COMPILATION #2

MYTHIC MAGAZINE

MYTHIC MAGAZINE ISSUES 7-12

COMPILATION #2
MYTHIC MAGAZINE

EACH MONTH MYTHIC MAGAZINE PRESENTS NEW RULES AND COMMENTARY ON SOLO ROLE-PLAYING AND GETTING MORE OUT OF YOUR MYTHIC AND CRAFTER ADVENTURES.
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Drilling Down

Welcome to the second compilation of Mythic Magazines, this one covering issues 7 through 12!

This collection of articles drills down into the detail of solo role-playing with articles like Customizing A Solo Adventure Before You Begin, and Starting, And Ending, Scenes. Other articles ventured into even more specific regions of solo play, like Matching An RPG To Your Style Of Solo Play, Solo Play Strategy: Focusing In, and Getting The Most Out Of Sourcebooks.

It was a pleasure writing articles that dive into the nitty gritty detail of solo play because it helps to show that solo role-playing is truly its own experience, with possibilities that make it different from traditional, social role-playing.

This collection also produced an important new rule in Control Your Adventure With Keyed Scenes. Keyed Scenes made possible Solo Adventure Modules, which I hope can serve as a framework for creating your own solo adventures that others can play.

There is a new addition to randomized Regions with Randomized Starship Generation, continuing the expansion of the Location Crafter system.

Some previously addressed concepts were touched on again with Generating Compelling Backstories, Generating NPC Behavior With Fate Questions, and RPG Social Skills With Mythic's Behavior Check.

This collection also addressed a common solo role-playing dilemma with Resolving Character vs. Player Knowledge.

I hope you enjoy this collection! Happy adventuring!

Mythic Magazine #7

Getting The Adventure You Want

Happy summer everyone! I hope you're staying cool if it's getting hot where you are.

Speaking of getting what we want ... the first article in this issue is about pre-determining elements in your solo Adventure. This isn't about deciding how your Adventure unfolds but about identifying specific items ... maybe Characters, events, or even tropes ... that you want in your Adventure.

Mythic is good at tossing you into unexpected situations, but sometimes it's nice knowing what lies ahead even if you don't know exactly what form it will take. This article gives suggestions on how to introduce those custom elements without breaking the flow of a Mythic Adventure.

Also, I continue our exploration of Location Crafter Regions with a new Region: Starships and Spacecraft! This is our third foray into specialized Regions, with previous issues of Mythic Magazine delving into Dungeons and Woods. As with those articles, this one presents material to be used in the randomized Location Crafter system introduced in Volume 2 (and repeated in this issue in case you don't have Volume 2) to help you create spacecraft as you play. I cover a range of spaceships, including small craft, large ships, and space stations. As with the previous Region articles, this one is meant to help inspire your generation of a Region quickly and easily as you play.

Happy adventuring!

Mythic Magazine #8

Knowledge Is Power!

This appears to be The Knowledge Issue of Mythic Magazine. Whether it's knowledge you, the Player, possess that your Character doesn't or knowing the backstory to a Character or place, having knowledge and using it wisely is key to successful solo play.

The first article in this issue is a discussion about the problem of Player knowledge versus Character knowledge, and how to handle it when the two are out of balance. This issue probably crops up in the lives of every solo gamer at some point, where you have to make a decision in how to deal with it. Do you ignore the knowledge differential and play your Character as you know them to be, or do you resolve the differences to maintain surprises in your Adventure? What strategy should you choose? There are many ways to handle this problem (if you even consider it a problem), and I try to cover as many approaches as I can in this article to give you some ideas for your solo Adventures.

The second article is a return to an idea introduced way back in Mythic Variations, generating backstories with Mythic. I expand on the original Backstory Focus Table to offer an approach that is more varied and detailed. You can use this to generate backstories for your Character, for NPCs, for places, objects, or anything you like!

Equipped with knowledge, go forth and have happy adventuring!

Mythic Magazine #9

Behavior Problems

Greetings everyone! Wherever in the world you are I hope you are keeping safe and doing well.

This issue of Mythic Magazine tackles two big concerns of solo role-playing: choosing an RPG that fits best with your solo style, and resolving NPC behavior.

We've dealt with NPC behavior before, in the very first Mythic Magazine with the simplified Behavior Check. Determining NPC behavior ... from actions to conversations ... can be a tricky business so I offer another approach to behavior in this issue to expand your options. I won't call this a new approach since it's an embellishment of Mythic's default way to do it, but I'm hoping this gives you another choice for your solo play toolkit without adding much complexity.

Also in this issue is a discussion of how to pair your RPG of choice with your particular style of solo role-playing. There is no definitive answer to the question of "What is the best RPG to solo with?" because that's a matter of taste and personal style. However, while you can play solo with any RPG there are some games that may work better for your style, and there may be some ways you can change how you play to better mesh with your chosen RPG.

Happy adventuring!

Mythic Magazine #10

Let's Make A Great Big Scene!

Greetings everyone! Welcome to the tenth issue of Mythic Magazine. We're almost up to a full year of the magazine, and I've been excited by all the content suggestions Mythic players have been making. Keep them coming!

This issue is The Scene Issue. Both articles are about Mythic Adventure Scenes, with the first article talking about starting and ending Scenes. I offer some suggestions on different ways to view Scenes. These suggestions can be used to change the way you start and end Scenes which can change the flow or feeling of your Adventure, or even help solve problems if you are stuck coming up with a new Expected Scene.

The second article introduces a new type of Scene: Keyed Scenes. It's really a type of special Event that is triggered when something specific happens. The Triggered Event then takes place in the next Scene, making that a Keyed Scene which serves a purpose that you define in your Adventure. Keyed Scenes can be used to gain more control over your Adventures and make them less random, to help set a tone or theme, or even to help make sure that your Adventure stays within a certain time frame for play.

Happy adventuring!
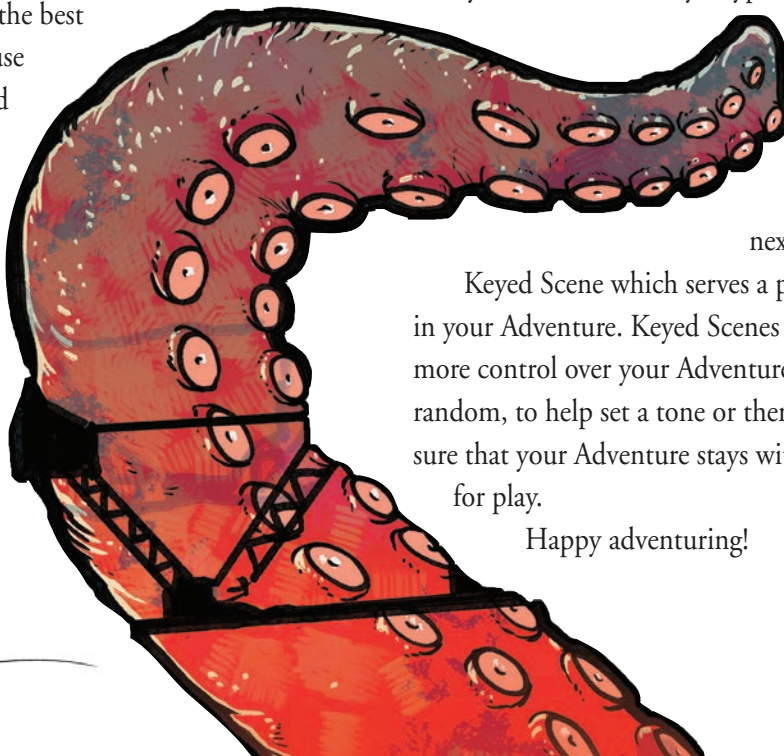
Mythic Magazine #11

Think Different

This issue of Mythic Magazine is about looking at solo role-playing in new and different ways. A great strength of the solo RPG experience is that we can do whatever we want. There is only ourselves to please. We are both the author and the audience. It's understandable that we often approach our solo adventures the same way we do our social role-playing because that's what we've learned and we know it works. However, we also have the opportunity to play differently, to experiment, and find unique ways of playing that may only appeal to us.

To that end, this issue introduces two new concepts to Mythic solo role-playing: Solo Play Strategies, and Solo Adventure Modules.

I'm using the term Solo Play Strategy to refer to any way to play solo that is an alternative to how we usually play and that takes advantage of the features of the solo experience. This issue will introduce one strategy, Focusing In, a way of playing an adventure that allows us to scale the action by combining both big picture and detailed playing.

For Solo Adventure Modules I present a concept for published adventures that uses the strengths of a traditional module meant for group role-play and the power of solo oracle playing. I think this concept is best shown than explained, so I include in this issue a complete Solo Adventure Module called The Secret Of Tockley Manor.

Happy adventuring!

Mythic Magazine #12

A Mythic Year!

Greetings everyone! This issue of Mythic Magazine marks a full twelve months of the ezine being published. Wow! The year has gone by so fast, but it's really gratifying to look back and see how well the magazine has been accepted and all the fantastic discussions I've seen spring up around the ideas in them.

Thank you for making these twelve months so exciting! I hope Mythic Magazine's second year is even better.

In this issue we have an article about getting the most out of sourcebooks. After writing it, I was surprised that this topic hadn't been covered in an earlier issue because it's so important. It's hard to imagine a solo adventure without at least one sourcebook to draw from, and given the free-wheeling nature of solo role-playing sourcebooks can see all kinds of unique use. Hopefully you find something useful in this article that you can bring to your table!

The second article addresses a problem with Mythic's NPC Behavior Check: how to apply your chosen RPG's social skills to it. I present some simple ways to make your character's social skills matter when determining NPC behavior.

For the first time, Mythic Magazine has a third article. This is a gift to you to celebrate Mythic Magazine's first full year: a fun Mythic Starter provided by John Lopez at SoloRPG!

Happy adventuring!

Customizing A Solo Adventure Before You Begin

The default position of both Mythic and The Adventure Crafter before you begin an Adventure is a blank slate. Both systems are meant to emulate you, as a Player with a Character, coming to the gaming table ready to play but having no idea what the Adventure is going to be about. As such, both Mythic and The Adventure Crafter are constructed around the idea of generating ideas and story from scratch.

However, maybe you do have ideas you are bringing to your Adventure. It's possible to start a solo Adventure with some elements already decided even if you don't know what the overall Adventure is going to be. This idea was first explored in Mythic with Mythic Variations as Custom Themes. However, there's more we can do with customizing a solo Adventure.

THE KIND OF ELEMENTS WE'RE TALKING ABOUT

Before we dive into the nuts and bolts of customizing your Adventures I want to be clear what we're talking about. There may be times when you start a new Adventure where you have no idea what the narrative will be about but you are hungry for certain elements. Maybe you're in the mood for a car chase, or maybe you just finished watching a movie where a villain redeems himself and you would like that to appear in some way in your Adventure.

Perhaps you're just in the mood for a certain kind of Adventure, like one where discovering ancient tomes of magical lore is a common occurrence.

In all of these cases you don't know anything about the structure of the Adventure. You don't know what your Character's goals are or who they will interact with or where it will take place. You just know there are elements that you would like to see happen. These elements can be anything: specific Characters, the kinds of things that can happen, a standard fictional trope, an action, items, places ... anything.

What you're trying to avoid, however, is determining your Adventure before you begin and spoiling the

surprises that are ahead. You might know that you want to deal with random zombie attacks, but you don't know how the zombie outbreak started in the first place.

This article discusses tactics to help you introduce wanted elements into an Adventure without derailing how it unfolds or spoiling narrative surprises.

CUSTOM EVENT FOCUS TABLES

I already mentioned it but this article wouldn't be complete without discussing how Mythic Variations handled Themes. The Event Focus Table is a central component of a Mythic Adventure, it is the engine that produces twists and turns through Random Events in mid Scene and Interrupt Scenes. The Standard Event Focus Table presented in the Mythic core rulebooks is meant to inspire the widest range of possible events that can happen.

By manipulating and customizing the Event Focus Table, however, you can skew its results. This makes it useful as a device to introduce custom elements into your Adventure.

I won't go over Themed Event Focus Tables too much since that topic is covered by Mythic Variations. However, I will present a simple way of using the Event Focus Table

to introduce custom elements without having to construct an entirely new table yourself.

Mythic Magazine #1 discussed handling Ambiguous Events in a Mythic Adventure. One of the ideas for handling Ambiguous Events was removing them and replacing them with Meaningful Events. Having a "Meaningful Event" listing in the standard Event Focus Table gives you the opportunity to introduce custom elements into your Adventure easily through the table in the form of Random Events and Scene Interrupts.

On the next page you'll find a few versions of the standard Event Focus Table with Meaningful Event added in. This is the full Standard Event Focus Table, including Ambiguous Events, just with the one additional entry of Meaningful Event. There are three versions of the table to choose from, depending on how common you want your Meaningful Event to be: 20%, 25%, and 33% options. These percentages relate to the d100 chance of rolling a Meaningful Event, with all the other entries on the table adjusted and balanced accordingly.

Do you want your Meaningful Event to happen roughly 1 in every 5 Interrupt Scenes or Random Events, 1 in every 4, or 1 in every 3? This allows you to gauge how impactful your Meaningful Event will be on the table.

20% Meaningful Event Focus Table

1-20	**MEANINGFUL EVENT**
21-25	**REMOTE EVENT**
26-30	**AMBIGUOUS EVENT**
31-35	**INTRODUCE A NEW NPC**
36-51	**NPC ACTION**
52-60	**NPC NEGATIVE**
61-68	**NPC POSITIVE**
69-79	**PC NEGATIVE**
80-84	**PC POSITIVE**
85-92	**MOVE TOWARD A THREAD**
93-97	**MOVE AWAY FROM A THREAD**
98-100	**CLOSE A THREAD**

25% Meaningful Event Focus Table

1-25	**MEANINGFUL EVENT**
26-30	**REMOTE EVENT**
31-35	**AMBIGUOUS EVENT**
36-40	**INTRODUCE A NEW NPC**
41-55	**NPC ACTION**
56-63	**NPC NEGATIVE**
64-70	**NPC POSITIVE**
71-80	**PC NEGATIVE**
81-85	**PC POSITIVE**
86-92	**MOVE TOWARD A THREAD**
93-97	**MOVE AWAY FROM A THREAD**
98-100	**CLOSE A THREAD**

33% Meaningful Event Focus Table

1-33	**MEANINGFUL EVENT**
34-37	**REMOTE EVENT**
38-41	**AMBIGUOUS EVENT**
42-45	**INTRODUCE A NEW NPC**
46-59	**NPC ACTION**
60-66	**NPC NEGATIVE**
67-73	**NPC POSITIVE**
74-83	**PC NEGATIVE**
84-88	**PC POSITIVE**
89-94	**MOVE TOWARD A THREAD**
95-98	**MOVE AWAY FROM A THREAD**
99-100	**CLOSE A THREAD**

Meaningful Events

What your Meaningful Event actually is is up to you. This is a useful approach if the custom element you're introducing into the Adventure is a single thing and works especially well with tropes or situations. For instance, if you're running a traditional super hero Adventure where random battles are common and you want that, your Meaningful Event might be "The villain attacks!"

You could also make a list of elements you want to happen in your Adventure. This list could function like the standard Lists in your game, Threads and Characters, that you roll on when the Meaningful Event is called.

For instance, if you're running a space-faring sci-fi Adventure that you want to feature discovering strange new worlds and civilizations, you might make a Meaningful Events List that includes: discover new lifeform; distress call from the unknown; discover a new planet with strange properties; ship attacked by a hostile

race; spacial anomaly sends ship through time.

Your List may be a sort of wish list of things that you would like to see happen in your Adventure in some way, shape, or form. When you randomly determine that something from your List occurs it's up to you if you then scratch it off your List or leave it on. That depends on whether you think this occurrence should be able to happen again in the same Adventure.

WEIGHTED MEANINGFUL EVENTS LIST

If you want to take the idea of a Meaningful Event List up a notch you can fashion it after The Adventure Crafter Lists that are weighted and give you more freedom for inserting the right element in at the right time.

Fill in the entries on the Meaningful Event List with items that you want to happen in your Adventure. To weight the importance of some Events over others, give them more entries on the table up to a maximum of three listings. That means any individual Event will be listed either one, two, or three times on the table.

You can roll on the Meaningful Event List when called for if you are using a Meaningful Event Focus Table. Or, if you aren't using that table (maybe you already have a custom Theme Event Focus Table you like), you can roll on the Meaningful Event List whenever you think it would make sense to do so. You could always pose this as a Fate Question, "Does a Meaningful Event happen?", asking it at any point in your Adventure where the Context might indicate an Event like that might happen or just when you think of it.

Rolling an Event on the List means it happens at that point in your Adventure. If the "Event" is a specific element like a Character or an object, then that Character either enters your Adventure then or acts in some way, or the object comes into play.

If you roll a blank line then treat it like a Choose Most

Meaningful Events List	
1-4	CHOOSE MOST LOGICAL EVENT
5-8	CHOOSE MOST LOGICAL EVENT
9-12	CHOOSE MOST LOGICAL EVENT
13-16	CHOOSE MOST LOGICAL EVENT
17-20	CHOOSE MOST LOGICAL EVENT
21-24	CHOOSE MOST LOGICAL EVENT
25-28	CHOOSE MOST LOGICAL EVENT
39-32	CHOOSE MOST LOGICAL EVENT
33-36	CHOOSE MOST LOGICAL EVENT
37-40	CHOOSE MOST LOGICAL EVENT
41-44	CHOOSE MOST LOGICAL EVENT
45-48	CHOOSE MOST LOGICAL EVENT
49-52	CHOOSE MOST LOGICAL EVENT
53-56	CHOOSE MOST LOGICAL EVENT
57-60	CHOOSE MOST LOGICAL EVENT
61-64	CHOOSE MOST LOGICAL EVENT
65-68	CHOOSE MOST LOGICAL EVENT
69-72	CHOOSE MOST LOGICAL EVENT
73-76	CHOOSE MOST LOGICAL EVENT
77-80	CHOOSE MOST LOGICAL EVENT
81-84	CHOOSE MOST LOGICAL EVENT
85-88	CHOOSE MOST LOGICAL EVENT
89-92	CHOOSE MOST LOGICAL EVENT
93-96	CHOOSE MOST LOGICAL EVENT
97-100	CHOOSE MOST LOGICAL EVENT

Logical Event result and select an Event from your List that would make the most sense to happen at this point in the Adventure.

When you roll a Meaningful Event and bring it into play you have the option of scratching it off the List if you think it should be. Perhaps that Event can't happen again, in which case you should also scratch any other entries of this Event from the List. Or, maybe the Event appears more than once on the List and you think that now that it's happened it should be less likely to happen again so you remove one listing but leave the others. You could also decide to leave the entry on the List.

The weighted List approach gives you more versatility in controlling your Meaningful Events. You can also add more Events to the List later in the Adventure as you think of them, taking up more of the empty slots and deciding if the new entries should get one, two, or three listings.

If you run out of room on the List I suggest getting a fresh List and rewriting your Events on them, cleaning up the List from Events that have been removed and re-evaluating the importance of the Events. This is your opportunity to review the Events and do some editing, considering the relative importance of each Event.

PRE-POPULATING THE LISTS

The previous ideas might seem too high effort or might break the way you like to play your Mythic Adventures. Maybe you like the Event Focus Table you're using and don't want to replace it, or you don't want to mess with taking care of another List.

Probably the easiest and most direct way to seed your Adventure before it begins is to add Elements to the Threads and Characters Lists. Normally in a Mythic Adventure these Lists start blank and get filled in as the Adventure moves along. However, you could also start filling them in before you begin.

For instance, if you're playing an international spy in a dramatic espionage Adventure, you might have a few classic film tropes you want to appear. You love outlandish henchmen with exotic ways of killing people, so you add "Outlandish henchman" to the Characters List. If this gets rolled during your Adventure you'll figure out who this Character is at that time, or if by then you've already established a bizarre henchman then this entry could indicate that person.

Seeding your Lists gives you a chance to place the Characters and goals into your Adventure that you want to be in it without leaving it up to chance.

Elements That Don't Fit So Well

If you have elements you want in your Adventure that don't neatly fit into either List, I suggest translating those elements into a Thread or Character element. For instance, in your international spy Adventure you want cool gadgets to be a recurring element. Interesting spy toys isn't a Character, and it's not a Thread either, but it could still be treated that way and placed into either List.

Before you place an unusual element on a List, think about which List to place it on. Keep in mind that Lists are tapped when Random Events and Interrupts call for them, and the Event Focus Table helps determine how those Elements occur. The Threads List is indicated less often than the Characters List, and the Characters List results on the Focus Table have more variety in how they appear. For instance, it's possible to get an NPC Negative result referring to the Characters List versus a Move Toward A Thread result referring to the Threads List.

Whatever the Event Focus Table says, apply that to your Element even if it isn't actually a Thread or Character. For instance, if the Element you added was "Cool spy gadget" and you put it on the Threads List, and you rolled it after a Move Toward A Thread result, you might interpret that to mean your spy Character acquires a new gadget. However, if you get that same Element

from the Characters List after rolling NPC Negative on the Event Focus Table, you might interpret that to mean a spy gadget is being used against your Character.

Placing events and tropes into the Threads or Characters Lists does require some interpretation of the results since these Lists aren't meant to handle such things. However, it makes for an easy way to introduce elements that you want into your Adventure.

ASKING THE RIGHT QUESTIONS

You can introduce custom elements into your Adventure without using the Event Focus Table or without using Lists just by asking the right Fate Questions and forming the right Expected Scenes.

This may be the simplest way to include concepts into your Adventure that you want, by just asking about them. Do we encounter a zombie while we walk through the woods? Does my patron deity contact me to offer aid? Does a strange alien come through the portal?

In a normal Mythic Adventure you can ask any Question at any time, although Mythic encourages you to ask Questions that make the most sense. This is why the Context of an Adventure is so important, it serves as a guide to help direct us to what Questions we should ask.

Taking a step back, however, you can include custom elements that you want to be possible in your Adventure as part of the Context. This makes them fair game to ask about with Fate Questions or to include them as part of an Expected Scene Setup.

For instance, if your Character is a wild west gunslinger and you want your Adventure to have lots of gunfights, you might just decide to make that part of your Expected Scene Setup: Dustin enters a new town and promptly gets into a gunfight.

In a normal Mythic Adventure, the "promptly gets into a gunfight" wouldn't make much sense to include in an Expected Scene Setup since that's very leading and there's

Want your space hero Character to have Adventures where he encounters new aliens frequently? Then maybe you should ask for it with Fate Questions.

no reason from the Context of the Adventure to expect a gunfight to occur. However, if you want gunfights to be a trope in your Adventure, then it does make sense to include them in your Setup since that is now part of the overall Context of the Adventure. The same goes for Fate Questions. Dustin may have encountered a new town, had a drink at the bar, and is walking across the street and you ask, "Does he get into a gunfight?"

At this point you're asking Fate Questions and including elements in your Scene Setups because you want those elements there. They may or may not happen. Your Fate Question may get a No. Your Expected Scene Setup may turn into an Altered or Interrupt Scene. But including the custom elements you want in your Adventure as part of the Context lets you ask about them whenever you want.

Think of this like a television show or movie you enjoy. Genres of filmed fiction frequently seed their stories with elements that only make sense within the Context of those stories. Superheroes getting into frequent random battles, young wizards discovering new friends who help them, strange aliens with abilities, etc.

Taking this approach is giving yourself permission to God-mod your Adventure as you play to encourage the kind of play that you want for this Adventure. The usual cautions apply: you shouldn't try to manipulate the story too much or advantage your Character to the point where the Adventure is no longer a challenge. In truth, you're not doing either of those things; you're introducing the possibility of certain elements and events showing up in your Adventure.

ADVENTURE STARTUPS

The first Scene of a Mythic Adventure is a big deal. This is what gets the ball rolling and everything that happens after the initial Scene is a result of it in some way. This is why a carefully constructed opening Scene is

another good way for you to incorporate the elements you want into your Adventure.

There are various ways to create the first Scene of an Adventure. The standard method laid out in the Mythic core books is to generate a Random Event and use that as inspiration for the Scene. This is usually a bare bones start to give you your first details that you start building on.

Opening your Adventure with more detail however gives you the opportunity to craft many important elements of the narrative without feeling like you are overly railroading the Adventure. After all, the Adventure hasn't even started yet, you aren't altering any details or guiding the story in a new direction.

A detailed opening Scene is an opportunity for you to incorporate what you want into the Adventure while giving you a good start. If you want an epic and gritty fantasy story, you might start off by describing the noble houses of a country on the brink of war. Right away this would populate your Characters List with important figures around the land, important members of your own house, and the movers and shakers pushing everyone to war. It would also likely add in a few important Threads, all built around the narrative idea you came up with. Once you start this Adventure Mythic takes over with the subsequent Scenes springing from this opening, very rich one.

This idea is similar to the earlier idea of pre-populating the Lists, but with the added step of creating a fuller narrative around it all. Whereas pre-populating the Lists is about you enumerating specific elements you want in the Adventure, then starting the Adventure, this idea is about combining those two ideas into a cohesive whole for a fully fleshed out opening Scene.

Inspiration

A problem with starting with a well-rounded first Scene like this is coming up with it. You may have a good idea of elements you want in an Adventure, and you might even have some idea how it all connects, but that

still doesn't knit it all into a workable whole. Here are a couple of ways to work through this.

You can brainstorm with yourself, and use Mythic Fate Questions to guide you. Is there a dominant house pushing everyone toward war? Is my Character's house a powerful one? Are there outside influences effecting the countryside? Are there any natural disasters looming?

Running through a series of Fate Questions as they occur to you is a good way to run with an idea and flesh it out. It's also a nice marriage of pre-scripted ideas with surprise; you may be providing some general framework but Mythic is still helping you shape it into something unexpected.

Another tool to use is The Adventure Crafter. The Adventure Crafter's method of generating Turning Points and Plot Points is perfect for coming up with a detailed opening Scene. You don't need to run a complete Adventure Crafter Adventure, you can just keep generating Turning Points until you are satisfied with the narrative that it's spelled out. After three or four Turning Points you may have a nice opening narrative complete with a jump start on the Characters and Threads Lists.

Another source of inspiration is sourcing. Mythic Magazine #4 talked about sourcing as a way to help prepare yourself for an Adventure. Sourcing is taking inspiration for your Adventure from someplace else, like the plot of a TV show or a favorite book. In the context of incorporating elements you want into an Adventure, you could find a source that already has those elements and adapt it into your opening Scene. Maybe there's a streaming show about low fantasy conflict between feuding houses that you think would be perfect. You could take the plot synopsis of the show, modify it to your liking, and use that as a guide for the narrative. 🐾

SOLORPG MYTHIC STARTERS

An article about Adventure startups wouldn't be complete without including SoloRPG's wonderful Mythic Starters series. SoloRPG can be found on Patreon (www.patreon.com/solorpg/), and there you can find a treasure chest of solo role-playing tools including the Mythic Starters. Each Starters pack contains a number of Adventure ideas, complete with an opening Scene, background about the scenario, and suggested elements for the Characters and Threads Lists. These are fully formed ideas designed to be plugged directly into your Mythic Adventure to get you started.
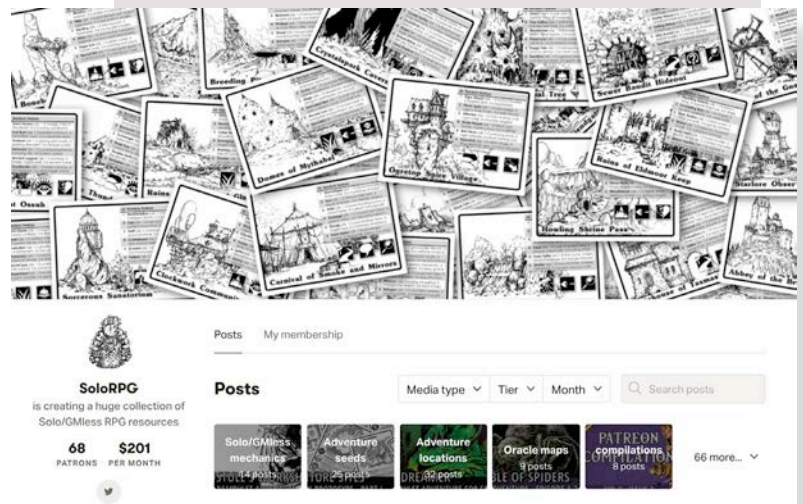
On the next page you'll find Treason In The Shaggy Flea from Mythic Starters 1, generously provided by John at SoloRPG.

Happy adventuring!

Mythic Starters 1
Compatible with the *Mythic GME*

Treason in the Shaggy Flea

Background: The city has been on edge as rumors of a conspiracy spread like wildfire. Monsters have been sighted in the alleys at night, but the city guard seems to have cut back on their patrols.

Magistrate Walfridur fears some covert faction is building its presence and preparing to strike. He suspects that captain Jacobert of the city guard is corrupt or has been otherwise swayed to their cause. His spies have caught wind of a secret meeting held in the Shaggy Flea, a brothel near the dark alleys where most of the monsters have been sighted.

The magistrate is recruiting agents to infiltrate this meeting and uncover the connection between the covert faction, strange monster sightings, and captain Jacobert's involvement.

Monster Sightings: Strange monsters have made the city's dark alleys their hunting grounds. Many alley folk are missing, yet no bodies are ever found as the city guard prefers to look the other way.

Magistrate Walfridur: An elderly political hardliner known for his hard stance on the city's seedier side. Recent events seem to have made this shrewd politician uncharacteristically sympathetic towards the plight of the alley folk.

The Shaggy Flea: A brothel run by the influential Madame Spleen, who desires to enter the city's high-society on her own terms.

All her rooms have been paid for by an unknown party of guests from outside the city.

Captain Jacobert: A hard man who worked himself up from an alley street rat to the captain of the city guard under the guidance of the city magistrate. Jacobert's mother supposedly worked for Madame Spleen, and his hatred for the brothel owner is well known.
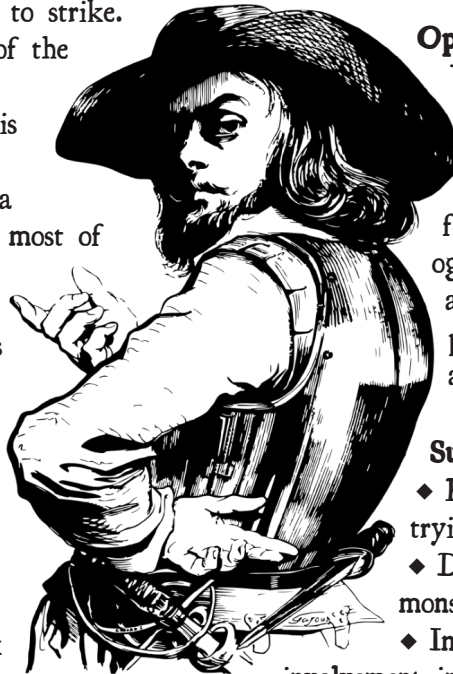
Opening Scene:

You watch the Shaggy Flea from the shadows and see Captain Jacobert enter the brothel. Soon after, muffled screams are heard from within the building and an ogre of a man emerges, fully armored and carrying a wicked poleaxe. You hear a beastly growl as he sniffs the air around him.

Suggested Thread List:
◆ Find out what the covert faction is trying to achieve
◆ Discover who or what is behind the monster sightings
◆ Investigate captain Jacobert's involvement in the conspiracy

Suggested Character List:
◆ Dark alleys
◆ Magistrate Walfridur
◆ Covert faction
◆ Monster sightings
◆ Walfridur's spies
◆ City guard
◆ Captain Jacobert
◆ Madame Spleen
◆ Unknown guests
◆ Jacobert's mother
◆ Ogre of a man

Starting, And Ending, Scenes

The Scene is the basic building block of a Mythic Adventure. Coming up with Scenes is one of the ways you guide your Mythic Adventure. You create Expected Scenes, you ask Fate Questions, these are the prompts that focus your games. Mythic will take those Expected Scenes and tell you if they happen or not, and it will answer those Questions. This is the dance we do with the oracle, the back and forth between our imagination, Mythic's outcomes, and our interpretations.

The standard advice for when a Scene begins is simple: it starts with what you expect to happen next. It's action focused, and when that action is concluded then the Scene ends.

But there are other ways to look at how to start a Scene and deciding when to end it. Ultimately, those decisions are yours and how you make those decisions will have a big impact on your Adventure.

This article will explore some other ways to think of starting and ending Scenes, and will hopefully give you some new tools for manipulating your games to make them even better.

STARTING WITH INTEREST

The core concept of judging when and where to start a Scene, and when to end it, rests on the interest the Scene is generating. You start when something interesting is happening, you end when that interest is done. This is the basic, default position.

For instance, in your sci-fi game of investigation where your Character is a cybernetically enhanced police officer in a big city on the trail of an android who is killing corporate executives, you may have just concluded a Scene where your Character is investigating a crime site. You picked up a few clues at the site, including evidence that the android is getting tech from the black market.

So what should be the next, most Expected Scene? What is interesting you? There are a number of ways to go here, for instance maybe you look up an underworld contact
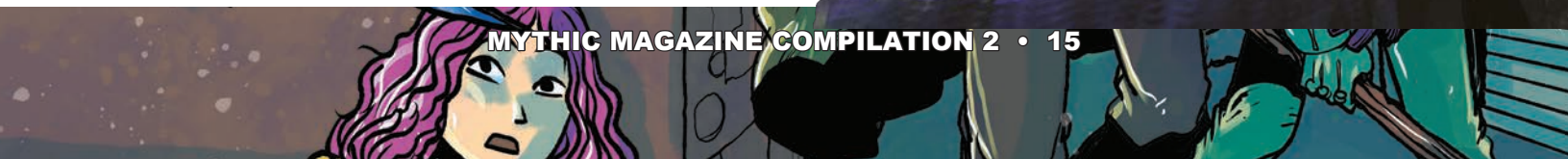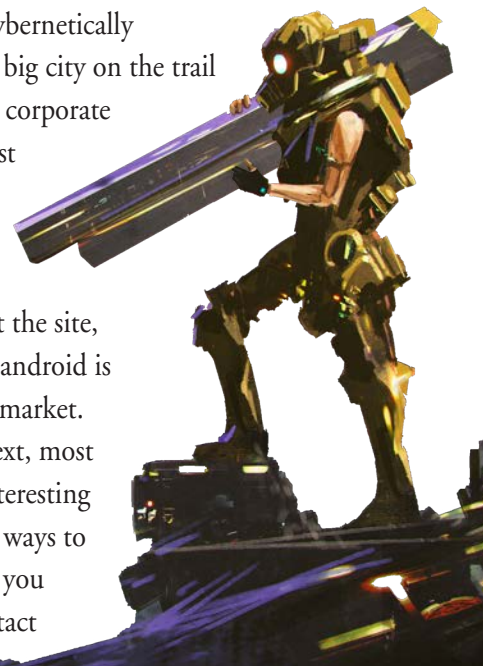
to question. Maybe you go to someone else in the police department who may be able to point you in the right direction. Maybe you stake out a likely black market dealer in hopes of spotting your fugitive. All of these are valid Expected Scenes and they are based off of what you would like to do and what is most interesting to you.

Let's say you decide to visit an underworld contact of yours to question them. What is the most interesting way to start this Scene? You decide that it's about meeting them at their "office", a tea cafe that is a front for their illegal activities. The Scene consists of your Character sitting down at a table with the contact to talk about illegal weapons deals. After a few Fate Questions, your Character is getting nervous because the contact is being evasive and there is a surprising amount of muscle in the room. The Scene devolves into a fight when the contact suddenly tries to have your Character killed. A battle ensues where your Character prevails and leaps out a window to escape.

You could decide to continue this Scene, have your Character find a safe place to hole up. But, the main point of interest in this Scene was meeting the contact. After the fight and the escape this point of interest has ended, which is a good marker that the Scene should end. Whatever you decide to do after that should form the basis for the next Expected Scene.

FLIPPING THE SCRIPT

Now that we've gone over how it's usually done, let's go over some other ways to do it differently. These are ideas intended to spur you into looking at Scenes a little differently. You can use some of these ideas to change things up, or some of these ideas may help you when you're stuck. For instance, if you're not sure what the next Expected Scene to be, there may be an approach in this article that suggests where to move the Adventure to next.

Let's get Scenic!

Time and Location

An even easier and clearer defining point for the start and end of a Scene is basing them on time and location. As soon as your Characters experience a jump in time or a change in location then it marks the end of one Scene and the start of another.

For instance, if your Character is a survivor in a post-apocalyptic world and she spent a Scene exploring a wrecked airplane, she might make camp there during the night. The time shift now is her bunking down then waking up some time later.

Or, maybe that Character completes the exploration of the wreck then moves on. The shift in location marks the end of the Scene and the start of another.

This removes the necessity of you deciding what is interesting and what is not, and makes the changes in Scene more mechanically dependent. This may be a good option for you if you are more of a simulationist style of solo player and you find basing Scenes on interest to be taking too heavy of a hand in formulating the narrative.

When A Narrative Shift Occurs

Instead of viewing Scenes as discreet units of activity and interest that start and stop, another way to view Scenes is as a continuous stream that starts and stops with narrative shifts.

For instance, with our cybernetic cop, he is investigating a crime scene. He finds evidence of illegal weaponry. That's a shift in the narrative because it's a dramatic, new piece of information. You end the Scene there and decide what the next most Expected Scene to be. So far, this is following the normal "interest" model. Next Scene, your Character visits his underworld contact at the tea cafe. The meeting is going well, until it turns violent.

Instead of playing out this Scene as you did before in the interest approach, you stop the Scene here because this represents a shift in the narrative. The next Expected

ENDING SCENE STRUGGLE

Using narrative shift may be a good way to formulate Scenes if you sometimes find yourself struggling with coming up with Expected Scenes. You may feel that after one Scene ends, you're not sure where to go next. With the narrative shift approach, the end of a Scene is clearly signaled by an important new element in your Adventure narrative.

Scene is how you think this situation is going to go. Your Character is still at the tea cafe, is still meeting with the contact, and is just about to get into a fight. The time, place, and situation have not changed, but the narrative focus has.

By placing the emphasis on narrative shifts you get a greater degree of control on how those shifts play out. Formulating Expected Scenes is no longer just about deciding what the big picture idea of the Scene is, but it can also be about details. For instance, your Expected Scene might be that two of the thugs in the cafe pull guns and come at you while your contact runs from the table. Details like this would normally be asked as Fate Questions: "Do a couple of goons come at me with guns?" Instead of using a Fate Question to determine this detail, you are using an Expected Scene.

That Scene would then play out along its narrative line, the combat. After your Character leaps through a window and escapes, the narrative has now shifted again and it's time for a new Expected Scene.

Using narrative shifts to determine the start and end of Scenes will often give you the same results as using interest, or time and location, but it will also open the door for interrupting a Scene and refocusing your attention on the new direction the Adventure is heading.

This can lead to fairly long Scenes when the narrative doesn't shift. Maybe your Character is investigating the illegal weaponry angle and is visiting dealers, police

experts, and arms manufacturers. All of this takes place within the same Scene because as far as you're concerned this is all the same narrative focus: investigating. In game time, this may take days and involve a half dozen locations and Characters. When your Character comes upon new, useful information, you might decide this is a narrative shift and time for a new Expected Scene. Or, maybe a Random Event occurs, and you decide that is the narrative shift.

This approach also has the curious effect of bringing more deus ex machina into your Adventures, a literary plot device of narratively presenting solutions to unsolvable problems. By ending a Scene right when something important happens, you are introducing the prospect of the Scene suddenly changing with an Interrupt Scene. Your cyber cop may have just gotten jumped by armed thugs during a meeting, but suddenly another cop shows up and helps you in the fight, for instance.

Mood Based Scenes

Very similar to narrative shift based Scenes are mood based Scenes. This is ending a Scene when you feel the mood of the Adventure has changed. It doesn't have to necessarily have anything to do with interest, time, place, or events that are changing the narrative. It's entirely based on how you feel.

For instance, let's say your fantasy barbarian Character is exploring a dungeon. You're going room to room, killing monsters, taking loot, and surviving traps.

In an interest based Scene model you might break each room into it's own Scene, building up curiosity for each search. In a time and location based approach, again it's as you shift from one room to the next, one portion of the dungeon to another. In a narrative shift model, you might explore rooms and hallways until something happens, like encountering a monster or springing a trap. Then you end the Scene and start a new one.

In a mood base model, however, you might do any of

SIMULATIONIST VERSUS THEATRICAL

Solo play styles can broadly be broken down into two categories: simulationist and theatrical. In my view a simulationist Player is looking to emulate a virtual reality in their Adventure, and whatever happens is what happens whether it serves a larger plot or not. A theatrical Player is more interested in the overall narrative, treating the Adventure like an ongoing story.

Both styles of play have different expectations. For instance, a simulationist Player may want surprises while a theatrical Player wants drama and tension.

Each of the methods described in this article for formulating Scenes may work better for one style of play versus another. Here's a breakdown of how I think they are favored.

SCENE STYLE	SIMULATIONIST FRIENDLY	THEATRICAL FRIENDLY
Interest	✖	✖
Time & Location	✖	
Narrative Shift		✖
Mood		✖
Interrupt	✖	✖
Random Event	✖	

the above, or none of them. Maybe busting into rooms and battling beasts all fits your current mood. Spring a trap? It still feels the same. After a while you feel like it's getting old, something different should happen. Your mood is shifting, so it's time for a new Scene.

Mood based Scenes in practice would operate like a

multitude of these other models because interest, time, location, and narrative shifts will all work to change your mood. This doesn't lock you into any one paradigm. It makes Scene endings dependent on how you feel about the Adventure, and when you're ready for a new feeling.

This approach would likely appeal more to narrative style solo players and less so to simulationist style.

Sceneus Interruptus

It happens to the best of us. Your Adventure is going along nicely, but you suddenly find yourself at a dead end. You have no idea what the next Expected Scene should be. What do you do now?

You might think this is a problem unique to solo role-playing, but it's not. It happens in group play as well where the Players find themselves at a loss for what to do next. This is where a savvy Gamemaster will make something happen to get the Player Characters back on track and make it seem organic.

You can simulate the same procedure with Mythic by volunteering to have the next Scene be an Interrupt Scene. If you really find yourself at a loss for where to go next, then perhaps allow an Interrupt Scene to be the next Scene. You would roll for a Random Event then build the Scene around that. This is the equivalency of looking at the GM and saying, "I have no idea where to go from here next. My Character just sits tight until something develops."

The Interrupt Scene will generate something, and likely from there you can get back on track. If you get stuck again, then it's back to another Interrupt Scene.

Random Events

Maybe you want to remove yourself almost completely from the Scene determination process. Mythic Scenes, by their nature of starting with your Expectations, give you a great deal of narrative control over your Adventure. If you'd like to have less control over Scenes, and give more

PLACING VOLUNTEER INTERRUPTS

Using the suggestion under Sceneus Interruptus should be used sparingly since it disrupts the normal Expected Scene and Chaos Factor system. Still, it's one way to shift your Adventure forward if it gets stuck in the mud.

One problem you might encounter with using this method, however, is where and when does this new Scene take place? If the Interrupt Scene were part of a normal Chaos Factor check, then you would already have an Expected Scene in mind and a course of action laid out for your Character. This gives you some idea where and when an Interrupt would happen.

However, if you volunteer for an Interrupt to help move your Adventure forward, you may be lacking some Context in where to place it.

I suggest coming up with an Expected Scene idea anyway, even if it's just "My character sits in her headquarters, staring at the phone, waiting for the next cry for help." This at least sets some time frame for you, and places your Character somewhere, so that when you generate the Interrupt you have a little more to work with.

of that control over to Mythic, you can try having Scene endings and beginnings determined by Random Events.

With this model a Scene is continuous until you generate a Random Event. No matter what happens, where your Character goes, how much time transpires, what narrative shifts occur, it's all one continuous Scene. As soon as you generate a Random Event through a Fate Question, however, you have a decision to make whether the Random Event marks the end of the Scene.

For instance, your knight Character has spent the first Scene of the Adventure riding into a small hamlet. He discovers the populace is troubled, a wizard has been terrorizing them. They implore the knight to help and rid

them of the malevolent wizard, and your Character agrees. After spending a night in the village, your Character rides out in the morning into the nearby crags, a hilly, rocky region where the mage has apparently taken up residence. As your Character advances, he encounters several monsters along the way that are servants and guards to the wizard. He dispatches them and continues.

So far this has all been one long continuous Scene, the first Scene of the Adventure. In a normal Mythic Adventure this Scene may have been two or three Scenes. The knight rides into town, is told of the trouble, agrees to help and spends the night. End of Scene. In the morning he rides out to the crags and encounters the first monster. End of Scene. He continues on, and encounters the second guard. End of Scene.

Using Random Events as our end of Scene marker, let's say the Player Character asks a Fate Question during the Scene that generates a Random Event. Now you

can decide whether the Random Event marks the end of the Scene. The decision is yours. In our example, if a Random Event was generated after the battle with the second monster the Player would likely choose to use this opportunity to end the Scene since it has gone on for some time. If he had generated a Random Event very early in the Scene, however, the Player may have felt this was too early to end the Scene and just treated it like a normal Random Event and continued with the Scene.

If you decide to use a Random Event as a way to end the Scene, then end the Scene as you normally would before determining the Random Event. You would then come up with an Expected Scene for what happens next, most likely picking up right from where you left off. This makes this modal of Scene structure similar to narrative Scenes, in that it's not necessarily going to start and stop at different locations or times.

The next Scene would be determined as you normally

would do it: you come up with an Expected Scene then test it to see if it happens, or gets Altered or becomes an Interrupt. This is where things get a little different, however.

What makes this next Scene different from a normal Mythic Expected Scene is that you have a Random Event waiting in the wings. You don't know what it's going to be, but you know it's going to happen at the start of the next Scene. This Random Event is going to color your next Scene.

If the next Scene happens as Expected, then start the Scene and generate the Random Event, treating it like any Random Event that takes place in a Scene. If the Scene is Altered, however, then work the Random Event into why it is Altered. The Random Event will be the altering component of the Scene. If the Scene is an Interrupt, then again the Random Event is the Interrupting element. Essentially, the three statuses of your Scene ... Expected, Altered, Interrupt ... will determine how intense and dominating of the Scene your Random Event is going to be.

For instance, with our knight hunting for the wizard, let's say after his second monster encounter he asks the Fate Question, "Do I see any sign of the wizard's cave? I must be near it." Mythic comes back with a Yes, and a Random Event.

The Player decides that this Random Event marks the end of the Scene and the start of another one. He resolves the Yes answer to his Fate Question, determining that he sees a rocky cave opening ahead with a thin trail of smoke emanating from it and strange symbols painted onto the rock. He ends the Scene and does any bookkeeping, such as adjusting the Chaos Factor and updating Lists, then comes up with the next Expected Scene idea. Given the Context, the Player picks up from where he left off for the Expected Scene with the knight approaching the cave entrance.

That's what the Player Expects. He rolls against the Chaos Factor and gets his Expected Scene. The Scene starts, and now the Player rolls for the Random Event that was generated in the previous Scene. He gets Player Character Negative, and on the Meaning Tables gets

WHICH RANDOM EVENTS TO CHOOSE?

In the Random Events approach to ending and starting a Scene you have the least control over your Scene breaks as compared to the other Scene models. You can still choose when a Random Event triggers a Scene ending, however, and when a Random Event is just another Random Event.

This is to give you some measure of control over your Scenes so that your Scene doesn't end immediately if you roll a Random Event early into it.

However, maybe you want less control.

You can take yet another step back from the Scene process by mandating that every Random Event triggers a Scene end and a Scene beginning. This can mean rapid fire Scenes sometimes which could be viewed is your Adventure pivoting quickly.

You could also determine that every second Random Event in a Scene is the automatic Scene ender. This would lessen the chances of a Scene ending early, but greatly increase the chances of Scenes running much longer.

Trick and Benefits. The Player decides that this means the wizard steps out of the cave (Benefits, because the wizard has made it easy on the knight to find him) but it's only an illusion of the wizard (Trick), which the knight discovers when he approaches. The wizard disappears and reappears further away, laughing at the knight.

In this instance the Expected Scene happened as conceived with the knight approaching the wizard's cave. The Random Event that precipitated the Scene change happened, adding the element of the illusory wizard appearing and taunting the knight.

What if the Scene had been Altered instead? In this case, the Random Event would have to be considered the altering element. The Player may decide that the Scene happens as Expected, but instead of an illusory wizard appearing the cave entrance is an illusion; it disappears as

the knight approaches and reappears somewhere else. In this case, the Random Event that triggered this Scene has more impact on the Expected Scene since it's the altering element of this Altered Scene.

What if the Scene had been an Interrupt, so something entirely different happens instead of the Expected Scene and the Random Event is the cause. The Player may Interpret this to mean that instead of the knight approaching the cave, that everything changes and he finds himself standing in a dark temple. The knight knows this is an illusion cast by the wizard to foil his senses, but he will have to outsmart the mad mage to prevail through the phantasm. In this case the Random Event is incorporated into the Interrupt Scene, forming the basis for it.

In this approach to Scenes you don't have to roll for another Random Event for an Interrupt Scene, you already have one ready to go.

This modal is a very different way to go about starting and ending Scenes. You're likely to have fewer Scenes in an Adventure like this, meaning more of your story is going to be determined by Fate Questions than by Expected Scenes. This approach may appeal more to simulationist style Players because you have less direct control over the narrative; what happens in this type of Adventure is determined more by your Character actions and what Mythic throws at you.

If you're a theatrical style solo Player, however, you may find the infrequent prompts to start a new Scene stifling your creativity.

THE MULTI APPROACH

In total, that's six different ways to approach starting and ending Scenes presented in this article:

- **INTEREST:** The default method, basing Scenes on a goal or particular activity.
- **TIME AND LOCATION:** Scenes are triggered when a time or location shift occurs.
- **NARRATIVE SHIFT:** The Scene ends when something important happens, shifting the narrative.
- **MOOD:** Scenes end when you feel it's time to end them and enliven the Adventure with a new Scene.
- **INTERRUPT:** New Scenes are automatically an Interrupt when you feel stuck for an Expected Scene.
- **RANDOM EVENTS:** Random Events trigger the end and start of Scenes.

You can use most of these methods on their own or in combination together. For instance, maybe you're using the default method of basing Scenes on a point of interest. However, you get stuck midway through your Adventure so you opt for an automatic Interrupt in the next Scene. Having enjoyed that Scene, you decide to make the rest of the Adventure be more random so you use the Random Events approach for the remainder of your Adventure's Scenes.

You could go about this without any advance planning, using any of these methods in any given Scene as it seems appropriate to you. If a Scene you normally would base on Interest is going nowhere, you might opt for using a shift in location to mark the end of the Scene. A few Scenes later you feel the current Scene is a bit stale, so you end it out of mood considerations and start a new Scene. When the Adventure starts to heat up and a lot is going on, you decide to use Narrative Shift to break up Scenes to keep the fast paced action more tidy and understandable.

There is no approved solution to which method you use and when, it's whatever works best for you. You'll find that each modal has its own distinct feel.

Matching An RPG To Your Style Of Solo Play

Part of the magic of playing role-playing games solo is that you can play any RPG by yourself. Simply take Mythic, or your oracle of choice, learn the RPG, and get going. While this opens up worlds of possibilities for you, sometimes the marriage of one's solo style to their chosen RPG is not seamless.

People sometimes ask, "What's the best RPG to play solo with?" I think this question gets asked because those Players have run into problems where they feel one RPG worked better for them than another one did. It's a good question, but I think there's another way to look at this.

In my opinion it's not so much about which games work best with solo play, it's more about which games work best with your style of solo play. And then there's the other side of the question ... how can you alter your style of solo play to better match the RPG?

In this article I'm going to explore how you can identify RPGs that might work best for you, and ways you can alter how you play to make your solo experience more smooth with your chosen RPG.

Personally, I think it all starts with ...

CRUNCH

I'm going to start off with what I think is the easiest way to classify role-playing games ... by their crunch factor. I define crunch as how rules heavy an RPG is, how much there is to keep track of, how often you have to roll dice, and just generally how much it requires you to do to prepare and move your game along. You could use other terms for this, for instance low crunch games are often narrative type games with a focus on ease of play and story flow. High crunch games are often more simulationist, in my opinion, and put more emphasis on adjudicating outcomes from a higher degree of detail.

I think crunch is the first factor to consider when starting a solo Adventure and trying to choose an RPG because it will directly impact how much work you have to do as the Player. As a solo role-player you are already in charge of your Character, knowing the rules of your chosen oracle and its accompanying parts, and the RPG you are playing with. You are also keeping track of details, the kinds of things a group of role-players would normally all handle together.

From the start you have a larger workload than you

would have with a group role-play experience. On the other hand, when playing solo, you don't have to rush. There is no one else to please other than yourself. How swiftly your game moves along is entirely up to you.

It would be easy to simply say low crunch games work better with solo play than high crunch games, thus you should usually choose the lowest crunch games to play with. However, a broad-brush dismissal of crunchy games is a mistake in my opinion. For one thing, maybe you like the crunch and don't mind the work involved in which case there is no problem. After all, you can take your time as a solo Player if you wish. Even if you find high crunch games to be burdensome in your solo play there are ways to modify your play to make it all work more pleasingly.

The bottom line is, crunch does not have to be a factor in selecting an RPG to play solo.

De-Crunching The Crunch

In Mythic Magazine #6 there was an article about using Mythic to learn a new RPG as you play it. The general idea was that you use Mythic Fate Questions to resolve mechanical game issues when you don't know the rules offhand. Those same principles apply to a crunchy game you may know well but can't remember every rule as you play.

Involved in a car chase in a post-apocalyptic RPG? You might know the game has extensive vehicular combat rules, but you don't want to stop the action of your Adventure to look them up. You can use Mythic Fate Questions instead to resolve some of those situations until you've had time to review the RPG rules again.

If you're going to use Mythic to replace crunch in a game, I suggest separating the Chaos Factor from those Fate Questions. The Chaos Factor is meant to modify narrative events which by their nature are unpredictable and changing, so it may feel a bit off to also apply it to rules resolution which should generally be more precise and constant. If the Fate Question is a replacement for

Before you open the door of adventure, make sure your chosen RPG plays well with your solo style.

a mechanical aspect of your game, I suggest going with a Chaos Factor of 5 for those rolls regardless of what the actual Chaos Factor is.

For instance, in our car chase example maybe you know there's a rule for checking to see if you maintain control of a car when making a turn at high speed. You can't remember the rule and don't want to pause your game to look it up, so you pose it as a Fate Question, "Do I maintain control of the car as I take the turn?"

When considering the Odds to a Fate Question like this, take into account any relevant Context. This not only includes what's happening in the Scene, but also Character statistics, skills, and other elements of your RPG. You may not be using the mechanics included in your RPG to resolve this moment, but you can still use the elements you're aware of. By factoring those elements into the Odds, you're simulating the RPG rules as closely as possible.

With our driver, you might have assigned Odds of Likely to the Question for someone of average driving skill. Maybe your Character is an expert behind the wheel, however. In this case, you think the Odds should be bumped up to Very Likely.

Substituting Fate Questions for RPG mechanics is a quick and easy way to avoid getting bogged down if you're feeling overwhelmed by the crunch of your RPG. You may even decide that certain rules will be permanently replaced by Fate Questions, and by doing this find your perfect balance between how much of the RPG ruleset you use and how much you replace. This is a trial and error approach, and the deeper you get into your Adventure the more comfortable you'll become with striking that balance.

Making Crunch Work For You

An RPG that has some crunch, or is even heavy with it, doesn't have to become a hindrance. That crunch can be harnessed for story purposes. This piece of advice is exactly the opposite of what I just said previously. Instead

FIGHTING THE ODDS

If you're using Fate Questions to replace mechanical aspects of your RPG, you can also take a hybrid approach. For instance, maybe you like a game's combat system but think the rules for determining if you hit or not are too complicated. Let's say it involves your Character rolling their combat skill, then the defender rolls their combat skill, you factor the difference then apply armor modifiers and modifiers for environmental conditions.

You're finding this much rolling is slowing down your solo game, so you decide to just go with the first roll, your Character's combat skill. From there, you pose it as a Fate Question: "Does my Character hit?" You decide the Odds based on the factors that were supposed to be rolled for, like the defender's skill. Also, you would factor in whether or not you succeeded on your skill roll. If you failed the roll you might go with Odds of 50/50, if you succeed you might go with Likely. If the defender has a high combat value, you might bump those Odds down a notch.

In this way, you can use rolls and factors from the RPG to influence the Odds of your Fate Questions, allowing you to bring as much of the RPG's rules into the equation as you wish to.

of replacing RPG rules with Fate Questions, you can replace Fate Questions with RPG rules.

Let me explain ... let's say you're playing a game that requires an extensive and detailed Character sheet. The game has a fair amount of crunch, including rules for many possible eventualities like poisoning, burning, busting down doors, convincing people to do what you say, etc. Normally in the game, a skill roll would be used to tell if your Character succeeded at a task, or a game mechanic may exist to help decide if a certain outcome happens. If you are playing this game solo, you can take these rules a step further. If you have a question you

might normally have posed to Mythic as a Fate Question, maybe instead you answer it by making a skill roll or by using the RPG mechanic that most applies to it. You might interpret the result of this roll beyond what you normally would within the RPG. For instance, if your Character in the car chase wanted to know if the bridge ahead is up or down, instead of making a Fate Question out of it maybe your RPG has a Luck rule, or maybe you roll against your Character's Intelligence or even Driving Skill to represent their luck on the road.

You can use the crunch of the game to shift some of the narrative duties off of Mythic and onto the RPG

mechanics, giving the results of your rolls a more narrative flavor. This will help you to focus on the rules of the RPG, using Mythic only for Scene structure and the occasional Fate Question that you think is appropriate.

Play What You Know

So far I have mostly talked about whether the rules of an RPG are a hindrance or not to your style of solo play. These considerations can be partially set aside for games you know and are familiar with. If you know an RPG backwards and forwards then the crunch of the game is

less important because you won't be pausing to look up rules. You're also accustomed to whatever record keeping the game requires.

In my own RPG collection I have hundreds of books and games. Out of all of those there are maybe six that I can say I truly know completely and would be comfortable pulling off the shelf and jumping into play right away. Those are the games I know without having to study up on them.

The advantage to playing what you know is the rules will move swiftly since you won't need to do many lookups, and you have a grasp for the feeling of the RPG. The downside is that you may be cutting yourself off from some other, good RPGs if you just always play the few you are most comfortable with.

You can turn the "Play What You Know" approach into a strategy for solo play. Take a game ... whether you know it or not and regardless of its crunch level ... and take the time to thoroughly learn it. Then, once you have made it into a game you know, stick with it for some time. Making a commitment to a game will pay off in the time you save later where you aren't pausing to look up rules. That time has already been paid in advance through careful attention.

"Learn how to play the game" may seem like the plainest and most obvious of common sense advice, but for many solo role-players time is tight. Your usual approach to choosing a game may be based largely on how quickly you can get into it. I'm suggesting choosing a game and deciding you're going to be with that game for a long while, as opposed to playing multiple games in the same time span. You may find yourself sticking with that game for six months, a year, or longer, until you feel you have played out all the Characters and stories you want in that RPG. Then, you move on to another and do the same thing.

COMBATIVE ATTITUDE

Something to consider when it comes to choosing an RPG for solo play is how much combat you expect in your game. Keeping track of battles can be one of the most book-keeping heavy activities in a role-playing game. If you already know ahead of time that you plan to have a lot of combat or not, that can help you direct your choice of RPG.

For instance, if you are intending a more social game of mystery and discovery, maybe that crunchy game you were considering isn't as much of a bear as you thought. With combat mostly removed from the equation, much of the crunch may have gone with it.

By the same token, if you plan to have a lot of combat maybe the heft of the rules should be taken more into consideration. A low crunch game may be more appropriate if keeping track of lots of information lowers your enjoyment of a game.

GAMES BY TYPE

Here is a summary of different types of games and why they may work well with your style of solo role-playing. A Google search for any of these categories will give you loads of suggestions and discussions about specific games to choose from.

Universal Games

One of the appeals of generic, universal role-playing games is that you can learn a single system that is applied to a multitude of genres, allowing you to learn one system but play many styles. That appeal also applies to solo role-playing where you can put in the time to learn the mechanics of the game system without having to learn a whole new system when you want to switch genres. Universal RPGs have been around for some time.

I remember back when I picked up the first edition to GURPS, my introduction to universal RPGs. I thought the idea was tremendous, and I still do. By their nature, universal RPG's are highly customizable which further makes them ideal for solo play.

Narrative Games

Role-playing games that focus on the narrative can be solo friendly because they often require less book-keeping as you play. Their story-focused nature also plugs in nicely with the narrative approach of asking Yes/No Questions in a Mythic style solo game. Narrative focused games are also often low on crunch.

One possible drawback to this type of game for the solo player is that the narrative nature of these games sometimes calls for a collaboration between players. The game might be meant to act as a catalyst for improvisation, assuming there is more than one person to contribute to the collective narrative. Even so, they can be played solo as you alone taking on the narrative duties. You can also include Mythic as another voice by posing Fate Questions or, even easier, making rolls on a Meaning Table to see what Mythic has to say about the narrative going forward.

One-Shots

While any role-playing game can be played as a one-shot Adventure ... an Adventure intended to last only for a single session and not for an ongoing campaign ... there are games that lend themselves to this style of play by having simple and elegant rule sets often wrapped around intriguing ideas.

In terms of solo role-play, RPG's that are suited for one-shot Adventures are also ideal for solo play since they usually employ low crunch, quick to understand rules. A one-shot oriented RPG may use some quirky and original ideas (Honey Heist anyone?) helping to inspire the solo

SUGGESTIONS

Below are a list of suggestions for games to consider that all fit into one or more of the category types discussed in this chapter. This list is composed of games that I think work well with solo play for certain reasons, as well as suggestions gathered from discussions on the Solo_Roleplaying Reddit. Please keep in mind that this list is far from comprehensive and is meant to help get you started on a search for a game that clicks with you.

CTHULHU DARK: A simple to learn narrative system that is all about Lovecraftian mystery.

CYPHER SYSTEM: A system used in multiple games that focuses on the Player, making it easier to solo, with highly customizable narrative rules.

DUNGEON WORLD: The mechanics are easy to pick up, the game is highly customizable making it even more solo friendly, and the game encourages world building as you go.

FATE: I hear Fate mentioned often by solo players and for good reason. The game is universal, the rules are fairly simple to learn, and it's highly customizable, making it easily adaptable to any solo scenario.

IRONSWORN: An easy to pick up, player facing narrativist style game with a gritty fantasy setting and solo rules included.

JOURNALING GAMES: I'm stating this as a general category because there are a number of them out there, such as Thousand Year Old Vampire. The solo rules are built into the system and the games present as unfolding journals, making them a unique and interesting twist on solo play.

POWERED BY THE APOCALYPSE GAMES: This is a game framework utilized by dozens of games where the Player focus is baked into the design. While a few PbtA games are mentioned on this list for their own reasons, you'll

SUGGESTIONS

CONTINUED

find that there are many more out there that are well suited for solo play.

SAVAGE WORLDS: A generic game that works well with solo play with its flexible balance of simplicity to crunch, designed to be quick to learn and low prep. There is also a large supply of adventures available on the internet, many of which are designed as one-shots making them easily accessible.

SCARLET HEROES: A fantasy game with an easy-to-learn old school approach that focuses on single characters as opposed to a party group. It also includes its own solo rules.

Player's imagination. An Adventure that is ideal as a one-shot for a group of Players can easily become the basis of an entire campaign for a solo Player who decides to use the source material as a starting point.

Games Written For Solo Play

Solo role-playing has been slowly catching on in the hobby for years, and you can find more games published these days with solo rules built into them than ever before. While they may not use the Mythic Game Master Emulator, most modern solo systems are Mythic-inspired so if you know Mythic odds are good that the system presented will feel familiar. Either way, these games are made with the solo Player in mind so will be optimized for solo play.

Player Facing Games

Games that employ a Gamemaster to Player relationship require a certain balance of participation from both to move the game along. Player facing RPGs mostly, if not entirely, place the dice rolling and decision making responsibilities onto the Players. This makes these types of games good for solo play because the rules are already putting you in control, making their transition to solo play simpler.

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

Solo Play Strategy: Focusing In

Solo role-playing opens the door to accessing our games in a way that takes a step beyond how they were often originally intended to be played. With the Gamemaster replaced by the oracle, we can enjoy our games solo or as a group of Players.

However, we are still usually playing in the way we are accustomed to. Do we have to?

In this article I want to explore the idea of taking advantage of options that solo role-playing opens that goes beyond how we might usually play. I might cover more Solo Play Strategies in the future, but in this article I want to take a look at what I'm calling Focusing In.

A MATTER OF SCALE

We all have our own ways of playing our games, but it usually comes down to guiding our Characters through adventures as they try to achieve a goal. Adventure after adventure builds the campaign around our Characters as they grow and change.

This model is very much like how we are accustomed to consuming stories, the way it's presented in novels and movies.

🔍 SOLO PLAY STRATEGIES

Playing differently in a solo adventure, because we can, is something that's been touched on in previous Mythic Magazine articles. It's a topic I would like to come back to sometimes, creating a series of Solo Play Strategy articles. Most of the time, these will be simple approaches to solo role-playing that are different from how you might be playing now. The intention of these articles is to show another point of view on how to approach a solo adventure.

If you play your games a little differently than most, or you've hit upon a strategy you really like and want to share, please consider contacting me and letting me know about it if you'd like it featured in a future Solo Play Strategy article. You can contact me through the Contact Us form at www.wordmillgames.com.

What if we changed it up. Instead of being with our Characters on a first-person, decision by decision basis, we pull back. Way back. Now, instead of observing our Characters in the moment, we're looking at them from a
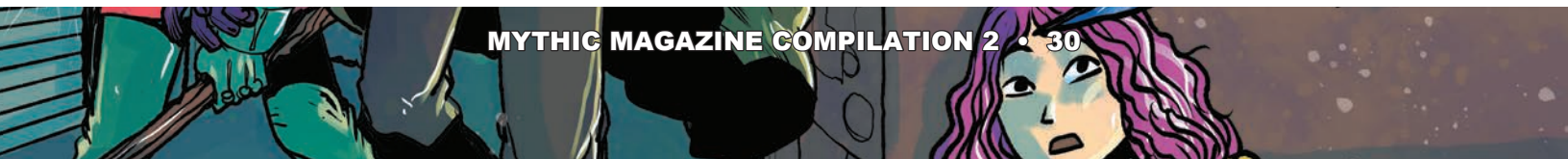
more removed position and seeing larger sections of their lives at a time.

Instead of watching our Characters as we might in a movie, we're reviewing their activities or the narrative around them like we might if reading a summary of a movie. Within the span of a few minutes we might learn what normally would have taken a two-hour Adventure to unfold.

You keep advancing through your Character's life, summary by summary. Now, what if you get to a point in their life where you want to dive in. At this point, you zoom in on that summary and take control of your Character in the same way you do with a traditional role-playing experience.

Let's do an example of what I'm talking about.

Sanzo In Cat's Cradle

The Player's Character is Sanzo, a police officer in a dystopian future. Sanzo lives in the island nation of Cat's Cradle, the most populated and sophisticated place on Earth after a devastating war laid waste to most of the planet. Terrible biological weapons brought ruin to much of the world, but civilization struggles on in Cat's Cradle. The place is a melting pot of high technology, religious conflict, political intrigue, desperate refugees, and criminal warlords who all vie for a piece of the island's densely populated territory.

Using a Focusing Out strategy to role-play Sanzo, we start with learning about Sanzo's young life. At age 18 he became a police officer in Cat's Cradle because years

earlier he had witnessed his parents being bullied by local criminals. Sanzo vowed to fight injustice, and quickly rose through the ranks of the Cat's Cradle Justice Enforcers, the CCJE. One important case involved Sanzo infiltrating a criminal organization that was manufacturing a drug that enhanced physical abilities, although the users of the drug usually died shortly thereafter. Sanzo himself was badly wounded in this case and was given cybernetic body parts to repair his left arm and heart.

All of this information so far was generated by the Player quickly within a single Mythic Scene. The Player is curious now about Sanzo's life, and wants to Focus In for a closer look. So, now it's time to change perspective. The next Scene is a Focused In Scene, with the Expected Scene of: Sanzo is on a routine day of work, following up on a crime.

After rolling against the Chaos Factor the Player finds the Expected Scene happens. After asking a few Fate Questions, the Player determines that Sanzo is taking a trip to a ruined part of Cat's Cradle where a serial killer might be hiding. The Scene begins with Sanzo arriving at the location, a wrecked factory. The place still hums with power, fires here and there burning that have been left for years, so Sanzo puts on a breathing mask and proceeds with caution. The Scene continues with Sanzo picking through the ruins, looking for evidence of the killer. He eventually finds a room that he believes the killer is using as a lair.

The Player continues on with several Scenes where Sanzo follows more leads and eventually comes into conflict with the killer. They have a battle and Sanzo succeeds in subduing him and taking him in.

The Player now decides to Focus Out again. That excursion into Sanzo's life gave him a better feel for the Character. The next Scene is again more general, like the first Scene was. Over the next few years conditions in Cat's Cradle deteriorate. As people become more desperate, religious movements gain more fervent followings. One cult in particular, The Apex, gains a lot of momentum to the point where it may topple the regional government and claim rulership of the island nation.

The Player decides to continue moving forward with a Focused Out approach in Sanzo's life to see how this situation plays out. Within five years the government falls, Apex becomes the new rulers and outlaws the CCJE, leaving Sanzo without a job. He turns to mercenary work, finding himself sometimes hired by the very criminal organizations he used to hunt. Things have changed in Cat's Cradle, and the new rulers are strongly authoritarian with harsh, oppressive laws.

Apex begins using autonomous, robot drones to police the streets. A rebellion begins to grow, where people ambush the drones as protest. Sanzo finds himself drawn into this growing conflict.

The Player decides this is a good place to dive back in. The next Scene, using a Focusing In approach, involves Sanzo agreeing to join a group of saboteurs who want to destroy the facility that controls the policing drones. This facet of the Adventure lasts for five Scenes, where Sanzo gathers with a group and breaks into the facility. This part of the Adventure is heavy with action, and involves the destruction of the facility and the group struggling to escape to safety.

As you can see in this example, much of the adventure is fast forwarding through Sanzo's life until the Player wants to drill down to specifics. A Focusing In play style gives you the chance to have an entire role-playing campaign within a single adventure or two.

The Tools We Need

Producing a Focusing In Solo Play Strategy can be done a number of ways, but I'm going to do it by combining
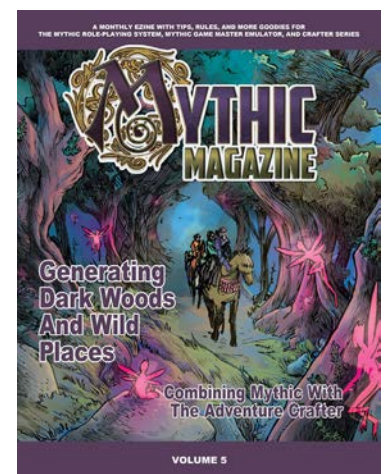
Mythic Magazine #5 includes "Combining Mythic With The Adventure Crafter." The rules from that article are summarized in this issue for easy reference.

COMBINING MYTHIC WITH THE ADVENTURE CRAFTER

This section summarizes content from Mythic Magazine #5 necessary for using the system detailed in this chapter.

THEMES

Generate Themes before your Adventure, just as you would normally with The Adventure Crafter.

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 (also included at the back of this book).

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. 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.

What Goes On The Characters List

Don't forget that in The Adventure Crafter List method 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

On the next page is an Adventure Crafter 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.

Plot Point Event

This 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

Adventure Crafter Event Focus Table

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

think is most appropriate) for more information to get a better interpretation. If necessary, also Invoke Characters.

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.

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.

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.

Mythic with The Adventure Crafter. Mythic Magazine #5 discusses a way to merge those systems, and those rules are summarized over the next few pages. If you are already familiar with those rules you can skip over that section.

MAKING IT WORK

This Focusing In play style combines Mythic with The Adventure Crafter. We'll be adopting The Adventure Crafter Lists method for this (see Combining Mythic With The Adventure Crafter starting on the next page for an explanation of how merging the two systems works). You'll also need to determine Themes as you normally would when using The Adventure Crafter.

How you begin your first Scene is up to you, the method you normally use for an Adventure will work as well here. The biggest change when playing in a Focusing In play style is determining with each Scene whether it is Focused In or Focused Out. Focused Out Scenes will use The Adventure Crafter to determine what happens, while Focused In Scenes will use Mythic's normal rules.

It is entirely up to you when you want to zoom in or out. Your first Scene may be a Focused Out Scene to help you set your Character's background or to get an idea of what is going on in your Character's world. Or, you might start with a normal Mythic first Scene and determine it using a Random Event or decide on a First Scene yourself. From there, before you start a new Scene, decide if it will be Focused In or Out. If you are staying Focused In on following Scenes then you would continue your Adventure as you normally would with Mythic. As soon as you decide to have a Focused Out Scene, however, you would generate an Adventure Crafter Turning Point to figure out what happens in it.

BE READY TO EDIT THOSE LISTS

Playing a Focusing In style of game might require adjusting some of your usual play habits. For instance, you may not often remove items from your Mythic Lists. Short of a Thread being concluded, or a Character leaving an Adventure in a really obvious way, there's otherwise no need to take any elements off the Lists.

In this play style where you are Focusing Out sometimes, however, some of the elements on the Lists may become irrelevant without you noticing. For instance, in an Adventure where an orc chieftain is on the Characters List, and then in a Scene that Character gets slain, you may decide to remove him from the List at the end of the Scene. In the same Adventure however, if you Focus Out, you may advance time by 10 years where the conflict involving the orc is now over and he is no longer an active part of your Adventure.

When you finish a Focused Out Scene, you should take a moment to look over your Plotlines and Characters Lists to decide if anything needs to go. This is a judgement call for you as there may be no clear indicator if an element should be removed. For instance, with the orc chieftain, even if 10 years have gone by and the conflict is over, is there still some way where the orc fits into the ongoing story?

That decision is up to you. I suggest that if a Focused Out Scene moves the narrative of the Adventure in such a way that a List element no longer feels relevant to the unfolding narrative then it should be removed.

Focusing Out

When you decide that you are Focusing Out for a Scene, don't come up with an Expected Scene as you normally do with Mythic. You also don't make a Chaos Factor roll. Generate an Adventure Crafter Turning Point

and incorporate it into your ongoing Adventure.

The amount of in world time this Scene covers is up to you. Maybe it's just a day or two, maybe it's years or decades. You'll have to interpret the results The Adventure Crafter gives you and come up with what you think fits best.

Focusing In

Focusing in is focusing on the ground level of action in your Adventure, and is handled like normal Mythic Scenes. Generate an Expected Scene and test it against the Chaos Factor, then play out the Scene.

Staying at this level of detail, Scene after consecutive Scene, is just like how any Mythic Adventure unfolds. Once you decide a Scene is going to be Focused Out, however, you are likely going to be breaking the current narrative flow and fast-forwarding to something new.

Chaos Factor

Focused Out Scenes are different than normal Mythic, Focused In Scenes. You don't start with an Expected Scene, instead the Scene is defined by The Adventure Crafter using a Turning Point.

At the end of the Scene, however, you will still modify the Chaos Factor based on how you perceive the Scene has changed your Character's degree of control over the narrative. This is a judgement call since it's possible the Focused Out Scene doesn't even involve your Character. Still, it'll impact your Character's world. If you think it causes your Character to have less control, perhaps by creating new problems or by limiting resources, then raise the Chaos Factor by 1. If you think the Scene gives your Character more control, maybe the Scene solved a problem or made life easier for your Character, then lower the Chaos Factor by 1.

SOME CONSIDERATIONS

The intent of this Solo Play Strategy is to allow you to focus on the parts of your Adventure that most interest you, and time hop forward over the rest. Here are a few concepts to keep in mind.

Time

The Sanzo example in this article assumes you will use Focusing Out to cover wide stretches of time, years even. Covering long periods of time is handled well with this play approach. You could even complete a Character's entire adventuring career in a single play session if you wanted to.

The time factor can be shorter, too. For instance, maybe the Focused Out Scene is just a day or two to move your Adventure forward. You can use it this way to only play the parts of an Adventure that appeal to you the most, or as a way to get an entire Adventure session completed within a limited amount of time.

Determining how much time is covered with a Focused Out Scene is up to you, since the results The Adventure Crafter gives you can be interpreted into any time frame. You may want to decide ahead of time what period of time you'd like the Scene to fill, maybe adjusting it as you wish depending on the results you get and the interpretation you are fitting them to.

Turning Over Narrative Control

Keep in mind that when you are Focused In, you are playing the normal Mythic way and have a great deal of control over the Adventure. However, when you Focus Out you are turning control over to The Adventure Crafter. At this point, your only control is how you Interpret the results. The Focusing In Solo Play Strategy is a collaboration between you and The Adventure Crafter. When you Focus Out, you are handing the narrative over to it and then you choose when you want to Focus In and resume control.

When Stuck

Instead of using this Solo Play Strategy to intentionally advance an Adventure forward, you could always keep it in your back pocket as a way to unstuck a stalled Adventure. Maybe your Mythic session has hit a dead end and you're not sure where to take it next. Focusing Out for a moment to let a day or week of game time pass will likely present some new twists on your Adventure that might invigorate it. In this way, the Focusing In Strategy could be used in case of emergency when you can't think of what a good next Expected Scene would be. 🌑

Getting The Most Out Of Sourcebooks

I love a good sourcebook. There's something exciting about having a book chock full of content and ideas and knowing that any of those ideas can find their way into my adventures. Part of the magic of a sourcebook is that the ideas contained inside come with other ideas attached, important context, that can quickly help to build a solo adventure.

This article is about getting the most out of sourcebooks when used with solo role-playing. How to utilize a sourcebook may seem obvious when you have a Gamemaster running an adventure. They will likely mine the book for ideas, story hooks, adventure seeds, characters and creatures, settings, and more. While the solo player will also do the same with a sourcebook, there are some less obvious ways to put a sourcebook to work for solo role-playing.

WHAT IS A SOURCEBOOK?

Before I dive into sucking the marrow out of sourcebooks, I want to define what I mean by "sourcebook". Usually, people are referring to RPG books when they talk about sourcebooks, but it really can be anything that helps bring content into your adventures. Let's do a quick rundown on the kinds of sourcebooks I'll be talking about in this article.
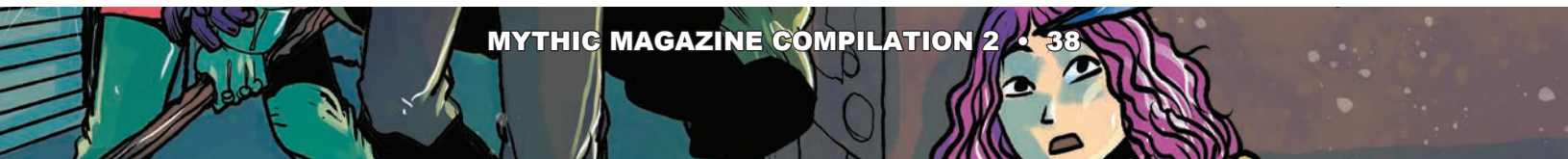
RPG Books

Everything from core RPG books to settings books and extra rules for your chosen RPG are sourcebooks. These are full of content, characters, places, encounters, objects, and rules that you may find useful.

In the context of solo role-playing, this can get a little broader. For instance, maybe you play your adventures using just Mythic, but you like to incorporate the content of published RPGs. Since you aren't using a specific ruleset, you could use RPG books from unconnected products, like spells from one game and magic items from another. It's easier to mix and match RPG products when playing solo, opening up more options for possible sourcebooks for your adventures.

Non-RPG Books

Just in case anyone is seeing "sourcebooks" and is only thinking RPG products, I want to mention that sourcebooks don't have to be RPG related. For instance, I keep a book of monsters from one of my favorite sci-fi television shows on the shelf. That's an excellent sourcebook full of photos, descriptions, situations the creatures have appeared in, how they were dealt with, etc. There is nothing role-playing about this book, and yet it's a wonderful resource.

Solo role-players are accustomed to improvisational play, not just with the content of our adventures but sometimes with the rules and mechanics themselves. This makes it easier to bring non-RPG content into our adventures seamlessly that we can convert to mechanical game terms as we play.

INSPIRATIONAL VS. PRACTICAL

As long as we're talking about leveraging sourcebooks for our solo adventures, I'd like to make a general distinction between two ways they might be used.

The way I see it, a sourcebook is either going to be inspirational or practical. By inspirational, I mean the book gives us ideas that spark our imagination even if we don't use the specific ideas themselves. For instance, an inspirational sourcebook could be a graphic novel you've read where you really like the setting, so you use it as a heavily customized model for your own adventure setting.

A practical sourcebook, in my view, is one where you are using the material directly. This would likely be the majority of our sourcebooks, RPG books with monsters we plan to use or specific settings where we follow the descriptions as written.

I want to make this distinction between inspirational versus practical because it can help in broadening our idea of what a useful sourcebook is.

Books Of Tables

Ahhh, tables. I love tables. While books full of random tables fall under the category of RPG Books, I want to mention them separately because they are so specifically useful for solo players. Whether you are the kind of player who likes to use Fate Questions for everything, or you prefer to rely on piles of tables, there is still something for every style of play in RPG books that feature tables.

There are plenty of RPG products out there that have tons of random tables in them, and a lot that have nothing but random tables. These are sourcebooks in their own category because they can become an important go-to for you. Maybe you have a book of random fantasy

dungeon oriented tables and you've decided this is what you'll use to describe random rooms your character enters instead of making Fate Questions. Or, maybe you have tables of NPC actions and this is what you plan to use when dealing with other characters in your game world.

When we use random tables they often become a sort of meta rule unto themselves. We might decide before our adventure that this book of tables will be our resource for certain situations, and that becomes an important part of your adventure.

WORLD BUILDING

Now that we're on the same page about what we're talking about with sourcebooks, let's get into putting them into use. World building seems like the natural place to start since that's often the first thing we have to do when we begin a solo adventure. Even before that first Scene is generated, you likely had given some thought, and maybe a lot of thought, to the world your character inhabits.

This is a natural strength of sourcebooks, giving a ready made world for our characters to begin in. Maybe you're using the default setting detailed in an RPG book, or perhaps you're taking inspiration from your new favorite streaming television show. Having a source detail the adventure universe makes creating the first Scene that much easier.

There's more world building we can get out of sourcebooks, however.

Populating Lists

If you're going to use a sourcebook to create a setting for your character, then you may want to consider filling in some of the Lists before you start your adventure. Usually our Threads and Characters Lists get filled as we

OTHER MEDIA

While I'm using the term "book" a lot, let's not forget that sourcebooks can come in non-book format. You can source material from online blogs, from magazine articles, from the summaries of your favorite television shows, from music, really from anything you want.

play, with characters we encounter and goals we take on. However, starting with a sourcebook that gives us a world to begin in also offers us the opportunity to pre-fill our Lists, especially the Characters List.

For instance, let's say you're playing a character in a weird west style of adventure. You're mostly using only Mythic, but you've chosen as a sourcebook a popular RPG that has lots of strange and supernatural old west ideas. You've decided this is going to be your setting. You've chosen a town detailed in your sourcebook, and read up on some of the more interesting features to be found there.

The bits you find most interesting you could add to your Lists. For instance, you might put the town itself on the Characters List, such as "The people of Raven Gulch." Maybe the sheriff is an important figure in that town, so you add "Sheriff Turner". Your sourcebook talks about how the local gold mines are thought to be haunted, and are a source of much of the town's troubles. This is an element you want to include in your adventure, so you add "Haunted mines" to the Characters List.

Before you even begin your adventure you now have some interesting elements in your Characters List. The sourcebook has even given you context to understand these elements, and all this without even having started playing yet.

Nested Characters Lists

One potential problem with populating your Lists with sourcebook material is that the Characters List may fill up instantly or become unbalanced. You might want a lot of detail from your sourcebooks contained in the List, but you don't want a List 50 items long or so weighted toward the sourcebook material that you can barely roll any other result.

A solution to this is nested Lists. This is having specialty Characters Lists that pertain to certain elements of your adventure, and those Lists are named in your primary List.

For instance, let's say in your fantasy adventure that you have a sourcebook that superbly details a royal court. It's full of juicy morsels of detail and information that you want to sprinkle into your adventure, but to pile it all into your main Characters List would become unwieldy.

You might put an entry on your Characters List called The Court. This leads you the The Court Nested List, which contains various figures and factions within the royal court, such as the King, the Queen, the princes, the military general, The Tribunal Of Wizardry, and The Legion Of Spies.

You want The Legion Of Spies in particular to play a roll in your adventure, so you add that as a separate item on your main Characters List (yes, this means it now appears on two Lists, the main List and the Nested Court List), and you make a Nested List for The Legion Of Spies which might include the Spymaster, the Grand Inquisitor, agents of the spy agency, and Political Prisoners.

You might end up making a Nested List for the countryside and for the Tribunal Of Wizardry. However much material you want to pull from your sourcebook you can put into Nested Lists to maintain order in your main List and to strike the right balance of what you want allowed to be randomly rolled and at what frequency.

Nested Characters List Sheet

LIST NAME

LIST NAME

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

10 _____

11 _____

12 _____

13 _____

14 _____

15 _____

16 _____

17 _____

18 _____

19 _____

20 _____

1 _____

2 _____

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Making The First Scene

A sourcebook is useful for creating that important first Scene in your adventure. There are lots of ways of coming up with an opening Scene, the default method being generating it as a Random Event. However, a good sourcebook can do this work for you.

For instance, maybe your source is a published adventure module. You don't plan to use the adventure itself, but you really like the setup. You could use the beginning of that module as the first Scene of your adventure. You might also populate your Threads and Characters Lists with the information this provides. From there, you proceed with a fully solo, Mythic driven adventure which may go in a completely different direction than what the published adventure intended, but that content-rich start gave you an excellent opening.

Building Location Crafter Regions

If you use The Location Crafter, you can use a sourcebook to create Regions your character might explore in your adventure. For instance, with our character playing in the weird west town of Raven Gulch, you could create a Region Sheet for it, filling in the Locations, Encounters, and Objects columns. This way, you are using your source as specific inspiration, but you're changing up the topography of the place by turning it into a Location Crafter Region.

Later in this adventure your character may have to enter a haunted mine to rescue a townsperson who got abducted by a creature. You know that your sourcebook includes an adventure in the back that features a haunted mine. You might scan through the adventure and pull out elements to populate a Region Sheet, creating your own randomized version of the place.

Location Crafter Pre-Filled Region Sheet

REGION: _____

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

PROGRESS POINTS	PROGRESS POINTS	PROGRESS POINTS

To make the task of filling out a Region sheet easier, I've included one on the previous page and at the back of this magazine. Some of the elements are already filled in, with Expected, None, Special, Random, and Complete elements. The blank spaces are for you to fill in with your own Custom elements, the specific bits pulled from your sourcebook. This allows you to focus on those parts you are most interested in while the table is overall balanced with the more rules-oriented elements.

If you find you have blank lines left over, fill them in with either Expected or None elements (for the Encounters and Objects Lists) to complete each List. This will give you up to ten lines per Category to place Custom elements that you draw from your sourcebook.

USING A SOURCEBOOK AS A TOOL

Using sourcebooks for world building is a natural. I'm sure most of you reading this have already done that in your solo adventuring lifetime, but hopefully you gleaned a new idea or two here. Let's move on to using sourcebooks in a slightly different way, as a tool. Not only can a sourcebook be considered a repository of great ideas, it can be treated like a game element itself, not unlike a table or other random resource.

For instance ...

Randomly Determining Your Source

This idea may seem a bit strange, but honestly this is how I start most of my solo games and I love it. I have several book cases of role-playing books and when I'm ready for a brand new adventure without any pre-conceived ideas, I will roll randomly to determine which book case, then which shelf, then which book on the shelf

BOOKS AS RANDOM TABLES

I think treating sourcebooks as random tables in solo role-playing is a natural. It's maybe not the kind of thing you would do when playing with a group, but it works nicely with solo style playing because it sparks your imagination.

Plus, we have page numbers that conveniently act like numbers on a table.

Figuring out how to roll a page in a 250 page book can be a little challenging at first. Also, the front and back of the book will have pages you can't use, like indexes and a table of contents. Rather than trying to figure out the exact page range to roll, I find it's easier to find the last page of useful material and treat that like the dice range. For instance, maybe I have a sourcebook on battlefield warfare for my fantasy RPG. The book has about 255 pages, but the useful content ends at page 250. I would consider the random range to be 1-250.

You can roll this using a d4 to determine the hundreds number, 1, 2, and 3 to act as 0, and roll 1d100 for the tens and ones. You could also use a numbers generator app to give you the exact range. If you roll up something useless, like a How To Use This Book page, you would reroll.

When you get a page with useful content, you can choose the content on that page that makes the most sense in the context, or roll again to determine from the number of elements.

For instance, my character is a sorceress accompanying a war band of humans as they try to defend their land from an invading force. The adventure is war themed, and the Scenes so far have involved my character joining soldiers on missions.

In the current Scene, my character is traveling with a swordsman as they search the woods for signs

will be my primary sourcebook for this adventure. This turns my bookshelves and the books in them into giant random tables.

You could use variations on this idea to assemble a number of resources and then randomly determine which ones you'll use. For instance, maybe you have four books of creature and monster statistics, and you randomly roll to see which two you incorporate into your adventure.

This is a fun way to start gaming before you start gaming by making the act of sourcebook selection itself part of the adventure. You are world building randomly.

You can take this a step further and randomly roll a page within that sourcebook and select an element on that page that defines your character or this adventure. For instance, if you selected the rulebook to a fantasy game you might role up a page about weaponry. You decide this means your character is perhaps a warrior, or someone who has something to do with weapons.

Sourcebooks As Characters

Another way to randomly insert sourcebook material into your adventure is to include the sourcebook themselves in your adventure's Characters List. Literally put the title of the book in there as a character. Whenever this "character" gets rolled for a Random Event, you would then randomly determine a page within the book and use an element from that page as the basis for this Random Event.

Remember that the Characters List is meant to include any element in your adventure that your character could interact with. It doesn't have to be an actual character. In this case, we are treating a sourcebook as a character and a randomly determined element in the book as inspiration for the Random Event.

I find this is an interesting way to randomly add content from my sourcebooks into my adventures

BOOKS AS RANDOM TABLES

CONTINUED

of the enemy army. They are in the forest near evening, a light dusting of snow on the ground. They're moving cautiously as they are aware the enemy may be near and doing the same kind of scouting they are.

In the course of asking a Fate Question I generate a Random Event. The Event Focus is NPC Action. Rolling on the Characters List for the NPC, I get Fantastic Battles, the title of the sourcebook I'm using that I had added to the List. The first 250 pages have content, so I roll up a page and get 256. That's out of range so I roll again and get 62. I turn to that page and see it's a listing of backgrounds for characters. There are 14 backgrounds listed on this page so I roll again and get 11. It's a background about outlaws who have to scavenge for themselves.

Rolling on the Event Meaning Tables to help interpret this Random Event, I get Assist and Tactics.

I interpret this to mean that a refugee from one of the nearby towns devastated by the war comes upon us. This person has been foraging in the woods, stealing from the invading armies' supplies to get by. He has spotted us scouting and wants to assist, saying he knows exactly where the enemy is and where they are going.

Using sourcebooks as random tables like this provides interesting opportunities to inject sourcebook content into our adventure that we don't expect. Do your best to interpret the results, letting the Event Focus and Meaning guide you.

without knowing ahead of time what I'll be using. The sourcebooks themselves are weighted in that more pages

will be filled with content that the source considers important. For instance, in my weird west adventure the book may only have one page about vampires because vampires aren't a big feature in this setting. However, it might have twelve pages about ghosts, which are important in this setting. Without me having to do any work at all in creating my own tables, the sourcebook itself will help determine the right odds for certain elements appearing in my adventure. Since I want the sourcebook to add color and content, treating the book like a big table automatically helps ensure the right proportion of elements that fit this setting will show up.

Using Sourcebooks For Questions

The last two pages talked about using your sourcebooks themselves as random tables, giving you the opportunity to draw content from them in Random Events. You can also use them as random tables as the basis for Expected Scenes and for Fate Questions.

This idea is based on the concept that you want your sourcebooks to fill your adventure with their atmosphere and flavor. You can do this by posing an Expected Scene such as, "The next Scene is sourcebook based." That's a very open ended expectation that is inviting the sourcebook to define the Scene. If you get the Expected Scene, then roll a page in your sourcebook and use that as the basis for a Scene. An Altered result might mean you go with a Scene you more expect, while an Interrupt is a Random Event as usual.

In the same way, you can pose this as a Fate Question in the middle of a Scene. For instance, in my weird west adventure maybe my character is in the middle of a Scene where he is looking through a graveyard for a certain headstone in the dead of night. The Scene itself hasn't produced much of interest, so with an eye toward inserting more setting content into the adventure I might
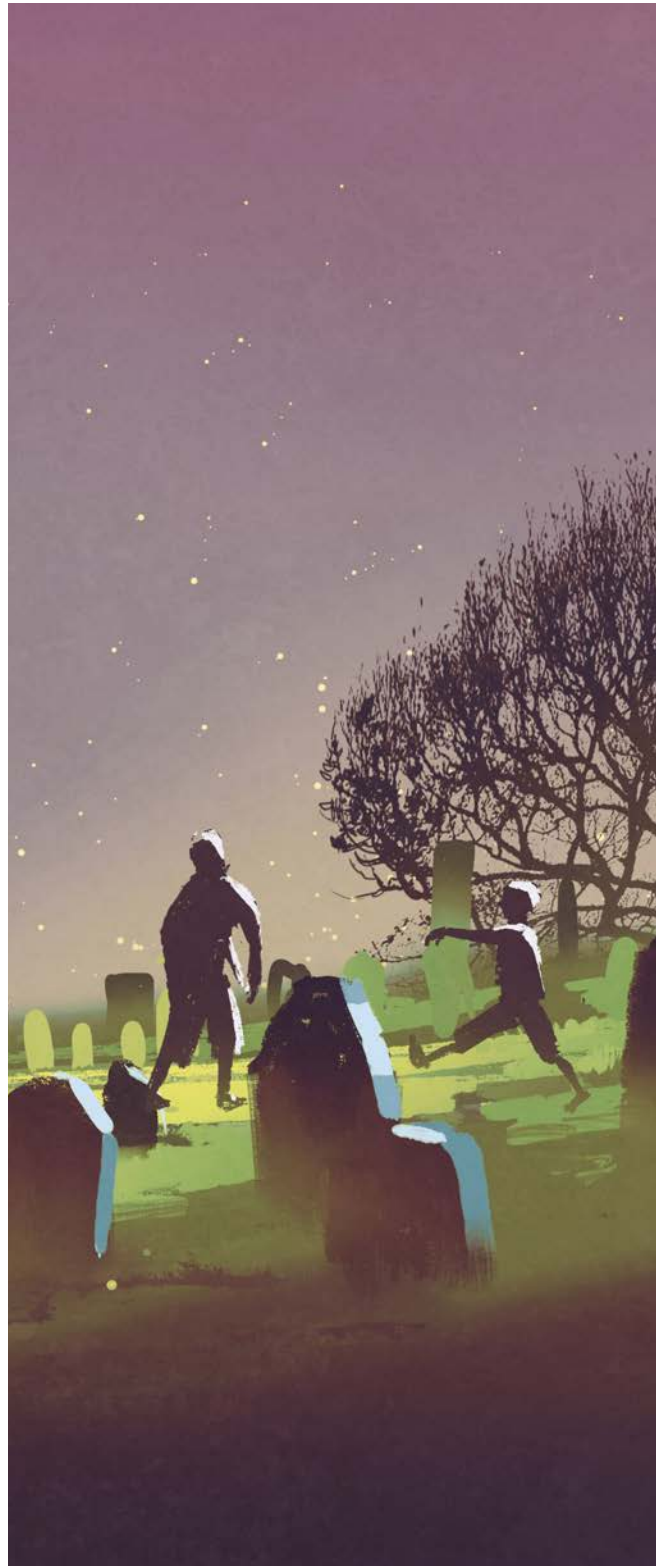
ask, "Does something sourcebook related happen?" Just like with the expected Scene, we are inviting the sourcebook to add something to our adventure.

Maybe you get a Yes to this and roll a random page in your weird west RPG book. You get a page that is talking about the history of the setting, specifically detailing a gold miner named Bobcat Rosen. Good old Bobcat was terrible at gold mining, none of his claims turned up anything of value. However, he ran across his fair share of strangeness and accumulated a lot of knowledge about magic and supernatural creatures.

You interpret this to mean that you run across the grave of Bobcat Rosen. A magical talisman you acquired earlier in the adventure, a pocket watch that had been enchanted by a witch, begins to shiver in your pocket. As you pull it out, the hour and minute hands are spinning, then they stop, both pointing toward the grave.

Your character takes a deep breath and decides to dig up poor old Bobcat's coffin. Maybe there's something buried with him that will help.

This may be a little different approach to solo role-playing than you're used to, but actively inviting triggering events to bring material from your sourcebooks into your adventure is a great way to get the elements and feeling from your sourcebooks that you want into your adventure while still surprising yourself with your results.

SOURCING VALUABLE DETAILS

Apart from using sourcebooks as inspiration to build your world, or as a randomized tool, sourcebooks can also be viewed as treasure boxes of valuable elements. Those elements don't even have to be tied to the type of adventure you're running to be useful. For instance, maybe you're playing a futuristic adventure set in an apocalypse, but a wonderful fantasy map from an

adventure module would fit the geography perfectly.

One of the many strengths of solo role-playing is that we can decide what rules to use, what elements to bring into our adventures, what to combine and how to combine them, and we have only ourselves to please. You can decide if you want to use the weaponry from an amazing RPG book about space-faring merchants, the Found Items table from a zombie rampage game, and the Riding On Dragons rules from your favorite fantasy game. How you make this all work is up to you, but it opens doors of possibility when you realize just how many sources you can pull excellent bits from for your adventure.

Using Maps

You can find maps in almost any role-playing book and adventure module. Maps of countrysides, of kingdoms, of charted space, of dungeons, of mansions, of caverns, of just about anything. While a map may have been produced for one purpose, you can always take it and use it for another.

If your contemporary detective character is chasing a fugitive through an office building, you might find yourself at a loss for how to represent the various floors and stairwells. Maybe you let Fate Questions determine

the topography as you go. Or, maybe you repurpose a map from an RPG book that was originally designed to show the floor plan of a villain's high rise headquarters. Ignoring all the descriptions for the various spaces and some of the more incongruent details (you're pretty sure the apartment building doesn't have a Teleport Chamber in it), the map may still provide an excellent resource for the layouts of doors and hallways.

Using Encounters

Detailed encounters are a valuable resource found in published adventures. The encounters for various locations in a published adventure are all meant to serve the

🔍 USING PUBLISHED ADVENTURES

Published adventures are valuable sourcebooks and can be used directly with Mythic. See Mythic Magazine #3's article, Using Mythic With Published Adventures, for ideas on how to get the most out of them.
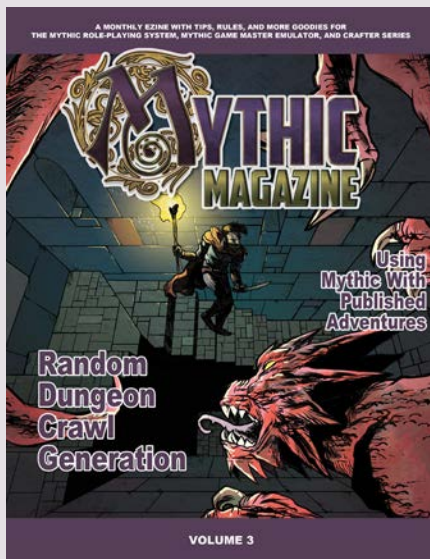

narrative of the adventure, but they can also be sourced for solo role-playing and pulled apart for custom use.

For instance, maybe your fantasy solo adventure includes a dungeon to explore. You come up with a Location Crafter Region Sheet of filled out Lists to describe the dungeon. In some of the Encounters lines you put "Source". When you roll that as an Encounter for an Area, it means to roll a random encounter from the published module you're using as source material. Maybe you do this by rolling a random page number then randomly determining which encounter on that page to use. You could use interpretation to customize the written encounter to conform with the Location you already rolled for this Area as well as any Objects you rolled. Using the context of your adventure so far, you could modify any elements in the written encounter to more closely match your own adventure.

This is another variation on using a sourcebook as a random table, specifically digging for unique encounter opportunities.

A FINAL WORD

While you are likely already familiar with using sourcebooks in your solo adventures, I hope this article gave you something new to think about. If nothing else, I think it's encouraging how wide a scope we have with incorporating sourcebooks into solo role-playing, whether we're using the material exactly as written or we modify it to fit our adventure. Fate Questions, Random Events, Expected Scenes, Interrupts, all of these things bring richness and unexpected twists and turns to our solo adventures, but we shouldn't forget also that we have tomes full of content right at the tips of our fingers. We can draw those yummy elements, with their own flavor already baked in, into our narratives and make them our own. 🎲

VARIATIONS

New rules and twists on current rules

Randomized Starship Generation

We've skulked through the dungeon. We've gotten lost in a haunted wood. Now it's time to rocket up into the black and seek out new civilizations. This article presents the newest addition to randomized Location Crafter specialty Regions: Starships and Spacecraft!

Issue #2 of Mythic Magazine introduced the randomized version of The Location Crafter, and the response since then has been very positive. This has led to the introduction of specialty Regions with Dungeons being the first in Mythic Magazine #3 followed by Dark Woods And Wild Places in issue #5. We stray away from the fantasy genre this time for a foray into science fiction with a system for generating randomized spacecraft.

In case you don't have copies of those earlier issues handy, the rules for handling randomized Location Crafter Regions is recapped at the end of this article.

BLASTING OFF

The rules in this article are for generating the interior of a random spacecraft using The Location Crafter system modified by the randomization rules presented in Mythic Magazine #2 (and repeated at the end of this article). This

> ### 🔍 RANDOMIZED LOCATIONS
>
> The rules presented in this article utilize The Location Crafter and the randomized Region generation rules from Mythic Magazine #2. In case you don't have either of those resources, the relevant rules are recapped at the end of this article so you have a complete system to use right now.

system is meant to be used as a way for your Character to explore a Region without you first having to generate it. Every Area of the Region is created as you go.

Just like dungeons are iconic to fantasy role-playing, spacecraft are the bedrock of a great deal of science fiction. The starships we watch flying across our screens in the shows we love are often thought of as personally as the characters who inhabit them. Starships are imbued with personality and a tangible sense of place to the point that just glancing at a section of hallway is enough for us to recognize many famous ships.

Like the other articles in the specialty Region series, this one will break spacecraft into three varieties for you to choose from: Small Spacecraft, Large Starships, and Space

Stations. When you introduce a ship into your Adventure choose the type that most fits what you're looking for.

Small Spacecraft

A small spacecraft is a ship typically flown by a single pilot, maybe with a co-pilot for assistance, and enough space in the ship for a hangar, quarters for a small crew, a galley, and a few other small spaces. These kind of ships typically have small crews, under 15, and moving about within one of these ships is bound to get you rubbing elbows with other crew members. Small Spacecraft can be used when generating a ship on a smaller, more personal scale. When rolling on the Area Elements Table for Locations use the Small column.

Large Starships

At the other end of the spectrum from Small Spaceships are Large Starships. These are vessels big enough to require crews of hundreds, if not thousands, to operate. There are many jobs on a ship like this, everything from command staff on the bridge to teams of people maintaining the engineering section.

When rolling on the Area Elements Table for Locations use the Large column.

Space Stations

Going up one more unit of scale would be Space Stations, essentially anything that would qualify as a city in space. This can be a galactic starport, a military installation orbiting a planet, an artificial small moon, or a truly large starship that would dwarf a regular Large Starship.

When rolling on the Area Elements Table for Locations, use the Large column. Keep in mind that a very large Space Station may incorporate into it multiple Regions. When creating a Space Station, you could use the Story Descriptors to generate some background information on it, Region Descriptors to help identify what it looks like from the outside, but then break down the interior into more than one Region, each being generated like a Large Location Space Station. This would allow Characters to go on multiple exploratory missions to discover the interior of a city in space, made up of multiple Regions such as the habitat ring, an interior forest and garden, and the command deck.

STARSHIP STORY DESCRIPTORS

As with the other randomized specialty Regions, the first step when generating a Starship is to come up with its Story Descriptors. This is an optional step ... you may already have the ship all figured out about what it's for and where it came from ... but if the ship is a mystery

Starship Story Descriptors Table

1D100	SMALL SPACESHIP	LARGE STARSHIP	SPACE STATION
1-5	This ship has been used for smuggling or criminal activity.	The ship of an enemy.	A relic from a long lost civilization.
6-10	The ship has not been responding to communications.	The ship has not been responding to communications.	It is currently experiencing unrest.
11-15	A fighter ship.	An exploratory and science ship.	There is a sizable population living here.
16-20	A cargo ship.	A battleship.	A mining or industrial facility.
21-25	Someone or something important is on board.	The ship is owned by a powerful organization.	The station is owned by a powerful organization.
26-30	Everyone on board is dead.	Led by a famous captain.	A waystation for travelers.
31-35	The ship has a great many mechanical problems.	The ship has a great many mechanical problems.	A military outpost.
36-40	Of unknown origin or purpose.	Of unknown origin or purpose.	Is politically important.
41-45	Had been stolen.	The ship had been lost for a long time.	Peaceful.
46-50	An unmanned probe.	Returning from a mission.	Has a very long history.
51-55	Is wanted by many.	A crisis had happened here.	A crisis had happened here.
56-60	Is on the run.	The ship has unusual properties or technologies.	Represents a danger.
61-65	Emitting a distress signal.	Emitting a distress signal.	A research facility.
66-70	The ship of an ally.	The ship of an ally.	The station of an enemy.
71-80	Roll on Large Starship column	Roll on Small Spaceship column	Roll on Small Spaceship column
81-90	Roll on Space Station column	Roll on Space Station column	Roll on Large Starship column
91-95	Exotic	Exotic	Exotic
96-100	Roll on Actions Meaning Tables		

Starship Region Descriptors Table

1D100	SMALL SPACESHIP	LARGE STARSHIP	SPACE STATION
1-5	New and high-tech.	New and high-tech.	New and high-tech.
6-10	Bearing strange markings or insignia.	Very large.	Truly massive, a city in space.
11-15	Obviously damaged and in crisis.	Obviously damaged and in crisis.	Obviously damaged and in crisis.
16-20	Sleek and elegant design.	Sleek and elegant design.	Sleek and elegant design.
21-25	Crude and rough design.	Crude and rough design.	Crude and rough design.
26-30	Adrift without power.	Adrift without power.	Seemingly abandoned.
31-35	Well armed.	Well armed.	Well armed.
36-40	Very unusual design or shape.	Very unusual design or shape.	Very unusual design or shape.
41-45	A bright color.	Very flat and long.	In orbit around something or near a feature in space.
46-50	A civilian or personal ship.	Bulbous design.	In a remote place.
51-55	A pod or shuttle from a larger craft.	Composed of components, modular.	Composed of components, modular.
56-60	Made from an unusual material.	Made from an unusual material.	Built into something natural, like an asteroid.
61-65	Disguised to look like something else.	Featuring solar sails.	Featuring large domes.
66-70	Small, quick, and nimble.	One feature dominates, like massive thrusters or habitat ring.	Bilateral, one half is identical to the other half.
71-80	Roll on Large Starship column	Roll on Small Spaceship column	Roll on Small Spaceship column
81-90	Roll on Space Station column	Roll on Space Station column	Roll on Large Starship column
91-95	Exotic	Exotic	Exotic
96-100	Roll on Descriptions Meaning Tables		

Starship Connectors Table

1D100	SMALL SPACESHIP	LARGE STARSHIP	SPACE STATION
1-5	Simple hallway	Simple hallway	Simple hallway
6-7	Short flight of stairs or ramp going down.	Stairs or ladder going down	Stairs or ladder going down
8-9	Short flight of stairs or ramp going up.	Stairs or ladder going up	Stairs or ladder going up
10	Hatch or bulkhead to pass through.	Hatch or bulkhead to pass through.	Hatch or bulkhead to pass through.
11	Simple hallway, cramped.	Simple hallway, wide and spacious.	Wide open space of some kind.
12	Simple hallway, cramped.	Elevator or fast travel pod of some kind.	Elevator or fast travel pod of some kind.
13-15	Hatch or bulkhead to pass through.	Simple hallway	Simple hallway
16-18	Simple hallway	Simple hallway	Deck overlooking another Area.
19-20	A simple or common doorway to pass through.	A simple or common doorway to pass through.	A simple or common doorway to pass through.
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		

to you this is a good way to start generating some story around it.

Roll twice on the Starship Story Descriptors Table for a pair of descriptors to combine and interpret into something meaningful. 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.

This information might come to your Character through lore contained in their ship's computer, or a guide telling them the tale, or prior knowledge of their own. Whatever mechanism brings the story to your attention, the results of the table will help you form it into something that makes sense in your Adventure's narrative.

STARSHIP REGION DESCRIPTORS

When your Character first encounters the ship, rolling on the Starship Region Descriptors Table will give you clues as to what the thing looks like. This should be considered the first impression of the ship, and just like with the Story Descriptors the Region Descriptors are meant to serve as inspiration for you to interpret and run with.

Roll twice on the Starship Region Descriptors Table for a pair of Descriptors to work with. If you get the same result twice then consider that result to be a "doubled down" more intense version of the Descriptor.

STARSHIP CONNECTORS

When exploring the Region, moving from Area to Area, a roll on the Starship Connectors Table will help you determine how the two Areas connect.

THE BIG EXAMPLE: YAR'S BATTLECRUISER SALVAGE

Yar makes a living scavenging for salvage in the Ventari System, a sector of space three hundred light years across that is full of debris and forgotten ships. For centuries the Ventari System was a nexus point of interstellar shipping but also of warfare. With the conclusion of the latest skirmish between the great nations the system is once again open to civilian travel. A great many people have made a living picking through the vast area of space for wrecked ships and forgotten cargoes. People like Yar.

With just her ship, The Prestidigitator, and her cybernetically enhanced cat Gidget, Yar once again sets out into the Ventari System in search of spoils and riches.

After traveling for a time, and having a few encounters along the way, Yar is slowly scanning the system. Yar's Player is wanting to do a simple exploratory Scene, so poses this next Expected Scene as one where Yar discovers a spaceship wreck. The Expected Scene happens, with the Player using the Starship Region rules in this chapter to work out what Yar finds.

Getting right into it, we roll 1d100 twice on the Starship Story Descriptors Table under the Large Starship column. We get "the ship has a great many mechanical problems" and "the ship had been lost for a long time." This fits right in with our current Scene. It makes sense that a wrecked ship would have a lot of mechanical problems, and considering the long history of the Ventari System a ship being lost in it for an extended time would be quite normal.

Yar's Player interprets this to mean that her ship's sensors pick up the derelict ship and is able to make some rudimentary scans of it, assessing how badly damaged it is and that it's been floating out there for a good hundred years or so.

Navigating her way toward the wrecked ship, Yar gets her first visual look at it as it comes up on her view screen. We switch to the Starship Region Descriptors Table looking

at the Large Starship column and roll 1d100 twice on it, getting "Roll on Small Spaceship column" and "very flat and long". We roll on the Small Spaceship column and get "small, quick, and nimble".

Yar's Player makes a few Mythic Fate Question rolls to help her interpret this, and comes up with: the ship is a derelict Malthusan Battlecruiser from a bygone war. The ship has a low profile, flat and long, with sleek lines. It's small for a starship, a ship that was meant to be quick and nimble in the midst of battle among larger, slower ships.

Yar is eager to get on board and start assessing the salvage opportunities. She puts on her environment suit, gives Gidgit a final pet, then brings her ship in close to dock with the derelict. Once that happens, Yar goes to the airlock. Her ship's computers make the necessary calculations and the airlock opens, allowing Yar to set foot in the lost ship.

Preparing for the exploration, there is little that Yar's Player has to do. She knows nothing about this ship, so there's no need to fill out a Known Elements Region Sheet. With Yar entering the first Area of the Region it's time to start rolling and see what's to see.

For the Area Elements Table, Yar's Player was originally going to use the Locations, Large column since this was a starship. However, the Descriptor for the ship described it as small. She decides that the ship is indeed small for a starship

SHIP SHAPE!

While Dungeons and Woods bring to mind immediate concepts and tropes, Starships as a Region is tougher to pin down. While there are countless ways a fantasy Character can come upon a dungeon, the exploration of it and the tone of its contents will often follow a familiar pattern. A starship, on the other hand, can be many things.

Maybe your Character has come upon the wreckage of an ancient alien craft on a distant world. Or, the ship you're generating may be your own ship, or one your Character is stationed on. You may be boarding an enemy ship during a battle and have to explore it to find a captured comrade.

Feel free to interpret the results of the Descriptors and Connectors table to fit the motif of the Starship you're generating. A large corridor in a crashed alien ship may be dark and ominous, while on your own Starship it may be bright and elegant.

You may also find yourself using the Starship generation system in different ways. For instance, if you're starting a sci-fi game with a Character fresh out of the Space Academy and being commissioned on a ship, you could use these rules to design the ship. In this case you wouldn't be exploring a Region in a Scene, you'd be creating it before you Adventure begins so you know its layout and capabilities.
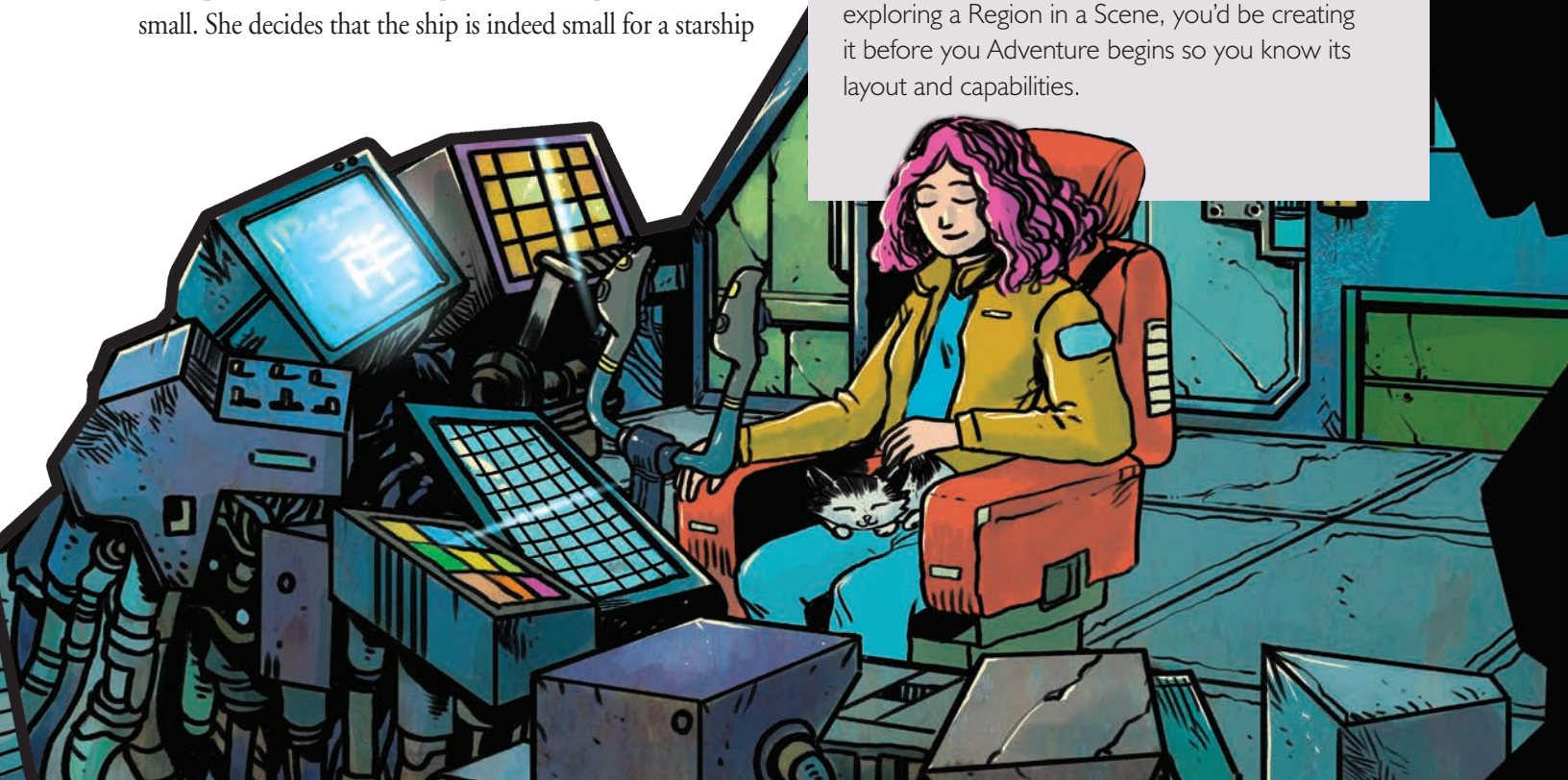
and decides to use the Locations, Small column instead.

The first Area encountered of a new Region is considered it's start point. Yar's Player is going to make a simple map as Yar progresses in the ship so she can more easily navigate her way back through it.

For the first Area Location, we roll 1d10 and get Expected. For Encounters we get None, and for Objects we get None.

Yar steps through the airlock into a dark corridor in the ship. There's nothing to see with the ship's power off. She turns on the light on her helmet and proceeds.

Yar's Player notes a Progress Point each for Locations, Encounters, and Objects, then rolls for a Connector to see what lays ahead. She rolls Simple Hallway, which is pretty much where Yar already is.

Yar continues on down the dark hallway, keeping her eyes open for items of interest. Generating the next Area, we get a Location of Expected, an Encounter of None, and an Object of Expected.

Yar would expect to come across some kind of airlock or preparation room, so the Player goes with that. Expected Objects would be old spacesuits hanging in glassy closets, not having been used in a century. Yar continues on.

The Connector Table says the next Connector is the same, so Yar exits the airlock preparation room through a small corridor. Rolling for the next Area, we get a Location of Expected, an Encounter of None, and Objects of Expected. Since this was a warship, Yar expects this Area would perhaps be an armory, so her Player goes with that. Yar explores a little, and after a few Fate Questions (Are there weapons in here? Do they still work?) Yar is pleased that she has come upon a small cache of functional plasma rifles. They're old, but they're military grade so she can sell them later for a good price.

Yar continues, so we roll on the Connectors Table again and get Same, so a corridor leads out of the armory. Yar walks along it continuing her exploration. Our Progress Points are now up to 3 for each category, meaning for this next roll it will be 1d10+3. For the next Area, we get a Location of Random, an Encounter of Expected, and an Object of Known, or Special.

For the Random Location, we roll twice on the Random Element Descriptors Table under Locations and get Dry and Small.

For the Object, since there is nothing on the Known Elements List, we go with Special and roll on the Special Elements Table. Rolling 1d100 we get Common Ground. This means we treat the Object as Expected, but eliminate 3 Progress Points for Objects.

The Player thinks about this for a moment and decides to interpret it this way: Yar comes across a section of the ship containing crews quarters. Each cabin is very small and deserted (this is how the Player interpreted "dry"). Entering the Area, Yar hears a slight chirp and sees a light in the wall. One of the crews cabins computers is still functional (this is how the Player interpreted the Expected Encounter). For Expected Objects, Yar finds numerous items of personal belongings in the cabins.

Yar uses her equipment to log into the computer. After a few Fate Questions, Yar learns that the ship was in a battle a century ago and got hit hard. Spiraling out of control into space, the crew abandoned the ship. It's been floating in the void ever since.

Yar moves on past the crews quarters, so we roll for a Connector and get "same, with a curve or turn". The Player interprets this to mean that the hall beyond the quarters continues straight then makes a left turn.

Which brings Yar to the next Area. For Location we get Known, or Special. For Encounters we get Expected. For Objects we get None.

Rolling on the Special Table for the Location, we get Exit Here. The Player decides this makes sense with what she just learned about the ship's history and decides this Area is where the escape pods were. There's still one there and active, making it a possible exit point if Yar chose to use it. The Expected Encounter is more active computer consoles. They chime at Yar's arrival, but do

nothing beyond that. Our Progress Points are now at 5 for Locations, 5 for Encounters, and 2 for Objects.

Moving on, our Connector is Leads Directly To Another Area. So, we go straight to making a new Area.

Yar steps through a hatch and enters: Location Complete, Encounters Random, and Objects Random.

With the Location being Complete, this should be the last interesting place on the ship. It doesn't mean there isn't more to explore on the ship, it just means that those Areas will all contain what Yar most Expects and nothing of much interest.

The last major Location Yar's Player would Expect to find is the bridge of the ship, so she decides that is what is the Complete Location. For the Random Encounter, we roll on the Random Element Descriptors Table for Encounters twice and get Generous and Resourceful.

Objects is also Random, so we roll on that column too and get Domestic and Small.

Interpreting this, the Player decides that when Yar sets foot on the bridge she finds that it's still active with the computer system she's been encountering earlier. After all this time the computer is malfunctioning and it believes Yar is the captain.

"Welcome back c-c-captain. What services m-m-may I perform for you?"

Yar discovers the computer is giving her full access to the ship, which will make it easy to salvage any parts she decides to take with her.

What more, Yar discovers a hat resting on the captain's chair on the bridge. She puts it on, smiling, pleased at this small but special little treasure she has found. (This is how the Player interpreted the Object of Domestic and Small).

Yar is happy with her exploration of the ancient battle cruiser. She's going to be able to salvage parts of the ship, likely in the engine area since the ship still has power, as well as useful weaponry. All this and nothing tried to kill her or blow up in her face, a good salvage! 🐾

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

RANDOMIZED LOCATION CRAFTING SUMMARY

This section summarizes content from Mythic Magazine #2 and The Location Crafter necessary for using the system detailed in this chapter.

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 (found at the back of this book).

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.

Area

Each discrete location where exploration takes place within a Region is generated separately, and each occurrence is called an Area.

Categories

Each Area is described based on three Categories: Locations, Encounters, and Objects.

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.

Encounters

The Encounters Category usually means people or creatures that the Characters can interact with. This can also include non-living things such as traps or devices.

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.

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.

STORY DESCRIPTORS

When encountering a new specialty Region with the randomized Location Crafter rules, you have the option to generate Story Descriptors to give the place a backstory. Roll 1d100 twice on the Story Descriptors table.

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 Region to help place it in your Adventure.

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.

To get the description of the Region you're about to explore, roll 1d100 twice on the Region Descriptors Table. 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.

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

Exotic

This result is possible with any of the three Location types. Exotic means there is something highly unusual about the Region. 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 book) and roll for a word pairing to get inspiration.

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.

AREA CONNECTORS

Specialty Location Crafter Regions have optional Connectors you can generate to link Areas. Typically with generating Regions with The Location Crafter, you assume Areas within the Region are connected in the most common sense manner. Area Connectors allow you to create specific connections between Areas instead.

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

When a Character moves out of an Area you can roll on the 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 there to help you map out the way the Areas are connected. As with most things Mythic, interpret your results to fit in best within the current context.

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

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 Region then treat this result as Expected.

Some of the results in the Connectors Table will give additional instructions with Same, such as "with intersection", "with a curve or turn," and "with a side Area." Interpret these results as best you can, they are offered to add extra variety to the most common Connectors you'll encounter.

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.

AREAS AND ELEMENTS

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 are removed and there is the new Element of Known.

Let's go over each Element and how they work.

Expected

Not every Location, Encounter, and Object is a surprise. This Category Element represents your expectations of what a Region has to offer. 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.

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.

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.

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.

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.

After a Known Encounter happens, you can choose to remove it from the list if that makes sense.

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).

Special

The Special Element requires a roll on the Special Element Table 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.

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. 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.

**PLEASE FIND THE KNOWN ELEMENTS REGION SHEET,
THE AREA ELEMENTS TABLE, THE SPECIAL ELEMENTS TABLE,
THE RANDOM ELEMENTS DESCRIPTOR TABLE, AND
THE MEANING TABLES AT THE BACK OF THIS BOOK.**

VARIATIONS

*New rules and twists on current rules*

Generating Compelling Backstories

Generating histories in role-playing has always fascinated me. It's a special aspect to RPGs that's existed as far back as the earliest games, with first edition AD&D's Dungeon Masters Guide offering a way to randomly generate skills for your Character to represent their early history to Traveler's famous Character generation system that baked the past into the present build of your Character. You can find history generators with life path systems, background traits, early life skills, and more ways that role-playing games make the past relevant to the present.

You mostly see history and Backstory generators in relation to Character generation as a way to develop your Character. It's less common to see Backstory generators for things like locations or objects, but those exist too.

Creating histories is in itself a miniature RPG campaign. You are compressing entire events into summaries to create story richness as if you had played through those events yourself.

Mythic, and especially The Adventure Crafter, are well suited for generating backstories as you need them. A few Fate Questions and some rolls on the Meaning Tables give you inspiration to create stories for Characters, kingdoms, magical artifacts, NPCs, or just about anything. The Adventure Crafter is well suited for generating histories
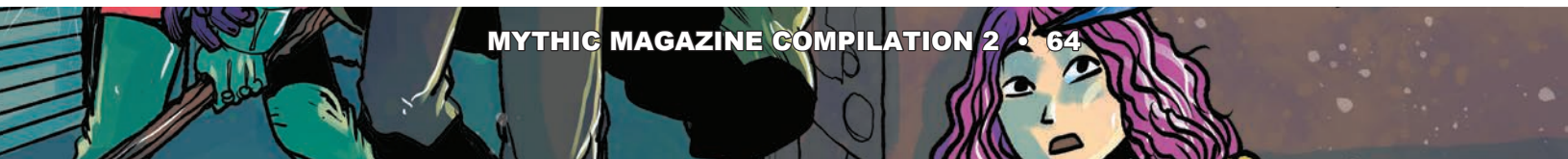
since it is a story summary creation system. Generate a few Turning Points and you have a Backstory complete with Plotlines and Characters.

Backstories as a specific mechanic were introduced into Mythic with Mythic Variations in the Off-Camera Stories chapter. The backstories system presented there is very simple: determine how many Backstory elements your Character has, then roll for each of them on a simple Event Focus Table followed by rolls on the Event Meaning Tables.

While that system is workable, and while The Adventure Crafter also achieves the job, I think more can be said about Backstory generation. This article presents a revised and more sophisticated approach to Backstory generation than the one presented in Mythic Variations. This system also takes into account some aspects of backstories that The Adventure Crafter may miss.

BACKSTORY TIME

A Backstory is useful during Character creation to give your Character a history, making their story that much richer. However, backstories don't have to be limited to Character creation. They're very useful for world building when creating an Adventure, providing history to the country you are adventuring through, background for important NPCs, or adding texture and story hooks for just about anything found in your campaign universe. You might generate a location Backstory before you start your solo session so you have a better idea where your Character is. You might make Backstory creation part of your setup before your first solo session with a new Character to flesh out the supporting NPCs you are already aware of. Backstories can become the story before the story making that cold start to a fresh solo Adventure less cold.

It's also useful to bring backstories directly into your solo Adventure during mid-play. Maybe you've encountered a new, important NPC, and instead of

letting Mythic reveal details about that Character as you play you decide you want to generate a complete Backstory right away to give yourself a better idea of what motivates this NPC.

Backstory can be thought of as a special kind of Random Event, a multi-layered event that incorporates multiple rolls on the Focus Table and you stitch all the results together into a cohesive story. Since we're talking about Backstory and not your main Adventure you have more freedom to let the narrative take on its own shape without it having to conform to the current Context of your Adventure like a normal Random Event would.

BACKSTORY FOCUS TABLE

Mythic Variations introduced a mechanic into Mythic for generating a Character's Backstory by rolling for how many Backstory elements that Character has followed by rolls on a Backstory Focus Table. It's a simple approach designed to give a bare bones background for your Character.

The system presented in this chapter takes that system and builds on it, pushing it several steps further.

To generate a Backstory … whether it's for your Character, an NPC, an organization, an object, or for anything … start by rolling on Backstory Focus Table 2. This will give many familiar results that are found on the Standard Focus Table, but it has a few notable changes and a slightly different way to approach some of the results. You keep rolling on Backstory Focus Table 2, honing each result with the Meaning Tables, until you've reached completion.

Keep Them Separated?

When generating a Backstory using this system, you are likely to get results that pertain to new NPCs, effects on NPCs, and effects on Threads. You should consider whether these results apply to the Lists in your Adventure,

or whether the Backstory itself has its own Lists. The default assumption is that these List elements exist only for the Backstory, keeping them separated from your Adventure.

For instance, you're running a sci-fi Adventure featuring a smuggler Character who has traveled to the far fringes of known space. He is encountering a new species of alien for the first time, and the Player decides to generate a Backstory for this species. This is all information that the Character can glean from his ship's computer, so he is reading up on the aliens before his first contact with them.

The Player starts rolling on Backstory Focus Table 2 and during the course of generating the Backstory he comes up with three new NPCs and two Threads. As he generates these Characters and Threads, he keeps track of them on a set of Lists that are separate from his main Lists for the Adventure. The species' Backstory has their own Lists and these List elements are only there to be used during the creation of the Backstory.

The reason for keeping the Lists separate is that the Backstory is itself a type of mini-Adventure. It is an encapsulated series of events that are represented by their own Lists. Results from Backstory Focus Table 2 refer to these Lists, so New NPC, Close A Thread, NPC Negative, etc., are all rolled for only within these Backstory Lists giving you the chance to expand and explore these elements in the Context of the specific Backstory.

When you are done you can set the Lists aside. You have your Backstory so the Lists have served their purpose.

Of course, you could decide to have the Backstory generation take place using your Adventure Lists. It may be wise to choose this option if the Backstory is for a narrative element that is more active and integral to your Adventure.

For instance, in the example above you were generating the Backstory to an entire species' history. This is relevant to understanding the species before meeting them, but their ancient history is likely not directly relevant to the ongoing Adventure so it makes sense to keep the Lists separate.

However, let's say your Character sets down on the planet in a bustling city to meet an underworld contact to sell stolen goods to. They meet in a bar and it ends badly, with a gunfight breaking out and your Character fleeing with the contact. Someone is trying to kill them, and now your Character is mixed up in it. After things settle down and the two find a safe place to hide, your Character asks the contact what is going on. The Player decides the easiest way to handle this is to generate a Backstory for the contact and use that to explain why she is on the run. In this instance, the Backstory is directly relevant to the Adventure at hand. Instead of making a separate set of Lists, the Player decides to use the regular Adventure Lists so that any new Characters and Threads generated go directly onto the Adventure Lists and are accessible by future Random Events and Interrupt Scenes. This also means that Backstory Focus Table 2 results may pull in elements already existing on your Adventure Lists.

How The Table Works

As with the Backstory Focus Table in Mythic Variations, you'll very likely be rolling on Backstory Focus Table 2 multiple times. Just like with any Focus Table, you make a roll on the table then you choose a pair of Meaning Tables to roll on afterward to help you interpret the results. Choose either the Action Meaning Tables or Description Meaning Tables, depending on what kind of result you're looking for. Both sets of tables can be found at the back of this book.

Keep rolling for results on Backstory Focus Table 2 until you reach the Complete result, or you've rolled a total of 7 times, at which point you're done. Take all the results you generated and interpret them into a cohesive whole.

This process can take some time and it shouldn't be rushed. It's very likely you'll be rolling five or more times on the Backstory table. As you go, you'll be interpreting individual results while also mixing those results with previous results, and expanding your interpretations. You are encouraged to go with your interpretations and to let the overall story generated evolve, as if you were running an entire Adventure in miniature.

BACKSTORY FOCUS TABLE 2 ELEMENTS

Many of the results on Backstory Focus Table 2 will be familiar to you, but let's go over them anyway. There are a few new items, and even some of the familiar entries may have to be looked at in a different way for a Backstory.

New NPC

Generate a new NPC for the Backstory. You can roll on the Description Meaning Tables to get a physical description of what they look like, and if you're not sure what role they play in the Backstory you can also roll on the Action Meaning Tables to get some idea of what they are doing. If there are events unfolding with your growing backstory where it makes sense this new NPC would fit into then a roll on the Action Meaning Tables may not be necessary, just plug the new Character into the events in a way that seems most meaningful.

For instance, if you've already established that the back story included a bank robbery, it might make sense to have this new Character be the bank robber or a law enforcement agent investigating the robbery.

Remember that a new NPC does not have to be a person. With a Mythic List, a "Character" can be any Adventure element that has importance and some degree of agency. A Character can be a place, for instance, or an object. Non-person Characters can act in their own way. For example, if the Character is a forest, and you roll to see what action the forest takes, you might interpret the results from the Action Meaning Tables to mean that it gets very cold and starts to snow.

Interpret this new NPC within the Context of the backstory and add them to the Characters List.

Backstory Focus Table 2	
1-13	NEW NPC
14-21	NPC ACTION, OR NEW NPC
22-28	NPC NEGATIVE, OR NEW NPC
29-35	NPC POSITIVE, OR NEW NPC
36-42	NEW THREAD
43-55	CLOSE A THREAD, OR NEW THREAD
56-64	SUBJECT NEGATIVE
65-72	SUBJECT POSITIVE
73-78	CONNECTION, NPC TO NPC
79-86	CONNECTION, NPC TO SUBJECT
87-100	COMPLETE, OR NEW THREAD

NPC Action, Or New NPC

Randomly determine which NPC from the Characters List this is referring to then roll on the Action Meaning Tables for what action this NPC has taken. Whatever it is they have done, it should be viewed within the unfolding Context of the growing Backstory. For instance, if the NPC is the King of Serak, and the Meaning Table results are Overindulge and Pleasures, you might interpret this to mean that the king was distracted during his reign and didn't adequately prepare for the gathering forces of a neighboring nation getting ready for war.

If the Character List is empty and there are no NPCs to act, then treat this result as a New NPC.

NPC Negative/Positive, Or New NPC

Randomly determine an NPC from the Characters List then roll on the Action Meaning Tables to determine what

negative or positive thing happens to them. Just like with NPC Action, you should try to tie this event in with the unfolding Backstory. For instance, maybe the NPC rolled for a negative event is a castle in the western portion of the country, Castle Novgrad. The Action Meaning Tables give you Abandon and Lies. You interpret this to mean that the neighboring nation drops its pretense of peace and invades the kingdom of Serak, starting with a battle at Castle Novgrad.

Once again, if the Character List is empty then treat this result as New NPC.

New Thread

The Standard Event Focus Table does not include an entry for New Thread. This is because Threads are expected to organically develop through the course of play as Player Characters choose the goals they want to go after. However, with generating a Backstory we aren't taking the time to role-play out the events and the Player Character isn't an active participant. So, this entry brings new Threads into the Backstory.

Roll on the Action Meaning Tables to give you some idea what the Thread is about, and then apply that to the Context of the ongoing Backstory to interpret what

the Thread is. Keep in mind that a Thread is an open goal, so it should be something pertinent to the events of the Backstory.

For instance, with our example of the country descending into war, we roll New Thread and the Action Meaning Tables give us Malice and Danger. This is easy to interpret: the kingdom of Serak is at war with it's neighbor and if it loses they face total destruction. The Player goes with a Thread of: We must win the war.

Add the new Thread to your Threads List.

Close A Thread, Or New Thread

Randomly determine a Thread on your Threads List, then roll on the Action Meaning Tables to determine how this Thread was finished. If there are no Threads on the Threads List, then treat this result as New Thread.

As with all the other results, consider the ongoing Context of the developing Backstory and allow yourself to include any elements that have already been introduced into your interpretation.

With our ongoing example of a nation at war, we roll on the Action Meaning Tables for inspiration and get Lie and Tactics. There's only one Thread on our Threads List, "We must win the war", so we go with that one. The Player considers the ongoing Context of the Backstory and interprets the results this way: The king was taken by surprise with the invasion of his country and experienced serious early losses. He had to mature very fast as the destruction of his Serak loomed. In a desperate strategy to trick his enemy, the king allowed false information to be leaked that they had a major base in a valley. The king hoped his enemy would launch a major offensive at this false location, where he would then surround and trap his foe's army. The gambit paid off and the king was able to end the war and save his country with this ruse.

Just as you would in a regular Adventure, remove the Thread from the Thread List because it is no longer relevant.

Subject Negative/Positive

Since a Backstory can be about anything, Subject means whatever or whomever the Backstory is being generated for. Something negative or positive happens to the Subject. Roll on the Action Meaning Tables for inspiration on what happens. Again, consider the ongoing Context. With our example, the Subject is the kingdom of Serak. Let's say we rolled Subject Positive and the Action Meaning Tables give us results of Starting and Wishes.

The Player interprets this to mean that following the highly destructive war, the king leads his nation into a new age of prosperity. The king is a new man, more resolute and forward thinking, and with hostilities with his enemies put to rest the kingdom enters a golden age.

Connection

Connection is a new entry not found on the Standard Focus Table. Since Backstories are meant to be summaries of a wide range of events we have to simulate some of the elements that would normally be determined through normal role-play. Connections between Characters is one of those things. Who were enemies with whom, who were allies, which Characters have personal history with each other, etc. Sometimes Connection elements will spring up naturally through other results, like NPC Positive, but this result calls for you to explicitly create a Connection between two Characters.

Connections can be an important part of a Backstory. The history of a Character or a place is more than the sum total of a string of events, it's about people. The Connection entry allows you to flesh out these personal relationships more, giving the Backstory more richness.

There are two varieties of Connections on the table: NPC to NPC, and NPC to Subject. With NPC to NPC, roll twice on the Characters List until you roll two separate Characters. The Connection you are developing is between these two. If it's NPC to Subject, then just roll

for one NPC to be Connected to the Subject.

If there are not enough NPCs on the Character List to make these rolls then consider this result a New NPC result.

Next, roll on the Action Meaning Tables for inspiration on what this Connection is about.

With our ongoing example, let's say we rolled Connection, NPC To Subject. The Subject in this case is the Kingdom of Serak. For the NPC, we rolled Benjamin, a sorcerer who had been earlier generated with a New NPC result. All we know about Benjamin so far is that he was active in the war. Apparently, he has a special connection with the kingdom. Rolling on the Action Meaning Tables to help explain this, we get Ruin and Failure.

The Player interprets this to mean that following the war, Benjamin's power grew during the boom times that resulted. The sorcerer had accumulated great wealth during the war and he used it to further his studies, which turned darker and darker. Years later, his experiments caused a cataclysm that wreaked havoc across the Kingdom of Serak, ending their era of prosperity and introducing a new age of terror and roving bands of marauding monsters.

Complete, Or New Thread

When you get a result of Complete, your Backstory is done unless this is your first roll on Backstory Focus Table 2, in which case treat this as New Thread.

Once you reach Complete you are done rolling on the table and you should consider all the events you created. By now you've likely already spun everything into a narrative, but you may still want to take the time to review it all and tie up any lose ideas. You may have generated a Character or two that appear to have nothing to do with the history, in which case you may want to rethink some of your interpretations to make them fit. If you have Threads that were not closed, consider those goals that were never achieved or are perhaps still open.

Feel free to take as much creative license as you wish,

A NOTE ABOUT TIME

Keep in mind that a backstory is not a single event, like a Random Event. It's also not something that is taking place now, but somewhere in the past. How far the Backstory exists in the past, and how much time the Backstory covers, is entirely up to you. Maybe the Backstory is about events from yesterday, maybe it's about events that occurred thousands of years ago. Once you are done generating all of the Backstory events and have interpreted them into a whole narrative, also include in your interpretation the element of time: when the Backstory happened.

especially if the Backstory itself is not an integral part of your Adventure. For instance, with the Kingdom of Serak Backstory, maybe we generated it because we wanted some background on the place where your Player Character is going to start their Adventuring life. We know the kingdom has a history of war with the west, a time of peace and prosperity, and that it devolved into an era of darkness which is likely still a problem now. In a nutshell we know the kingdom's past hundred years or so.

Your Backstory reaches completion if you roll Complete on Backstory Focus Table 2 after your first roll, or if you generate a total of 7 Backstory events.

INTERPRETING YOUR BACKSTORY

Up to seven rolls on a Focus Table will generate a lot of information. How do you combine all of this into a cohesive narrative?

Maybe think of it as layering detail upon detail. Start with the first roll, and interpret that as best you can. Go on to the next roll, interpret it while also combining it with the previous result. Make your next roll, and also

interpret and combine. With this process you are adding layers and layers of story meaning one layer at a time. When you make a new roll you might modify your interpretation of a previous roll to better fit the ongoing narrative. Each layer of new information is not separate and distinct, it should all start to meld together as your understanding of the Backstory grows.

Let's try it with an example.

Laren Meets The Future

Let's say you're creating a Character for an Adventure universe set in the old west. However, in this old west time travelers from the future have arrived to set up a high-tech town in the desert for their own unknown purposes. The Player envisions this as an Adventure involving the rustic residents of this out-of-the-way patch

of American desert dealing with the strange new arrivals with their whiz bang gizmos and strange future tech.

The Player's Character is Laren, the sheriff of the small town of Cactus Creek. Once a booming gold rush area, the mines have all seemed to dry up and Cactus Creek has fallen on hard times. Will the arrival of The Travelers mean a new boom is ahead, or the townsfolks' extinction?

The Player Character wants to breathe more life into Laren, so he decides to use the Backstory table to create a history for him. The Player prepares a sheet for his Threads and Characters Lists. Since no adventuring has started yet there are no Lists already in place and Laren has no other history.

With a copy of Backstory Focus Table 2 ready, we make the first roll and get Complete, Or New Thread. Since we can't Complete the Backstory on the first roll we treat this as New Thread. Rolling on the Action Meaning Tables for inspiration we get Release and Allies. The Player interprets this to mean that in Laren's past, there were friends who were captured and had to be released. The Player isn't sure how much further to take this idea, so leaves it vague for now. He enters "Free captured friends" on the Threads List.

Keep in mind that this is Laren's Backstory, all of these events happened in his past before the current Adventure that's about to happen. We're trying to get a better understanding of Laren.

Making the second Backstory roll, we get New Thread. Rolling on the Action Meaning Tables we get Dispute and Pursue. The Player interprets this to mean that in Laren's past there was an important dispute that resulted in a chase. The Player reasons that this may have something to do with the captured friends. Still keeping it vague, the Player writes this second Thread down as "Track down enemies".

Rolling on the Backstory Table again, we get Connection, NPC To Subject. Since there aren't any NPCs on the Characters List this changes to a New NPC result. Rolling on the Description Meaning Tables we get Efficiently and Heavy. That sounds like a large, agile

INTERPRET AND RE-INTERPRET

Making a Backstory using this system can be chaotic at first. You will get early results on Backstory Focus Table 2 that you have little Context to connect them with so you may not be sure what to do with them. That's okay. When you roll a result, interpret it as best you can but be prepared to interpret it again later when you roll more results. You may even hold off on interpreting a result to wait and see what follows, or completely change an earlier interpretation in light of new results. The important thing is that once you have all your results that you interpret them into a complete narrative.

man to the Player. Rolling on the Action Meaning Tables for a clue as to what this Character was doing, we get Extravagance and Energy.

The Player interprets it this way: When Laren was a teenager, a wealthy man came into town to set up a mining operation. He spent a lot of money (extravagance) and soon the area was bustling with mining activity (energy). Wentwood Emming was a large man with an athletic background. He was the kind of man others feared both for his wealth and his physical intimidation.

The Player writes Wentwood on the Characters List.

The Player is starting to get some ideas about what all of this means. Maybe Wentwood became something of a tyrant in young Laren's small town. The captured friends in the first Thread might be people who opposed Wentwood and were then jailed.

The Player decides to keep rolling before coming to any conclusions. The next roll is New NPC. Again needing a Description and Action for this person, we get a Description of Delightfully and Lacking, and Action of Work and Expectations. The Player interprets this to be Fingle Dogwood, Wentwood's right-hand man and main muscle. Fingle is a nice enough man, often smiling and

joking, but simple and singular of mind. His job is to make sure work in the mines continues as expected for his boss, Wentwood Emming.

The Player writes Fingle onto the Characters List.

Rolling for the next Backstory element, we get NPC Action. We have two NPCs, so randomly determining which one we get Fingle. So, Fingle does something that has an influence on Laren's Backstory. Rolling on the Action meaning Tables, we get Recruit and Liberty.

The Player interprets this to mean that as Wentwood's influence over the town grew, he needed his own enforcement team to keep everyone in line. It became Fingle's job to assemble and manage this team, and he did it by forcing townspeople he chose into serving as his henchmen. Work for me or else. The Player decides this is what the first Thread pertains to, "Free captured friends." Townsfolk are being forced into becoming enforcers for Fingle.

The Player has made five rolls on the Backstory table. There are up to two more rolls to go. Continuing, the next roll is NPC Action again. Rolling for which NPC we get Wentwood. The Action Meaning Tables gives us Struggle and Inside. The Player decides this means that over time, Wentwood began to become concerned about his man Fingle and the group of enforcers around him. Wentwood no longer trusted him and was worried Fingle would turn against him. The Player decides to interpret this result with the second Thread result of "Track down enemies". Wentwood had come to think of Fingle as an enemy to be disposed of.

With only one more result to go we roll Complete, which means we are done.

Taking all of these rolls together, the Player interprets it this way: When Laren was 16 Wentwood Emming rolled into town with his money and his men and started up a serious mining operation. This enterprise soon overtook the entire town, and Wentwood became the defacto despot controlling every aspect of town life. To keep people in check, Wentwood had his man Fingle assemble a force by threatening a dozen townsfolk to either strap on a gun and help or lose your home and be driven from town.

Tensions were high as time went on, the people living in fear under Wentwood's thumb. With his decisions enforced by Fingle and his gang, no one dared oppose the injustices.

Wentwood grew paranoid, however, and became worried that Fingle had acquired too much power. This culminated in a battle in the streets as Wentwood's hired thugs went to war with Fingle's forces. In the end, Fingle and Wentwood killed each other, the entire mining operation came to a grinding halt, and the town was left in disarray. The people of Cactus Creek were traumatized by this whole affair, and this is the environment that Laren grew to be a man in. He became a deputy to help enforce the rule of law in his town and bring the place back to being livable for civilized folk. Laren did such a good job he was eventually promoted to sheriff, and there he is to this day.

The Player is satisfied with this history for Laren as it gives him ideas for how his Character will view the coming events in the Adventure. It would make sense that Laren is going to look at The Travelers with a high degree of suspicion. Fancy gadgets from the future or not, The Travelers may just be the next Wentwood Emming to breeze into town and there is no way Laren is going to allow Cactus Creek to succumb to tyranny again.

Considering the Threads and Characters generated for this Backstory, the Player decides all of that lies in the past and isn't relevant to the present so he discards the Lists. With a clear picture of who Laren is now, the Player is ready to begin the Adventure. 🎲

Control Your Adventure With Keyed Scenes

The Mythic approach to formulating Scenes is pretty simple: use what you think is going to happen next and test it to see if you get the Expected Scene, or an Altered or Interrupt Scene. This gives three possible directions for every Scene, and from there we hop from one Scene to the next through our Adventures, linking all the Scenes together like puzzle pieces.

There are two forces at work creating these Scenes. First of all, there's you. It's your ideas that create the Expected Scene, and that also gets us to the Altered Scenes. The second force are Random Events, which form the basis of Interrupt Scenes.

In this article I present a fourth type of Scene with a new driving force allowing you to set up parameters before you begin your Adventure, with the Adventure itself making those Scenes happen when they're supposed to. This is similar to Mythic Magazine #7's Customizing A Solo Adventure Before You Begin, but where that approach focuses on using Random Events to get custom results, this approach uses Scenes, which opens up some new possibilities.

Confused? Let's get to it!

KEYED SCENES

A Keyed Scene is a new type of Scene that is designed with a trope or concept in mind that you want the Scene to enact. These ideas are set ahead of your Adventure, and it allows you to control your Adventure in some interesting ways. For instance, Keyed Scenes could be used as another way to inject theme elements into your Adventure. It can also be used to guarantee that certain things happen in your Adventure that you want to happen or that need to happen. It's also a way to force an Adventure to take place within a certain amount of time.

For instance, let's say you are running a campaign in a zombie apocalypse. You've had some good Adventures in this setting, but you're unhappy with how infrequently your Character is running into random zombies. You want more zombie action. You could use Keyed Scenes to insert zombie encounters into your Adventure by following certain rules that you set up.

These rules are called Triggers, and they decide when an Event happens, and those Events take place in Keyed Scenes.

Let's break it down ...
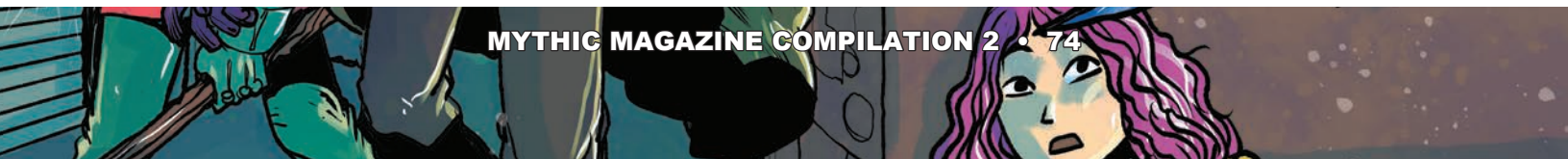
Keyed Scene Event

A Keyed Scene Event is what you want to happen in a Keyed Scene, like our zombie attack. You would decide these Events ahead of time, before you begin your Adventure. If you're doing a traditional dungeon delve maybe your Event is encountering a wandering monster. Maybe you're playing a superhero game where your Character goes out of control sometimes when they use their power too much, so your Keyed Scene Event is your Character losing control. You could use Keyed Scene Events to keep an evening of group role-playing on track by having Events that move the Adventure along or introduce the conclusion.

Whatever you want to happen in your Adventure can be baked into it as a Keyed Scene Event. When that Event comes up, it becomes a necessary part of the next Scene making that a Keyed Scene. For instance, with our zombie survivor, your might have your idea together for the Expected Scene but you know that this Scene is also a Keyed Scene and a zombie attack has to take place in it, so you work that all together to make the Scene.

THANK YOU JOSE!

The idea in this chapter for Keyed Scenes is the result of a Discord discussion I had with the talented Jose Manuel Navarro where we were discussing how to make an Adventure fit within a certain time limit. We spent maybe an hour tossing ideas back and forth and had a great time doing it!

You can find Jose online at his YouTube channel, RPG Tips (www.youtube.com/c/RPGTips), where he delivers thoughtful and highly useful advice for solo role-players as well as reviews of RPG products. He also recently produced The Terrain Randomizer, available on DriveThruRPG, a wonderful solo RPG tool for visualizing your surroundings.

Thank you Jose for the brainstorming session! It Triggered a wonderful idea!
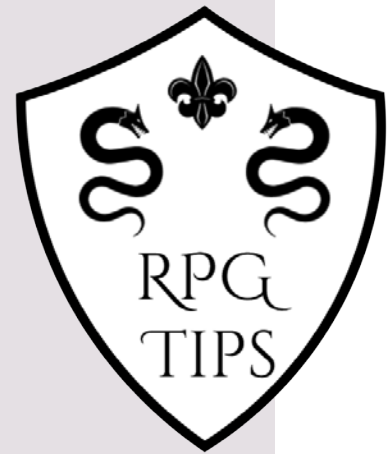
Keyed Scene Trigger

The Trigger is what tells you when a Keyed Scene Event happens. Just as you decide what the Events are, you also decide what Triggers them. With our zombie Adventure, the Trigger might be three Scenes that happen without any zombie attacks occurring. After your third Scene ends without a zombie encounter, the Event is Triggered and the next Scene now must contain the Keyed Scene Event, which is a zombie attack.

Just like the Events can be anything, so too can the Triggers. For a dungeon delve, maybe the Trigger is if you roll a 6 on a 1d6 and the Event is a wandering monster encounter. For the superhero trying to maintain control over their powers the Trigger could be a total of 4 Scenes where they use their powers at maximum and the Event is their powers raging out of control. Maybe for an Adventure that you are trying to keep on a schedule, your Trigger is one hour of real time having passed and the Event is an automatic Move Toward A Thread Random Event.

You can think of the Keyed Scene Trigger as a sort of If/Then computer statement. If X happens then Y happens. The Trigger can even be something compound. For instance, let's say in our superhero Adventure you like

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KEYED SCENE: LET'S RUMBLE!

You're thirsting for an Adventure with battle, and this Keyed Scene will make it happen.

KEYED SCENE: LET'S RUMBLE!	
EVENT	A combat will happen in this Keyed Scene. Roll for a Random Event to generate it.
TRIGGER	Complete 2 Scenes in a row without a fight.

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the idea that after four times of maxing out your powers your Character is in danger of losing control, but you want it to be somewhat unpredictable too. So, you decide to make the Trigger going four Scenes where you max out your power and you roll 1-5 on a 1d10.

Once all of the conditions of a Trigger are met in one Scene, the Event will happen in the next Scene making it a Keyed Scene.

MAKING IT ALL HAPPEN

The first step to utilizing Keyed Scenes is deciding what you want to use them for (sidebars in this article will explore some Keyed Scene ideas for you to use and model your own Keyed Scenes after). These are the Events that you want to happen in a Keyed Scene. Next, you need to decide the Trigger that makes the Event happen.

When the Trigger is achieved in one Scene the Event happens in the next Scene. Unless your Keyed Scene Event is itself an entire Expected Scene, then you will formulate your Scene as normal: come up with an Expected Scene idea and test it to see if it happens or becomes an Altered Scene or an Interrupt Scene. On top of this procedure you will also layer the Keyed Scene Event, working it in to the Scene in the most logical way.

For instance, with our zombie apocalypse Character, she's been digging around in a ruined city looking for shelter and supplies. She previously ran into a group of other survivors who weren't friendly, so she's been keeping a low profile. The Character has gone through three Scenes where she's scavenging and hiding, and hasn't run into any zombies. This is our Trigger, so we know the next Scene will have a zombie encounter.

In the Scene where the Trigger happens, the Character just escaped from a member of the hostile group who chased her through a wrecked office building. She narrowly escaped. The Player decides that the next Scene is the Character returning to her shelter, a school

classroom she has barricaded. That's the Expected Scene, and the Player rolls against the Chaos Factor to see if it happens. She gets an Altered Scene.

Since the Player knows that a zombie encounter is going to happen in this Scene she decides to combine that with the Altered Scene and say that is what changes the Expected Scene. As she returns to her shelter she's dismayed to find zombies outside the door, blocking her.

Using Random Events

Keyed Scene Events are usually going to be some kind of idea or concept. Such as "zombie encounter", "ship malfunctions", "plot moves forward", or whatever it is that you want to happen in your Adventure.

When the Keyed Scene Trigger happens you know its Event will take place in the next Scene, but you don't know exactly how it's going to unfold. To help shape how it happens, you can turn the Keyed Scene Event into a Random Event, but a special kind of Random Event that must conform to the Keyed Scene idea.

You are making a Random Event with the extra Context of the Keyed Scene Event rolled into it. If your Keyed Scene Event is a zombie encounter then you would generate a Random Event as normal but whatever you generate, it's going to be centered around a zombie encounter.

For instance, if the Keyed Scene Event is "Supervillain attacks!", and your Expected Scene (which has not been Altered or Interrupted) is your hero Character investigating a dock at night where smuggling activity has been taking place, you might generate a Random Event near the start of the Scene to help explain in what Context a supervillain appears and attacks. Maybe you get Player Character Positive with Event Meaning words of Disrupt and Opulence. You interpret this to mean that while your Character is investigating the docks you come across a supervillain loading a truck with smuggled goods and a fight erupts between you two.

You can even build instructions into the Keyed Scene

KEYED SCENE: STAY ON SCHEDULE

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

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

Event to guide the Random Event, such as requiring the Random Event to be a Player Character Negative. In this case you wouldn't have to roll on the Event Focus Table since you already have that result, you would just roll on the Event Meaning Tables.

Counts

One way to formulate a Trigger is to create a Count for it. For instance, after a certain number of things happen in the Adventure the Keyed Scene Event is Triggered. Counts can be anything, such as: how many combats you've engaged in, how many Scenes have passed without progress, how many clues your Character has discovered, how many minutes have passed on a timer, etc.

Record your Count each time the relevant element happens. When the target Count is reached then the Keyed Scene Event is Triggered for the next Scene.

Once a Count is reached you can choose whether this Keyed Scene is now over and done with, or you can reset the Count and start it over. How you handle the Count is up to you, whatever you think will give you your best results.

Randomizers

Your Triggers don't have to be absolute. For instance, if you want an Adventure with lots of combat you can set a Trigger for a combat to occur every time two Scenes go by without a tussle. This guarantees a certain amount of combat, but maybe you think this becomes too predictable. You can throw randomizers in as Triggers too.

For example, instead of saying a combat happens after two Scenes without combat, you could say the Trigger is "A result of 1-5 on 1d10." Or, you could bundle your Triggers with something like, "At least two Scenes in a row without a fight, and roll 1-5 on 1d10."

Trigger And Event Timing, And Frequency

Determining whether a Trigger has been set off is done at the end of a Scene, and should be considered as part of your end of Scene bookkeeping. Normally at the conclusion of a Mythic Scene you will update your Characters and Threads Lists and update the Chaos Factor. When using Keyed Scenes, you would also check to see if a

KEYED SCENE: PLOT POINTS

This Keyed Scene is for those who also use The Adventure Crafter book. A previous issue of Mythic Magazine (#5) discusses how to combine The Adventure Crafter with Mythic. However, you can use Keyed Scenes as another way to bring Adventure Crafter Plot Points into your Mythic Adventure.

Before you do this, generate the five Theme priorities as you normally would with The Adventure Crafter. The Keyed Scene is about bringing a single Plot Point into random Mythic Scenes.

KEYED SCENE: THROW A PLOT POINT AT ME	
EVENT	Roll a single Plot Point from The Adventure Crafter by determining the Theme to use, which Thread/Plotline it pertains to, then rolling the Plot Point. Incorporate this Plot Point into the Keyed Scene.
TRIGGER	Roll 1-2 on a 1d10.

Trigger has happened and to update any Trigger counts.

Once you know a Trigger has been activated, then the next Scene will be a Keyed Scene, which means the Keyed Scene Event will take place in that Scene.

Generate the Scene normally, coming up with an Expected Scene and testing it against the Chaos Factor. Have the Keyed Scene Event take place at any point in the Scene that makes sense, but I suggest doing it at the very beginning of the Scene or as early as possible.

It's your choice how often a Keyed Scene Event can be Triggered in your Adventure. Maybe it's a one time Event, maybe it can happen over and over. You can work these conditions into the Trigger. For instance, your Trigger may

state that it is activated when a Count reaches 5. Once it reaches 5, the Event is Triggered and the Count is reduced to 2 and can be increased to Trigger the Event again.

Keyed Scene Nullification

Keyed Scenes can be used as contingencies, to make sure something happens in your Adventure in case Mythic doesn't make it happen. For instance, your fantasy warrior may be trying to restore a mystical spring to bring vitality back to a kingdom, but you really want your warrior to run into some kind of magical dilemma in this Adventure. You make a Keyed Scene Event of "Encounter a magical dilemma." For the Trigger, you set "Roll 1-3 on a 1d10, every Scene after Scene 5. This Event will only happen once."

You've decided what you want and set a Keyed Scene Event for it. Let's say in Scene 3 your warrior runs afoul of some kind of magical dilemma through a regular Random Event in Mythic. While exploring a cave system near the mystic spring the warrior encounters a naturally occurring magical phenomenon where he is attacked by a construct composed of his worst fears.

Your Keyed Scene is no longer relevant because what you wanted to happen as the Keyed Scene Event, encountering a magical dilemma, has already happened in the normal course of your Adventure. When you run up against the Trigger for this Event you can decide that the Keyed Scene Event has already happened so it is done.

KEYED SCENE: BOSS FIGHT

This Keyed Scene is designed for an Adventure that is meant to lead up to a confrontation with a primary villain. You want to give your Adventure plenty of time to get your Character to that point, but you don't want the Adventure to drag on too long either before this final big event. This Keyed Scene helps to make sure that doesn't happen.

KEYED SCENE: BOSS FIGHT!	
EVENT	The Keyed Scene features a climactic confrontation between your Character and the main villain. Create a Random Event around this confrontation.
TRIGGER	After 15 Scenes if a final confrontation with the villain has not taken place, then a roll of 1-3 on a 1d10 means the confrontation takes place in the next Scene. Make this roll at the end of every Scene after the 15th Scene.

Generating New Keyed Scenes

Keyed Scenes are presented here as something you come up with before your Adventure begins as a way of making sure your Adventure has elements in it that you want. However, there's no reason why you can't add Keyed Scenes to your Adventure as you play.

You might have a standard Mythic Adventure where you generated the first Scene using a Random Event. From there your Adventure has been unfolding nicely, it's turned into an interesting planetary exploration where your starship crew has found a world with ancient alien ruins on it. As you explore this planet, you get an idea where you would like your Character to encounter a strange relic. You think that would be a cool twist to the Adventure, but you don't want to formulate it as an Expected Scene idea, you'd rather have it come at you more unexpectedly. You make a Keyed Scene Event of "We find a strange alien relic that has odd, active properties." The Trigger is "Roll 1 on a 1d10. This Keyed Scene will only happen once."

Now you've introduced the possibility of having a Scene where you discover an active alien relic. You set the Trigger so that it isn't very likely to happen in any given Scene, and may not happen at all before the Adventure is over, but it's there as a possibility for any upcoming Scene.

TAKING CONTROL

Keyed Scenes is another way to take control of your Mythic Adventures and guide them, if you wish. While the default model for a Mythic Adventure is to let the game system lead where it goes, a tool like Keyed Scenes allows you to set parameters if you want the Adventure to adhere to certain rules. You get a randomized Mythic Adventure, but you also have the elements occurring that you want to happen.

KEYED SCENE: SET THE DUNGEON TONE

This is a collection of Keyed Scenes designed to evoke a classic dungeon crawl atmosphere during a dungeon delving Adventure. These three Keyed Scenes would require a separate 1d10 roll for each to test the Trigger, so three 1d10 rolls at the end of each Scene to see if any of the Keyed Scene Events happen in the following Scene.

KEYED SCENES: DUNGEON TONE	
EVENT	You encounter a random wandering monster in the next Scene, wherever you happen to be. Generate a Random Event around introducing the monster.
TRIGGER	Roll 1-2 on 1d10 each Scene.
EVENT	You encounter a trap as it is sprung. Generate a Random Event to describe the trap, with the Event Focus being an automatic PC Negative.
TRIGGER	Roll 1 on 1d10 each Scene.
EVENT	You encounter a strange puzzle of some sort that you have to figure out. Roll on the Event Meaning Description Tables to describe what it looks like, and the Event Meaning Action Tables for what it appears you have to do to solve it.
TRIGGER	Roll 1 on 1d10 each Scene.

The Keyed Scene Events and Triggers shown in this article are only suggestions to give you some ideas for how you could fashion your own. Keyed Scenes can be used for anything. Here are some suggestions:

- **Important Events:** If you want anything specific to happen in your Adventure and you don't want it to be dependent on randomness, you can tie those events to Keyed Scenes. This can include anything from combats occurring, encounters with important NPCs, some kind of flaw in your Character being triggered, etc.
- **Setting A Tone:** This goes along with Important Events, but if you want your Adventure to have a certain tone then you could have Keyed Scenes help. For instance, if your Adventure is emulating slasher films of the 1980s, a Keyed Scene might involve the killer attacking out of nowhere sometimes. You could also Trigger more vague Events, like having something creepy happen in a supernatural Adventure or a discovery happen in a mystery Adventure.
- **Game Management:** Keyed Scenes can help with solo game management, in the same way that a live Gamemaster might guide an Adventure that is going off the rails. You can use Keyed Scenes to help keep your Adventure on track within a time frame (see Stay On Schedule on page 15) or to maintain some aspect of your Adventure. For instance, if your games involve multiple Player Characters and you find that not all of them get included in the action in some Adventures, you could set up a Keyed Scene where the Event is to focus on a PC who hasn't had the limelight yet.

KEYED SCENE: OVERWHELMED BY HORROR

This is a Keyed Scene designed to emulate your Character trying to hold on to their sanity in a horror Adventure. This is an example of a more complicated Keyed Scene Trigger and Event.

KEYED SCENE: OVERWHELMED BY HORROR	
EVENT	Your Character is overwhelmed by what she has experienced. In this Keyed Scene she must find emotional support, such as seeking help, renewing her faith in humanity, or finding peace. She can't engage in anything horror related without attempting to flee until she gets this support.
TRIGGER	Count each Scene where she experiences a horror. When the Count reaches 5 or more, a roll of 1-3 on 1d10 Triggers the Event in the next Scene. Any Scene where she receives emotional support, reduce the Count by 1. If the Keyed Scene Event happens, then the emotional support she gets to recover from the resulting breakdown reduces the Count by 3.

Staying Organized

On the next page you'll find the Keyed Scenes Record Sheet which you can print and use to help you keep track of your own Keyed Scenes. 🦑

Resolving Character vs. Player Knowledge

One of the greatest wonders of solo role-playing, in my opinion, is the ability to play a role-playing game completely by yourself and yet still be surprised by what happens next. You aren't limited by a linear storyline predetermined by an author, the scope is unlimited. All you have to do is ask Questions and keep moving forward.

Still, despite our best intentions, sometimes the surprises can be spoiled when we, the Players, know more than our own Characters do. There are lots of ways this can happen, and if you aren't prepared to deal with it you may find yourself sitting there in the middle of a solo gaming session suddenly puzzling over how your Character should act when you know something they don't.

SOLO ROLE-PLAYING PHILOSOPHY

This article is intended to spur your imagination and perhaps give you a new way of thinking of an old problem. There is no right or wrong answer to how to deal with Player vs. Character knowledge, it depends on your personal style of play. Please consider this article to be a toolbox to root around in where you might find a way to deal with this issue that works best for you.

AT ITS SIMPLEST

When Mythic (or any solo role-playing oracle) is played at its simplest the issue of Character knowledge vs. Player knowledge is automatically handled. Mythic is intended to act as the Gamemaster for you. You already will know, and not know, whatever Mythic lets you know just as it would be with a live GM.

For instance, your thief Character slipping into an ancient catacomb to rob a long-dead king's grave may not

have any idea what to expect to find in the dark depths, and neither will you. You'll find out by asking Fate Questions and learning as your Character learns.

It is tempting when playing this way to ask Questions that lay outside the scope of your Character. For instance, while your thief is making his way into the catacomb, out of curiosity you ask "Is the place haunted?" There are circumstances where this Question would make sense to ask, but given the current Context of the thief entering the tomb there is no real basis to ask this Question. Getting
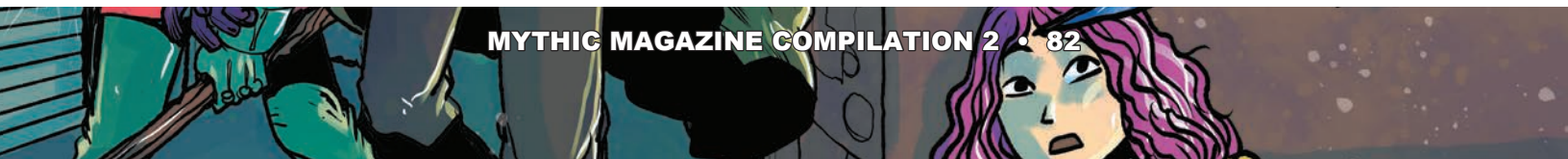
an answer now would be information that the Player knows and the Character does not, and doesn't give a good mechanism for the Player to act on that knowledge now.

Keeping things at their simplest, just asking the Questions that make the most sense and that only your Character could know, is the easiest way I know to sidestep the Player vs. Character knowledge problem.

WHEN IT'S NO LONGER SIMPLE

The thing is, not every solo Adventure stays this simple. There are lots of ways you, as the Player, can learn things that your Character doesn't know. For instance, if you are soloing your way through a published module you may already know a ton of things your Character doesn't know. Also, how about resolving social skills like telling if someone is lying, or doing things like finding secret doors or hidden compartments? Should you already know such secret places exist before your Character searches for them?

Personally, one of the most common ways that my knowledge as a Player grows faster than my Character's is when I have down time in between my Adventure. I often think about the Adventure when I'm not playing, and when I think about it I get ideas for it that make a lot of sense to me and that I want to run with. Before long those ideas become "canon" to me and now I'm ahead of myself in the Adventure. Just generating ideas like that puts me, the Player, beyond where my Character is and can diminish the sense of surprise I want to experience.
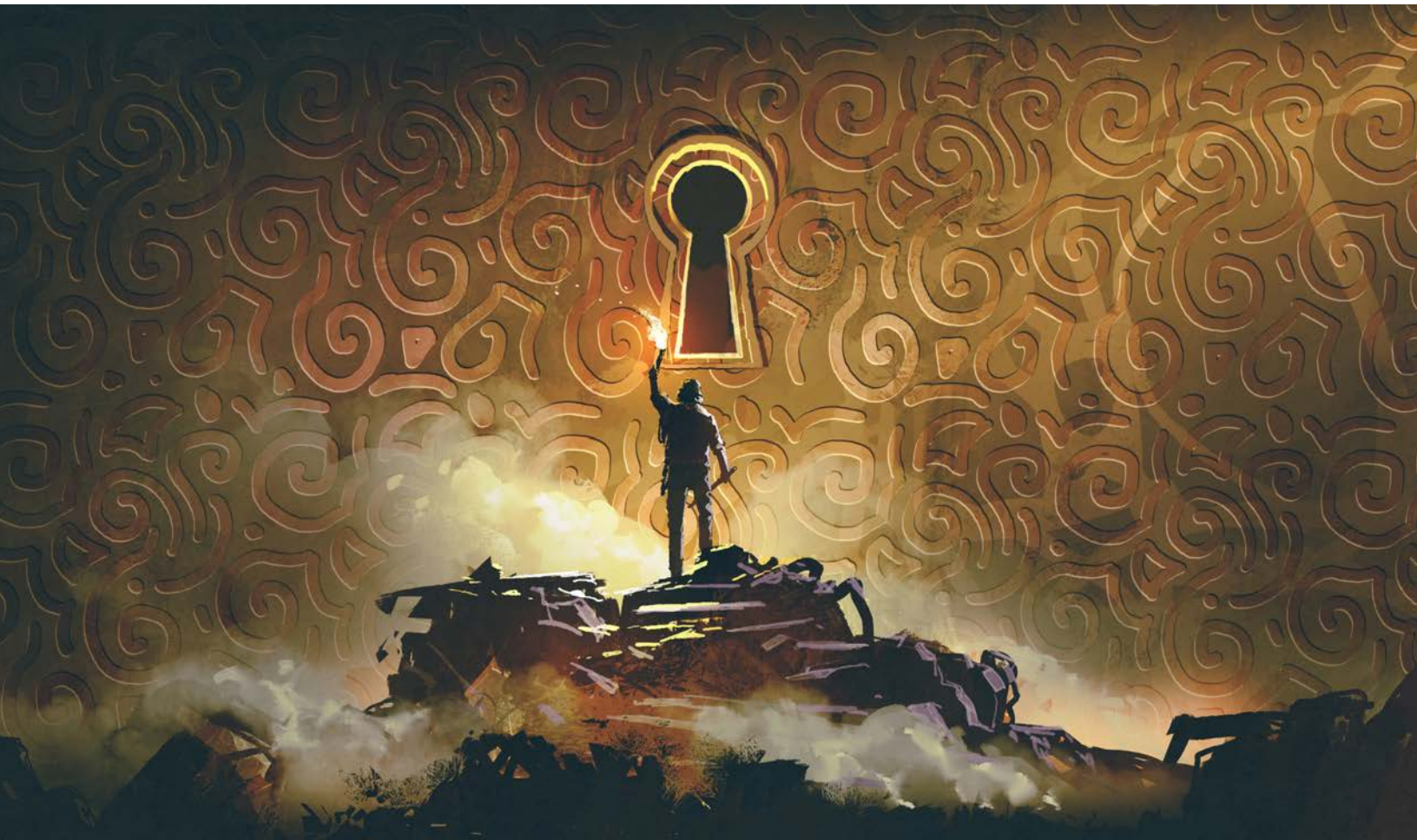
Test It, Ask It, Then It's Real

A question that sometimes comes up in solo play is how to resolve a Character searching for something that a living GM would know is there but you do not. Secret doors is the classic example, but it could be anything from evidence of a crime to figuring out if an NPC is lying.

In my opinion the best way to deal with this dilemma is for the Character to make any skill rolls they need to make to discover the hidden thing, either using the rules of the RPG you are playing with or posing it as a Mythic Fate Question. For instance, your warrior may start searching a room for a secret door, or your espionage Character may study his informant to determine if he's telling the truth.

If you succeed at the skill check then you determine if the secret thing exists by posing it as a Fate Question. Does my warrior find a secret door? Do I get the sense that he's lying?

This is how Mythic Adventures are supposed to unfold, with every step not knowing what exists until you ask about it. What makes this different is that it's an Adventure element that calls for a skill roll before you can ask the Fate Question.

Mythic Is A Liar

Knowing too much about your Adventure can come about through the simple accumulation of all the Questions you've asked. Given enough time and enough Questions, you're going to know a lot of details about a lot of things pertaining to your Adventure. This is an instance where your Player knowledge might expand past your Character's.

For instance, in an Adventure about teenagers dealing with otherworldly forces, over the course of a dozen Scenes you may have worked out what the creatures in the woods are, where they come from, how dangerous they are, and what their weaknesses are. At some point in the Adventure while asking Fate Questions about

CINEMATIC VS. SIMULATION PLAY

The topic of playing cinematically vs. simulationist is covered in the core Mythic rule book, but it's also pertinent to Player vs. Character knowledge. Simulationist play is more sensitive to knowing and not knowing facts, whereas in a cinematic adventure you may be less concerned with factual surprises as you focus on the overall narrative.

As a refresher, a simulationist approach to play is treating your Adventure like a virtual reality and seeing how one event leads to another, usually through the single lens of one Character's point of view. Cinematic play is more like a movie, where you may allow Scenes to happen from other points of view and events to unfold without your main Character's involvement or knowledge. In a cinematic Adventure you are almost sure to have greater amounts of Player knowledge than Character knowledge.

The problem of Player vs. Character knowledge is much less of a problem with cinematic play because you are less focused on a single Character and are more focused on the story. You may still be subject to knowledge conflicts as it might color how you decide to make a Character act, but it's less jarring than in a simulationist Adventure where Character choices and Adventure surprises are the primary focus.

one thing, you also determined who was responsible for letting the creatures into our dimension. Maybe this is something you learned as the Player because you had to know this so you could answer another Question, such as if the creatures were present in an abandoned building that used to be a laboratory. Now you, the Player, know who is responsible for the creatures being here but your Character does not.

If you get to a Scene where it becomes important for your Characters to know who is responsible or not,

how do you deal with this? You already know, as the Player, which robs you of the tension in deciding if your Character is going to trust an NPC or not.

One way to deal with this dilemma is accepting that Mythic may be lying to you sometimes. In other words, allow yourself the possibility that something you learned earlier in the Adventure is wrong, especially if knowing it causes a problem later.

For instance, in this Adventure let's say you determined earlier that the high school science teacher, Mr. Larkins, is responsible for bringing the creatures into the world. He was using discarded machinery in the abandoned lab when his experiments to speak with the dead inadvertently opened a portal into a hostile dimension. You determined this fact earlier in the Adventure when you needed to know if evidence of the creatures were found in the abandoned building as your Character explored the place.

Now, later in the Adventure, your Character is in a Scene with Mr. Larkin and the Character has to decide whether or not to team up with him. This might be a let down for you, the Player, since you already know Larkin is secretly responsible for the catastrophe and is going to great lengths to cover it up.

To maintain the tension in this Scene, you could decide that you may think you know Larkin is responsible, or maybe Mythic lied to you earlier. In this case, instead of knowing for sure that Larkin is guilty I would suggest going with knowing that he MAY be guilty, which makes your knowledge on par with your Character's now. Yes, you had determined earlier that Larkin was, in fact, guilty, but now you are questioning that fact. The only way to confirm it for sure is for your Character to discover it through normal play.

Another way to look at this is treating information in your Adventure as either reliable or unreliable. Reliable information are facts your Character discovers within the Adventure, and unreliable information are facts you know only as the Player. Unreliable facts are only possibilities

OTHER DISCUSSIONS

The issue of Player vs. Character knowledge crops up sometimes in solo role-playing and has been touched on in other issues of Mythic Magazine.

"Using Mythic With Published Adventures" in Mythic Magazine #3 discussed handling Player knowledge when it comes to using published adventures.

"Creating Mystery Adventures" in Mythic Magazine #6 provides a system for running solo mysteries, which handles knowledge in its own way.

until they are made reliable within the Adventure itself. See the sidebar on the next page for a discussion about this.

I suggest only questioning known facts when that fact causes a conflict in your Adventure. That conflict is the trigger that moves that element from "known" to "maybe".

Questioning an already established fact can bring dramatic tension into a Scene. For instance, the Player determined that Larkin was guilty of bringing violent creatures into our dimension even though the Player Character doesn't know this yet. Undoing that fact about Larkin would require you to establish a new reason why the creatures are here. Maybe someone else, not Larkin, was using the lab and brought the creatures into our world. This is a twist in the story for you, the Player, and it doesn't derail your Adventure because the fact was never concretely established within the Adventure.

Going With It

Earlier we discussed cinematic vs. simulationist solo role-playing and how those styles differ. One aspect of cinematic role-playing is that you are letting the narrative unfold organically in such a way that having greater knowledge than your Character is not a hindrance, it may even be a help. The more you, as the Player, know about the Adventure universe the more cohesively you can craft and guide the events in the Adventure. You the Player may know that the orbital space station's fusion reactor was sabotaged by rebel separatists, and while your Character may not know this your superior knowledge as the Player will allow you to design Expected Scenes that make more sense within the overall unfolding narrative.

In this kind of situation you are likely to go with it when you know more than your Character because you are more interested in how the narrative as a whole comes together than you are with surprises from the individual choices of your Character. Going with being the omniscient observer is a stylistic choice that makes for good cinematic or literary narratives.

If you are already playing in a cinematic way you can consider the knowledge gap to be a feature more than a flaw. This style of play offers its own excitement, where you know your Character is trusting the wrong people, is walking toward an ambush, is being tricked by a foe, and you go with it because you understand that Character and what they would do. Knowing more in this context is like watching a movie where your omniscience serves to heighten the tension because you know the Character is making a mistake.

Switch Hats

This may seem like an unusual suggestion to resolve Player knowledge, but it does solve the problem and it might appeal to you if the story holds more importance to you than an individual Character does. Let's say you

RELIABLE VS. UNRELIABLE INFORMATION

The discussion about Mythic Is A Liar provides a system for evaluating Player versus Character knowledge. A simpler way to look at it is to consider what you know, as the Player, as either reliable or unreliable. Known facts that are only known to you, the Player, are unreliable until they are concretely introduced into the Adventure.

In this way, what you know now becomes just a possibility until it is actually introduced in the Adventure world.

begin your Adventure from a cold start, knowing next to nothing. You have a main Character who is your Character. As the Adventure progresses, new goals and ideas develop and more Characters come into play. You are enjoying the unfolding of the Adventure, the twists and turns, and the surprises.

There may come a time in this Adventure where you, the Player, have developed more knowledge than your Character and now you are losing that sense of unfolding surprise from the point of view of your Character. You can try some of the earlier suggestions about how to handle this extra knowledge, or ... you can change your point of view.

Switching roles is one way to freshen up the surprise factor in your Adventure without having to directly deal with the knowledge itself. For instance, maybe you turn your main Character into an NPC and you switch your point of view to a former NPC who is now your main Character. Or, going further, you pull back completely and release your Player Character and you become the Gamemaster, leaving all of the Characters as NPCs and their actions subject to Mythic Fate Questions.

This is an intriguing way to resolve knowing too much and is something that is likely only possible with solo role-playing since you have complete control over how you play. This approach may not work for you if you feel

connected to your Character and guiding their actions is your priority. However, if letting go and changing your point of view reinvigorates the excitement in your Adventure then it may be a good strategy to try.

Extra Knowledge As An RP Opportunity

Knowing that your Character is walking into a trap, when they don't know it, can be viewed as an opportunity. It's satisfying to understand your Character deeply enough that you know what they would do even when you know it's the wrong choice.

If that doesn't appeal to you, there's yet another way to look at this. That extra knowledge you have that your Character doesn't is a role-playing opportunity. You can allow yourself to use it in the form of perception rolls or some other skill roll to see if your extra knowledge becomes relevant to your Character. For instance with that Character who is about to walk into a trap, maybe grant them a skill roll that the RPG you're using allows to see if they detect that it's a trap. If you know that the NPC they just met is secretly an undead sorcerer disguised as a living human, you could give your Character the chance to see if they figure it out.

Looked at in this way, that extra knowledge you have isn't a hindrance to Adventure surprise, it's a doorway to role-playing gold. Your Character can't act on your superior knowledge unless they earn it somehow, but that extra knowledge gives them the chance to earn it when they otherwise wouldn't have had that chance. The fact that you know it and they don't serves as a role-playing mechanism which opens interesting new opportunities.

Don't Look Behind The Curtain

If you are finding Player versus Character knowledge to be a frequent problem for you another solution is to play your solo games with a more minimalist approach. By this I mean asking fewer Questions, keeping those Questions

You might know the NPC is an undead villain, and your PC may not. This gives your Character the opportunity to discover this fact, making your superior knowledge a role-playing tool.

focused on only what the Character would experience and know, and overall limiting your own knowledge of the Adventure as you go. You are only considering what your Character concretely knows, and you are only asking Fate Questions that are most directly pertinent to the moment, and nothing more.

If ideas do come up or new information is revealed to you as the Player you can use this as a role-playing prompt to have your Character investigate these new areas of the Adventure. In this way you aren't stifling ideas, you are letting them guide you and motivate you to explore them through your Character instead of as yourself.

Get To Know Your Character

This one is similar to Going With It, but is more specific about your Player Character. At the end of the day, role-playing is usually very much about us connecting with the Character we create. That Character is an avatar for us, an alternate reality version of us. In some ways, that Character is us, which is one reason why role-playing is such a deeply satisfying experience.

In my opinion, the more you know about your Character and the more you bond with them the more obstacles you can overcome on your goal toward successful solo role-playing. Caring about that Character is a powerful motivator to propel an Adventure forward.

This is relevant to this discussion about Player knowledge because the more you are bonded with your Character the less important knowing too much might seem. If your Character is just another set piece in your story, like any other element, the entire Adventure may feel like it's going off the rails because there is no emotional hook to hang it all on. If you want your Adventure to be focused on your Character then knowing too much can propel the feeling of the Adventure having no meaning because the main actor, your Character, doesn't have the emotional investment to tie everything together for you.

The second article in this issue is about generating backstories, which is an excellent way to start building attachment to your Character even before you begin playing. Fostering emotional investment in your Character as you play may help keep your Adventures on track if you feel knowledge gaps are getting in the way. You have a compelling reason to resolve that dilemma, or to go with the extra knowledge and use it as part of your Characters overall growing story. 🎲

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

Generating NPC Behavior With Fate Questions

Your Character has battled his way through the Canyons of Chron, defeating beast after beast on an alien world in an effort to get to a warlord. It's a test to see if you are worthy, and as you emerge into his encampment he deems that you are. Brought into his tent, the warlord flanked by his guards, he says to you ….

What does he say? Where do we go from here in a solo Adventure?

The tools in solo role-playing that work so well in building narrative scenarios and answering questions about scenes and events sometimes get a little murkier when we're going for the level of detail required in social interactions and specific Character behavior. What does a Character say, what does he do?

Right now, Mythic offers two ways to resolve NPC behavior. The default method is to treat it like any other event in Mythic and ask Fate Questions about the Character's behavior. The second way is to use the Behavior Check system from Mythic Variations 2 which gives you more specific indicators of Character actions down to a round by round level of detail if you like. The Behavior Check got a treatment in Mythic Magazine #1,

offering a quicker and simplified version.

Still, NPC behavior is tricky and social interactions are especially difficult to figure out in solo role-playing. There is more that can be said about this process.

This article returns to Mythic's first method for determining NPC behavior, using Fate Questions, offering you more tools to give you more satisfying results.

So, let's get started!

DEVELOPING CHARACTER ACTIONS WITH FATE QUESTIONS

Mythic's core advice for generating NPC actions … whether those are physical actions or social interactions … is to ask Fate Questions like with any other aspect of Mythic. The NPC behavior system in this chapter is based on the same principle, but with more rules and direction to help shape those behaviors.

Start With Expectations

Just as with any Fate Question, asking about an NPC behavior should begin with what you Expect. For instance, let's say your occult investigator has been on the trail of a series of mysterious disappearances in a small New England town. You determine that it all originates from an abandoned old mansion where a necromancer once lived. You eventually discover that the necromancer still exists in the house in an undead state, prolonging its existence through dark magic. Your investigator goes to the house to put a stop to it. The creature responds, and your Character has her first encounter with the thing as she spots it coming down a flight of stairs.

What does the necromancer do? You don't know for sure, but start with what you Expect. What are some possible behaviors? A few that come to mind are:

- It slowly shambles toward you.
- It speaks to you, warning you away.
- It does something strange, like cast a spell or use a power.

In this case, the Player goes with the necromancer shambling slowly toward their Character as the Expected Behavior.

To keep the Adventure moving swiftly you should go with what easily comes to mind for an Expected behavior. If multiple behaviors seem equally plausible you can choose any as the Expected behavior. Keep in mind that what you choose is only a possible outcome and will be tested with a Fate Question.

If you have no Expectations, you have no idea what the NPC might do, then you can roll on a Meaning Table for inspiration. We'll cover this more later.

Test Your Expectation

It's time to test your Expectation with a Fate Question, seeing if the Character performs the Expected behavior. "Does the necromancer slowly shamble toward me?" "Does it speak to me, warning me away?" "Does it do something strange, like cast a spell or use a power?"

Determine the Odds like you would with any Fate Question. Since this is a behavior you Expect it's probable that your Odds will at least be Likely if not stronger. If you are unsure of the NPC and you chose from a number of equally plausible behaviors then consider 50/50 as your Odds. If you are really unsure and you just take a shot in the dark with a random behavior in mind you might even go with lesser Odds like Unlikely.

The important thing isn't so much that we know exactly what the NPC will do, but that we begin with a behavior as our starting point. If you are unsure of an NPC, as the encounter unfolds and more behavior is revealed your Expectations will become easier as you understand what is currently motivating the NPC.

After you set your Odds and check to see if the Expected behavior happens, it's time to Interpret your results:

YES: The NPC does what you Expected. If the Fate Question was "Does the necromancer slowly shamble toward me?" then a Yes answer means the NPC does exactly that. A Yes answer is the easiest and most direct result to Interpret because there is no Interpretation, you are just going with the Expected behavior.

NO: The NPC does not do the Expected behavior but does the next most Expected behavior. For instance, with our necromancer we might think that the next most likely behavior would be that it speaks to you to warn you away. If you're unsure what should be the next most Expected behavior, then make a roll on a Meaning Table to get inspiration. We'll get into this more later in the chapter.

EXCEPTIONAL YES: The NPC does the Expected behavior, and with greater intensity. You can think of this as the Character doubling up on that behavior, or

KEEPING IT MOVING

You might be accustomed to using Fate Questions in your Mythic Adventures, but using them to determine NPC behavior can get you to asking a lot of Questions. Potentially round to round you may ask a Fate Question to determine what an NPC will do. To keep this moving swiftly, go with your the first Expectation that comes to mind when you determine what their behavior might be or what they might say. If you're not sure, then go to a Meaning Table (Behavior Meaning Tables, introduced in this article) to get inspiration for an action.

After that, go with the first meaningful Interpretation of the Fate Question result, and if an easy Interpretation doesn't come to mind jump to a Meaning Table to get your answer.

This is mostly the normal advice for using Fate Questions in Mythic but it's doubly important when using Fate Questions for NPC actions because you may be asking Question after Question each round. Keep it simple. If you run into a roadblock with an Expectation or Interpretation, go to a Meaning Table instead.

You'll also find that Random Events generated are treated a little differently when the Fate Question pertains to NPC behavior. This is intended to keep the interaction with the NPC moving smoothly.

taking it the next level. Whatever the NPC does, it goes a step beyond what was Expected. With our necromancer shambling toward us, maybe instead of shambling slowly the thing actually starts to float, levitating toward us much faster.

EXCEPTIONAL NO: The NPC does the opposite of a Yes result. If this would give you the same behavior as a standard No, then treat it as that behavior but with more intensity. With our necromancer Question, an Exceptional No might mean that it turns and starts to go back up the stairs. If that is what we would have Expected from a

standard No result, then we might intensify that behavior and decide that the necromancer levitates up the stairs.

Once you have tested your Expectation with a Fate Question and Interpreted it, resolve the NPC action within the Context of your Adventure and continue. NPC behaviors in this way can be determined on a round to round basis if you like, or less frequently. The level of detail is up to you, when you think it's most appropriate to call for a new behavior.

BEHAVIOR MEANING TABLES

The behavior system described so far in this article is still much what the default Mythic approach to determining NPC behavior is. We're going to change it up, however, with the addition of Behavior Meaning Tables.

You might already be accustomed to using Mythic's Meaning Tables to generate inspirational details for your Adventures. Mythic Variations describes this as Complex Questions. Later rules in the Mythic and Crafter books encourage you to go to the Meaning Tables ... Actions and Descriptions ... to generate detail when you want it without the need to ask another Fate Question.

You're also encouraged to do that when determining NPC behavior, but instead of rolling on the general Action or Description Meaning Tables, let's introduce behavior specific Meaning Tables. You'll find them on the next page, Meaning Tables: Behavior. These tables are designed to give you inspiration about specific Character behaviors.

Types Of Behavior

The Behavior Meaning Tables are broken down into three varieties: Vocal, Character Action, and Animal Action. The Vocal table is meant for determining what a Character says in social interactions. The Character Action table is to determine what a Character does. The Animal Action table is to determine what an animal, or

MORE MEANING TABLES?

The Behavior Meaning Tables presented in this chapter are new, and also not. They are derived from Mythic's core Action and Description Meaning Tables, but with the words chosen that most closely align with the table's purpose. This is a way of rolling on the standard Meaning Tables while focusing their results on more specific elements in your Adventure.

In the upcoming Mythic Second Edition you will see more of this. Meaning Table: Elements will be a core part of the new rules, offering more specific results to Meaning Table rolls, like presented in this article for NPC behavior.

other low or non-intelligent Character, does.

Unlike the general Meaning Tables, there is only one 1d100 table for each category, not two. To generate a behavior, roll twice on the table and combine your word pairings then Interpret the result.

When To Use The Tables

Earlier we talked about determining NPC behavior by coming up with Expectations then testing them. However, there can be doubt about NPC behavior Expectations when you are unsure, especially at the start of an encounter. You can go with whatever comes to mind, or you can use the Behavior Meaning Tables to replace the doubt.

For instance, if our occult investigator Player understands the necromancer well and what motivates it then coming up with Expected behaviors might be easy. Or, maybe the Player isn't so sure, in which case she might turn to the Behavior Meaning Tables.

A trip to the Behavior Meaning Tables can be used any time to replace an Expectation, or to replace a result

MEANING TABLES: BEHAVIOR

VOCAL

1:	Abuse	51:	Ideas
2:	Advice	52:	Inform
3:	Aggressive	53:	Innocent
4:	Agree	54:	Inquire
5:	Amusing	55:	Intense
6:	Angry	56:	Interesting
7:	Anxious	57:	Intolerance
8:	Assist	58:	Irritating
9:	Awkward	59:	Joyful
10:	Betray	60:	Judgemental
11:	Bizarre	61:	Juvenile
12:	Bleak	62:	Kind
13:	Bold	63:	Leadership
14:	Business	64:	Lie
15:	Calm	65:	Loud
16:	Careful	66:	Loving
17:	Careless	67:	Loyal
18:	Cautious	68:	Macabre
19:	Cheerful	69:	Mature
20:	Classy	70:	Meaningful
21:	Cold	71:	Miserable
22:	Colorful	72:	Mistrust
23:	Combative	73:	Mocking
24:	Crazy	74:	Mundane
25:	Creepy	75:	Mysterious
26:	Curious	76:	News
27:	Defiant	77:	Nice
28:	Delightful	78:	Normal
29:	Disagreeable	79:	Odd
30:	Dispute	80:	Offensive
31:	Efficient	81:	Official
32:	Energetic	82:	Oppose
33:	Enthusiastic	83:	Peace
34:	Excited	84:	Plans
35:	Fearful	85:	Playful
36:	Fierce	86:	Polite
37:	Foolish	87:	Positive
38:	Frantic	88:	Praise
39:	Frightening	89:	Quarrelsome
40:	Generous	90:	Quiet
41:	Gentle	91:	Reassuring
42:	Glad	92:	Refuse
43:	Grateful	93:	Rude
44:	Haggle	94:	Rumor
45:	Happy	95:	Simple
46:	Harsh	96:	Threatening
47:	Hasty	97:	Truce
48:	Helpful	98:	Trust
49:	Helpless	99:	Warm
50:	Hopeless	100:	Wild

CHARACTER ACTION

1:	Abandon	51:	Important
2:	Aggressive	52:	Imprison
3:	Amusing	53:	Increase
4:	Anger	54:	Inspect
5:	Antagonize	55:	Intense
6:	Anxious	56:	Juvenile
7:	Assist	57:	Kind
8:	Bestow	58:	Lazy
9:	Betray	59:	Leadership
10:	Bizarre	60:	Lethal
11:	Block	61:	Loud
12:	Bold	62:	Loyal
13:	Break	63:	Mature
14:	Calm	64:	Meaningful
15:	Care	65:	Messy
16:	Careful	66:	Move
17:	Careless	67:	Mundane
18:	Celebrate	68:	Mysterious
19:	Change	69:	Nice
20:	Combative	70:	Normal
21:	Communicate	71:	Odd
22:	Control	72:	Official
23:	Crazy	73:	Open
24:	Creepy	74:	Oppose
25:	Dangerous	75:	Passion
26:	Deceive	76:	Peace
27:	Decrease	77:	Playful
28:	Defiant	78:	Pleasures
29:	Delay	79:	Possessions
30:	Disrupt	80:	Punish
31:	Dominate	81:	Pursue
32:	Efficient	82:	Release
33:	Energetic	83:	Return
34:	Excited	84:	Simple
35:	Exotic	85:	Slow
36:	Expose	86:	Start
37:	Fearful	87:	Stop
38:	Feeble	88:	Struggle
39:	Fierce	89:	Swift
40:	Fight	90:	Tactics
41:	Foolish	91:	Take
42:	Frantic	92:	Technology
43:	Frightening	93:	Threatening
44:	Generous	94:	Trust
45:	Gentle	95:	Violent
46:	Harm	96:	Waste
47:	Harsh	97:	Weapons
48:	Hasty	98:	Wild
49:	Helpful	99:	Work
50:	Imitate	100:	Yield

ANIMAL ACTION

1:	Abandon	51:	Hunt
2:	Abnormal	52:	Ignore
3:	Aggressive	53:	Imitate
4:	Angry	54:	Implore
5:	Anxious	55:	Imprison
6:	Assist	56:	Inspect
7:	Attack	57:	Intense
8:	Befriend	58:	Irritating
9:	Bestow	59:	Juvenile
10:	Bizarre	60:	Lazy
11:	Bold	61:	Leave
12:	Break	62:	Lethal
13:	Busy	63:	Loud
14:	Calm	64:	Loyal
15:	Careful	65:	Messy
16:	Careless	66:	Mistrust
17:	Cautious	67:	Move
18:	Ceaseless	68:	Mundane
19:	Change	69:	Mysterious
20:	Combative	70:	Natural
21:	Curious	71:	Neglect
22:	Dangerous	72:	Normal
23:	Deliberate	73:	Observe
24:	Disinterested	74:	Odd
25:	Disrupt	75:	Oppose
26:	Distracted	76:	Playful
27:	Dominate	77:	Protect
28:	Energetic	78:	Pursue
29:	Excited	79:	Quiet
30:	Exotic	80:	Reassuring
31:	Familiar	81:	Release
32:	Fearful	82:	Return
33:	Feeble	83:	Scary
34:	Ferocious	84:	Simple
35:	Fierce	85:	Slow
36:	Fight	86:	Strange
37:	Flee	87:	Struggle
38:	Follow	88:	Swift
39:	Food	89:	Tactics
40:	Frantic	90:	Take
41:	Friendship	91:	Threatening
42:	Frightening	92:	Tranquil
43:	Generous	93:	Transform
44:	Gentle	94:	Trick
45:	Graceful	95:	Trust
46:	Harm	96:	Violent
47:	Hasty	97:	Warn
48:	Helpful	98:	Waste
49:	Helpless	99:	Wild
50:	Hungry	100:	Yield

from testing your Expectation. For instance, let's say the Player tested "Does it slowly shamble toward me?" and gets a No, and the Player has no idea what the next most Expected behavior would be. She rolls on the Behavior Meaning Tables for Character Action and gets Gentle and Dangerous. Thinking about this a moment, the Player interprets it like this: The necromancer stops on the stairs, staring at you, and you see its fingers elongating slowly into sharp claws. It doesn't advance toward you.

The Player in this instance interpreted Gentle to mean the necromancer is moving slowly, taking its time, and not advancing, while Dangerous was interpreted to mean its fingers turning into weapons.

Going to the Behavior Meaning Tables when you are stumped for an Expected behavior or how to interpret a Fate Question result is an easy way to keep the encounter moving forward when you otherwise might have gotten stuck. If you are using the Behavior Meaning Table to replace an Interpretation, you can decide whether you want the Fate Question result to inform your Interpretation or not. For instance, in our example above the Player didn't know how to interpret the No answer to her Fate Question of "Does it slowly shamble toward me?" So, she rolled on the Behavior Meaning Table for inspiration. She could go with whatever interpretation she derives from the Meaning Table roll, whether it works with the No answer or not. Consulting the Meaning Tables replaces your normal Fate Question result when you can't come up with a good answer for that result. Yes and Exceptional Yes results are usually easy to Interpret, you are more likely to get stuck on a No or Exceptional No. If you do get stuck the Behavior Meaning Tables are your solution to get the behavior.

Putting It All Together

This system of using Fate Questions and Behavior Meaning Tables together is meant to make interactions with NPCs quick and meaningful. Your go-to tool are

FLIP THE SCRIPT

The behavior system presented in this article assumes you will use Fate Questions as your first tool to determine behavior, then go to the Behavior Meaning Tables as a backup. However, you can turn it around if you like and use the Behavior Meaning Tables as your primary behavior indicator.

This approach would generate more random behavior from an NPC, but since you are Interpreting the results in the current Context it's not like the behavior will be wildly random. You are still shaping it to fit your narrative.

If you go to the Behavior Meaning Tables first and more often, then you might use Fate Questions only when you're really sure what an NPC would do. You might find yourself primarily using the Behavior Meaning Tables in the early part of an encounter, then as the NPC becomes more predictable you start using Fate Questions more.
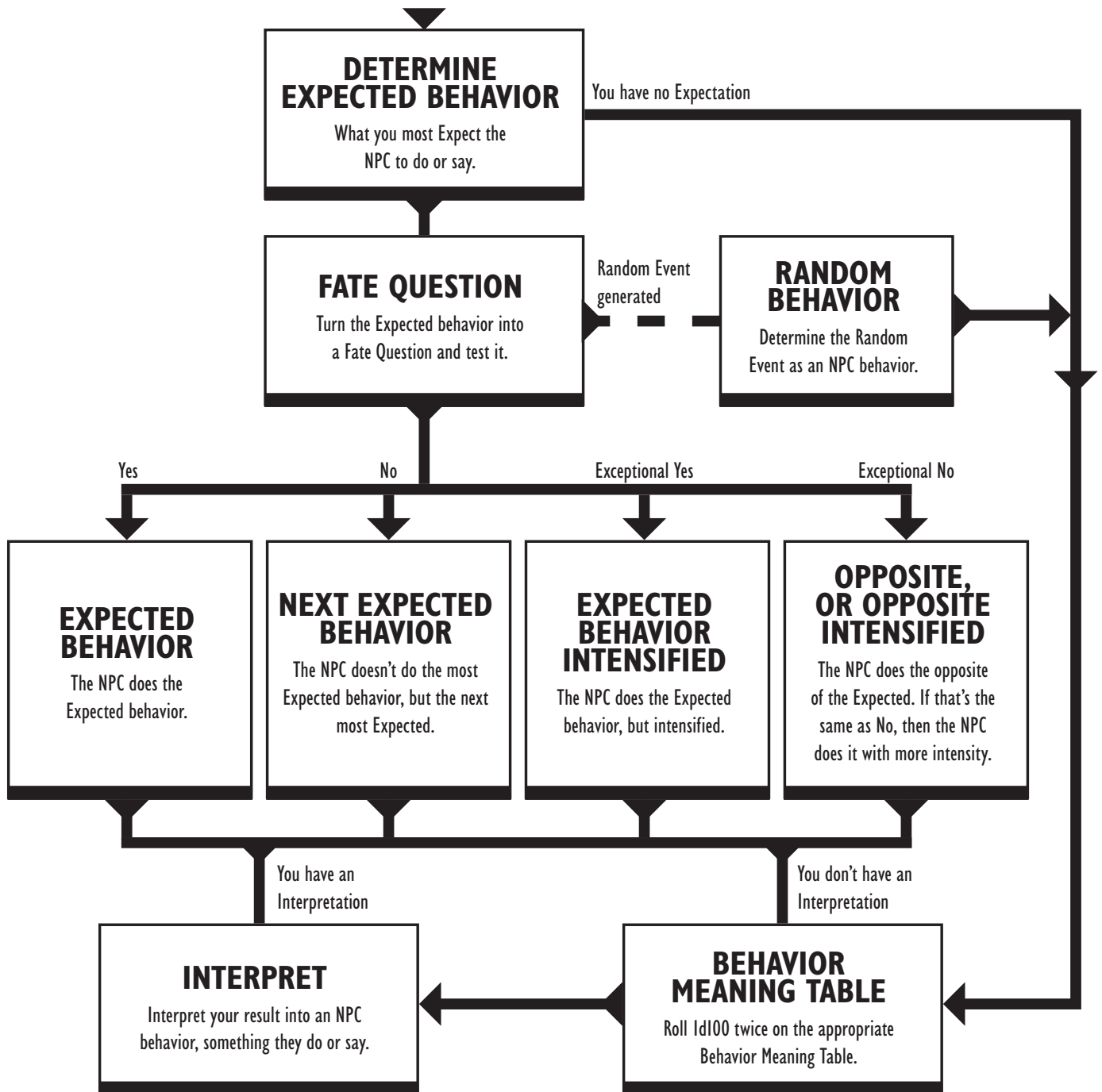
It's up to you how you choose to balance these two tools, and you can always mix it up throughout an Adventure as you like.

Fate Questions, and your backup tool when you get stuck on a Fate Question are the Behavior Meaning Tables. Being guided by your Expectations, Interpretations of the Fate Question results, and Interpretations of the Behavior Meaning Tables will allow you to determine any NPC action quickly and on a moment to moment basis if you wish. This system also uses tools already familiar to you, just refining and directing them.

I'll demonstrate this at the end of the chapter with a big example, but we're not quite done tweaking the rules.

RESOLVING NPC BEHAVIOR

DETERMINE EXPECTED BEHAVIOR

What you most Expect the NPC to do or say.

You have no Expectation

FATE QUESTION

Turn the Expected behavior into a Fate Question and test it.

Random Event generated

RANDOM BEHAVIOR

Determine the Random Event as an NPC behavior.

Yes

No

Exceptional Yes

Exceptional No

EXPECTED BEHAVIOR

The NPC does the Expected behavior.

NEXT EXPECTED BEHAVIOR

The NPC doesn't do the most Expected behavior, but the next most Expected.

EXPECTED BEHAVIOR INTENSIFIED

The NPC does the Expected behavior, but intensified.

OPPOSITE, OR OPPOSITE INTENSIFIED

The NPC does the opposite of the Expected. If that's the same as No, then the NPC does it with more intensity.

You have an Interpretation

You don't have an Interpretation

INTERPRET

Interpret your result into an NPC behavior, something they do or say.

BEHAVIOR MEANING TABLE

Roll 1d100 twice on the appropriate Behavior Meaning Table.

RANDOM EVENTS' ROLE IN BEHAVIOR

Random Events in Mythic are a way to generate unexpected occurrences in your Adventure that aren't necessarily tied to your Expectations or Fate Questions. When a Fate Question triggers a Random Event, the event itself isn't required to have anything to do with the content of the Fate Question. For instance, if your Fate Question was "Did the bridge survive the bombing?" and rolling for the answer triggered a Random Event, that event doesn't have to be about the bridge or the bombing. It can be a completely unrelated event, which is the point of Random Events: to introduce twists and turns into your Adventure that you don't see coming.

Depending on your style of play, you will likely have your own pattern of how frequently you ask Fate Questions. This also means that pattern will dictate how often you have Random Events, since they are triggered by Fate Questions.

Things get a little different with the system presented here for generating NPC behavior. No matter what level of granularity you're looking for with NPC behavior, this system is going to require you to make quite a few Fate Questions for each NPC encounter. If you're in a combat situation, for instance, you might be asking for behavior every round. "Does he draw his sword and attack?" "Does he focus his attacks on the ranger firing arrows at him?" "Does he retreat when the fireball is cast?" "After he flees through the door, does he lock it behind himself?"

All these Fate Questions mean lots of opportunities for Random Events. Rather than having moments of NPC behavior become fertile ground for showering you with unexpected Random Events, and potentially derailing those encounters, we're going to repurpose Random Events to help with the NPC interactions.

Random Events As Behavior

Within the context of this system, when you generate NPC behavior through Fate Questions Random Events are treated differently. If a Fate Question to determine NPC behavior generates a Random Event then that Event is a new NPC behavior. In other words, we are reversing the normal Mythic rule: whereas Random Events are normally unrelated to the Fate Question that triggered them, when it comes to NPC behavior a Random Event is directly related to their behavior.

This is the NPC's opportunity to do or say something unexpected. If you generate a Random Event when making a Fate Question role about NPC behavior, resolve the Fate Question result as normal. The NPC is still going to act in accordance to the results of your Fate Question. However, they are also going to do something additional. To generate the Random Event, choose the most appropriate Behavior Meaning Table and roll 1d100 twice on it, combining and interpreting the result as normal.

If it makes sense, you can combine the Random Event behavior with the rolled Fate Question behavior. If it doesn't make sense, then the Character performs the behavior generated by the Fate Question result first and then performs the behavior generated by the Random Event.

For instance, your knight Character has been on a quest to calm a volcano threatening a region. Through the course of your Adventure you discover that a fire elemental lives in the volcano, and is awakening. You eventually become an ally with a dragon, Gregroth, who is an ancient enemy of the elemental. Together you two make your way to the mouth of the volcano for a final showdown with the massive fire creature.

Gregroth is an NPC, and although the Player's knight Character befriended the dragon he has proven to be unpredictable. The Player isn't sure how the dragon will react as they descend into the volcano.

The Player asks, "Does Gregroth remain patient and stick with me?" The Player gives this Fate Question Odds

DOUBLING DOWN THE MEANING

The Behavior Meaning Tables in this article are smaller than the standard Meaning Tables in the core Mythic rules, which are two 1d100 tables. These tables, the Vocal, Character Action, and Animal Action tables, are just a single 1d100 each. Still, as with the standard Meaning Tables, you roll twice to get a word pair for Interpretation. Since you're rolling on a single table this means there is a chance you will roll the same result twice. If you do, consider a more intense Interpretation of that word.

For instance, in a conversation between your Character, the pilot of a starship, and the artificial intelligence of that starship, your Character asks the AI for its advice on how to get through an asteroid field. You have no idea what the AI will say, so you have no Expectation. So instead of posing a Fate Question to get the AI's behavior you go to the Behavior Meaning Table, Vocal, and roll twice, getting Praise, then Praise again.

You might Interpret a single result of Praise as the AI expressing confidence in the pilot's skill to navigate the asteroid field. Rolling it twice, you will want to make that Interpretation more intense. Perhaps the AI not only expresses confidence in your piloting skills but tries to bolster that confidence with a pep talk. Maybe you Interpret it like this: "The AI pauses, then says 'You can do this! Your piloting skills are renown. Aren't you the same pilot who evaded three Corsair pirates last week? And now you're worried about some rocks. If you can't do this no one ...' The pilot smiles, saying, "Okay okay, you've made your point. You're right. I got this. Hold on to your butts, here we go.'"

of Likely and rolls to test it, getting a Yes. However, he also generates a Random Event.

The behavior rules here state that this Random Event is a new behavior from the NPC, so keeping that in mind the Player rolls on the Behavior Meaning

CATEGORIZING BEHAVIOR

The Behavior Meaning Tables presented in this article give you three choices, Vocal, Character Action, and Animal Action. When rolling on a Behavior Meaning Table you would choose which one seems the most appropriate to the situation. If you're talking with someone and want to know what they say, you would go to Vocal. If you want to know what they will do, you go to Character Action.

Despite this, feel free to use discretion to choose a different table if it seems appropriate, or to Interpret the behavior as something different. Maybe in a combat situation you ask about what the enemy does, and you get a result that feels more like communication. You may decide that conversation is now being mixed in with the combat. Like in our example of the dragon and the knight, the Player got a Random Event and figured it would be an Action, but the Player Interpreted that Action as the dragon stopping and reciting a speech. Is this an action or conversation? You can consider it both.

Don't feel too locked in to your choice of Vocal or Action when you select a table. Go with an Interpretation that makes the most sense, even if it's a vocal behavior with the Character Action Table, or an action behavior from the Vocal Table.

Tables under Character Action for inspiration. He gets Pleasures and Official.

The Player interprets the results this way: As Nemenor the knight descends into the volcano with Gregroth, the great dragon suddenly stops and sits down. Nemenor turns to the dragon and asks, "What are you doing?" The dragon, ignoring him, stretches out his neck, looking regal, and begins to recite what appears to be a formal and prepared speech. "I, Gregroth the Great, have finally arrived to address the grievances of the Council of Drakes ..." The knight groans, saying, "Oh my god, we don't have

time for this!" The dragon continues reciting the speech he has waited a hundred years to deliver on the cusp of his battle with the elemental, clearly taking great pleasure in the ceremony of it all.

The dragon reciting an oath before the battle is not a detail the Player would have asked a Fate Question for, but the Random Event gave the opportunity for the NPC to surprise. This is how Random Events should be viewed with this behavior system: use Fate Questions to resolve what you Expect the NPC to do, the Behavior Meaning Tables to guide you when you aren't sure of your Expectations or Interpretations, and Random Events allow the NPC to do unexpected things. All combined together, these three mechanisms give you complex and interesting NPC behaviors that will cover any situation.

INTERPRETING BEHAVIOR

The NPC behavior generating system provided in this chapter builds on how Mythic normally handles these kinds of questions, with the addition of the Behavior Meaning Tables and a modification in how Random Events are used. Interpretation is important for determining the actual behavior, but hopefully these rules will make Interpretation easier.

Following are a few suggestions to consider.

Conversations

When determining what an NPC says in a conversation you should focus on the overall tone and message the NPC is trying to convey. The system presented in this chapter will help you do that, from using your Expectations about what they will say to using the Vocal section of the Behavior Meaning Tables for inspiration. The rules are for giving you direction, just like with regular events in Mythic that must be Interpreted. The actual words the NPC uses are up to you, and you

should feel free to use creative license in crafting them, as long as those words fit into the result you generated.

For instance, let's say the knight and the dragon mentioned in an earlier example are walking together through a forest on their way to the volcano. Evening is nearing and the knight is considering making camp. He asks the dragon where he thinks they should camp for the night.

If the Player has an Expectation about what the dragon says then they make it into a Fate Question. They decide the dragon will most likely suggest finding some boulders to curl up next to. The Player poses this as a Fate Question: "Does Gregroth suggest camping next to a pile of boulders?"

The Player gives this Odds of 50/50 because he really doesn't know what the dragon will say, but this seems like something the dragon would say. The Fate Question comes back as a Yes.

In this example, the knight and the dragon have had a conversation without the Player actually specifying any specific words. The knight asked the dragon a question, the dragon answered. We have the big picture of this exchange.

If specific language is required ... for instance, maybe you are playing this Adventure in a group setting and want to give it more color, or maybe this is a solo session and you are writing it out novel style, or you just want to know ... then the Player could use any words that makes sense and fits in with the results. Maybe the exchange goes like this: Nemenor glances at the sky, noting they have maybe an hour left until dark fall. "We should start looking for shelter before it gets dark," he says, looking at the dragon. "Do you have a preferred way to camp in the woods?" The dragon glances around at their surroundings. "Rocks. I like rocks. Big rocks. Let's find a nice pile of boulders to curl up against."

Use your knowledge of the Characters to formulate their words in keeping with their personalities, but make sure it sticks to the results you generated. This way you have random conversation from NPCs while also maintaining control over how those conversations flow.

Social Skills

If you're playing your Adventure with another RPG and incorporating social skills into your interactions, you can include them in this system. The results of skill rolls would become part of the Context for making your Interpretation of results and could also be used to help formulate Expectations for NPC behavior and to adjust what you think the Odds of a behavior would be.

For instance, if your sci-fi spaceship captain Character is trying to talk another ship into assisting them with repairs, your Character may attempt to use their Persuasion skill to get cooperation. Let's say your Character succeeds. In game terms this means you were successful in talking the other ship into helping you. If you wanted to play this out using the system here for more detail, you would come at it from the point of view that you already know they are going to say yes to helping

SOCIAL SKILLS & MEANING TABLES

Social skill rolls may have an impact on Interpretations of results from the Behavior Meaning Tables too. Let's say your ship captain succeeded at his skill role to talk the other ship into helping, but instead of making an Expectation and testing it with a Fate Question the Player decides to leave it more up to chance and rolls on the Vocal section of the Behavior Meaning Tables to see what the other captain says.

We already know they are going to help, because your Character succeeded at his Persuasion role. That will factor into our Interpretation. Let's say our roll on the Vocal Behavior Meaning Table is Bold and Crazy.

The Player may interpret this to mean that the other ship's captain agrees enthusiastically to help. They want to bring their crew over right now, and maybe while they're at it weld the two ships together to make one!

you. Whatever results you get from this behavior system will have to fit into that Context.

Maybe the skill role is less decisive, and just indicates that your Character did a good job at presenting his case but doesn't necessarily guarantee a specific reaction. In that case, the Player may decide that the skill roll adjusts the Odds of the Fate Question, "Does the ship help us with repairs?" The Player may have decided that a failed role would give him 50/50 Odds of a Yes, while a successful role bumps that up to Very Likely.

You can also use skills to help you decide what an Expected behavior would be. Maybe your Character succeeded well on his Persuasion role, and the negotiation is going so smoothly, that the Player thinks the other ship may not only help with repairs but join them on their quest through space. The Player may use these roles as the basis for a behavior Fate Question like, "Does the ship captain decide to join us?"

Animals

The third section of the Behavior Meaning Tables is Animal Actions. This can be used for any Character whose actions are based off instinct rather than intellect. That could mean animals, of course, but also a lot of other Character types such as an out of control robot, a semi-sentient magic ring, or an ancient tree in a fairy forest that doesn't always take kindly to strangers.

The contents of the Character Action and Animal Action tables are similar, but you'll notice the Animal Action table lacks some of the results from the other table that would imply more complicated action. It also includes some words that imply more instinctual action.

BEHAVIOR VS. NORMAL FATE QUESTIONS

There is a small but important distinction being made between normal Mythic Fate Questions and Fate Questions asked to determine NPC behavior in this article.

When determining behavior there is more emphasis placed on going to a Meaning Table, and Random Events specifically call for a new behavior. It's possible to have an encounter with an NPC where you are asking Fate Questions about behavior and also asking normal Fate Questions.

For instance, if your fantasy Character is fighting a minotaur, you might ask the Fate Question, "Does he attack with his axe?" That's asking about NPC behavior, so the rules in this chapter would apply to that Fate Question. If you then asked, "Are there any other exits in this room besides the door I came through?" that's a normal Mythic Fate Question and wouldn't be subject to the special rules regarding behavior.

THE BIG EXAMPLE: HE RISES!

For this big example we're going really big, cosmically big. In your Victorian era campaign of otherworldly horror the stars have come into alignment, the cultists have completed their blasphemous rites, and the Serpent People have lit the Beacon of A'Gypta. The Great Old One is rising from the depths of his oceanic prison!

For this Earth shattering event the Player only knows that the cosmic horror is risen and mobile. He wants to determine what the Old One does, however.

The Old One has risen in the Pacific Ocean near the coast of Peru. Thinking about what to Expect in terms of behavior, the Player asks the Fate Question, "Does he head for land?" The Player figures the Odds are Likely and gets Exceptional Yes. He interprets this to mean that the Old One is heading straight for land and at such

a speed that he's sending tsunami level waves heaving toward shore.

Curious as to how the Old One is responding to locals, the Player asks, "Is the Old One engaging ships it finds along the way?" The Player has no idea what the creature would do in response to encountering human sailing vessels, so gives this 50/50 Odds. The answer comes back Yes. Although Yes results are usually easy to Interpret, the Player isn't sure how to interpret this one so decides to make a roll on the Behavior Meaning Tables to see what the Old One does. He rolls Control and Waste. The Player decides this means that whenever the Old One comes close to a sailing ship the vessel bursts into flames. The cosmic horror is able to exert control over the ships to instantly waste them.

The Player wants to know what the Old One will do once he gets to shore. He asks, "Does it attack human buildings and civilization?" That seems Likely to the Player. After all, why else would he rise? The answer is Yes. The Old One starts laying waste to the coastal community it came to shore upon, smashing buildings as it marches forward.

The Player wants to know if the Old One does anything supernatural during its rampage, so he asks, "Does the Old One do anything magical or supernatural?" The Player figures this is almost a must, so he sets the Odds at Has To Be and gets Yes. The Old One exhibits powers. The Player worded this Fate Question vaguely, however, and now isn't sure how to Interpret it. He rolls on the Behavior Meaning Table for Character Action to see what powers the Old One performs. He rolls Violent and Wild. That doesn't sound good at all.

The Player Interprets this to mean that arcs of sheer power are radiating from the Old One, whipping around

the land like an energy storm tearing up everything in its path. At this rate, if the Old One is not stopped the entire Earth will be destroyed eventually.

The Player's Character, Elias, may be the only person on the planet who can stop the Old One's rampage, if he can find the magical beacon that summoned it and destroy it. The Character seeks out a mystic, Sajun Darmu, in a South American jungle, finding him in a hut.

The Player knows that Sajun is aware of the location of the Beacon, and through successful social skill rolls the Character has earned the mystic's trust. The Player wants to role-play the conversation, however, to see what Sajun has to say.

Desperate for the information, Elias asks Sajun to tell him where the Beacon is. The Player forms this as a Fate Question, using the behavior rules in this chapter: "Does Sajun tell me where the Beacon is?" The Player sets Odds at Has To Be since he has already determined that the mystic will be helpful. Mythic comes back with Yes, and a Random Event. The Player isn't sure how to Interpret a Yes response since the Player doesn't know where the Beacon is. So, he decides to go to the Behavior Meaning Tables for inspiration.

The Player has two things to determine: what does Sajun say in response to the Yes result for the Fate Question, and what does he say or do as a result of the Random Event. Both of these will be determined by rolls on the Behavior Meaning Tables.

For the Yes response to the Question, the Player rolls on the Behavior Meaning Vocal table and gets Cautious and Angry. The Player makes this Interpretation: Sajun sighs and says the journey to the Beacon will be dangerous (this is how the Player interpreted Cautious, Elias will need to be careful). It can be found at the lair of the Serpent Folk (the Player decided this based on Angry, which he took to mean the Serpent Folk who are angry at humanity to the point of trying to destroy the world).

The Player needs to resolve the Random Event, which under the behavior rules means that the NPC does or

KEEP IT LOOSE AND FLOWING

You may notice in the example in this chapter that the Player is resorting to the Behavior Meaning Tables when unsure of an Expectation or Interpretation, and taking the broadest Interpretation of some of the results. This is to keep the encounters moving and not get held up on a difficult Interpretation or trying to decide what the NPC will do next.

Using Fate Questions to generate NPC behavior will likely work best when you keep it loose and flowing. This would mean going with the most obvious Expectations for Fate Questions, moving from a Fate Question to the Behavior Meaning Tables if you don't have a ready Expectation or Interpretation, and going with the easiest Interpretation of your results even if it's a bit of a stretch.

says something. It is up to the Player to decide if this will be an action from Sajun, or part of the conversation. Since this Scene so far is about Elias speaking with Sajun the Player decides it makes the most sense to have this Random Event be something that Sajun says.

Rolling on the Behavior Meaning Vocal Table, the Player gets Careless and Bleak. The Player Interprets it this way: As Sajun imparts to Elias the location of the beacon, the old man leans forward staring straight into Elias's eyes. "If you fail in this quest, humanity, nature ... it is all gone."

That sounded bleak enough.

Continuing the conversation, the Player asks the Fate Question, "Does Sajun tell me exactly how to get to the lair?" The Player decides the Odds are Very Likely, but gets a No. Sajun says he does not know how to find the lair, only that the Beacon is there.

Elias has his work cut out for him to find the lair of the Serpent Folk, get there, and destroy the Beacon before the Old One destroys the world. 🐢

RPG Social Skills With Mythic's Behavior Check

Between the core Mythic books and Mythic Magazine, there are three sets of rules provided to help model randomized NPC behavior. The Behavior Check was introduced in Mythic Variations 2, and a simplified version of that system can be found in Mythic Magazine #1. Mythic Magazine #9 provides another way to create specific NPC behavior using just Fate Questions.

Each of these methods are intended to work within the framework of Mythic using the same model of ask a question, get an answer. However, the two Behavior Check systems don't take into account using these systems with other RPGs where your Character's social skills may have an impact on an NPC's actions.

This article is meant to fill that gap by suggesting ways to use the Behavior Check in conjunction with RPG character social skills.

BEHAVIOR REVISITED, AGAIN

This is the third time in Mythic Magazine that NPC behavior has been addressed, and for good reason … NPC's taking action is great for our narratives! This article references Behavior Checks Simplified from Mythic Magazine #1. There is a summary of that system found at the end of this article in case you don't have that issue.

RPG SOCIAL SKILLS WITH MYTHIC'S BEHAVIOR CHECK

With some minor adjustments, the Mythic Behavior Check system combines well with another RPG's social skills systems. You can use both of them together to allow your character the opportunity to flex their social skills, while letting the Behavior Check guide the NPC's specific reactions.

The rules presented here address the Behavior Check system from Mythic Variations II and Mythic Magazine

#1's article, Behavior Checks Simplified. The two systems are nearly identical, with the simplified version being more streamlined. The rules in this article work with both systems.

USING A SOCIAL SKILL

Social skills in role-playing games can run a wide gamut, from Persuasion skills to get an NPC to do what you want to Fast Talk skills to befuddle a character and more. They all boil down to one thing, however: influencing an NPC's behavior.

If you are using an RPG that uses social skills, and you're using Mythic's Behavior Check rules, you can get them to line up nicely and play well together.

Use the Behavior Check as normal, generating an NPC's Disposition, defining Descriptors if you're using them, and getting a handle on the context of the situation. Generate NPC behavior as you usually would, until you bring a social skill to bear. Using a social skill successfully gives you some control over the Behavior Check and the NPC's behavior.

Regardless of the RPG, most social skills operate much the same: they are a skill that you resolve using task resolution to determine success or failure.

Let's say for example that you're playing a contemporary adventure with a character who has encountered a forest spirit that has taken the shape of a giant wolf. You initially played the encounter using only the Behavior Check to determine the spirit's actions. In this Scene your Character managed to befriend the wild spirit.

As the adventure progresses, the forest becomes threatened by a malevolent spirit. You are trying to devise a plan to deal with the evil presence, but the wolf spirit wants to charge into the dark part of the forest and battle the entity right away. Your Character needs to try and talk the being out of it until you have time to come up with a better plan.

You decide to make a social skill roll rather than only role-playing it and leaving it up to the Behavior Check. In the RPG you're using, your Character has a basic Persuasion Skill that you use. You make a skill check and succeed.

At this point you would use the Behavior Check to see how the wolf spirit responds. However, the Check is now influenced by your social skill roll.

Let's get into how!

Making The Skill Roll

At whatever point in an encounter you combine a social skill with the Behavior Check, decide what it is you are trying to achieve then make your skill roll. The result of your roll, whether it's success or failure, can have an impact on the NPC's Disposition Score, it may change the Context Modifier or Activated Descriptors, it can modify your roll on the Simplified NPC Action Table or on Action Table 2, and it may put limits on the actions the NPC will take.

After you make your skill roll, apply any modifiers (which we'll discuss next) and then check to see how the NPC reacts by making a Behavior Check. The results of your social skill roll will help guide the Behavior Check's outcome.

Modifying The Disposition Score

If you succeeded at your social skill roll then you successfully changed the behavior of the NPC. This is first reflected in the NPC's Disposition Score.

The Disposition Score is a measure of how active the NPC is, with higher values reflecting more intense, active, and sometimes aggressive behavior, while lower values reflect more passive, cautious, and sedate behaviors.

Just like the Disposition Score is modified with Activated Descriptors or a Context Modifier, your success at a social skill roll is also a modifier.

If your roll is successful, then apply a +2, 0, or -2 modifier to the NPC's Disposition Score. Which modifier you choose is up to you, although it should reflect which direction you were trying to influence the NPC: either to get them to be more active, or less active. For instance, with our wolf spirit, your Character is trying to calm it down so it doesn't charge blindly into battle. A success on that roll would cause an immediate -2 modifier to the spirit's Disposition Score.

FAILED SOCIAL SKILL ROLLS

Most of the modifiers detailed in this article pertain to successful skill rolls to keep the adventure moving smoothly with a minimum of decision making and bookkeeping. The goal of a social skill is to influence the behavior of an NPC, and a successful use of that skill is reflected in modifiers to the Behavior Check.

That doesn't mean a failed roll has no consequences. Just like how a successful social skill roll triggers a Behavior Check action from an NPC, a failed roll should too. There won't be a modification to the Disposition Score or the roll on the Action Table, although the failed roll might have changed the Context which could have an impact on the NPC's Disposition Score.

You are rolling a random behavior from the NPC in response to your failed roll, which could invite all manner of responses. That's the price of making a social skill roll: you either get an opportunity to influence the NPC, or you invite a reaction that you cannot control.

However, at the same time, failing a social skill roll doesn't necessarily mean that you won't get what you want, it just means it's less likely. Through normal role-playing and actions generated through Behavior Checks, your character might still get what they original sought with a skill roll.

For instance, your warrior captured and tied up to a tree by an ogre may have failed his skill roll to talk the monster into releasing him. However, in the course of their ongoing conversation, he does manage to convince the ogre that they should team up for a common goal.

This reflects that while social skills can be used to decide social situations, it doesn't rule out standard creative role-playing just as you would expect in a traditional, Gamemastered RPG experience.

On the other hand, if the spirit was reluctant to get into battle and you wanted it to, a successful skill roll would mean a +2 modifier toward a more active position.

Whether you apply a positive or negative modifier, or none at all, is dependent on the context of the situation and what you want the NPC to do. Essentially, you choose which modifier to use. You can also choose to not modify the Disposition at all. You may not want to change the value if the interaction is a simple one. For instance, if you are trying to bribe a guard to release your friend from a jail cell, a successful skill roll would indicate you talked the guard into acting. This would seem to be a +2 modifier, since they are taking a more active role in the Scene. However, you may not want them to be active in case they get too active and possibly aggressive. You might decide to forgo the modifier and just leave their Disposition Score alone.

A failed social skill roll, however, would mean there is no change to their Disposition Score. You failed to influence their behavior.

Changing Context/Descriptor Modifiers

A successful or failed social skill roll can change the context of the Scene, which would impact the Context Modifier of the Simplified Behavior Check rules or the Activated Descriptors of the standard Behavior Check rules. If the change in context alters the conditions of one of these modifiers, then you should change it right away and have that be reflected in the NPC's Disposition Score.

For instance, in the adventure involving our mysterious wolf spirit, the context may be that your Character is investigating the evil force that is pervading the woods. This is how you came across the wolf, it too is investigating. The primal spirit is agitated, and you decide that this makes for a Context Modifier of +2 to its Disposition Score because it's being spurred to action.

SKILL ROLLS AS TIPPING POINTS

If your Character uses a social skill it should be an important event in the interaction and will likely alter the course of the exchange. Making a social skill roll could be seen as a tipping point, where the circumstances will change after this.

Although the success or failure of the roll can modify values such as the Disposition Score and rolls on the Action Table, maybe where it is most importantly felt is in the context. Your Character attempting to influence an NPC may be a context altering action, which will have an impact on all interactions with that NPC going forward.

For instance, maybe your Character is a wizard in a kingdom that has been troubled by a dragon. The king's army is considering attacking the dragon's lair, a move your character thinks is a big mistake.

You have an important meeting with the general of the army, who is currently undecided on what to do. You try to influence him and you make a social skill roll to convince him to stand down so you can resolve the situation yourself.

A successful roll would change the context of the adventure: the general will trust you and wait to see what happens. A failed roll could mean this context: he is angered by your tampering and decides they will attack at dawn.

In this example your involvement was a tipping point, significantly changing the context of the adventure. Since the results of the Behavior Check depend a lot on context when interpreted, changing the context through your actions will have an impact on NPC behavior, as it should.

If you were using Descriptors, one of the spirit's Descriptors may be Protect The Forest, which is Activated right now because the forest is being threatened.

Maybe your Character has come up with a plan to neutralize the evil force. You talk to the wolf spirit, trying to convince it to let you handle the threat your way first. You succeed in your skill roll, effectively convincing the wolf that the threat will be handled and it doesn't have to worry. This changes the context of the adventure, the spirit no longer has a reason to be as agitated as it was. You might decide that this changes the Context Modifier, switching it from +2 to a zero. Or, it deactivates the Descriptor of Protect The Forest.

Action Table Modifier

A successful social skill roll also gives you a modifier, and some control, on the Behavior Action Table. This modifier is the same whether you're using the Simplified Behavior Action Table or Action Table 2 from Mythic Variations II.

When you roll for the NPC's action on the Action Table, you can apply up to a +2 or -2 modifier to the roll. How much modifier you apply, and in which direction, is up to you. It could be -1, -2, +1, +2, or none at all. This allows you to roll on the Action Table for the NPC's behavior, and choose from a range of possible options.

For instance, if you were using the Simplified Action Table and rolled an 11, this would normally mean you get a result of NPC Continues +2. However, since you succeeded on your social skill roll, you have the option to modify this result by up to +/-2. You could choose to change the outcome to NPC Continues, Context Action, or Gives Something.

This gives you a fair amount of control over what kind of action the NPC takes. You could still roll on the Meaning Tables if you want more inspiration for your interpretation.

If you're using the standard Behavior Check rules in Mythic Variations, this Action Table Modifier would only come into play if you end up rolling on Action Table 2.

COLORING YOUR ENCOUNTERS

One of the things I like about combining Behavior Checks with social skill rolls is that it helps color the narrative with interesting detail in situations where that color isn't always so obvious.

For instance, if you're making a social skill roll to convince the local sheriff that the newest citizen in town is a vampire, you don't really need the Behavior Check. If you succeed at your roll, the sheriff believes you. If you fail, he doesn't. You can choose to role-play this any way you like.

However, by combining it with the Behavior Check, you get a guide for not just what the sheriff does and thinks, but how he does it. For instance, you succeed on your roll and convince him. Then, you roll Performs Out Of PC Interest, which you interpret to mean: He looks at you and says, "Okay. Let's say I believe you. What do you suggest we do about it?"

On the other hand, maybe you rolled Gives Something, and interpreted it this way: He sighs, looking troubled. "Alright, I'm not saying I believe you. But ..." He slides a business card across the counter to you. "This FBI agent was here the other day, asking questions about him. I think ... he knows."

Both situations come from the same successful social skill roll, but each have dramatically different results based on what the Behavior Check gave you. Even though the social skill determines the ultimate outcome, the Behavior Check is there to help you describe what form that outcome arrives in.

Limiting NPC Actions

So far, we've dealt with how your social skill roll impacts the numbers: Disposition Score, modifiers from Context and Descriptors, and rolls on the Action Table.

Your successful social skill roll will also have an impact on how you interpret the NPC's actions by placing limits on what they will do regardless of how you roll with the Behavior Check.

For instance, if your Character is trying to convince a librarian to let you see the locked books section, in particular the Grimoire Of Tollen, and you succeed on your social skill roll but get a result of Seeks To End The Encounter on the Action Table, it may seem conflicting. After all, that action doesn't sound like someone letting you into the forbidden section.

If you had gotten a result like that without a social skill roll, a logical interpretation would be something like the librarian telling you no, now go away before I call security. However, a successful skill roll where you specifically were asking to get into the locked section means you succeed.

This context has to be brought into the interpretation of the NPC's actions, limiting what they can do. In this situation, we have two relevant bits of context: you succeeded at your skill roll so she will let you into the section, and she seeks to end the encounter. You could interpret the results this way: The librarian listens to your argument, her gaze on you. You made a good case, and you can see it in her eyes. She stands up from her chair, setting her keys down on the counter. "You know what," she says, "I could use a coffee break. What happens when I'm gone isn't my concern. It's not like someone is going to take these keys and use them, or anything." She gives you a nod and leaves the office, her keys gleaming on the counter and the locked book section waiting for you.

This interpretation involves both the successful social skill roll to get access to the locked room, and the Action Table result of her wanting to end the encounter. Of course, a successful skill roll would have given you some range on the Action table, so you could have chosen Gives Something, Context Action, or Acts Out Of Self-Interest instead by using your +/- 0-2 modifier. Whatever you

choose, her behavior would have been limited by your successful skill roll, requiring her action to give you access.

WHEN TO MAKE A SKILL ROLL

If you're using RPG social skills with Behavior Checks, there is no right or wrong time when to make a social skill roll. It's probably best to start an interaction with an NPC using the Behavior Check just to get a baseline on how the NPC is acting. This helps set the context for the encounter.

For instance, in the Big Example starting on this page, Lyla's Player didn't make a Persuasion roll until after first determining something about the merchant through a Behavior Check. This allowed her to know that the merchant is in a relaxed mood, even though he's plying his trade. It turns out, using just the Behavior Check, Lyla got what she wanted right away without having to resort to a skill roll.

Sometimes it should be this easy. Not every interaction should require a skill resolution check.

As the encounter went on, Lyla decided to get some information out of the merchant. This is a good time to make a skill roll, since we now know something about the merchant's personality. We have some solid Context to judge how the merchant will act.

THE BIG EXAMPLE: LYLA AND THE TITAN ENGINES

This example takes place in a sci-fi near apocalypse setting in a future on the brink. In the world of Lyla Zora, much of the planet lay in ashes while a handful of massive city-states dominate. Ancient technology abounds in ruins

and is barely understood, with chief among them the highly prized Titan Engines, enormous machines the size of cities that when sufficiently powered become walking, semi-sentient machine gods.

The Player Character is Lyla, a former soldier of the city of Mountbreak. When her city and another went to war, their Titan Engines clashing, Mountbreak fell to ruins. Lyla fled, and has been working as a mercenary ever since.

Currently in this adventure, Lyla is traveling with a companion who hired her to safeguard him on an expedition to the destroyed city of Diamondhill. A scientist with a cache of ancient texts, he claims to know of the existence of a special Titan Engine buried in the blasted city, a Titan said to possess the power to command all other Titans.

Lyla's player is running this solo game with an RPG that uses a percentile based skill system. Lyla's primary social skill is Persuasion, which she has at 55%. The Player plans to use her social skill in tandem with the simplified Behavior Check to resolve interactions with NPCs.

So far in the adventure Lyla and her employer, Siras, have braved the open countryside as they search for Diamondhill using an old map. They've successfully outrun a band of road pirates and battled a giant, mutated desert centipede.

In the current Scene, they've found a small town that serves as a way-station for travelers making their way through the barren desert. Lyla is haggling with a merchant for fuel for her rigger, the catamaran style vehicle most people use to get around the landscape between major cities.

The Player rolls 2d10 for the merchant's Disposition, getting 8. The Player figures the merchant is going to be active, since he is working his trade, so gives the Disposition a Context Modifier of +2, for a total of 10. This places the merchant on the passive side, but just barely. Maybe Lyla will get lucky and catch him on an off day.

The Player decides to start this interaction with normal role-play, without making a skill roll, to see what kind of tone it begins with. Lyla approaches the merchant,
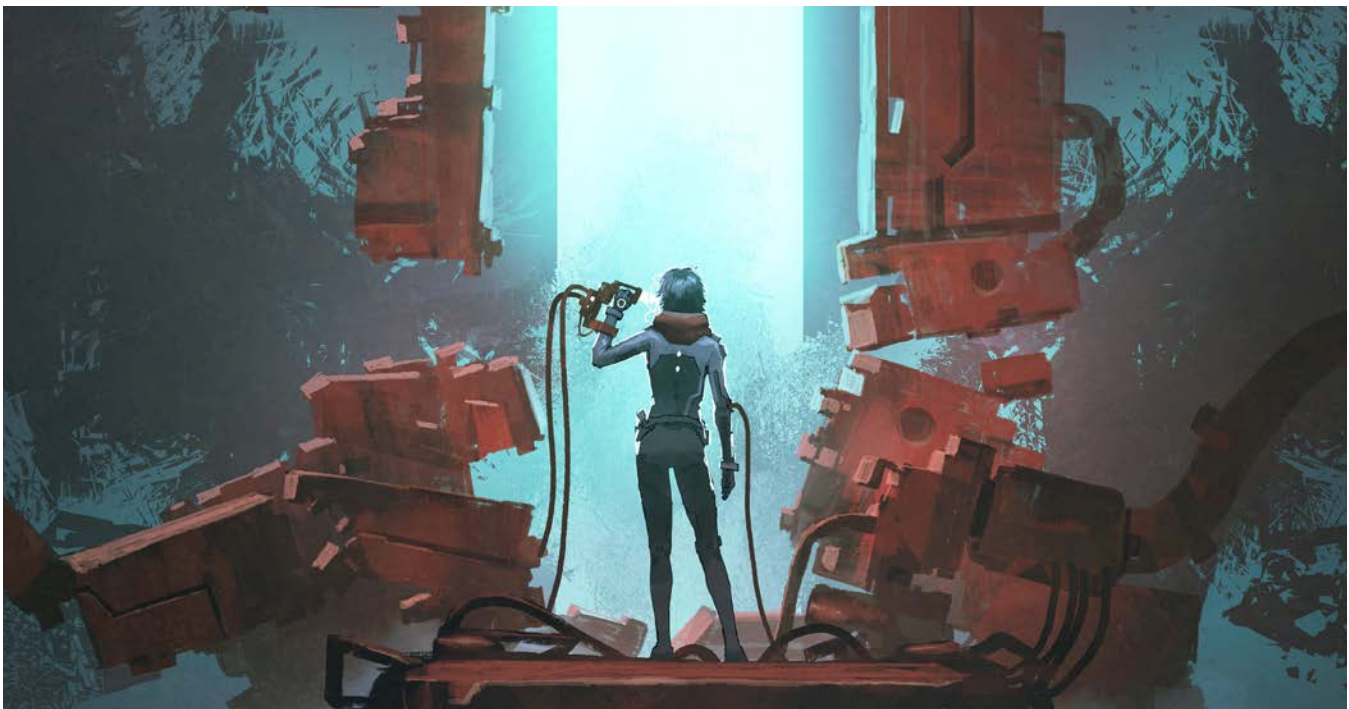
greeting him and telling him she wants to buy fuel.

The Player rolls 2d10, applying the -2 modifier for the merchant's Disposition of Passive, and gets 6. The Simplified NPC Action Table says this means Acts Out Of PC Interest. That's a good result. The Player interprets this to mean that the merchant agrees to Lyla's terms, selling her the fuel at a good price.

Lyla decides to push her luck while she has the merchant's ear. She wants to find out if she can learn any rumors about the area. The Player decides to make this a Persuasion skill roll to see if Lyla can talk the merchant into disclosing any useful information. She rolls a 17, succeeding, which means he does talk.

The Player uses this success to apply a -2 modifier to the merchant's Disposition Score, bringing it to 8. She rationalizes this by thinking that Lyla has ingratiated herself with him, and he's comfortable enough to talk and relax. She also reduces the Context Modifier from +2 to zero, reflecting the merchant's more relaxed position; the Context has changed, he's not haggling over fuel, he's just chatting with a customer. This brings his Disposition further down to 6.

The Player rolls on the Action Table to see how the merchant responds. This roll will get a -2 modifier to it because of his Passive Disposition state. Further, the Player can apply up to a -2 or +2 modifier to change the result.

She rolls 15, minus 2, for 13. This would normally mean Gives Something. The Player has the option to further modify this, allowing her to change it to NPC Continues +2, Context Action, Seeks To End The Encounter, or Acts Out Of Self-Interest.

The original result, Gives Something, is the most useful to Lyla so the Player doesn't modify the result. The logical interpretation of what the merchant gives is the information Lyla was seeking. She rolls on the Action Meaning Tables for inspiration for what he says, and gets Struggle and Suffering. The Player interprets this to mean

SUMMARY OF SOCIAL SKILL SUCCESS

A successful social skill use in conjunction with the Behavior Check has these outcomes:

Successful Social Skill Outcomes	
DISPOSITION SCORE	-2 or +2, your choice
CONTEXT/ DESCRIPTOR MODIFIERS	Change any of these modifiers to reflect a change in Context, if any.
ACTION TABLE	-2 to +2 modifier, applied after you roll. Choose any outcome in that range.
NPC ACTION LIMITS	Whatever action the NPC takes, it must incorporate what you wanted in the roll.

that the pirates Lyla encountered on her trip are harassing a local village, which is suffering under their abuse. The pirates are using their village as a base of operations, forcing the locals to house and supply them. Based on this information, Lyla decides to take a little side adventure and help rid the village of the pirates' control.

Several Scenes after that in the adventure, Lyla and Siras have found the lost city of Diamondhill. The city is in ruins in the midst of a giant crater, apparently from a massive explosion centuries ago. Lyla and Siras have been picking through the debris, looking for an entrance to a building that is supposed to house a key to waking the fabled Titan.

While exploring, they encounter a mutated, walking, humanoid fungus creature which attacks them. Lyla, using her dual handguns and katana, faces the creature as it charges her.

To determine exactly what the creature does on its turn, the Player uses the Behavior Check and rolls a Disposition for the creature, getting 3. Given the Context of it attacking, making it clearly active, we apply a +2 Context Modifier for a Disposition Score of 5.

The Player rolls on the Action Table to see how the creature attacks, getting 6, minus 2 for the Passive Disposition, for a value of 4: Talks, Exposition. Hmm, maybe it's not attacking after all.

The Player rolls on the Action Meaning Tables for inspiration for what the creature has to say, and gets Debase and Misfortune.

The Player interprets the action this way: the fungus creature runs at Lyla, her guns up and ready to start blazing. Suddenly, and to Lyla's shock, the thing drops to its knees in front of her and begs her to help him. He's been stuck in this city for weeks, with no supplies, no vehicle, he's lost everything. He wasn't running at Lyla to attack, he was running to her in desperation that she helps him.

The Player decides to try and use this situation to gain another ally. Lyla offers to help Fungal out of Diamondhill if he helps them wake the Titan. The Player decides to use Lyla's social skill, and rolls 58. She failed, although barely.

Although Lyla failed, we still roll to get Fungal's reaction. There is no change to his Disposition Score since Lyla failed her roll. The Player decides to change the Context Modifier to -2, since Fungal isn't attacking after all and is seeking help, which is a different Context than what this encounter began with. That puts him in a more inactive position in this Context, and changes his Disposition Score to 1.

Rolling 2d10-2 for his action, we get 12, Context

GRADATIONS OF SUCCESS AND FAILURE

The rules in this article assume you are using a pass or fail social skill resolution system. However, many RPGs have a more nuanced gradations of success and failure approach.

To incorporate levels of success, adjust the modifiers down or up 1 point to reflect limited success and greater success, respectively. This adjustment would only apply to the modifiers for the Disposition Score and the Action Table. Changes in Context/Descriptors modifiers would remain +/- 2.

For instance, if you get extra successes and decide this means a 3 point modifier, then you would adjust the Disposition Score by 3 points and you would get a -3 to +3 modifier range on the Action Table.

Degrees Of Social Skill Success	
FAILURE	There are no modifiers, as usual.
PARTIAL FAILURE/BARELY SUCCEED	Modifiers are limited to +/- 1.
FULL SUCCESS	Modifiers are as normal, +/- 2.
EXTRA SUCCESS	Modifiers are +/- 3.

Apply your RPG's task system to these modifiers however it seems to fit best to you. For instance, maybe your system is primarily just fail or succeed. However, it does have levels of greater success. In that case, you would only use the modifiers for Failure, Full Success, and Extra Success.

Action. This means Fungal takes an action that seems most appropriate for the current Context. The Context right now is he's begging for Lyla's help, and she is offering it if he helps them. This could go either way, really, with Fungal agreeing because he sees the offer as a way to get out of Diamondhill, or he turns it down because he just sees it as more danger. Given his Passive Disposition, the Player decides that it makes more sense that Fungal reacts like this: The creature buries his face in his hands, crying, saying how he couldn't possibly help, it's too dangerous. He gets up and runs away, leaving Lyla to shrug at Silas. "Well, I tried."

The two continue on through the adventure, braving the engineering building and various hazards throughout until they find the control room. Silas successfully activates the Titan, and they flee from the building as it rumbles and shakes itself apart.

Outside, they watch as the ruins of the city gather in on themselves and begin to rise as an enormous Titan Engine, vaguely humanoid in shape with glowing orange eyes, it's entire body made of the buildings and structures of Diamondhill.

The mechanical creature has been long dormant, and it looks to Lyla and Silas. Silas realizes that it assumes they are its controllers, and Silas urges Lyla to speak to it and convince them that she is its master.

The Player makes a social skill roll for Lyla, to see if she can convince the newly awakened behemoth that it should listen to her. She rolls a 38, success!

To generate how the Titan responds, we roll it's Disposition and get 7. Lyla is wanting the being to be cooperative and since she succeeded on her social skill roll she opts to give it a -2 modifier to its Disposition, making it 5. Lyla's success also allows her to effectively define the Context, which is that the Titan will listen to her and follow her. The Player decides this is leaning toward a more passive Context Modifier, so applies another -2 to the Disposition Score, getting a value now of 3.

The Player rolls on the Action Table to see how the Titan responds, knowing that whatever it does its action will follow within the limits of listening to Lyla and following her, since she succeeded at her social skill roll to get that affect. We roll 17, minus 2 for the creature's Passive Disposition, for a final value of 15. Since Lyla succeeded at her social skill roll, she can apply up to a -2 to +2 modifier to this result, choosing any of the affects in that range. Her options are Gives Something, Seeks To End The Encounter, Acts Out Of Self Interest, and Takes Something.

Lyla's Player decides to choose Gives Something, with the Titan giving Lyla its total obedience.

Riding atop the Titan, Lyla and Silas have it walk out of the crater ready to face a new era where the Titan of Titans will bring the more aggressive cities to heel and bring all the other Titan Engines together for a new age of peace. 🐾

SIMPLIFIED BEHAVIOR CHECK

This section summarizes content from Mythic Magazine #1 necessary for using the system detailed in this chapter.

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.

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

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Mythic MAGAZINE

Behavior Checks Simplified

Removing The Ambiguity Of Ambiguous Events

VOLUME 1

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.

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.

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.

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

Disposition Score Modifier Table

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

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.

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

Simplified NPC Action Table

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

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

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

Solo Adventure Modules

Suggestions for how to run published adventures solo is an often discussed topic, and one that's been tackled in Mythic Magazine too (issue #3). With all those content-rich published modules out there it's easy to see why we want to dig into them.

Playing solo in a published adventure has benefits. We get to experience an environment that's been carefully crafted by the author, it can be a nice break from our more random and unpredictable standard solo Adventures, and published adventures provide a structure that helps guide your Character's progress.

It seems we have two choices then: either let Mythic guide our Adventures and see where we go, or adapt a published adventure to solo play.

What if there was a third option? I'm talking about something that is between those two, an Adventure that plays like our usual Mythic Adventures but also has meaning packed into it by an author and presents a clear structure.
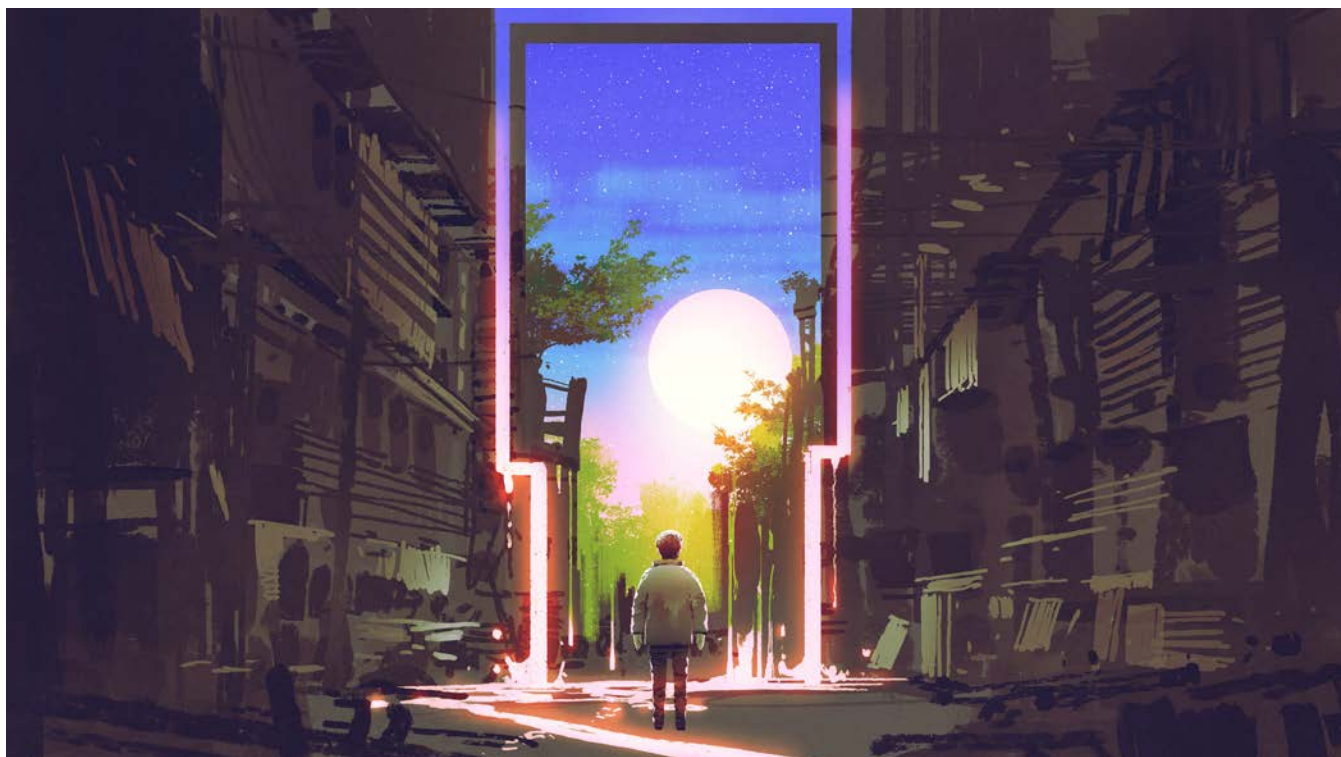
In this article I'm going to lay out a framework for how to make what I'm calling a Solo Adventure Module using Mythic and a few of the tools we are already familiar with. At the end of this chapter I'll provide a sample Solo Adventure Module, properly set around a mysterious house like an October issue of Mythic Magazine should.

SOLO ADVENTURE MODULES

A Solo Adventure Module is a solo Mythic Adventure that has a theme, structure, and content built into it. To pull this off we just have to use some of the tools that are already at our disposal, such as:

- **FIRST SCENE:** Provide a fully explained, detailed first Scene of the Adventure to get your Character started.
- **POPULATED LISTS:** The Threads and Characters Lists will begin with some entries already filled in, many of those elements pulled from the first Scene.
- **LOCATION CRAFTING:** The Location Crafter rules will be used to allow for the exploration of places in the Adventure. The Solo Adventure Module provides the Region Sheets all filled out and ready to go.
- **KEYED SCENES:** As discussed in Mythic Magazine #10, Keyed Scenes allow for pre-programmed events to take place in an Adventure. By including Keyed Scenes in a Solo Adventure Module you make sure that the Adventure stays on track toward its theme.

There are other tools we could add, such as the Mystery Matrix from Mythic Magazine #6, but the four tools above are the core items we would need to make a Solo Adventure Module.

KEEPING IT ALL TOGETHER

I'm not going to assume that you have The Location Crafter or Mythic Magazine #10, so those rulesets will be summarized later in this article. If you like them and want to learn more about them, I encourage you to get the books. However, everything you need to create your own Solo Adventure Modules, and to play them, are included in this article.

How It Meshes Together

A fully detailed first Scene provides the start point for your Character and will likely be more detailed than a standard concept for a first Scene in a Mythic Adventure. This is like the opening monologue from a Gamemaster as they begin an Adventure, setting the tone and place and what your Character is doing and facing.

The Threads and Characters Lists would come with elements already on them, such as goals and Characters introduced in the first Scene. There may be other elements on the Lists too, such as Non-Player Characters your Character has not met yet.

A Solo Adventure Module should also contain Locations to explore with filled out Region Sheets along with any special instructions that go with them. These are the places your Character can discover and explore, such as dungeons, villages, mansions, graveyards, etc.

Finally, Keyed Scenes are included to keep the Adventure moving in the direction it should be going and to trigger important events that need to happen.

The best way to see how it works is to try it yourself. The next few pages contain summarized rules for Location Crafting and Keyed Scenes, and after that is a Solo Adventure Module for you to use, The Secret of Tockley Manor.

Happy adventuring!

LOCATION CRAFTING

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

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

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

A few terms to know:

Region

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

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

Area

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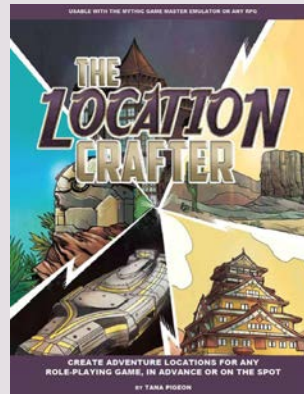
Categories

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

Locations

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

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

Encounters

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

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

Objects

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

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

ELEMENTS

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

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

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

Custom

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

Expected

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

None

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

Special

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

Random

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

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

Complete

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

UNIQUES

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

Once that Element has been generated, you may have to make a judgement call as to whether or not you should strike it off the List. For instance, if the Unique Element is a Location, the Character will only encounter it once (unless they go back to it later intentionally), so off it goes. However, if it's a villain and he escapes the encounter, you may decide that since he is still on the loose he may be encountered yet again later.

EXPLORING

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

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

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

The First Area

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

Delving Deeper

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

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

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

Connectors

The connections between Areas is abstracted, for you to determine as you go. For instance, if your Character is in a room and wants to move to another Area, decide what makes the most sense about what lays between those two Areas. Maybe it's a doorway, or a hallway.

Mapping

Exploring from Area to Area is a random process of discovery. Although the generation of Areas is random, their placement in relation to each other should make sense. It may be easier to conceptualize a developing Region by mapping it out as you explore it. This way Areas can be shown in relation to other Areas, and Connectors can be developed that make the most sense. This may also help you determine when one Area links up with a previously discovered Area if it makes sense that they are connected.

The exact layout of discovered Areas is up to you, but it should follow what you would expect from how those Areas are discovered.

Going Back

The Location Crafting method is designed to explore a Region. Each new Area of a Region is generated randomly. However, your Character can always go back to previously discovered Areas at any time. There is no need to roll when entering an already discovered Area. Once discovered, it is now a known part of the Region and should be treated like any other known location in your Mythic Adventure. Rolling randomly on the Region Sheet is only for generating new, previously unexplored, Areas.

KEYED SCENES

This section summarizes content from Mythic Magazine #10 necessary for using the system detailed in this chapter.

A Keyed Scene is a new type of Scene that is designed with a trope or concept in mind that you want the Scene to enact. For instance, Keyed Scenes could be used as another way to inject theme elements into your Adventure. It can also be used to guarantee that certain events happen in an Adventure that need to happen.

KEYED SCENE EVENT

A Keyed Scene Event is something that happens in a Keyed Scene. When that Event comes up, it becomes a necessary part of the next Scene making that a Keyed Scene.

Keyed Scene Trigger

The Trigger is what tells you when a Keyed Scene Event happens. Just like the Events can be anything, so too can the Triggers. You can think of the Keyed Scene Trigger as a sort of If/Then computer statement. If X happens then Y happens. Once all of the conditions of a Trigger are met in one Scene, the Keyed Scene Event will happen in the next Scene making it a Keyed Scene.

MAKING IT ALL HAPPEN

In a prepared Adventure, like the one at the end of this article, keep track of Keyed Scenes and their Triggers as the Adventure progresses. When the Trigger is achieved in one Scene the Event happens in the next Scene.

Formulate your Scene as normal: come up with an Expected Scene idea and test it to see if it happens or becomes an Altered Scene or an Interrupt Scene. On top of this procedure you will also layer the Keyed Scene Event, working it in to the Scene in the most logical way.

Using Random Events

Keyed Scene Events are usually phrased as an idea or concept, such as "zombie encounter", "ship malfunctions", "plot moves forward", or whatever it is that is supposed to happen in the Adventure.

When the Keyed Scene Trigger happens you know its Event will take place in the next Scene, but you don't know exactly how it's going to unfold. To help shape how it happens, you can turn the Keyed Scene Event into a Random Event, but a special kind of Random Event that must conform to the Keyed Scene idea.

You are making a Random Event with the extra Context of the Keyed Scene Event rolled into it. If your Keyed Scene Event is a zombie encounter then you would generate a Random Event as normal but whatever you generate, it's going to be centered around a zombie encounter.

Counts

One way to formulate a Trigger is to create a Count for it. For instance, after a certain number of things happen in the Adventure the Keyed Scene Event is Triggered. Record your Count each time the relevant element happens. When the target Count is reached then the Keyed Scene Event is Triggered for the next Scene.

Trigger And Event Timing

Determining whether a Trigger has been set off is done at the end of a Scene, and should be considered as part of your end of Scene bookkeeping. Normally at the conclusion of a Mythic Scene you will update your Characters and Threads Lists and update the Chaos Factor. When using Keyed Scenes, you would also check to see if a Trigger has happened and to update any Trigger counts.

Once you know a Trigger has been activated, then the next Scene will be a Keyed Scene, which means the Keyed Scene Event will take place in that Scene.

Generate the Scene normally, coming up with an Expected Scene and testing it against the Chaos Factor. Have the Keyed Scene Event take place at any point in the Scene that makes sense, but I suggest doing it at the very beginning of the Scene or as early as possible.

The Secret of Tockley Manor

The Solo Adventure Module, The Secret Of Tockley Manor, begins on the next page. Please note that this is a horror Adventure. Featured themes included in the Adventure are: murder, dead bodies, potentially lost loved ones, an isolated community, a haunted house, investigation, and supernatural creatures.

The Secret of Tockley Manor

A HORROR THEMED SCENARIO

FOR USE WITH
THE MYTHIC
GAME MASTER
EMULATOR

SOLO ADVENTURE MODULE

The Secret of Tockley Manor

This Adventure is constructed to be played solo using the Mythic Game Master Emulator, The Location Crafter, and using Keyed Scenes from Mythic Magazine #10. All the relevant rules are summarized in this article for easy reference. The Adventure plays using normal Mythic rules, but you start with a pre-generated first Scene, Threads and Characters Lists that begin partially filled out, and Keyed Scenes to keep the Adventure progressing forward.

There are also several important locations in the Adventure that are detailed using The Location Crafter Region Lists.

The Secret of Tockley Manor is a horror themed solo Adventure designed for a single Character. The setting is contemporary times in a generic New England, upper American East Coast setting. However, the Adventure could easily be located in any small, isolated community.

YOUR ROLE IN THE SECRET OF TOCKLEY MANOR

This Adventure is designed as a contemporary horror experience. Player Characters that would fit well in this scenario are down to earth Characters with

SYSTEM AGNOSTIC

This Adventure is presented without any specific role-playing game system in mind. All Characters and events are given descriptions that you can adapt to an RPG of your choosing with appropriate statistics. Alternatively, you could use the Statistic Check from Mythic Variations II to assign RPG-specific values. Or, you can play through the Adventure with nothing more than Mythic answering all Questions, such as skill resolution attempts and combat.

some exploration skills, such as police officers, private detectives, lawyers, or anyone with a personal interest of what is happening in the locale.

The first Scene introduces a murder in the small New England coastal town of Closport. This death is likely what will draw your Character into the Adventure. Your involvement can be for official reasons, such as an FBI agent coming in to help local authorities, or personal reasons such as the victim is a relative of yours.

Your Character does not need to have many skills, although investigative and social skills would be helpful. Some degree of combat skills would also be useful.

GETTING STARTED

The next page contains a detailed description of the first Scene. Feel free to modify it as you need to accommodate your Player Character entering the Adventure. In addition to giving your Character a goal to pursue, it also introduces the setting of Closport where the Adventure takes place and some key starting Non-Player Characters.

There is also a page of Adventure Lists, containing Threads and Characters Lists partially filled out. The elements on these Lists are mostly pulled from the

first Scene, although there may be some additional Characters on the List not introduced yet that your Character might encounter.

Regions

There are two important Regions that are detailed using Location Crafter rules in this Adventure, the village of Closport and Tockley Manor. The Player Character begins in Closport and will eventually discover Tockley Manor.

Regions do not need to be fully explored for your Character to get what they need from them. For instance, you may initially only explore Closport until you've made a few useful contacts. Tockley Manor is meant to be the high point of the Adventure, so you may end up exploring that Region more. The Manor does contain a secret, however, and once that secret is discovered and dealt with your exploration of the Manor may come to an end.

Scene Structure

Just as with any Mythic Adventure, feel free to break Scenes up into whatever units make the most sense to you. Usually this will mean that a Scene starts with a Player Character task in mind, and ends when that action is concluded.

When exploring Regions, I suggest making the exploration the start of a Scene and concluding the Scene either after something interesting happens or you decide to do something else. This can mean your Character goes through multiple Areas where little happens, then enters an Area that ends up being especially interesting, in a single Scene. This would be a good spot to end the Scene, even if the next Scene is further exploration of the same Region.

When exploring a Region as the basis for an Expected Scene (such as, the Expected Scene is "Explore Closport"), as usual an Interrupt result would mean something happens that makes for a different Scene. Most likely, your Character has some event that interrupts their exploration.

IMPORTANT FIRST SCENE CHARACTERS

Closport Chief Of Police Francis Herrera: Herrera is a fifty-seven year old police officer who has been living and working in Closport ever since he retired from big city policing five years prior. Being the top, and only, law enforcement figure in a sleepy town like Closport means he has next to nothing to do, which is how he likes it. So with someone getting murdered Herrera is finding himself at a loss. He will welcome any help that the Player Character brings, whether they are there in an official capacity or as a private citizen.

Ann Sharpe: Ann is the owner and manager of Closport's only hotel, The Steamport Inn. An old two-story house, the inn features five small bedrooms with breakfast service in the dining room every morning. Ann is a sharp-eyed elderly woman who has been widowed for more than a decade. She is curious and friendly, and knows a lot about the people of Closport. She may have much to say to the Player Character about the person who died, however her information may not be entirely reliable.

If you get an Altered Scene, however, consider your Character is still exploring but all rolls on the Region sheet get a bonus +1 modifier during this Scene. So, for each column of Locations, Encounters, and Objects, add +1 to the roll in addition to Progress Point modifiers. This +1 bonus is not added to the Progress Points, it's a temporary bonus in response to this Altered Scene only.

The First Scene

The first Scene should involve your Character arriving in the isolated New England town of Closport. A sleepy village with fewer than 5,000 people, Closport was once a thriving wine making community. That was many years ago, however. These days the place is slowly withering

The Secret Of Tockley Manor Adventure List Sheet

THREADS

1   Get to the bottom of the murder

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CHARACTERS

1   Closport Chief of Police Francis Herrera

2   Ann Sharpe, proprietor of The Steamport Inn

3   Zane Hoxel

4   Closport Citizen

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ADVENTURE NOTES

CHAOS FACTOR

away amid the vast forests that surround it. The town is accessible by a single road, an hours drive from the nearest big city.

Closport is full of small town, New England charm, with shops along its main street and great, aging houses that are reminders of the town's once vibrant past.

The weather is overcast, with a slight drizzle of rain that seems to be the norm for Closport in this season. The people of Closport are both friendly and yet wary of strangers, the town's isolation having generated a sense of community protectionism among its residents.

Closport is dealing with a crisis, with one of its citizens having been found murdered. For a town that hasn't experienced a serious crime in more than three decades, a killing has everyone scared.

Your Character should be arriving in Closport by being drawn in by the murder. Maybe you're an FBI agent who suspects this is the work of a serial killer, or maybe you are a detective hired by the family of the victim. You may also be a relative of the victim, coming to the small town to investigate the crime on your own.

Regardless of who your Character is, you will have been in contact already with Closport's chief of police, Francis Herrera. This gives you a point of contact when you first arrive, if you wish, to get more information about the murder.

The town has one hotel, a five bedroom two-story house along Main Street called The Steamport Inn. The hotel is run by an elderly woman named Ann Sharpe. This is another point of contact as this is likely where your Character will be staying during the Adventure.

Progressing into the first Scene will likely involve looking up Herrera and getting right to work. Or, you might head to the Inn to get settled in. Another option is to do some exploration of Closport.

See the sidebars for more information about existing Closport Characters. This gives you some details about those Characters to help you develop them, and their behaviors, through Fate Questions.

MORE LIKELY ENCOUNTERS

In addition to Herrera and Sharpe, there are a few more likely Characters to encounter:

Zane Hoxel: Zane is the owner of Hoxel Farm, a vineyard on the periphery of Closport. Zane himself is an odd man, given to strange mutterings and a disheveled appearance. Zane is an opportunity to introduce a Character into the narrative who may know more than he is letting on.

Closport Citizen: This is an entry on the Characters Thread, to run into a random citizen of Closport. Generate these Characters as you meet them. If you need inspiration, roll on the Description Meaning Tables for an idea of what they look like, and on the Action Meaning Tables for what they are doing or how they are acting. These are random encounters, so some may be helpful, some a hindrance, or something in between. The average citizen of Closport is a hard working person who has gotten used to the struggles of their small village. They are on edge, however, because of the murder. Once they discover that the Character is investigating they will likely become more engaged and interested.

I suggest that if a chance encounter with a Closport citizen becomes meaningful in some way, enough that you name that Character, then you should add them to the Characters List. This is a way you can build up the cast of Characters in The Secret Of Tockley Manor, with some of them perhaps taking on surprising importance.

You'll also find details about individual elements in the Region Lists to help you interpret those results as you explore. There are several special rules to keep in mind while playing through this Adventure, but you will find those explained in sidebars as well.

Follow-up Scenes

The first Scene will likely be mostly getting settled in to Closport. You can follow this up with more Scenes involving talking with the chief of police, then following up on what you learn from him, exploring Closport, and interacting with its citizens.

Just like with any Mythic Adventure, feel free to let the narrative go where it leads you, asking Fate Questions as you go. You might discover a strange shop in Closport that is selling occult objects, or you may have a dangerous run in with Zane Hoxel at his farm. Your Character may have troubling dreams while staying at the Steamport Inn, or discover a mineshaft in Radford Park.

Although this Adventure provides you with hooks and props to encounter, how the Adventure unfolds is not set. In fact, it's possible to play through The Secret Of Tockley Manor over and over and get a completely different Adventure each time. Maybe in one run through Francis Herrera, the chief of police, is very helpful to you. Maybe in another he acts helpful but later turns out to be a villain. And maybe a third run through you don't encounter Herrera at all. All the elements provided in this Adventure are meant to serve as inspiration and to give some thematic structure. How all these elements come together is for you to discover.

GETTING LOST IN CLOSPORT

The roads in Closport tend to meander, wending around buildings and sometimes heading off into the woods. Some of the roads dwindle to dirt paths that may not even be roads any more. It's easy to get lost when wandering in Closport.

Odds are, your Character will initially be direct in where they want to go. Maybe you visit the police station first, then you go to the site where the body was found. Maybe following up clues leads you to a private residence or some other part of town.

Traveling to locations will likely form the basis for Expected Scenes: "I travel to the crime scene." "I return to the police station."

When you test these Scenes, if you get an Altered result, then consider that you have become lost. When lost, consider it the same as exploring Closport. You would roll on the Region sheet, coming across Locations, Encounters, and Objects.

End the Scene as you normally would, after resolving something interesting. The next Expected Scene can then be finding your way back to where you want to go. Also, if you come across one of the locations on Main Street (the police station, the inn, or the town square) then you are no longer lost.

Getting To Tockley Manor

The majority of the Adventure will likely be spent exploring through Closport and investigating the murder. Eventually, your Character will discover the existence of Tockley Manor, whether through an Encounter in Closport or through a Keyed Scene being triggered.

What Tockley Manor represents in the Adventure will depend on what's happened so far and how you interpret those events. For instance, you may have discovered another body at the Docks. Finding clues on the remains led you to Hoxel at his farm. After a dangerous encounter with the mad farmer, you discover that he's been making frequent trips to the manor. He's obsessed with the place, so you go there to check it out to discover why. Maybe while you're there exploring the manor, you encounter a ghost that has been controlling Hoxel's mind and causing him to commit the murders.

That's just one possible interpretation of how the

Keyed Scenes Trigger Summary

KEYED SCENE	TRIGGER
IN CLOSPORT	
I Want To Help	After Scene 3, roll 1-2 on 1d10 for each Scene. This Keyed Scene occurs only once and will only take place if you are in Closport.
Strange Encounter In Closport	After Scene 3, roll 1-2 on 1d10 for each Scene. This Keyed Scene occurs only once and will only take place if you are in Closport.
Mysterious Message	If your Character goes three Scenes in a row without making any progress toward the primary Thread of "Get to the bottom of the murder". This Keyed Scene occurs only once and will only take place if you are in Closport.
Another Death	After Scene 3, roll 1-2 on 1d10 for each Scene. This Keyed Scene can occur more than once and will only take place if you are in Closport.
Discover Tockley Manor	If you reach Scene 7 without learning about Tockley Manor.
IN TOCKLEY MANOR	
Strange Event In Tockley Manor	After the first Scene within Tockley Manor, roll 1-2 on a 1d10 for each Scene. This Keyed Scene occurs only once.
The Entity Attacks	After 5 Scenes taking place within Tockley Manor, roll 1-2 on a 1d10 for each Scene. This Keyed Scene occurs only once.

GETTING AROUND CLOSPORT

The Region Sheet for Closport lists possible Locations you can run across as you explore. Most of the common buildings can be found adjacent to the town square and are easily found. Assume that your Character can immediately find any of the Unique Locations within the first 6 listings without having to explore randomly: Town Square, Steamport Inn, and Police Station.

If you have not discovered one of these Locations randomly, and choose to go there, then do not roll on the Location List and instead automatically make the Location the one you seek. Since no roll is made, do not add a Progress Point to that List. If this is your first time at that Location, then you will still roll on the Encounters and Objects Lists and they will get Progress Points. Cross out the Location on the List since it's a Unique Location; it's known to you now so you won't randomly run across it later.

There are two Characters you are likely to find at the Inn and the police station, Ann Sharpe and Francis Herrera, respectively. Regardless of what Encounter you roll on the Region List, a Fate Question of "Is Sharpe/Herrera here?" will have Odds of Very Likely for a Yes answer.

Adventure can unfold. However events transpire, Tockley Manor should be seen as the end goal and its exploration is the key to resolving the central conflict of the murder.

KEYED SCENES

Keyed Scenes are used to Trigger Events in an Adventure. In The Secret Of Tockley Manor, there are a number of Keyed Scenes that you'll have to keep track of from the start of the Adventure. These Keyed Scene Events are meant to keep the Adventure moving in the right direction and to add some extra tension along the way.

KEYED SCENE: I WANT TO HELP

TRIGGER

After Scene 3, roll 1-2 on 1d10 for each Scene. This Keyed Scene occurs only once and will only take place if you are in Closport.

EVENT

An NPC approaches your Character, wanting to help with the investigation of the murder. Roll 1d10 to see who this is. On a 1-5 it is a Character from the Characters List. Roll to determine which one. On a 6-10 it's a new Character. Roll on the Description Meaning Tables for inspiration on a description for the Character, and roll on the Action Meaning Tables for inspiration on what the Character does or how they approach you. Add the new Character to the Characters List.

Once you determine who this Character is, they will approach you in the Keyed Scene and offer their help. They will be enthusiastic about wanting to help, and will likely try to accompany your Character throughout the rest of the Adventure.

KEYED SCENE: STRANGE ENCOUNTER IN CLOSPORT

TRIGGER

After Scene 3, roll 1-2 on 1d10 for each Scene. This Keyed Scene occurs only once and will only take place if you are in Closport.

EVENT

This Event is identical to the Closport Encounter of Weird Event (see page 28).

KEYED SCENE: MYSTERIOUS MESSAGE

COUNT

TRIGGER

If your Character goes three Scenes in a row without making any progress toward the primary Thread of "Get to the bottom of the murder". This Keyed Scene occurs only once and will only take place if you are in Closport.

EVENT

Your Character receives a message from a mysterious source, giving them a clue to their investigation. For inspiration on what form this message takes, and what it says, treat this as a Random Event, with an automatic Event Focus of Move Toward A Thread, with the Thread being "Get to the bottom of the murder."

KEYED SCENE: ANOTHER DEATH

TRIGGER

After Scene 3, roll 1-2 on 1d10 for each Scene. This Keyed Scene can occur more than once and will only take place if you are in Closport.

EVENT

This Event is identical to the Closport Object of Dead Body (see page 30).

KEYED SCENE: DISCOVER TOCKLEY MANOR

TRIGGER

You reach Scene 7 without learning about Tockley Manor.

EVENT

In this Keyed Scene your Character learns about Tockley Manor. This Event is identical to the Closport Encounter of Learn About Tockley (see page 29).

KEYED SCENE: STRANGE EVENT IN TOCKLEY MANOR

TRIGGER

After the first Scene within Tockley Manor, roll 1-2 on a 1d10 for each Scene. This Keyed Scene occurs only once.

EVENT

This Event is identical to the Closport and Tockley Encounters of Weird Event (see pages 28 and 36).

KEYED SCENE: THE ENTITY ATTACKS

COUNT

TRIGGER

After 5 Scenes taking place within Tockley Manor, roll 1-2 on a 1d10 for each Scene. This Keyed Scene occurs only once.

EVENT

This Event is identical to the Tockley Encounter of The Entity (see page 37).

At the end of each Scene in your Adventure, consult the list of Keyed Scenes on the previous page and their Triggers. Some you will have to roll a 1d10 to see if they Trigger, and others require you to keep track of a Count. When a Keyed Scene is Triggered, its Event will take place in the next Scene of your Adventure.

Keep in mind that each Keyed Scene is specific to a portion of the Adventure. For instance, each Keyed Scene will say whether it can happen in Closport or at Tockley Manor.

REGIONS

There are two important Regions in this Adventure, Closport Village and Tockley Manor. You'll find their Region Sheets on the following pages. Below are some explanations of some of the entries.

CLOSPORT VILLAGE

The village itself is decrepit with age. The center of town is Main Street's Town Square with a small park in the center and Closport's most public buildings circled around it. There are numerous small shops in the village, although you will find that half of the public buildings are boarded up and abandoned.

Geographically, Closport is situated on the coast. One side of Closport overlooks the ocean, and on the other it's bordered by thick forests that go on for hundreds of miles. The town is very isolated, and it takes a good hour long drive to reach a larger city. Cell phone and internet access is present, but spotty.

Public Space

This can be any expected, outdoor public space in town such as a sidewalk, an alley between buildings, a stone bench, an overlook of the ocean, etc.

MANNER OF DEATH

What sets this Adventure in motion is your Character investigating a death in Closport. That death is important and will likely be an early line of inquiry for your Character. Where were they found and how did they die? You can likely learn this from Herrera, or just about anyone in Closport, through Fate Questions and details gleaned from Meaning Tables.

To determine where the body was found, you can ask the Fate Question, "Were they found in the woods?" with Odds of Likely. A Yes would mean the body was found discarded in the forest close to town, an Exceptional Yes would mean the body was found deep in the woods, a No would mean they were found somewhere else where you would next most likely expect, and an Exceptional No means they were found in their home.

This will give you a possible total of three locations for where the body was found, plus a wildcard location of where you would expect it to be found.

As far as cause of death, roll on the Action Meaning Tables and Interpret the result. Whatever manner you come up with, keep that in mind as Context for later in the Adventure. How the victim died will have bearing on events within Tockley Manor.

Empty Storefront

An abandoned and boarded up shop, most likely near the center of town.

Town Square

This is the center of Closport, a circular area ringed by public buildings. There is a small park in the middle of the town square, a grassy spot with a few trees and benches.

Steamport Inn

This is the only hotel in Closport, an old two-story house that's been renovated into an inn by its owner Ann Sharpe. The Fate Question Odds of her being easily found at the front desk during the day or early evening is Very Likely.

Police Station

The Closport Police Station is a small storefront with a single office inside. Closport's police chief, Francis Herrera, is also the town's only police officer. The Fate Question Odds of him being in the station during normal working hours is Very Likely.

Active Shop

This is a working store in Closport. Most of the shops that are active sell items useful to local citizens, such as food and goods, clothing, and fishing and hunting equipment. There may also be some curio type shops, such as antiques, as well as a couple of small restaurants.

Docks

Closport is a seaside community. Although the town's primary commerce has historically been wine making, there is some small fishing business as well. The docks are poorly maintained and reflect the town's overall poverty.

Hoxel Farm

Hoxel Farm is a vineyard on the periphery of Closport. The property is sprawling and aged, with dying vines and a barn that is leaning to one side in its decrepitude.

DEFINING STRANGENESS

As a horror Adventure, The Secret Of Tockley Manor is meant to be unsettling and to get more so as the Adventure proceeds. This should be considered part of the Context when you are Interpreting results of Fate Questions and forming descriptions of places and people.

Feel free to make frequent use of the Meaning Tables when exploring. For instance, if you encounter a shop in Closport, you could roll on the Description Meaning Tables to get inspiration for what the shop sells. If you run into a random citizen of Closport, you could roll on the Action Meaning Tables to see how the NPC is acting or what they're doing.

Radford Regional Park

This is a part of the forest bordering Closport that is maintained by the federal government. It's a wild area of thick trees and occasional streams. This is an ideal outdoor area for your Character to have an encounter or discovery.

House Of The Wind

The House of the Wind is a very old church in Closport. It is a little outside of town and unlikely to find unless someone is really looking. The place is a simple single story structure with a steepled roof. It's abandoned, although there may still be signs of some use.

The House of the Wind is another opportunity for a site for something unusual to happen.

Weird Event

This Encounter is meant as a catchall for something very strange happening to your Character, including something that is overtly supernatural. Roll on the

Description Meaning Tables for inspiration of what the Weird Event looks like, and roll on the Action Meaning Tables for inspiration about what happens. The severity of this Encounter is up to you, based on the Context and where your Character is.

For instance, if your Character is currently in Radford Regional Park and rolls this Encounter, then gets "inform" and "misfortune" on the Action Meaning Tables, maybe your Character begins to hear strange whisperings in the woods that sound like threats.

Learn About Tockley

This is a special Encounter where Tockley Manor is introduced to your Character. If you have already learned about Tockley through a Keyed Scene, then your Character gets more information about the Manor in this Encounter.

You'll need to determine two things: how you learn about Tockley, and what information is attached to it.

The how can be answered through a Fate Question using what seems most logical given the Context. For instance, if your Character is in a shop in Closport and you roll this Encounter, you may determine that the owner of the store tells you about it. "The woman behind the counter sets down the music box and leans forward, saying in a conspiratorial voice, 'Have you heard of Tockley Manor?'"

Aside from Characters, you may also learn of the Manor through books or journals.

After you determine how you learn about the Manor, you need to attach what you learn about it. This should contain some element of mystery or local legend to it. For inspiration, roll on the Action Meaning Tables.

For instance, in our example above of the shopkeeper mentioning Tockley, the Player rolls on the Action Meaning Tables and gets "waste" and "emotions". You may interpret this to mean: "She shakes her head mournfully. 'A sad place, really. Such a pity what happened to the Tockleys.'"

Feel free to use this encounter to help build the legend of Tockley Manor within the Context of this Adventure. Ask Fate Questions to further tease out information. For instance, your Character in this example may ask more information of the shopkeeper, such as "Did someone die there?" Or, instead of asking Fate Questions, you may roll more on the Action Meaning Tables for further elaboration. For instance, maybe we roll "harm" and "illusions". We interpret this to mean that the shopkeeper tells us a story of how a young Tockley woman had dreams of marrying the man of her dreams only to have him betray her and she ended her life.

This is your opportunity to build up Tockley Manor and make it the focus of the Adventure. Consider what has happened up to this point in the Adventure, the Context, and use that to Interpret what you learn about the Manor in such a way that it becomes important to investigate.

For instance, perhaps your Character has spent several days exploring Closport. In that time he has learned from Herrera that the murder victim was found at the docks. An exploration of the docks met with an encounter with a young man spying on your Character. Your Character chased that person into Radford Park, where you got lost. While wandering, you came across a place that looked like a crude altar, and you were struck with hallucinations and
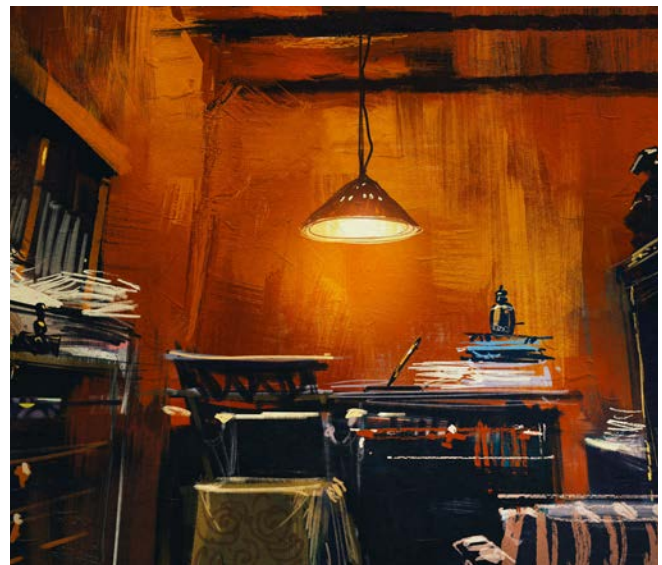
visions of people with animal heads dancing around you. You eventually return to town and get some sleep, troubled by your encounter. The next day you seek our Herrera to ask him about what you found, and he confides that the town has a history of strange religious practices.

In the next Scene you are looking for a library in Closport when you come across an antique shop. There, the proprietor tells you about Tockley Manor. Given the Context so far of what your Character has experienced, you interpret the results of your rolls to indicate that she tells you how the Tockleys had been reputed to be involved in black magic.

Whatever story you discover about Tockley, it should end with the house having been abandoned for many years and the locals shun it. This will set up your Character's investigation of the place which will likely serve as the second half of the Adventure.

Something To Say

This is a catchall category Encounter for your Character learning something interesting, either from a Character or another source, such as a journal. What is said can be determined by asking Fate Questions or rolling on the Action Meaning Tables. Whatever is learned it should pertain to the murder, to some local strangeness, or to Tockley Manor IF you have learned of its existence yet.

For instance, your Character is in a Public Space that you've determined is a walkway deep in town and you roll Something To Say. You decide that you come across an old statue. There's an inscription at the base that describes some historical event. Rolls on the Action Meaning Tables gives you "haggle" and "plans". Maybe you decide on this Interpretation: the statue is of a veiled woman, an inscription reading about a civil war era "priestess" who protected Closport by making a deal with the devil.

Perhaps, however, you have learned about Tockley and think it would make more sense to build on the legend of it. In that case, you may Interpret the results this

RUNNING WITH IT

The Adventure presented in this chapter is a strange creature in that it is not a traditional, prepared module. It's ideas and elements for a traditional module, scattered about for you to stitch together while playing the standard Mythic way. While this Adventure offers elements that guide you, like Keyed Scenes, it will work best if it is played in the spirit it was intended. That means leaning into the strangeness and the tone of the setting, especially when it comes to your expectations for Scenes and Interpretations of Fate Questions and Meaning Table results.

You can think of this as Context that you know, as the Player, that your Character does not yet know.

way: The statue is of Theodore Tockley, calling him the founder of Closport who haggled with "the angels" to insure its prosperity.

Dead Body

If you generate this Object for an Area, then you have discovered a new murder victim. Interpret how you find the body, and what state it's in, by the current Context and asking any Fate Questions you need to.

For instance, let's say your Character is at Hoxel's Farm, rolls an Encounter of Closport Citizen, and rolls Dead Body for Object. After making some Fate Question rolls you may determine the following: Upon arriving at the farm, you look for the owner. You enter the barn and find someone standing over a dead body in the hay.

Assuming you have investigated the original death that brought you to Closport, you probably know how that person died. A logical Fate Question to ask when finding a new body is, "Did they die the same way?" The Odds of a Yes are Sure Thing (or Has To Be if you're using the Mythic Deck).

Location Crafter Region Sheet

REGION: The village of Closport

LOCATIONS	ENCOUNTERS	OBJECTS
1 Expected	1 None	1 None
2 Public Space	2 None	2 None
3 Active Shop	3 Expected	3 None
4 Town Square - U	4 None	4 None
5 Steamport Inn - U	5 Closport Citizen	5 Expected
6 Police station - U	6 Expected	6 None
7 Public Space	7 None	7 Random
8 Expected	8 Francis Herrera	8 Dead Body - U
9 Empty Storefront	9 Closport Citizen	9 Artifact
10 Docks - U	10 Learn About Tockley - U	10 None
11 Expected	11 None	11 Journal - U
12 Radford Regional Park - U	12 Something To Say	12 Expected
13 Special	13 Weird Event	13 None
14 Hoxel's Farm - U	14 None	14 Special
15 Expected	15 Something To Say	15 Expected
16 Random	16 None	16 Random
17 House Of The Wind - U	17 Weird Event	17 None
18 Expected	18 None	18 None
19 Complete	19 None	19.
20.	20.	20.

| PROGRESS POINTS | PROGRESS POINTS | PROGRESS POINTS |

Artifact

This Object is meant for any unusual item you may find that adds mystery or information to the Adventure. It should pertain to the murder, to strangeness in town, or to Tockley Manor if you've learned of the place.

For inspiration on what the Artifact is, roll on the Description Meaning Tables. For inspiration on what the Artifact means to the Adventure, roll on the Action Meaning Tables.

For instance, if your Character is in The House of the Wind, and has an Encounter of None and an Object of Artifact, we roll on the Description Meaning Tables and get "combatively" and "cold". We Interpret this to mean that there is an old, antique sword hanging on the wall as an ornament. For what this means, we roll on the Action Meaning Tables and get "abandoned" and "illness". We Interpret this to mean that there is an inscription beneath the sword that explains how the sword was considered magical and was wielded by a founder of Closport to "drive away disease and the scourge of plague."

Like Something To Say, the Artifact should add to the mystery of the Adventure.

Journal

Your Character discovers a written work, perhaps a book or personal journal, that contains useful insights. As with Artifact and Something To Say, this is an opportunity to expand on information about the murder, Closport, or Tockley Manor if you have learned of it. The Context of events that have happened so far should be taken into consideration.

For instance, if your Character is in a private residence (perhaps generated through a Random result on Locations), has an Encounter of Closport Citizen, and rolls Journal as an Object, you may Interpret this to mean that the citizen who lives in this house is telling you about the history of Closport. They hand you a journal of a relative of theirs who helped found the place.

For inspiration on what the journal reveals, roll on the Action Meaning Tables. Again, whatever you generate should expand on the strangeness of Closport. For instance, in the example above, you might roll "judge" and "masses". Maybe you Interpret this to mean that the journal recounts a time in the early days when a cult grew strong in Closport and was persecuted.

TOCKLEY MANOR

Your Character can approach Tockley Manor in a Scene after they have learned of it. There are two ways to learn about Tockley Manor: through the Learn About Tockley Encounter while exploring Closport, or through a Keyed Scene.

Once your Character learns about the existence of Tockley Manor, any other information gained about it should be Interpreted within the Context that Tockley Manor is the end goal of this Adventure. Your Interpretations should consider links between Tockley and the murder and any other strangeness that's been encountered in Closport.

For instance, through your investigation of Closport you may have discovered that the murder victim died by being drained of blood and that there is a secret cult operating in Closport. Let's say your Character learns about Tockley Manor through a conversation with the police chief. You determine through a Fate Question that he tells you something about Tockley Manor. You make rolls on the Action Meaning Tables for inspiration over what it might be, and you get "persecute" and "portals". Thinking of an interpretation that ties in with what you know, you come up with this: Herrera says that a generation ago, the population of Closport came to fear the Tockleys. One strange day the town rose up against them and barricaded them inside the house, where the entire family presumably starved to death.

This interpretation fits with the results of the Meaning Tables, but it also works with the general strangeness that we've already learned about Tockley. Maybe the citizens of Closport feared the Tockleys so much because they were members of a cult, or even worse they were believed to be vampires.

Information gleaned about Tockley should build toward the general oddity of the Adventure, while leading the Character to want to explore the place. For instance, in the example above, it may become clear to the Character that if there is a cult operating in Closport, and if they did kill that person, then it's very possible they are operating out of Tockley Manor.

For the house itself, it is located on the outskirts of Closport. It should be considered remote enough that you won't happen upon it by chance by just exploring the village. You will need to take an untended road deep into the forest, where you'll find the manor sitting atop a small rise. The place is abandoned and in very bad shape, with a crumbling stone wall surrounding it. You can tell that the manor was once an impressive mansion with its many windows and expansive architecture spanning at least three floors.

Feel free to describe the Manor in any way you wish when you approach it. You can ask Fate Questions such as "Does it have a front gate?" or "Are there any signs of recent

STAIRS, HALLWAYS, AND CONNECTIONS

Remember that connections between Areas of a Region are abstracted with The Location Crafter. When you leave one Area and enter another, it's assumed you use the most logical route to get there. For instance, if the Area you're in is a hallway, you can assume there are doors within it that will lead you to other Areas.

The exact way that the topography of the house comes together is entirely up to you. I suggest making a map on paper while you explore the house so you have some idea how one Area connects with another, but how they come together is your choice.

If you're unsure if an Area has another route from it, you can form it into a Fate Question. For instance, you can ask, "Does the room have any other doors?"

You can always backtrack and revisit previous Areas you've moved through, to find more access points from there.

activity?" You can also consult the Description Meaning tables for inspiration of additional descriptive details.

If you choose to enter by the front door, consider the first Area of the house to be a foyer, with Encounter and Object of None. If you choose to enter by another way, such as a back door or window, then consider the entrance you chose as unlocked or open, easily accessible. Choosing one of these alternate entries requires you to roll for the first Area, and that should now be considered your entrance point.

The interior of the house is in very bad repair, with parts of it weathered by the elements through broken windows. Still, the house is full of furniture and normal trappings such as paintings and personal affects, indicating that whenever the house was abandoned it was not cleared out and no one has been there since to claim things.

You'll find the Region Sheet for Tockley Manor on the following pages. Below are some explanations of some of the entries.

Library/Study

This can be any location that was once used to relax in, such as a library, study, sitting room, etc. This is a good location to search for books and other written records.

Dining Room

This is what you would expect of a dining room, with a central table and chairs and likely cabinets. There may be multiple dining rooms, some large and some small. You could alternately consider this a tea room with a single small table and a couple of chairs.

Kitchen

There is only one kitchen in the Manor, and it's a large room with a stove, pots and pans, knifes and cutlery, and plenty of room and counter space to prepare food for dozens of people at a time. Like everything else in the house, however, the room is cobwebby and decrepit.

Master Bedroom

This would be the largest bedroom in the house. It is still fully furnished, with a four poster bed, dresser, mirrors, etc.

Basement

Finding the basement is a good opportunity for something to happen in the dark and in an enclosed space. What "basement" actually means when you find it is up to you ... depending on the Context of the Adventure so far and the results of your Fate Questions.

If you discover the basement while in a part of the house that wouldn't normally connect to a basement, such as on the second floor or in the graveyard, you can improvise the most logical way that the two connect. For

instance, a dumbwaiter on the second floor could lead down to the basement, or a pair of storm doors could lead from the graveyard to the basement.

Walk-In Closet

A mansion this large is going to have some very large closets. These can be considered small rooms and can be interpreted in a number of ways. For instance, if you encounter a walk-in closet after leaving the master bedroom, then it would make sense that this closet is in the bedroom. However, encountering it after leaving the kitchen may indicate that this is actually a walk in freezer. It can also be a pantry, a storage area in the basement, or just about any enclosed space intended for storage.

Laboratory

This should be considered an unusual room to find in the house, it's name implying exactly what it is: a room full of scientific apparatus of unknown purpose. Interpretations for what you find in here should be connected with the Context of other strange things you have learned in the Adventure. The laboratory Location is a good way to expand on those earlier findings.

Solarium

This is an indoor garden with at least one wall of glass, and the ceiling as well. All the plants are likely dead by now, or some may have grown wild.

Graveyard

The graveyard is an outdoor location, but should still be considered as part of the house for exploration purposes. Finding the graveyard means you found a connection from your current Area to it, such as a door leading outside. Access from more unlikely locations,

COMPLETING THE MANOR

It's unlikely but possible that you will complete your exploration of Tockley Manor without encountering The Secret. If you hit Complete on the Region Location, then the Encounter for that Location is automatically The Secret without needing to roll for it. Between this, the Keyed Scene of The Entity Attacks, and your Character's own explorations, it's inevitable you'll reach the end in some way.

such as the second floor, may require more elaborate interpretations, such as a door that leads to an external staircase down to the graveyard.

Having been untended for decades, the graveyard has grown wild with vegetation. It will likely feature vine strewn headstones that could obscure things, including encounters. The graveyard may also have other features in it, such as statues, depending on the results of Fate Questions you ask.

House Hazard

This Encounter indicates that your Character has run into something dangerous in the house that pertains to the house itself. For instance, you might enter a bedroom and the floor gives out beneath you. Or, while exploring the solarium a piece of broken glass from the ceiling falls on you.

For inspiration about the nature of the hazard, you can roll on the Description Meaning Tables for what the hazard looks like and on the Action Meaning Tables for the danger it poses. For instance, if your Character is in the kitchen and encounters a House Hazard and you roll "combatively" and "historical" on the Description Meaning Tables, and "move" and "prison" on the Action Meaning Tables, you may Interpret it this way: The ceiling

of the kitchen is weirdly adorned with medieval weaponry, such as shields, swords, large metal cages, horse saddles, and more. You hear a creaking from above and suddenly one of the cages falls, landing on you and trapping you like a mousetrap. It is very heavy and difficult to move, effectively pinning you in place for the moment.

Weird Event

This is identical to the Weird Event Encounter in Closport. This Encounter is meant for something strange happening to your Character. Roll on the Description Meaning Tables for inspiration of what the Weird Event looks like, and roll on the Action Meaning Tables for inspiration on what happens.

As usual, consider the Context when coming up with the Weird Event. It should be in keeping with any other strangeness that has happened so far.

For instance, if your Character is in a hallway and gets this Encounter, and you roll a Description of "kindly" and "pale", and Actions of "block" and "exterior", you may Interpret it this way: As you walk down the hallway to the door at the end, you notice movement further along. A painting, that of a pale and lovely young woman, appears to be shifting. To your astonishment, the figure steps out of the painting, the woman standing ghostly in the hall. She is now between you and the door, and she faces you expectantly.

Opposition

Opposition is an Encounter for anything that might happen that involves someone or something directly opposing your further exploration. How this opposition takes shape will depend a lot on what you've learned so far in the Adventure. For instance, if you've discovered that there is a cult in Closport, which you believe committed the murder, then it would make sense that a cultist confronts you in the house. The opposition could be less violent, too. For instance, maybe earlier in the Adventure

a townsperson strongly advised you against exploring the house. Now that person is here, in the manor with you, imploring you to get out while you can.

If an obvious interpretation doesn't come to you the first time you generate this Encounter, then you may have to create inspiration using Fate Questions or rolls on the Description and Action Meaning Tables.

When you have the Opposition Encounter the first time, and you determine what the Opposition is, then it will be of the same nature if you roll Opposition again if that is possible. For instance, if a cultist is in the house trying to kill you, another roll of Opposition means the cultist, or perhaps another one, tries to kill you again.

If it's not possible to have the same Opposition Encounter again, such as if the townsperson warning you away had gotten killed, then generate a new Opposition.

The Secret

This Encounter is one of the two possible end goals of the Adventure. The Secret is the answer to the murder that drew you to Closport, or the root of the strangeness you have encountered along the way. What The Secret is can be just about anything. By this point in the Adventure you should have come across clues and information, and probably some oddities as well. This all forms the Context of this Encounter.

If you have a good idea what The Secret is, then shape it into a Fate Question and ask. For instance, you might ask, "Is old man Tockley here in his laboratory, experimenting on people to prolong his unnatural life?"

If you aren't sure what to expect, you can roll on the Description and Action Meaning Tables for an idea of what The Secret looks like and what it's doing.

Discovering The Secret, and dealing with it, should signal the end of the Adventure. Regardless of how this Encounter turns out for your Character, it resolves the initial Thread of "Get to the bottom of the murder."

The Entity

This is the second of the two possible end goals to the Adventure. The Entity is The Secret. The Entity is someone or something, most likely a supernatural creature, that is responsible for the death and much of the weirdness that you may have met with during the Adventure. This sets up a classic confrontation between your Character and "the boss" of the Adventure. This should be a dangerous encounter, where The Entity will likely try to have you suffer the same fate as the murder victim you are investigating.

Determining the nature of The Entity is done randomly using the table below. Before rolling on the table, consider how many supernatural events have occurred to your Character so far in the Adventure, and turn this into a modifier for The Entity table.

The Entity Modifier

NUMBER OF SUPERNATURAL EVENTS	MODIFIER
None	None
1	+1
2	+2
3 or more	+4

The Entity

1D10+ MODIFIER	THE NATURE OF THE ENTITY
1	**PERSON** The Entity is nothing supernatural, just a human being with motive.
2-4	**POWERED PERSON** As above, but the person is supernatural in some way. Maybe they're a sorcerer, an alchemist, has been gifted power by a demon, etc.
5-6	**VAMPIRE** The Entity is a vampire, an energy sucking creature that lives off the life force of living beings.
7-8	**CONSTRUCT** The Entity is a magical creature constructed by someone. This can be a golem made of clay, an animated statue, a corpse resurrected through strange science, etc.
9-10	**GHOST** The Entity is a ghost of some kind, some manner of incorporeal undead.
11-14	**OTHERWORLDLY BEING** The Entity is something very strange and alien, not of this world. This can be a demon, a creature from another plane of existence, something from beyond the stars, etc.

The results of The Entity Table will give you a broad classification of what the thing is: a person, a powered person, a vampire, a construct, a ghost, or an otherworldly being.

To fully realize what The Entity is, what it can do, and why it is doing it, consider what has happened in the Adventure as Context. This is why it was important to note how the murdered person died, since The Entity possibly committed the killing. That cause of death will help you Interpret what The Entity looks like and what it can do. For example, if the victim was mauled to death, then perhaps The Entity has claws and fangs.

Roll on the Description Meaning Tables for inspiration of what The Entity looks like.

Just like Encountering The Secret effectively resolves the central mystery of the Adventure, so does an Encounter with The Entity. In this case, however, The Secret is most likely a dangerous supernatural creature you have to deal with.

How this Scene unfolds is up to you and your Fate Questions. Let the Context of the Adventure so far inform how The Entity acts, what its powers are, what it wants, and what its weaknesses are. See the sidebar, Entity Powers & Weaknesses, for more advice on creating The Entity.

Evidence

This Object is something that reinforces clues your Character has already encountered or her current working theory on what is going on in Closport. If you don't have a current working theory, then this Object should suggest a possible theory. Roll on the Description Meaning Tables for inspiration of what this Object looks like.

For instance, if your Character thinks there's a rogue member of the Tockley family in town who did the murder, finding an Object of Evidence and rolling Descriptions of "cheerfully" and "flawless" might mean that you discover that the kitchen in the house has been completely cleaned and has been used recently. This

ENTITY POWERS & WEAKNESSES

With the exception of the Person, the other Entities are supernatural beings with powers. You can infer whatever powers you think they would have, testing them with Fate Questions. For instance, with the vampire you might ask, "Is it very strong?"

As the encounter unfolds … maybe your Character is battling the creature, or fleeing from it … the Entity may exhibit more powers. After a couple of rounds, you should ask the Fate Question, "Does the Entity exhibit a power?" The Odds are Likely. If you get a Yes, then roll on the Action Meaning Tables for inspiration of what power the Entity reveals. For instance with the ghost, you might roll "passion" and "enemies", Interpreting that to mean that the ghost takes the physical form of a personal enemy of yours that you most hate.

Whatever powers the Entity exhibits, between those you assign yourself that make the most sense and are tested with Fate Questions, and the surprise power rolled for, you should put a maximum of three powers on it. For instance, if the Entity is a Construct that you determine is an enchanted painting that comes to life, its powers may be the ability to manifest in person, invulnerable to bullets, and it can pass through walls.

WEAKNESSES

If The Entity is supernatural (anything other than a Person) it will also have supernatural weaknesses, and this is how your Character will likely defeat it. You can try ideas to defeat it, using what seems most logical.

When you try, test the attempt with a Fate Question, "Is the Entity vulnerable to this?" Ignore the current Chaos Factor for this Question, assigning the CF a value of 9. The chance of the weakness being true are much higher, giving your Character a fighting chance to survive using her wits.

would be consistent with your theory that a member of the Tockley family is secretly in town, hiding out in the old Tockley Manor.

Journal

This is nearly identical to the Closport Object element of Journal. Your Character discovers a written work, perhaps a book or personal journal, that contains useful insights. Since this is found in Tockley Manor, any insights gained from this source should shed more light on what is going on. In other words, it should provide more answers than mysteries, if possible.

For inspiration on what the journal reveals, roll on the Action Meaning Tables.

Dead Body

Similar to the Closport Region Dead Body Object, you find a new corpse, this time in the Manor. Interpret how you find the body, and what state it's in, by the current Context and asking any Fate Questions you need to.

Weird Object

This is similar to Weird Event, except that it's centered on a specific item. Just like with Weird Event, roll on the Description Meaning Tables for inspiration on what the item looks like and the Action Meaning Tables for what it is doing or what makes it weird. The Description you generate should give you an idea of what the item is, as well.

Part of the Context for this interpretation is that the Object is weird in some way. Examples: you find a photo album of yourself as a child among the Tockley belongings; you discover a music box, that suddenly opens and begins to play on its own; you enter a room full of porcelain dolls, and one of them opens its eyes and turns its head to you; you discover an oak box with strange engravings, and the box begins to shake and rattle.

ENTITY POWERS & WEAKNESSES

CONTINUED

Assign whatever Odds you think are appropriate, depending on how strong your idea is and how well it's backed up by the Context. The Odds won't be any worse than 50/50, which means even trying something random has a good chance of working. Still, the better your idea the more chance you have at survival.

If the answer to the Fate Question is Yes, then whatever you tried has a noticeable effect of hurting or driving back The Entity. One more application of whatever you did should eliminate it. If the answer was Exceptional Yes, then what you tried ends The Entity right then and there. If the answer is No, whatever you tried has no effect. If the answer is Exceptional No, then whatever you tried actually strengthened it.

For example, you encounter The Entity and it's a Construct, an animated doll. The thing seems nearly indestructible as it pursues you with a bloody knife. However, you learned earlier in the Adventure that Avery Tockley had discovered the doll in Europe, in a special box. You found that box in the house during your exploration. Trying the idea that the box is the monster's vulnerability, you open it and turn it toward the menacing doll.

Asking the Fate Question "Is The Entity vulnerable to this?" might get you the following interpretations:

Yes - The doll writhes in horror as you open the box, as if it is being drawn into it.

Exceptional Yes - The doll shrieks and is instantly sucked into the box, the lid slamming shut and entombing the creature once again.

No - Opening the box has no effect. Maybe something else has to be done, too?

Exceptional No - The doll glows, power coming from the box seeming to strengthen it. As you watch, the doll grows a foot taller.

Location Crafter Region Sheet

REGION: Tockley Manor

LOCATIONS	ENCOUNTERS	OBJECTS
1 Expected	1 None	1 None
2 Expected	2 None	2 Expected
3 Hallway	3 None	3 None
4 Library/Study	4 None	4 Evidence
5 Dining Room	5 None	5 Expected
6 Kitchen - U	6 None	6 None
7 Random	7 Random	7 Journal - U
8 Master Bedroom - U	8 House Hazard	8 None
9 Hallway	9 Weird Event	9 Dead Body - U
10 Bedroom	10 Opposition	10 Evidence
11 Basement - U	11 None	11 None
12 Special	12 The Secret - U	12 Weird Object
13 Graveyard - U	13 The Entity - U	13 Special
14 Walk-In Closet	14 Weird Event	14 Expected
15 Expected	15 Random	15 None
16 Laboratory - U	16 Special	16 Random
17 Solarium - U	17 None	17 Expected
18 Random	18 None	18 Weird Object
19 Complete	19 Weird Event	19 None
20.	20	20 None

PROGRESS POINTS	PROGRESS POINTS	PROGRESS POINTS

WRAPPING UP THE ADVENTURE

The Adventure will likely end in Tockley Manor after discovering The Secret or The Entity Encounters. The path from the start of the Adventure to that fateful Encounter will likely have had the Character running across lots of information, clues, encounters, and hopefully some strangeness.

As with all things Mythic, as you proceed in this Adventure let all of those elements collect into the Context for you to interpret as you go. Once you reach the end event of the Adventure, you can use that accumulated Context to interpret what The Secret is really all about.

For instance, if your investigations in Closport revealed that the victim had been stabbed, and you come across a journal from someone claiming to be a sorcerer who does blood sacrifice, and your Character has dreams while staying in the inn of a mysterious figure warning them to flee Closport, and after discovering Tockley and having more strange encounters and finally meeting up with The Entity, that happens to be an Otherworldly Being, you may Interpret this final event this way ... the Tockley's dabbled in black magic and had successfully conjured an entity from beyond, that killed them all back in the day. The creature has remained, however, and a modern day Tockley awakened it with a new sacrifice. You face the creature in the halls of the manor, armed with a few bits of information on how to send it back. 🦑

TOOL BOX

Something for you to consider or use

SoloRPG Mythic Starter

As an extra bit of adventuring goodness in this issue I'm very happy to have a Mythic Starter from John Lopez at SoloRPG on Patreon: Scrubber's Error.

John's been producing a steady stream of wonderfully creative resources through his Patreon, and his Mythic Starter series is an evocative way to get a new solo Mythic adventure off the ground. With background on the adventure setting, descriptions of key characters and elements, and suggested starting Threads and Characters Lists, this is a great way to launch directly into a solo adventure.

On the next page you'll find Scrubber's Error, a sci-fi adventure where you're a utility bot on a deep space colony ship where the humans are in cryo-sleep and a deadly mystery is developing that only you can solve.

Happy adventuring!

CHECK OUT SOLORPG!

If you haven't done so already, I urge you to look into SoloRPG on Patreon and consider subscribing. John is producing wonderful material every month, resources that are great for solo one-off adventures or to include in a long term campaign.

SoloRPG can be found on Patreon at www.patreon.com/solorpg/

It's not easy being a utility bot on the Star Nomad. Find the Mythic Starter adventure on the next page.

Mythic Starters IV
Compatible with the *Mythic GME*

Scrubber's Error

Background: The corporate colony ship Star Nomad has traveled the Far Periphery on autopilot for decades. All its human colonists are kept in cryosleep, entertained by endless holodream cycles.

As the old ship slow-burns towards its destination, Appalachia 9, a remote planet designated for corporate colonization, it is kept in adequate repair by a small army of trusty Horizon Corp utility bots.

Unfortunately, something is killing the colonists in their cryosleep and the utility bots are unable to compute how to proceed. A sinister system bug causes one colonist cryosleep pod after another to be jettisoned into the vacuum of space!

Utility Bots: A peculiar robot society has developed on the CSS Star Nomad led by Mainframe, the ship's fatherly central computing core. However, many of the utility bots responsible for system maintenance are showing their considerable age.

System Bug: First found as a minor coding error in a miscellaneous

Appalachia 9: All system references to the colonists' destination planet are encrypted. The cleaning bots gossip about a locked cargo bay, marked with the planet's name, holding backpacks, survival gear, and military-grade weapons stored in containers.

Opening Scene: You are the utility bot that was designated to be the colony overseer's personal assistant. Unfortunately, she was in one of the first cryosleep pods jettisoned by the strange system bug.

Scrubber was your charging cubicle mate and you suspect Mainframe is not sharing all its data with the rest of robot society.

While repairing a faulty monitor, you observed a digitalized energy creature faintly resembling Scrubber rampaging near the holodream banks.

Shortly afterward, Mainframe had that part of the ship sealed off for a thorough 'system error scan'...

Suggested Thread List:
◆ Save the remaining colonists
◆ Help Scrubber
◆ Fix the system bug

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Utility Bots: A peculiar robot society has developed on the CSS Star Nomad led by Mainframe, the ship's fatherly central computing core. However, many of the utility bots responsible for system maintenance are showing their considerable age.

System Bug: First found as a minor coding error in a miscellaneous holodream file. Scrubber, one of the coding bots, went missing after repeatedly attempting to correct the problem. Now, copies of the bug appear in several key systems.

CCS Star Nomad: The automated colony ship owned by Horizon Corp houses hundreds of colonists in cryosleep pods. Mainframe claims the colonists are part of a 'second-chance program' and could well have some bad apples among them.

Appalachia 9: All system references to the colonists' destination planet are encrypted. The cleaning bots gossip about a locked cargo bay, marked with the planet's name, holding backpacks, survival gear, and military-grade weapons stored in containers.

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Suggested Thread List:
◆ Save the remaining colonists
◆ Help Scrubber
◆ Fix the system bug
◆ Stop the energy creature

Suggested Character List:
◆ CCS Star Nomad
◆ Far Periphery
◆ Appalachia 9
◆ Utility bot society
◆ Horizon Corp
◆ Cryosleep pods
◆ Colonists
◆ Mainframe
◆ System bug
◆ Scrubber
◆ Holodream banks
◆ Locked cargo bay
◆ Second-chance program
◆ Digitalized energy creature
◆ Miscellaneous holodream file

Art by Jeshields

Nested Characters List Sheet

LIST NAME

LIST NAME

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

Location Crafter Pre-Filled Region Sheet

REGION: _____

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

Successful Social Skill Outcomes

DISPOSITION SCORE	-2 or +2, your choice
CONTEXT/ DESCRIPTOR MODIFIERS	Change any of these modifiers to reflect a change in Context, if any.
ACTION TABLE	-2 to +2 modifier, applied after you roll. Choose any outcome in that range.
NPC ACTION LIMITS	Whatever action the NPC takes, it must incorporate what you wanted in the roll.

Degrees Of Social Skill Success

FAILURE	There are no modifiers, as usual.
PARTIAL FAILURE/BARELY SUCCEED	Modifiers are limited to +/- 1.
FULL SUCCESS	Modifiers are as normal, +/- 2.
EXTRA SUCCESS	Modifiers are +/- 3.

Disposition Score Modifier Table

10 or less	**PASSIVE (-2):** The Character takes the least active approach to their Action, applying a -2 modifier to the NPC Action Table.
11 or more	**ACTIVE (+2):** 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**	The Character's Action changes the current Context.
5	**PERFORMS AN AMBIGUOUS ACTION**	
6-7	**ACTS OUT OF PC INTEREST**	
8	**NPC CONTINUES -2**	The Character's Action is within the current Context.
9-10	**NPC CONTINUES**	
11	**NPC CONTINUES +2**	
12	**CONTEXT ACTION**	
13	**GIVES SOMETHING**	The Character's Action changes the current Context.
14	**SEEKS TO END THE ENCOUNTER**	
15-16	**ACTS OUT OF SELF INTEREST**	
17	**TAKES SOMETHING**	
18 or more	**CAUSES HARM**	

20% Meaningful Event Focus Table

Range	Event
1-20	MEANINGFUL EVENT
21-25	REMOTE EVENT
26-30	AMBIGUOUS EVENT
31-35	INTRODUCE A NEW NPC
36-51	NPC ACTION
52-60	NPC NEGATIVE
61-68	NPC POSITIVE
69-79	PC NEGATIVE
80-84	PC POSITIVE
85-92	MOVE TOWARD A THREAD
93-97	MOVE AWAY FROM A THREAD
98-100	CLOSE A THREAD

25% Meaningful Event Focus Table

Range	Event
1-25	MEANINGFUL EVENT
26-30	REMOTE EVENT
31-35	AMBIGUOUS EVENT
36-40	INTRODUCE A NEW NPC
41-55	NPC ACTION
56-63	NPC NEGATIVE
64-70	NPC POSITIVE
71-80	PC NEGATIVE
81-85	PC POSITIVE
86-92	MOVE TOWARD A THREAD
93-97	MOVE AWAY FROM A THREAD
98-100	CLOSE A THREAD

33% Meaningful Event Focus Table

Range	Event
1-33	MEANINGFUL EVENT
34-37	REMOTE EVENT
38-41	AMBIGUOUS EVENT
42-45	INTRODUCE A NEW NPC
46-59	NPC ACTION
60-66	NPC NEGATIVE
67-73	NPC POSITIVE
74-83	PC NEGATIVE
84-88	PC POSITIVE
89-94	MOVE TOWARD A THREAD
95-98	MOVE AWAY FROM A THREAD
99-100	CLOSE A THREAD

Meaningful Events List

Range	
1-4	CHOOSE MOST LOGICAL EVENT
5-8	CHOOSE MOST LOGICAL EVENT
9-12	CHOOSE MOST LOGICAL EVENT
13-16	CHOOSE MOST LOGICAL EVENT
17-20	CHOOSE MOST LOGICAL EVENT
21-24	CHOOSE MOST LOGICAL EVENT
25-28	CHOOSE MOST LOGICAL EVENT
39-32	CHOOSE MOST LOGICAL EVENT
33-36	CHOOSE MOST LOGICAL EVENT
37-40	CHOOSE MOST LOGICAL EVENT
41-44	CHOOSE MOST LOGICAL EVENT
45-48	CHOOSE MOST LOGICAL EVENT
49-52	CHOOSE MOST LOGICAL EVENT
53-56	CHOOSE MOST LOGICAL EVENT
57-60	CHOOSE MOST LOGICAL EVENT
61-64	CHOOSE MOST LOGICAL EVENT
65-68	CHOOSE MOST LOGICAL EVENT
69-72	CHOOSE MOST LOGICAL EVENT
73-76	CHOOSE MOST LOGICAL EVENT
77-80	CHOOSE MOST LOGICAL EVENT
81-84	CHOOSE MOST LOGICAL EVENT
85-88	CHOOSE MOST LOGICAL EVENT
89-92	CHOOSE MOST LOGICAL EVENT
93-96	CHOOSE MOST LOGICAL EVENT
97-100	CHOOSE MOST LOGICAL EVENT

Starship Story Descriptors Table

1D100	SMALL SPACESHIP	LARGE STARSHIP	SPACE STATION
1-5	This ship has been used for smuggling or criminal activity.	The ship of an enemy.	A relic from a long lost civilization.
6-10	The ship has not been responding to communications.	The ship has not been responding to communications.	It is currently experiencing unrest.
11-15	A fighter ship.	An exploratory and science ship.	There is a sizable population living here.
16-20	A cargo ship.	A battleship.	A mining or industrial facility.
21-25	Someone or something important is on board.	The ship is owned by a powerful organization.	The station is owned by a powerful organization.
26-30	Everyone on board is dead.	Led by a famous captain.	A waystation for travelers.
31-35	The ship has a great many mechanical problems.	The ship has a great many mechanical problems.	A military outpost.
36-40	Of unknown origin or purpose.	Of unknown origin or purpose.	Is politically important.
41-45	Had been stolen.	The ship had been lost for a long time.	Peaceful.
46-50	An unmanned probe.	Returning from a mission.	Has a very long history.
51-55	Is wanted by many.	A crisis had happened here.	A crisis had happened here.
56-60	Is on the run.	The ship has unusual properties or technologies.	Represents a danger.
61-65	Emitting a distress signal.	Emitting a distress signal.	A research facility.
66-70	The ship of an ally.	The ship of an ally.	The station of an enemy.
71-80	Roll on Large Starship column	Roll on Small Spaceship column	Roll on Small Spaceship column
81-90	Roll on Space Station column	Roll on Space Station column	Roll on Large Starship column
91-95	Exotic	Exotic	Exotic
96-100	Roll on Actions Meaning Tables		

Starship Region Descriptors Table

1D100	SMALL SPACESHIP	LARGE STARSHIP	SPACE STATION
1-5	New and high-tech.	New and high-tech.	New and high-tech.
6-10	Bearing strange markings or insignia.	Very large.	Truly massive, a city in space.
11-15	Obviously damaged and in crisis.	Obviously damaged and in crisis.	Obviously damaged and in crisis.
16-20	Sleek and elegant design.	Sleek and elegant design.	Sleek and elegant design.
21-25	Crude and rough design.	Crude and rough design.	Crude and rough design.
26-30	Adrift without power.	Adrift without power.	Seemingly abandoned.
31-35	Well armed.	Well armed.	Well armed.
36-40	Very unusual design or shape.	Very unusual design or shape.	Very unusual design or shape.
41-45	A bright color.	Very flat and long.	In orbit around something or near a feature in space.
46-50	A civilian or personal ship.	Bulbous design.	In a remote place.
51-55	A pod or shuttle from a larger craft.	Composed of components, modular.	Composed of components, modular.
56-60	Made from an unusual material.	Made from an unusual material.	Built into something natural, like an asteroid.
61-65	Disguised to look like something else.	Featuring solar sails.	Featuring large domes.
66-70	Small, quick, and nimble.	One feature dominates, like massive thrusters or habitat ring.	Bilateral, one half is identical to the other half.
71-80	Roll on Large Starship column	Roll on Small Spaceship column	Roll on Small Spaceship column
81-90	Roll on Space Station column	Roll on Space Station column	Roll on Large Starship column
91-95	Exotic	Exotic	Exotic
96-100	Roll on Descriptions Meaning Tables		

Starship Connectors Table

1D100	SMALL SPACESHIP	LARGE STARSHIP	SPACE STATION
1-5	Simple hallway	Simple hallway	Simple hallway
6-7	Short flight of stairs or ramp going down.	Stairs or ladder going down	Stairs or ladder going down
8-9	Short flight of stairs or ramp going up.	Stairs or ladder going up	Stairs or ladder going up
10	Hatch or bulkhead to pass through.	Hatch or bulkhead to pass through.	Hatch or bulkhead to pass through.
11	Simple hallway, cramped.	Simple hallway, wide and spacious.	Wide open space of some kind.
12	Simple hallway, cramped.	Elevator or fast travel pod of some kind.	Elevator or fast travel pod of some kind.
13-15	Hatch or bulkhead to pass through.	Simple hallway	Simple hallway
16-18	Simple hallway	Simple hallway	Deck overlooking another Area.
19-20	A simple or common doorway to pass through.	A simple or common doorway to pass through.	A simple or common doorway to pass through.
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		

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

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

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   **SUPERSIZE:** 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   **BARELY THERE:** 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   **THIS IS BAD:** 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   **THIS IS GOOD:** 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   **MULTI-ELEMENT:** 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   **EXIT HERE:** This Area, in addition to whatever else it contains, also holds an exit from the Region, if this is possible. Maybe it's a back door out of the mansion, or another exit from a cave. If this result makes no sense, ignore it and treat this as an Expected Element.

66-80   **RETURN:** 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   **GOING DEEPER:** Treat this as an Expected Element. Instead of adding one Progress Point for this Category add three instead.

91-100   **COMMON GROUND:** 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

MEANING TABLES: BEHAVIOR

VOCAL

1:	Abuse	**51:**	Ideas
2:	Advice	**52:**	Inform
3:	Aggressive	**53:**	Innocent
4:	Agree	**54:**	Inquire
5:	Amusing	**55:**	Intense
6:	Angry	**56:**	Interesting
7:	Anxious	**57:**	Intolerance
8:	Assist	**58:**	Irritating
9:	Awkward	**59:**	Joyful
10:	Betray	**60:**	Judgemental
11:	Bizarre	**61:**	Juvenile
12:	Bleak	**62:**	Kind
13:	Bold	**63:**	Leadership
14:	Business	**64:**	Lie
15:	Calm	**65:**	Loud
16:	Careful	**66:**	Loving
17:	Careless	**67:**	Loyal
18:	Cautious	**68:**	Macabre
19:	Cheerful	**69:**	Mature
20:	Classy	**70:**	Meaningful
21:	Cold	**71:**	Miserable
22:	Colorful	**72:**	Mistrust
23:	Combative	**73:**	Mocking
24:	Crazy	**74:**	Mundane
25:	Creepy	**75:**	Mysterious
26:	Curious	**76:**	News
27:	Defiant	**77:**	Nice
28:	Delightful	**78:**	Normal
29:	Disagreeable	**79:**	Odd
30:	Dispute	**80:**	Offensive
31:	Efficient	**81:**	Official
32:	Energetic	**82:**	Oppose
33:	Enthusiastic	**83:**	Peace
34:	Excited	**84:**	Plans
35:	Fearful	**85:**	Playful
36:	Fierce	**86:**	Polite
37:	Foolish	**87:**	Positive
38:	Frantic	**88:**	Praise
39:	Frightening	**89:**	Quarrelsome
40:	Generous	**90:**	Quiet
41:	Gentle	**91:**	Reassuring
42:	Glad	**92:**	Refuse
43:	Grateful	**93:**	Rude
44:	Haggle	**94:**	Rumor
45:	Happy	**95:**	Simple
46:	Harsh	**96:**	Threatening
47:	Hasty	**97:**	Truce
48:	Helpful	**98:**	Trust
49:	Helpless	**99:**	Warm
50:	Hopeless	**100:**	Wild

CHARACTER ACTION

1:	Abandon	**51:**	Important
2:	Aggressive	**52:**	Imprison
3:	Amusing	**53:**	Increase
4:	Anger	**54:**	Inspect
5:	Antagonize	**55:**	Intense
6:	Anxious	**56:**	Juvenile
7:	Assist	**57:**	Kind
8:	Bestow	**58:**	Lazy
9:	Betray	**59:**	Leadership
10:	Bizarre	**60:**	Lethal
11:	Block	**61:**	Loud
12:	Bold	**62:**	Loyal
13:	Break	**63:**	Mature
14:	Calm	**64:**	Meaningful
15:	Care	**65:**	Messy
16:	Careful	**66:**	Move
17:	Careless	**67:**	Mundane
18:	Celebrate	**68:**	Mysterious
19:	Change	**69:**	Nice
20:	Combative	**70:**	Normal
21:	Communicate	**71:**	Odd
22:	Control	**72:**	Official
23:	Crazy	**73:**	Open
24:	Creepy	**74:**	Oppose
25:	Dangerous	**75:**	Passion
26:	Deceive	**76:**	Peace
27:	Decrease	**77:**	Playful
28:	Defiant	**78:**	Pleasures
29:	Delay	**79:**	Possessions
30:	Disrupt	**80:**	Punish
31:	Dominate	**81:**	Pursue
32:	Efficient	**82:**	Release
33:	Energetic	**83:**	Return
34:	Excited	**84:**	Simple
35:	Exotic	**85:**	Slow
36:	Expose	**86:**	Start
37:	Fearful	**87:**	Stop
38:	Feeble	**88:**	Struggle
39:	Fierce	**89:**	Swift
40:	Fight	**90:**	Tactics
41:	Foolish	**91:**	Take
42:	Frantic	**92:**	Technology
43:	Frightening	**93:**	Threatening
44:	Generous	**94:**	Trust
45:	Gentle	**95:**	Violent
46:	Harm	**96:**	Waste
47:	Harsh	**97:**	Weapons
48:	Hasty	**98:**	Wild
49:	Helpful	**99:**	Work
50:	Imitate	**100:**	Yield

ANIMAL ACTION

1:	Abandon	**51:**	Hunt
2:	Abnormal	**52:**	Ignore
3:	Aggressive	**53:**	Imitate
4:	Angry	**54:**	Implore
5:	Anxious	**55:**	Imprison
6:	Assist	**56:**	Inspect
7:	Attack	**57:**	Intense
8:	Befriend	**58:**	Irritating
9:	Bestow	**59:**	Juvenile
10:	Bizarre	**60:**	Lazy
11:	Bold	**61:**	Leave
12:	Break	**62:**	Lethal
13:	Busy	**63:**	Loud
14:	Calm	**64:**	Loyal
15:	Careful	**65:**	Messy
16:	Careless	**66:**	Mistrust
17:	Cautious	**67:**	Move
18:	Ceaseless	**68:**	Mundane
19:	Change	**69:**	Mysterious
20:	Combative	**70:**	Natural
21:	Curious	**71:**	Neglect
22:	Dangerous	**72:**	Normal
23:	Deliberate	**73:**	Observe
24:	Disinterested	**74:**	Odd
25:	Disrupt	**75:**	Oppose
26:	Distracted	**76:**	Playful
27:	Dominate	**77:**	Protect
28:	Energetic	**78:**	Pursue
29:	Excited	**79:**	Quiet
30:	Exotic	**80:**	Reassuring
31:	Familiar	**81:**	Release
32:	Fearful	**82:**	Return
33:	Feeble	**83:**	Scary
34:	Ferocious	**84:**	Simple
35:	Fierce	**85:**	Slow
36:	Fight	**86:**	Strange
37:	Flee	**87:**	Struggle
38:	Follow	**88:**	Swift
39:	Food	**89:**	Tactics
40:	Frantic	**90:**	Take
41:	Friendship	**91:**	Threatening
42:	Frightening	**92:**	Tranquil
43:	Generous	**93:**	Transform
44:	Gentle	**94:**	Trick
45:	Graceful	**95:**	Trust
46:	Harm	**96:**	Violent
47:	Hasty	**97:**	Warn
48:	Helpful	**98:**	Waste
49:	Helpless	**99:**	Wild
50:	Hungry	**100:**	Yield

Keyed Scenes Record Sheet

KEYED SCENE

EVENT

TRIGGER

COUNT

KEYED SCENE

EVENT

TRIGGER

COUNT

KEYED SCENE

EVENT

TRIGGER

COUNT

KEYED SCENE

EVENT

TRIGGER

COUNT

KEYED SCENE

EVENT

TRIGGER

COUNT

Backstory Focus Table 2

1-13	**NEW NPC**
14-21	**NPC ACTION, OR NEW NPC**
22-28	**NPC NEGATIVE, OR NEW NPC**
29-35	**NPC POSITIVE, OR NEW NPC**
36-42	**NEW THREAD**
43-55	**CLOSE A THREAD, OR NEW THREAD**
56-64	**SUBJECT NEGATIVE**
65-72	**SUBJECT POSITIVE**
73-78	**CONNECTION, NPC TO NPC**
79-86	**CONNECTION, NPC TO SUBJECT**
87-100	**COMPLETE, OR NEW THREAD**

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

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

Keyed Scenes Trigger Summary

KEYED SCENE	TRIGGER
IN CLOSPORT	
I Want To Help	After Scene 3, roll 1-2 on 1d10 for each Scene. This Keyed Scene occurs only once and will only take place if you are in Closport.
Strange Encounter In Closport	After Scene 3, roll 1-2 on 1d10 for each Scene. This Keyed Scene occurs only once and will only take place if you are in Closport.
Mysterious Message	If your Character goes three Scenes in a row without making any progress toward the primary Thread of "Get to the bottom of the murder". This Keyed Scene occurs only once and will only take place if you are in Closport.
Another Death	After Scene 3, roll 1-2 on 1d10 for each Scene. This Keyed Scene can occur more than once and will only take place if you are in Closport.
Discover Tockley Manor	If you reach Scene 7 without learning about Tockley Manor.
IN TOCKLEY MANOR	
Strange Event In Tockley Manor	After the first Scene within Tockley Manor, roll 1-2 on a 1d10 for each Scene. This Keyed Scene occurs only once.
The Entity Attacks	After 5 Scenes taking place within Tockley Manor, roll 1-2 on a 1d10 for each Scene. This Keyed Scene occurs only once.

Special Elements Table

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The Secret Of Tockley Manor Adventure List Sheet

THREADS

1 Get to the bottom of the murder
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20

CHARACTERS

1 Closport Chief of Police Francis Herrera
2 Ann Sharpe, proprietor of The Steamport Inn
3 Zane Hoxel
4 Closport Citizen
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20

ADVENTURE NOTES

CHAOS FACTOR

KEYED SCENE

I WANT TO HELP

TRIGGER

After Scene 3, roll 1-2 on 1d10 for each Scene. This Keyed Scene occurs only once and will only take place if you are in Closport.

EVENT

An NPC approaches your Character, wanting to help with the investigation of the murder. Roll 1d10 to see who this is. On a 1-5 it is a Character from the Characters List. Roll to determine which one. On a 6-10 it's a new Character. Roll on the Description Meaning Tables for inspiration on a description for the Character, and roll on the Action Meaning Tables for inspiration on what the Character does or how they approach you. Add the new Character to the Characters List.

Once you determine who this Character is, they will approach you in the Keyed Scene and offer their help. They will be enthusiastic about wanting to help, and will likely try to accompany your Character throughout the rest of the Adventure.

KEYED SCENE

STRANGE ENCOUNTER IN CLOSPORT

TRIGGER

After Scene 3, roll 1-2 on 1d10 for each Scene. This Keyed Scene occurs only once and will only take place if you are in Closport.

EVENT

This Event is identical to the Closport Encounter of Weird Event (see page 28).

KEYED SCENE

MYSTERIOUS MESSAGE

COUNT

TRIGGER

If your Character goes three Scenes in a row without making any progress toward the primary Thread of "Get to the bottom of the murder". This Keyed Scene occurs only once and will only take place if you are in Closport.

EVENT

Your Character receives a message from a mysterious source, giving them a clue to their investigation. For inspiration on what form this message takes, and what it says, treat this as a Random Event, with an automatic Event Focus of Move Toward A Thread, with the Thread being "Get to the bottom of the murder."

KEYED SCENE

ANOTHER DEATH

TRIGGER

After Scene 3, roll 1-2 on 1d10 for each Scene. This Keyed Scene can occur more than once and will only take place if you are in Closport.

EVENT

This Event is identical to the Closport Object of Dead Body (see page 30).

KEYED SCENE

DISCOVER TOCKLEY MANOR

TRIGGER

You reach Scene 7 without learning about Tockley Manor.

EVENT

In this Keyed Scene your Character learns about Tockley Manor. This Event is identical to the Closport Encounter of Learn About Tockley (see page 29).

KEYED SCENE

STRANGE EVENT IN TOCKLEY MANOR

TRIGGER

After the first Scene within Tockley Manor, roll 1-2 on a 1d10 for each Scene. This Keyed Scene occurs only once.

EVENT

This Event is identical to the Closport and Tockley Encounters of Weird Event (see pages 28 and 36).

KEYED SCENE

THE ENTITY ATTACKS

COUNT

TRIGGER

After 5 Scenes taking place within Tockley Manor, roll 1-2 on a 1d10 for each Scene. This Keyed Scene occurs only once.

EVENT

This Event is identical to the Tockley Encounter of The Entity (see page 37).

Location Crafter Region Sheet

REGION: The village of Closport

LOCATIONS

1   Expected
2   Public Space
3   Active Shop
4   Town Square - U
5   Steamport Inn - U
6   Police station - U
7   Public Space
8   Expected
9   Empty Storefront
10 Docks - U
11 Expected
12 Radford Regional Park - U
13 Special
14 Hoxel's Farm - U
15 Expected
16 Random
17 House Of The Wind - U
18 Expected
19 Complete
20.

PROGRESS POINTS

ENCOUNTERS

1   None
2   None
3   Expected
4   None
5   Closport Citizen
6   Expected
7   None
8   Francis Herrera
9   Closport Citizen
10 Learn About Tockley - U
11 None
12 Something To Say
13 Weird Event
14 None
15 Something To Say
16 None
17 Weird Event
18 None
19 None
20.

PROGRESS POINTS

OBJECTS

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

PROGRESS POINTS

Location Crafter Region Sheet

REGION: Tockley Manor

LOCATIONS	ENCOUNTERS	OBJECTS
1 Expected	1 None	1 None
2 Expected	2 None	2 Expected
3 Hallway	3 None	3 None
4 Library/Study	4 None	4 Evidence
5 Dining Room	5 None	5 Expected
6 Kitchen - U	6 None	6 None
7 Random	7 Random	7 Journal - U
8 Master Bedroom - U	8 House Hazard	8 None
9 Hallway	9 Weird Event	9 Dead Body - U
10 Bedroom	10 Opposition	10 Evidence
11 Basement - U	11 None	11 None
12 Special	12 The Secret - U	12 Weird Object
13 Graveyard - U	13 The Entity - U	13 Special
14 Walk-In Closet	14 Weird Event	14 Expected
15 Expected	15 Random	15 None
16 Laboratory - U	16 Special	16 Random
17 Solarium - U	17 None	17 Expected
18 Random	18 None	18 Weird Object
19 Complete	19 Weird Event	19 None
20.	20	20 None

PROGRESS POINTS   PROGRESS POINTS   PROGRESS POINTS

The Entity Modifier

NUMBER OF SUPERNATURAL EVENTS	MODIFIER
None	None
1	+1
2	+2
3 or more	+4

The Entity

1D10+ MODIFIER	THE NATURE OF THE ENTITY
1	**PERSON** The Entity is nothing supernatural, just a human being with motive.
2-4	**POWERED PERSON** As above, but the person is supernatural in some way. Maybe they're a sorcerer, an alchemist, has been gifted power by a demon, etc.
5-6	**VAMPIRE** The Entity is a vampire, an energy sucking creature that lives off the life force of living beings.
7-8	**CONSTRUCT** The Entity is a magical creature constructed by someone. This can be a golem made of clay, an animated statue, a corpse resurrected through strange science, etc.
9-10	**GHOST** The Entity is a ghost of some kind, some manner of incorporeal undead.
11-14	**OTHERWORLDLY BEING** The Entity is something very strange and alien, not of this world. This can be a demon, a creature from another plane of existence, something from beyond the stars, etc.

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

MEANING TABLES: DESCRIPTIONS

DESCRIPTOR 1

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