MYTHIC MAGAZINE

One-Page Mythic

A Super Simplified Version Of The Mythic GME

Handling Long Journeys In Solo Play

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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MYTHIC MAGAZINE

VOLUME 25

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Something Simple, Something Not

Greetings everyone and welcome to Mythic Magazine Volume 25. This issue has something special in it: an entirely new version of the Mythic Game Master Emulator! The only thing is it fits on one page.

I wanted to take on the challenge of making the simplest version of the Mythic GME I could imagine. Requiring it to be contained on a single sheet of paper seemed like a good parameter to follow.

It's ironic to me that this mini-Mythic arrives now (it was selected by the Mythic Patreon members) right before Mythic GME Second Edition comes out. Around the same point in time we are getting the slimmest, and the most complete, versions of Mythic!
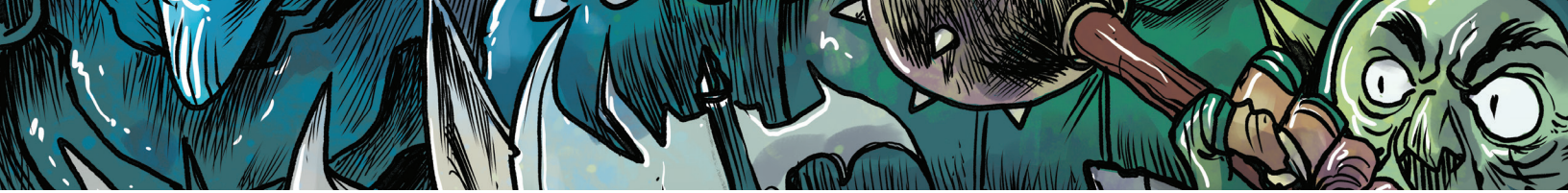
You can see the miniaturized result on page 4.

While the first article goes short, the second one goes long with "Handling Long Journeys In Solo Play". This article offers a method for conceptualizing a long distance trek to make it easier to represent in solo play.

Happy adventuring!

One-Page Mythic

The *Mythic Game Master Emulator* is a pretty straight forward system. Ask Yes/No Questions. Keep Lists of Threads and Characters. Organize adventures into Scenes where you check your expectations for what happens next. Generate Random Events when they happen.

Despite the simplicity it's possible to make it even simpler. Since a lot of solo RPG oracles are based on the *Mythic Game Master Emulator* many of them present their own take on a streamlined version. I wanted to see what the *Mythic GME* would look like if it were slimmed down as much as possible but still retaining its Mythic feel.

THE APPROACH

The challenge was to condense the *Mythic GME* down to a single page ruleset that was still a functional solo role-playing oracle and also still felt like Mythic. You can find the *One-Page Mythic* on the next page and judge for yourself how well the shrinking process went.

The Fate Chart

The Fate Chart is the heart of Mythic. Asking and answering Yes/No Questions is what an oracle does, so condensing the Fate Chart was the first priority.

🔍 ODDSLY SATISFYING

The range of Odds shown on the *One-Page Mythic* engine is slightly simpler than those in standard Mythic, with two levels less on the positive side. This gives 4 positive options, 4 negative options, and 50/50 hanging out in the middle. Both the positive and negative options follow the same style of progression, from Likely to Very Likely, and Unlikely to Very Unlikely, and Nearly Certain to Certain, and Nearly Impossible to Impossible.

This, hopefully, makes for a more intuitive set of Odds which are easier to use as you play.

This revised list of Odds is also how it's done in *Mythic Game Master Emulator Second Edition*, coming out in January.

A casualty of the simplification process was the Chaos Factor. While it's tone altering effects are a big part of Mythic there just wasn't room to squeeze it into a one-page framework.

ONE-PAGE MYTHIC

The super simple Mythic Game Master Emulator

GAME MASTER EMULATOR

DISCOVER MEANING

1D100	ACTION	DESCRIPTION
1-2	Attain	Artificial
3-4	Benefit	Beautiful
5-6	Betray	Bleak
7-8	Break	Bright
9-10	Burden	Clean
11-12	Change	Cold
13-14	Character	Colorful
15-16	Communicate	Damaged
17-18	Competition	Dangerous
19-20	Conclude	Dark
21-22	Conflict	Dirty
23-24	Control	Disagreeable
25-26	Create	Empty
27-28	Danger	Extravagant
29-30	Deceit	Feeble
31-32	Decrease	Fragrant
33-34	Delay	Frightening
35-36	Distant	Full
37-38	Emotions	Healthy
39-40	Enemies	Heavy
41-42	Environment	Helpful
43-44	Expectations	Important
45-46	Failure	Incomplete
47-48	Fears	Lacking
49-50	Fight	Large
51-52	Gain	Light
53-54	Goals	Loud
55-56	Good	Mechanical
57-58	Harm	Modern
59-60	Help	Mundane
61-62	Increase	Mysterious
63-64	Information	Natural
65-66	Leave	New
67-68	Move	Official
69-70	Mundane	Old
71-72	Nature	Peaceful
73-74	Negative	Perfect
75-76	NPC	Powerful
77-78	Object	Quiet
79-80	Obstacle	Reassuring
81-82	Official	Rotten
83-84	PC	Rough
85-86	Positive	Ruined
87-88	Progress	Rustic
89-90	Setback	Simple
91-92	Start	Small
93-94	Stop	Strange
95-96	Strange	Stylish
97-98	Surprise	Valuable
99-100	Uncertain	Warm

ASK THE GAME MASTER

Follow your expectations about what happens next to move your adventure along. When you aren't sure then ask Yes/No questions to find out.

- Ⓜ **FORM A QUESTION:** Ask a Yes/No question.
- Ⓜ **ASSIGN ODDS:** Decide the Odds of the answer being Yes. 50/50 if the Odds are even or you don't know. Likely, Very Likely, Nearly Certain, or Certain if the Odds are good, and Unlikely, Very Unlikely, Nearly Impossible, or Impossible if the Odds are bad.
- Ⓜ **CHECK THE CHART:** Roll 1d100 and check the Ask The Game Master Chart for the answer.
- Ⓜ **INTERPRET:** Interpret the answer.

ASK THE GAME MASTER

ODDS	ANSWER			
	Exceptional Yes	Yes	No	Exceptional No
Certain	1-18	19-90	91-98	99-100
Nearly Certain	1-17	18-85	86-97	98-100
Very Likely	1-15	16-75	76-95	96-100
Likely	1-13	14-65	66-93	94-100
50/50 or Unknown	1-10	11-50	51-90	91-100
Unlikely	1-7	8-35	36-87	88-100
Very Unlikely	1-5	6-25	26-85	86-100
Nearly Impossible	1-3	4-15	16-83	84-100
Impossible	1-2	3-10	11-82	83-100

Ask The Game Master Answers

YES
The answer is Yes, follow your expectations.

EXCEPTIONAL YES
The answer is Yes and more, go beyond your expectations.

NO
The answer is No, follow your expectations. If you are unsure how to interpret this then Discover Meaning for an answer.

EXCEPTIONAL NO
The same as a No, but beyond your expectations.

RANDOM EVENTS   Asking The GM can generate Random Events.

- Ⓜ **ROLL A DOUBLE:** If you Ask The GM and roll a double digit number (11, 22, 33, 44, etc.) then you generate a Random Event.
- Ⓜ **DISCOVER MEANING:** Follow the Discover Meaning rules to determine what happens.
- Ⓜ **INTERPRET:** Interpret the results as an Event using the current context to help guide you.

DISCOVER MEANING   Get more detail about your adventure without asking a Yes/No question.

- Ⓜ **ROLL ON THE DISCOVER MEANING TABLE:** Choose the Action column for details about active adventure elements or the Description column for descriptive elements.
- Ⓜ **INTERPRET:** Use the word rolled as a prompt and interpret what it means in the context of your adventure.
- Ⓜ **GET MORE WORDS:** If the first word isn't enough to make an interpretation then roll for another word to include. Keep rolling for words until an interpretation comes clear.

This makes for a Fate Chart, or Ask The Game Master Chart in this case, that focuses only on the Odds and the Answers.

The Odds are simplified into a smaller range, including 50/50, Likely, Very Likely, Near Certain, Certain, Unlikely, Very Unlikely, Nearly Impossible, and Impossible. This gives 9 levels of Odds, equally balanced on both sides of positive and negative.

The Answers are the same as standard Mythic, with Yes, No, Exceptional Yes, and Exceptional No. Having the same answers is essential to having *One-Page Mythic* still feel like regular Mythic.

Lists & Scenes

No Lists are kept with *One-Page Mythic*. Any goals your Player Character is pursuing and the Non-Player Characters they encounter are all part of the context of your adventure. Instead of these elements being tracked on a List and invoked by Random Events they are part of your expectations and interpretations.

Mythic's Scene structure is also removed, leaving the progression of your adventure also up to your expectations and interpretations as you play.

Random Events

Random Events are a key part of the Mythic system so they remain in *One-Page Mythic*. In fact, Random Events pick up the slack from the other Mythic mechanics that were removed.

With the Chaos Factor and Scene structure gone a lot of random variability is lost. Without testing Expected Scenes you don't get Altered and Interrupt Scenes.

This reduction in random narrative generation is compensated by making Random Events more likely. Instead of Events only occurring when you roll a double digit that's equal to or less than
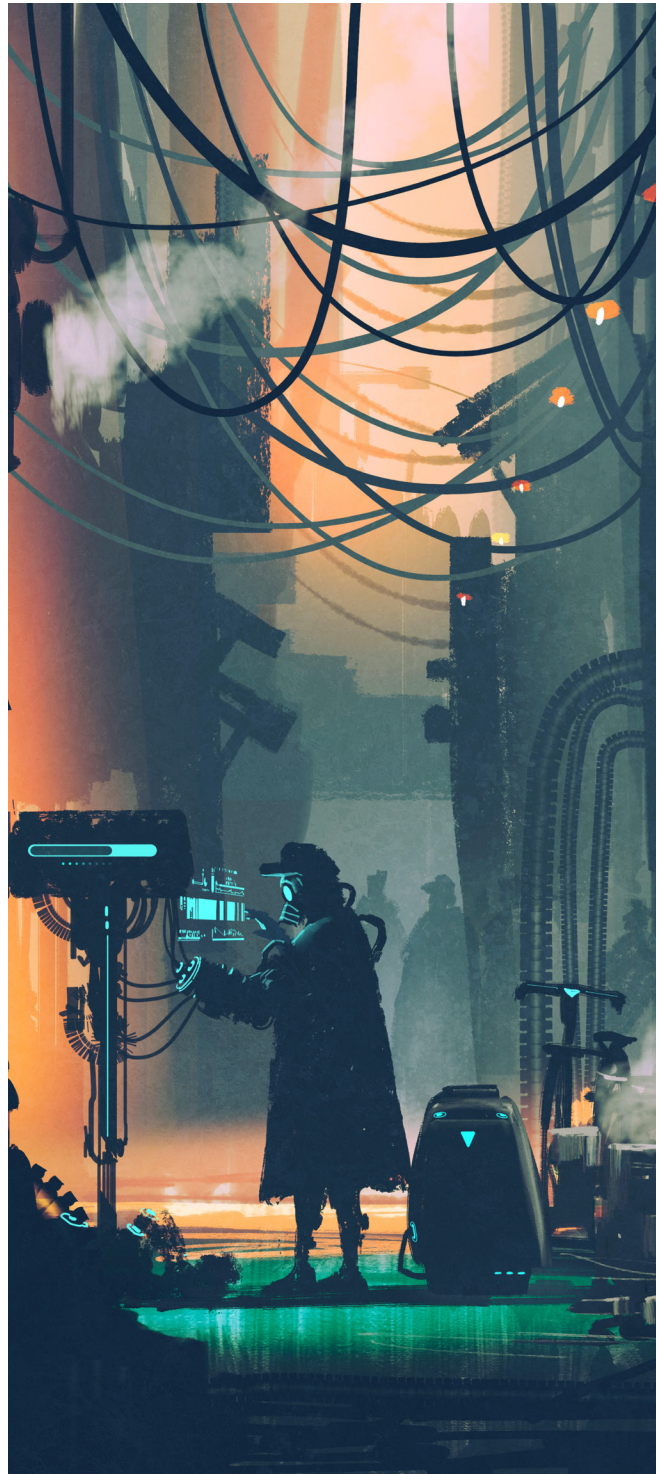
Even in minimalist form, the *Mythic GME* focuses on answering Questions to test your expectations and generating Random Events for surprises that defy your expectations.

the Chaos Factor, now any double digit will produce a Random Event. This effectively doubles the number of Random Events that will occur, helping to make up for the Altered and Interrupt Scenes that won't happen.

This version of the Random Events system also doesn't have an Event Focus Table. Instead, the Focus is on the current Context of the adventure itself. The Discover Meaning Tables serve the same function as Mythic's Action and Description Meaning Tables.

You can Discover Meaning when you want to know a detail that doesn't fit nicely into a Yes/No Question, which also brings you to the Discover Meaning Table for inspirational prompts.

The Event Focus Table results aren't completely absent, however. The Action column of the Discover Meaning Table contains prompts that are similar to what you would expect from the Event Focus Table, such as "NPC", "Positive", and "PC". Some of these results help make up for the absence of Lists.

ONE WORD AT A TIME

Random Events also get a slight twist in that instead of rolling for two words from the Meaning Table to make a pair, the default is to roll for just one word. If that's not enough to inspire an interpretation then roll for another word. If that's still not enough then keep rolling until the words inspire an interpretation.

I consider this simpler because much of the time you will likely be able to get away with a single word that will fit your Context. If not you can always generate more words. I included going beyond two words to help make up for the lack of an Event Focus Table. While the current Context is a good guide for any Event some Events need more direction. Generating more word prompts is a way to give direction in place of the Event Focus Table.

THE BIG EXAMPLE: SAMANTHA'S SEARCH

Let's put *One-Page Mythic* through the paces with a Big Example! I'm going to use the Mythic rules, no other RPG, to play this adventure with. My Player Character is Samantha Shire, an investigative reporter who has a taste for the strange. I'm hoping to get some kind of weird, supernatural investigation out of this adventure.

Since I'm just using the *One-Page Mythic* rules I'll also use them to get this adventure started. I assume this adventure will begin with Shire investigating something. I'll use Discover Meaning to find out what she's looking into.

Using the Action column of the Discover Meaning Table I roll "Object". Okay, she's investigating an object of some kind. I need more

information to make an interpretation so I roll for a word on the Description column to help describe the object. I get "Rustic".

I'm getting closer to an interpretation so I roll for one more Description word and get "Important". This is making me think of a place, rustic and out of the way but important to whomever is there. It's an object though, so I'm going with a big object ... a building. It's an old church in a secluded Pacific Northwest community.

I want an idea of why she's going there so I roll on the Action column for what's attracted her interest and I get "Negative" and "Gain". A "negative gain" sounds like a loss so I'm interpreting this as people have been quietly disappearing around this old church.

I Ask The GM "Does it seem like these disappearances are being hushed up?" I give this Odds of Likely because this sounds like a good

reason for an investigation. Mythic says Yes.

Samantha Shire has a story to investigate! She heads off to the little known town of Grenville Coast in Oregon to look into a strange church and the disappearances that no one seems to want to talk about.

Shire books a flight and rents a car, driving through the woods to reach the place. I've already established the Context that Grenville is a secluded community so I follow my expectations that the road is lonely, no traffic in sight, as it wends its way through dense, green forests.

"Is the town as humble as I expected?" I give this Odds of Nearly Certain and get 33. That's a Yes but also a Random Event since I rolled a double digit.

Rolling on the Action column of the Discover Meaning Table to see what happens I get "Conclude". Since Samantha's first order of business upon arriving in the little town is to find a place to stay I'm going to interpret this to mean that right away she finds a suitable hotel, concluding her search for lodging almost before it begins.

The town is aging, the encroaching forest seeming to want to swallow it up. As Samantha drives along the main road she sees a sign for "Grenville Lodge", a simple looking hotel that appears to have once been a two story home.

My expectation is that she checks in at the hotel and settles into a room. I don't see a need to ask any Questions about this, although I am curious what the room looks like. I roll for a Description and get "Old". That sounds about right.

I'm not sure what time of day it is, so I ask "Is it mid-afternoon?" I give this Odds of Likely. Mythic says Exceptional No. Okay, so it very much is not mid-afternoon. I interpret this to mean that after delays with her flight and the time it took to drive to town and check in to her place it is now night. I was thinking about having

Samantha go directly to the church to get a look at it. That would be better in the day, but I might as well do it at night too. This may give me a chance to sneak around and find out more than I might during the day.

Samantha locks her room and heads to her car. I realize I may not know where the church is, so I ask "Does Samantha know where the church is?" I give this Odds of Nearly Certain since the address was probably part of her earlier research. Mythic says Yes.

> *Night having fallen on the sleepy town of Grenville, Samantha gets into her rental car and follows Google Maps to the address of the church.*

My expectation is that the church is in a remote location since earlier I had established it as "rustic" and remote. I decide to follow this expectation rather than test it with a question.

> *Samantha parks her car along the side of the road a short distance from the church and walks the rest of the way. She wants to approach the place unseen.*

"Does the church appear to be empty right now?" This seems Nearly Certain given the time of night. Mythic says Yes, however I roll 44. Double digits so I get another Random Event.

The Action column gives me "Start". Okay, but start what? I roll "Character". I interpret this to mean that Samantha starts an encounter with a new NPC.

I know the church appears to be empty, Mythic already established that. However, Samantha is having an encounter so it must be with someone who isn't in the church. Maybe someone skulking around like she is.

"Do I see someone lurking about?" This seems Very Likely and Mythic says Yes.

"Do they see Samantha?" I'm really not sure of the Odds for this so I go with Odds of 50/50 and Mythic says Exceptional No. So not only does the NPC not notice Samantha but maybe they are engaged in an activity that they wouldn't necessarily want to be seen.

> *Samantha notices motion in the trees as she nears the church. She crouches, sneaking forward, seeing*

someone walking near the church. They appear to be slinking from shadow to shadow as if they don't belong there any more than she does. She gets closer to find out what they're doing.

I have no idea what this mystery person is doing so I have no frame of reference to Ask The Game Master about it. Instead I Discover Meaning using the Action column and get "Setback". I need more information than that for an interpretation so I roll another word and get "Obstacle".

Samantha carefully moves forward to get a better view of the mysterious figure. Before Samantha can get them in plain sight, however, they disappear around the side of an adjoining structure of the church.

She's lost view of the figure so she hasn't been able to establish what they are doing. Trying to be quiet Samantha sneaks forward along the church grounds following the route the figure took.

Samantha peers around the corner of the building. "Do I see the figure again?"

The Player gives this Odds of 50/50 and gets

No. They are nowhere in sight.

"Is there some obvious place they may have gone, like an open door?" The Player assigns this Odds of Likely and gets No again. The mystery figure has disappeared with no obvious escape route.

Samantha is a little nervous now. She knows she's in the vicinity of the person she saw but she doesn't know where they are. She's also out in the middle of nowhere, sneaking around a church where people have been known to disappear. It may be time to retreat back to the car.

Samantha begins to head back the way she came. The Player asks, "Do I see anything unusual?" The Player gives this Odds of 50/50 and rolls, getting a 9, an Exceptional Yes.

The Player's expectation for what she would see is the mystery figure again. But an Exceptional result goes beyond expectations, so …

Samantha turns to head back the way she came, and freezes in her tracks. The figure is standing on the lawn of the church in the direction that she had previously crossed. He's just standing there, staring directly at her.

It's night and presumably the only light is coming from the moon, but the figure is standing out in the open. The Player decides this allows Samantha to get a look at him. Rolling on the Description column of the Discover Meaning Table I get "Dangerous". Wanting more to work with I roll again and get "Bright".

There is very little light so the figure is a shadow standing in the yard. His stillness is unnerving. There is something unnatural about this stranger.

Samantha gasps as two bright orange points of light appear in his face. Eyes. Glowing eyes.

It begins to move toward her in a walking, loping motion, a not-quite-human gait. Samantha turns and runs, hoping one of the doors to the church is unlocked so she can get inside and protect herself from whomever, and whatever, this stranger is. 🎲

WHAT IF

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

Handling Long Journeys In Solo Play

Epic journeys are a staple of film and fiction and are often used as the backdrop for role-playing scenarios. The journey itself can be rich with RPG potential especially when the trek takes place through interesting and uncertain locales.

Entire narratives can be built around the act of commencing a journey. There is an element of mystery to a long voyage or expedition. You have no idea what awaits you out there. While the place you leave, and the destination, may be known what awaits between is a question mark.

Trying to determine what happens when a Player Character hits the road has been a subject of role-playing since its earliest days. From wilderness tables and making encounter rolls to checking on the weather and other natural conditions the journey is often as interesting and thrilling as the destination.

In a guided role-playing situation the Game Master will approach a long journey with a plan. With solo play, however, the lone Player has to devise their own way through the unknown. This article offers suggestions on how to do that and make your solo role-playing journeys memorable.

TABLES ASSEMBLE!

The suggestions in this article revolve around creating a structure for how to check for and resolve events along a lengthy journey. While the main mechanisms for determining travel experiences are Fate Questions, Random Events, and an Elements Meaning Table, you could also consider assembling random tables and resources from your favorite RPGs.

If your adventure is a post-apocalyptic setting you may have a collection of wandering mutated monsters or scavenging opportunities that would work well. A fantasy setting could use tables for monsters relevant to the kind of environment you're passing through.

Whatever your setting, if there are tables that would add interesting detail then throw them into the mix!

We'll discuss later in this article where, and how, your random resources can be used.

THE JOURNEY IS THE ADVENTURE

This article is about dealing with journeys that are long and full of gaming potential. A lengthy journey could be treated as an unimportant interlude, maybe even just the pause between Scenes as your Player Character shifts from one location to another. However, a journey that is also an adventure is a solo role-play opportunity.

In a science fiction adventure of galactic empires and political intrigue your ship's captain Player Character, Dax, has undertaken a mission to find and rescue the son of the powerful Commander of the League of Planets. The Commander, who has dangerous political enemies, doesn't want anyone to know about this mission so no official forces can be sent. It has to be someone unknown, off the books. Someone like Dax and his crew.

You don't have a lot to go on to find the missing man. All you know are the coordinates of his last location aboard a private ship heading straight in to deep and unexplored space. You haven't been told why he was so far away, that information is classified.

To reach that last known location your ship will have to travel at full speed for a month. While the adventure is about reaching the destination to search for the Commander's son, who knows what will happen in this month of travel. The Player Character may have an uneventful voyage through space, or they may run afoul of pirates looking for easy plunder. Perhaps they encounter a mystery that has nothing to do with the main mission. Anything can happen.

Long journeys require special consideration because they are different than most role-playing scenarios. Usually your Player Character is exploring places of interest, pursuing Threads and goals, going up against challenges and threats,

CHALLENGES FOR SOLO PLAY

I think the biggest challenge for role-playing lengthy journeys in solo play is deciding how to determine what, if anything, happens along the way. When playing in group play the Game Master will have already solved this problem with their own approach. Maybe they will roll a d6 every day and a 1 means the Player Characters have an encounter. Or they may have a list of detailed encounters that can happen which they randomly roll for.

In guided play like this you, the Player, don't know what the GM has in store for you.

That's the kind of feeling I want with journeys in solo play. To get there we need to establish guidelines for when and how to determine events along the road and how to give the trip that "long journey" atmosphere.

and generally dealing with the unknown but in a known way.

Hitting the open road, however, whether that road is a path through a forest or a thousand light years of open galaxy, is a blank slate with fewer expectations but also the knowledge that something may lay ahead for you.

SEGMENTATION

I'm going to first suggest that the journey be segmented into three parts: a beginning, a middle, and an end. This gives three distinct phases of a journey where we can check to see what is going on.

Each of these phases should have a different feel to it. This helps to give the journey a sense of progress and change.

For instance with the example of Dax heading into deep space on a search and rescue mission,

the first leg of the journey might be through a known and familiar quadrant of the galaxy. This leg of the journey is less mysterious with possible encounters that are more aligned with what Dax is accustomed to.

The second phase could be when Dax reaches the fringes of settled space. We're now out on the rim where there is less law and order. This may be a place where pirates are common or local corporations hold a lot of power and aren't afraid to flex it.

The third phase could be deep uncharted, unknown space. Out there anything can happen and things may get a little weird.

You don't have to break your journey down as thoroughly as this but thinking in threes offers conveniently sized containers for Mythic to generate interesting events. Each section also has a distinct feel to it which helps form the Context for our expectations.

Vessels For Variety

Just because the journey is broken into three parts doesn't mean that only a maximum of three things can happen. Fate Questions you ask along the way may lead to events, Random Events could happen, and Altered and Interrupt Scenes may show up to offer new challenges.

Segmenting the journey into three parts gives us a way to break the journey down to make it manageable and to encourage the possibility of a variety of events happening along the way.

Scenes

So how do you work the Segmented portions of a journey into Mythic's Scene structure? I recommend forming Scenes as you normally do without making special accommodations for the Segmented journey. The journey, and

THE INTERRUPTED JOURNEY

Segmenting a journey is a strategy to help conceptualize a lengthy excursion. However, it's possible to have something happen along the way that is so consuming that it effectively ends the journey.

For instance, let's say that Dax and his ship get detained at a government checkpoint in the first Segment of his journey. The local official turns out to be corrupt and is working for a rival Senator of the Commander who hired Dax. Dax and his crew get arrested on fake charges and placed in a prison at the checkpoint station.

While in prison Dax learns that the place is full of political detainees and others that the corrupt Senator wants out of the way. Over the course of multiple Scenes Dax helps build up a resistance movement that culminates in prisoners overtaking the facility then eventually taking command of the entire station.

This journey event turned into a major plot element, perhaps commanding the focus of the Player for an entire adventure session or two.

When the dust settles and Dax has his ship and crew back it may no longer feel like the same journey adventure they had started on. The feeling of the journey has been broken by the major event.

When this happens, and if the Player Character resumes the original journey after, consider whether you want to continue with the Segments you set out before or to consider this as a brand new journey.

For instance, wanting to recapture that "journey feeling" the Player decides to start over with a new, three-Segment journey. The mission is still the same, find the lost son, but the Player is resetting the Segment "clock". There is, once again, three Segments of the journey ahead as we start with a fresh mindset.

its Segments, are part of the Context just like anything else in your adventure.

Dax's Player Character has got his ship and crew ready to go. The Player decides the next Expected Scene is "We set out on our journey."

That's a simple Expected Scene and it marks the beginning of the first Segment. During this Scene the Player checks to see if anything happens that is journey related (we'll get to that in a moment). The Player can also ask Fate Questions that seem relevant to the journey. "Is there much traffic along the space lanes?" "Do I run into any government check points?"

Maybe something happens. For instance, Dax is detained at a government checkpoint that seems strange to him. The local magistrate is taking a keen interest in his ship. Using a little detective work Dax discovers that this official is loyal to a political rival of the Commander. It appears they are detaining Dax on purpose to delay his rescue mission.

Those details may have worked themselves out through the course of two or three Scenes. The journey introduced this new obstacle and the Player worked through it as the role-playing opportunity it is. The journey Segment does not need to be contained and resolved in a single Scene. Instead, Segments are there to help us conceptualize the journey and guide the Context for our Fate Questions.

On the other hand, Segments don't have to be full of action and interest. For instance, maybe when Dax sets out on the journey the Player determines that nothing happens in the first Segment. There is no government checkpoint, there are no unusual encounters. They just set sail and zip along. The Player may decide that's the end the Segment, resolved in a single Scene, and move on to the next one.

THE JOURNEY CHECK

Make a Journey Check once during each of the three Segments of a trip to see if something happens. The Journey Check is a Fate Question worded as "Does something happen?" Assign the Fate Question Odds and roll to answer it as normal.

YES

Something happens, generate a Random Event to figure out what it is.

EXCEPTIONAL YES

Something happens, generate two Random Events to figure out what it is. You can generate both Random Events one after the other if you like and combine them into a single big Event. If that is too time-consuming or if the first Event seems complete enough then you can hold off on the second Random Event and generate it later in this segment when it seems appropriate.

JOURNEY CHECK TABLE	
"Does something happen?"	RESULT
YES	Generate a Random Event.
EXCEPTIONAL YES	Generate two Random Events.
NO	Nothing happens.
EXCEPTIONAL NO	Nothing happens in this Segment or the next one.

NO

Nothing special happens in response to this Question. It doesn't necessarily mean that nothing interesting happens at all during this Scene or Segment, it just means that the Journey Check isn't initiating an Event.

Continuing past the government checkpoint, Dax commences on the second Segment of his journey. When asking the Fate Question "Does something happen?" the Player gets a No.

However, the Player has things they want to do in this Segment. Having discovered the corrupt official at the space station and the existence of a Senator who wants to stop Dax's mission the Player Character uses the travel time to do research. Through a series of Fate Questions the Player determines that the Senator has huge mining operation investments in the area of space where the Commander's son went missing.

Dax is starting to wonder if the son discovered something that the Senator wants to cover up and is trying to hamper Dax's mission to keep that secret safe.

Even though the Journey Check produced a result of No it doesn't mean that nothing at all happened in this Segment. Through normal Mythic play the Player generated new details.

EXCEPTIONAL NO

Nothing special happens in this Segment and it won't in the next Segment either. You can skip the next Journey Check.

Even though there is no Journey Check for the next Segment you should still feel free to play out that portion of the journey with any priorities that you want your Player Character to pursue.

Dax's Player rolled an Exceptional No for the Journey Check on the second Segment. That means no Journey Check related Events happen in this Segment or in the next, and final, Segment. It looks like smooth sailing the rest of the way.

To keep the flow of the journey clear in mind the Player starts a new Scene for the third Segment. They don't roll for a Journey Check but the Player wants Dax to prepare for what may be ahead. Expecting trouble at the end of the journey, Dax

A JOURNEY OF QUESTIONS

The process detailed in this article focuses on checking if something unexpected happens during each Segment of a journey. However, there's more to the experience of a journey than Random Events.

The Fate Questions you ask during each Segment will go a long way toward making travel feel real and interesting.

Below are some suggestions for Questions to ask to make your journey feel more tangible.

- Ⓜ "Are we running low on supplies?"
- Ⓜ "Do we encounter any hostiles?"
- Ⓜ "Do we experience any problems?"
- Ⓜ "Are there any interpersonal problems among the crew/party members?"
- Ⓜ "Do I roll for something on table X?" where X is one of the tables discussed earlier in "Tables Assemble!"

Questions like these are more specific than the Journey Check and are literally asking for trouble, but it's the kind of trouble one would expect on a journey.

I suggest asking the Journey Check Question first for each Segment. The more general "Does something happen?" Question is aimed at stirring up the unexpected.

Once the Journey Check has been resolved then consider one or two Fate Questions that are relevant to the current Context. These Questions represent expected difficulties that may spring up during a long journey.

For instance, Dax may be accustomed to his crew getting into arguments with each other over long travels, so asking "Are there any interpersonal problems?" makes sense. In the second Segment of the journey, at the rim of settled space, asking "Do we encounter any hostiles?" would be appropriate to represent pirates and other aggressors out on the galactic frontier.

spends the Scene and Segment having his crew preparing the ship's weapons and shielding to full readiness. Dax also manages to get a message to his employer about the situation and suggest looking into the Senator's mining interests.

RANDOM EVENT

If you generate a Random Event when answering the Journey Check Fate Question then you can add it to any Random Events that the Journey Check itself created.

This means you could get a grand total of three Random Events with a Journey Check: if you roll an Exceptional Yes and generate a normal Mythic Random Event.

Decide if you want to combine all of these Random Events into a single, big multi-event or if you want to space them out and generate them one at a time. If you space them out, choose moments during the Segment when it seems most appropriate. For instance, the Player may resolve the first Random Event right away then call that the end of the Scene. The Player decides the next Scene takes place a few days later and is about the second Random Event. With that resolved and one more Random Event to go the Player starts another Scene that also represents the passage of time and creates the third and final Random Event.

JOURNEY EVENTS ELEMENTS TABLE

To give Random Events that are triggered by a Journey Check more travel flavor you can use the Journey Events Meaning Table instead of the default Meaning Tables. Generate your Random Event as normal, rolling on the Event Focus Table, and use the Journey Events Table for the Meaning words.

Entering the third Segment of the journey, now reaching deep space beyond the rim of the settled galaxy, the Player rolls a Yes to the Journey Check.

The Player generates a Random Event to figure out what's going on. The Event Focus Table roll gives us "Move away from a Thread." Rolling on the Threads List the Player gets the Thread of "Rescue Commander's son."

At this point we know something happens that's going to be an obstacle to completing the mission. The Player rolls on the Journey Events Meaning Table for inspirational prompts for this Event and gets "Burden" and "Environment".

The Player makes this interpretation: Dax is summoned to the bridge of the ship where his navigator shows there is a massive ionized particle cloud directly ahead. Since they are so far from settled space this region doesn't have reliable mapping so the cloud wasn't factored into their original route.

"Can we go through it?" Dax asks.

"It's packed with a lot of energy and radiation," the navigator says. "We could try to go through, but I don't know if the ship can handle it. We could go around, but we're looking at another week then."

Dax sighs. They are so close to the coordinates where the man went missing. Did he encounter this cloud too? Maybe this has something to do with his disappearance.

Journey Details

In addition to using the Journey Events Table to give Random Events meaning, you could also use it whenever you want extra detail about your journey.

For instance, in a fantasy adventure where your Player Character is leading a party through

JOURNEY EVENTS

1:	Abandon	**51:**	Increase
2:	Accident	**52:**	Information
3:	Activity	**53:**	Injury
4:	Adversity	**54:**	Leadership
5:	Aid	**55:**	Lost
6:	Allies	**56:**	Luck
7:	Ambush	**57:**	Malfunction
8:	Animal	**58:**	Messages
9:	Arrive	**59:**	Mishap
10:	Assistance	**60:**	Mistake
11:	Attainment	**61:**	Move
12:	Betray	**62:**	Mundane
13:	Block	**63:**	Mutiny
14:	Break	**64:**	Nature
15:	Burden	**65:**	Negligence
16:	Bureaucracy	**66:**	News
17:	Business	**67:**	Obstacle
18:	Carelessness	**68:**	Open
19:	Carry	**69:**	Oppose
20:	Change	**70:**	Path
21:	Coincidence	**71:**	Peace
22:	Communicate	**72:**	Physical
23:	Conflict	**73:**	Plans
24:	Danger	**74:**	Possessions
25:	Deceive	**75:**	Pursue
26:	Decision	**76:**	Quiet
27:	Decrease	**77:**	Scarcity
28:	Delay	**78:**	Separate
29:	Depletion	**79:**	Start
30:	Detour	**80:**	Stop
31:	Direction	**81:**	Struggle
32:	Discovery	**82:**	Stuck
33:	Distraction	**83:**	Success
34:	Elements	**84:**	Suffering
35:	Enemies	**85:**	Supplies
36:	Environment	**86:**	Take
37:	Failure	**87:**	Technology
38:	Fatigue	**88:**	Tension
39:	Fears	**89:**	Travel
40:	Fight	**90:**	Trick
41:	Food	**91:**	Triumph
42:	Friendship	**92:**	Trouble
43:	Goals	**93:**	Truce
44:	Guide	**94:**	Trust
45:	Harm	**95:**	Unexpected
46:	Heal	**96:**	Vehicle
47:	Help	**97:**	Warning
48:	Home	**98:**	Waste
49:	Hope	**99:**	Weather
50:	Illness	**100:**	Wishes

SEGMENT AS YOU LIKE

Segmenting a long journey into three parts is a convenient way to break it up and make it manageable. You can Segment the journey in equal parts if you like, which may seem like the obvious choice.

However, you don't have to make every segment the same length of distance or time. You can segment the journey in any way that makes the most sense to you.

For instance, in The Big Example the Player is segmenting the journey based on how it feels to them. The first Segment focuses on where Thornton began and only covers a few hundred miles. It made sense to the Player to have the first segment be small because this seemed like a very important area.

The second Segment is the longest one, spanning almost the entirety of the breadth of the United States. This made sense to the Player because once Kaley gets through the first Segment the second is going to involve a great deal of driving over extended periods of time to cover distance.

The final Segment is the last leg of the journey, the western United States. This portion felt similar to the first Segment to the Player, it's the end of Thornton's trail and is likely to also be dense in activity like the first Segment.

The Player didn't have to Segment the journey like this. They could have broken it up in equal measures of distance. However, for the purpose of the adventure narrative breaking the journey down in this way felt more natural.

mountains, the trek may have been uneventful so far. You want to ask Fate Questions to establish more details but you're not sure what to ask. Instead of asking a Question, you could roll for a pair of words on the Journey Events Table and interpret what they mean.

Midway through the second Segment of the journey not much has happened to the paladin Darcy of Somerville and her party of soldiers. They have undertaken this journey through the mountains to reach the kingdom of Densk and try to enlist their aid in the battle against a horde of Darklings that have emerged from a fabled gateway to their shadowy realm.

The Journey Check for this Segment drew a No, with nothing noteworthy happening. The Player has asked a few Fate Questions to get an idea of the current conditions of Darcy and her group, determining that their supplies are running low. They've decided to slow their pace and take time to hunt for food and find a fresh source of water.

The Player wants another detail, however, something unrelated to what she thought to ask and not connected to the Journey Check. She rolls on the Journey Events Table for inspiration and gets "Accident" and "Lost".

She interprets this to mean that while hunting for wild game Darcy slips and falls down a hillside, which dumps her over a cliff and into a river where she is swept away. By the time she clambers out she has no idea where she is in relation to her group. She's lost.

THE BIG EXAMPLE: PSI-DETECTIVE KRAMER

This example follows the journey of Player Character detective Kaley Kramer. As a child the PC was part of a government experiment in human potential. The illegal science project was eventually shut down but Kaley walked away with psychic abilities. As an adult Kaley puts those powers to use as a private detective.

In this adventure she's been contacted by an

FBI agent asking for her help in tracking down another member of her childhood experiment team. Bradley Thornton also has powers, like Kaley, but he's been using them to manipulate people on a crime spree across the United States.

The agent has lost track of Thornton and wants Kaley's help in tracking him down. All we know is that Thornton was in New York and has relocated to the west coast somewhere.

Kaley is going to undertake a journey, traveling by car across the country. She is going to follow Bradley's path in the hopes of picking up psychic signals from the energy he left behind while he made his own journey.

The Player is going to consider the first Segment of the journey as leaving New York and the first couple of hundred miles from there. The second Segment will be traveling across the vast midwest portion of the US, and the final third Segment is the Western US.

The Player starts a Scene where Kaley sets off on the first leg of her journey. She's driving a SUV with all the notes and information the FBI agent gave her, supplies for camping in case she needs to stop somewhere without a nearby hotel, and a weapon.

The Player asks the Journey Check Question "Does something happen?" Considering that Kaley is starting in a location where she knows Thornton was in the Player gives the Question Odds of Very Likely. Mythic comes back with Exceptional Yes.

This means generate two Random Events. For the first one the Player rolls on the Event Focus Table and gets "NPC Action". Rolling on the Characters Table gives us "Bradley Thornton". Rolling on the Journey Events Table for Meaning words the Player gets "Coincidence" and "Stuck".

The Player decides to stop before generating the second Random Event and save it for after the first one is resolved. They make this interpretation:

Kaley sets off on a busy Saturday morning freeway, making her way out of New York. She drives

MULTIPLE EVENTS

It's possible to generate two, or even three, Random Events when making a Journey Check. If multiple Events happen you can generate all of them at the same time and combine them into one big Event or parcel them out handling one Random Event at a time.

In The Big Example the Player chose to generate one Event, play it out, and then generate the next Event. This decision can be made after the first Event is created, like in this case, to see if it can stand alone or if it might benefit from combining it with the next Event.

The Player felt inspired enough by the rolls of the first Event to run with it. They didn't need more detail so they saved the second Event for later. This worked out well as the second Random Event helped define what Kaley discovered when she engaged with the first Event.

If you decide to space out Random Events like this you will know that you have an Event waiting in the wings to happen. This makes it a little less "random" since you're aware it's going to happen but it gives you the chance to trigger it when it seems most appropriate.

all day, staying relaxed so her senses can pick up psychic traces Bradley left behind.

As night falls she decides to find a restaurant for dinner. She sees signs glowing in the distance and takes the next exit assuming the road leads to diners and gas stations.

However she finds herself meandering down a dark country road. Apparently she had exited the freeway one turnoff too soon. Kaley pulls to the side of the road with nothing but dark fields and forests around her. She is suddenly struck by a vision of Bradley, sitting in his car much like she is now, angry that he had exited at the wrong spot.

She realizes he made the same mistake she did when he set out.

Kaley takes this as a sign that she is on the right path. Her psychic powers are attuned to him so well that she's even making the same driving mistakes he made.

There is still a second Random Event to generate. The Player decides that Kaley is going to follow her intuition, since she clearly is attuned to Bradley, and see where it leads her. The Player is going to use the Random Event to determine what comes of that.

The Event Focus Table gives "Remote Event". The Journey Events Table gives "Obstacle" and "Quiet".

The Player interprets it this way:

Sitting in her car, Kaley can feel the power of Bradley's psychic residue. It's strong enough that she thinks something more happened here than Thornton just getting lost and hangry.

She gets out of the car and walks into the nearby woods, her sense of unease growing. Bradley encountered an obstacle here, someone who tried to stop him. She can see it now, in her mind, a police detective who had followed Bradley from New York. The detective realized Thornton had isolated himself on this obscure road and had taken the opportunity to try and apprehend him.

That was a mistake to take on a powerful psychic by himself.

Walking further into the woods Kaley comes across the police detective, sitting with his back against a tree. He is quiet, staring ahead, his face a blank. He'd been sitting there for three days after Bradley had given him a mental command to "sit and stay quiet".

Kaley calls her FBI contact and arranges for an ambulance to come get the wayward detective. She

THAT JOURNEY FEELING

This system for representing a long journey is more concerned with how the journey feels than it is with specific measurements of time or distance. This is why "The Journey Interrupted" on page 13 is so important: the entire journey should feel like a single narrative event even if it spans multiple Scenes or game sessions. If it doesn't feel that way then you may want to consider ending the journey and starting a new one to finish the original trek.

Starting a journey over mid-way will mean that ultimately you're creating more Segments for the same journey, and that's okay. If you go two Segments of a journey and then experience a lengthy side-adventure that derails the journey, when you start again to finish the original journey you will go with a new set of three Segments. This is to help reestablish that cohesive journey feeling.

sits with him while she waits for help, using her abilities to clear the mental command and free him.

This first Segment event led to Kaley discovering she was on the right path and finding one of Bradley's victims. This Event helps set the tone of the journey for the Player knowing Kaley can track Thornton by following the psychic energy he left behind when using his powers.

The Player calls this the end of a Scene and prepares for the next one, with the Expected Scene of "Kaley continues on her journey." Mythic says the Expected Scene happens and the Player considers this the start of the second Segment of the journey.

Asking the Journey Check Question, the Player assigns it Odds of Near Sure Thing. Kaley is hot on Thornton's trail and given the wide geographical distance the second Segment represents there is a lot of time for something to happen. Despite the strong Odds Mythic comes

back with a No. Nothing specific to the Journey Check happens.

That doesn't mean that absolutely nothing happens in this Segment, just that the Journey Check isn't throwing anything into the mix. The Player treats this Scene as a sort of travel montage, with Kaley driving many hours night and day as she travels the country. She stops briefly at hotels when she can, or sleeps in her car along the side of the road. She's following the feelings her psychic powers give her.

To give this Segment more color the Player asks a journey related Question, "Does Kaley encounter any problems?" Mythic says Yes.

The Player has no idea what problem this may be so they roll on the Journey Events Table for inspiration. The results are "Change" and "Mishap". The Player interprets this to mean that Kaley gets a flat tire which delays her.

The Player plays out the flat tire problem, asking more Fate Questions. With all the supplies Kaley prepared at the outset of her travels a spare tire is one she forgot so she has to call a tow truck to come help. This leads to her ending up in a small mid-western town while a mechanic shop has to order a new tire.

This interlude leads to a side adventure where Kaley's powers lead her to someone in distress. She discovers a young boy in town who is mildly psychic and can't control his powers. He keeps seeing things that aren't there and he makes other see things as well.

This side adventure lasts for five Scenes as Kaley helps the boy to control his powers and she also protects him from a group of teenagers who are convinced the boy is possessed by a demon.

By the time Kaley is done helping the boy and her car is repaired the Player has to consider if this lengthy adventure detour derailed the original journey. It took several game sessions to play out this interlude and the Player has to ask themselves if the journey still feels like a journey. If they start a new journey to complete the trip to the west coast then they would have to break that up into

JOURNEY'S END

A journey is only a journey when it feels like one. One way or another your Player Character's journey will end. This may happen when they reach their destination or it may happen sooner when the journey is interrupted by something else that makes the original trek irrelevant.

I'm not going to suggest rules for ending the journey because it should be organic. A long journey is part of your overall adventure, but it's also a little different, like a sub-adventure of its own. The line where journey ends and the larger adventure resumes is blurry, as it should be.

The guidelines offered here are a way to remove some of the confusion over the question of "How should I handle this long journey?" By approaching a long journey systematically, and the same way each time you role-play one, you can give lengthy and important excursions in your solo adventures a feeling of depth.
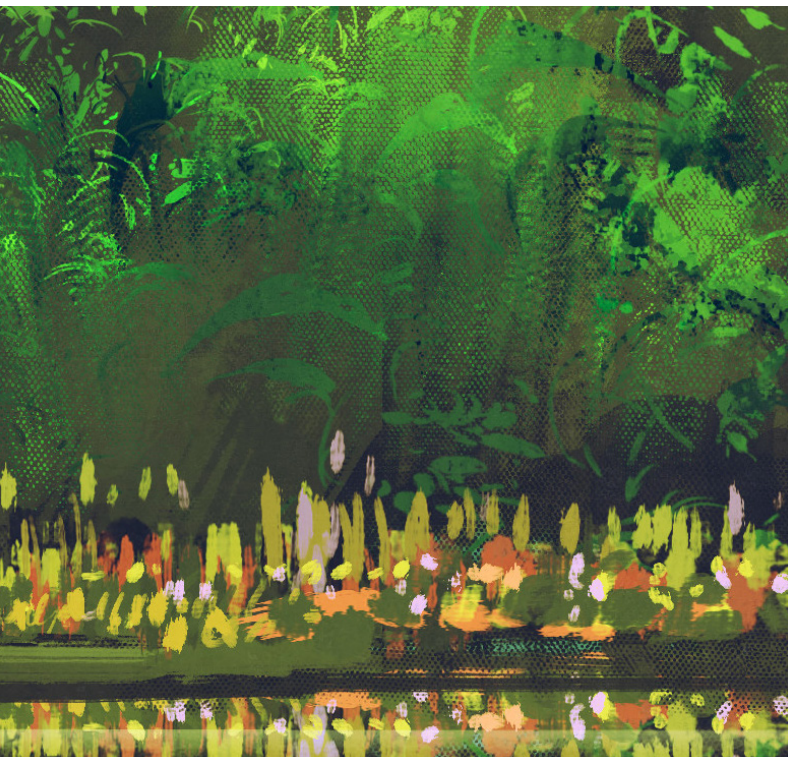
three Segments again.

The Player decides that this still feels like the original journey. The side adventure added more detail to the trip but Kaley is ready to set out on the final Segment to the west coast.

The Player starts a new Scene which kicks off the third Segment of the journey. Kaley is driving through the Rocky Mountains on her way to Northern California.

The Player asks the third Segment Journey Check Question and Mythic says Yes, something happens. Generating a Random Event to see what happens the Event Focus Table says "PC Negative." Rolling on the Journey Events Meaning Table the Player gets "Conflict" and "Move". The Player interprets this to mean that with Kaley closing in on Thornton he can now sense her like she can sense him. He is making erratic travel choices in an attempt to throw her off his psychic trail.

This leads to a series of Scenes where Kaley finds herself bouncing around California in search of Thornton. When her powers lead her to a place she discovers he has moved on to another location, his patterns random.

The Player role-plays through a number of Scenes where Kaley and Thornton play cat and mouse. Thornton occasionally leaves traps for Kaley, such as an apartment where he mind-controlled the occupant to view Kaley as a hideous demon with smoldering horns. When Kaley shows up looking for Thornton the man attacks her believing she intends to take his soul.

Eventually Kaley tracks Thornton down, his tricks having failed. She finds him at a secluded mountain cabin deep in the woods. He had hoped the remote location would be difficult to follow but Kaley managed it.

This concludes Kaley's long journey with the adventure continuing as she tries to apprehend the dangerous psychic. 🌑

JOURNEY CHECK TABLE

"Does something happen?"	RESULT
YES	Generate a Random Event.
EXCEPTIONAL YES	Generate two Random Events.
NO	Nothing happens.
EXCEPTIONAL NO	Nothing happens in this Segment or the next one.

JOURNEY EVENTS

1:	Abandon	**51:**	Increase
2:	Accident	**52:**	Information
3:	Activity	**53:**	Injury
4:	Adversity	**54:**	Leadership
5:	Aid	**55:**	Lost
6:	Allies	**56:**	Luck
7:	Ambush	**57:**	Malfunction
8:	Animal	**58:**	Messages
9:	Arrive	**59:**	Mishap
10:	Assistance	**60:**	Mistake
11:	Attainment	**61:**	Move
12:	Betray	**62:**	Mundane
13:	Block	**63:**	Mutiny
14:	Break	**64:**	Nature
15:	Burden	**65:**	Negligence
16:	Bureaucracy	**66:**	News
17:	Business	**67:**	Obstacle
18:	Carelessness	**68:**	Open
19:	Carry	**69:**	Oppose
20:	Change	**70:**	Path
21:	Coincidence	**71:**	Peace
22:	Communicate	**72:**	Physical
23:	Conflict	**73:**	Plans
24:	Danger	**74:**	Possessions
25:	Deceive	**75:**	Pursue
26:	Decision	**76:**	Quiet
27:	Decrease	**77:**	Scarcity
28:	Delay	**78:**	Separate
29:	Depletion	**79:**	Start
30:	Detour	**80:**	Stop
31:	Direction	**81:**	Struggle
32:	Discovery	**82:**	Stuck
33:	Distraction	**83:**	Success
34:	Elements	**84:**	Suffering
35:	Enemies	**85:**	Supplies
36:	Environment	**86:**	Take
37:	Failure	**87:**	Technology
38:	Fatigue	**88:**	Tension
39:	Fears	**89:**	Travel
40:	Fight	**90:**	Trick
41:	Food	**91:**	Triumph
42:	Friendship	**92:**	Trouble
43:	Goals	**93:**	Truce
44:	Guide	**94:**	Trust
45:	Harm	**95:**	Unexpected
46:	Heal	**96:**	Vehicle
47:	Help	**97:**	Warning
48:	Home	**98:**	Waste
49:	Hope	**99:**	Weather
50:	Illness	**100:**	Wishes

MEANING TABLES: ACTIONS

ACTION 1

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

ACTION 2

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

MEANING TABLES: DESCRIPTIONS

DESCRIPTOR 1

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