


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



# MYTHIC MAGAZINE

Writing  
Fiction  
With Mythic

Creating  
Game Loops  
In Solo Play

VOLUME 43





# 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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## Loops & Literary

Greetings, and welcome to the 43rd volume of Mythic Magazine! This issue gets literary and loopy, in the best possible ways.

The first article, "Creating Game Loops In Solo Play," is a method for inserting simple and expected narrative loops into your games. These are the sort of roleplaying cycles we know and love, like warrior finds tavern, warrior hears of dungeon, warrior explores dungeon, warrior divvies up the loot. You can create any loop you want, drop it into your adventure whenever you want, and let it guide your Mythic games until the loop is complete.

The second article, "Writing Fiction With Mythic," discusses something players have been using Mythic for but don't talk about much: writing fiction. Got a novel in your heart begging to be released? Use your roleplaying skills and Mythic to set that fiction free! If busting out a book isn't your thing, this article also discusses using these strategies in your solo campaigns to take maximum narrative control while still allowing the dice to generate surprise and inspiration.

Happy adventuring :)

*Nana Spw*





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## INTERRUPT

*Solutions to problems of Mythic proportions*

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# Creating Game Loops In Solo Play

We all become accustomed to familiar narrative tropes, whether they appear in our roleplaying sessions, movies we watch, books we read, or any media we consume. Sometimes these tropes form into patterns, and those patterns become loops that we see over and over again.

Why? Because they are loops that work in creating engaging and interesting experiences.

For instance, the hero's journey is a well known narrative loop from myth and modern storytelling. It goes something like this: a hero is called to an adventure, overcomes challenges and crises, succeeds in the goal of the adventure, returns home changed and transformed.

We've seen that narrative template time and time again, even if we don't consciously think to ourselves, "Ah, there's the heros' journey again!"

While loops are a formula, the details contained in the loop make every iteration of its use unique. A different hero, on a different journey, overcoming different obstacles, changing in their own unique ways.

Roleplaying has its own loops, and RPG adventures borrow the loops of other media. Solo roleplayers can use loops to build structure



### IT'S STORY TIME!



It seems *Mythic Magazine* has been all about story lately, and how to build them into your solo adventures. If you missed it, the previous issue (#42) talks about creating story beats in your adventures with "3-Act Structure For Mythic Adventures".

Other issues have also introduced story-centered and trope-encouraging rules, including:

"Gather A Crew' Mythic Adventures" in issue #32.

"Running Solo Procedural Dramas" in issue #26.

"Crafting Solo Horror Adventures" in issue #19.

"Emotional Quest Adventures" in issue #14.

"Creating Mystery Adventures" in issue #6.

There are probably a few other narrative bending articles, but those jump out the most to me as rulesets designed with a thematic outcome in mind and a road map to get there.



into their games when they want a particular theme to take place. While you may be aware of the loop, the details aren't known until you play through it.

## WHAT'S A LOOP?

For the purposes of this article, a “loop” is any narrative formula that directs a roleplaying adventure toward a series of general outcomes. These loops have a beginning, an end, and characteristics along the way.

A loop shouldn't be complicated. In fact, it should be easily understood and recognized. For instance, a classic fantasy roleplaying loop is: go to a tavern, learn of a quest, go on the quest, count your loot.

A game loop isn't set in stone. For instance, the above loop has thousands of variations to it, from where the quest begins, what kind of quest it is (a lot of the time, it's some flavor of a dungeon delve), and what happens after.

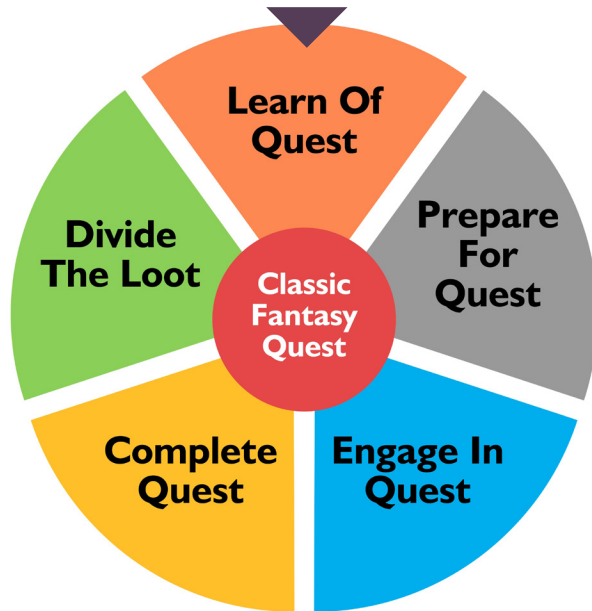
Despite these changes in details, the basic loop remains the same. Which is good, because that makes it easy for us to adapt common game loops into our own play!

On the following pages are a handful of loops from roleplaying and general media. My descriptions of them are my takes on the loops, but you likely have your own interpretations. As you look through them, think about how you would structure them and what other loops come to mind for you.





## Classic Fantasy Quest



The classic! I wonder what percentage of roleplaying adventures ever played, and are being played right now, follow this game play loop. Probably a lot, because it's fun.

A classic fantasy quest loop usually starts with the introduction of a quest. This may occur from simply hanging out at a tavern and learning of a local dungeon that needs clearing.

This may be followed by preparing for the quest, or gearing up. Once the Character is ready, they go tackle the quest. They delve the dungeon to find a treasure, or enter the dark wood to save the prince, or do whatever dangerous thing the quest requires.

Completing the quest is often met with reward, including rewards acquired along the way such as treasure and experience points for the Player Characters. This may be followed by a phase of dividing the loot that was acquired, or deciding what to do with the rewards.

## Monster Hunt



Hunting monsters is a staple of many genres, from fantasy to science fiction and horror. This loop usually begins with the discovery of the monster. This can happen shockingly, like finding the monster dwelling in the basement of your research facility, to happening organically, such as professional monster hunters taking a new case.

The monster hunters prepare for the hunt. This may involve gearing up, or hitting the books and learning about the creature and its weaknesses.

Once ready, it's time to actually hunt the monster. This can be action oriented, such as physically chasing the monster. Or, this may be more of a mystery as Characters run down clues to determine where the monster is.

A monster hunt can include a moment where the hunters become the hunted, the creature has turned the tables on them. This becomes one more hurdle for the hunters to overcome before finally defeating the beast.



## Relic Hunt



A relic hunt loop is part mystery, part adventure, and all wrapped around the discovery of a fabled or otherwise valuable object. There are often two mysteries to solve with a relic hunt. First, find out where the relic is located. This is probably a hidden location, so clues must be discovered to find out where the thing is.

The second mystery is recovering the relic, which is often an ordeal in and of itself. Maybe it's located in a trap infested temple, or perhaps it's deep in space within the cargo hold of a long abandoned alien ship.

Challenges along the way can be dangers that make following clues hazardous, or perhaps others who are seeking the same prize as you don't want you to succeed.

## Crime Mystery



A crime mystery loop usually starts with a crime occurring, such as a murder. The main character doesn't have to be involved at this point, but somehow they get pulled into investigating the crime.

This is followed by a search for clues and suspects to figure out who did it, why, and how.

While clue hunting is a big part of this loop, the main character will invariably run into trouble as the guilty party fears they are being closed in on and tries to stop the sleuth.

The loop ends with the solving of the crime, and a conclusion that may involve actually capturing the guilty party.

Crime mysteries are a classic of books and cinema, so it's not hard to find lots of good examples of this loop. They are a satisfying mixture of morbid fascination, intellectual curiosity, puzzle solving, with just enough dash of danger and action to add some pizzazz!

## Horror



A horror loop begins when the horror introduces itself, probably in some awful fashion. The “horror” may be a monster, a killer, a curse, a situation, an environment, a timetable, a crisis, an impending doom, or just about anything that is feared and will end the characters.

Survivors are somehow trapped, they have no choice but to wrangle with the horror. Perhaps this takes place in a remote location where flight is not an option, or maybe it’s a curse that cannot be shaken. Being “trapped” means escaping the horror is not an available choice; it must be dealt with before it deals with you.

This is followed by lots of running, lots of hiding, and possibly lots of fighting as characters try to handle the horror.

Up to this point the horror will have been unstoppable, until characters learn of a way to end it. Maybe they uncover a weakness, or read the journal of a previous victim who knows a spell to banish it. There may be some sleuthing involved at this point, adding mystery to the loop.

Once the character knows how to deal with the horror, now they must do so or die trying.

## Hero's Journey



The hero’s journey is an archetypal story loop that underpins many great tales. It involves initially calling the hero to the adventure, usually at a time when the hero is relatively inexperienced. The hero may initially refuse the call, but ultimately they heed it.

The task before the hero is great, so they need help. They get assistance early on, maybe in the form of guidance or important tools are imparted.

Once prepared for the trials ahead, the hero sets out to complete the quest. This involves overcoming challenges, gaining allies, and facing enemies.

The challenges eventually lead to a life altering ordeal where the goal of the initial call to adventure is completed. The ordeal is often personal, involving facing their worst fear.

This ordeal leads to revelation, where the hero’s thinking is changed. The revelation could also involve acquiring a reward or other gift that’s a result of tackling the ordeal.

This all leads to transformation, where they are now a different person: a true hero.

The hero returns home, bringing their



new abilities and insights with them for the betterment of their community. This could also be a sort of “and they lived happily ever after” moment for the hero.

## General Loop Framework



The loops mentioned here are only examples, there are as many possible narrative and roleplaying game loops as there are stories. RPGs will often have their own loops, a series of characteristic actions and events that take place over and over.

While the phases of a loop can be about anything, lots of loops seem to have elements in common.

For instance, they often begin with a discovery of some kind. This may be finding a horror, a relic, a quest to pursue, a dungeon to delve, or a person to save. The character is discovering the loop.

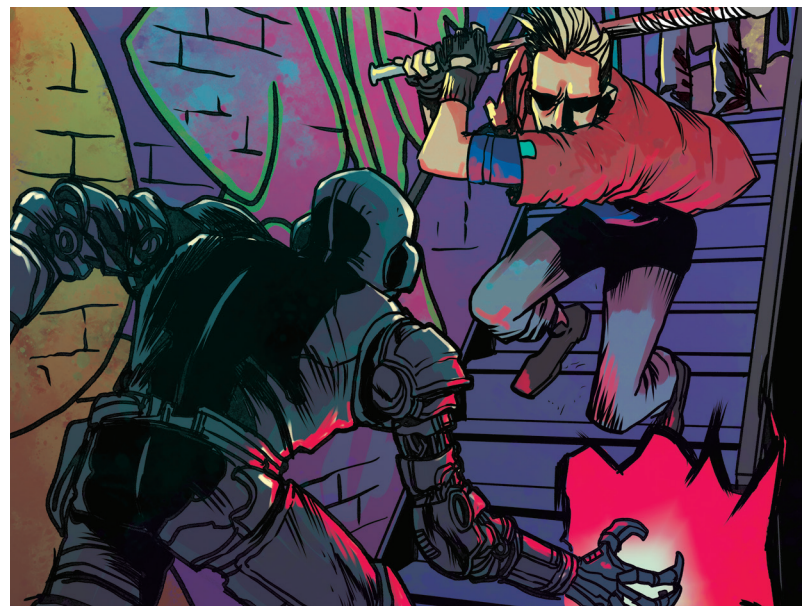
This might be followed by preparation to deal with the goal of the loop, which is followed by engaging with the loop. This is the character trying to tackle the problem first posed to them during discovery.

Engagement can be a lot of different things, depending on the loop. Maybe engagement means facing challenges and overcoming obstacles, it could be discovering information and tracking down clues, it may be running and hiding from a monster to live long enough to find a way out.

This next phase I’m going to call “twist” because a loop will sometimes pivot away from the engagement the character is involved in. Maybe the challenges have led to an epiphany where the character now knows what to do. Or, maybe the twist is to the challenges themselves, presenting one final, great challenge. The twist can be a crisis or a sudden reversal just before the character completes the loop. The twist may be a final “boss battle”.

After the character has made it through all of that, they complete the goal they set out to accomplish. They solve the crime or stop the horror, for instance.

This might be followed by the aftermath, an epilogue to the completion where we see what happens to the character after the loop. It could also be final cleanup or an important task that must still be done.



Game loops are another way to make sure your Mythic adventures have the kind of action you look forward to!







# MYTHIC GAME LOOP SHEET

LOOP NAME \_\_\_\_\_

**Loop  
Phase 1**

PHASE THEME \_\_\_\_\_

## EXPECTED SCENES

RANDOM? ○	1-2	<input type="checkbox"/>	_____
	3-4	<input type="checkbox"/>	_____
	5-6	<input type="checkbox"/>	_____
	7-8	<input type="checkbox"/>	_____
	9-10	<input type="checkbox"/>	_____

PHASE THEME \_\_\_\_\_

## EXPECTED SCENES

RANDOM? ○	1-2	<input type="checkbox"/>	_____
	3-4	<input type="checkbox"/>	_____
	5-6	<input type="checkbox"/>	_____
	7-8	<input type="checkbox"/>	_____
	9-10	<input type="checkbox"/>	_____

**Loop  
Phase 2**

**Loop  
Phase 3**

PHASE THEME \_\_\_\_\_

## EXPECTED SCENES

RANDOM? ○	1-2	<input type="checkbox"/>	_____
	3-4	<input type="checkbox"/>	_____
	5-6	<input type="checkbox"/>	_____
	7-8	<input type="checkbox"/>	_____
	9-10	<input type="checkbox"/>	_____

PHASE THEME \_\_\_\_\_

## EXPECTED SCENES

RANDOM? ○	1-2	<input type="checkbox"/>	_____
	3-4	<input type="checkbox"/>	_____
	5-6	<input type="checkbox"/>	_____
	7-8	<input type="checkbox"/>	_____
	9-10	<input type="checkbox"/>	_____

**Loop  
Phase 4**

## ALTERATION

D10	RESULT
1-2	Different Expected Scene, If Random
3-7	Change a detail
8-10	Add a detail

**Loop  
Phase 5**

PHASE THEME \_\_\_\_\_

## EXPECTED SCENES

RANDOM? ○	1-2	<input type="checkbox"/>	_____
	3-4	<input type="checkbox"/>	_____
	5-6	<input type="checkbox"/>	_____
	7-8	<input type="checkbox"/>	_____
	9-10	<input type="checkbox"/>	_____

PHASE THEME \_\_\_\_\_

## EXPECTED SCENES

RANDOM? ○	1-2	<input type="checkbox"/>	_____
	3-4	<input type="checkbox"/>	_____
	5-6	<input type="checkbox"/>	_____
	7-8	<input type="checkbox"/>	_____
	9-10	<input type="checkbox"/>	_____

**Loop  
Phase 6**

- ❶ “Discover a clue.” We can’t follow clues unless we discover them in the first place.
- ❷ “Pursue clue.” Now our Character is doing the work of following up on the clue.
- ❸ “Fulfill the clue” The clue has to lead us somewhere if we’re going to get through this loop. If our PC didn’t manage to figure it out in the previous Scene, then it happens here.
- ❹ “Discover another clue.” If we want this phase to run longer, let’s toss in a second clue to go after.
- ❺ “Fulfill the clue.” Since we want to move this loop along, this clue gets figured out faster if necessary.

Once you know what to expect, write them onto the “Expected Scenes” lines for each phase. We will use this as the basis for Expected Scenes when we run the loop.

You can have up to five Expected Scenes per phase, although you don’t have to fill all of them in. It may be appropriate to have phases that have only one Expected Scene in them. Every game loop will have its own detail requirements.

## RANDOM OR CHOSEN

When you run the loop in your adventure, you’ll usually choose which Expected Scene in the current Loop Phase to test. However, sometimes you may want Expected Scenes to be chosen randomly.

Random selection may be good when there are multiple Expected Scenes in a Loop Phase, there’s no particular order in which they have to play out, and you’d like to be surprised by which one to test.

*A Player is running a classic fantasy quest loop of their own making. The current Loop Phase they’re in has the Phase Theme of “Delve the dungeon”. They want this phase to be about classic dungeon dangers, treasures, and traps.*

*The Expected Scenes for this Loop Phase are this:*



## WHEN TO THROW YOUR ADVENTURE FOR A LOOP

When should you start a game loop in your adventure? Any time you want.

Maybe this is how you want to start a Mythic adventure, with a game loop you’ve been looking forward to. That’s one way to get an adventure rolling.

Another option is to initiate a loop in the middle of an adventure when it makes sense. For instance, you may be running a 1920s adventure with occult overtones and cosmic horror. You’re using standard Mythic rules, and the adventure is moving along nicely.

While your occult investigator is trying to determine if Old Man O’Keefe was secretly a sorcerer, a painting from the deceased’s estate goes missing. Who took it, and why? You’re curious to dive into this new twist, and you want it to follow a classic whodunnit mystery loop, so you start one.

Loops can be long and involved, or short and sweet. However far they run, they have a beginning and an end. This makes it easy to inject them into your adventures any time you want, and when the loop concludes you can continue with the adventure as normal if you wish.

- ❶ Room with danger and treasure
- ❷ Room with danger and treasure
- ❸ Wandering monster
- ❹ Encounter a trap
- ❺ Find strange puzzle

*While the Player wants all of these Expected Scenes to happen at some point, it may be more fun to select them randomly.*



When you want Expected Scene selection to be random, check the circle next to “Random?” for that Loop Phase to remind yourself. When it’s time to select an Expected Scene, roll a d10 and check your Loop Phase for which Expected Scene to test next.

If you roll an empty line, or an Expected Scene that has already happened, then go to the next available Expected Scene down the list. If you’re at the bottom, then return to the topmost item.

For instance, in the example above, if the first two and the last Expected Scenes had already played out, then both “Room with danger and treasure” and “Find strange puzzle” would no longer be available. If the Player rolled a 9, indicating “Find strange puzzle”, then they would have to find the next available Expected Scene. Going to the top of the list, the next unplayed Scene is “Wandering monster”.

If you don’t want random selection, then choose any of the available Expected Scenes in your current Loop Phase to test as the next Scene.

## RUNNING THE LOOP

Once you’ve decided to activate a game loop, and you’ve filled out the Mythic Game Loop Sheet, you can drop it into your adventure.


The Game Loop will take over when it’s time to determine the next Scene in your adventure. The next Expected Scene will always be from the list of Expected Scenes in the current Loop Phase. Either choose the Expected Scene, or roll to randomly determine it.

When the Expected Scene is selected, roll against the Chaos Factor to check if the Expected Scene happens, or you get an Altered or Interrupted Scene instead, as you typically do in Mythic.

If the Expected Scene happens, then play it out as you normally would using Mythic and your chosen RPG. When the Scene is over, check



It’s not a classic dungeon crawl without a wandering monster or two to bump into. That is definitely going into my list of Expected Scenes for a “Classic dungeon delve” Game Loop!



## MYTHIC GAME LOOP SHEET

LOOP NAME Classic dungeon delve

Loop Phase 1

PHASE THEME

Learn of dungeon

EXPECTED SCENES

RANDOM? ☐

1-2
☐ At tavern, learn of a dungeon

3-4
☐ \_\_\_\_\_

5-6
☐ \_\_\_\_\_

7-8
☐ \_\_\_\_\_

9-10
☐ \_\_\_\_\_

Loop Phase 2

PHASE THEME

Prepare

EXPECTED SCENES

RANDOM? ☐

1-2
☐ Learn rumors from locals

3-4
☐ Buy gear from merchants

5-6
☐ Hire a few henchmen

7-8
☐ \_\_\_\_\_

9-10
☐ \_\_\_\_\_

Loop Phase 3

PHASE THEME

Explore dungeon

EXPECTED SCENES

RANDOM? ☒

1-2
☐ Room with danger & treasure

3-4
☐ Room with danger & treasure

5-6
☐ Wandering monster

7-8
☐ Encounter a trap

9-10
☐ Find strange puzzle

Loop Phase 4

PHASE THEME

Afterward

EXPECTED SCENES

RANDOM? ☐

1-2
☐ Exit the dungeon

3-4
☐ Divvy out loot at the tavern

5-6
☐ \_\_\_\_\_

7-8
☐ \_\_\_\_\_

9-10
☐ \_\_\_\_\_

Loop Phase 5

PHASE THEME

EXPECTED SCENES

RANDOM? ☐

1-2
☐ \_\_\_\_\_

3-4
☐ \_\_\_\_\_

5-6
☐ \_\_\_\_\_

7-8
☐ \_\_\_\_\_

9-10
☐ \_\_\_\_\_

Loop Phase 6

PHASE THEME

EXPECTED SCENES

RANDOM? ☐

1-2
☐ \_\_\_\_\_

3-4
☐ \_\_\_\_\_

5-6
☐ \_\_\_\_\_

7-8
☐ \_\_\_\_\_

9-10
☐ \_\_\_\_\_

ALTERATION

D10	RESULT
1-2	Different Expected Scene, If Random
3-7	Change a detail
8-10	Add a detail

This is an example of setting up a loop. This one is my idea of a classic dungeon delve game loop. You may have your own ideas what a loop like this should look like.



the box next to that Scene on the Loop Sheet to remind yourself that the Scene has been played.

When all Expected Scenes in a Loop Phase are completed, that Loop Phase is done and you move on to the next Loop Phase. When the last Loop Phase is completed, the Game Loop is over. The next Scene in your adventure, if there is one, is chosen with Mythic's regular rules.

## Altered Options

Although the Expected Scenes in a Game Loop are all pre-determined, you still have to test them to see if they happen. Sometimes, they'll be Altered or Interrupted, throwing surprises into the loop.

### ALTERED LOOP SCENE

This Game Loop system handles Altered Scenes differently than Mythic's standard rules. Normally for an Altered Scene, you decide what makes the most sense for a Scene beside the one you expected.

However, we want to keep the Scenes in the Game Loop as close to what we expect as possible to stay true to the loop theme. So instead of deciding what other Scene should happen, we're still going to go with the Expected Scene but with one change to it.

Roll on the Alteration Table, found in the middle of the Mythic Game Loop Sheet (It crowds out some of the space for Loop Phases 3 and 4, sorry about that!) There are three possible results on the table. Apply the result to the Expected Scene to determine how it's Altered. This will result in a Scene that is very close to what you expected, but not quite.

#### Different Expected Scene, If Random

If the Expected Scene was rolled randomly, then go down the list of Expected Scenes and



## SCENE ADJUSTMENT TABLE, ADJUSTED

The Alteration Table is similar to the Scene Adjustment Table from *Mythic Game Master Emulator Second Edition*, just much simpler. The results of the Alteration Table are meant to stay as close as possible to the intention of the Expected Scene, but just changing one thing. The focus still remains on the theme of the Phase.

select the next available Scene following the one you rolled. If there are no more Expected Scenes, or Scenes aren't randomly rolled in this Loop Phase, then treat this result as "Change a detail".

*Our dungeon delving Player is in the "Explore Dungeon" Phase. Since they're choosing the Expected Scenes randomly, the next Scene they roll is "Encounter a trap".*

*The Player tests the Expected Scene and Mythic says the Scene is Altered. Rolling on the Alteration Table gets "Different Expected Scene, If Random".*

*Since this Scene was chosen randomly, we go down the list to the next Scene, which is "Find strange puzzle".*

#### Change A Detail

Use the Expected Scene, but change one important detail about it. This results in a Scene that is very similar to what you expected, keeping the flavor of the loop while introducing a surprise.

The detail you change should be significant, but not so much that it changes it into a completely different Scene. For instance, if you're playing a mystery loop and the Expected Scene was "Discover a clue", you might change this to

“Clue is delivered”. This is a very similar Scene in that it’s about the PC finding a clue, but instead of the clue being discovered through investigation it’s directly delivered, such as through an anonymous envelope.

*Going back to the dungeoneer example, what if instead of rolling “Different Expected Scene, If Random” the Player rolled “Change A Detail”. Since the Expected Scene is “Encounter a trap”, the Player might change the detail of how the trap is encountered. Instead, the Scene becomes “Encounter previously sprung trap”.*

### Add A Detail

This is similar to Change A Detail, except now you’re sticking with the Expected Scene but adding one more detail. The detail you add should adhere to the atmosphere of the Expected Scene.

You could simply add more of the same details. For instance, if the Expected Scene was “Wandering monster”, which might result in your PC coming across a single creature, you might change this to “Wandering monsters”, where now you encounter two creatures.

The detail could be new, but still connected with the Scene concept. For instance, if you’re running a “Hero’s Journey” loop, and the Expected Scene calls for “Someone helps guide you”, you might change this to “Someone helps guide you and your companions”. Now, not only is your PC getting help, but those traveling with them are too.

*Returning once again to our dungeon example, let’s say for the Altered Scene we rolled “Add A Detail” for the “Encounter a trap” Scene. The detail the Player adds is to make this about a trap and a monster. They go with “Encounter a trap and a monster”.*



## KEEP IT SIMPLE, KEEP IT SUBTLE

When adjusting an Expected Scene by changing a detail or adding a detail, it’s perhaps best not to over think it. Use an existing, known detail as inspiration and give it a little tweak or add extra to it.

The resulting Altered Scene may look very similar to the original Expected Scene. This is good, because it turns the Altered Scene mechanic into the main mechanism to change the details of a loop while still retaining what the loop is all about.

If your classic dungeon crawl loop is meant to begin in a tavern, maybe instead it begins at a farmhouse. If your relic hunt Expected Scene is supposed to be “Enter the temple” maybe that changes to “Enter the cave”.

This way you can build your Game Loops by placing very specific Expected Scenes on the Loop Sheet, but with the knowledge that those Scenes may not happen as originally dreamed up, adding an element of surprise.

## MARK THE EXPECTED SCENE

While an Altered Scene will diverge from the original concept, the final Scene is still very close to the original. This satisfies the demands of the Phase Theme. Mark the check box for the Expected Scene, indicating that it’s been completed, just as you would had you played the Expected Scene.

## Interrupt Scenes

If you get an Interrupt instead of the Expected Scene, then generate it as you normally would in a Mythic adventure. This means rolling a Random Event and creating a Scene out of it.

This can give you any kind of Scene and allows for the possibility of truly unexpected things



happening in your otherwise pre-determined Loop.

When interpreting the Interrupt, keep the Phase Theme in mind. While the Interrupt can be anything, it shouldn't break the Loop and make proceeding impossible.

The Interrupt may even be a repeat of something already on the list. For instance, if the Expected Scene was "Wandering monster" and you roll an Interrupt, you may interpret the Scene to be an interesting room your PC comes across. This makes it very similar to Expected Scenes already in the Loop Phase list, you just came across it through an Interrupt.

When generating an Interrupt Scene, only check a box for a listed Expected Scene if the Interrupt accomplishes what that Scene was meant to do. For instance, the "Classic dungeon delve" Game Loop has "At tavern, learn of a dungeon". That's a very specific and unique Scene that accomplishes something. If you generate an Interrupt Scene that does the same thing, then you might as well check the Expected Scene even though it didn't happen.

Otherwise, even if the Interrupt Scene ends up being very similar to an existing Expected Scene, don't mark it as done. These Interrupt Scenes are meant to add additional Scenes to the Loop Phase, making their length and content unpredictable.

*Back to our dungeon delver one more time. When testing the Expected Scene, the Player rolled an Interrupt.*

*Generating the Random Event for the Interrupt, the Player rolled a Focus of NPC Action. Rolling on the Characters List for which NPC, they get "Goblins", a creature they had encountered earlier in the dungeon. Rolling on the Action Meaning Tables for inspiration, they roll Relinquish and Intellect.*

*The Player interprets this to mean that the PC comes across a pair of goblins acting foolishly.*

*They're arguing, loudly, over who gets the first taste of a stew they're brewing.*

## THE BIG EXAMPLE: RADIOACTIVE DREAMS

Let's dive in with a Big Example! This one takes place in a world where civilization has fallen. The wastelands are ravaged by radiation, mutated humans and animals, old technology and scavengable bits, and people looking to get by any way they can.

The Player's Character, Skylar, has just helped an underground community overthrow the tyranny of an artificial intelligence overlord. In thanks, they give Skylar a moped.

With this Thread completed, the Player decides to take a break from epic quests to focus on an activity they love about this setting: scavenging for stuff!

They fill out a Mythic Game Loop Sheet with how they imagine a Loop of "Scavenge the wasteland" would look like. This includes three





# MYTHIC GAME LOOP SHEET

LOOP NAME

Scavenge the wasteland

Loop  
Phase 1

PHASE THEME

Find point of interest

## EXPECTED SCENES

- RANDOM? ☐ 1-2 ☐ Wander aimlessly
- RANDOM? ☐ 3-4 ☐ Run across interesting site
- RANDOM? ☐ 5-6 ☐ \_\_\_\_\_
- RANDOM? ☐ 7-8 ☐ \_\_\_\_\_
- RANDOM? ☐ 9-10 ☐ \_\_\_\_\_

PHASE THEME

Deal with danger

## EXPECTED SCENES

- RANDOM? ☐ 1-2 ☐ Initial exploration
- RANDOM? ☐ 3-4 ☐ Encounter a threat
- RANDOM? ☐ 5-6 ☐ \_\_\_\_\_
- RANDOM? ☐ 7-8 ☐ \_\_\_\_\_
- RANDOM? ☐ 9-10 ☐ \_\_\_\_\_

Loop  
Phase 2

Loop  
Phase 3

PHASE THEME

Find goods

## EXPECTED SCENES

- RANDOM? ☐ 1-2 ☐ Scavenge something useful
- RANDOM? ☐ 3-4 ☐ \_\_\_\_\_
- RANDOM? ☐ 5-6 ☐ \_\_\_\_\_
- RANDOM? ☐ 7-8 ☐ \_\_\_\_\_
- RANDOM? ☐ 9-10 ☐ \_\_\_\_\_

## ALTERATION

D10	RESULT
1-2	Different Expected Scene, If Random
3-7	Change a detail
8-10	Add a detail

PHASE THEME

## EXPECTED SCENES

- RANDOM? ☐ 1-2 ☐ \_\_\_\_\_
- RANDOM? ☐ 3-4 ☐ \_\_\_\_\_
- RANDOM? ☐ 5-6 ☐ \_\_\_\_\_
- RANDOM? ☐ 7-8 ☐ \_\_\_\_\_
- RANDOM? ☐ 9-10 ☐ \_\_\_\_\_

Loop  
Phase 4

Loop  
Phase 5

PHASE THEME

## EXPECTED SCENES

- RANDOM? ☐ 1-2 ☐ \_\_\_\_\_
- RANDOM? ☐ 3-4 ☐ \_\_\_\_\_
- RANDOM? ☐ 5-6 ☐ \_\_\_\_\_
- RANDOM? ☐ 7-8 ☐ \_\_\_\_\_
- RANDOM? ☐ 9-10 ☐ \_\_\_\_\_

PHASE THEME

## EXPECTED SCENES

- RANDOM? ☐ 1-2 ☐ \_\_\_\_\_
- RANDOM? ☐ 3-4 ☐ \_\_\_\_\_
- RANDOM? ☐ 5-6 ☐ \_\_\_\_\_
- RANDOM? ☐ 7-8 ☐ \_\_\_\_\_
- RANDOM? ☐ 9-10 ☐ \_\_\_\_\_

Loop  
Phase 6



Phases: Find point of interest, Deal with danger, Find goods.

Starting in Loop Phase 1, the Player selects “Wander aimlessly” as the Expected Scene. Testing the Scene, Mythic says it happens.

*Skylar drives away from the community on her new two wheeler, venturing out along a road in the desert. There isn't much to see for miles around, but she keeps her eyes open for danger and rewards.*

The Player works through this Scene, asking a few Fate Questions along the way. This leads to Skylar finding a curious path leading off of the main road. She follows it.

The Player moves on to the next Expected Scene of “Run across interesting site”, testing it. Mythic says this Scene is Altered. Rolling a d10 on the Alteration Table, the Player gets “Change a detail”.

The Player decides that instead of just finding an interesting site, Skylar literally falls into one. The ground gives out beneath her and she tumbles into an underground cavern. The Player keeps this Scene short, focusing on Skylar investigating her immediate surroundings and checking if the moped is damaged.

This completes both Scenes in Loop Phase 1, shifting the Player into Phase 2: “Deal with danger”.



## WEIGHTED ODDS

If a Loop Phase has multiple Expected Scenes, and you want them to be randomly chosen, keep in mind that Scenes near the top of the list are more likely to happen if the list isn't full. This is because when you roll an empty line, you move on to the next available slot, even if that means returning to the top of the list.

This is especially true of the first Expected Scene. For instance, in the Big Example, Loop Phase 2 has two Expected Scenes. That Phase is random. A roll of 1-2 gives “Initial exploration”. A roll of 3-4 is “Encounter a threat”. Rolls of 5-10 are blank, which means we would return to the top of the list, and are back at “Initial exploration”.

Keeping this in mind, you can place Expected Scenes at the top of the list that are more likely to happen early on in the Loop Phase giving them more weight and more chances of being rolled.

If the Expected Scenes list is full for a Loop Phase then the results aren't weighted as they all have an equal chance of happening on the first roll.

This Phase only has two Scenes, but the Player wants them to be random. Rolling a d10, they get 3, “Encounter a threat”. Any other roll would have given the other Scene.

The Player tests this Scene against the Chaos Factor and Mythic says the Expected Scene happens.

The Player plays out the Scene, rolling on the Action Meaning Tables to determine the threat Skylar faces. They get Use and Military. The Player interprets this to mean that Skylar has stumbled into an ancient military bunker of The Old Days. Her presence has activated long dormant security systems, including a military security robot. The machine is old and damaged, but it's still capable of limping along trying to eradicate the intruder by poking at Skylar with its

MYTHIC GAME LOOP SHEET		LOOP NAME: Scavenge the wasteland	
<b>Loop Phase 1</b>	<b>PHASE THEME</b> Find point of interest	<b>Loop Phase 2</b>	<b>PHASE THEME</b> Deal with danger
<b>EXPECTED SCENES</b>		<b>EXPECTED SCENES</b>	
1-2	<input checked="" type="checkbox"/> Wander aimlessly	1-2	<input type="checkbox"/> Initial exploration
3-4	<input checked="" type="checkbox"/> Run across interesting site	3-4	<input type="checkbox"/> Encounter a threat
5-6	<input type="checkbox"/>	5-6	<input type="checkbox"/>
7-8	<input type="checkbox"/>	7-8	<input type="checkbox"/>
9-10	<input type="checkbox"/>	9-10	<input type="checkbox"/>



## INTERRUPT

pointy sword arm.

The Player plays through this Scene, with Skylar running from the machine and eventually defeating it.

On to the next Scene, there is only one Expected Scene left so there's no point in rolling randomly for it: "Initial exploration". The Player tests this Scene and rolls an Interrupt.

Something unexpected happens.

Generating the Interrupt using Mythic's regular rules, the Player rolls an Event Focus of PC Negative. Action Meaning Table words rolled are Free and Vehicle.

The Player interprets this to mean that there is more to worry about in this complex than the security robot. Skylar's confrontation with the thing blasted open the door of a garage housing an old tank. Like the security robot, the tank is fully automated, programmed to deal with adversaries, and activates ready for a fight.

The Player plays the Scene, with Skylar again running for her life as the tank trundles after her. The thing smashes through hallways, busts through walls, and is generally destroying much of the underground facility in its pursuit of Skylar.

This leads to an action-packed Scene of Skylar trying to find a way to deal with the deadly robo-tank. She eventually lures it onto a rickety bridge over a deep chasm. Hoping the structure can't hold the tank's weight, Skylar's gamble pays off and the bridge collapses, sending the tank plummeting to the dark depths below.

This Interrupt Scene added an unexpected twist to this Loop Phase. This Scene was very similar to the first Scene of "Encounter a threat", essentially doubling the threats presented.

The Player moves on, testing if "Initial exploration" happens as a Scene. Mythic says Yes.

Skylar explores more of the facility, being very cautious now. While this isn't exactly an "initial" exploration anymore, this time she at least isn't running for her life; she can explore, so the Player

treats this Scene as one where Skylar can learn more about the facility.

She learns the place is fully automated, run by artificial intelligences and robots. Most of the machines are long defunct, which Skylar is thankful for. She's had enough of rogue AI's and killer drones.

This completes all the Expected Scenes of Loop Phase 2.

MYTHIC GAME LOOP SHEET		LOOP NAME: Scavenge the wasteland	
<b>Loop Phase 1</b>	<b>PHASE THEME</b> Find point of interest	<b>Loop Phase 2</b>	<b>PHASE THEME</b> Deal with danger
<b>EXPECTED SCENES</b>		<b>EXPECTED SCENES</b>	
1-2	<input checked="" type="checkbox"/> Wander aimlessly	1-2	<input checked="" type="checkbox"/> Initial exploration
3-4	<input checked="" type="checkbox"/> Run across interesting site	3-4	<input checked="" type="checkbox"/> Encounter a threat
5-6	<input type="checkbox"/>	5-6	<input type="checkbox"/>
7-8	<input type="checkbox"/>	7-8	<input type="checkbox"/>
9-10	<input type="checkbox"/>	9-10	<input type="checkbox"/>
<b>Loop Phase 3</b>	<b>PHASE THEME</b> Find goods	<b>Loop Phase 4</b>	<b>PHASE THEME</b> Alteration
<b>EXPECTED SCENES</b>		<b>EXPECTED SCENES</b>	
1-2	<input type="checkbox"/> Scavenge something useful	1-2	<input type="checkbox"/>
3-4	<input type="checkbox"/>	3-4	<input type="checkbox"/>
5-6	<input type="checkbox"/>	5-6	<input type="checkbox"/>
7-8	<input type="checkbox"/>	7-8	<input type="checkbox"/>
9-10	<input type="checkbox"/>	9-10	<input type="checkbox"/>
<b>RANDOM?</b>		<b>RANDOM?</b>	
<input type="checkbox"/>		<input type="checkbox"/>	

The Player moves on to the third Phase that has one Expected Scene: "Scavenge something useful". Testing the Scene, Mythic says it happens as expected.

Skylar searches, looking for something useful. The Player treats as Context that she will find something, that's the point of the Loop. Rolling on the Scavenging Results Meaning Table from *Mythic Game Master Emulator Second Edition*, the Player gets Barrier and Clothes. The Player interprets this to mean that Skylar comes across a radiation suit that is intact and fits her. This is a very valuable find in a world where encountering a pocket of radiation can fry you.

Skylar tucks it away, ready to continue her travels in the wasteland. 🗡️





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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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# Writing Fiction With Mythic

If you're a roleplayer, and a writer, you've probably thought about writing your adventures as prose fiction. You may already be doing it. As a solo roleplayer, you might even be recording your adventures by writing everything in detail like a book.

That can be a lot of work if your only aim is to make an accounting of your adventures. But if your goal is to write fiction, that narrative may be pure gold.

This article explores the idea of using Mythic to write fiction, whether it's short stories, novels, or narrative snippets. While it may seem obvious that, if you want to write fiction with Mythic, you just play and write the actual play as fiction, there are ways to go about it that make it easier and amplify your creativity.

## WHY USE MYTHIC TO WRITE FICTION?

At heart, Mythic is a narrative creation engine. So is The Adventure Crafter, and probably every other tool I've ever made. Mythic is system agnostic, so it doesn't matter what RPG you use it with. Mythic is meant to simulate the creative thoughts of a Game Master who is producing a narrative for you to roleplay in.

Which makes Mythic perfect to use for writing fiction.

In my opinion, all roleplaying games are story creation tools. Regardless of how crunchy a ruleset is, or how gamified the mechanics are, you are



### I'M A ROLEPLAYER, NOT A WRITER



If fiction writing isn't your thing, this article still has something to offer you. While I focus on strategies for leveraging Mythic as a creative writing oracle, those same techniques can also be used in roleplaying to draw out a more narrative experience from Mythic.

There is a fine line between telling stories, and playing stories. By blurring that line, we can bring solo roleplaying techniques into fiction writing, and fiction writing techniques into solo roleplaying.

representing a Character who is playing out a story. You are creating a narrative within a defined framework of rules and guidelines.

So making the leap from using Mythic to craft your roleplaying adventures, and using Mythic to craft fiction, isn't huge.

But why would you want to?

Every once in a while over the years I'll get an email from someone telling me how they use Mythic in their writing. Some of them are published authors who sell their works, others are those who enjoy the art of writing and do it solely for themselves.

When they talk about using Mythic to help them, it sounds like someone discussing a trusted friend whom they bounce creative ideas off of. Maybe another way to put it, Mythic comes across to me like it's part of a team of creatives sitting around a table discussing the writer's work. It's like a writer's workshop made of tables and dice.

This makes all kinds of sense to me since Mythic does the same thing for what it's primarily intended for, crafting roleplaying adventures. No matter what prompt Mythic gives, or whatever the answer to a Fate Question turns out to be, it's you who interprets what it means. Mythic is the creative partner, but you're the actual creative.

The same holds true for using Mythic to write fiction.



There is much overlap between using Mythic to create fantastic worlds for roleplay, and creating fantastic worlds of fiction. Sometimes the only difference is how you think of it.



## GETTING LITERARY

The ideas that follow can be utilized to create fiction with Mythic, or to make your Mythic roleplaying adventures feel more fictional.

What I mean by “feel more fictional” is, approaching Mythic with a writer’s mentality can give your adventures more narrative depth without the need for additional system mechanics but while still using your favorite RPGs.

Hopefully these ideas will be equally valuable to both writers and roleplayers.

### Think In Terms Of Prompts

How many Fate Questions to ask while playing has been a topic of debate from the very beginning. *Mythic RPG* has a section for “Tips For Better Play”, with an entry titled “This isn’t ‘20 Questions’”. How frequently to ask questions is often discussed in online forums. When I interviewed Trevor Devall, he was eloquent in expressing how far he will run with a prompt and when he stops to ask for more input. (If you missed that interview, you can listen to it on my Patreon, Trevor’s Patreon, or read the write up about it in *Mythic Magazine* #21).

When using Mythic to write fiction, or if you want to build a maximum of story depth to your roleplaying adventures with a minimum of dice rolling, I encourage you to think in terms of prompts.

I consider a “prompt” to be any result Mythic gives that you must interpret into game material. This could be the answer to a Fate Question, interpreting words rolled on a Meaning Table, or an Altered or Interrupt Scene. Mythic has given you an answer to your question, but that answer now prompts you for an interpretation.

Thinking of what Mythic provides as prompts instead of as answers encourages you to take that result and run with it as far as you can.



## MINDSET MATTERS

Most of the ideas described in this article for using Mythic to write fiction boil down to using the tools as you’ve always used them, but with a different mindset.

If you’re accustomed to solo roleplay then you already know that mindset matters (mind over matter?). The point of view you bring to your Mythic adventures weighs heavily upon how those adventures turn out.

Are you the kind of player who asks a lot of Fate Questions, or very few? Do you like short Scenes or long Scenes? Do you ask leading Fate Questions to encourage things to happen in your adventure that you want to happen, or do you play more literally looking for a simulation?

None of those questions are about rules, they’re about mindset. Every solo roleplayer plays in their own way. This isn’t reflected just in the tools they use but also in how they think about their adventures.

The ideas discussed in this article are mostly about adjusting one’s mindset to help with writing fiction or making your Mythic adventures more narratively driven.

For instance, let’s say your adventure is high fantasy. Your paladin Character has run into an NPC along the road, a farmer leading their ox. Your Character strikes up a conversation with them. To determine what the farmer says, you Discover Meaning by rolling a pair of words on the Character Conversation Meaning Table.

You roll Simple and Judgmental. You could interpret it this way:

*As the paladin introduces himself, the farmer stops and looks at him. He frowns and spits on the ground angrily.*

*"I have no time for fighting men in armor! Move on, unless you plan to burn my fields!"*

The Player interpreted the Meaning words to mean the farmer is judgemental toward the paladin. His response is short and simple.

That could be the end of that interpretation. Or, we could take the same input and treat it more like a narrative prompt than an answer to Discovering Meaning, and see how far we can go with it. With this mindset, we might get an interpretation like this:

*As the paladin introduces himself, the farmer stops and looks at him. He frowns and spits on the ground angrily.*

*"I have no time for fighting men in armor! Move on, unless you plan to burn my fields!"*

*The paladin looks around, at the fields and orchards beyond a broken fence. His experienced eye catches the telltale signs of a previous battle. There's a notch in the fence that looks like an axe struck it, maybe from a soldier trying to clear a way through. Scorch marks are still visible on trees across the vale, as if this field of wheat had been*



## EXPECTATIONS TO THE MAX, AND BEYOND

Thinking in terms of prompts encourages you to take your interpretations and go with them until you run out of creative energy. Then, get another prompt from Mythic. This is often standard advice for solo roleplaying that's applicable to both gaming and writing.

But, we can take this further. A lot further.

Instead of running with an interpretation as far as we can carry it, what if we go beyond our expectations? To do that, we need to define something other than our expectations to use in our interpretations. So what could that be?

Something cool. Let's call it The Rule Of Cool.

That term already exists in roleplaying when discussing ideas players come up with that don't fit neatly into the rules. If it's a cool idea, then you should find a way to go with it even if you have to bend the rules a bit. We can carry that same Rule Of Cool concept into interpreting Mythic prompts.

Follow your expectations as usual, but when those expectations run out, keep going with anything cool you can think of that comes to mind. Get creative. Where did your expectations lead you, and what new ideas does that generate for you?

In the example on this page, the Player ran with

a Mythic prompt about what a farmer says to a paladin. The Player took the interpretation pretty far, but stopped when their expectations ran out. With a Rule Of Cool mentality, they might have kept going.

The paladin joins the farmer at his home and enjoys a bowl of stew. The farmer recounts tales of his youth, where surprisingly he was once a warrior himself. The paladin listens to the farmer's stories of bravery and foolishness, danger and heroism. Part of the farmer's earlier rage stemmed not just from the hardships war has brought on this region, but his own guilt about his part in wars in other places. How many farms had he helped lay waste to in his days of arms?

Going beyond your expectations is a license to create the narrative from cool ideas that grow out of the last prompt you queried Mythic for. You will likely go way beyond the prompt's intent, but who cares if you're enjoying the flow of creative energy.

You can stop when you feel you've expended your best ideas, or you're ready for new input.

This approach can help with solo roleplaying by taking more of the reigns out of Mythic's hands and placing them in yours. This strategy also works for writing fiction by treating Mythic prompts as a launching point where you follow your ideas as far as you can.





## GIVING THE FIRST SCENE A NARRATIVE PUSH

Whether you're using Mythic to write fiction, or you want your Mythic adventures to have more narrative punch, I think it helps to approach the first Scene with lots of attention.

There are many ways to start a Mythic adventure, but most of them boil down to coming up with a basic idea then running with it through play to see where it goes.

If we're writing fiction, however, we're already taking a step back from Mythic mechanics. It's a minimalist approach, looking for just enough prompt prodding from Mythic to keep our story-telling energy going.

So it would help to start our story/adventure with more meat on the bones.

I suggest making a game of it. It's a story game before we get into the story. You could use The Adventure Crafter and work up a Turning Point or two, fashioning them into a narrative that includes Characters, Threads, and an idea of what this story world is all about.

Another option is to use Meaning Tables and generate word pairs for inspiration. What kind of world is this? What's happening? Who's involved? Choose Meaning Tables for each question, get a pair of words for inspiration, and interpret. Keep going until you have enough material in mind that you feel you could start writing or playing.

Maybe before we dive into the first Scene, we work through a Scene 0. This gives you a chance to put some of the ideas you just generated through the paces, let them evolve a little, before we really get started.

This can all be done in your head, or maybe taking notes. I suggest keeping it very loose and fluid, allowing the ideas to shift as you go. You're workshopping these concepts, and you should feel free to alter and adjust any of these ideas as you go.

CONTINUES ON PAGE 25

*put to the torch in the not so distant past.*

*"An army came through here once?" the paladin asked.*

*"Once, you say! No, three times! Three times men in armor have marched through here in the past two springs, and three times they trampled our crops and slaughtered our beasts and waged war amidst our homes!"*

*The farmer was shaking now with barely suppressed rage as he thought of the damage his village has endured.*

*He turned to the paladin, waving an accusing finger at him. "Do you bring more war? Huh? Do you, fighting man in armor?!"*

*"No," he answered simply. "I'm looking for a lost companion. They aren't a fighter. They're a provider, like you. They make things. I'm trying to make sure they get home alive."*

*The farmer blinked. "You don't say," he murmured, patting his ox. He paused a long moment, deep in thought.*

*"Well, in that case, follow me up the hill. We can have a meal, you can tell me about this friend, and maybe I can help you get your bearings in these parts."*

*"I would much appreciate that, sir," the paladin replied, following behind the farmer.*

*"Just remember this kindness," the farmer said, tugging at his ox. "Especially if you ever find yourself in these parts again, in a fighting way."*

This interpretation runs a lot further with the same Meaning words prompt. We get a conversation between the farmer and the paladin, some history of the area, a hint at how the locals feel about warriors, and an offer of help. All of

this material is consistent with the prompt that generated it.

If you're roleplaying, then treating Mythic answers as prompts can lead to levels of detail far beyond the initial question that instigated the prompt.

If you're a writer, treating Mythic answers as prompts can lead to pages and pages of good material from a single Mythic response.



The main Character in this story, or story-focused adventure, is Krenna Arakey. He has the easiest job in the galaxy, security guard on a luxury cruise ship. When disaster strikes, however, Krenna needs to step up. When using Mythic to write fiction, or a heavily story-driven adventure, creating a story before you begin your story helps launch us with lots of energy and ideas.



## GIVING THE FIRST SCENE A NARRATIVE PUSH

### CONTINUED

Once you're done, then use this material to create the first Scene, and off you go!

For instance ...

I'm looking to write a story using Mythic. I have in mind that I want this to be a science fiction tale, taking place on a starship deep in space. Beyond that, I'm open to any ideas. I decide to use Meaning Tables to work up inspiration.

My first question is, what's this ship doing out there? Rolling on the Action tables I get Triumph and Weather. I interpret that to mean that the ship has just survived some awful natural disaster. Maybe it drifted too close to a star and a solar storm caused havoc on board.

Alright, so what else? Again, what purpose does the ship serve? Rolling on the Action tables I get Create and Comfort. I interpret this to mean it's a luxury ship, a sort of cruise ship of the stars. I'm sure hitting that solar storm was not on the itinerary.

This is giving me an idea for a story of a luxury liner in deep space that finds itself in distress. Maybe they went from living it up to desperately trying to survive.

So far so good. Now, who is the main protagonist of this story? This will be "my" Character, if I decide to focus on one person. Rolling on the Character Identity table, I get Warrior and Innocent. I say this means the Character is a security guard.

I bet being a security guard on a luxury spaceship was a pretty posh gig, until everything went haywire. Now the passengers are looking at this Character for guidance and protection, when the worst catastrophe they ever had to deal with before was passengers getting drunk and throwing up in the Forward Lounge.

**CONTINUES ON PAGE 26**





## GIVING THE FIRST SCENE A NARRATIVE PUSH

### CONTINUED

This story is starting to take shape for me, and this is before any writing or playing has begun. This is feeling like a “rise to the occasion” kind of story, or maybe even a comical “fish out of water” tale.

I want names. Let’s start with the ship. Rolling on the Names Meaning table, I get Ei, Ei, and Tal. That makes me want to lean into a comical story even more, because this is the name that comes to mind: the “Aye Aye, Tally-Ho!” Yes, the exclamation mark is officially part of its name. The ship line wanted to evoke something fun for its passengers. The vessel is decked out in old-timey British trappings with a sort of faux Victorian flair.

This ship is sounding extremely cheesy, and I love it! I’m seeing an ironic story of a ridiculously commercial luxury space cruise ship that runs into real, serious trouble. The captain is dead. The command crew is all dead. The ship is now running mostly on autopilot and the passengers are scared. So everyone turns to the only person alive still wearing a uniform, the security guard.

That Character needs a name too. Back to the Names table, I get Kr, Nah, A, R, A, and Ke. That’s a lot of sounds, but I’m thinking this: Krenna Arakey.

I think that’s enough. I have a lot of material to work with. I’m going to make the first Scene be the moment the ship got hit by the solar storm. I probably won’t ask any Fate Questions or Discover Meaning, I’ll just write out how I think those moments went down.

That will get me started, which is what we’re looking for whether I’m using this to write fiction or working it into a more story-driven Mythic adventure.

## Using Tools

This article is about approaching Mythic adventures with the story first and foremost in mind. That applies if you’re writing fiction, or roleplaying but from a story-heavy perspective.

So, how many mechanical rules do we need for this?

I suggest using all of Mythic’s basic tools. That means Fate Questions, Discovering Meaning, Chaos Factor, Lists, Scene Structure, Random Events, etc. However, let’s keep in mind that we’re going to use these tools as loosely as possible. We’re looking for prompts when we want them, and we plan to run with the narrative as far as we can go between prompts.

If you’re running a roleplaying adventure using this approach, you may still want to include an RPG and all of its rules. However, I would approach the RPG with the same mentality: use the rules as sparingly as possible, run with your expectations and cool ideas the rest of the time.

This approach is less of a roleplaying adventure that generates a story, and more of a story that takes cues from a roleplaying adventure.

## Scenes Are Chapters, And Chapters Always Deliver

In the spirit of a more literary approach to a Mythic adventure, it may help to think of Scenes as Chapters instead. While this is partially a psychological change, there is also a practical aspect to it.

Scenes in Mythic can be long or short, meaningful or about a passing moment of little significance. They are always about something, but usually that something involves the Player Character poking around somewhere. Maybe they find something, maybe they don’t. This allows Mythic Scenes to be full of surprises and

uncertainty, and to respond to Player choices.

If you're writing fiction, or angling for maximum narrative value from a Mythic adventure, then every Scene should add something to the unfolding story. We sacrifice some of the uncertainty to guarantee that Chapters will always deliver something meaningful.

Since that philosophy is a little different from the default assumptions of Mythic Scenes, let's call them something different: "Chapters" will do.

## MEANINGFUL MYTHIC CHAPTERS

Every Mythic Chapter should add something to the narrative. This is true whether you're using Mythic to write a novel or for a literary adventure.

Think of it as Context: Every Chapter must mean something.

This Context is an automatic prompt for every Chapter of your adventure. If you've generated a Chapter using Mythic's regular methods and it feels like it doesn't have enough meaning, then think what more does this Chapter need? What's something interesting to incorporate into this Chapter?

*A Player's got a Mythic adventure going on where their pirate Player Character is on a long voyage to return home. The Player is using the strategies in this article to make the adventure as story-driven as possible.*

*The latest Chapter is shaping up to be quite brief. The PC checked the mystical sigils protecting the ship, and they seem to be waning. They've been dealing with sea monsters, undead, and all manner of troubles so those warding sigils are important.*

*A Fate Question reveals that the crew is getting worried. Their confidence in the ships' protection, and the captain's abilities, is falling.*



## INSPIRATION OVER DICE

If there's a common thread to this article, it's this: when inspiration is firing and good ideas are flowing, run with it and ignore Mythic.

All the rules and strategies in this article are about boosting your creativity, and should only come into play when your muse is running on empty.

This is true whether you're using Mythic to write fiction, or you're roleplaying and you want maximum creative control.

That also means ignoring Mythic's regular rules when you have a better idea. If you tested an Expected Scene and got an Interrupt, but you aren't satisfied with the Random Event associated with it, maybe it inspires an entirely different but more interesting idea for you. Maybe you're managing an encounter between your main Character and an important NPC, and you are struck with inspiration about how this moment should play out. Run with those ideas instead of rolling to see what happens.

This is different from how Mythic is usually played. Mythic as a game is meant to present surprises, to sometimes subvert our expectations, and to create tension through uncertainty of outcome. It builds adventures by sometimes supporting our ideas and sometimes challenging them.

Mythic as a narrative engine, however, inspires and feeds our ideas. There is more support and less challenge.

If you're writing fiction, then Mythic used in this way helps produce prompts to encourage your story. If you're playing an adventure, Mythic in narrative engine mode converts the mechanical aspects of Mythic, and your chosen RPG, into occasional guideposts to point where the story should go.



*The Player feels like they've reached the natural end of this Chapter. If this were a typical Mythic adventure, this would be the end of the Scene.*

*However, in the spirit of Chapters, the Player thinks this one lacks punch. It needs something more.*

*They decide this Chapter needs an example of the mood of the crew. The Player decides this means a group of sailors are watching the captain check the sigils, and one calls out voicing their fear of the wards failing. This becomes a moment where the captain must address the simmering anxieties openly with the crew, which results in a Chapter where the captain makes a lengthy speech trying to bolster crew confidence.*

*The Player feels this addition makes the Chapter feel more meaningful.*

## Chapters As Prompts

So far the advice has mostly been to minimize the use of Mythic and your chosen RPG, if you're using one, and maximize your inspiration, expectations, and interpretations. This should serve you well if you're writing fiction, or taking a very rules light approach to a solo adventure.

However, we can take another step back from roleplaying mechanics: only use game rules at the start of a Chapter, and only use your inspiration after.

With this approach, Mythic and your chosen RPG are only mechanically involved at the start of a Chapter. Come up with an Expected Scene and test it. Based on those results, generate three prompts to create details to work with.

These three prompts could be created asking Fate Questions, Discovering Meaning, rolling Random Events, or using rules in your chosen RPG.

Use all of that material as one, large prompt, and start writing or journaling. You don't make any other rolls, or ask any other Fate Questions,



## MYTHIC SOLO JOURNALING

The suggestion on this page to use Scenes as prompts treats a Mythic adventure much like solo journaling games work. It's all about responding to a detailed prompt.

If this idea interests you, *Mythic Magazine* #30 takes a deep dive into the solo journaling world with "Mythic As A Solo Journaling Game". That article offers a full ruleset for converting Mythic into a journaling framework, while the strategy in this article can be thought of as a rules-light alternative.



during this Chapter. Just use the material already generated, the Context of the adventure itself, and run with it.

If your goal is to use Mythic to write fiction, then this may be the most efficient approach. You do all of the rolls at one time, then it's all pure writing.

If your goal is rules light solo roleplaying, then



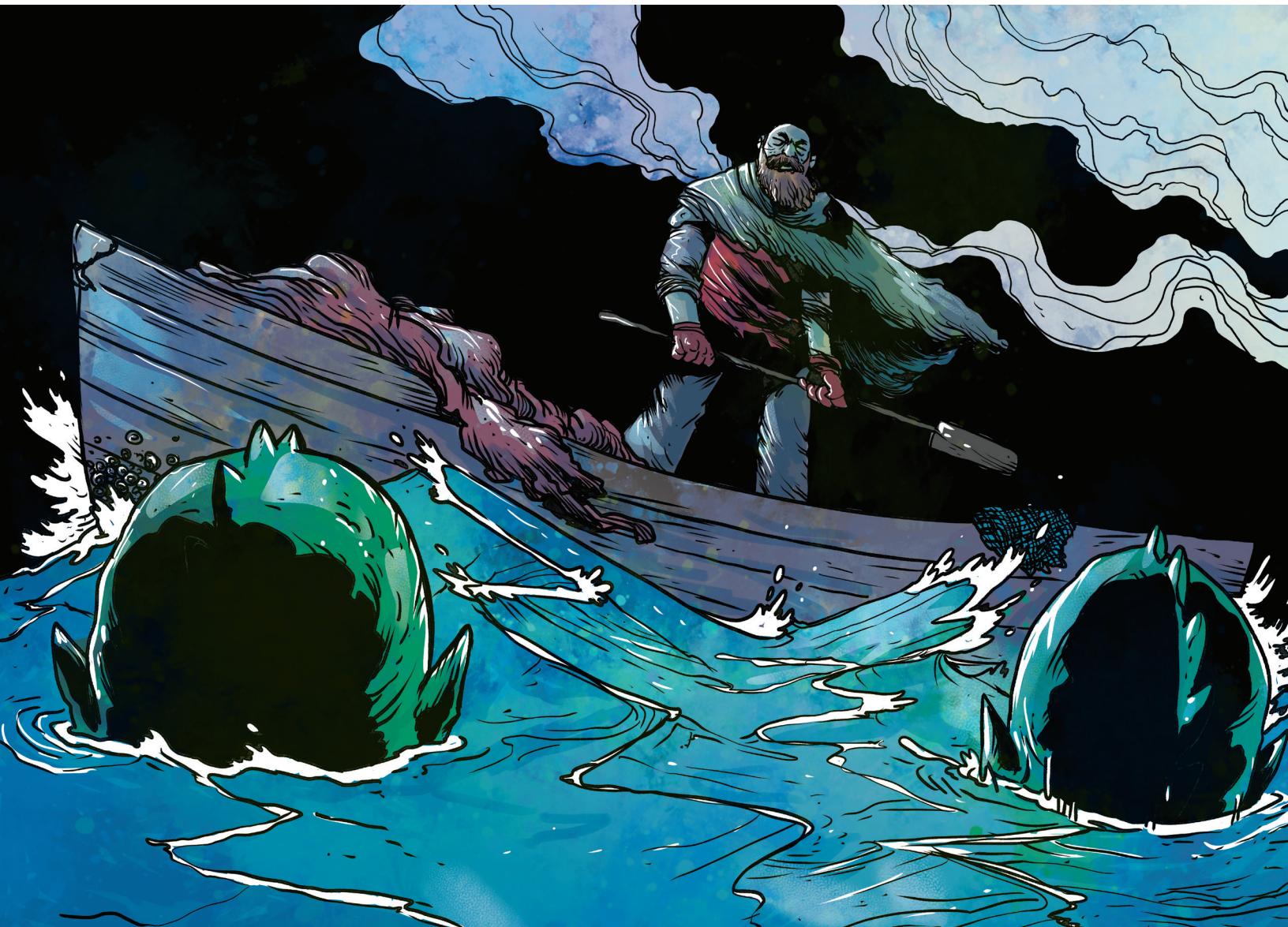
this approach effectively turns Mythic into a solo journaling game. The “game” part takes place in the creation of the Scene and its three details, which serve as a prompt to interpret.

*In this example, a Player is using Mythic as a narrative engine to create prompts for each Chapter. The adventure is about Thorsin, a warrior of the Kladditch Village who is trying to get back home to warn his people of the impending invasion of the Thorncliff Barbarians. In previous*

*Chapters, Thorsin and his companions raced through the dangerous Murpool Woods.*

*Thorsin was the only survivor, his companions falling prey to monstrosities of the wood.*

*Reaching the coast, Thorsin found a boat. Crossing the channel by water was the fastest way home, but it would also take him over the aquatic kingdom of the Finmen who aren't too keen about dirt dwellers and their water craft.*





*The Expected Scene was Thorsin rowing his boat across the channel, which should take a solid 24 hours. The Player tests the Scene against the Chaos Factor and Mythic says it starts as expected.*

*Since the Player is using Chapters as prompts, they need to generate three prompts as inspiration for this Chapter.*

*The first prompt is a Fate Question, "Is Thorsin approached by the Finmen?" Mythic answers Yes.*

*So, we know Thorsin is going to have an encounter that may not go well for him.*

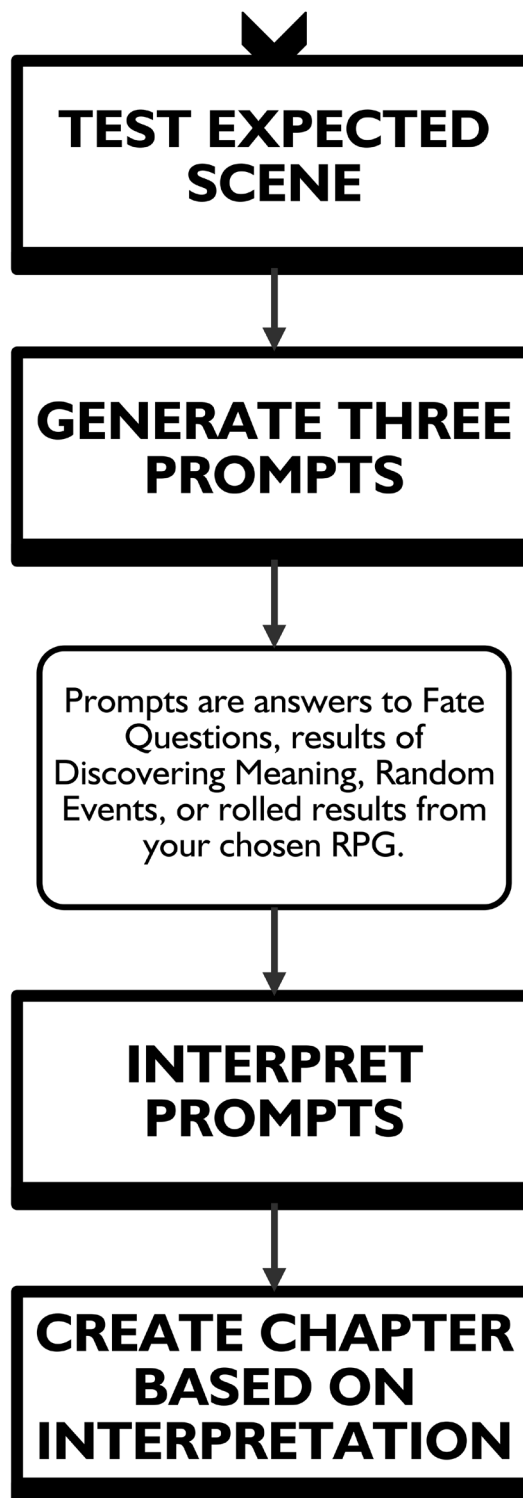
*The Player figures that maybe Thorsin has something he can barter for with the Finmen, essentially paying them for safe passage. The Player is using a gritty fantasy RPG for this adventure. Thorsin has a social skill that can be used to persuade the Finmen. The Player makes a task resolution roll, which comes up a success.*

*We have a second prompt detail to work with now: Thorsin is able to convince the Finmen not to hurt him, but he has to give them something.*

*This leads to our third and final prompt. The Player wants to know what the Finmen want. The Player realizes that it may not be a valuable object, since they could simply take anything that Thorsin has on him by force. It's likely there's a task they want him to accomplish for them.*

*The Player Discovers Meaning, rolling on the Action Meaning Tables for inspiration. They get Defend and Fame. The Player interprets this to mean that they want Thorsin to compose a battle sonnet, a type of song sung by warriors. The sonnet is about the Finmen and their accomplishments. They want Thorsin to do some public relations for them among the dirt dwellers.*

## CHAPTERS AS PROMPTS





*These are the details the Player has to work with:*

- ❶ *Thorsin is crossing the channel to get home faster.*
- ❷ *While crossing the channel he encounters Finmen.*
- ❸ *In exchange for allowing him to pass, they want him to do something for them.*
- ❹ *They want him to compose a song about them.*

*With these prompts in mind, the Player writes out the Chapter, embellishing and adding as much detail as they can.*

*The final result is a tense encounter Thorsin has with the Finmen, with a detailed account of their exchange and the negotiation that took place. Thorsin is obliged to compose the song on the spot; the Finmen want to hear it right now.*

*The Player writes up a song, and the Chapter ends with Thorsin singing the song over and over as the Finmen, who love it, help tow his boat forward doubling his speed across the waves.*

## NARRATIVE NUDGES

To make Mythic more narratively focused, you can replace the Event Focus Table with the Narrative Nudges Table when generating Random Events and Interrupts.

The Narrative Nudges Table is similar to the Event Focus Table, but it focuses more on the story itself rather than individual actions by Characters or the ebb and flow of specific Threads. Those things are still important and can still be generated, but it's more likely to happen in the Context of something changing with the storyline.

To generate a Random Event or Interrupt Scene, roll on the Narrative Nudges Table for a category, then roll on the Actions Meaning Tables (or another Meaning Table if you think it's better suited) for inspiration to make your interpretation.

## NARRATIVE NUDGES

ROLL	RESULT
1-21	Narrative Shifting Event
22-28	Mystery Question
29-42	New NPC Shifts Narrative
43-57	NPC Shifts Narrative
58-71	Narrative Twist
72-78	NPC Does Something Surprising
79-100	Current Context

## NARRATIVE SHIFTING EVENT

Interpret the Meaning words to change something important in the ongoing storyline. For instance, in an adventure taking place in a huge, high altitude steampunk airship that's been sabotaged, a narrative shifting event might be discovering one of the fellow passengers is a spy.

## MYSTERY QUESTION

A question comes to your Player Character's attention that must be answered at some point. For instance, in the example above we learned there's a spy among us on the airship. Another Random Event that generates a Mystery Question might mean that the spy has disappeared. Where, on the ship, is he?

Mystery Questions are meant to add new tension to the narrative, and open up new possibilities for the story to advance in.





## MYTHIC AS A NARRATIVE ENGINE

STRATEGY	APPLIED TO WRITING	APPLIED TO ROLEPLAYING
<b>Think in terms of prompts</b>	Mythic answers are prompts to run with as far as your expectations will carry you. Create as much story as you can until you feel the need to seek another prompt.	Mythic answers are prompts to run with as far as your expectations will carry you. Develop adventure details based on your interpretation of the prompt, stopping when you've tapped out the interpretation or adventure developments demand new input.
<b>Expectations to the max, and beyond</b>	Write about your interpretation of the prompt, following your expectations, then keep going with any good ideas that are now percolating. Keep writing as long as those ideas keep coming, until you feel them slow down to the point where you want more inspiration.	Interpret the prompt to the extent of your expectations, and add any cool ideas that occur to you along the way. Take it as far as you're comfortable going, which may be right up to the point where you feel you're taking over the adventure too much.
<b>Giving the first Scene a narrative push</b>	Create the story before the story to get yourself off to a strong start. Use Scene 0 story preparation to launch your first Scene.	
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<b>Scenes as prompts</b>	Only use Mythic to start each Chapter. Generate the Expected, Altered, or Interrupt idea, then generate three prompts through Fate Questions, Discovering Meaning, or Random Events. Write the Scene based off of this inspiration.	Same as when applied to writing, but consider using rules from your chosen RPG among the three prompts.
<b>Narrative nudges</b>	Replace the Events Focus Table with the Narrative Nudges Table when generating Random Events and Interrupts. This will provide story-focused changes.	

## NEW NPC SHIFTS NARRATIVE

This is the same as New NPC on the Event Focus Table, but with the additional Context that the arrival of this new Character brings a shift in the story. You can think of this as a combination of New NPC and Narrative Shifting Event, as described above. Whatever the narrative shifting event is, it's caused by this new NPC.

## NPC SHIFTS NARRATIVE

This is the same as New NPC Shifts Narrative, except this time it's an existing NPC on the Characters List.

## NARRATIVE TWIST

This is similar to Narrative Shifting Event, except now not only does the storyline change in an important way, but something we previously knew is reversed or undone.

For instance, back to our distressed airship, the crew is searching for the spy. In a later Chapter, the spy is found. Everyone is relieved, maybe they can land the ship safely after all!

But wait, the Player gets a Random Event with a Narrative Twist. They interpret it to mean that the ship's captain, who was helping in the search for the spy, turns his gun on the Player Character. The captain had been in on the plot all along!

This change represents not only a shift in the ongoing narrative, but a reversal in a known fact: the captain was a friend, now we learn he is an enemy.

## NPC DOES SOMETHING SURPRISING

Roll an NPC from the Characters List. This Character does something which seems out of character or surprising. This is a Character focused version of Narrative Twist.

Maybe the court mage, who has always been



NPCs are catalysts for introducing new twists and aspects to the ongoing narrative. A spy running loose on an airship can be the source of lots of problems, which is storyline potential.

loyal to the crown, suddenly disappears and seems to have betrayed his sovereign. Or, the thief in your party who is usually very cautious when exploring a new dungeon room suddenly, and rashly, opens a door that everyone knows shouldn't be opened.

## CURRENT CONTEXT

This is the same result as from the regular Event Focus Table. Come up with an interpretation of the Meaning words based on what's happening right now in the adventure.



## THE BIG EXAMPLE: SIR HOP SOLVES A PROBLEM

It's time for a big fiction example! I'll use the concepts in this article, except for "Scenes As Prompts" since I want to show the prompts Mythic generates as the story unfolds. I'll produce prompts, run with them as far as I can with expectations and inspiration, then seek more prompts. Random Events and Interrupts will use the Narrative Nudges Table.

Before I begin, I want to generate some ideas. I already know this is going to be a short story based around Sir Hop Von Hoppity. If you don't recall, Sir Hop was the giant frog familiar of the mage Lila in *Mythic Magazine* #42.

For an idea of what Sir Hop is up to, I roll on the Action Meaning Tables and get Decrease

and Conflict. I interpret this to mean that Sir Hop is trying to broker peace between two bickering groups.

I want to know who the groups are, so I roll on the Character Identity Meaning Table and get Socialite and Assistant. I interpret this to be the Friends of the Fay, a well-to-do group of villagers who work to appease the sometimes capricious fairy denizens of the forest.

Rolling for inspiration on the other group, I get Soldier and Religious. I interpret this as the Clerics of Dondeluth, the god of (rolling on the Gods Meaning Table, I get Majestic and Fallen) those who once had it good but have suffered terrible luck.

That's enough information to get started. Let's see what story we get! I'll show prompt rolls on the side, separate from the fiction, to make it easier to tell where prompts come into play and how far I go in interpreting them.

## Sir Hop And The Broken Bridge

### CHAPTER 1

Sir Hop Von Hoppity took a slow draw on his swampweed pipe as he listened to the representatives bicker. Saget, representing the Friends of the Fay, was red faced and apoplectic at some suggestion that Ben Reeder, a cleric of Dondeluth, had suggested. Sir Hop hadn't quite caught what the notion was.

"Excuse me," the giant frog croaked, his voice carrying easily over the din. "What did you just suggest?"

The cleric looked across the pond at Sir Hop. The man hadn't been happy to hold this trial in the woods to begin with, but had graciously agreed to it to appease the Friends who felt everything important should happen in the woods. Where the Fay live. Because it's all about the Fay with them.

"I suggested we hold a festival, here in the woods! To bring us all together, and all that rubbish," he said in a surly tone.

"Right, in the woods he says!" Saget shot back, rising to his feet so fast that one boot slipped into the pond. He didn't seem to notice. "It's all about doing things in the woods, as if you own the place! You know there are spirits here who don't appreciate all the noise and the marching and the shouting!"

This whole issue started when the Friends of the Fay lodged a complaint to the local

*What is Hop doing right now? Action Meaning Table: Bestow, Trial*

*What did he suggest? Action Meaning Table: Celebrate, Group*







*What did he have  
his hands full of?  
Action Meaning  
Table: Overthrow,  
Tension*

magistrate that the Clerics of Dondeluth were holding illegal military exercises in the woods, disturbing the delicate balance of the forest Ley Lines. The magistrate, who already had his hands full coordinating his re-election campaign against a very popular opponent who claimed to have dragon blood in his veins, asked local mage Lila to handle the dispute.

Lila also had her hands full. She'd been summoned to the city to track down a doppelgänger. Or an art thief. Or something, Sir Hop couldn't quite remember. He was too busy feeling stunned at being asked to mediate between the Clerics and the Friends.

"I rather like a festival myself," Sir Hop muttered, fumes from the bowl of his pipe wisping pleasantly before him.

The representatives and their supporters didn't hear, as they had continued their bickering.

"Ben, why must the Clerics march through the woods so often? Couldn't you ... walk around the woods, or take a boat?" Sir Hop asked.

"Sir Hop, let me explain," Ben Reeder said. "We must traverse the forest weekly to reach our temple, and honor the Fallen One. We had used the King's Road previously, which takes us around the wood, but the bridge has collapsed. That is always the way of the Fallen, bad luck be with us. So through the woods we must go."

"I see," Sir Hop pondered. "So if the bridge were repaired, you could go around, and not through, the forest?"

"Yes! Of course. But who here knows how to fix a bridge?"

Sir Hop puffed on his pipe nervously, his eyes darted one way then the other. He was anxious because he did know of someone who could fix a bridge: himself.

## CHAPTER 2

Sir Hop Von Hoppity road his rickety cart through the woods, toward the Bridge of Knightly Renown. It was a grandiose name for such a humble construction, just a simple bridge of rotting timbers and soiled rope. The valiant frog made sure to keep his donkey trotting at a slow pace, he didn't want to make so much noise that it triggered a new complaint from the Friends about disturbing the woods.

He needed to solve this problem. Lila was counting on him, and the last thing Sir Hop wanted was for his mage to return home to unfinished work. As her familiar, Sir Hop shared a telepathic bond with his mage. When she was close, and unhappy, he could sense it. There was no hiding disappointment.

Spinning the kind of magic required to repair a bridge wasn't easy. While Sir Hop wielded a measure of power, he wasn't on the same level as Lila. He wasn't completely sure he could pull this off. But, he had to try.

Sir Hop became aware of a buzzing near his head. He swiveled in his seat and gasped to find a pixie floating in the air, fluttering its wings as she regarded him.

"I'm so sorry to do this, but ...," the pixie said, then waved her tiny hands. Sir Hop suddenly felt himself drop as the cart he rode slammed into the ground.

*Expected Scene:  
Hop goes to  
fix the bridge.  
Mythic says:  
An Interrupt  
happens instead.  
Narrative  
Nudges Table:  
New NPC Shifts  
Narrative. Action  
Meaning Table:  
Punish, Plot  
Character  
Identity Table:  
Scout, Supporter*



He looked about himself in shock. The wheels of his cart were gone, just gone. The donkey released a startled bray.

"Why did you do that?" Sir Hop asked, rising from the now ground level seat.

"Again, sorry, but I can't let you fix that bridge," the pixie said.

"But you're a Fay, surely you're aware of the dispute going on. It's all because of that bridge."

The pixie nodded. "Yes, I'm aware. We are aware."

There was an air of frustration about the pixie, as if she wanted to tell Sir Hop more but wasn't sure how to do it. He felt sorry for her, even though she had just vanished the wheels on his cart. He had liked that cart, too.

He walked to his donkey and unhitched her. She shook her head happily, and ambled to a swath of grass for a nerve-soothing snack.

Sir Hop took a moment before returning to the pixie. He wanted to give her time to collect herself, so he withdrew his pipe, packed in a fresh wad of swampweed, and slowly lit it.

Contentedly puffing on his pipe, feeling much better, Sir Hop hopped back toward the pixie who was now sitting on the wreckage of his cart. She looked glum.

"I take it you have a problem, and by you I mean the Fay," Sir Hop said, plopping down on the ground beside the pixie. Even with him sitting in the dirt, and her sitting on the busted cart, Sir Hop still towered over her. Pixies were small.

"And if you have a problem, and the Friends don't know about it, which they evidently don't, it must be a pretty big problem," Sir Hop concluded, glancing sideways at the pixie. He was fishing, hoping his guess would land close enough to the truth to get the reluctant Fay to speak.

"Yes!" she said, throwing her little hands up in the air. "The Friends already help us so much. But this, this problem is beyond them. It could get them killed."

Sir Hop nodded, puffing on his pipe. He decided to hazard one more guess. "And did you, the Fay, destroy the bridge yourself?"

The pixie glanced away, a shadow of shame crossing her features, then nodded. "We did. But, we had to. There's something on the other side of the gorge. It's something ... quite unfriendly. No. Very unfriendly."

The giant frog tapped his pipe against a rock, nodding. He knew what he had to do. This had escalated so quickly, from a simple job mediating a dispute, to fixing a worn out broken down old bridge, to handling whatever problem the Fay were facing. From her tone, Sir Hop guessed it was a monster. Problems always seemed to end up being about monsters, eventually.

"So it's a monster," he said.

"Yes!" the pixie replied. "A great big, horrible monster!"

Now that the secret was out, the pixie became animated. She flitted toward Hop and landed on his knee as she continued her description.

"It's so strong it can crush trees! And it's like, made of goo or something! Like a huge blob! Will you help us get rid of it? Please?"

Sir Hop nodded, because he knew it would make Lila proud for him to do this. Vanquishing a monster, that was classic stuff. He just hoped he was up for it. 🐸

*Is the pixie aware  
of the dispute?  
Chaos Factor 6,  
Fate Question  
answer: Yes.*

*Creature  
Descriptors  
Meaning  
Table: Strong,  
Insubstantial*







# MYTHIC GAME LOOP SHEET

LOOP NAME \_\_\_\_\_

Loop  
Phase 1

PHASE THEME

## EXPECTED SCENES

RANDOM? ☐

1-2	<input type="checkbox"/>	_____
3-4	<input type="checkbox"/>	_____
5-6	<input type="checkbox"/>	_____
7-8	<input type="checkbox"/>	_____
9-10	<input type="checkbox"/>	_____

PHASE THEME

Loop  
Phase 2

## EXPECTED SCENES

RANDOM? ☐

1-2	<input type="checkbox"/>	_____
3-4	<input type="checkbox"/>	_____
5-6	<input type="checkbox"/>	_____
7-8	<input type="checkbox"/>	_____
9-10	<input type="checkbox"/>	_____

Loop  
Phase 3

PHASE THEME

## EXPECTED SCENES

RANDOM? ☐

1-2	<input type="checkbox"/>	_____
3-4	<input type="checkbox"/>	_____
5-6	<input type="checkbox"/>	_____
7-8	<input type="checkbox"/>	_____
9-10	<input type="checkbox"/>	_____

PHASE THEME

Loop  
Phase 4

## EXPECTED SCENES

RANDOM? ☐

1-2	<input type="checkbox"/>	_____
3-4	<input type="checkbox"/>	_____
5-6	<input type="checkbox"/>	_____
7-8	<input type="checkbox"/>	_____
9-10	<input type="checkbox"/>	_____

## ALTERATION

D10	RESULT
1-2	Different Expected Scene, If Random
3-7	Change a detail
8-10	Add a detail

Loop  
Phase 5

PHASE THEME

## EXPECTED SCENES

RANDOM? ☐

1-2	<input type="checkbox"/>	_____
3-4	<input type="checkbox"/>	_____
5-6	<input type="checkbox"/>	_____
7-8	<input type="checkbox"/>	_____
9-10	<input type="checkbox"/>	_____

PHASE THEME

Loop  
Phase 6

## EXPECTED SCENES

RANDOM? ☐

1-2	<input type="checkbox"/>	_____
3-4	<input type="checkbox"/>	_____
5-6	<input type="checkbox"/>	_____
7-8	<input type="checkbox"/>	_____
9-10	<input type="checkbox"/>	_____

## NARRATIVE NUDGES

ROLL	RESULT
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<b>22-28</b>	Mystery Question
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## MYTHIC AS A NARRATIVE ENGINE

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## MEANING TABLES: ACTIONS

### ACTION 1

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

### ACTION 2

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



## MEANING TABLES: DESCRIPTIONS

### DESCRIPTOR 1

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

### DESCRIPTOR 2

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

## MEANING TABLES: ELEMENTS

### LOCATIONS

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

### CHARACTERS

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

### OBJECTS

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









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