>Malcolm engineer</i></div> <div>4 <i>Ben pilot</i></div> <div>5 <i>Jonice admin</i></div> <div>6 <i>Duncan survivor</i></div> <div>7 CHOOSE MOST LOGICAL SUSPECT</div> <div>8 CHOOSE MOST LOGICAL SUSPECT</div> <div>9 CHOOSE MOST LOGICAL SUSPECT</div> <div>10 CHOOSE MOST LOGICAL SUSPECT</div> </div>	<b>SUSPECTS</b> <div style="display: flex; flex-direction: column; gap: 10px;"> <div>1 <i>Stefan Soldier</i></div> <div>2 <i>Lily doctor</i></div> <div>3 <i>Malcolm engineer</i></div> <div>4 <i>Ben pilot</i></div> <div>5 <i>Jonice admin</i></div> <div>6 <i>Duncan survivor</i></div> <div>7 CHOOSE MOST LOGICAL SUSPECT</div> <div>8 CHOOSE MOST LOGICAL SUSPECT</div> <div>9 CHOOSE MOST LOGICAL SUSPECT</div> <div>10 CHOOSE MOST LOGICAL SUSPECT</div> </div>	<b>CLUES</b> <div style="display: flex; flex-direction: column; gap: 10px;"> <div>1 <i>Stefan Soldier</i></div> <div>2 <i>Lily doctor</i></div> <div>3 <i>Malcolm engineer</i></div> <div>4 <i>Ben pilot</i></div> <div>5 <i>Jonice admin</i></div> <div>6 <i>Duncan survivor</i></div> <div>7 CHOOSE MOST LOGICAL SUSPECT</div> <div>8 CHOOSE MOST LOGICAL SUSPECT</div> <div>9 CHOOSE MOST LOGICAL SUSPECT</div> <div>10 CHOOSE MOST LOGICAL SUSPECT</div> </div>
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A Mystery Matrix can get a little messy, but it's your guide to solving the Mystery.





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## TOOL BOX

*Something for you to consider or use*

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# Mythic & Crafter Flowcharts

Mythic and Crafter books have lots of text, lots of examples, lots of art, lots of layout ... but not a lot of flowcharts. A flowchart is a visual representation of a process, and seeing that process presented graphically can help show you at a glance what you should do instead of consulting and reading text.

The following pages contain flowcharts for various rules mechanics in the Mythic and Crafter books.

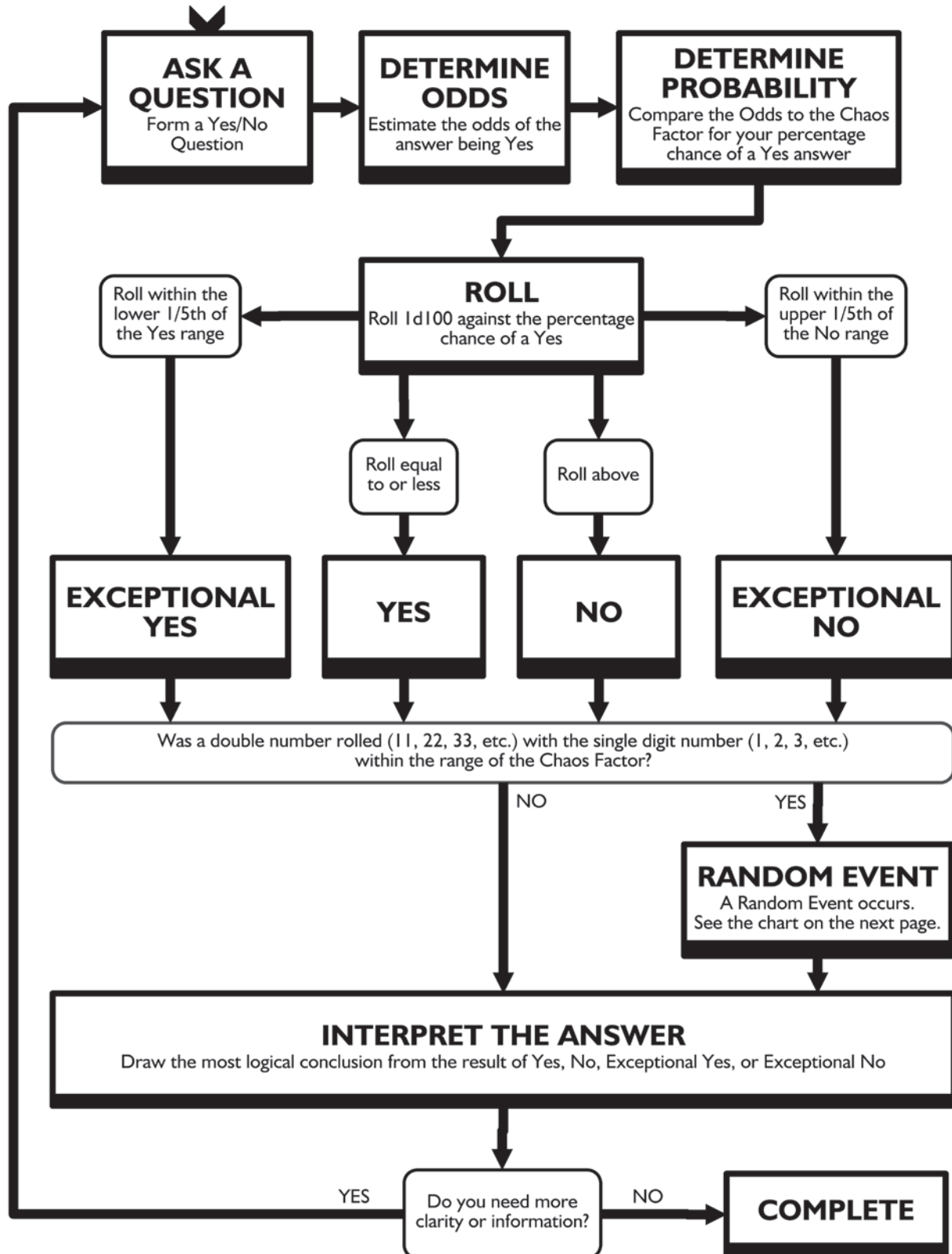
Each flowchart will occupy a page in this pdf by itself so if you choose to print out select flowcharts they will be easy to follow. The pages don't contain any artwork so you have a clean, uncluttered sheet that just focuses on the process the flowchart is detailing. All text and graphical elements are in black and white to be sharp and easy to reference at a glance.

The page numbers and graphic bars at the top and bottom of each page will remain, but you can turn them off if you'd like for cleaner printing. To turn them off in the pdf, look to the left side of the pdf page and look for "Layers". Click that, and you should see a layer titled "Folio". De-select that to turn the folios off.



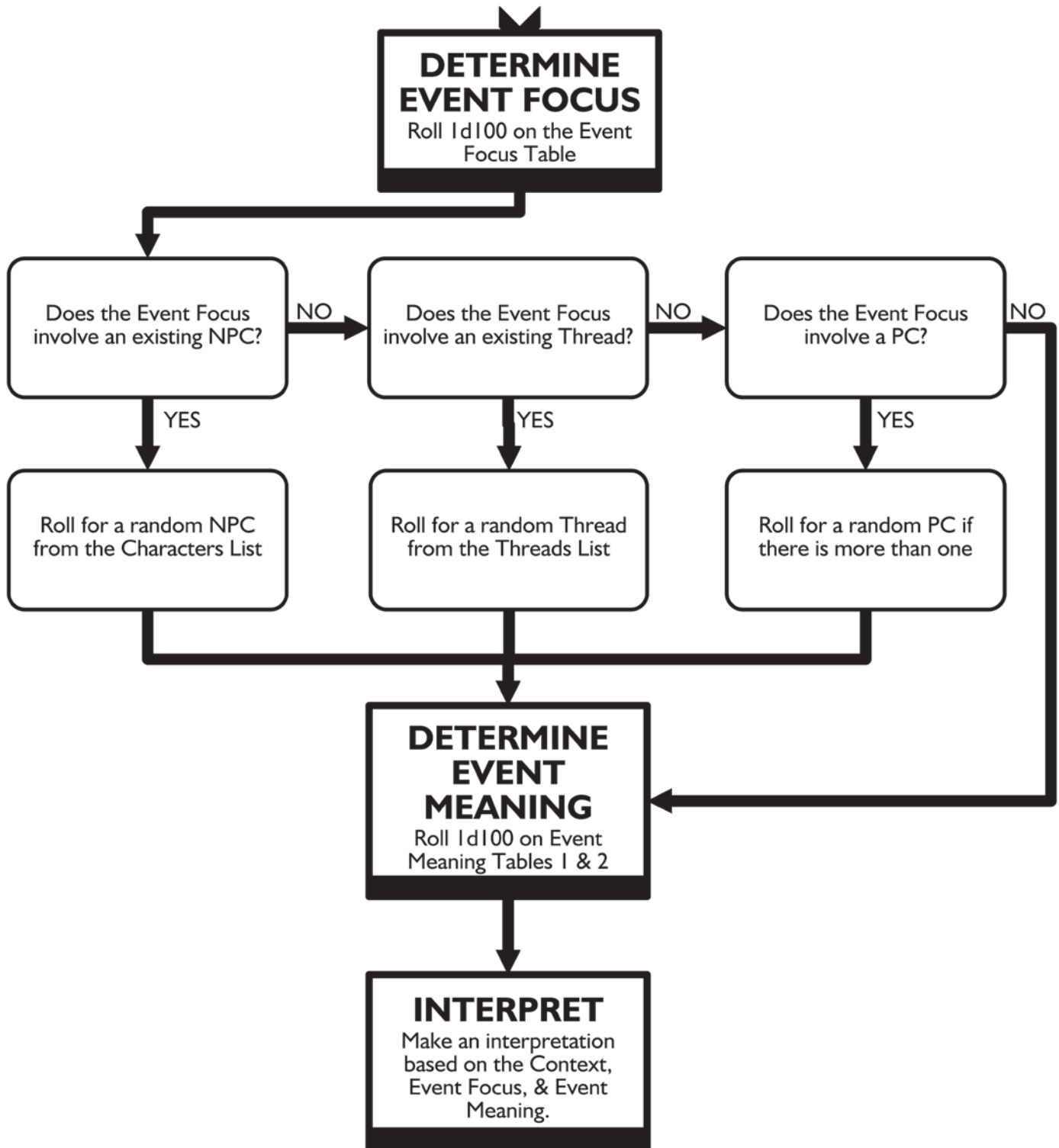


## USING THE FATE CHART



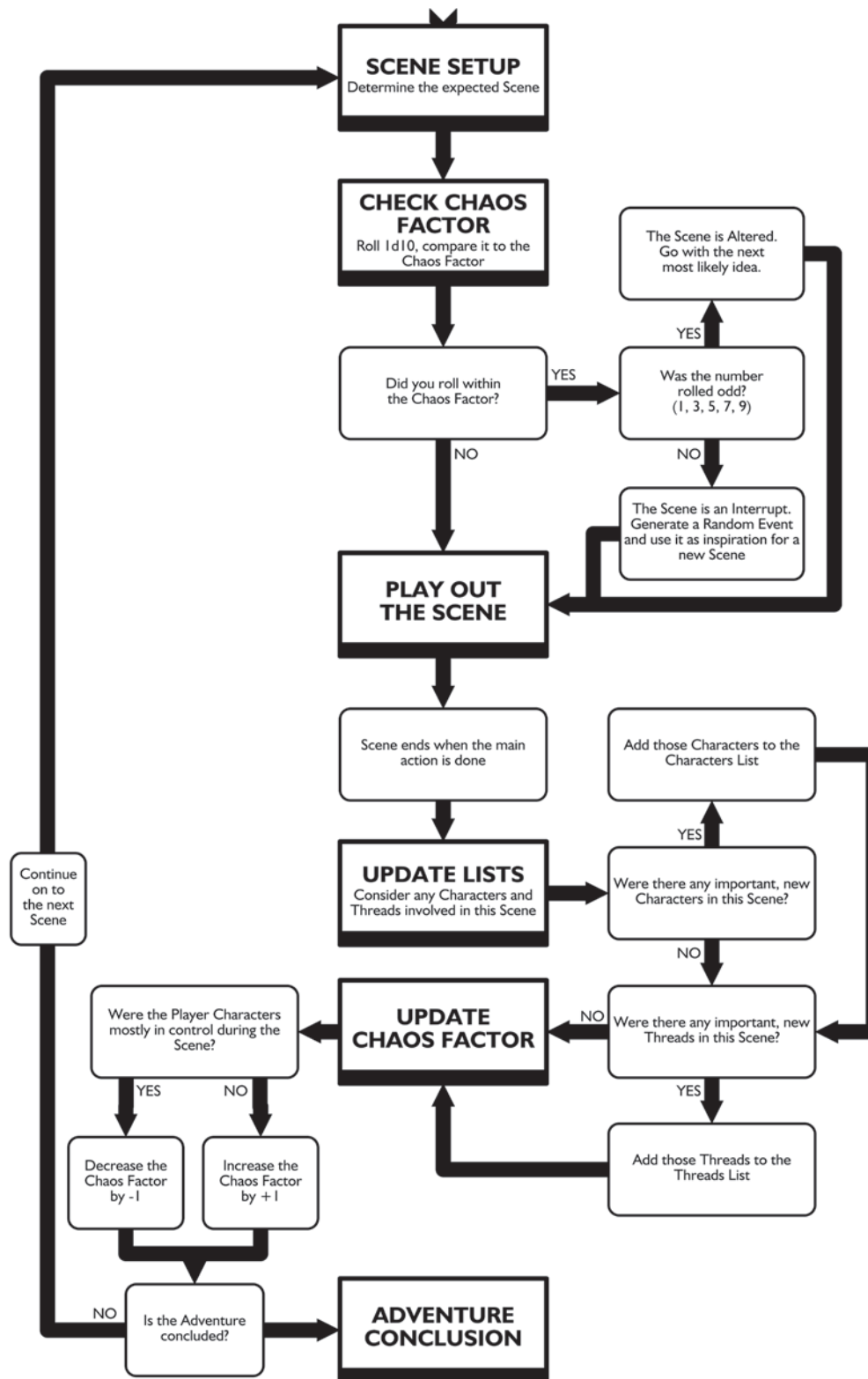


## RESOLVING RANDOM EVENTS



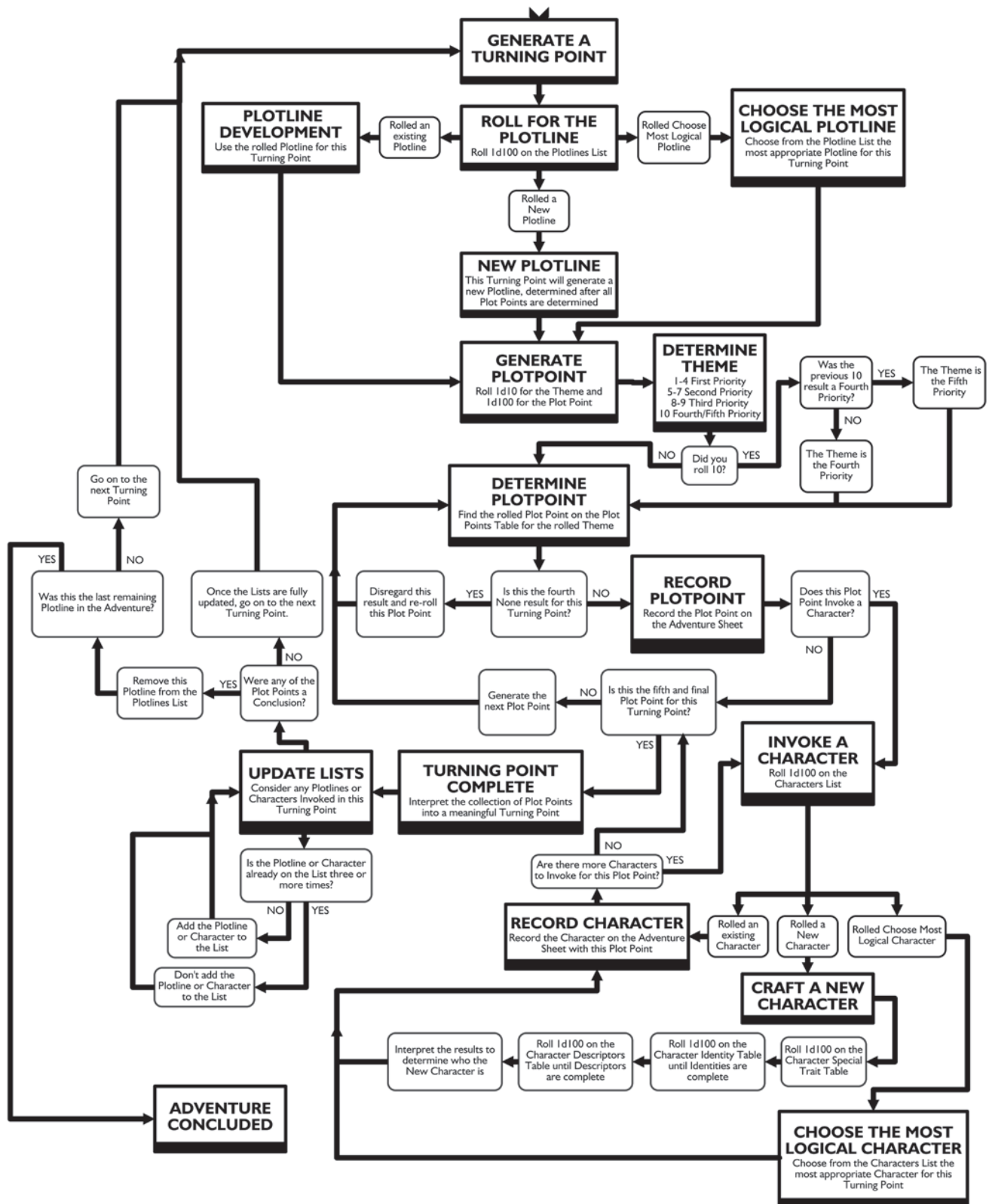


## RESOLVING SCENES



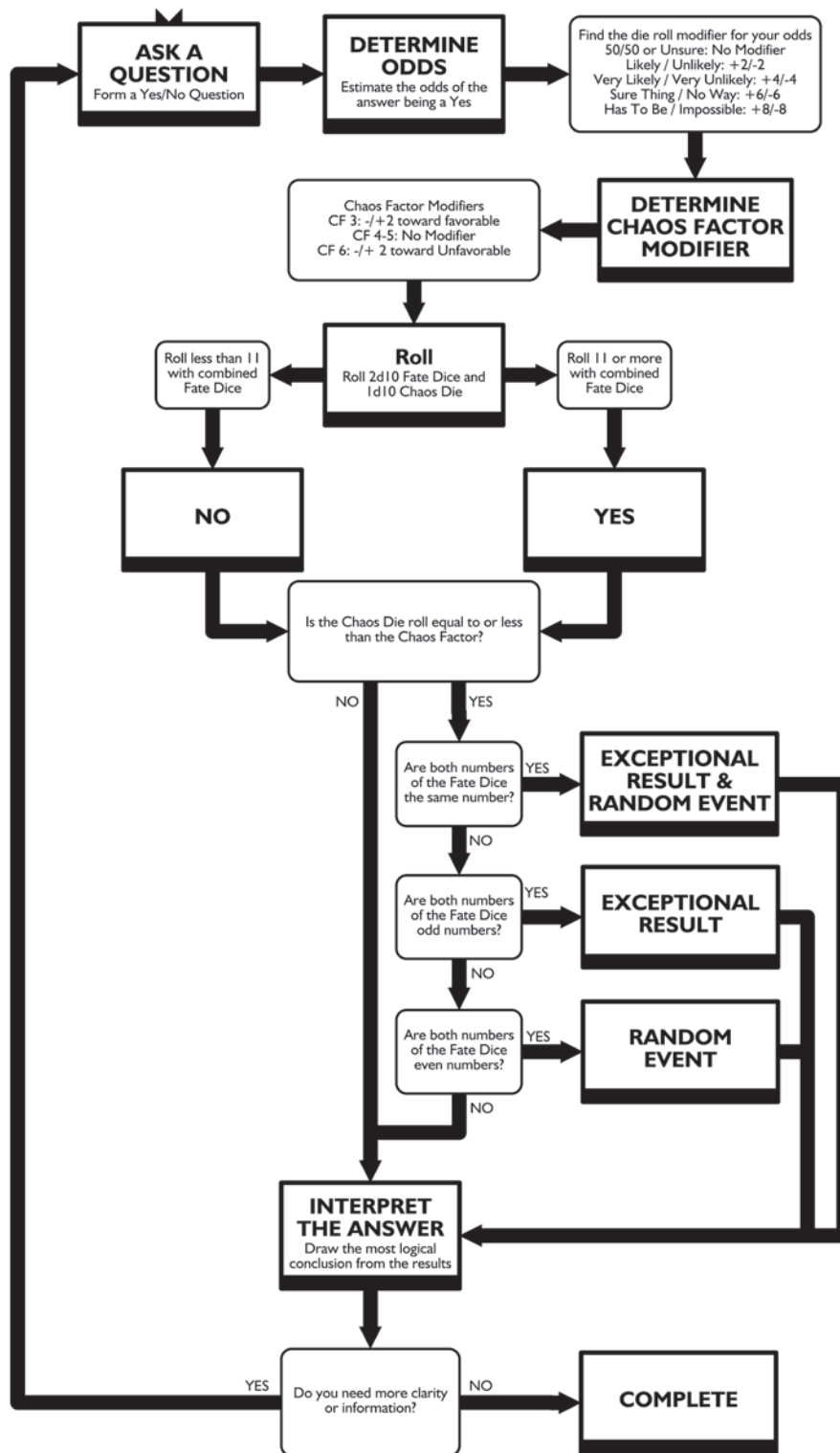


## ADVENTURE CRAFTER ADVENTURES



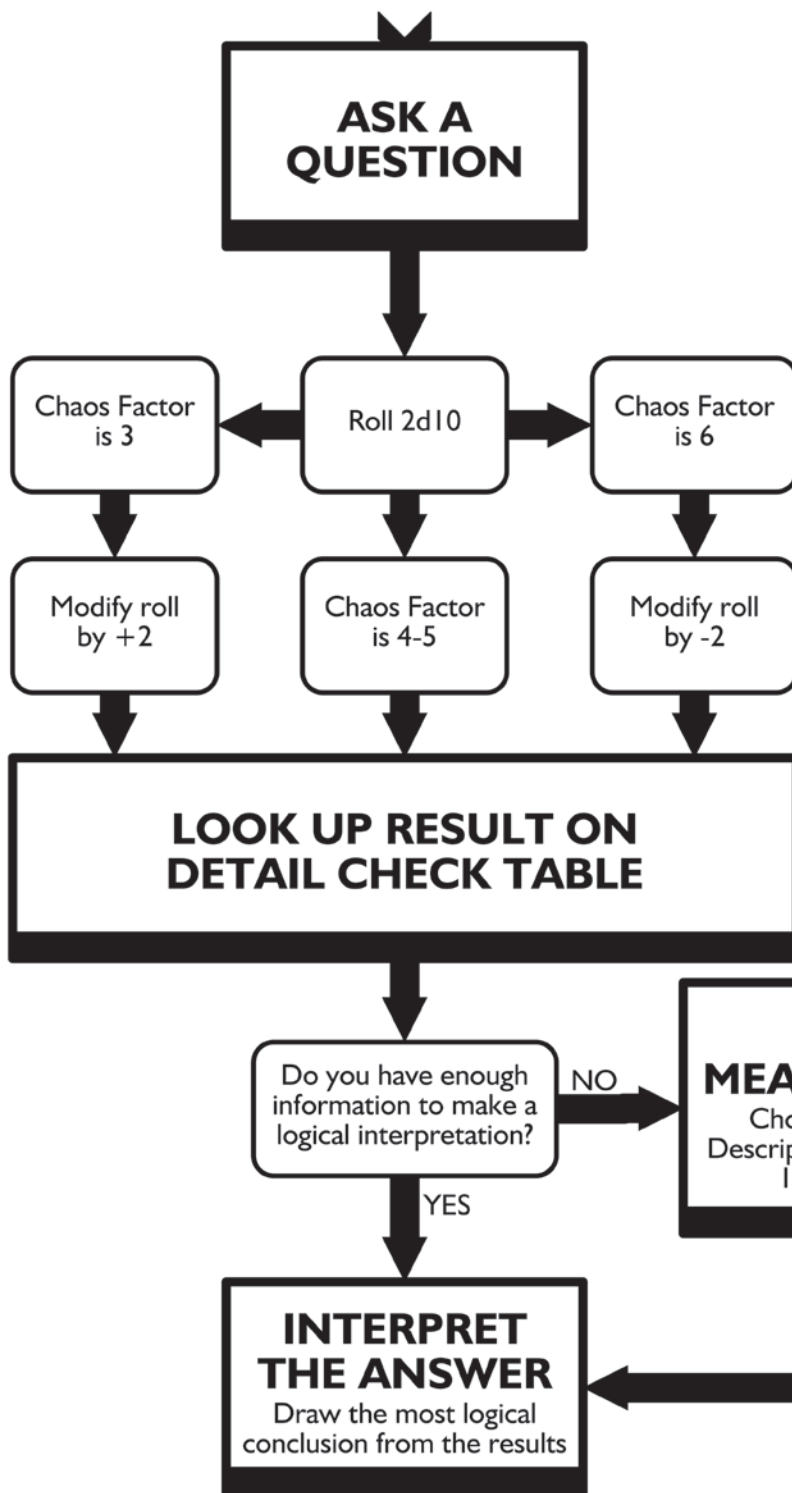


## FATE CHECK





## DETAIL CHECK

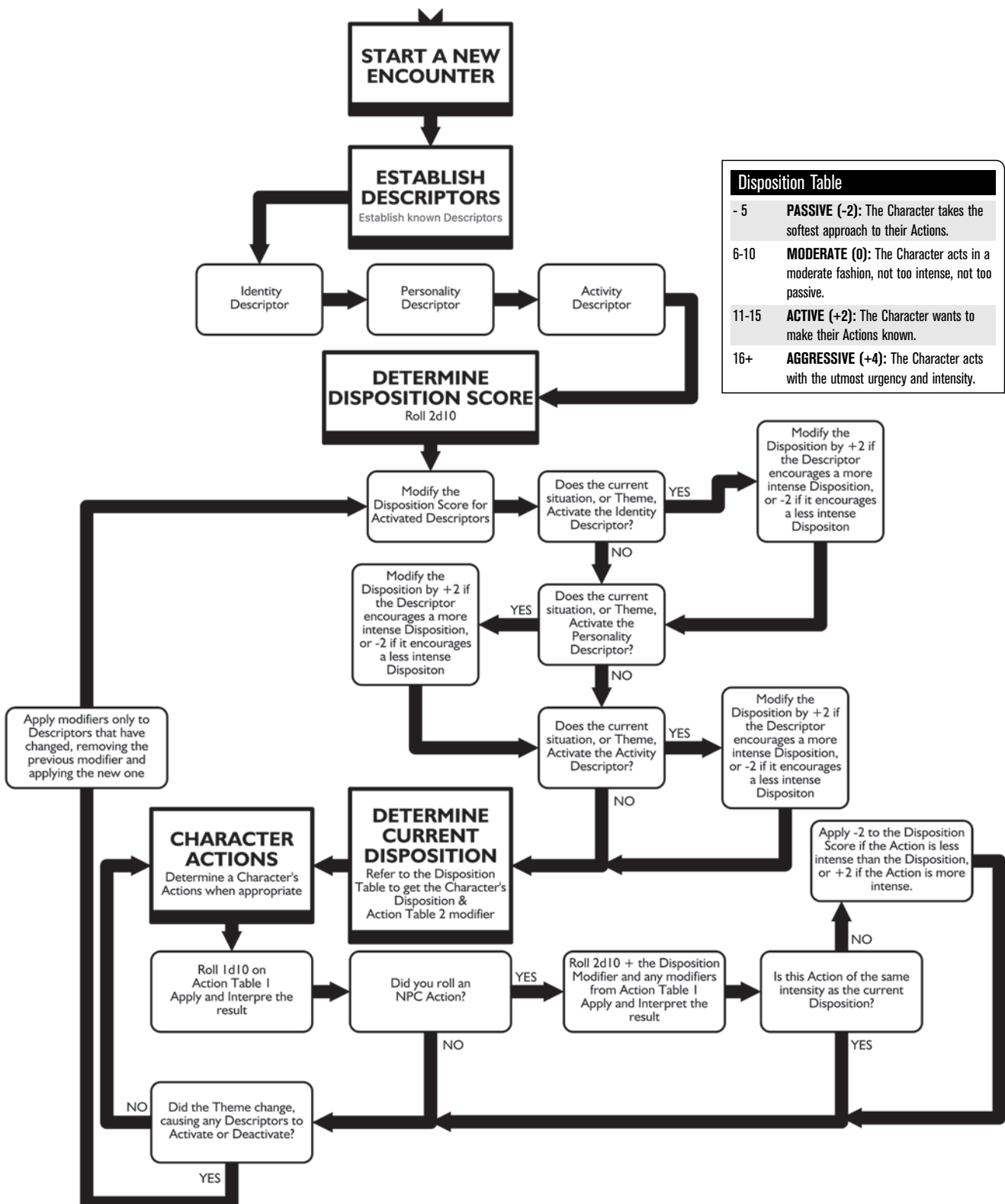


**Detail Check Table**

-4	ANGER
5	SADNESS
6	FEAR
7	DISFAVORS THREAD
8	DISFAVORS PC
9	FOCUS NPC
10	FAVORS NPC
11	FOCUS PC
12	DISFAVORS NPC
13	FOCUS THREAD
14	FAVORS PC
15	FAVOR THREAD
16	COURAGE
17	HAPPINESS
18+	CALM



# BEHAVIOR CHECK



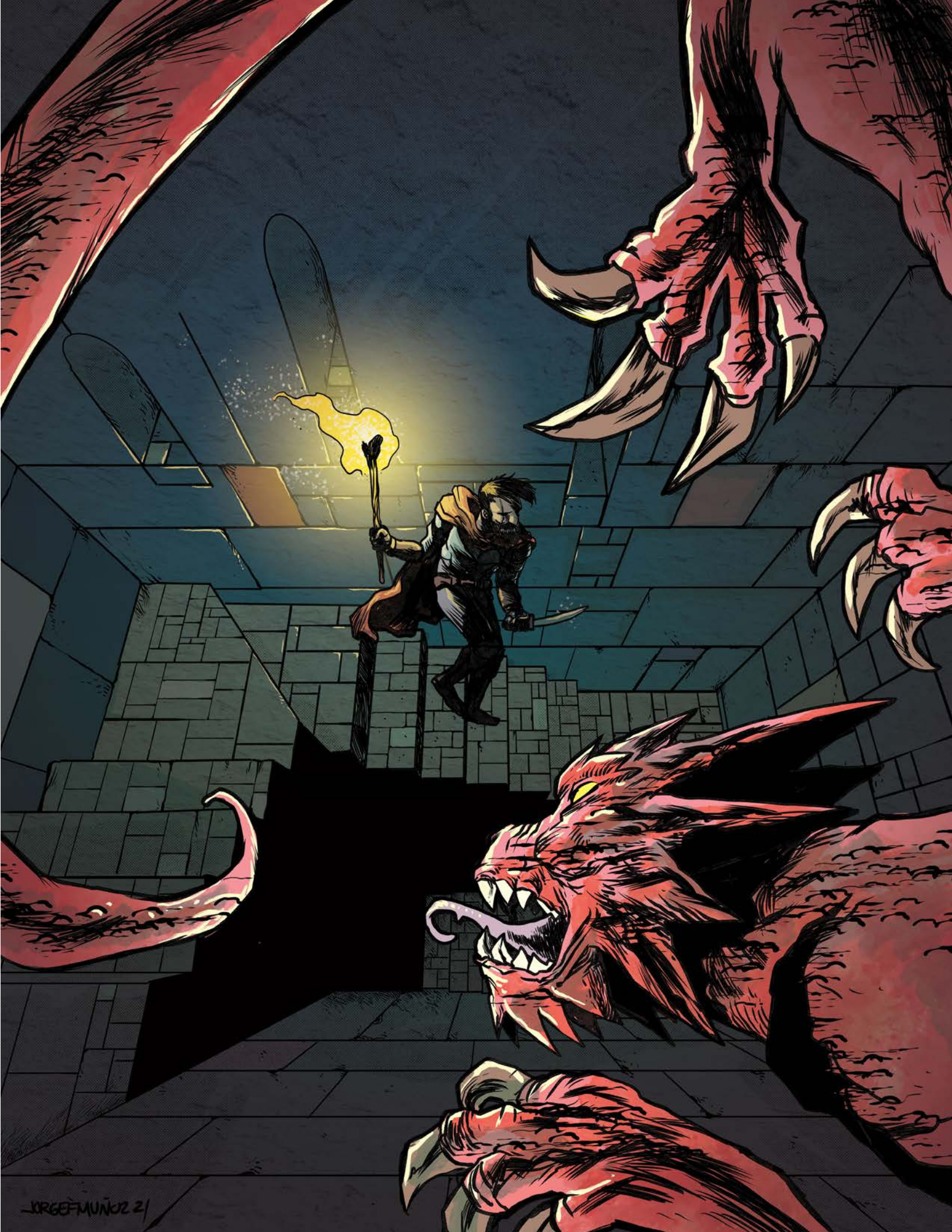


























### “Meaningful” Standard Focus Table

1-7	REMOTE EVENT
8-28	NPC ACTION
29-35	NEW NPC
36-45	MOVE TOWARD A THREAD
46-52	MOVE AWAY FROM A THREAD
53-55	CLOSE A THREAD
56-67	PC NEGATIVE
68-75	PC POSITIVE
76-83	MEANINGFUL EVENT
84-92	NPC NEGATIVE
93-100	NPC POSITIVE

### Disposition Score Modifier Table

10 or less	<b>PASSIVE (-2):</b> The Character takes the least active approach to their Action, applying a -2 modifier to the NPC Action Table.
11 or more	<b>ACTIVE (+2):</b> The Character takes the most active approach to their Action, applying a +2 modifier to the NPC Action Table.

### Simplified NPC Action Table

4 or less	TALKS, EXPOSITION
5	PERFORMS AN AMBIGUOUS ACTION
6-7	ACTS OUT OF PC INTEREST
8	NPC CONTINUES -2
9-10	NPC CONTINUES
11	NPC CONTINUES +2
12	CONTEXT ACTION
13	GIVES SOMETHING
14	SEEKS TO END THE ENCOUNTER
15-16	ACTS OUT OF SELF INTEREST
17	TAKES SOMETHING
18 or more	CAUSES HARM

The Character's Action changes the current Context.

The Character's Action is within the current Context.

The Character's Action changes the current Context.



## Known Elements Region Sheet

REGION: \_\_\_\_\_

1D10	LOCATIONS	ENCOUNTERS	OBJECTS
1	_____	_____	_____
2	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____
3	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____
4	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____
5	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____
6	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____
7	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____
8	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____
9	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____
10	Choose The Most Logical Element _____	Choose The Most Logical Element _____	Choose The Most Logical Element _____

### PROGRESS POINTS

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## Region Descriptors Table

1D100	WILDERNESS	CITY	STRUCTURE
1-5	Dry and arid	Sprawling and large	Well made and tended
6-10	Wet	Simple and sparse	Run down
11-15	Dense vegetation	Modern	Busy
16-20	Rocky	Old	Inactive or abandoned
21-25	Lots of open space	Thriving or bustling	Ancient, of a bygone era
26-30	Sandy, dirty, or rough	Inactive or abandoned	Old
31-35	Barren	Quiet, sleepy	Modern
36-40	Active natural elements, such as a volcano, waterfall, river, winds, rain, etc.	Incorporates a natural element, roll on the Wilderness column	Incorporates a natural element, roll on the Wilderness column
41-45	Hot	Dangerous	Simple or small
46-50	Cold	Well ordered and organized	Tall or large
51-55	Hilly or sloping	In crisis	Imposing
56-60	Difficult to travel through	Crumbling or run down	Welcoming
61-65	Plant life	Wealthy and booming	Functional
66-70	Active animals	Densely populated	Quiet
71-75	Mountainous	Clean	Sturdy
76-80	Cliffs	Friendly	Dangerous
81-85	Dangerous	Hostile	Occupied
86-90	Body of water	Specific purpose	Specific purpose
91-95	Exotic		
96-100	Roll on Description Tables		



Area Elements Table			
1D10+PP	LOCATIONS, LARGE	LOCATIONS, SMALL	ENCOUNTERS & OBJECTS
1-5	Expected	Expected	None
6-8	Expected	Expected	Expected
9-10	Random	Random	Random
11	Known, or Random	Known, or Random	Known, or Random
12	Known, or Expected	Complete	None
13	Special	Known, or Special	Known, or Special
14	Complete	Complete	Expected
15	Complete	Complete	Expected
16 or more	Expected, PP-6	Expected, PP-6	Expected, PP-6

### Scene Adjustment Table

- 1 REMOVE A CHARACTER
- 2 ADD A CHARACTER
- 3 REMOVE/REDUCE AN ACTIVITY
- 4 ADD/INCREASE AN ACTIVITY
- 5 REMOVE AN OBJECT
- 6 ADD AN OBJECT
- 7-10 ADD 1 ADJUSTMENT



## Special Elements Table

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

<b>1-10</b>	<b>SUPERSIZE:</b> Roll on the Area Elements Table again (if you get Special again, treat it as Expected). Whatever Element is generated, enhance it as much as possible. Make it more intense in some way.
<b>11-20</b>	<b>BARELY THERE:</b> Roll on the Area Elements Table again (if you get Special again, treat it as Expected). Whatever Element is generated, minimize it as much as possible, making it less intense.
<b>21-30</b>	<b>THIS IS BAD:</b> Roll on the Area Elements Table again (if you get Special again, treat it as Expected). Whatever you get, it is bad for the Player Characters and interpret it that way. This may be a dangerous encounter, a trap, or something that is simply broken and unusable. Whatever detail you generate give it a negative interpretation.
<b>31-40</b>	<b>THIS IS GOOD:</b> Roll on the Area Elements Table again (if you get Special again, treat it as Expected). Whatever you get, it is good for the Player Characters and interpret it that way. This may be a helpful encounter, a way out, or useful object. Whatever detail you generate give it a positive interpretation.
<b>41-50</b>	<b>MULTI-ELEMENT:</b> Roll twice on the Area Elements Table (if you get Special again, treat it as Expected), and combine both Elements into the Area together.
<b>51-65</b>	<b>EXIT HERE:</b> This Area, in addition to whatever else it contains, also holds an exit from the Region, if this is possible. Maybe it's a back door out of the mansion, or another exit from a cave. If this result makes no sense, ignore it and treat this as an Expected Element.
<b>66-80</b>	<b>RETURN:</b> Whatever else this Area contains, it also has access to another, previously encountered Area in this Region. This is only possible if that other Area had a way to reach this one such as doors or access that the Characters had not yet explored. Choose the connected Area that's most logical. If this result makes no sense then ignore it and treat this as an Expected Element.
<b>81-90</b>	<b>GOING DEEPER:</b> Treat this as an Expected Element. Instead of adding one Progress Point for this Category add three instead.
<b>91-100</b>	<b>COMMON GROUND:</b> Treat this as an Expected Element. Eliminate three Progress Points for this Category (don't record the Progress Point for this Element and eliminate two more).



## Random Element Descriptors Table

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



## Dungeon Story Descriptors Table

1D100	CAVERN DUNGEON	ANCIENT DUNGEON	PALATIAL DUNGEON
1-5	Home to something powerful and evil	Home to something powerful and evil	Home to something powerful and evil
6-10	Overrun by underground creatures	Originally built for evil purposes	Once a vibrant and important place, like the seat of a government
11-15	Appeared suddenly, like an earthquake opening a fissure or a landslide revealing a cave	Originally built for good purposes, such as a mining colony or underground city	Associated with decadence or corruption
16-20	Known to be unstable inside	The place was brought to ruin by a calamity	The place was brought to ruin by a calamity
21-25	The source of monsters plaguing nearby towns	The source of monsters plaguing nearby towns	The source of monsters plaguing nearby towns
26-30	Associated with a war or large scale conflict	The place is cursed	The place is cursed
31-35	The place is associated with a particular group	The place is associated with a particular group	The place is associated with a particular group
36-40	Associated with magic	Associated with magic	Associated with magic
41-45	The source of a mystery	The source of a mystery	The source of a mystery
46-50	Associated with the undead	Associated with the undead	Associated with the undead
51-55	The location has been appropriated for evil purposes	Known to be full of puzzles	Associated with a ruler
56-60	Home to a group or community of some kind	Home to a group or community of some kind	Home to a group or community of some kind
61-65	Associated with a religion or cult	Associated with a religion or cult	Associated with a religion or cult
66-70	A powerful object is housed within	A powerful object is housed within	A powerful object is housed within
71-75	No one who has gone in has come out	No one who has gone in has come out	A great tragedy happened here once
76-80	Related to stories going back centuries	Known to be full of traps	Haunted
81-85	Roll on Ancient column	Roll on Cavern column	Roll on Cavern column
86-90	Roll on Palatial column	Roll on Palatial column	Roll on Ancient column
91-95	Exotic	Exotic	Exotic
96-100	Roll on Actions Meaning Tables		



## Dungeon Region Descriptors Table

1D100	CAVERN DUNGEON	ANCIENT DUNGEON	PALATIAL DUNGEON
1-5	Dry and warm	Dry and warm	In good shape
6-10	Wet or moist	Wet or moist	In a jungle or wilderness
11-15	Mossy or fungi	Crumbling, in ruins	Crumbling, in ruins
16-20	Stalactites and stalagmites	Cobwebs	Cobwebs
21-25	Large and spacious	Large and spacious	Grand and imposing
26-30	Tight and cramped	Lots of stone work	Set in a desert or barren place
31-35	Cave-ins	Cave-ins	A once regal and opulent place
36-40	Active natural elements, such as flowing lava, underground river, rushing wind, etc.	Active natural elements, such as flowing lava, underground river, rushing wind, etc.	Active natural elements, such as a river flowing through it, windy, etc.
41-45	Thick with plant life	Thick with plant life	Thick with plant life
46-50	Cold	Cold	Cold
51-55	Set in a mountain	Set in a mountain	Set onto a mountain
56-60	Near a body of water	Near a body of water	Near a body of water
61-65	Roll on Ancient column	Roll on Cavern column	Roll on Ancient column
66-70	Roll on Palatial column	Roll on Palatial column	Roll on Cavern column
71-75	Animal noises inside	Within ancient ruins	Shrouded in mist
76-80	Near ancient ruins	In a jungle or wilderness	Active animal life around it
81-85	Difficult to travel through	Functional	Functional
86-90	In a jungle or wilderness	Specific purpose	Specific purpose
91-95	Exotic	Exotic	Exotic
96-100	Roll on Descriptions Meaning Tables		



## Dungeon Connectors Table

1D100	CAVERN DUNGEON	ANCIENT DUNGEON	PALATIAL DUNGEON
1-5	Simple cavern tunnel	Simple hallway	Simple hallway
6-8	Natural downward slope	Stairs going down	Stairs going down
9	Natural upward slope	Stairs going up	Stairs going up
10	Hole above you	Hole above you	Simple hallway
11	Walk space along the edge of a crevasse	Simple hallway	Balcony or gallery
12	Natural bridge	Rickety bridge	Bridge
13-15	Shaft going down	Well or hole in the floor	Simple hallway
16-18	Large cavern tunnel	Wide hallway	Grand, wide hallway
19-20	Cramped tunnel or crawlspace	Simple hallway	Simple hallway
21-30	Leads directly to another Area		
31-40	Expected		
41-65	Same		
66-75	Same, with intersection		
76-80	Same, with a curve or turn		
81-90	Same, with a side Area		
91-100	Roll on Descriptions Meaning Tables		

### Published Adventure Focus Table

**1-12 ADVENTURE FEATURE**

**13-48 NPC ACTION**

**49-66 PC NEGATIVE**

**67-78 PC POSITIVE**

**79-88 NPC NEGATIVE**

**89-100 NPC POSITIVE**



## Woods Story Descriptors Table

1D100	DARK WOODS	ANCIENT WOODS	HORROR WOODS
1-5	Something evil and powerful resides there	Something ancient and powerful resides there	Something evil resides there
6-10	Few have come out alive or sane	Few who have gone in have emerged again	People have been known to disappear there
11-15	Dangerous creatures are known to be there	Strange creatures are known to be there	Strange people are known to be in the woods
16-20	The woods changed recently, suddenly becoming menacing	The forest itself is thought to be alive and sentient	Strange things started happening there recently
21-25	The woods are a known source of creatures coming out to plague nearby towns	Locals avoid it at all costs	Odd totems and markers can be found in the woods
26-30	Associated with a particular group	Associated with a particular group	Associated with a particular group
31-35	Locals avoid it at all costs	Known to be deeply magical	A tragedy occurred in the woods once
36-40	Haunted	Haunted	The source of a mystery
41-45	Associated with the undead	Associated with nature-focused supernatural creatures	Others have investigated the woods and failed
46-50	The location has been appropriated for evil purposes	A strange and solitary figure is believed to live there	Locals avoid it at all costs
51-55	Related to stories going back centuries	Related to stories going back centuries	Haunted
56-60	A disaster struck the woods	A disaster struck the woods	A disaster struck the woods
61-65	The place is cursed	The woods are revered by the local population	The place is cursed
66-70	Known to once be a healthy and wholesome place	Known to once be a healthy and wholesome place	Known to once be a healthy and wholesome place
71-80	Roll on Ancient column	Roll on Dark column	Roll on Dark column
81-90	Roll on Horror column	Roll on Horror column	Roll on Ancient column
91-95	Exotic	Exotic	Exotic
96-100	Roll on Actions Meaning Tables		



## Woods Region Descriptors Table

1D100	DARK WOODS	ANCIENT WOODS	HORROR WOODS
1-5	Thick with trees	Thick with trees	Thick with trees
6-10	Moist and jungle-like	Moist and mossy	Wet and swampy
11-15	Shrouded in mist	Lots of mushrooms	Dry and barren
16-20	Dry and barren	Lots of animal noises	Ground covered in dead leaves
21-25	Man-made ruins are visible	Shrouded in mist	Lots of rocks and boulders
26-30	Too quiet	Lush and full of life	Shrouded in mist
31-35	Covers a very large area	Covers a very large area	Covers a very large area
36-40	Far removed from civilization	Far removed from civilization	Far removed from civilization
41-45	Has fissures and cliffs	Thick canopy overhead that blocks out much of the sky	Strange noises
46-50	A sickly river flows through it	A vibrant river flows through it	A river flows through it
51-55	Has prominent hills	Strangely shaped trees	Has prominent hills
56-60	Active natural elements, like volcanic activity, geysers, waterfalls, etc.	Active natural elements, like geysers, waterfalls, river rapids, etc.	Active natural elements, like geysers, waterfalls, etc.
61-65	Cold	Heavy with flowers	Cold
66-70	Has a lake in it	Has a lake in it	Has a lake in it
71-80	Roll on Ancient column	Roll on Dark column	Roll on Dark column
81-90	Roll on Horror column	Roll on Horror column	Roll on Ancient column
91-95	Exotic	Exotic	Exotic
96-100	Roll on Descriptions Meaning Tables		



## Woods Connectors Table

1D100	DARK WOODS	ANCIENT WOODS	HORROR WOODS
1-5	Natural path through the trees	Natural path through the trees	Natural path through the trees
6-8	Natural downward slope	Natural downward slope	Natural downward slope
9	Natural upward slope	Natural upward slope	Natural upward slope
10	A thicket of tight trees	Dense area of brush	Have to push past a patch of dead trees and branches
11	A small clearing	A small meadow	A small patch of brackish water
12	Have to climb over something simple and large like a fallen tree	Have to push past a collection of boulders	Have to cross a stream
13-15	Have to climb down something simple, like a small embankment	Have to climb down something simple, like a small embankment	Have to climb down something simple, like a small embankment
16-18	Loose collection of trees	Loose collection of trees	Loose collection of trees
19-20	Have to cross a stream	Have to cross a stream	Loose collection of trees
21-30	Leads directly to another Area		
31-40	Expected		
41-90	Same		
91-100	Roll on Descriptions Meaning Tables		



# MYTHIC ADVENTURE SHEET

## Summary of Resolving Scenes

- Come up with the Scene Setup.
- Roll 1D10 against Chaos to see if the Setup is modified as an Altered Scene (odd) or an Interrupt (even).
- Play out the Scene.
- When the main action ends, the Scene ends.
- Update lists: *Characters, Threads, Chaos Factor*

## Adventure Notes

## Scene Setup

Scene #

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## Scene Setup

Scene #

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## Scene Setup

Scene #

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## Scene Setup

Scene #

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## Scene Setup

Scene #

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## Scene Setup

Scene #

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## Scene Setup

Scene #

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## Scene Setup

Scene #

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## Lists

## Characters

[illegible]

## Threads

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## Chaos Factor

5



CUSTOM THEME FOCUS TABLE	
1d100	Event Focus
1-16	A:
17-28	B:
29-36	C:
37-44	D:
45-48	E:
49-52	F:
53-56	G:
57-60	Remote event
61-64	NPC action
65-68	New NPC
69-72	Move toward a thread
73-76	Move away from a thread
77-80	Close a thread
81-84	PC negative
85-88	PC positive
89-92	Ambiguous event
93-96	NPC negative
97-100	NPC positive



# THE ADVENTURE CRAFTER

## ADVENTURE SHEET

Adventure

Date

Notes

### Themes

1	1-4
2	5-7
3	8-9
4	10
5	10

TURNING POINT

☐

PLOTLINE

- ☐ New Plotline
- ☐ Development
- ☐ Conclusion

PLOT POINTS

CHARACTERS INVOKED

1

2

3

4

5

Notes

TURNING POINT

☐

PLOTLINE

- ☐ New Plotline
- ☐ Development
- ☐ Conclusion

PLOT POINTS

CHARACTERS INVOKED

1

2

3

4

5

Notes



TURNING POINT

PLOTLINE

☐ New Plotline

☐ Development

☐ Conclusion

PLOT POINTS

CHARACTERS INVOKED

1	
2	
3	
4	
5	

Notes

TURNING POINT

PLOTLINE

☐ New Plotline

☐ Development

☐ Conclusion

PLOT POINTS

CHARACTERS INVOKED

1	
2	
3	
4	
5	

Notes

TURNING POINT

PLOTLINE

☐ New Plotline

☐ Development

☐ Conclusion

PLOT POINTS

CHARACTERS INVOKED

1	
2	
3	
4	
5	

Notes



## Plotlines List

**1-4** CHOOSE MOST LOGICAL PLOTLINE

**5-8** NEW PLOTLINE

**9-12** CHOOSE MOST LOGICAL PLOTLINE

**13-16** CHOOSE MOST LOGICAL PLOTLINE

**17-20** CHOOSE MOST LOGICAL PLOTLINE

**21-24** NEW PLOTLINE

**25-28** CHOOSE MOST LOGICAL PLOTLINE

**29-32** CHOOSE MOST LOGICAL PLOTLINE

**33-36** CHOOSE MOST LOGICAL PLOTLINE

**37-40** NEW PLOTLINE

**41-44** CHOOSE MOST LOGICAL PLOTLINE

**45-48** CHOOSE MOST LOGICAL PLOTLINE

**49-52** CHOOSE MOST LOGICAL PLOTLINE

**53-56** NEW PLOTLINE

**57-60** CHOOSE MOST LOGICAL PLOTLINE

**61-64** CHOOSE MOST LOGICAL PLOTLINE

**65-68** CHOOSE MOST LOGICAL PLOTLINE

**69-72** NEW PLOTLINE

**73-76** CHOOSE MOST LOGICAL PLOTLINE

**77-80** CHOOSE MOST LOGICAL PLOTLINE

**81-84** CHOOSE MOST LOGICAL PLOTLINE

**85-88** NEW PLOTLINE

**89-92** CHOOSE MOST LOGICAL PLOTLINE

**93-96** CHOOSE MOST LOGICAL PLOTLINE

**97-100** CHOOSE MOST LOGICAL PLOTLINE

## Characters List

**1-4** NEW CHARACTER

**5-8** NEW CHARACTER

**9-12** NEW CHARACTER

**13-16** CHOOSE MOST LOGICAL CHARACTER

**17-20** NEW CHARACTER

**21-24** NEW CHARACTER

**25-28** NEW CHARACTER

**29-32** CHOOSE MOST LOGICAL CHARACTER

**33-36** NEW CHARACTER

**37-40** NEW CHARACTER

**41-44** NEW CHARACTER

**45-48** CHOOSE MOST LOGICAL CHARACTER

**49-52** NEW CHARACTER

**53-56** CHOOSE MOST LOGICAL CHARACTER

**57-60** CHOOSE MOST LOGICAL CHARACTER

**61-64** CHOOSE MOST LOGICAL CHARACTER

**65-68** NEW CHARACTER

**69-72** CHOOSE MOST LOGICAL CHARACTER

**73-76** CHOOSE MOST LOGICAL CHARACTER

**77-80** CHOOSE MOST LOGICAL CHARACTER

**81-84** NEW CHARACTER

**85-88** CHOOSE MOST LOGICAL CHARACTER

**89-92** CHOOSE MOST LOGICAL CHARACTER

**93-96** CHOOSE MOST LOGICAL CHARACTER

**97-100** NEW CHARACTER



# Character Sheet

Name

Character Summary

Attribute

Rank

Strength

Agility

Reflex

IQ

Intuition

Willpower

Toughness

Notes

Abilities

Rank

Strengths & Weaknesses

Personal Threads

Personal Characters

Favor Points



# NPC Worksheets

Name

**Strength**

**Agility**

**Reflex**

**IQ**

**Intuition**

**Willpower**

**Toughness**

Name

**Strength**

**Agility**

**Reflex**

**IQ**

**Intuition**

**Willpower**

**Toughness**

Name

**Strength**

**Agility**

**Reflex**

**IQ**

**Intuition**

**Willpower**

**Toughness**







Wounds

Character

Wound Description

Lethal

Stunning

Body Area

Wound Rank

Wound Effect

When to check for healing

Wound Description

Lethal

Stunning

Body Area

Wound Rank

Wound Effect

When to check for healing

Wound Description

Lethal

Stunning

Body Area

Wound Rank

Wound Effect

When to check for healing

Wounds

Character

Wound Description

Lethal

Stunning

Body Area

Wound Rank

Wound Effect

When to check for healing

Wound Description

Lethal

Stunning

Body Area

Wound Rank

Wound Effect

When to check for healing

Wound Description

Lethal

Stunning

Body Area

Wound Rank

Wound Effect

When to check for healing

Wounds

Character

Wound Description

Lethal

Stunning

Body Area

Wound Rank

Wound Effect

When to check for healing

Wound Description

Lethal

Stunning

Body Area

Wound Rank

Wound Effect

When to check for healing

Wound Description

Lethal

Stunning

Body Area

Wound Rank

Wound Effect

When to check for healing



Question

NOTES

ACTING RANK:

DIFFICULTY RANK:

MODIFIERS

RESULTS

YES

NO

EXCEPTIONAL  
YES

EXCEPTIONAL  
NO

Question

NOTES

ACTING RANK:

DIFFICULTY RANK:

MODIFIERS

RESULTS

YES

NO

EXCEPTIONAL  
YES

EXCEPTIONAL  
NO

Question

NOTES

ACTING RANK:

DIFFICULTY RANK:

MODIFIERS

RESULTS

YES

NO

EXCEPTIONAL  
YES

EXCEPTIONAL  
NO

Question

NOTES

ACTING RANK:

DIFFICULTY RANK:

MODIFIERS

RESULTS

YES

NO

EXCEPTIONAL  
YES

EXCEPTIONAL  
NO



## Plotlines List

**1-4** CHOOSE MOST LOGICAL PLOTLINE

**5-8** NEW PLOTLINE

**9-12** CHOOSE MOST LOGICAL PLOTLINE

**13-16** CHOOSE MOST LOGICAL PLOTLINE

**17-20** CHOOSE MOST LOGICAL PLOTLINE

**21-24** NEW PLOTLINE

**25-28** CHOOSE MOST LOGICAL PLOTLINE

**29-32** CHOOSE MOST LOGICAL PLOTLINE

**33-36** CHOOSE MOST LOGICAL PLOTLINE

**37-40** NEW PLOTLINE

**41-44** CHOOSE MOST LOGICAL PLOTLINE

**45-48** CHOOSE MOST LOGICAL PLOTLINE

**49-52** CHOOSE MOST LOGICAL PLOTLINE

**53-56** NEW PLOTLINE

**57-60** CHOOSE MOST LOGICAL PLOTLINE

**61-64** CHOOSE MOST LOGICAL PLOTLINE

**65-68** CHOOSE MOST LOGICAL PLOTLINE

**69-72** NEW PLOTLINE

**73-76** CHOOSE MOST LOGICAL PLOTLINE

**77-80** CHOOSE MOST LOGICAL PLOTLINE

**81-84** CHOOSE MOST LOGICAL PLOTLINE

**85-88** NEW PLOTLINE

**89-92** CHOOSE MOST LOGICAL PLOTLINE

**93-96** CHOOSE MOST LOGICAL PLOTLINE

**97-100** CHOOSE MOST LOGICAL PLOTLINE

## Characters List

**1-4** NEW CHARACTER

**5-8** NEW CHARACTER

**9-12** NEW CHARACTER

**13-16** CHOOSE MOST LOGICAL CHARACTER

**17-20** NEW CHARACTER

**21-24** NEW CHARACTER

**25-28** NEW CHARACTER

**29-32** CHOOSE MOST LOGICAL CHARACTER

**33-36** NEW CHARACTER

**37-40** NEW CHARACTER

**41-44** NEW CHARACTER

**45-48** CHOOSE MOST LOGICAL CHARACTER

**49-52** NEW CHARACTER

**53-56** CHOOSE MOST LOGICAL CHARACTER

**57-60** CHOOSE MOST LOGICAL CHARACTER

**61-64** CHOOSE MOST LOGICAL CHARACTER

**65-68** NEW CHARACTER

**69-72** CHOOSE MOST LOGICAL CHARACTER

**73-76** CHOOSE MOST LOGICAL CHARACTER

**77-80** CHOOSE MOST LOGICAL CHARACTER

**81-84** NEW CHARACTER

**85-88** CHOOSE MOST LOGICAL CHARACTER

**89-92** CHOOSE MOST LOGICAL CHARACTER

**93-96** CHOOSE MOST LOGICAL CHARACTER

**97-100** NEW CHARACTER



### Adventure Crafter Event Focus Table

<b>1-15</b>	<b>PLOT POINT EVENT</b>
<b>16-36</b>	<b>CHARACTER ACTION</b>
<b>37-57</b>	<b>CHARACTER NEGATIVE</b>
<b>58-73</b>	<b>CHARACTER POSITIVE</b>
<b>74-80</b>	<b>NEW CHARACTER</b>
<b>81-90</b>	<b>MOVE TOWARD A PLOTLINE</b>
<b>91-97</b>	<b>MOVE AWAY FROM A PLOTLINE</b>
<b>98-100</b>	<b>PLOTLINE CONCLUSION</b>



# Mystery Matrix

MYSTERY

1-5

CHOOSE MOST  
LOGICAL CLUE

6-10

CHOOSE MOST  
LOGICAL CLUE

11-15

CHOOSE MOST  
LOGICAL CLUE

16-20

CHOOSE MOST  
LOGICAL CLUE

21-25

CHOOSE MOST  
LOGICAL CLUE

26-30

CHOOSE MOST  
LOGICAL CLUE

31-35

CHOOSE MOST  
LOGICAL CLUE

36-40

CHOOSE MOST  
LOGICAL CLUE

41-45

CHOOSE MOST  
LOGICAL CLUE

46-50

CHOOSE MOST  
LOGICAL CLUE

51-55

CHOOSE MOST  
LOGICAL CLUE

56-60

CHOOSE MOST  
LOGICAL CLUE

61-65

CHOOSE MOST  
LOGICAL CLUE

66-70

CHOOSE MOST  
LOGICAL CLUE

71-75

CHOOSE MOST  
LOGICAL CLUE

76-80

CHOOSE MOST  
LOGICAL CLUE

81-85

CHOOSE MOST  
LOGICAL CLUE

86-90

CHOOSE MOST  
LOGICAL CLUE

91-95

CHOOSE MOST  
LOGICAL CLUE

96-100

CHOOSE MOST  
LOGICAL CLUE

CLUES

PROGRESS  
POINTS

SUSPECTS

1 CHOOSE MOST LOGICAL SUSPECT	2 CHOOSE MOST LOGICAL SUSPECT
3 CHOOSE MOST LOGICAL SUSPECT	4 CHOOSE MOST LOGICAL SUSPECT
5 CHOOSE MOST LOGICAL SUSPECT	6 CHOOSE MOST LOGICAL SUSPECT
7 CHOOSE MOST LOGICAL SUSPECT	8 CHOOSE MOST LOGICAL SUSPECT
9 CHOOSE MOST LOGICAL SUSPECT	10 CHOOSE MOST LOGICAL SUSPECT

SUSPECTS

CLUES



Mystery Elements Table		
1D10+PP	CLUES	SUSPECTS
1-5	New Clue	New Suspect
6-8	New Linked Clue	New Linked Suspect
9-10	Link Clue To Suspect or New Clue	Link Clue To Suspect or New Suspect
11	Roll Twice or Link Clue To Suspect	Roll Twice or Link Clue To Suspect
12	New Clue	New Suspect
13	Special	Special
14-15	Clincher Clue	Link Clue To Suspect
16 or more	Link Clue To Suspect, PP-6	Link Clue To Suspect, PP-6

### Mystery Special Table

- 1-10 UNCLINCH:** If you have reached the Clincher Clue in this Adventure, you discover something new that disqualifies that Clue (remove it from the Mystery Matrix). Your Mystery is back to being active. If you haven't reached the Clincher yet, then treat this Mystery Element as New Clue.
- 11-25 REMOVE CLUE/SUSPECT:** An already discovered Clue or Suspect is removed from the Mystery Matrix. Roll on the Matrix for which one it is. You discover something, or something happens, that invalidates the Clue or removes the Suspect from suspicion. If you have no Clues/Suspects yet, then treat this Mystery Element as New Clue/Suspect.
- 26-75 INTENSIFY CLUE:** An existing Clue becomes more important. Roll on the Mystery Matrix for the Clue. Any Suspects linked to this Clue get one more Clue Point for it. This result stacks, so if you roll it again you can add another Clue Point to the Clue (+2, +3, etc.) Write the new value near the Clue to remind yourself that all Suspects linked to this Clue get this number of Clue Points. If you have no Clues yet, then treat this Mystery Element as New Clue.
- 76-90 PROGRESS POINTS -3:** Deduct 3 points from the Progress Points for this column (Clues or Suspects). The value cannot drop below 0.
- 91-100 PROGRESS POINTS +3:** Add 3 points to the Progress Points for this column (Clues or Suspects).



### Mystery Event Focus Table

1-15	CLUE ELEMENT
16-30	SUSPECT ELEMENT
31-34	REMOTE EVENT
35-38	AMBIGUOUS EVENT
39-44	NEW NPC
45-58	NPC ACTION
59-66	NPC NEGATIVE
67-71	NPC POSITIVE
72-79	MOVE TOWARD A THREAD
80-84	MOVE AWAY FROM A THREAD
85-86	CLOSE A THREAD
87-94	PC NEGATIVE
95-100	PC POSITIVE



## MYSTERY DESCRIPTORS TABLES

### CLUES

1: Abandoned	21: Creepy	41: Heavy	61: Misfortune	81: Reassuring
2: Abnormal	22: Damaged	42: Hidden	62: Modern	82: Ruined
3: Academic	23: Dangerous	43: Home	63: Motive	83: Rumor
4: Amusing	24: Delicate	44: Information	64: Mundane	84: Scientific
5: Animal	25: Descriptive	45: Intense	65: Mysterious	85: Simple
6: Aromatic	26: Detailed	46: Intrigue	66: Natural	86: Small
7: Art	27: Dirty	47: Investment	67: Neat	87: Soft
8: Awkward	28: Disgusting	48: Juvenile	68: Obscure	88: Technology
9: Beautiful	29: Dispute	49: Large	69: Odd	89: Threatening
10: Bizarre	30: Empty	50: Legal	70: Official	90: Tool
11: Business	31: Exotic	51: Lethal	71: Old	91: Travel
12: Careless	32: Extravagant	52: Lies	72: Partial	92: Uncertain
13: Classy	33: Familiar	53: Loud	73: Passion	93: Valuable
14: Clean	34: Fancy	54: Luxury	74: Personal	94: Vehicle
15: Clothing	35: Feminine	55: Magnificent	75: Plot	95: Warm
16: Cold	36: Festive	56: Masculine	76: Portal	96: Waste
17: Colorful	37: Food	57: Meaningful	77: Possession	97: Wealth
18: Communication	38: Frightening	58: Mechanical	78: Powerful	98: Weapon
19: Complicated	39: Furnishing	59: Messy	79: Quaint	99: Wet
20: Container	40: Hard	60: Military	80: Rare	100: Work

### SUSPECTS

1: Afraid	21: Competition	41: Frantic	61: Masculine	81: Resourceful
2: Aggressive	22: Connected	42: Friend	62: Mature	82: Rough
3: Aggrieved	23: Conniving	43: Frightening	63: Misfortune	83: Ruthless
4: Angry	24: Corrupt	44: Frivolous	64: Missing	84: Secretive
5: Anxious	25: Creepy	45: Happy	65: Motivated	85: Skilled
6: Argumentative	26: Dangerous	46: Harmful	66: Mundane	86: Stealthy
7: Assist	27: Deceive	47: Helpful	67: Mysterious	87: Strong
8: Associate	28: Defiant	48: Helpless	68: Negligent	88: Success
9: Awkward	29: Desperate	49: Home	69: Odd	89: Suffering
10: Beautiful	30: Dispute	50: Important	70: Official	90: Suspicious
11: Bizarre	31: Elusive	51: Information	71: Old	91: Tension
12: Bold	32: Emotional	52: Intellect	72: Passionate	92: Threatening
13: Brave	33: Enemy	53: Involved	73: Poor	93: Unhelpful
14: Burden	34: Exotic	54: Jealousy	74: Power	94: Unknown
15: Business	35: Failure	55: Juvenile	75: Privileged	95: Unusual
16: Busy	36: Fame	56: Lazy	76: Professional	96: Vengeance
17: Calm	37: Family	57: Leadership	77: Protective	97: Wealthy
18: Careful	38: Feminine	58: Legal	78: Quiet	98: Witness
19: Careless	39: Fleeing	59: Love	79: Reassuring	99: Work
20: Classy	40: Foolish	60: Loyal	80: Representative	100: Young



## MEANING TABLES: ACTIONS

### ACTION 1

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

### ACTION 2

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