

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

# MYTHIC MAGAZINE



Dealing With  
Solo Adventure  
Pacing

Mythic As A Solo  
Journaling Game

VOLUME 30





# 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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# Pacing & Journaling

Greetings Mythicists! Welcome to the 30th volume of Mythic Magazine.

The first article in this issue is about pacing, regulating the speed of events during your adventure. I stay away from hard, mechanical solutions since I feel those are already sufficiently covered in *Mythic GME*. Instead, I look at play strategies to help get the kind of pacing we enjoy.

The second article is an attempt to make a solo journaling game system using Mythic mechanics. If you're familiar with this style of gaming you may find yourself at home with the concepts in this article. Otherwise, this may be a grand new style of adventuring for you. I can't say for certain that this method is exactly like most of the journaling games out there, but I think it's a good combination of journal style prompts and the Mythic system.

Happy adventuring!

*Nava R.*





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# INTERRUPT

*Solutions to problems of Mythic proportions*

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## Dealing With Solo Adventure Pacing

Part of the magic of Mythic is you don't know what it's going to throw at you. From plot developments to the nature of the next Scene, you don't know what you're going to get until you ask.

This extends to the pacing of an adventure as well. How many elements appear, how quickly they come, and how important they are is often out of your control. This is good as it keeps the adventure fresh, interesting, and unpredictable.

But it can also be bad if you aren't enjoying the pacing of the adventure.

A live Game Master may sense when the pace of their adventure is off. Things are moving too slowly and the Players are getting bored or are unsure what to do next. Or, action is coming at the Players too quickly, overwhelming them and making the adventure feel chaotic. A GM can adjust the adventure as they go to speed it up or slow it down.

You can also do the same with Mythic. This article discusses strategies for adjusting the narrative pace of your adventure without derailing the surprises or taking more control than you may want.



### MECHANICAL CONTROL

There are mechanical, rules-crunchy ways to control the pace of your Mythic adventure. A bunch of those options are discussed in *Mythic Game Master Emulator Second Edition* (see "The Adventure You Want" on page 155).

This article is not about mechanical control of your adventure. Instead, I want to look more at the style of how we play and how that style impacts the pacing of our adventures.

Every solo role-player develops a play style of their own. This style is evident in the way we ask Fate Questions, how often we ask questions, the lengths of our Scenes, the kinds of elements we decide to place on Lists, and a thousand other decisions we make as we play.

These styles develop as we learn how to role-play solo: we find the strategies that work best for us. Those choices, however, effect the pacing of our games. By taking another look at how we play, and maybe making a few adjustments, we can solve pacing problems without resorting to taking mechanical control.





## WHAT IS PACING?

For the sake of this article I'm going to describe pacing as the frequency events happen in an adventure. Are several Scenes passing without anything note-worthy going on? Is every Scene so jam-packed with action that you barely know which Thread to pursue next?

In a well paced adventure ... one where you are engaged in the experience ... you shouldn't even notice the pacing. The adventure is moving along in a way that's keeping you involved and interested.

If you do become aware of the pacing then it probably means that it's become a problem.

## THE PERFECT QUESTION

Asking Questions is the heart of a solo Mythic experience. Fate Questions decide the most important aspects of what happens and are intended to be asked at critical moments when we are eager to find out what's next.

The Mythic rules generally encourage asking Fate Questions in the most natural way possible. While it has to be a Yes/No Question, other than that you should feel free to ask whatever occurs to you to ask.

Nevertheless, the Questions we ask have a lot to do with the pacing of an adventure. For instance, that golem isn't going to attack if you don't ask the Question, "Does the golem attack?"

While I wouldn't want you to always think too deeply about your Questions, as that can slow a game down, there are times you may want to pause and think twice about a Fate Question.

## Too Much Going On

A fast moving Scene can have a lot going on. Sometimes the action is in that sweet spot, where Mythic's throwing things at you evenly enough



that you can take them one at a time.

Other times things can get out of control. For instance, your Player Character may be engaged in an important battle. A Fate Question indicates that an opponent casts a spell. You ask a Fate Question to see who the spell is directed at, and this Question triggers a Random Event. The Random Event indicates an ally appears from nowhere, entering the battle to assist you. You ask another Fate Question to find out who the ally is ... and you're now two Fate Questions and a Random Event away from that initial Question about the NPC casting a spell which you haven't resolved yet.

In an example like this you don't have the opportunity to finish one event before another event happens. You may be fine with this; after all, snowballing events are a staple of any adventure narrative and it's exciting when one element of your adventure leads to another. If it gets to the point where you are losing yourself in all the unresolved details, however, it may be time to slow it down.

## EXPECTATIONS TO THE RESCUE

The Mythic rules talk a lot about following our expectations. Most of your adventure narrative is probably composed of what you expect to see, and you expect to happen, only resorting to Fate Questions or Discovering Meaning when you aren't sure what happens next or you want to be surprised.

And this is where you can take some control of the pacing of your adventure, especially out of control pacing.

In the example above, with the NPC casting a spell, the Player could have stopped asking Fate Questions as soon as a good idea occurred to them. For instance, when the Question determined the NPC casts a spell you might have known right away who the most likely target of the spell would be. In that case, the Player could



## DELAYED EVENTS

A couple of suggestions are made here in how to handle too much activity going on at once, with the strategies mostly involving reducing or limiting the amount of new elements introduced in the spirit of keeping the adventure moving smoothly.

An alternative idea is to delay some elements instead of suppressing them.

For instance, if you have an important moment in an adventure where your Player Character is trying to walk across a rope bridge over a chasm while flying, batlike creatures swoop down and attack, you may not welcome another element in this already chaotic moment. Maybe you ask a Fate Question and get a Random Event.

If you include the Random Event you now have one more thing to deal with, and you haven't even resolved the latest creature attack. However, you may not want to just toss the Random Event out.

What you could do is delay the Event. Make a note that a Random Event is owed, but continue on with what you were already dealing with. When there's a moment's break, then introduce the Random Event.

You can use this same delaying tactic with any Mythic prompt. Maybe an answer to a Fate Question leads to a particularly complicated answer. So, put off interpreting that answer until you've finished resolving what's at hand.

run with their expectations.

Let's say the Player still asks more Questions, and only then starts to regret it as events are getting wild. You can reign it in with the I Dunno rule, which means: if Mythic gives you a prompt that you can't easily interpret, then ignore it and move on. While I Dunno is meant mostly for Random Events and prompts that you aren't sure how to interpret, it can be used for any prompt Mythic throws at you. If you find yourself going



down a rabbit hole of cascading details, you can always stop, ignore the last result, and use what you've already generated to fuel your expectations.

## TAKE A PAUSE

I wouldn't suggest hitting the I Dunno button every time a Scene gets nuts. Wild can be good! Maybe, all you need to do is take a step back and pause. Take a moment to absorb it all, and even appreciate how wild this Scene is getting.

Personally, as a solo role-player, I sometimes have a tendency to get ahead of myself. I get into the moment, I want to know what happens next, a roll inspires an awesome interpretation and leads to something else. In other words, I like to barrel forward. That's not always good though, as it can lead to having too much to resolve at once.

If you find a Scene getting out of hand, pause for a moment. Consider if you should cut the random prompts off now and run with your expectations based on what you've already generated. If you decide to keep rolling, maybe taking this moment to take stock was all you needed.

## Too Little Going On

Sometimes, Mythic's just not in the mood to tee up a Scene as you might want. Your Fate Questions are getting lots of No answers that you're having a hard time spinning into something useful. Your expectations for this Scene didn't pan out as you had hoped. Now, you find your PC with nothing to do in the Scene and you're not even sure what the next Scene should be about.

It's like being dead in the water. Your sails are up but there's no wind.

## GO BIG

One solution to moving your adventure forward is to consider asking a Fate Question about something bigger than you may be used



## THE LONG PAUSE

Maybe it's time to step away from the game. While a pause during the game may give you time to get your bearings, actually stopping the game and walking away may allow you the opportunity to really think about how it's going.

This is an advantage we have as solo role-players, we can just step away and stop playing when we want to.

I sometimes get my best ideas for an adventure after sleeping on it, or when I'm going about my day doing something else. I'm thinking about the game, about what my PC is facing, and what might happen next. These are ideas that may not have occurred to me in the midst of the game, but percolated over time in between play sessions.

If the pacing of your adventure feels off, maybe all it needs is for you to step away for an hour or a day or a week and let new ideas grow.

to. Maybe the Scene has involved lots of detail oriented Questions, such as:

- ❶ Is the room occupied?
- ❷ Do I find anything interesting in the dresser drawer?
- ❸ Is there a cell phone laying around?

You've answered these Questions and they've led you nowhere. To get things moving again, you could step up your Questions to bigger picture issues. For instance, you may ask:

- ❶ Does something interesting happen while I search the place?
- ❷ Does a lucky clue fall into my lap?
- ❸ Does someone show up with information I can use?

These Questions may seem like a heavy handed way of leading the adventure. It's almost as if you are inviting something to happen. Which is exactly what you're doing!

Asking such leading Questions may feel like cheating. However, if you think about it, there's little difference between "Is the room occupied?" and "Does something interesting happen while I search the place?" Both Questions are being asked in response to an expectation you have.

With the first Question, the expectation is that there may be someone in the room. With the second Question, the expectation is that something interesting happens while you're there. The only difference between the two Questions is that the first one is about a granular detail, while the second is about a bigger event.

We're accustomed to focusing on the details. They are generally what we want to know. Asking a bigger Question does kind of seem like cheating. But it's not. You're just pulling back the scope of your Question using a wider lens. You're still asking a logical Question that is based off the Context and your expectations.

Big Questions can make things happen in ways that detail Questions can't. If you get a Yes to "Does something interesting happen while I search the place?" now you have to determine what this interesting happening is. Maybe you ask more Fate Questions to determine what it is, or you Discover Meaning on the Meaning Tables. Or you do both. The end result will probably be something active and varied.

## SETTING THE SCENE

The idea of Going Big, or taking a wider view of the narrative when asking Fate Questions, applies to getting ready for the next Scene too. While an Expected Scene will often involve what your Player Character decides to do next, you can get more narratively involved.

For instance, your Expected Scene idea may be this: "Go to the backroom gambling club to see if you can find the suspect there."

That's a good Scene idea. Maybe, in this



## "NO" DOESN'T MEAN "NOTHING"

Something that can throw the pacing off in an adventure is when you ask a Fate Question and get a No response from Mythic, and you don't have an affirmative way to interpret that.

For instance, a Yes to "Does the golem attack?" is easy to interpret: the golem attacks.

If you get a No, however, you may interpret that to mean that the golem doesn't attack. Now what?

In Mythic, a No to a Fate Question isn't supposed to just be the absence of a Yes. If a Yes is what you expect most, which is why you asked the Question in the first place, then a No should be what you most expect next.

That may be a simple no, but it could be much more too. With the golem, if it doesn't attack then what would be the most logical thing it would do beside that? Maybe you decide that it stays where it is, guarding a door. It may only attack if you try to get past it.

That's a very different interpretation than, "It doesn't attack, but I don't know what it does."

A No answer to a Fate Question can be just as affirmative and action producing as a Yes. By allowing No answers to produce meaningful results you run less risk of backing yourself in to a narrative dead end of meaningless No's.

adventure, you're a detective searching for someone wanted for a crime. You've gone through several Scenes now where clues you've followed have led to nothing. You're grasping at straws at this point and are randomly choosing places to search. In other words, the pacing of your adventure has slowed to a crawl.

To speed things up, you could take a bigger narrative view of the Expected Scene, just like you might with a Fate Question. Maybe the Expected Scene idea is this: "I find him."





That's about as simple and direct as it gets. If you get the Expected Scene then you may ask Fate Questions or Discover Meaning to find out how you find the suspect. If you get an Altered Scene you may go through the same process but put a twist on it: you find him, and the suspect is dead. If you get an Interrupt Scene you have something new to work with.

Similar to Go Big, this may feel like cheating but it's not. Just like a bigger Fate Question still relies on your expectations and Context so does coming up with a wider Expected Scene idea. You do expect to find the suspect eventually. If you've hit a bunch of dead-end Scenes, then let's just force the issue to the front.

This is what a Gamemaster would most likely do in a group game. They aren't going to let their Players languish in confusion when the adventure isn't moving along. They may provide clues, lead you a bit, and when that fails they would do something big to jumpstart the momentum.

## GOING META

Since we're talking about drawing back the lens of our expectations to get a bigger view, let's take it up another notch. If fine detail is one level, and narrative events is another, then a level up from there is the meta consideration of the adventure itself.

By "meta", I mean considering your Player expectations about the adventure.

### Welcome to the Metaverse

To refer back to an earlier example, let's look at the levels of detail the Fate Question takes into account.

"Is the room occupied?" is specific. We know exactly what we're asking and the interpretations should be quite easy.

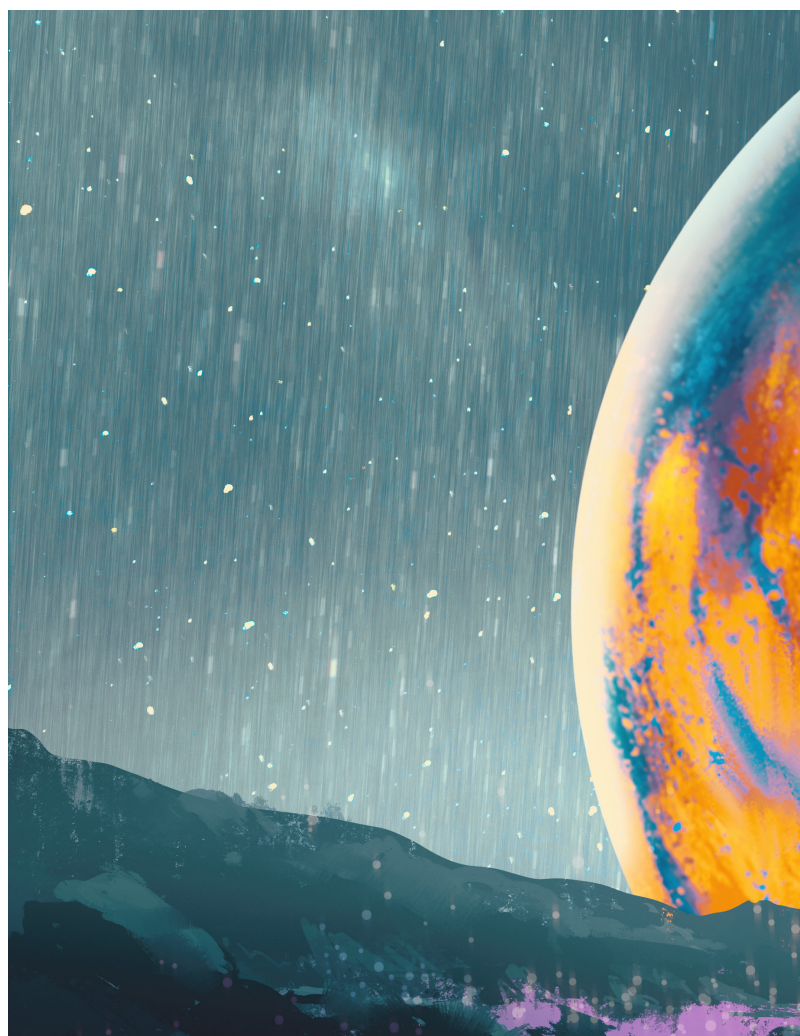
"Does something interesting happen while I search the place?" is a bigger picture question. It's inviting something to happen. It's a step up in level of detail from the previous Question.

What could be another step up from here?

"Do I get a classic, movie-style urban chase moment?"

Wait one minute! Why would the Player Character expect a chase at this time? You haven't even decided if the room is occupied yet, or if you did then you haven't checked to see if anything interesting happens. Both of those Questions stem from things that you, the Player, and your Player Character, would expect to happen.

But a sudden chase? That's more of a crime





story trope.

Which is exactly why it's fair game. Maybe your PC wouldn't think of it, since they're part of the adventure narrative. But you, as the Player, can think of it. If your adventure is meant to be a crime detective adventure, then you have expectations about what can happen in it. While many of those expectations involve Context and specific things that have happened, you also have expectations about the kind of tropes and elements common in this genre of adventure.

Since those expectations exist for you they are fair game to use as material for a Fate Question.

Taking a meta perspective like this is a really good way to get a stalled game moving again.

It can interject exactly the kind of material you originally wanted in your adventure before you started it. You get that classic chase scene, or you run into a zombie horde, or you have an epic space battle, or you find a lost magical artifact.

Asking meta oriented Questions can not only pick up the pace of a slowing adventure but it can spin your adventure into new directions. Thinking along a meta line works just as well for coming up with Expected Scenes as it does for Fate Questions.

I wouldn't suggest going meta often, but when used sparingly it can really inject new life into an adventure. 🍄







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## WHAT IF

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

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# Mythic As A Solo Journaling Game

Journaling games are a fascinating and immersive category of solo role-playing. They bear differences to oracle style solo RPG play but also important similarities.

For instance, while oracle style play like Mythic focuses on answering Questions and building adventures a detail at a time, solo journaling games rely on open-ended prompts. There is less emphasis on the random production of detail and more focus on the big picture.

Where solo journaling play is similar to oracle play is on the reliance of Context and interpretation to shape your game narrative. Both styles of play are about building Context, and the formula is much the same: start with Context, the Context guides your expectations, interpret prompts to build more Context, the growing Context feeds more into your expectations, and so on, over and over throughout the adventure.

While Mythic is an oracle style system that aims to emulate a Game Master and create details as you need them, there is enough overlap where it can be adapted into a solo journaling style of system. This article is an attempt at doing that.



### THINKING DIFFERENTLY

While solo journaling games have a lot in common with oracle style play, they are also very different. The system presented in this article uses Mythic's usual rules, but some of those rules are used differently than in a standard Mythic adventure.

You'll still use Scenes, Fate Questions, Random Events, Lists, and the Chaos Factor. However, each of these mechanics have a slight twist to them.

- 🎲 You decide ahead of time what an Expected Scene will consist of and each Expected Scene will follow that formula.
- 🎲 Altered and Interrupt Scenes have a more specific and defined function.
- 🎲 Some results from the Event Focus Table have special outcomes.
- 🎲 The Chaos Factor is manipulated differently.
- 🎲 You'll establish a primary Thread which works a little differently than a standard Thread.
- 🎲 There is a definite endpoint to the adventure.



Please keep in mind that there is a wide variety of solo journaling games out there. Just as with oracle play, there is no one best way to journal. This article is the approach I've chosen. However, if you read this and think "I have a better idea for this mechanic", then please follow your instincts. While I hope the system presented here works for you out of the box, I am also hoping that it serves as a starting point of inspiration to fashion your own take on solo journaling.

So, let's dive in!

## THE PREMISE AND GOAL

First, you need to decide what your solo journaling game is going to be about. You have to determine a Premise and a Goal.

### Premise

The Premise is the narrative setup for your adventure. This represents who your Player Character is and what the adventure world is like.

You can go with anything that sounds interesting to you, but it should involve a general idea of what the world is like and what your place in it is. For instance, some ideas for a Premise might be:

- ① You are a sorcerer attempting to perfect the magical formula for immortality.
- ② You are a shipwreck survivor washed up on an island, where you must survive and explore the wonders of the place.
- ③ You are a colonist on an alien world, where you must tame the elements and build a settlement for others who will follow after you.

Each of these Premises summarizes the adventure world and what your place in it is.



### PLAYER CHARACTERS

The solo journaling game framework presented in this article is meant to be a self-contained adventure: unlike with regular Mythic play, you don't use this system with a chosen RPG. These rules assume that the solo journaling game is a stand-alone game.

As such, Player Character creation is very simple: decide who and what you are. That's it. Your Player Character is intertwined with the adventure world and the process of adjudicating the solo journal experience itself, so there is no need to generate detailed statistics or traits.

When establishing the Premise of your adventure you can go into as much detail as you like about your Player Character, but you can also keep it brief and summarized. "I play a survivor in a zombie apocalypse. I used to be a graphic designer for a music label." That's good enough.

The important thing is that you know who you are playing and where you stand in the world you are building. From there, you can use Context and your expectations about what your Character can do.

### Goal

You also need to establish a Goal. This is the primary thing your Player Character is trying to accomplish in this adventure. Often the Goal will be obvious from the Premise. For instance, in the first example given above where you play a sorcerer your goal is to discover the secret of immortality. In the second example, the Goal may be to escape the island. The third example's Goal is to successfully prepare the planet for future colonization.



## Using Prompts

You can start playing your solo journaling adventure even as you set it up by randomizing the Premise and Goal using Mythic's Fate Questions and Discovering Meaning.

For instance, you could roll on the Action Meaning Tables for inspiration about what your Player Character is trying to accomplish. The Description Meaning Tables could be used to help describe the adventure world. If you're using *Mythic Game Master Emulator Second Edition* you can use any of the Elements Meaning Tables to construct details. For instance, the Adventure Tone table is great for setting an atmosphere for your game while Character Identity, Locations, and Plot Twists can add more depth to the growing setting.

Once ideas start to percolate you can ask Fate Questions to narrow things down. For instance, you may have determined that the adventure takes place on an alien planet, but you're not sure if you're there on purpose or got stranded, so you may ask the Fate Question, "Is my Character there by choice?"

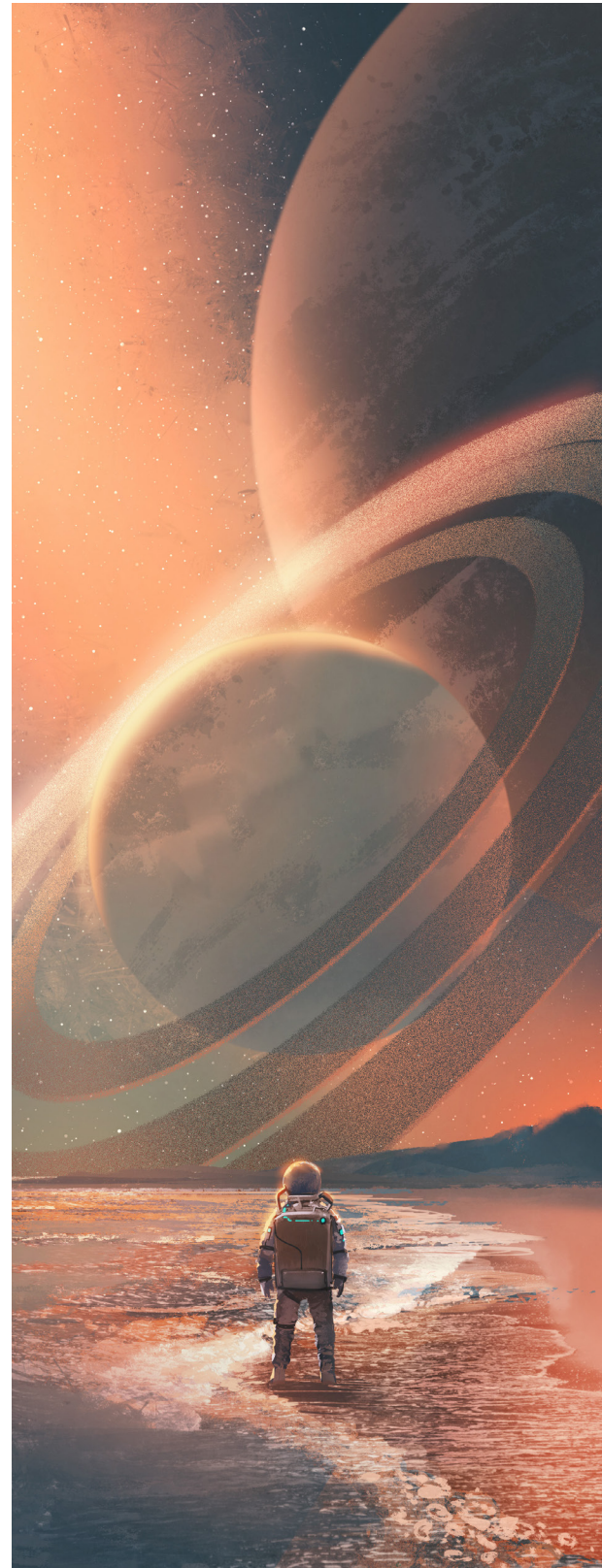
*The Player is ready for a journaling adventure and is open to any concept. They start on the Adventure Tone Elements Meaning Table and roll "Random" and "Tension". They interpret this to mean that this is a thriller style adventure with lots of unknown elements.*

*To determine what their Player Character is doing they roll on the Character Identity Elements Meaning Table and get "Explorer" and "Scientist". The Player interprets this to mean that their PC is someone highly skilled and science oriented tasked with exploration.*

*To figure out what is actually going on in this adventure, the Player rolls on the Action Meaning Tables and gets "Expose" and "Environment".*

*The Player makes this interpretation: My Character is a scientist traveling to a distant alien world to explore it. Humans recently discovered alien technology on the moon, a gateway to instantly travel to other worlds. The gateway is ancient and very low on power, so explorers must be sent alone with a minimum of equipment. Nothing is known of this new world, it is likely full of surprises and mystery.*

*My Goal is to learn enough about the world to determine if it is safe for people to colonize.*



## RESOURCES

Resources is a value to determine your progress toward accomplishing the Goal. You begin the game with 2 Resource Points. Your objective is to get to 7 Resources, which concludes the Goal and the adventure.

Resources is an abstract measurement and can mean just about anything. For instance, in the example above about the scientist exploring an alien world to determine if it's safe to colonize, Resources may be knowledge. Every significant detail you learn about the world is a point of Resource.

In a game about being shipwrecked on an island Resources may represent the tools, supplies, and information you need to build a boat and escape the island. If your adventure is a murder mystery Resources may represent clues you learn during your investigation.

Resource Points are gained, and lost, during Scenes. We'll get into that more later.

### Getting Specific

Resource Points can be kept as an abstract measurement. You start with 2 points, you're trying to get to 7, and what each of those points actually represents is an abstraction of what you need to accomplish your Goal.

For instance, our scientist exploring the planet has learned about the existence of a previous alien civilization there. They discovered ancient ruins and statues. They've also learned about the existence of a native animal that seems curious about the explorer. The animal may be highly intelligent, it's hard to tell right now.

These discoveries may be abstracted in your Resource Points as a value of 4.

However, if you want to get more detailed, you can specifically list each Resource. For instance, the scientist's Player may list the following Resources:



### STAYING ORGANIZED

To keep your solo journaling adventure organized, please find the Solo Journaling Worksheet on the next page. Print this out and use it to record a title for your adventure, the Premise and Goal, keep track of Resources, and other adventure related elements as they develop.

You can also download the form as a form-fillable PDF from the Resources page at the Word Mill Games website at [www.wordmillgames.com](http://www.wordmillgames.com).

- 🔍 Mapped out immediate area of the planet.
- 🔍 Limited atmospheric sampling.
- 🔍 Discovery of ancient alien ruins.
- 🔍 Potentially intelligent animal.

Listing Resources as specific elements requires more bookkeeping, but it also lends your adventure more flavor. Also, getting specific helps record the progress of your adventure and can help with making interpretations later in your adventure. For instance, it's possible to use up Resource Points during a Scene. Losing a Resource, and knowing exactly what the Resource is, can help you interpret what losing that Resource looks like.

*Later in the adventure, the Player has a Scene where they are required to lose a Resource. The Player has enumerated each Resource as something specific, so they must choose which one goes. The loss of this Resource took place while the PC was exploring a cave. The Player interprets this to mean that the scientist discovered new and alarming atmospheric samples deep in the cave, drawing into question the original atmosphere samples. The Player eliminates the Resource of "Limited atmospheric sampling", bringing their Resource Points down to 3.*

Since you start the game with a Resource Point



## SOLO JOURNALING WORKSHEET

ADVENTURE TITLE	
PREMISE	GOAL
PLAYER CHARACTER SUMMARY	RESOURCE POINTS
	RESOURCES <div></div>
CHAOS FACTOR <b>5</b>	<div></div>
PROMPT CATEGORIES	<div></div>
	<div></div>
	<div></div>
	<div></div>
	<div></div>
	<div></div>
CONSEQUENCES <input type="radio"/> None <input type="radio"/> Negative Narrative <input type="radio"/> Restart <input type="radio"/> Failure	<div></div>

value of 2, if you decide to go with specific listed Resource you should enumerate what those two are at the beginning. This can be Resources that your PC would naturally start the adventure with.

## CREATE PROMPT CATEGORIES

Before we can get to playing we need to come up with a group of writing Prompt Categories. These Categories will form the basis of most Scenes.

Think carefully about the Categories you would like for your adventure because they are the primary tool for shaping your developing narrative. In Expected and Altered Scenes, you'll address each Prompt Category and add Context to it using a Meaning Table. From there you'll use the Prompts to make your journal entries.

Prompt Categories take the form of questions. You should create enough Categories so that they cover the most important aspects of the adventure you want to explore, but not so many that it becomes a chore to answer them all. I recommend no less than two Categories and no more than six, although I think three or four Categories is ideal.

Prompt Categories should cover issues relevant to the Premise you established and the Goal you're trying to achieve. Each Category should be something you're interested in and would enjoy answering.

For instance, the Player making an adventure about their scientist PC exploring an alien world came up with these Prompt Categories:

- ❶ What troubles do I encounter?
- ❷ What wonders do I find?
- ❸ How did I solve a problem?



## PROMPT SAMPLES

Looking for Prompt inspiration? Here are some examples of journaling Premises and the Prompt Categories that go with them.

**PREMISE:** You are a medieval sorcerer trying to become immortal. This Premise is about high reward but also high risk. The path toward everlasting life should be a rocky one.

### PROMPTS:

- ❶ What item or ingredient must I gather?
- ❷ What danger do I face?
- ❸ How does this effect my mundane life?
- ❹ What must I sacrifice in this process?

**PREMISE:** You're a Victorian era shipwreck survivor who has washed up on the shores of an uncharted island. As far as you know the place is deserted. How will you survive, and will you be able to escape back to civilization?

### PROMPTS:

- ❶ What do I do to help myself survive?
- ❷ What peril does the island throw at me?
- ❸ How do I take action to escape the island?

**PREMISE:** You've inherited your eccentric uncle's secluded mansion and are now living there. You discover a secret room that contains spell books and strange magical artifacts. Your uncle was a wizard! You begin to dabble with the tools. Can you learn to control magic?

### PROMPTS:

- ❶ What spell am I working on?
- ❷ What happens, and what do I do about it, when my magic goes wrong?
- ❸ Who knows about what I'm doing and how do they react?



## THE ART OF PROMPT CREATION

In the example above the Player came up with three Prompts. The first one introduces possible danger and problems, opening the possibility for interesting tension in each Scene. The second Prompt encourages focusing on the alienness of the world and creates the potential for wondrous discoveries. The third one is similar to the first, but is more focused on how the PC is proceeding with their work on the planet. This Prompt is likely where the PC will make most of their headway toward the Goal.

The Prompts you create not only dictate the narrative possibilities for each Scene, they can also make your adventure more or less challenging. For instance, the Player above could have added a Prompt of “In what way do I make progress toward my Goal?” That Prompt almost guarantees that each Scene will promote forward motion toward the end goal.

But do you really want it to be that easy?

By wording the Prompt as “How did I solve a problem?” the Player has created an opportunity for the Prompt to be about achieving the Goal, but not necessarily so. They may end up solving a problem that has nothing to do with the Goal. It's also possible that one of the other Prompts may sometimes help with progress toward the Goal, even if the Prompt doesn't seem designed for it.

Keep in mind that these Prompts are only starting points. In each Scene the Prompts will be modified with additional Context which can change them substantially.

## CHANGING PROMPTS LATER

How you envision your journaling game, and how it actually unfolds, may change. If at any point while you play you realize that a Prompt Category can be worded better, or even eliminated altogether, then don't hesitate to do so. This also



includes adding new Prompts.

You should only do this if you feel it would enhance the adventure since changing the Prompts has a major impact on the course of the game. Maybe you realize a few Scenes in that there's a Prompt Category you should have included that you didn't consider.

## SOLO JOURNALING SCENES

You're almost ready to play! The last bit of setup required is to have your Mythic Lists ready and record the Chaos Factor. Lists in this system function pretty much as they do in normal Mythic, with a Threads List and a Characters List.

Before you begin put your Goal on the Threads List. Also include any other Threads that you think make sense given the Premise and Goal.

Do the same with the Characters List, including any elements that make sense given the Premise and Goal.

*Before their scientist can begin exploring the alien world the Player considers what elements to put on the Lists. For Threads, they add "Learn about the world", which is their primary Goal. They also decide to add "Discover helpful resources" since it makes sense the explorer may need to replenish some of their supplies using naturally occurring resources on the planet.*

*On the Characters List they include "The Planet" to account for things the world itself may do, such as weather phenomena and the actions of animals. They also add "Headquarters" to account for their bosses on Earth, opening the possibility of receiving messages or instructions.*

## Chaos Factor

The Chaos Factor functions a little differently with this journaling system. In regular Mythic, the Chaos Factor records the ebb and flow of Player Character control and success in Scenes. In most games, there will likely be something of a balance between things going well for Players and things not going so well.

This solo journaling system is designed more for promoting the Player Character achieving their goal. It's almost inevitable, in fact. These adventures aren't so much about if you'll achieve the Goal but how you do it. As such the Chaos Factor works more in a "release valve" mode (see "Revert Toward The Mean" on page 114 of *Mythic Game Master Emulator Second Edition* for an explanation of this concept working in a normal Mythic game).

Generally, the Chaos Factor will rise in Scenes that use the prepared Prompt Categories and will fall in Altered and Interrupt Scenes.

Start the adventure with the Chaos Factor set at 5. At the end of an Expected Scene increase the Chaos Factor by +1. At the end of an Altered or Interrupt Scene lower the Chaos Factor by -1.

The Chaos Factor can't drop lower than 1 or rise higher than 9, as in normal Mythic rules.

### SOLO JOURNALING CHAOS FACTOR

TYPE OF SCENE	CHAOS FACTOR ADJUSTMENT
EXPECTED	+1
ALTERED OR INTERRUPT	-1



## Playing A Scene

There's no need to come up with an Expected Scene idea in this system. Every Expected Scene uses the Prompt Categories you came up with before play. You could think of it as the expectation is answering the Prompts as you develop them.

You still have to test the Expected Scene against the Chaos Factor by rolling a d10. If you roll over the Chaos Factor you get the Expected Scene (using the Prompt Categories). If you roll equal to or less than the CF and the number is odd then the Scene is Altered. If you roll equal to or less than the CF and the number is even then the Scene is an Interrupt. Just like normal Mythic.

### FIRST SCENE

Unlike regular Mythic, don't come up with a special first Scene of the adventure. The opening Scene follows the same procedure as the rest of the game, rolling against the Chaos Factor to test it.

### EXPECTED SCENE

Start with your first Prompt Category and consult an appropriate Meaning Table to add additional Context. Which Meaning Table you choose is up to you. You may want to always use the Action Meaning Tables for a broad range of possible results. Or, there may be a specific Elements Meaning Table that fits well with your Prompt Category.

Roll twice on the Meaning Table for a word pair and interpret it in relation to the Prompt Category.

For instance, the Player with the scientist explorer PC is addressing their first Prompt Category: "What troubles do I encounter?" The Player rolls on the Action Meaning Tables and gets "Energize" and "Obscurity".

They must now interpret what that means and fashion the Prompt Category into a final question



## LEAN INTO THE NARRATIVE

You have immense creative control in solo journaling RPGs, especially the one described in this article. It's a greater degree of control than in a standard Mythic game.

While the Prompt Categories you created will provide guidelines and the Meaning Tables will provide Context, the rest is up to you. The more you put into these kinds of adventures the more you will get out of them.

That doesn't mean you have to write a chapter for every Prompt. Maybe a sentence or two will suffice sometimes. I encourage you, however, to really lean into it and have fun. Let your creativity loose.

This is very similar to using your expectations in a regular Mythic adventure. You may be playing a solo adventure using your chosen RPG where you ask a Fate Question like, "Does the village have a marketplace?" Mythic comes back with Exceptional Yes.

From there you may use your expectations and really run with it, describing a vibrant open-air market featuring goods and foods from a wide range of cultures. Without seeking any additional prompts from Mythic, you could embellish for quite some time using your expectations alone.

This solo journaling system uses that concept, taking it a step further. Take the Prompt Category offered to you and the Meaning Table Context and run with it for as long and far as you like.

to answer, writing a journal entry describing it. In this case, the Player interprets the Meaning Table results to mean an unknown energy source is detected on the planet. The Player rephrases the Prompt Category into this final question: "Your instruments detect a mysterious energy source out in the jungle? What is it?"

*"It's my first week on the planet and I've decided to name the place Franklin. I mean, technically the*



## USING A JOURNAL

Journaling games are meant to be recorded in a journal. How you actually do it is up to you, but I suggest using a method that you're comfortable with. Maybe this means recording the journal digitally in a word processing file or maybe you have a nice journal book you want to use.

Solo journaling games are immersive and often personal, so recording your experiences in a journal is appropriate and thematic. Feel free to not only record your responses to the Prompts but also to include in your journal anything else that occurs to you. You may want to scribble notes in the margin representing ideas your PC has, or draw pictures of places and things they encounter. You could jot down a map, or make lists of questions you want to try and answer.

Once you get going with your journal adventure you're going to find your creative energies firing on all cylinders, which means you may start having ideas that extend beyond the given Prompts. This is wonderful! Run with those thoughts. Record them and explore them.

Everything you enter into your journal should be considered Context for your adventure, so the more detail you put down the more you have to work with later.

By the time your adventure is through your journal will remain as a record of what you experience with your Player Character.

*planet has been designated Sagittarius PN-376, but in my heart I'm calling it Franklin. That's the name of my dog, whom I had to leave behind. I hope Franklin is doing well.*

*"So, my first week and my instruments pick up something strange. It's an energy signature. Now, the scope is designed to detect anomalous weather, like thunder storms and such. But this energy signature was on the ground, intermittent, and not*

*moving. Like something artificial. Yes, like aliens.*

*I suited up and spent hours walking through the jungle to find it, but the blip weakened and then stopped altogether. I couldn't place it any more exact than a two mile radius, so there's no way I'm going to find it now. I'll have to keep my eyes open for it happening again and move faster next time."*

Do this for each Prompt Category, starting with the base question it poses and adding Context with a pair of Meaning Table words to turn it into a new, more specific question. From there, have at it with however you wish to answer.

## ALTERED SCENE

In an Altered Scene you'll do the same procedure you did with an Expected Scene, working your way through the Prompt Categories, modifying them with Meaning Table words, and writing your answer.

However, an Altered Scene adds the additional wrinkle of a Random Event. Generate a Random Event at the beginning of the Scene. Interpret that Random Event into a new Prompt that replaces one of the existing Prompt Categories. Which Prompt Category it replaces is up to you, but it should be one that is similar to it in some way. For instance, if the Random Event is a dangerous situation you may have it replace one of the Prompt Categories that are related to trouble.

This new Prompt you create should represent a challenge for the Player Character, even if it's something good. This will also require the expenditure of a Resource Point. Reduce your Resource Points by 1. If you're using detailed Resources, choose which Resource you lose.

When you answer the Prompt you'll have to work in how and why it cost you the Resource it did.

*The explorer on Planet Franklin starts a new Scene and it's an Altered Scene. The Player*



*generates a Random Event, rolling on the Event Focus Table and getting NPC Action. Rolling on the Characters List for which NPC the Player rolls a blank line, which means they get to Choose. The Player chooses “Planet” because it makes sense that this problem is something caused by the environment. Rolling on the Action Meaning Tables for this Random Events results in “Transform” and “Chaos”.*

*The Player interprets this to mean that there is a massive storm with high winds and lots of lightening. The storm is so powerful it tips the PC’s small shelter (which is also their makeshift research station) over causing all kinds of disarray. The Player decides this replaces the first Prompt of “What troubles do I encounter?” since it certainly fits into the category of trouble. They phrase the new Prompt as: “What happens when a terrible storm passes through?”*

*The Player records it in the journal like this: “I*

*got to experience my first storm on Franklin, and it was a doozy. High winds? Check. Lightening? Check. Strange purple energy bursting down from the atmosphere and blowing up trees around me? Yes, check on that too. I was told there would likely be storms here, given the high amount of ambient energy in the lower atmosphere, but no one expected it to be of this magnitude. It turned my station over on its side like a giant kicking a shoe box. Everything that didn’t break is a mess and I don’t know how I’m going to tip the thing back over rightside up. I may have to get used to exiting the front door by climbing up to it.”*

*One of the Player’s Resources was “Research station”. They remove this as the spent Resource representing the damage it sustained.*

Aside from a new Prompt replacing one of the establish Prompt Categories, the rest of an Altered Scene is the same as an Expected Scene, adding Context and answering the remaining Prompt Categories.





## INTERRUPT SCENE

Just like with a regular Mythic adventure, an Interrupt Scene using this system gives something unexpected. Don't follow the procedure of answering the Prompt Categories that you would do in an Expected or Altered Scene. Instead, generate a Random Event and fashion that into a Prompt. It will be this Scene's only Prompt.

Unlike with Altered Scenes, this new Prompt doesn't have to replace any of the existing Prompt Categories. This can be something entirely new and different.

The Interrupt Scene in this solo journaling system is an opportunity to have in-game events happen that differ from the usual series of Prompt Categories you're following. For instance, if you're playing the shipwreck survivor, in most Scenes you're answering Prompts about what you are doing to survive, what dangers the island is presenting, and what you do to escape. An Interrupt Scene could be an entirely different kind of Prompt. Maybe it's about your PC having an epiphany about life because all the solitude has given them a new perspective. Or, it may be about finding some natural wonder on that island that doesn't have anything to do with survival or escape, it's just interesting.

Generate the Random Event using Mythic's normal rules, then interpret the result into a meaningful Prompt to answer.

*Our intrepid planetary explorer has moved on to another Scene, and the Player generates an Interrupt Scene. Rolling on the Event Focus Table, they get Move Away From A Thread. Rolling on the Threads List they get "Discover helpful resources." Rolling on the Action Meaning Tables they get "Increase" and "Strength".*

*The Player interprets this to mean that something happens to make finding resources, like fresh water or food, difficult. Increase strength could tie into the weather, which has already proven to be an*



## MAKING NEW PROMPTS

The Prompt Categories you create before the adventure are going to be your go-to Prompts that you answer over and over as you move through the adventure. However, sometimes you'll have to come up with new Prompts. For instance, generating a Random Event for an Altered or Interrupt Scene requires the Event to be fashioned into a Prompt.

These new Prompts should be made similar to the original Prompts: they are questions designed to elicit a creative answer from you.

To make them into a Prompt question, figure out what the Random Event is. For instance, maybe you interpreted a Random Event to mean your PC is attacked by a wild animal. Now take that situation and turn it into a question that interests you. Maybe you turn it into "What do I do when I get attacked suddenly by a beast?"

You have a lot of freedom in how you want to word this question. Try to frame it in a way that would be the most interesting and entertaining for you to answer.

Maybe the Player above isn't liking how dangerous and directly confrontational that question is. They prefer to make it more of a tension situation. They turn the Event into this Prompt: "I discover wild animal tracks in the forest, indicating a predator is near. How do I respond to this?"

*obstacle. The Player decides to turn it into this Prompt: "How do I deal with ever increasing chaotic weather?"*

*The Player journals it like this: "I had hoped the 'Great Storm', as I am calling it, was a one-off. No such luck. Storms of that magnitude are coming more frequently and I'm starting to wonder if this is perhaps a type of season on this planet. If it is, it's going to make it very difficult to colonize."*



*“Staying huddled in my upside-down shelter with a storm raging outside doesn’t help me in my search for fresh resources. My water supply is running low and I had hoped to find fresh fruit to make the rations I brought with me last longer. I think I’m going to have to just figure out how to travel through the jungle while it storms.”*

## GOAL CHECK

At any time in a Scene, while answering a Prompt, if you think your Player Character has made progress toward achieving the Goal you can make a Goal Check.

A Goal Check is a Fate Question phrased as “Did I make progress toward the Goal?” Assign this Question Odds based on the Context of the Scene you’re in. For instance, let’s say the adventure is about being a galactic courier taking cargo throughout the universe. Your Goal is to discover what happened to the previous captain of your ship, your mentor, who disappeared a year ago during a supply run. You play a Scene where you deliver medical supplies to a distant colony. During that Scene you encounter people at the colony who knew your captain and had made trades with him in the past.

The Player may take this as a sign that the people of this colony know something that is helpful. The Player decides to make a Goal Check, giving it Odds of 50/50.

While you can make a Goal Check at any point in a Scene, during any Prompt, you can only make one Goal Check per Scene.

### Yes

A Yes means you gain +1 to your Resources. If you’re abstracting Resource Points add 1 to the total. If you’re listing individual Resources then also

## GOAL CHECK ANSWERS

“DID I MAKE PROGRESS TOWARD THE GOAL”?	RESULT
YES	+1 Resources
EXCEPTIONAL YES	+2 Resources & The Prompt: “Why is this important?”
NO	No Change To Resources
EXCEPTIONAL NO	-1 Resources & The Prompt: “What happened?”
RANDOM EVENT	Ignore Random Events

figure out what the Resource is and write it down. Keep in mind that Resources can be anything, from material goods like fuel and food to information like clues and maps. Anything that helps you get to your Goal can be considered a Resource.

### No

A No means nothing meaningful is gained, so there is no adjustment to your Resources.

### Exceptional Yes

An Exceptional Yes means you get a +2 bonus to your Resources. You hit the jackpot! If you are listing Resources individually you can either list the same Resource twice or break it down into two separate Resources. This result also means you have an additional Prompt in this Scene to explain why this Resource is so good. The Prompt

is: “Why is this important?”

*Our planetary explorer has made progress on Planet Franklin. In this Scene they’ve finally tracked down the source of that mysterious energy signature spotted earlier. It’s coming from an underground bunker, which appears to have been an ancient alien installation that got buried under a landslide long ago.*

*The equipment inside the facility still seems to work. The PC concludes that the machinery may have something to do with the strange, powerful energy storms that take place.*

*This seems like an important discovery toward the Goal of establishing whether this planet can be colonized, so the Player goes for it with a Goal Check. They give the Fate Question of “Did I make progress toward the Goal?” Odds of Very Likely because if this installation can control the storms, as they think, that would go a long way toward making the planet habitable.*

*The Player rolls for the Question and gets an Exceptional Yes! This means they get to add +2 to Resources. Since the Player is listing individual Resources they write it down as “Storm controlling machinery” twice.*

*The Exceptional result also calls for the additional Prompt of “Why is this important?” The Player goes with this:*

*“I decided to camp in the structure to spend all my waking time studying the machinery. The more I experimented with it the more excited I became. You see, the storms are unusual because they aren’t natural at all. This machinery controls them! I can only surmise that with no one occupying the station the planet’s storms have gone out of control. But this place can tame the atmospheric energies. It may even be possible to harness them as an energy resource. This is a major find!”*



## GOAL CHECK RISK TAKING

There is risk involved in asking a Goal Check Fate Question. This is why you may want to consider whether to ask it at all. Are the Odds you arrived at worth the risk?

Asking the Goal Check Question is a strategic decision. Does this Scene offer strong enough Context for good Odds, or should I hold off for a better Scene?

There aren’t many ways to increase your Resources, with the Goal Check being the primary way, so waiting means no progress right now. Also, there’s a chance that an Altered Scene is going to come along and reduce your Resources, so waiting on making a Goal Check risks loss of Resources by attrition.

The risk to asking the Question is getting an Exceptional No, which will set you back. While Exceptional No answers are rare they can still happen.

Usually it’s probably worth the risk, but you have to assess considerations such as how many Resource Points you have right now, how close you are to hitting zero Resources, what kind of game you’re playing, how good the Odds are right now and how good do you expect them to be in a later Scene.

## Exceptional No

An Exceptional No means something has gone terribly wrong. What you thought was progress toward the Goal has turned out to be a mistake.

Reduce Resources by -1 and answer the additional Prompt of, “What happened?”

If you’re listing Resources individually choose a Resource to lose. This can help you interpret an answer to the Prompt.

*The explorer is very happy with their progress so far, discovering the alien ruins was amazing! In*



*the next Scene, the scientist is exploring deeper into the place to see if there is more to find.*

*The Prompts lead to answers about discovering a massive wrecked hall, the ceiling caved in and jungle growth having crept in through the centuries. The place seems to be a temple, maybe. Inscriptions cover most of the walls and a giant humanoid statue leans against the encroaching growth. The scientist sends a robot and some flying drones to examine the carvings and the statue.*

*The Player is thinking that deciphering these inscriptions may offer clues or instructions in how to use the weather controlling machine. It's a little bit of a stretch, since there's nothing in this room that indicates it has anything to do with the machinery. Still, the Player decides to risk it with a Goal Check, giving it Odds of Unlikely.*

*Disaster! Mythic comes back with an Exceptional No. The Player must reduce one Resource and write a Prompt explaining what went wrong. The Player decides to remove one of the "Storm controlling machinery" Resource elements and gives this Prompt answer:*

*"I'm lucky to be alive and back in my shelter to write this entry. I really blew it. I let my excitement get ahead of my judgement. I discovered a throne room or temple or something, with lots of writing. There was a statue there too, a massive one. The only thing, it wasn't a statue. It was some kind of robot sentinel crusted with centuries of rocky grime. One of my drones shone a light in its eyes and the whole thing came alive. When it stood, towering a good 50 feet high, it started to destabilize the crumbling building. I got out of there as fast as I could. I assume the thing is still in there, making accessing the weather machinery more dangerous. I'm going to have to figure out what to do about this."*

## Random Event

If you generate a Random Event while answering a Goal Check then ignore it.

## SPOT RULES AND CONSIDERATIONS

The process of running Scenes in this solo journaling method is pretty simple: work through your Prompt Categories, modify them with Meaning Table words, answer each Prompt as fully as you wish.

However, there are some additional rules and considerations to keep in mind while doing this process. Some of these rules add additional mechanics to the system, while others are just concepts to keep in mind.

### No Fate Questions

The journaling approach described in this article is very different from a normal Mythic adventure. You're just answering the Prompt, using it as a springboard for your creativity. Answering the Prompt is all about furthering the narrative by flexing your expectations. In other words, you don't need to ask Fate Questions or Discover Meaning while you answer the Prompt.

With the exception of Goal Checks, the generation of random elements in this system come before the answering of Prompts. You can think of those mechanics as setting up the Prompts for you.

### Thread Event Focus Results

While you can have as many elements on your Threads List as you like, as with any Mythic game, the Thread representing your Goal is a special one. Because of this there are some rules involved when a Thread related result is rolled for a Random Event on the Event Focus Table. These Random Events happen when you get an Altered or Interrupt Scene.



### END OF SCENE BOOKKEEPING

The end of Scene procedure is much the same in this journaling approach as it is in standard Mythic. Consider the events of the Scene and add new Characters and Threads to the List, place more Characters and Threads of existing elements if they were important in the Scene and it doesn't exceed three of the same element on the List, and remove any List elements that you think no longer apply.

The Thread representing the adventure Goal is special in that it can't be removed. However, like any other Thread more instances of it can appear on the Threads List if it's important in a Scene.

Also adjust the Chaos Factor, although these rules treat the CF a little differently. Instead of considering how much control your Player Character had, simply add 1 point to the Chaos Factor if it was an Expected Scene and reduce 1 point if it was Altered or an Interrupt.

### CLOSE & MOVE TOWARD A THREAD

If the Random Event associated with an Altered or Interrupt Scene results in Close A Thread or Move Toward A Thread, and the Thread rolled or chosen is the one representing your Goal, then you get an automatic +1 Resource. The Random Event represents a fortunate happening that helps you reach your goals.

This means that a Close A Thread when applied to your Goal Thread does not actually close it, it helps you make progress toward it. That makes both results on the Event Focus Table the same thing.

### MOVE AWAY FROM A THREAD

If you roll Move Away From A Thread, and the Thread is your Goal Thread, then the Random







## A MATTER OF TIME

While I call this solo journaling “adventures”, it may be better to think of them as experiences. I think these kind of play-throughs are more satisfying when viewed as something happening over a long period of time.

While you are playing the adventure by writing in a journal, you can also think of it as if the journal you are writing is an actual found journal. It's the log book of a ship captain, the data records of the crew of a starship, messages found in a bottle from a lost castaway, or the personal diary of a mad wizard.

Just as journals in real life, a journaling adventure should capture the highlights and notable points of a lived experience over a length of time.

Each Scene in your journey can be considered to encapsulate a specific amount of time. For instance, you may decide that each Scene roughly covers a week of adventure time. You don't have to always stick to this time frame exactly but knowing that time is passing, and how much, helps build Context.

By the time your adventure concludes, the game may have covered several days, months, years, centuries, or more.

Event represents something unfortunate happening that represents a step back. Reduce Resources by -1. If you're using detailed Resources then choose the Resource that makes the most sense and incorporate how you lost it in writing your Prompt.

## Adjusting Adventure Difficulty

It's easy to adjust the difficulty of the journaling adventure if you want something easier or harder. The first way was already discussed, by choosing easier or more difficult Prompt Categories. Specifically, the more

Prompt Categories you have that relate directly to achieving the Goal the easier the adventure is going to be because more opportunities to make solid Goal Checks will come along.

A moderately difficult adventure may have one Prompt that relates directly to the Goal. An easy adventure may have two. A difficult adventure may have none, relying on Goal related circumstances to arise from non-Goal Prompts.

Another approach is to adjust the starting Resource Points and the total Resource Points you have to attain to end the adventure. Starting with more than 2 makes it easier, and less than 2 harder. Lowering or raising the 7 Resource endpoint will make the adventure shorter or longer.

## Combining Prompts

The simplest approach to each Scene is answering each Prompt one at a time. Take your time to write out your response to it, then move on to the next one.

For a bit more complicated approach, you could hold off writing until you've established each of your Prompts. This means going through each Prompt Category and adding Context to them with a Meaning Table. Once you know what all of the Prompts are about, you can combine them into one big answer that brings all the Prompts together.

The advantage to this is you may get interesting interactions between Prompts that play off of each other, allowing for a more complicated but nuanced result. The downside is that this requires more mental work on your part.

A hybrid approach would be to answer Prompts one by one, but allow the results of other Prompts to seep into your answers as inspiration strikes you.

For instance, if the first Prompt of a Scene leads you to describing an encounter you had with a traveler along the road, a later Prompt may be about an interesting tavern you visited that the traveler directed you to.

## FINISHING THE ADVENTURE

A solo journaling adventure is meant to be a journey, enjoyed and experienced as you go. You can think of achieving the Goal as “winning”, but really the system just needs a defined conclusion point like any good story does.

When your Resources equal or exceed 7, or a value you’ve changed it to, the Goal is achieved and the journey is complete. When this happens the next Scene automatically becomes a special Conclusion Scene. There’s no need to roll against the Chaos Factor to see what kind of Scene you get.

The Conclusion Scene has only one Prompt: “How does the adventure end?” Since you just collected the last Resource Point you needed you can use that as inspiration for how the Goal is achieved. All the other Resources can also be considered. If you want additional inspiration, you can roll on an appropriate Meaning Table to give the Scene some extra Context.

This last Scene concludes your solo journaling adventure.

*Our brave planetary explorer has spent a year on this alien world, surviving and learning. In the current Scene the Player has collected the seventh and final Resource Point, which means the next Scene is the Conclusion Scene ending the adventure.*

*The total Resources collected include: Robot and drones; Source of water; Energy signature; Storm controlling machinery; Atmospheric measurements; Control of the giant; and Friendly fauna.*

*The last Resource, “Friendly fauna”, was gained in the current Scene when the explorer realized that a gentle jungle animal species was actually quite intelligent and has been quietly helping them survive.*

*The Player is now ready for the final Conclusion*



## WHEN RESOURCES CHANGE

If you’re listing individual Resources there may be times when a listed Resource becomes obsolete. For instance, in the running example of our explorer scientist, “Energy signature” was listed as a Resource when they discovered the mysterious phenomena.

In a later Scene the PC discovered the ancient alien ruins where the energy signature was emanating from. This Scene resulted in a new Resource, “Storm controlling machinery.”

The thing is, those two Resources are the same thing. Or put another way, once the PC discovered what the energy signature was that Resource got duplicated by “Storm controlling machinery”.

That’s okay. The earlier Resource still represents a step along the way, so it’s still an important Resource and it remains in the list.

If a Resource that has been supplanted or changed by the circumstances of the adventure gets eliminated in a Scene you can interpret that in however way seems most appropriate to you. For instance, the explorer’s Player may decide that losing “Energy signature” in an Altered Scene means the machinery building seems to be losing power. Maybe the PC should find a way to power it back up.

*Scene. They decide not to roll on a Meaning Table for additional information, they know everything they need to know. They answer the Prompt of “How does the adventure end?” this way:*

*“I closed the file on my final report with some satisfaction. I spent a year on Franklin. That’s one year surviving energy storms, cave-ins, giant ancient robots, and strange jungle plants. And oh yeah, my shelter getting knocked on its side. I never did get that fixed. With the push of a button I sent my report back through the portal to headquarters*

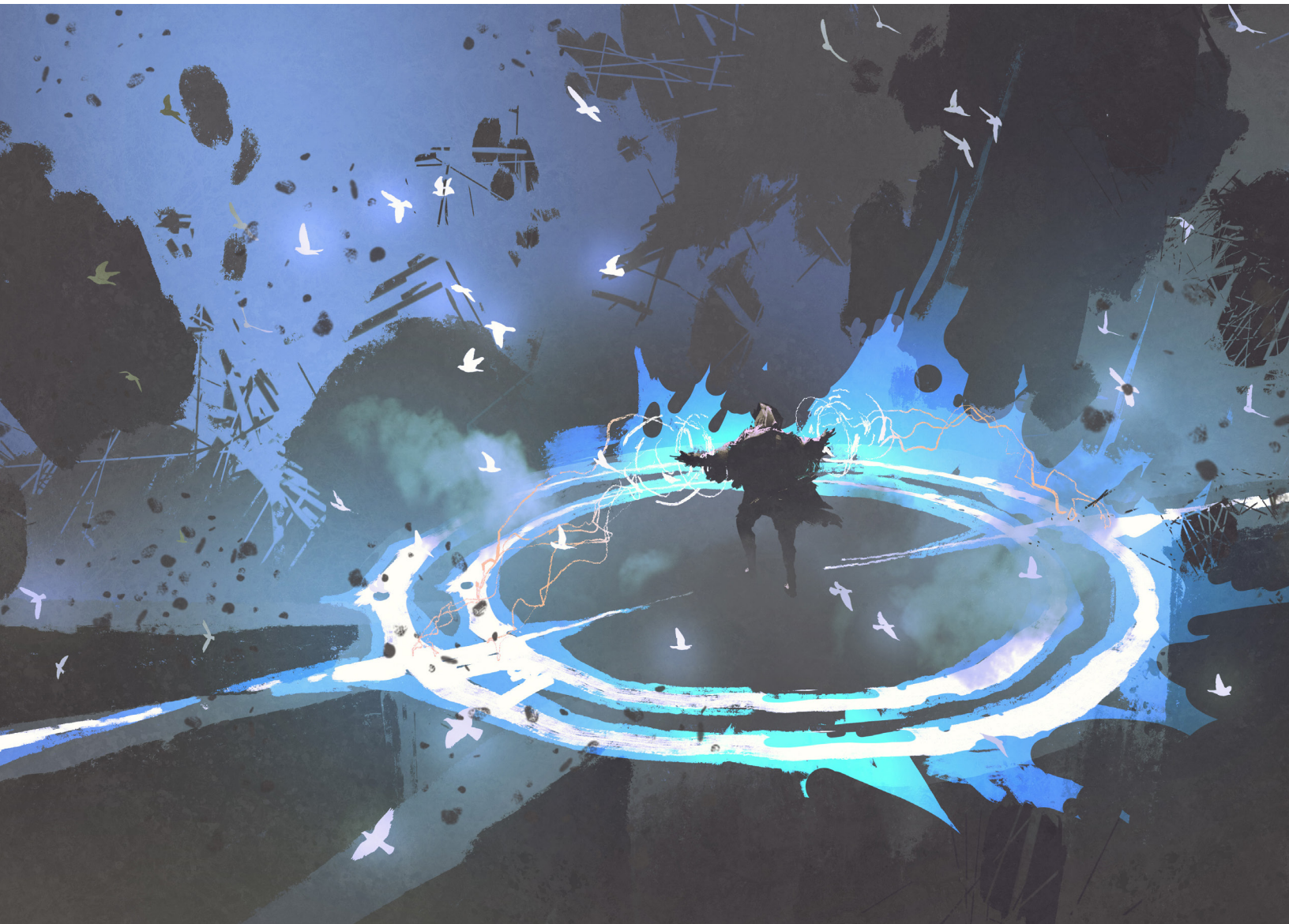


*on Earth. It's up to them now to decide if this world should be colonized. My recommendation was that it should be, everything we need is here. The native creatures are friendly and highly intelligent, even if they do live simply. My theory is these are the descendents of the ancient civilization of this world. They have evolved into a feral, yet gentle and peaceful, species. In their own way they seem to recognize what I am trying to do, and they seem supportive."*

*"I'm sitting on a patch of grass, watching the*

*portal. If it opens and turns green, then it means my findings have been accepted and others will come through to join me. If it turns red, then my superiors have rejected my assessment and I am meant to come home. Either way I'm glad to have finished my mission. Although, I'm hoping for green. This place is beautiful. With all the hard lessons we've learned on Earth, I hope we can keep it that way."*

*"Oh, there it is. The portal is humming. And it's ... green."*





## CONSEQUENCES

So we talked about completing the journal adventure and reaching the goal. Is it possible to fail to reach the goal?

It's up to you if you want failure to be an option in your journaling adventure. You may want this for adventures where you desire tension and danger.

You can use these Consequence rules to help set this tone. A Consequence happens when your Resource Points fall to zero. This can happen through Altered Scenes, Exceptional No results to a Goal Check, or generating Move Away From A Thread during a Random Event.

You can decide what kind of Consequences you want your adventure to have before you begin, checking the mark at the bottom of the Solo Journaling Worksheet.

Resource Points can't fall below zero. If you are

already at zero Resources and you lose another Resource Point, then Resources stay at zero but it triggers another Consequence.

### None

You aren't using Consequences, so nothing special happens when Resources drop to zero. This is best in games with a relaxed focus; you are interested in the journey toward the Goal, not in failure to reach it.

### Negative Narrative

Generate a new Prompt for this Scene by rolling for inspiration on an appropriate Meaning Table. Whatever happens, it's narratively bad. It doesn't mean the adventure is over, but it's a negative experience.

For instance, in a journaling adventure about a wizard trying to discover immortality, a Negative Narrative Consequence could be a sequence where they were experimenting with potions and it exploded, almost killing them. Lesson learned.

### Restart

The Consequence of Restart gives your adventure a little push forward when it's falling behind. When you reach zero Resources, you automatically jump back up to 2 (or whatever starting Resource value you chose for yourself).

Generate a new Prompt to represent what happened. The idea is that setbacks sometimes open new doors and opportunities. Roll on an appropriate Meaning Table for inspiration.

Going back to the example above, if the wizard adventure was using Restart instead of Negative Narrative as a Consequence then the Player may still have a potion blow up on their PC. However, instead of nearly killing them, the



### SETTING A TONE

There are numerous ways to set the kind of tone and atmosphere you want with your journaling game. One way is in your choice of Prompt Categories. Having a Prompt like "How do I escape from being eaten by zombies?" would get you very different Scenes than "What's the best thing I ate today?"

Your Prompt Categories should focus on the things you're interested in exploring within your adventure. Following your interests will set the tone almost automatically.

Choosing a Consequence can also dramatically effect the feel of your game. Having an adventure with no Consequences takes the pressure off. It's all about seeing how your PC accomplishes the Goal, which they will inevitably do. A Consequence of Failure, however, will always be hanging over you until the journal is complete.



experience showed the wizard a new, accidentally discovered magical compound. Additionally, the experience taught the wizard to slow down and be more patient. The Player records these two new Resources as “Important magical compound” and “Slow and steady wins the day”.

## Failure

This Consequence is for games where you want tension and the possibility of losing. Failure means the adventure is over without achieving the Goal.

Generate a new Prompt to write about showing how this Failure came about. If you need inspiration roll on an appropriate Meaning Table.

With our wizard example above, if the Player was using a Consequence of Failure then maybe the potion experiment explodes and kills the wizard. The last entry in the journal is written by the wizard’s surviving apprentice. End of story.

## RESOURCE CLASSES

If you like this approach to solo journaling and you want to make it a little more complicated, you can consider using Resource Classes. This means instead of all Resources residing in a general Resource Points pool, you designate separate Classes of Resources.

For instance, our planetary explorer might go with Resource Classes of “Survival” and “Knowledge”. Any Resource acquired during the adventure would have to fit into one of those two categories.

Choose at the beginning of the adventure how many maximum points are in each Resource Class. For instance, the explorer’s Player may decide Survival Resources has a maximum of 3, and Knowledge Resources maxes out at 4. Together they add up to 7, which is the final total we want to reach, but each individual Class has a maximum.



## GAMIFYING THE EXPERIENCE

I included Resource Classes as an option to help “gamify” this solo journaling strategy more. The basic system is fairly simple, with an emphasis on answering Prompts. Where you have the most mechanical control is when choosing to make a Goal Check.

By diversifying Resources into separate Classes you can apply special rules to each Class, opening up new avenues of Player options and adventure opportunity.

While several Resource Class options are included, such as Non-Replenishable and Random Resource Loss, feel free to apply your own rules to get the kind of journaling adventure you want.

This opens up some additional role-playing possibilities. For instance, your game may be more challenging since Resources now have to fit into one of the Classes. If a Prompt doesn’t lend itself to either Resource Class then the Odds of pulling off a successful Goal Check may be very low or impossible.

Also, if one Resource Class is full you can’t put any more Resources into it, even if you have a Scene where it seems very likely a Resource could be acquired. If the explorer has 4 Resource Points in their Knowledge Resource Class then the only Resources left to acquire would be from Survival Resources.

You could also place special rules on a Resource Class to help achieve a certain tone in your adventure. For instance ...

## Non-Replenishable

This Resource can’t be replenished. When it’s gone it’s gone. This Resource Class would start at



a certain value, for instance 1 or 2. From there it can only go down.

You might want to do this to achieve a higher degree of tension in your game. For instance, in an adventure where you are trying to survive a year living in a haunted house, you may give yourself Resource Classes of “Doom” and “Survival”.

You decide Doom is Non-Replenishable and starts at 4. Survival operates like a regular Resource and starts at zero.

Whenever a Resource is lost it comes out of the Doom Resource Class. If Doom ever reaches zero, the adventure ends in a Consequence of Failure as the ghostly denizens of the house drag you to the netherworld.

The adventure would still have a target of 7 Resource Points to reach a Conclusion. Initially you would only need 3 Survival Resources to

get there since all Resource Points are totaled together. However, the more Doom Resource Points you lose the more Survival Resource Points you need.

## Spend One To Get One

Another thing you can do with Resource Classes is use them as a commodity in your adventure. In any Scene you can voluntarily sacrifice a Resource Point from one Class to generate a new Prompt. This Prompt can be very friendly toward another Resource, giving a high likelihood of a successful Goal Check. Roll on an appropriate Meaning Table for inspiration to add some Context to the new Prompt and interpret what happens.

This is a way to expend one Resource Class





to try and improve another. You may want to do this when one Resource Class is full and the other is nearly empty. Since you can't gain any new Resources on the full one, you decide to sacrifice a point in the hopes of picking one up with the other Class.

Doing this is risky, however. Even if you come up with a Prompt that is likely to give you good Odds on a Goal Check you don't know if it'll succeed or not, or you may even lose another point.

## Random Resource Loss

By separating Resources into different Classes, some Resources may be more important than others. When you lose a Resource point, instead of choosing, you can select to randomly determine which Resource Class the point comes out of. If you're using two different Resource Classes, you could roll a d10 with 1-5 being the first Class and 6-10 being the second.

Do this only if both (or all, if you have more than two Resource Classes) have Points in them. If only one has Points then just remove a Resource from that Class.

## THE BIG EXAMPLE: QUEEN OF DEADVILLE

A Player is ready for a Mythic style solo journaling adventure, and they have an idea for a quirky supernatural narrative.

The Player Character is the queen of Deadville, an interdimensional pocket realm where the undead gather for mutual support and protection as they await the day they get to move on to The Other. No one knows what The Other is, but it's got to be better than being a vampire, ghoul, or ghost.

The Player Character is Cassy, a zombie newly appointed to lead this village of the dead. Her best

friend, Ankту, was the previous leader but decided to step down because he's just tired of doing it and thinks Deadville leadership could use some new blood. So to speak.

The Player gets a fresh Solo Journaling Worksheet and starts filling it out. For the Premise, they go with this: "Deadville is a haven for wayward undead as they await moving on. You are its leader and queen, charged with helping the residents with their problems and maintaining order."

They decide the goal is: "Help Ankту finally move on to The Other."

Ankту, a mummy, is the previous ruler of Deadville and Cassy's friend. He is also the oldest resident of Deadville, having perished about three-thousand years ago. While most undead spontaneously move on to the better place that is The Other within a few decades, Ankту is still waiting. Cassy hopes to find out why he can't

SOLO JOURNALING WORKSHEET	
ADVENTURE TITLE <b>The Queen of Deadville</b>	
PREMISE Deadville is a haven for wayward undead as they await moving on. You are its leader and queen, charged with helping the residents with their problems and maintaining order.	GOAL Help Ankту finally move on to The Other.
PLAYER CHARACTER SUMMARY Cassy, just a zombie queen looking to help.	RESOURCE POINTS <b>2</b>
	RESOURCES Deadville Manor
CHAOS FACTOR <b>5</b>	The Well
PROMPT CATEGORIES What problem needs solving? What do I learn about Ankту? Who is the Deadville Resident of the Month?	
CONSEQUENCES <input type="radio"/> None <input type="radio"/> Negative Narrative <input checked="" type="radio"/> Restart <input type="radio"/> Failure	

move on, and remedy that.

The Player decides to go with the default of 2 starting Resource Points with a target of reaching 7. This is meant to be a light adventure, so the Player doesn't want any heavy Consequences. They choose Restart as their Consequence.

The Player wants the adventure to highlight life in Deadville and Cassy's role in helping resolve community problems. Cassy is also investigating Ankту's unique condition. This leads the Player to these Prompt Categories:

- ④ What problem needs solving?
- ④ What do I learn about Ankту?
- ④ Who is the Deadville Resident of the Month?

These Prompts are striking the tone that the Player wants to achieve with a light and slightly humorous adventure. The first Prompt is about Cassy's day to day role as ruler, helping people with their issues. The second Prompt focuses on Ankту and Cassy's attempts to help him move on. The last one is for fun; Cassy wants to highlight a member of the community each month, so this Prompt lets the Player engage in Character building.

The Player wants to go with detailed Resources. Since the game starts with two they need to decide what they are. The Player considers asking Fate Questions or Discovering Meaning to help determine what the Resources are, but chooses to skip this because some ideas come to mind. They go with "Deadville Manor", which is Cassy's home and the center of Deadville government. The second Resource is "The Well," a magical water well in the woods that serves as a sometimes oracle, portending the future and answering questions. When it works.

Lastly, the Player fills out a Mythic Adventure Lists sheet with the Threads and Characters they've already come up with.

The Player decides each Scene will roughly cover about one month worth of time.

With all the prep work done, it's time to play!

ADVENTURE LISTS			
THREADS LIST		CHARACTERS LIST	
1-2	Help Ankту move on	1-2	Deadville community
3-4	Solve community problems	3-4	Ankту
1-2	5-6 CHOOSE	1-2	5-6 The Well
7-8	CHOOSE	7-8	CHOOSE
9-10	CHOOSE	9-10	CHOOSE
d4	1-2 CHOOSE	d4	1-2 CHOOSE
3-4		3-4	

Unlike regular Mythic, there's no need to come up with a special first Scene. The Player rolls a d10 against the Chaos Factor to see if the Scene is Expected and gets 6. The Chaos Factor is 5, so this is an Expected Scene. We're going to go through the Prompt Categories.

The first Prompt Category is "What problem needs solving?" The Player rolls on the Action Meaning tables for inspiration and gets "Free" and "Bureaucracy". They interpret this to mean Cassy has just taken the job of queen and is already feeling overwhelmed by the burden. They interpret this as a Prompt of: "How do you handle the weight of the job?"

The Player writes this answer:

*January, 2023: Oh. My. God. Ankту never told me how much paperwork this job involved. Paperwork! I never knew there was paperwork in the netherworld.*

*My living room is full of boxes and chests of documents Ankту's people dropped off. Just boxes and boxes carted in by his zombies. One box was so heavy that the zombie's hand broke off. I think it's still attached to the box.*

*I'm not too proud to admit that after a day of this, I had to get out of the house and take a walk. That helped, to walk by houses and people and remind myself that this job isn't about paperwork. It's about them.*

For the second Prompt Category of "What



do I learn about Ankту?” the Player rolls on the Action Meaning Tables and gets “Attain” and “Leadership”. The Player interprets it into this Prompt: “How did Ankту become king of Deadville before you?”

*Despite my griping I'm proud and humbled to have this job. Ankту did this for thousands of years. Wow. I guess that's one good thing about him not moving on.*

*As my understanding goes, he got the job because he was something of a big deal when he was alive. He was a real king, of a real country. Like, with real people. I suppose when he woke up dead, as a mummy, and found himself here, a lot of others recognized him and just fell in line.*

The third Prompt Category is “Who is the Deadville Resident of the Month?” The Player uses the Undead Descriptors Elements Meaning Table for this one, getting “Control” and “Possessions”. The Player interprets this to mean the resident is a broom that has been animated by a dead spirit. They interpret that into this Prompt: “Why is this person Resident of the Month?”

*I started a new thing in Deadville! Resident of the Month. I figure it's a good way to recognize some of us and give a little credit where credit is due.*

*I chose Zadle. He's a broom. Which is strange, even for here. I should add that he's an animated broom. He wasn't always a broom. He was once a servant, I believe, and died falling down a set of stairs. Now his spirit inhabits a broom.*

*Which is amazing, because he can always be found sweeping a street somewhere or cleaning up someone's house. I know that kind of annoys the ghouls, since they like their lairs to be messy, but most of us really appreciate it. We held a little ceremony in the town square. Zadle seemed quite pleased by it all, swishing back and forth as everyone applauded.*

That finishes the first Scene. Since this was an Expected Scene, the Chaos Factor goes up one point from 5 to 6. The Player didn't make a Goal Check in this Scene. They felt what they learned about Ankту wasn't strong enough to warrant a Check.

The Player updates the Lists. No new Threads presented themselves and none of the existing Threads were important, so no changes there. On the Characters List the Player considers adding Ankту again since that Character did come up, but not in a very active way so they decide not to add him again. Zadle was introduced, however, and goes on the List. Since Cassy introduced a new public policy with the Resident of the Month the Player decides to make another entry for “Deadville community” as well.

For the next Scene, the Player rolls against the

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PLAYER CHARACTER SUMMARY Cassy, just a zombie queen looking to help.	RESOURCE POINTS <b>2</b>
	RESOURCES Deadville Manor
CHAOS FACTOR <b>6</b>	The Well
PROMPT CATEGORIES What problem needs solving?	
What do I learn about Ankту?	
Who is the Deadville Resident of the Month?	

ADVENTURE LISTS	
THREADS LIST	CHARACTERS LIST
1-2 Help Ankту move on 1	1-2 Deadville community 1
3-4 Solve community problems 2	3-4 Ankту 2
1-2 5-6 CHOOSE 3	1-2 5-6 The Well 3
7-8 CHOOSE 4	7-8 Zadle the Broom 4
9-10 CHOOSE 5	9-10 Deadville community 5
d4 1-2 CHOOSE 6	d4 1-2 CHOOSE 6
3-4	3-4



Chaos Factor and gets a 4 for an Interrupt Scene. This requires a Random Event to be rolled and interpreted into a Prompt Category. It'll be the only Prompt for this Scene, indicating something unusual happening.

The Player rolls on the Event Focus Table and gets NPC Positive. Rolling on the Characters List to see which NPC this refers to the Player gets "Deadville community". Rolls on the Action Meaning Tables to interpret this Event gets "Release" and "Cooperation".

The Player interprets this to mean that one of the Deadville residents has moved on and is no longer part of the community. Moving on is a big deal to the people of Deadville. The Player interprets the new Prompt Category as "Someone moved on. Who was it?"

The Player decides to treat this Prompt Category similar to a regular third Prompt Category about Resident of the Month, rolling on the Undead Descriptors Elements Meaning Table for inspiration. They roll "Passive" and "Powers". The Player interprets this to mean the NPC is a poltergeist who can do a lot of damage when enraged but is normally dormant and quiet. They turn this into a final Prompt of: "A sometimes violent poltergeist has moved on. What happened?"

*February, 2023: Only my second month as queen and someone has already moved on. I'm so proud!*

*It was Carol, a poltergeist who lived in a decrepit mansion down the road. This surprised a lot of us, because it wasn't uncommon to hear things breaking and being tossed around in there. Carol was known to occasionally fly into a rage. But normally she was quiet and kept to herself. If someone hadn't noticed the burst of light that accompanies Moving On we might not have noticed Carol was gone for months.*

*We held a little vigil outside her mansion. It's*

*always a happy occasion when one of us moves on, but it's also a little sad. We'll miss Carol.*

With the Scene over, the Player updates their Worksheet and Lists. Since this was an Interrupt Scene the Chaos Factor is lowered by 1 point, from 6 to 5. The Player adds another instance of "Deadville community" to the Characters List.

The Player moves on to the next Scene, rolling a d10 against the Chaos Factor and getting 3: an Altered Scene. The Player rolls a Random Event





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PREMISE Deadville is a haven for wayward undead as they await moving on. You are its leader and queen, charged with helping the residents with their problems and maintaining order.	GOAL Help Ankku finally move on to The Other.
PLAYER CHARACTER SUMMARY Cassy, just a zombie queen looking to help.	RESOURCE POINTS 2
	RESOURCES Deadville Manor
CHAOS FACTOR 5	The Well
PROMPT CATEGORIES What problem needs solving?	
What do I learn about Ankku?	
Who is the Deadville Resident of the Month?	

ADVENTURE LISTS	
THREADS LIST	CHARACTERS LIST
1-2 Help Ankku move on 1	1-2 Deadville community 1
3-4 Solve community problems 2	3-4 Ankku 2
1-2 5-6 CHOOSE 3	1-2 5-6 The Well 3
7-8 CHOOSE 4	7-8 Zadle the Broom 4
9-10 CHOOSE 5	9-10 Deadville community 5
d4 1-2 CHOOSE 6	d4 1-2 Deadville community 6
3-4 CHOOSE 7	3-4 CHOOSE 7
3-4 5-6 CHOOSE 8	3-4 5-6 CHOOSE 8
7-8	7-8

to use as inspiration to replace one of the Prompt Categories. They roll NPC Action on the Event Focus Table and Choose on the Characters List. The Player chooses “Deadville community”. The Action Meaning Table gives us “Lure” and “Safety”.

An Altered Scene is meant to represent a problem for the PC. A Resource Point will automatically be lost in this Scene, with the Random Event describing why. Knowing this Context, the Player interprets this Random Event to mean that a spell cast by someone in the natural world has tried to summon a resident of Deadville. This is dangerous for them, and Cassy has to respond to this by trying to keep the resident from answering the call. The Player

interprets this into a Prompt Category of: “A resident is summoned by a spell. How do you prevent them from leaving?”

This Prompt Category has to replace one of the standard Categories, so the Player chooses the first one, “What problem needs solving?” Since the summons is a problem, this Category is the most similar to the Random Event.

Now it’s time to play out the Scene.

Starting with the first Prompt Category that we just generated with the Random Event, the Player rolls on the Undead Descriptors Elements Meaning Table to add Context and get an idea about who was summoned. They roll “Environment” and “Pale”. The Player interprets this to mean that the resident summoned is a vampire, and the spell is drawing them to the natural world during the day which will kill them. The Player modifies the Category into this Prompt: “A vampire is being summoned to the natural world during the day. What do you do to stop it?”

The Player keeps in mind before writing an answer to this Prompt that, as an Altered Scene Random Event, they must lose a Resource. The Player chooses the Resource to be “The Well”.

*February, 2023: This was bad. Almost really bad. A sorcerer in the natural world tried to summon an undead, one of us. We get these calls sometimes and the magic is very strong, it makes it seem like we have to show up and do whatever they want. Very annoying.*

*It was one of our vampires, however, and the dummy sorcerer wasn’t smart enough to cast the spell at night. Maybe they didn’t know what they were summoning. Whatever the reason, vampires and sunlight don’t mix well so we had to do something.*

*The vampire wandered off into the woods to follow the summons so we lost track of them. Of course it’s always night in Deadville, but as soon as*

*they cross the Threshold they would be toast so we had to act fast.*

*I had to make a quick trip to the Well and ask if it knew where they were. The Well is fickle, sometimes it likes to talk and sometimes it doesn't. I just didn't have the patience for it and I yelled at it for an answer. It gave it, finally, telling us where we could find the vampire. I know I hurt the Well's feelings, however. I don't think I'll be getting any more answers from it any time soon.*

*Fortunately, we were able to get to the vampire before they crossed the Threshold into the Natural World. It took four of us to grapple them down. Those summoning spells are strong.*

*Rough day, but we saved one of our own.*

For the second Prompt Category, the Player rolls on the Action Meaning Tables and gets "Reward" and "Group". Relating this to the Prompt Category of "What do I learn about Ankту?" the Player interprets this to mean that early on in Ankту's reign as king of Deadville he apparently favored undead who were once part of his kingdom in the natural world. This caused a lot of friction among Deadville residents at the time. The Player interprets this into the Prompt of: "Ankту has a past reputation of favoritism. What do you find out about this?"

*I had some time to review historical records of Deadville's past, and I came across some curious notes about Ankту's early days ruling Deadville. There were many Council arguments accusing him of favoring residents who had previously lived in his natural world kingdom. Apparently the animosity got so bad that a group tried to depose his rule here and failed.*

*I wonder, could that bad blood be what is holding him here?*

Learning this secret about Ankту seems important to the Player. They decide to make a



## CATEGORIES VS. PROMPTS

Keep in mind that generating a Prompt to answer is a two-stage process. First you need a Prompt Category and then you fashion that into a Prompt.

The Prompt Category is usually a question, even though you aren't going to answer it. It gives us a starting point to make the final question, the Prompt.

Prompt Categories are modified by rolls on the Meaning Tables to add Context. This changes it from a general Category question to something specific.

For instance, in the second Scene of the Big Example, an Interrupt Scene called for a Random Event to create a new Prompt Category. The Player came up with "Someone moved on. Who was it?"

This Prompt Category then got modified by a roll on the Meaning Table, turning it into a Prompt of "A sometimes violent poltergeist has moved on. What happened?"

The Prompt Categories you come up with at the beginning of the adventure get modified in every Expected and Altered Scene into an answerable Prompt.

Goal Check to try and gain a Resource.

The Goal in this adventure is to help Ankту move on. The PC has discovered a solid reason why Ankту is stuck, so the Player gives the Goal Check Question of "Did I make progress toward the Goal?" Odds of Likely.

The Player rolls on the Fate Chart and gets a Yes. This means Cassy found a new Resource, replacing the Resource lost in this Scene. She marks this on the worksheet as "Ankту's troubled past".

For the third Prompt Category of "Who is the Deadville Resident of the Month?" the Player rolls on the Undead Descriptors Elements



Meaning Table for inspiration and gets “Glad” and “Possessive”. They interpret this to mean a werewolf who helped recover the vampire they almost lost. The Player interprets it into a Prompt of: “A werewolf helped save the vampire. How?”

*Resident of the Month was an easy one this time. While the Well pointed us in the right direction, finding a vampire in the woods at night is no easy task. We were all searching, but one of our werewolves, Jasmine, was instrumental. She knew what the vampire smelled like and tracked her quickly. Really, we all just kind of followed Jasmine.*

*It's kind of an open secret around here that Jasmine has a thing for this vampire, so it's no surprise that she knew her scent and was so desperate to find her.*

With the Scene over, the Player updates their sheets. This was an Altered Scene so the Chaos Factor is reduced by 1, from 5 to 4. We also lost the Resource of “The Well” but gained the Resource “Anktu’s troubled past”. The Resource Points stay at 2.

For the Lists, we add “Vampire”. The Player regrets not naming this NPC. Maybe next time, if they come back into a Scene. They also add “Jasmine the werewolf”. Since locating the vampire was a community event the Player would add another instance of “Deadville community” but that element is already maxed out at three entries on the Characters List.

The revelations about Anktu’s past leads the Player to add “Anktu’s troubled past” on the Thread List and another instance of “Anktu” on the Characters List. There was also mention of a Council, the first time another governing body besides the queen has been mentioned in this adventure. The Player decides to add that to the Characters List as well.

As the adventure goes on, Cassy continues to resolve community problems and explore Anktu’s past for hints at what is holding him back. She

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PLAYER CHARACTER SUMMARY Cassy, just a zombie queen looking to help.	RESOURCE POINTS <b>2</b>
	RESOURCES Deadville Manor
CHAOS FACTOR <b>4</b>	Anktu's troubled past
PROMPT CATEGORIES What problem needs solving?	
What do I learn about Anktu?	
Who is the Deadville Resident of the Month?	

ADVENTURE LISTS	
THREADS LIST	CHARACTERS LIST
1-2 Help Anktu move on 1	1-2 Deadville community 1
3-4 Solve community problems 2	3-4 Anktu 2
1-2 5-6 Anktu's trouble past 3	1-2 5-6 The Well 3
7-8 CHOOSE 4	7-8 Zadle the Broom 4
9-10 CHOOSE 5	9-10 Deadville community 5
d4 1-2 CHOOSE 6	d4 1-2 Deadville community 6
3-4 CHOOSE 7	3-4 Vampire 7
3-4 5-6 CHOOSE 8	3-4 5-6 Jasmine the werewolf 8
7-8 CHOOSE 9	7-8 Anktu 9
9-10 CHOOSE 10	9-10 The Council 10
d6 1-2 CHOOSE 11	d6 1-2 CHOOSE 11
3-4 CHOOSE 12	3-4 CHOOSE 12

learns of a secret place deep in the woods of Deadville where the Cave of Sorrows is. Cassy’s explorations reveal that Anktu did more than just favor the dead of his own former land; he had been marshalling them into an army of the undead. He was using the Cave of Sorrows as a place to hide his army and his activities.

Cassy discovered that the Cave of Sorrows has a hidden portal to the Natural World, and that this was the route that Anktu had intended to lead his army on a mission of conquest.

Cassy learned that heroes in the natural world, led by a paladin named Enul, ultimately stopped

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PREMISE Deadville is a haven for wayward undead as they await moving on. You are its leader and queen, charged with helping the residents with their problems and maintaining order.	GOAL Help Ankту finally move on to The Other.
PLAYER CHARACTER SUMMARY Cassy, just a zombie queen looking to help.	RESOURCE POINTS <b>6</b>
	RESOURCES Deadville Manor
CHAOS FACTOR <b>6</b>	Ankту's troubled past
PROMPT CATEGORIES What problem needs solving?	Cave of sorrows
What do I learn about Ankту?	Ankту's army
Who is the Deadville Resident of the Month?	Enul the Paladin
	The Dread Journal
CONSEQUENCES <input type="radio"/> None <input type="radio"/> Negative Narrative <input checked="" type="radio"/> Restart <input type="radio"/> Failure	

Ankту's plan and sealed the portal on their end.

Cassy undertook a dangerous mission into the natural world where she met with a descendent of Enul's, a man named Rossick. He passed to Cassy a book called The Dread Journal, reputed to be Ankту's tome of magic written in a cypher no one could understand.

The second to the last Scene of the adventure is an Expected Scene.

Starting with the first Prompt Category, the Player rolls on the Action Meaning Tables and gets "Communicate" and "Investment". The Player interprets this to mean that Deadville has some means of communicating with the natural world, and whatever this method is requires investment. They interpret that into a Prompt of: "How do you handle a dispute over investment in communicating with the natural world?"

ADVENTURE LISTS	
THREADS LIST	CHARACTERS LIST
1-2 Help Ankту move on 1	1-2 Deadville community 1
3-4 Solve community problems 2	3-4 Ankту 2
1-2 5-6 Ankту's troubled past 3	1-2 5-6 The Well 3
7-8 Ankту's troubled past 4	7-8 Zadle the Broom 4
9-10 Help Ankту move on 5	9-10 Deadville community 5
d4 1-2 Help Ankту move on 6	d4 1-2 Deadville community 6
3-4 CHOOSE 7	3-4 Vampire 7
3-4 5-6 CHOOSE 8	3-4 5-6 Jasmine the werewolf 8
7-8 CHOOSE 9	7-8 Ankту 9
9-10 CHOOSE 10	9-10 The Council 10
d6 1-2 CHOOSE 11	d6 1-2 Ankту 11
3-4 CHOOSE 12	3-4 Rossick, the descendent 12
5-6 5-6 CHOOSE 13	5-6 5-6 CHOOSE 13
7-8 CHOOSE 14	7-8 CHOOSE 14
9-10 CHOOSE 15	9-10 CHOOSE 15

*September, 2023: I feel like a real queen, making rulings and stuff. There was an argument at the Council meeting over funding the Great Scry. It's a big mirror that can allow communication with the Natural World. This is the main way we recruit undead, by scrying into the mirror and finding those who are having trouble and need some place else to go.*

*The thing is, the mirror requires a lot of upkeep. It's a very delicate magical device. So herbs need to be found in the woods, potions need to be brewed for it to clean the surface, enchantments need to be intoned, and generally a lot of regular labor goes into keeping it up.*

*Some residents think our community is big enough as is, and we don't need the mirror anymore and should stop pumping resources into it. Thankfully, I was able to talk them down and keep the mirror going.*

For the second Prompt Category, the Player rolls on the Action Meaning Tables and gets "Close" and "Completion." The Player interprets this to mean that Cassy succeeds in translating





## TELLING YOUR STORY

I don't know if the system described in this article does solo journaling games justice or not. There are a lot of those games out there, and so many of them are brilliantly conceived and designed. You can find a lot of them at [itch.io](https://itch.io) and [DriveThruRPG.com](https://Drivethrurpg.com).

What I hope to get across with my rendition of solo journaling is an opportunity to inspire your creativity. I suppose, at the end of the day, that's what any tabletop role-playing is about.

If you find these rules useful, please feel free to modify them, bend them, change them at will to produce the kinds of stories you want to make.

You may even be able to incorporate this system into your regular Mythic adventures. It would be pretty easy to do a run through of this method to create a detailed history for a Player Character, NPC, or a location. If you're preparing a solo Mythic adventure, or if you're a Gamemaster getting ready for a game, you could use this to make journals for your adventurers to find.

However you use it, I hope you enjoy it :)

the Dread Journal and finds it describes how Anktu ended his scheme. The Player interprets this into this Prompt: "You translate the journal. How does it explain how Anktu ended his campaign of terror?"

*The living couldn't read this journal, but I can. It's written in the Language of the Dead. Which, for obvious reasons, is far more common here than there. Rossick had it wrong, the Journal isn't a tome of foul magic. Far from it.*

*It's Anktu's personal journal, and it's full of remorse for the trouble and pain he caused. The spells detailed inside were attempts he made at repairing some of the damage his incursion had caused in the Natural World. Things like repairing*

*blighted lands, restitutions to the families of adventurers who perished in his trap filled dungeons, and other things.*

*I have to admit, these entries reflect the Anktu I know much better than Rossick's stories of terror and dark magic. I think I understand now why Anktu hasn't moved on. He wrought so much evil in the natural world, and feels such bitter regret, that he can't come to terms with it.*

The Player pauses, thinking this is a good moment for a Goal Check. It seems Cassy has figured out Anktu's problem. If this roll succeeds, then the seventh Resource Point is gained and the adventure is over. The Player assigns the Question of "Did I make progress toward the Goal?" Odds of Nearly Certain. Mythic comes back with a Yes.

With the last Resource Point in place, there's only one more Scene to do, the Conclusion Scene. This Scene has only one Prompt Category: "How does the adventure end?"

The Player rolls on the Action Meaning Tables for inspiration and gets "Create" and "Plot". The Player interprets this into the Prompt of: "You put on a play describing Anktu's adventures in undeath. How does this help him Move On?"

*October, 2023: This month is a special time around here. Halloween, right? We usually do a big thing, festival and all the trimmings. I got together with some of the more theatrically minded residents, mostly vampires, and we cobbled together a play.*

*I invited Anktu to attend the show, and he got a seat of honor in the front row. Everyone watched the play unfold, and were stunned that it told the story of everything I had learned about Anktu's past.*

*I watched the old mummy's face as he watched the play. He seemed shocked at first, then sad, but then his eyes started to light up. Not in a fiery "I'm going to destroy you!" kind of way, but in a "I had no idea" kind of way.*



*The thing is, he never went back to the Natural World to see what had come of the reparations he enacted. Old Enul had sealed up the passage so Anktu couldn't wreak any more mischief. Anktu spent almost a thousand years here not knowing.*

*But I was able to get back there and you know what? Anktu's efforts did a lot of good. The lands were thriving, the rivers were full of fish, and the people were happy. Not only had he eradicated all corruption of the foul magic he had spread, but he had clearly planted plenty of good magic.*

*Of course, over there the people celebrate Enul Day. They credit the paladin with all this good mojo. But I know better.*

*And now, thanks to the play, so does Anktu and everyone else.*

*I'd never seen one of our kind Move On right in front of me. But as the play concluded, summarizing the last of how well the Natural World was doing thanks to Anktu, his leathery lips smiled and poof... big BURST of light! ... and he was gone.*

*I'd say it was a perfect Halloween :)*





# SOLO JOURNALING WORKSHEET

ADVENTURE TITLE

PREMISE

GOAL

PLAYER CHARACTER SUMMARY

RESOURCE POINTS

RESOURCES

CHAOS FACTOR

5

PROMPT CATEGORIES

CONSEQUENCES

☐ None   ☐ Negative Narrative   ☐ Restart   ☐ Failure

## SOLO JOURNALING CHAOS FACTOR

TYPE OF SCENE	CHAOS FACTOR ADJUSTMENT
EXPECTED	+1
ALTERED OR INTERRUPT	-1

## GOAL CHECK ANSWERS

"DID I MAKE PROGRESS TOWARD THE GOAL"?	RESULT
YES	+1 Resources
EXCEPTIONAL YES	+2 Resources & The Prompt: "Why is this important?"
NO	No Change To Resources
EXCEPTIONAL NO	-1 Resources & The Prompt: "What happened?"
RANDOM EVENT	Ignore Random Events



## 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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