

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

MYTHIC MAGAZINE



Scene Treatments

Put New Spins On Altered
And Interrupt Scenes

Running Solo Procedural Dramas

VOLUME 26



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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This Issue Has Drama

Greetings everyone! Welcome to Mythic Magazine #26, what I am considering the issue with lots of drama :)

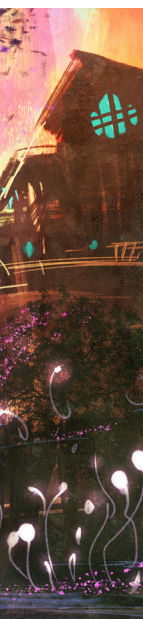
Both articles focus on encouraging some manner of drama in a solo adventure. The first, "Running Solo Procedural Dramas", lays out a framework for making adventures that mirror a common television format of recurring characters solving thematically similar problems in a timely fashion.

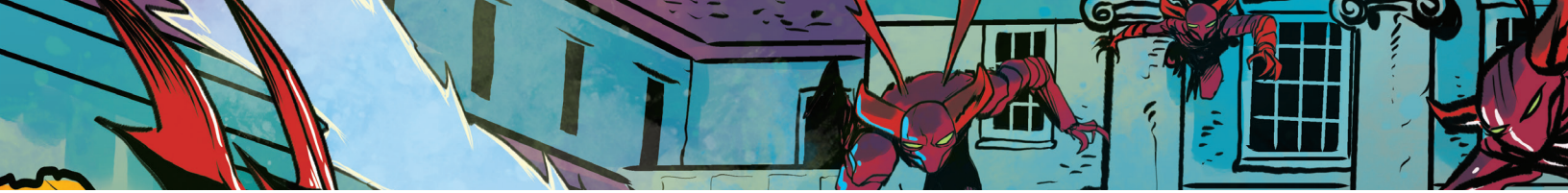
The second article, "Theme Treatments", takes the familiar Mythic Scene structure of Altered and Interrupt and gives them a twist. Similar to the tropes of *The Adventure Crafter*, Scene Treatments add an extra layer of meaning to the changed Scene, giving dramatic Context to guide you.

I hope these suggestions and rules give you lots of drama, in the best possible way.

Happy adventuring!

Nana Sp





WHAT IF

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

Running Solo Procedural Dramas

Procedural dramas are a staple of television. Going back to the earliest shows, audiences loved tuning in to watch a familiar cast in familiar settings solving problems that fit into familiar modes and done within a set amount of time.

Need to solve a murder? Need to save the world? Need to fix a vexing personal dilemma? Done, in 45 minutes. Every time.

That format is still very much alive and well today. Whether it's one of a thousand lawyer or doctor shows where we watch our favorite characters tackling yet another case, or a group of misfit superheroes that take on a new villain each episode, procedural dramas offer a pleasing combination of the familiar and the new on a regular basis. We come to enjoy looking forward to what the new monster of the week will be.

I think solo role-playing is well suited to emulating this style of narrative. Maybe there's a dramatic format you would like to return to, over and over; a central Character and their friends taking on problems on a session by session basis can make for a nicely fast-paced campaign with lots of interesting developments



SHOW CONVERSIONS

If you're interested in running a procedural drama style solo adventure, you may have a favorite show or book series that follows the format that you have in mind. Maybe you even want to convert that show into an adventure using the suggestions in this article.

While "Running Solo Procedural Dramas" focuses on the mechanics of how to organize such a solo adventure, you can find advice in *Mythic Magazine* #20 for how to directly port over the content from a favorite show to your game. Check out "Turn Any Show, Movie, Or Book Into A Solo Adventure".



but without easily going off the rails.

This article takes a look at the procedural drama format and offers strategies for how to model it in your solo adventures.

SETTING UP YOUR PROCEDURAL DRAMA

Let's define what a "Procedural Drama" is first. I'm sure there are varying opinions on this, but I'm going with a drama that involves an important central character, a small number of recurring settings that form the backdrop to most sessions, a repeating cast of characters who serve as companions, support, and antagonists for the central character, an overall central dilemma that forms the basis of the entire drama, and themes that are the foundation for the problems that are faced and solved.

You might already have something in mind for all of that, or maybe you just have a few basic ideas and the rest is a blank. Before we can start playing in a procedural drama we need to fill in some of those details.

Starting With Character

Probably the best way to get the ball rolling with your procedural drama is to decide who your Player Character is going to be. This is the main Character of your drama, the star of your show!

Maybe you are using your chosen RPG with Mythic and you've already created a Player Character that you like. I think it's important to start this process by focusing on the Character, even if you don't know for sure yet what kind of world or setting that Character will be in.

Feel free to keep some details about your Character loose or unfinished. As you develop more information about your drama you may want to modify the PC to make them fit in better.

For instance, if you decide later that your Player Character has three close companions, and your Chosen RPG has rules for linking NPC's to your Player Character, you may want to shift some of your PC's build toward that.

The Player wants to create a procedural drama solo adventure series. They are using their favorite RPG, Superbreakers! This game is a wild and colorful superheroes style game. While the Player isn't necessarily planning on running a full on superhero adventure, they do want a central Player Character who has powers that Superbreakers! would model well.



The Player creates a PC who is a young woman with reality altering powers. While her powers can mimic a wide array of abilities, they are mostly used to produce concussive force as a weapon and to resolve simple situations like trying to get past barriers. The Player names this Character Carla Fyre.

The Player has a Character they like, but doesn't know anything about her past or what her world is like. We'll get to that.

The Central Dilemma

The Central Dilemma is the reason why this series exists and forms the foundation for what motivates your Character to do what they do. Every procedural drama show has a Central Dilemma of some kind that the main character lives with. It may be a conflict they seek to solve, a situation they can't escape, a guilt they feel compelled to atone for, or some other equally dramatic reason.



A DRAMATIC SHEET

To help you organize the details of your developing procedural drama, you can use the Procedural Drama Worksheet found on the next page and at the back of this book.

PROCEDURAL DRAMA WORKSHEET	
SERIES TITLE	
CENTRAL DILEMMA	
SETTINGS	
CREW	
RECURRING THEMES	

The Central Dilemma is ever-present throughout the entire campaign, adventure after adventure. Maybe your PC is a former soldier who has become disillusioned with the galactic empire and now captains a starship as a smuggler. You could describe the Central Dilemma as “Be free, beholden to none.”

If you want inspiration for a Central Dilemma, or would just like to randomize it, then roll on the Action Meaning Tables for a pair of words to interpret.

The Player is happy with their Character, Carla Fyre, but has no idea what Central Dilemma she is facing. Rolling on the Action Meaning Tables for inspiration, they get “Disrupt” and “Home”.

The Player interprets it this way: Carla is from another reality, a dimension where magic is common. She is part of the royal, ruling family in her world. However, a war erupted there, threatening all life in her homeworld. In an effort to protect Carla, who is next in line to rule should her parents fall, her family sent her through a portal to our world.

Carla wants to return to her home and help in the fight, but in order to conceal and protect her the barriers between worlds are very difficult to breach. She could not return even if she wanted to. She must wait for the conflict to end and her parents to come for her.

Pleased with this Central Dilemma, the Player writes it onto their Procedural Drama Worksheet.

PROCEDURAL DRAMA WORKSHEET	
SERIES TITLE Carla Fyre's adventures on Earth	
CENTRAL DILEMMA Cannot return to her home dimension because of war.	
SETTINGS	

Settings

A main Character and a Central Dilemma may be the heart of a procedural drama, but the story needs places to call home. While the adventures of a Procedural Drama can take place anywhere, there are a few important Settings that appear in almost every adventure. These locations become familiar to us to the point where we associate the



PROCEDURAL DRAMA WORKSHEET

SERIES TITLE

CENTRAL DILEMMA

SETTINGS

CREW

RECURRING THEMES



Characters to the places they inhabit.

Now that you have a Central Character and a Central Dilemma in mind, some important Settings may spring to mind. For instance, if you're putting together a Procedural Drama about a modern day mage who has broken ties with the coven he once served and has opened a humble detective agency where he uses his powers to help people, you might decide that important Settings include: Harkins Detective Agency, the main Character's office in Brooklyn; and Dante's Sandwich Inferno, the main Character's favorite eatery and a place where he routinely meets with clients.

Write those places onto the Procedural Drama Worksheet. This serves as a reminder to you that those Settings are important, and also cements them as part of your adventure Context.

If you aren't sure what Settings to go with, or you want the dice to help you decide, then roll for a pair of inspirational words from the Locations Elements Meaning Table and interpret their meaning.

Carla's Player wants to establish Settings for the Procedural Drama. Aside from knowing that Carla has powers and is displaced royalty from another world, the Player knows nothing else about their PC. How are they getting by in this world? Where are they staying?

The Player decides to roll on the Locations Elements Meaning Table for inspiration of important Settings. Figuring out what these Settings are will help answer other questions about Carla's life.

For the first Setting, the Player rolls "Lively" and "Useful". Thinking about this a bit, the Player decides this describes a community college. It's lively because there are a lot of students attending and with lots going on, and it's useful because it's a place where people go to learn.

For a second Setting, the Player rolls "Clean"



SETTING IDEAS

Settings are important in a procedural drama. Since the adventures themselves are short, with recurring elements, we don't want to keep inventing novel locations for our Characters to inhabit every time we play. Also, Settings add creative color and tone to the adventure, enhancing the feeling that when we return to these ongoing adventures we are returning to a familiar place.

When coming up with Settings for your Procedural Drama try to think of the kind of place your Player Character is going to spend most of their time. This could be a headquarters or a workplace, for instance. It might be a ship they are traveling on, or a town they inhabit. The location can be small and well defined, or large and more vague. The important thing is that it has an identity of some sort and that it serves a purpose for the main Character.

Next, try to think of a secondary Setting your Character is often in when they aren't in the primary Setting. This might be their home or a place they go to relax.

I think starting with two Settings is a solid foundation, but you can do more if you like. You might want to make a Setting where an important NPC is often found and your PC sometimes visits, for instance.

Settings should offer a safe harbor for your Character, even if much mayhem happens there. These are places that have resources for your Character or offer protection. Settings can also help define your Character and what they are doing, such as the example on this page where the Player determined that Carla is a student at a community college. Not only is the college a location where Carla spends much of her time, it also defines what she is doing when not adventuring and where her social circle is located.



and “Remote”. The Player interprets this to mean that Carla has the ability to travel to an extra-dimensional space that looks like the interior of a mansion. It’s clean because the place is supernaturally maintained and always perfect, and it’s remote because it exists outside of normal space. Carla can access it by concentrating for a moment before opening any door, which will then lead to this Setting.

The Player interprets these Settings into the growing adventure this way: to blend in with the humans of Earth, Carla has enrolled at a community college. This is where she spends most of her time and has developed a circle of friends. She lives in an extra-dimensional space she calls Null House.

The Player writes these details on their Procedural Drama Worksheet.

PROCEDURAL DRAMA WORKSHEET	
SERIES TITLE Carla Fyre’s adventures on Earth	
CENTRAL DILEMMA Cannot return to her home dimension because of war.	
SETTINGS Warner Hills Community College Null House 	
CREW	

The Crew

While a Procedural Drama has a main star, your Player Character, no good story can be told without a strong supporting cast.

Settings should offer something for the Player Character, such as serving as a home or as a place of protection or resources. Carla’s Null House exists in its own peculiar pocket dimension, giving her a place to live and escape to when she must.



NPC's will come and go in Procedural Drama adventures, but there should be a core group of NPCs who are almost always there. These are Characters who are friends to the main Character, or support them, or are important in some other way even as antagonists or problem causers.

I'm calling this Crew as these NPCs can serve a wide range of purposes in the ongoing series. Crew establishes NPCs for your Player Character to immediately interact with. Like Settings, Crew allows you to start every Procedural Drama adventure with activity right from the get go.

You can choose Crew, just like with Settings, if NPCs spring to mind. You should come up with a name for them, a few basic characteristics, and what their relationship is to your PC. You can use the Character oriented Elements Meaning Tables in *Mythic Game Master Emulator Second Edition* to help detail them, or go to the more general Characters Elements Meaning Table (which you can find at the back of this book).

If you have no ideas for Crew you can start from scratch and go straight to a Meaning Table to generate inspiration.

Carla's Player is ready to establish the Crew. They want to be surprised by this supporting cast so they decide to generate all of them by using the Characters Elements Meaning Table.

For the first Crew member, the Player rolls "Miserable" and "Official". The Player makes this interpretation: Ofa is a sentient statue found in Null House. The statue houses the spirit of a mage who once served Carla's family. Ofa acts as an official protector of Carla, using his magical senses to detect enemies and supernatural dangers that may lurk nearby or be attracted to Carla's otherworldly energy. Ofa is a grumpy, irritable being, who serves as a source of information.

Rolling for the next Crew, the Player gets "Quiet" and "Threatening". The Player makes this

PREP TALK

You might be thinking right now, "This is a lot to get started! I never create this much detail before a Mythic adventure." Yes, I agree, this is more preparation than default Mythic calls for. Why not just let these kind of details evolve through adventuring, right?

The reason is, this isn't a typical adventure. It's a Procedural Drama. Having the stage set before stepping onto it is part of it. The surprises in these kinds of adventures isn't in the Settings or Central Dilemmas or the NPCs who hang around your PC. The surprises come later, when these elements interact with problems.

In most television procedural dramas, it usually takes one episode of the show to establish details like we're doing now. All of those details may be already in place in the very first scene. The show doesn't waste time in getting the main character's world set up because it wants to get to the real stuff: watching these characters solve problems.

interpretation: Rit the Scarlet is a warrior from Carla's home dimension. He has fire control powers that manifest as blasts he can project from his hands. Like Ofa, Rit was sent along with Carla to be a protector. He has also enrolled at the college to assume the disguise of a student, although he finds it very uncomfortable to be around so many people. Rit is a quiet man with an imposing demeanor.

Rolling for a third Crew, the Player gets "Playful" and "Reassuring". The Player makes this interpretation: Nanette is a human Carla befriended from school. She has an easy-going disposition and is very supportive of Carla, even after discovering her new friend was a royal "space witch". Nanette represents a friendship that Carla did not know she needed until she got it. With



Rit always looming near and being so serious, and Ofa so negative and worried about threats, Nanette is an oasis of peace and sanity in Carla's otherwise chaotic life.

The Player adds the Crew to the Procedural Drama Worksheet.

PROCEDURAL DRAMA WORKSHEET	
SERIES TITLE Carla Fyre's adventures on Earth	
CENTRAL DILEMMA Cannot return to her home dimension because of war.	
SETTINGS Warner Hills Community College Null House 	
CREW	
Ofa: sentient statue, spirit of a mage, grumpy, source of information.	Nanette: Carla's friend, energetic and supportive.
Rit the Scarlet: warrior, fire projection powers, quiet, serious, and intimidating.	

Recurring Themes

The final collection of details we need to establish are Recurring Themes. These are elements and ideas that you associate with the series and usually form the basis of the kind of problems the main Character and their Crew solve during each adventure.

For instance, in the earlier example of the main Character who is an ex-soldier now with his own ship that he uses for smuggling, you might have Recurring Themes of "Stick it to the Empire" and "Keep the ship flying." Almost every adventure is



SUMMON FAMILIAR

All of the details described—the Central Dilemma, Settings, Crew, and Recurring Themes—have one thing in common: they will become familiar to you.

This is the heart of a Procedural Drama. It's what makes it a "procedure", in my opinion. You will see these elements over and over again, adventure after adventure. You become accustomed with them, you get comfortable with them, and you get to understand them.

This is a huge benefit with solo role-playing. The more adventures you have in a Procedural Drama campaign the more comfy you get to the repeating elements. You understand the Crew so well that you know how they will act in a given situation. If your adventure stalls you know that you can get a needed resource in one of your Settings. Recurring Themes become second nature, making it easy to come up with new adventure ideas for the next session.

Familiarity will turn your ongoing Procedural Drama adventure campaign into a mini-sandbox that has well-defined parameters so you know what to expect, but also wide open possibilities to what can happen within those parameters.

Also, every once in a while one of those familiar parameters will change and change for good. That becomes exciting because now a familiar element is turned upside down, and a new element takes its place.

going to involve the Character doing something to get back at the Empire he once served, no matter how small or petty the action, or doing something to keep his aging ship in operation.

Recurring Themes are vital because they serve as Context for creating problems that serve as the goals for each adventure.

Just like with Settings and Crew, you can choose Recurring Themes if you like. At this



point you may have some clear ideas what your Character is doing in this ongoing series. This may suggest Recurring Themes to you.

If you're not sure, or you want random inspiration, then roll on the Action Meaning Tables for a pair of words to point you in a direction.

Carla's Player is deciding on Recurring Themes. The Player thinks about their Character and what motivates them. Carla is locked out of her homeworld, even though she wants to return and fight. Perhaps since she is unable to help there, she will have a desire to help here.

The Player decides to turn this into a Recurring Theme as "Eliminate supernatural threats."

The Player wants another Recurring Theme but

nothing is springing to mind, so they roll on the Action Meaning Tables for inspiration. They roll "Combine" and "Individual". The Player interprets this to mean that Carla is lonely, separated from her world and family. She seeks to nurture the friendships she has. Ofa, Rit, and Nanette are family to her, and Carla will do just about anything to protect them and keep them all together. The Player writes this Recurring Theme as "Protect my found family."

The Player updates their Procedural Drama Worksheet.

PLAYING SOLO PROCEDURAL DRAMA ADVENTURES

You have your Drama Worksheet filled out, the stage is set, so let's play!

Establish The Conflict

Each adventure in a Procedural Drama should be about something specific; a problem to solve, a conflict to resolve. Since these types of adventures aren't meant to last long you should establish this conflict early, in Scene 1 or 2.

By their nature, Procedural Drama solo adventures are narrative focused. That Worksheet you filled out with details is all Context meant to drive the adventures to follow. With this in mind, one way you can approach establishing the conflict of an adventure is to generate it before you start. Yes, this means you will have advance knowledge of the adventure, but it does help you to introduce the problem in a natural way into your adventure.

If you have a conflict in mind that you'd like

PROCEDURAL DRAMA WORKSHEET	
SERIES TITLE Carla Fyre's adventures on Earth	
CENTRAL DILEMMA Cannot return to her home dimension because of war.	
SETTINGS Warner Hills Community College Null House	
CREW	
Ofa: sentient statue, spirit of a mage, grumpy, source of information.	Nanette: Carla's friend, energetic and supportive.
Rit the Scarlet: warrior, fire projection powers, quiet, serious, and intimidating.	
RECURRING THEMES	
Eliminate supernatural threats.	
Protect my found family.	

to use as the seed of the adventure then run with that. Maybe you think it would be cool to have an adventure where your Empire-hating starship captain gets a distress beacon from a crashed Empire ship. The captain feels compelled to save the survivors, but this conflicts with his feelings about who they serve.

If you'd rather be surprised, then roll for a word pair on the Action Meaning Tables for inspiration.

Whichever method you use to come up with the problem to solve for this adventure, keep in mind the Context on the Procedural Drama Worksheet. The conflict for any adventure should be related to the Central Dilemma or one of the

Recurring Themes.

For instance, in the example above with the starship captain, the Player is going with the Recurring Theme of "Stick it the Empire". The conflict for the PC is rescuing the downed ship's survivors despite his animosity towards them.

OFF-SCREEN CONFLICT GENERATION

Generating the conflict early in the adventure is a necessity since we are trying to get into the action quickly so the PC can resolve the conflict in a short amount of time. This may make you feel rushed to move the adventure narrative along, having your PC interacting with the problem right from the beginning.

To slow it down a bit and give yourself more control of the pacing, you could generate the conflict "off-screen". You could think of it as a cold open to a show, where the episode begins with a Scene about something happening that doesn't involve the PC or their Crew directly at all.

In the example above, the Player may have rolled Action Meaning words that imply a ship has crashed. You might imagine a Scene (let's call it Scene zero since it's not really the first Scene of our adventure) where an Empire ship experiences engine trouble and an explosion sends the craft reeling from orbit. As the crew desperately braces for impact, a deckhand activates an emergency distress beacon. Fade to black.

Now you have your conflict packaged and ready to go, and before we've even gotten to the first real Scene!

From there, you might generate a beginning Scene like you normally would with Mythic. The Player creates a Random Event and interprets it into a Scene, establishing what their ship captain and his Crew are currently doing. You play this out in Scene 1, and then for the Expected Scene that follows you go with, "We receive the distress signal."





GETTING IT DONE!

Procedural Drama solo adventures are meant to be fairly short. The conflict that is generated at the beginning of the adventure will be solved by the end of it, one way or another. This is something to keep in mind that makes these kinds of adventures different from a standard Mythic adventure. There is a clear objective to accomplish which is established very early on, and that objective will be completed by the end of the adventure.

More typically in Mythic you might establish a primary goal early on. Or, you might not. Many Scenes may go by without a clear, major objective. Maybe several Threads develop and you choose one to focus on. Maybe you finish your gaming session having completed an important goal, or maybe you don't. It's likely your primary Thread will continue over to another session or even another adventure to finish.

There is more uncertainty in a standard Mythic adventure. With Procedural Drama adventures there is no ambiguity. You know what you have to accomplish and you know it will be done by the end of the adventure, whether that means you achieved the goal or something happens to render the goal obsolete.

Carla's Player is developing the conflict for an adventure and decides to do it off-screen, before the adventure begins. Rolling on the Action Meaning Tables, they get "Protect" and "Leadership".

Before making an interpretation of these results the Player considers the Context of the Central Dilemma and the Recurring Themes. "Cannot return to her home dimension because of war." "Eliminate supernatural threats." "Protect my found family."

With this Context in mind, the Player makes

this interpretation: In the forests behind Warner Hills Community College there is a disturbance in the air. Suddenly a bright red light appears and a flock of armored soldiers fly in through the breach right before it closes. This is a squad sent by the enemies of Carla's parents. They were able to follow the last remnants of the portal that sent Carla here, hitching a ride to Earth. They are intent on ending the royal bloodline by finishing off Carla.

Prepare Lists

There is pre-game Adventure List preparation necessary to running a Procedural Drama solo adventure.

Go through your Procedural Drama Worksheet and include the Central Dilemma as a Thread on your Threads List. Do the same with Crew, placing those NPCs on the Characters List.

Recurring Themes also go on a List, most likely the Threads List but going on the Characters List may seem more appropriate if it's less of a goal and more of an occurrence. For instance, in a mystical Procedural Drama you may have a Recurring Theme of "Receive a vision". That sounds more like a Characters List active event than a Thread.

If you generated a conflict for this adventure ahead of the first Scene, then place that as a Thread on the Threads List.

Consider the Settings and whether or not to include any of them on the Characters List as well. Settings will vary, with some being more active than others. Carla's Player may include "Warner Hills Community College" on the Characters List to represent surprises that may come from Carla being a student, like an important exam she needs to study for.

Carla's Player is preparing their Lists for an adventure. They write "Can't return home" on the Threads List. They decide to also include



TRIPLE PLAY

The elements collected in your Procedural Drama Worksheet are meant to serve a number of purposes.

First, creating all those details in the first place is how you build the dramatic setting you'll be playing in.

Secondly, the details form important Context to help guide your interpretations. Each of those elements, from the Central Dilemma to Recurring Themes, and everything in between, is always present in your adventures as Context. This helps guide you in preparing the first Scene, interpreting prompts from Mythic such as Fate Question answers and Random Events, deciding on Expected, Altered, and Interrupt Scenes, etc.

Thirdly, any of those elements can be placed on one of the Lists to be invoked by a Random Event. Whether it's your first adventure or your fiftieth, if you're using the same Worksheet to have the adventures take place in the same Procedural Drama universe then all of those elements apply.

the Recurring Themes as Threads, adding "Stop supernatural threats" and "Protect found family".

The Player adds a Thread for the conflict that was generated, writing "Survive hit squad".

On the Characters List, the Player adds "Ofa", "Rit", and "Nanette". After a moment of thought the Player also adds "Warner Hills" to represent surprises the college itself might throw at Carla. "Null House" doesn't seem appropriate to add, however; the place doesn't produce much activity beyond the actions of Ofa, who is already included on the Characters List.

The Player also adds "Hit Squad", part of the threat generated from the adventure conflict, on the Characters List.

ADVENTURE LISTS	
THREADS LIST	CHARACTERS LIST
1-2 ☞ Can't return home 1	1-2 ☞ Ofa 1
3-4 ☞ Stop supernatural threats 2	3-4 ☞ Rit 2
1-2 5-6 ☞ Protect found family 3	1-2 5-6 ☞ Nanette 3
7-8 ☞ Survive hit squad 4	7-8 ☞ Warner Hills 4
9-10 CHOOSE 5	9-10 ☞ Hit Squad 5
d4 1-2 CHOOSE 6	d4 1-2 CHOOSE 6
3-4 CHOOSE 7	3-4 CHOOSE 7

PROTECTED ELEMENTS

Most Procedural Drama elements go on the Lists to encourage their involvement in your adventures, but there's a catch ... they're Protected. Any elements that are present on your Worksheet that find their way to a List and into your adventures cannot be eliminated through play.

In other words, the NPC's who form your Crew cannot be killed or permanently removed from the Characters List nor can the Settings. The Central Dilemma and Recurring Themes also cannot be removed from Lists.

If a Random Event result comes up that would imply a Protected element is to be removed, such as Close A Thread, then ignore the Event Focus Table and treat the Event Focus as Current Context instead.

If it looks like a Protected Thread or NPC is going to be eliminated through normal Mythic play, you will need to include something in the narrative that either prevents it from happening or makes it unclear whether the Thread is done or the NPC is gone.

This is very similar to Plot Armor on page 137 of *Mythic Game Master Emulator Second Edition*.

Your Player Character, the main Character of the Procedural Drama, is also considered Protected.

In a Scene of the Carla Fyre adventure, the PC is on campus at Warner Hills College when the extra-dimensional hit squad strikes. A battle ensues in the center of campus where Rit and



HELLO AGAIN, PLOT ARMOR

The idea of Protecting the elements of the Procedural Drama Worksheet is pretty much the same concept as Plot Armor for Thread Progress Tracks in the *Mythic GME 2e* rulebook. This is a heavy-handed narrative approach to controlling an adventure, but then a Procedural Drama follows some strict rules to keep the drama going.

I encourage you to have fun with how you manipulate the narrative when you must. Procedural Dramas are all about playing in the sandbox you have created. It's the Central Dilemma, the main Character, the Crew, the familiar Settings, and the Recurring Elements that you come to know and love.

Nevertheless, even those elements aren't completely safe from change. See "Epilogue" for how Protected elements can come under threat.

another student, whom Carla had earlier in the adventure imbued with powers, battle alongside Carla to defend her.

The Player uses the rules of their chosen RPG and Fate Questions to determine how the battle pans out. Carla and her friends successfully force the squad to retreat, but not before Rit takes a terrible hit. According to the dice rolls of the Player's chosen RPG, Rit is dead. However, as an element of Crew, Rit cannot be written out of the adventure.

The Player instead changes the result to mean that Rit got blasted so hard it threw him back through a window into a building. Carla rushes to check on him, and finds him wounded but alive, laying in the rubble of a classroom.

Maintain Pacing

The main feature of a Procedural Drama is the introduction of a problem, the Characters applying their skills and expertise to investigate and resolve the problem, and the final resolution of the problem. All of this happens within a limited amount of time.

To get this kind of pacing for a solo version of a Procedural Drama I'm going to use Keyed Scenes. These are described in the *Mythic GME 2e* rulebook, but the rules are summarized on the next page as well.

Keyed Scenes are used to make sure important events happen to keep the adventure moving forward. This includes:

- ④ Create The Conflict Thread
- ④ Make Progress
- ④ Make More Progress
- ④ Conclude The Conflict Thread

You can find the Keyed Scenes on page 17.

CREATE THE CONFLICT THREAD

Creating the conflict that your PC will set out to solve was discussed in the "Establish The Conflict" section. Still, there's a Keyed Scene to make it happen if you don't set one up beforehand.

If, after 2 Scenes of your adventure, you haven't established a Conflict Thread to pursue then generate one in the next Scene. Create the Scene as normal, but also roll for a word pair on the Action Meaning Tables. Use this as inspiration to make a conflict that becomes a main Thread to resolve in this adventure.

Setting up the Conflict Thread requires a bit of narrative handling. Normally, Mythic encourages Players to choose the Threads they want to pursue without expressly saying, "This is a Thread you are going to pursue." But, this is a Procedural Drama, and without an important Thread to



WHAT IF

pursue established early on there is no procedure to dramatize.

An earlier example showed the Player creating a Conflict Thread that involved assassins appearing to hunt down Carla. The Player created this conflict “off screen”, separate from the normal Scenes of the adventure.

If the Player hadn’t created this event, they might have instead started playing the adventure in the normal Mythic way. Maybe the first Scene starts

the adventure with Carla in Null House, having an argument with Ofa about staying out of trouble. The second Scene involves Carla meeting with Nanette, planning all kinds of trouble to get in to.

This Scene ends and there is no clear Conflict Thread in sight. This Triggers the Keyed Scene of Create The Conflict Thread. The Player creates an Expected Scene as normal for Scene 3, but also rolls for Meaning Table inspiration to create a Conflict Thread. Let’s say the Player gets the same



KEYED SCENES IN A NUTSHELL

Keyed Scenes are narrative rules that help guide an adventure toward specific ends.

KEYED SCENE TRIGGER

The Trigger is what tells you when a Keyed Scene Event occurs. A Trigger can be just about anything. You can think of the Keyed Scene Trigger as a sort of If/Then computer statement. If X happens then Y happens. Once the conditions of a Trigger are met in one Scene the Event will happen in the next Scene.

KEYED SCENE EVENT

A Keyed Scene Event is what happens after the Trigger is activated. When a Keyed Scene Event is Triggered it becomes a necessary part of the next Scene. You set up the Scene as normal, whether the Scene is Expected, Altered, or an Interrupt, but also include the Keyed Scene Event.

The Keyed Scene Event should take place at the beginning of the Scene, or as close to the beginning as makes sense.

KEYED SCENE NULLIFICATION

Keyed Scenes can be used as contingencies, to make sure something necessary happens in your

KEYED SCENE	
TRIGGER	
EVENT	

adventure in case Mythic doesn’t make it happen. If Mythic does make it happen, however, before a Keyed Scene Trigger is met, that may render the Keyed Scene unnecessary if the Event was only meant to happen once. When you run up against the Trigger for an Event you may decide that the Keyed Scene Event has already happened so it is done.



results, interpreting it as a hit squad appearing. This time, however, the event is happening during the course of a normal Scene, so the Player injects it into the Scene instead of having it be off-screen.

MAKE PROGRESS

A Procedural Drama should follow a fairly strict time-table. We set up the problem, we investigate the problem, and we solve the problem, all neatly in an hour or whatever time you decide.

KEYED SCENE	Create The Conflict Thread
TRIGGER	A Conflict Thread has not been generated after the first 2 Scenes of your adventure.
EVENT	A Thread to serve as this adventure's main conflict is established early in the next Scene. Generate the Scene as normal, but also roll for a word pair on the Action Meaning Tables. Use this as inspiration to make a conflict that becomes a Thread to resolve.

KEYED SCENE	Make Progress
TRIGGER	You have gone 1/4 of the way through your allotted time without making any progress toward resolving the Conflict Thread.
EVENT	Generate the next Scene as normal, but also include a Random Event with an automatic Event Focus of Move Toward A Thread, with the Thread automatically being the Conflict Thread.

KEYED SCENE	Make More Progress
TRIGGER	You have gone 1/2 of the way through your allotted time without making any more progress toward resolving the Conflict Thread.
EVENT	Generate the next Scene as normal, but also include a Random Event with an automatic Event Focus of Move Toward A Thread, with the Thread automatically being the Conflict Thread.

KEYED SCENE	Conclude The Conflict Thread
TRIGGER	You have gone 3/4 of the way through your allotted time without concluding the Conflict Thread.
EVENT	Generate the next Scene as normal, but also include a Random Event with an automatic Event Focus of Move Toward A Thread, with the Thread automatically being the Conflict Thread. This event should also have the additional Context of being a situation that allows the PC to resolve the Conflict Thread. If this Scene is going to end without the Conflict Thread being resolved, then generate another Random Event with an automatic Event Focus of Close A Thread, with the Thread automatically being the Conflict Thread.

The Keyed Scene Triggers reference “allotted time” to complete the adventure. This time scale is up to you. You may use real time. For instance, you are playing a Procedural Drama and you want the entire adventure to take no more than 90 minutes of real time.

Or, maybe you allot a certain number of Scenes. Say for instance you decide this adventure will take no more than 20 Scenes to complete.

Decide before your adventure how much time you give it. The amount of time doesn't have to be the same for every adventure played in the ongoing Procedural Drama campaign. Maybe one adventure you give 2 hours, because that's how much time you have for your session. Another adventure you give 15 Scenes because now you're getting a feel for how much time a Scene in this campaign takes to complete and you'd rather use Scenes as a measure than minutes.

The Keyed Scenes Triggers will ask you to divide the allotted time into segments, such as 1/4, 1/2, and 3/4. For instance, if you are allotting 20 Scenes to the adventure, then the Trigger cutoffs would happen at Scene 5, Scene 10, and Scene 15. Round any fractions to the nearest whole number.

For the Make Progress Keyed Scene, if you have gone 1/4 of the way through your allotted time without making any progress toward resolving the Conflict Thread then generate the next Scene as normal, but also include a Random Event with an automatic Event Focus of Move Toward A

Thread, with the Thread automatically being the Conflict Thread. This guarantees that you have a Scene that includes forward motion toward accomplishing the goal of resolving the Conflict Thread.

Carla's Player has allotted 20 Scenes to this adventure. The Conflict Thread appeared early in Scene 3 when Carla was attacked by the Hit Squad. That created a Thread of “Survive Hit Squad”.

That Scene ended with Carla successfully fending them off, but now she knows they are after her. Scene 4 is her hunkering down in a basement on the college campus. In Scene 5, she is able to meet up with Rit to figure out what to do.

The PC has made no progress toward resolving the Conflict Thread. Since Scene 5 is 1/4 of the way through the allotted time, this Triggers the Keyed Scene Event of Make Progress.

The Expected Scene for Scene 6 is Carla and Rit going to Null House to ask Ofa his advice on how to get rid of the Squad. To generate the Keyed Scene Event, the Player rolls for inspiration with a Random Event with an automatic Event Focus of Move Toward A Thread, and the Thread is automatically “Survive the Hit Squad”.

Rolling on the Action Meaning Tables, the Player gets “Escape” and “Hope”.

The Player interprets this to mean that Ofa suggests the Hit Squad can be sent to a random dimension by finding the exact location where they entered our world and using the residual energy there.

This would involve luring the Hit Squad back to that location, and Carla using her reality altering powers to tap the energies.

This Event represents definite progress as it gives Carla and her friends a course of action that may resolve the Conflict Thread.

MAKE MORE PROGRESS

This is the same Event as the previous Keyed Scene, except it takes place halfway through the allotted time. If no significant progress has been made since the first 1/4 of the adventure, then the PC gets another push forward with another Random Event of Move Toward A Thread.

Carla and her friends spend several Scenes trying to figure out exactly where the Squad appeared in our world. They succeed in discovering it happened in the forest behind the campus Recreation Center.

Carla has a confrontation with the Squad there, but Ofa's plan doesn't work. Fate Questions determine that there is not enough residual energy to open a portal and send the Hit Squad away. Carla barely escapes that encounter, and regroups with her friends to devise another strategy.

More Scenes go by without a clear plan forming, so by Scene 10 the Make More Progress Keyed Scene Event is Triggered.

Scene 11 involves Carla meeting with a campus physics professor who has become aware of Carla's ordeal and offers to help. The Keyed Scene requires a Random Event to be included in this Scene to Move Toward A Thread, and the Player gets Meaning words of "Divide" and "Friend".

The Player interprets this to mean that the professor suggests that there is not enough residual energy to send the entire Squad back at one time. However, if Carla and her friends can separate the Squad, each of them taking on one or two separately, then the dimensional energy should be enough to accomplish Ofa's plan.

Once again, Carla and her friends have found progress to move forward.



IS IT ENOUGH PROGRESS?

The Keyed Scene Triggers ask you to make a value judgement on whether or not your PC has made progress toward resolving the Conflict Thread. How does one measure progress?

In the example, Carla is meeting with her friends to figure out what to do. However, the Player doesn't consider that to be progress.

If you are making progress or not is for you to decide. I would evaluate it, however, based on whether or not the PC has made a material, measurable step forward toward solving the conflict.

For instance, Carla meeting with her friends was preparation to try and solve the problem, but didn't actually offer any solutions. Meeting with Ofa, however, where he has a possible strategy to expel the Hit Squad from our world is progress because it offers a tangible means to move forward.

CONCLUDE THE CONFLICT THREAD

The Procedural Drama Keyed Scenes are there to make sure your adventure progresses along toward a conclusion within the allotted time. It's possible you'll complete the adventure before reaching the Conclude The Conflict Thread Keyed Scene. However, if you don't, this Keyed Scene ends the Conflict Thread.

If you have gone 3/4 of the way through your allotted time without concluding the Conflict Thread then generate the next Scene as normal, but also include a Random Event with an automatic Event Focus of Move Toward A Thread, with the Thread automatically being the Conflict Thread. This event should also have the additional Context of being a situation that allows the PC to resolve the Conflict Thread.

If this Scene is going to end without the

Conflict Thread resolved, then generate another Random Event with an automatic Event Focus of Close A Thread, with the Thread automatically being the Conflict Thread. This is a last resort in case the dice don't fall your way or your PC is unable to resolve the conflict. Something happens to end the Thread.

Carla and her friends have several Scenes involving encounters with the Hit Squad, but they fail to separate the team. The Player reaches Scene 15. The Conflict Thread is still unresolved, so the Keyed Scene of Conclude The Conflict Thread is Triggered.

This next Scene involves Carla and her friends luring the Hit Squad to the center of campus. In an earlier Scene, Carla had succeeded in capturing the dimensional energy, giving a chunk of it to each of her allies, including a fellow student who wants to help.

The Keyed Scene Event requires a Random Event to help in this Scene with a Move Toward A Thread Focus. The Player rolls Meaning words of "Fail" and "Mundane". The Player interprets this to mean that the Hit Squad, who all wear powered armor that allows them to fly, are vulnerable to loud music. Carla and her friends discover this accidentally when a battle erupts in this Scene in the center of campus. A student in a nearby dorm was playing music loudly, and it clearly is disrupting the Hit Squad's power suits.

This is the Keyed Scene fulfilling its role of offering an opportunity for the Player Character to resolve the Conflict Thread.

Carla and her friends capitalize on this discovery and pull out their cell phones, turning on their music apps. They run around, turning on any source of music they can find.



THE END IS HERE!

If your adventure lasts long enough to Trigger the Conclude The Conflict Thread Keyed Scene, then the next Scene will end the Conflict Thread one way or another.

Pull out any narrative manipulation you need in order to give your PC a good chance at solving the problem. The Move Toward A Thread Random Event should help.

Despite all of this, if the dice are not kind and Fate Questions don't go your way, you may still end up not solving the issue. If this looks to be the case, then generate a Random Event of Close A Thread to end the Conflict Thread for you.

While this may seem like a blunt way to end the adventure, keep in mind that Procedural Drama TV shows do this all the time. The hero is failing to defeat the villain, and when all seems lost, something out of the blue occurs to save the day. A Deus Ex Machina. Maybe someone swoops in at the last moment to help or the conflict resolves itself in some unexpected way (who could have known that the phrase to turn the troll into stone was "cream cheese bagel" until one of the Crew blurted out, "I'd much rather be having a cream cheese bagel than fighting this thing!").

Maybe the conflict doesn't actually get solved, it just goes away somehow. The end of a Conflict Thread doesn't necessarily mean the PC wins. It just means the Thread is over, one way or another.

This gives Carla and her friends a big edge in the battle. Using the dimensional power Carla earlier siphoned in the forest, and separating the Hit Squad members, Carla and her friends are able to push the assassins out of our world, resolving the Conflict Thread.

Epilogue

Resolving the Conflict Thread is the objective of the adventure in a Procedural Drama. You might go on with a few more Scenes if you like, taking care of any other objectives you're interested in, but I would still wrap up the adventure soon after so you have that "job well done" feel that Procedural Dramas often end on.

However, everyone loves a post-credits scene, right?

After the conclusion of each Procedural Drama adventure, roll on the Procedural Drama Epilogue Table to see if there are any additional surprises in store for you. You can find the table on the next page.

It's possible nothing will happen at all. But if it does, many of the results will alter the elements of your Procedural Drama Worksheet. This opens the door for those Protected elements to lose their Protection in future adventures. This is how Crew and other elements, that are normally safe and enduring, can still change over the course of time.

YOU ARE THE WRITER, DIRECTOR, AND PRODUCER

Very little direction is given here regarding handling Epilogue events because this should be an opportunity to edit your ongoing Procedural Drama. Take your time to think about the change and what it means to your PC. Something big, like a new Central Dilemma or a new Recurring Theme would significantly change the tone of your adventures, and maybe it's time for such a change. Think about how you'd like to go about that.



REPRESENTING THE EPILOGUE

I don't necessarily recommend playing out an Epilogue detail as a Scene, although you can if you like. I think it's more useful to picture it in your mind and come up with a reason why it's happening. This becomes Context for future adventures.

Some results on the Table require no embellishment, they just change some of the assumptions of the Drama. For instance, "Crew Danger" removes the Protected status of a Crew element. That doesn't require any explanation at all, that's more of a meta consideration for the Player to know.

When the Table indicates changes, make a note on the Worksheet. For example, if Carla's Player rolls "Crew Danger" at the end of an adventure, and decides it applies to Nanette, then they would make a note on the Worksheet to the effect of "Nanette is no longer protected".

Carla's Player concludes the adventure and rolls on the Procedural Drama Epilogue Table. They get New Theme.

The Player thinks about this, considering what happened during the adventure. Carla was attacked by assassins from her homeworld, and was able to manipulate dimensional energy to send them to a random reality. This shows that, while Carla does not yet have a means to return home, she may be able to gain access to other worlds. Maybe somewhere out there, in the Great Unknown, is a power that would be willing to ally with her and help with the war back home.

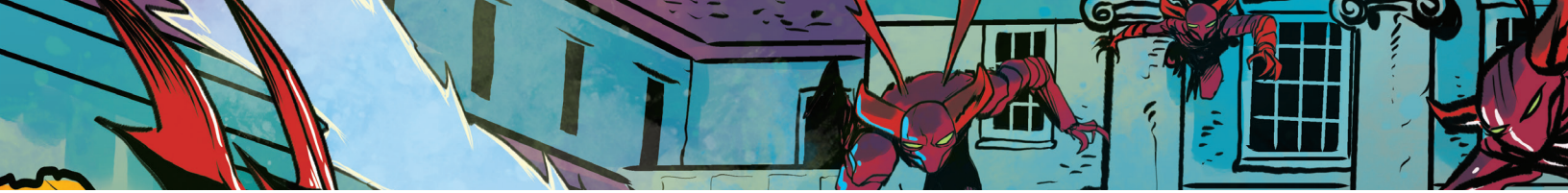
The Player likes this as a new Recurring Theme, adding to the Worksheet "Find allies in other worlds." 🐼



PROCEDURAL DRAMA EPILOGUE TABLE

D100	RESULT
1-50	Nothing happens.
51-55	BIG CHANGE IS COMING: The Central Dilemma is no longer a Protected element. It can now be resolved as a normal Thread in an adventure. If that happens, either consider the Procedural Drama series at a conclusion, or generate a new Central Dilemma to replace the previous one. The new Central Dilemma is a Protected element. When making a new Central Dilemma, either choose one that makes the most sense based on the latest adventure, or roll for inspiration on the Action Meaning Tables.
56-60	REMOVE A SETTING: Something happens to remove a Setting from the Worksheet. Choose a Setting that makes the most sense, and a reason that fits from the latest adventure. If you need inspiration for why the Setting is no longer part of the Procedural Drama then roll on the Action Meaning Tables.
61-65	ADD A SETTING: A location that was part of this adventure, but was not a Setting element, now becomes a Setting element. Add it to the Worksheet and consider it a Protected element. Choose a location from the latest adventure that makes the most sense, and come up with a reason for why this new Setting is important. If you need inspiration for why, then roll on the Action Meaning Tables.
66-75	CREW DANGER: Choose a Crew to lose their Protected status. They are still part of the Drama, but they can be eliminated during normal Mythic play like any NPC on the Characters List. If an adventure implies a Crew element should be removed from the adventure, then remove them from the Crew on the Worksheet as well.
76-80	CREW REMOVAL: Choose a Crew element to be removed from the Worksheet; they are no longer part of the Drama. Come up with a reason why this happened. If you need inspiration then roll on the Action Meaning Tables.
81-90	NEW CREW: An NPC in this adventure who is not part of Crew is added to Crew. Choose the NPC that makes the most sense and come up with a reason why they are now a recurring Character in the drama. If you need inspiration for why, then roll on the Action Meaning Tables.
91-95	THEME CHANGE: Choose a Recurring Theme element to no longer be Protected. It can now be resolved as a normal Thread in an adventure. If that happens then remove the Recurring Theme from the Worksheet.
96-100	NEW THEME: Add a new Recurring Theme to the Worksheet. Choose a conflict or Thread from the latest adventure that resonates with your PC and the Central Dilemma. If you need inspiration for why, then roll on the Action Meaning Tables.





VARIATIONS

New rules and twists on current rules

Scene Treatments

Mythic's Scene structure is the bedrock of how the system maintains order and story cohesion. This is accomplished with three types of Scenes: Expected, Altered, and Interrupt. You could consider the first Scene of an adventure as a fourth type.

The kind of Scene you're using is the first indication of what that Scene is going to entail. Will it be what I expect? Will it be a little different, or will it be very different?

From there we play out the Scene to find out what actually happens.

What if, however, the Scene type gave us more indication of what to expect? Instead of broadly defining the rough scope of what's to come, maybe Scene structure could give a stronger hint as to the upcoming Scene's tone and content. We would be embellishing the Scene structure, adding more flavor to it. Let's call it ...

SCENE TREATMENTS

This article explores putting thematic spins on Mythic's Scene structure, giving them a treatment that defines ahead of time what kind of Scene this is going to be in greater detail than by default.

Using Scene Treatments won't change the fundamentals of how Mythic is played. You still





approach a new Scene establishing the Expected Scene, then test it against the Chaos Factor to see if it stays Expected or changes into Altered or an Interruption. However, adding a Scene Treatment places another layer of meaning onto the Scene, often pointing in a thematic direction.

You'll see what I mean once we get into it!

Choose Your Treatment

On the following pages you'll find boxes detailing various Scene Treatments. Each box gives the title of the Treatment, a description of its intent, and directions on how to implement it.

If you want to use Scene Treatments freely, applying them whenever you wish, then choose a Treatment for a new Scene if one seems fitting to you. Or, you can roll to determine it randomly. If you know you want to use a Scene Treatment, you can roll a d10. There are 10 Scene Treatments, each numbered, so the result of your roll tells you which Treatment to apply.

If you'd rather be surprised whether a Scene Treatment happens or not you can roll on the Scene Treatment Table instead.

Applying A Treatment

Once you know a Treatment is going to be applied to a Scene, and you know which Treatment it is, read the description of the Treatment to get a feel for what it's meant to do. This description is Context that will help you interpret the final result.

The "What To Do" section tells you specifics of what rolls to make and actions to take to apply the Scene Treatment.

ALTERED OR INTERRUPT ONLY

Scene Treatments are only applied to Altered and Interrupt Scenes. If your Expected Scene

SCENE TREATMENT #1

LET'S CHANGE THINGS UP

This Scene contains something unrelated to the current Context or any ongoing Thread or Character. It's something completely new.

WHAT TO DO

Roll for a word pair on the Action Meaning Tables for inspiration about what happens. Interpret the results, but the resulting event must have no relation to anything that has already taken place in the adventure.

SCENE TREATMENT #2

ABOUT FACE!

An NPC does something that runs counter to what they've been doing so far. They act in the opposite fashion to how you would expect them to act.

WHAT TO DO

Roll on the Characters List for an NPC, then roll on the Action Meaning Tables (or an appropriate Character oriented Elements Meaning Table) for inspiration for what the NPC does. Consider it Context that this NPC's action is completely out of the norm for them.

passes the Chaos Factor test, just move on along with your Scene. Treatment free!

Scene Treatments are meant to modify Altered and Interrupt Scenes, bending the Alteration or Interruption in a specific direction.

You're still going to do your normal procedure that you would typically do when creating an Altered or Interrupt Scene, you just add the Scene Treatment to it.



SCENE TREATMENT #3

THREAD SWITCHEROO

An existing Thread changes. This may be a subtle change, or a dramatic change. For instance, a Thread about finding a mystical amulet may change to finding a magical human being.

WHAT TO DO

Roll on the Threads List for a Thread, then roll on the Action Meaning Tables (or an appropriate Elements Meaning Table) for inspiration on how to change the Thread. Keep in mind that you aren't removing the Thread, but altering it. If the Thread is found on the Threads List more than once then change each instance of it.

The end result of your Scenes will feel a little different than standard Mythic. For instance, applying a Scene Treatment to an Altered Scene is probably going to make it feel more like an Interrupt. The Treatment will produce bigger changes than you would normally have done with a standard Altered Scene.

By the same token, an Interrupt Scene that gets a Scene Treatment is going to seem even more divergent from the narrative than a standard Interrupt Scene simply because more is going on.

You can think of Scene Treatments as taking Altered and Interrupt Scenes up a notch.

Interpretation

Scene Treatments will sometimes require a lot of interpretation and narrative handling. You can think of it as additional, special Context that applies only to this Scene. Whichever Scene Treatment you are using, you can apply its Context and instructions to your interpretations

SCENE TREATMENT #4

FLIP THE CHAOS FACTOR

Your adventure experiences a tone reversal. If the adventure has been wild, this Scene will be calm and in control. If the adventure has been controlled, this Scene will present challenges and dangers.

WHAT TO DO

Flip the value of the Chaos Factor to the opposite of what it currently is. In other words, flip 1 and 9, 2 and 8, 3 and 7, 4 and 6. If the Chaos Factor is 5 it remains 5. Consider as Context for this Scene that the tone will match the new Chaos Factor value. If CF is over 5, this Scene will be more chaotic and challenging. If the CF is below 5, this Scene will be more calm and in control. If the CF remains at 5 then ignore this Scene Treatment and treat this Scene as a standard Altered or Interrupt Scene.

of the Scene's events.

This gives you a great deal of narrative power over the Scene, more than Mythic normally encourages. I suggest leaning into this and having fun with it. Scene Treatments are an opportunity for you to interact with the narrative of your adventure directly, as the Player. Scene Treatments probably won't happen often enough to feel like you have too much control over the flow of the adventure, but an occasional Scene Treatment gives you the chance to retool the direction of your adventure.

The Player is running a fantasy themed adventure. Their ranger Character has entered a city to take on a mercenary job when he gets attacked in an alley. Fleeing from that encounter, he finds more people coming after him. He realizes that the summons for work was a lure, someone is out to get him!



SCENE TREATMENT #5

DOUBLE TROUBLE

Random Events in this Scene are more random than ever, with more elements involved.

WHAT TO DO

If you generate any Random Events in this Scene that require rolling on the Threads or Characters Lists, then roll twice and use two elements from the List. Both elements will be part of the same Random Event and use the same Event Focus and Meaning words.

The next several Scenes are a wild chase through the city where the PC tries to fight off and evade his pursuers while searching for a place to hide and then eventually escape from the city.

The Player generates a new Expected Scene where the PC tries to sneak onto a ship at the docks to quietly slip away when the ship sets sail. Testing the Scene, the Player gets an Altered Scene with a Scene Treatment of “Flip The Chaos Factor”.

This requires the Player to change the Chaos Factor, which currently stood at 7, to 3. This Scene Treatment also requires the Context of this Scene being relatively calm and in control for the PC.

Since this is an Altered Scene, the Player decides that the Alteration is that the PC does find a ship to slip on to, but discovers it's not one leaving the port any time soon.

For the Scene Treatment of “Flip The Chaos Factor” the Player interprets this to mean that the captain of the ship discovers his stowaway. Instead of being angry or aggressive, the captain is understanding and allows the PC to stay and hide as long as he likes.

SCENE TREATMENT #6

WRAPPED UP WITH A BOW

This Scene allows you to resolve and end a Thread of your choice. This is an opportunity to remove a Thread that you no longer want in your adventure, but instead of simply taking it off the Threads List you can resolve the Thread narratively within your adventure any way you please.

WHAT TO DO

Choose a Thread on your Threads List that you would like to resolve and remove from the List. I suggest this be a minor Thread, or one you've been considering deleting anyway, as opposed to an important Thread. Consider as Context for this Scene that the Thread you choose will be resolved and removed. This can either happen through Player Character actions or from some other narrative means. You get to decide how it concludes. If there are no Threads you want to remove then ignore this Scene Treatment and treat this Scene as a standard Altered or Interrupt Scene.

Scene Treatment Table

If you'd like to randomize when a Scene Treatment appears, you can use the Scene Treatment Table on page 29. There are two columns to roll on, Intentional and Unintentional.

Intentional is for when you choose for an Altered or Interrupt Scene to include a Scene Treatment but you want to be surprised by what the Treatment is. This is a good option if you just want to mix things up a bit in your adventure.

The Unintentional column is for when you want to be surprised by when Scene Treatments appear. When using Scene Treatments in your adventures, whenever you generate an Altered or



SCENE TREATMENT #7

TIME JUMP

There is a significant time jump between this Scene and the previous Scene.

WHAT TO DO

Create a greater gap in time between this Scene and the Scene that just concluded. This should be a length of time an order of magnitude greater than you had expected. For instance, if this Scene was expected to take place just minutes after the previous Scene, then it instead takes place an hour or a day later. If you need to resolve what takes place during the time jump, either use your expectations or ask Fate Questions. Any events that take place in that time are considered “off camera”, although they are still part of the adventure’s Context.

SCENE TREATMENT #8

DARN YOUR SUDDEN BUT INEVITABLE BETRAYAL!

Something goes terribly and horribly wrong for the Player Character.

WHAT TO DO

Something or someone the PC is relying on goes bad for them, causing a serious problem. This could be an NPC betraying you, a malfunction of your vehicle or powers, disastrous weather, or just about anything. Try to use your expectations about what would be most likely to go wrong. If you want inspiration, roll on the Action Meaning Tables. Whatever happens, it can’t cause the immediate end of a Thread, an NPC, the PC, or the adventure. Consider it Context that whatever the problem is, it can be solved or survived.



SCENE TREATMENT #9

RESOURCES FROM OUT OF THE BLUE

Your Player Character receives exactly what they need most. This can be used as a means to move the adventure forward or to save your PC from a bad situation.

WHAT TO DO

Consider what your Player Character most needs right now to solve their most pressing problem or advance on their most important Thread. They get that thing in this Scene. If you need inspiration for what it is or how it is bestowed, then roll on an appropriate Meaning Table. Whatever the resource is, it can only help the Player Character, but it can't actually resolve a Thread. For instance, if the most important Thread is "Find evidence to prove my innocence", this Scene Treatment can't give you the evidence that closes that Thread. However, it can give you something that helps you find it, such as an NPC appearing and promising they will help you to find the evidence.

SCENE TREATMENT #10

DUTY CALLS

The Player Character is suddenly and unexpectedly called upon to perform their duty.

WHAT TO DO

Consider what obligations your Player Character has. Something will happen in this Scene that triggers a duty or obligation from your PC. Use Fate Questions or Discover Meaning on the Meaning Tables if you need inspiration. Whatever the call to duty is, it should be unexpected and serve as a distraction from the main action of this Scene. For instance, your superhero PC may be pursuing a villain when she spots someone in trouble. That PC considers it an obligation to help people, so they feel a need to break off from the chase to save the person.

Interrupt Scene, roll on the Scene Treatment Table to see if a Scene Treatment gets applied. A result of "No Scene Treatment" means the Altered or Interrupt Scene proceeds as you would normally handle it. If you roll a Scene Treatment, however, apply that to your Scene.

I Dunno

As always with Mythic, don't forget the I Dunno Rule if trying to apply a Scene Treatment

is too cumbersome. The I Dunno Rule states that if a Mythic prompt is too difficult to apply, or takes too much time to figure out, then forget about it and move on. Some of the Scene Treatments call for specific changes to a Scene. If the elements being called upon aren't present or active in your adventure then the Scene Treatment may not work so well. In that case, I suggest ignoring the role and considering that a Scene Treatment doesn't happen. 🎲





WHAT IF

SCENE TREATMENT TABLE		
INTENTIONAL D10	UNINTENTIONAL D100	SCENE TREATMENT
-	1-50	No Scene Treatment.
1	51-55	#1: Let's Change Things Up
2	56-60	#2: About Face!
3	61-65	#3: Thread Switcheroo
4	66-70	#4: Flip The Chaos Factor
5	71-75	#5: Double Trouble
6	76-80	#6: Wrapped Up With A Bow
7	81-85	#7: Time Jump
8	86-90	#8: Darn Your Sudden But Inevitable Betrayal!
9	91-95	#9: Resources From Out Of The Blue
10	96-100	#10: Duty Calls





PROCEDURAL DRAMA WORKSHEET

SERIES TITLE

CENTRAL DILEMMA

SETTINGS

_____	_____
_____	_____
_____	_____
_____	_____

CREW

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

RECURRING THEMES

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

KEYED SCENE	Create The Conflict Thread
TRIGGER	A Conflict Thread has not been generated after the first 2 Scenes of your adventure.
EVENT	A Thread to serve as this adventure's main conflict is established early in the next Scene. Generate the Scene as normal, but also roll for a word pair on the Action Meaning Tables. Use this as inspiration to make a conflict that becomes a Thread to resolve.

KEYED SCENE	Make Progress
TRIGGER	You have gone 1/4 of the way through your allotted time without making any progress toward resolving the Conflict Thread.
EVENT	Generate the next Scene as normal, but also include a Random Event with an automatic Event Focus of Move Toward A Thread, with the Thread automatically being the Conflict Thread.

KEYED SCENE	Make More Progress
TRIGGER	You have gone 1/2 of the way through your allotted time without making any more progress toward resolving the Conflict Thread.
EVENT	Generate the next Scene as normal, but also include a Random Event with an automatic Event Focus of Move Toward A Thread, with the Thread automatically being the Conflict Thread.

KEYED SCENE	Conclude The Conflict Thread
TRIGGER	You have gone 3/4 of the way through your allotted time without concluding the Conflict Thread.
EVENT	<p>Generate the next Scene as normal, but also include a Random Event with an automatic Event Focus of Move Toward A Thread, with the Thread automatically being the Conflict Thread. This event should also have the additional Context of being a situation that allows the PC to resolve the Conflict Thread.</p> <p>If this Scene is going to end without the Conflict Thread being resolved, then generate another Random Event with an automatic Event Focus of Close A Thread, with the Thread automatically being the Conflict Thread.</p>

PROCEDURAL DRAMA EPILOGUE TABLE

D100	RESULT
1-50	Nothing happens.
51-55	BIG CHANGE IS COMING: The Central Dilemma is no longer a Protected element. It can now be resolved as a normal Thread in an adventure. If that happens, either consider the Procedural Drama series at a conclusion, or generate a new Central Dilemma to replace the previous one. The new Central Dilemma is a Protected element. When making a new Central Dilemma, either choose one that makes the most sense based on the latest adventure, or roll for inspiration on the Action Meaning Tables.
56-60	REMOVE A SETTING: Something happens to remove a Setting from the Worksheet. Choose a Setting that makes the most sense, and a reason that fits from the latest adventure. If you need inspiration for why the Setting is no longer part of the Procedural Drama then roll on the Action Meaning Tables.
61-65	ADD A SETTING: A location that was part of this adventure, but was not a Setting element, now becomes a Setting element. Add it to the Worksheet and consider it a Protected element. Choose a location from the latest adventure that makes the most sense, and come up with a reason for why this new Setting is important. If you need inspiration for why, then roll on the Action Meaning Tables.
66-75	CREW DANGER: Choose a Crew to lose their Protected status. They are still part of the Drama, but they can be eliminated during normal Mythic play like any NPC on the Characters List. If an adventure implies a Crew element should be removed from the adventure, then remove them from the Crew on the Worksheet as well.
76-80	CREW REMOVAL: Choose a Crew element to be removed from the Worksheet; they are no longer part of the Drama. Come up with a reason why this happened. If you need inspiration then roll on the Action Meaning Tables.
81-90	NEW CREW: An NPC in this adventure who is not part of Crew is added to Crew. Choose the NPC that makes the most sense and come up with a reason why they are now a recurring Character in the drama. If you need inspiration for why, then roll on the Action Meaning Tables.
91-95	THEME CHANGE: Choose a Recurring Theme element to no longer be Protected. It can now be resolved as a normal Thread in an adventure. If that happens then remove the Recurring Theme from the Worksheet.
96-100	NEW THEME: Add a new Recurring Theme to the Worksheet. Choose a conflict or Thread from the latest adventure that resonates with your PC and the Central Dilemma. If you need inspiration for why, then roll on the Action Meaning Tables.

SCENE TREATMENT #1

LET'S CHANGE THINGS UP

This Scene contains something unrelated to the current Context or any ongoing Thread or Character. It's something completely new.

WHAT TO DO

Roll for a word pair on the Action Meaning Tables for inspiration about what happens. Interpret the results, but the resulting event must have no relation to anything that has already taken place in the adventure.

SCENE TREATMENT #2

ABOUT FACE!

An NPC does something that runs counter to what they've been doing so far. They act in the opposite fashion to how you would expect them to act.

WHAT TO DO

Roll on the Characters List for an NPC, then roll on the Action Meaning Tables (or an appropriate Character oriented Elements Meaning Table) for inspiration for what the NPC does. Consider it Context that this NPC's action is completely out of the norm for them.

SCENE TREATMENT #3

THREAD SWITCHEROO

An existing Thread changes. This may be a subtle change, or a dramatic change. For instance, a Thread about finding a mystical amulet may change to finding a magical human being.

WHAT TO DO

Roll on the Threads List for a Thread, then roll on the Action Meaning Tables (or an appropriate Elements Meaning Table) for inspiration on how to change the Thread. Keep in mind that you aren't removing the Thread, but altering it. If the Thread is found on the Threads List more than once then change each instance of it.

SCENE TREATMENT #4

FLIP THE CHAOS FACTOR

Your adventure experiences a tone reversal. If the adventure has been wild, this Scene will be calm and in control. If the adventure has been controlled, this Scene will present challenges and dangers.

WHAT TO DO

Flip the value of the Chaos Factor to the opposite of what it currently is. In other words, flip 1 and 9, 2 and 8, 3 and 7, 4 and 6. If the Chaos Factor is 5 it remains 5. Consider as Context for this Scene that the tone will match the new Chaos Factor value. If CF is over 5, this Scene will be more chaotic and challenging. If the CF is below 5, this Scene will be more calm and in control. If the CF remains at 5 then ignore this Scene Treatment and treat this Scene as a standard Altered or Interrupt Scene.

SCENE TREATMENT #5

DOUBLE TROUBLE

Random Events in this Scene are more random than ever, with more elements involved.

WHAT TO DO

If you generate any Random Events in this Scene that require rolling on the Threads or Characters Lists, then roll twice and use two elements from the List. Both elements will be part of the same Random Event and use the same Event Focus and Meaning words.

SCENE TREATMENT #6

WRAPPED UP WITH A BOW

This Scene allows you to resolve and end a Thread of your choice. This is an opportunity to remove a Thread that you no longer want in your adventure, but instead of simply taking it off the Threads List you can resolve the Thread narratively within your adventure any way you please.

WHAT TO DO

Choose a Thread on your Threads List that you would like to resolve and remove from the List. I suggest this be a minor Thread, or one you've been considering deleting anyway, as opposed to an important Thread. Consider as Context for this Scene that the Thread you choose will be resolved and removed. This can either happen through Player Character actions or from some other narrative means. You get to decide how it concludes. If there are no Threads you want to remove then ignore this Scene Treatment and treat this Scene as a standard Altered or Interrupt Scene.

SCENE TREATMENT #7

TIME JUMP

There is a significant time jump between this Scene and the previous Scene.

WHAT TO DO

Create a greater gap in time between this Scene and the Scene that just concluded. This should be a length of time an order of magnitude greater than you had expected. For instance, if this Scene was expected to take place just minutes after the previous Scene, then it instead takes place an hour or a day later. If you need to resolve what takes place during the time jump, either use your expectations or ask Fate Questions. Any events that take place in that time are considered "off camera", although they are still part of the adventure's Context.

SCENE TREATMENT #8

DARN YOUR SUDDEN BUT INEVITABLE BETRAYAL!

Something goes terribly and horribly wrong for the Player Character.

WHAT TO DO

Something or someone the PC is relying on goes bad for them, causing a serious problem. This could be an NPC betraying you, a malfunction of your vehicle or powers, disastrous weather, or just about anything. Try to use your expectations about what would be most likely to go wrong. If you want inspiration, roll on the Action Meaning Tables. Whatever happens, it can't cause the immediate end of a Thread, an NPC, the PC, or the adventure. Consider it Context that whatever the problem is, it can be solved or survived.

SCENE TREATMENT #9

RESOURCES FROM OUT OF THE BLUE

Your Player Character receives exactly what they need most. This can be used as a means to move the adventure forward or to save your PC from a bad situation.

WHAT TO DO

Consider what your Player Character most needs right now to solve their most pressing problem or advance on their most important Thread. They get that thing in this Scene. If you need inspiration for what it is or how it is bestowed, then roll on an appropriate Meaning Table. Whatever the resource is, it can only help the Player Character, but it can't actually resolve a Thread. For instance, if the most important Thread is "Find evidence to prove my innocence", this Scene Treatment can't give you the evidence that closes that Thread. However, it can give you something that helps you find it, such as an NPC appearing and promising they will help you to find the evidence.

SCENE TREATMENT #10

DUTY CALLS

The Player Character is suddenly and unexpectedly called upon to perform their duty.

WHAT TO DO

Consider what obligations your Player Character has. Something will happen in this Scene that triggers a duty or obligation from your PC. Use Fate Questions or Discover Meaning on the Meaning Tables if you need inspiration. Whatever the call to duty is, it should be unexpected and serve as a distraction from the main action of this Scene. For instance, your superhero PC may be pursuing a villain when she spots someone in trouble. That PC considers it an obligation to help people, so they feel a need to break off from the chase to save the person.

SCENE TREATMENT TABLE

INTENTIONAL D10	UNINTENTIONAL D100	SCENE TREATMENT
-	1-50	No Scene Treatment.
1	51-55	#1: Let's Change Things Up
2	56-60	#2: About Face!
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4	66-70	#4: Flip The Chaos Factor
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MEANING TABLES: ACTIONS

ACTION 1

1: Abandon	21: Communicate	41: Escape	61: Misuse	81: Ruin
2: Accompany	22: Conceal	42: Expose	62: Move	82: Separate
3: Activate	23: Continue	43: Fail	63: Neglect	83: Start
4: Agree	24: Control	44: Fight	64: Observe	84: Stop
5: Ambush	25: Create	45: Flee	65: Open	85: Strange
6: Arrive	26: Deceive	46: Free	66: Oppose	86: Struggle
7: Assist	27: Decrease	47: Guide	67: Overthrow	87: Succeed
8: Attack	28: Defend	48: Harm	68: Praise	88: Support
9: Attain	29: Delay	49: Heal	69: Proceed	89: Suppress
10: Bargain	30: Deny	50: Hinder	70: Protect	90: Take
11: Befriend	31: Depart	51: Imitate	71: Punish	91: Threaten
12: Bestow	32: Deposit	52: Imprison	72: Pursue	92: Transform
13: Betray	33: Destroy	53: Increase	73: Recruit	93: Trap
14: Block	34: Dispute	54: Indulge	74: Refuse	94: Travel
15: Break	35: Disrupt	55: Inform	75: Release	95: Triumph
16: Carry	36: Distrust	56: Inquire	76: Relinquish	96: Truce
17: Celebrate	37: Divide	57: Inspect	77: Repair	97: Trust
18: Change	38: Drop	58: Invade	78: Repulse	98: Use
19: Close	39: Easy	59: Leave	79: Return	99: Usurp
20: Combine	40: Energize	60: Lure	80: Reward	100: Waste

ACTION 2

1: Advantage	21: Disadvantage	41: Hope	61: Object	81: Representative
2: Adversity	22: Distraction	42: Idea	62: Obscurity	82: Riches
3: Agreement	23: Elements	43: Illness	63: Official	83: Safety
4: Animal	24: Emotion	44: Illusion	64: Opposition	84: Strength
5: Attention	25: Enemy	45: Individual	65: Outside	85: Success
6: Balance	26: Energy	46: Information	66: Pain	86: Suffering
7: Battle	27: Environment	47: Innocent	67: Path	87: Surprise
8: Benefits	28: Expectation	48: Intellect	68: Peace	88: Tactic
9: Building	29: Exterior	49: Interior	69: People	89: Technology
10: Burden	30: Extravagance	50: Investment	70: Personal	90: Tension
11: Bureaucracy	31: Failure	51: Leadership	71: Physical	91: Time
12: Business	32: Fame	52: Legal	72: Plot	92: Trial
13: Chaos	33: Fear	53: Location	73: Portal	93: Value
14: Comfort	34: Freedom	54: Military	74: Possession	94: Vehicle
15: Completion	35: Friend	55: Misfortune	75: Poverty	95: Victory
16: Conflict	36: Goal	56: Mundane	76: Power	96: Vulnerability
17: Cooperation	37: Group	57: Nature	77: Prison	97: Weapon
18: Danger	38: Health	58: Needs	78: Project	98: Weather
19: Defense	39: Hindrance	59: News	79: Protection	99: Work
20: Depletion	40: Home	60: Normal	80: Reassurance	100: Wound

MEANING TABLES: DESCRIPTIONS

DESCRIPTOR 1

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

DESCRIPTOR 2

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

MEANING TABLES: ELEMENTS

LOCATIONS

1: Abandoned	51: Lively
2: Active	52: Lonely
3: Artistic	53: Long
4: Atmosphere	54: Loud
5: Beautiful	55: Meaningful
6: Bleak	56: Messy
7: Bright	57: Mobile
8: Business	58: Modern
9: Calm	59: Mundane
10: Charming	60: Mysterious
11: Clean	61: Natural
12: Cluttered	62: New
13: Cold	63: Occupied
14: Colorful	64: Odd
15: Colorless	65: Official
16: Confusing	66: Old
17: Cramped	67: Open
18: Creepy	68: Peaceful
19: Crude	69: Personal
20: Cute	70: Plain
21: Damaged	71: Portal
22: Dangerous	72: Protected
23: Dark	73: Protection
24: Delightful	74: Purposeful
25: Dirty	75: Quiet
26: Domestic	76: Reassuring
27: Empty	77: Remote
28: Enclosed	78: Resourceful
29: Enormous	79: Ruined
30: Entrance	80: Rustic
31: Exclusive	81: Safe
32: Exposed	82: Services
33: Extravagant	83: Simple
34: Familiar	84: Small
35: Fancy	85: Spacious
36: Festive	86: Storage
37: Foreboding	87: Strange
38: Fortunate	88: Stylish
39: Fragrant	89: Suspicious
40: Frantic	90: Tall
41: Frightening	91: Threatening
42: Full	92: Tranquil
43: Harmful	93: Unexpected
44: Helpful	94: Unpleasant
45: Horrible	95: Unusual
46: Important	96: Useful
47: Impressive	97: Warm
48: Inactive	98: Warning
49: Intense	99: Watery
50: Intriguing	100: Welcoming

CHARACTERS

1: Accompanied	51: Important
2: Active	52: Inactive
3: Aggressive	53: Influential
4: Ambush	54: Innocent
5: Animal	55: Intense
6: Anxious	56: Knowledgeable
7: Armed	57: Large
8: Beautiful	58: Lonely
9: Bold	59: Loud
10: Busy	60: Loyal
11: Calm	61: Masculine
12: Careless	62: Mighty
13: Casual	63: Miserable
14: Cautious	64: Multiple
15: Classy	65: Mundane
16: Colorful	66: Mysterious
17: Combative	67: Natural
18: Crazy	68: Odd
19: Creepy	69: Official
20: Curious	70: Old
21: Dangerous	71: Passive
22: Deceitful	72: Peaceful
23: Defeated	73: Playful
24: Defiant	74: Powerful
25: Delightful	75: Professional
26: Emotional	76: Protected
27: Energetic	77: Protecting
28: Equipped	78: Questioning
29: Excited	79: Quiet
30: Expected	80: Reassuring
31: Familiar	81: Resourceful
32: Fast	82: Seeking
33: Feeble	83: Skilled
34: Feminine	84: Slow
35: Ferocious	85: Small
36: Foe	86: Stealthy
37: Foolish	87: Strange
38: Fortunate	88: Strong
39: Fragrant	89: Tall
40: Frantic	90: Thieving
41: Friend	91: Threatening
42: Frightened	92: Triumphant
43: Frightening	93: Unexpected
44: Generous	94: Unnatural
45: Glad	95: Unusual
46: Happy	96: Violent
47: Harmful	97: Vocal
48: Helpful	98: Weak
49: Helpless	99: Wild
50: Hurt	100: Young

OBJECTS

1: Active	51: Information
2: Artistic	52: Intriguing
3: Average	53: Large
4: Beautiful	54: Lethal
5: Bizarre	55: Light
6: Bright	56: Liquid
7: Clothing	57: Loud
8: Clue	58: Majestic
9: Cold	59: Meaningful
10: Colorful	60: Mechanical
11: Communication	61: Modern
12: Complicated	62: Moving
13: Confusing	63: Multiple
14: Consumable	64: Mundane
15: Container	65: Mysterious
16: Creepy	66: Natural
17: Crude	67: New
18: Cute	68: Odd
19: Damaged	69: Official
20: Dangerous	70: Old
21: Deactivated	71: Ornamental
22: Deliberate	72: Ornate
23: Delightful	73: Personal
24: Desired	74: Powerful
25: Domestic	75: Prized
26: Empty	76: Protection
27: Energy	77: Rare
28: Enormous	78: Ready
29: Equipment	79: Reassuring
30: Expected	80: Resource
31: Expended	81: Ruined
32: Extravagant	82: Small
33: Faded	83: Soft
34: Familiar	84: Solitary
35: Fancy	85: Stolen
36: Flora	86: Strange
37: Fortunate	87: Stylish
38: Fragile	88: Threatening
39: Fragrant	89: Tool
40: Frightening	90: Travel
41: Garbage	91: Unexpected
42: Guidance	92: Unpleasant
43: Hard	93: Unusual
44: Harmful	94: Useful
45: Healing	95: Useless
46: Heavy	96: Valuable
47: Helpful	97: Warm
48: Horrible	98: Weapon
49: Important	99: Wet
50: Inactive	100: Worn





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