



Mythic™
Variations

**Take Your Mythic Adventures
in New Directions**

**A supplement for the Mythic Role Playing Game and
Mythic Game Master Emulator**

Mythic™

Variations

by Tom Pigeon

Published by Word Mill Publishing

“Age cannot wither her,
nor custom stale
Her infinite variety.”

William Shakespeare

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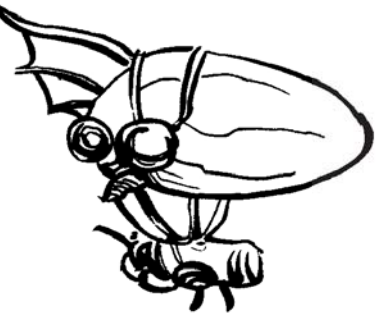
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Introduction or ...

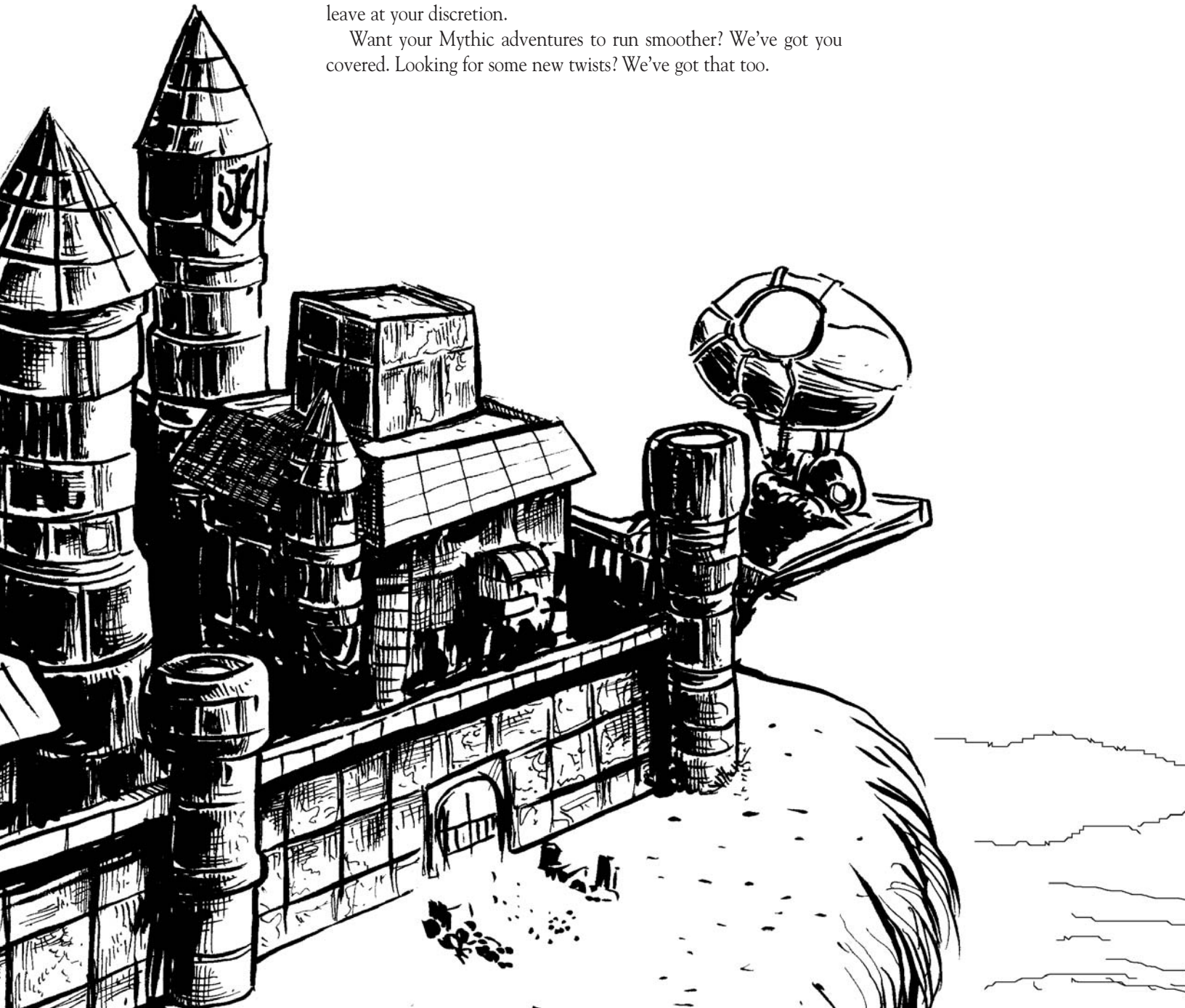


This book is a sourcebook for the Mythic Role Playing Game and Mythic Game Master Emulator. Nothing in here will make much sense unless you have either of those two books.

Now, on to the good stuff ...

What are variations, and why would you want one? Simply put, Mythic Variations is about adding spice to your Mythic adventures. This book is intended as supplemental material to the Mythic adventure generating system. Mythic Variations is a toolbox with useful suggestions and crunchy rules, any of which you can take or leave at your discretion.

Want your Mythic adventures to run smoother? We've got you covered. Looking for some new twists? We've got that too.

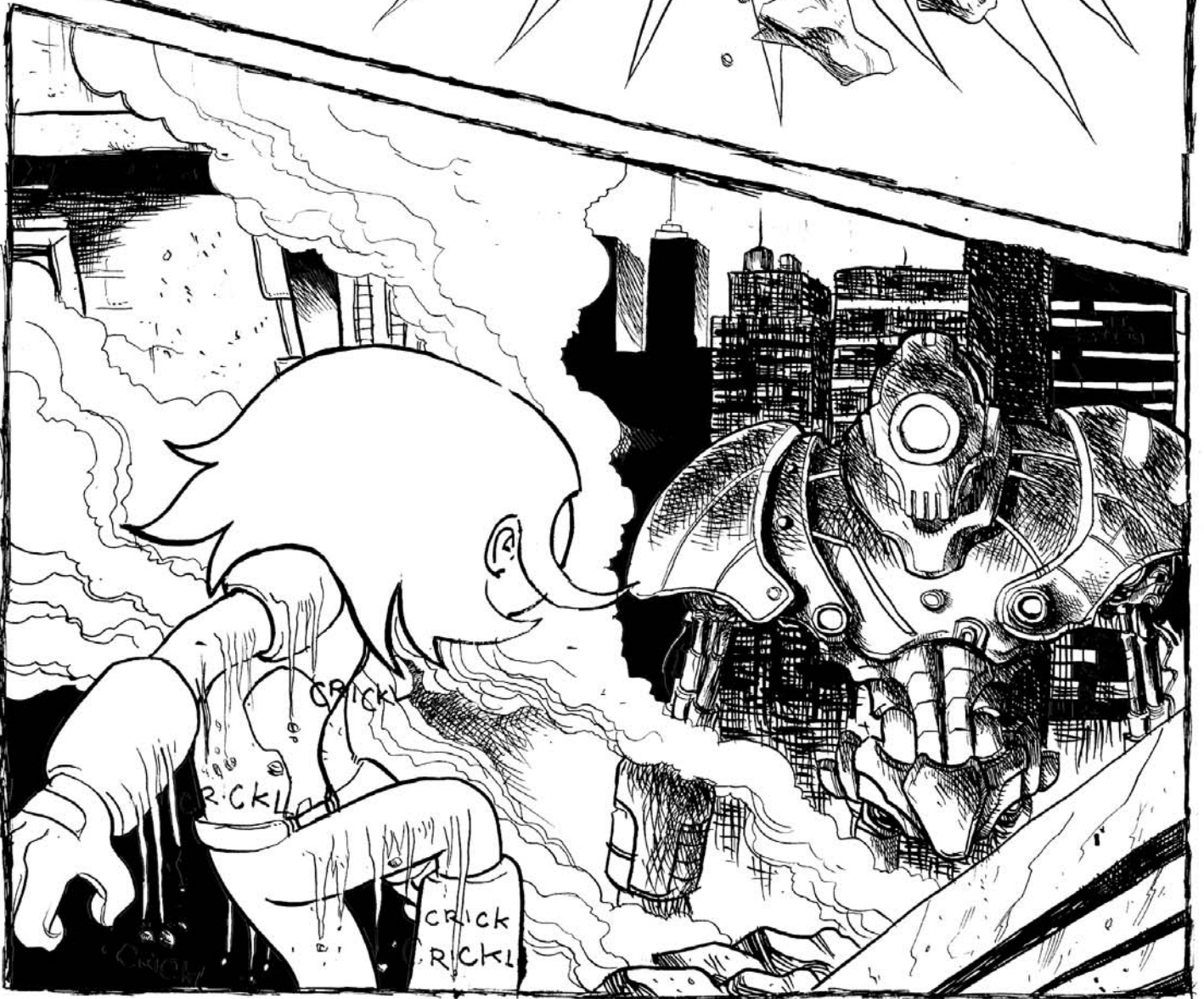
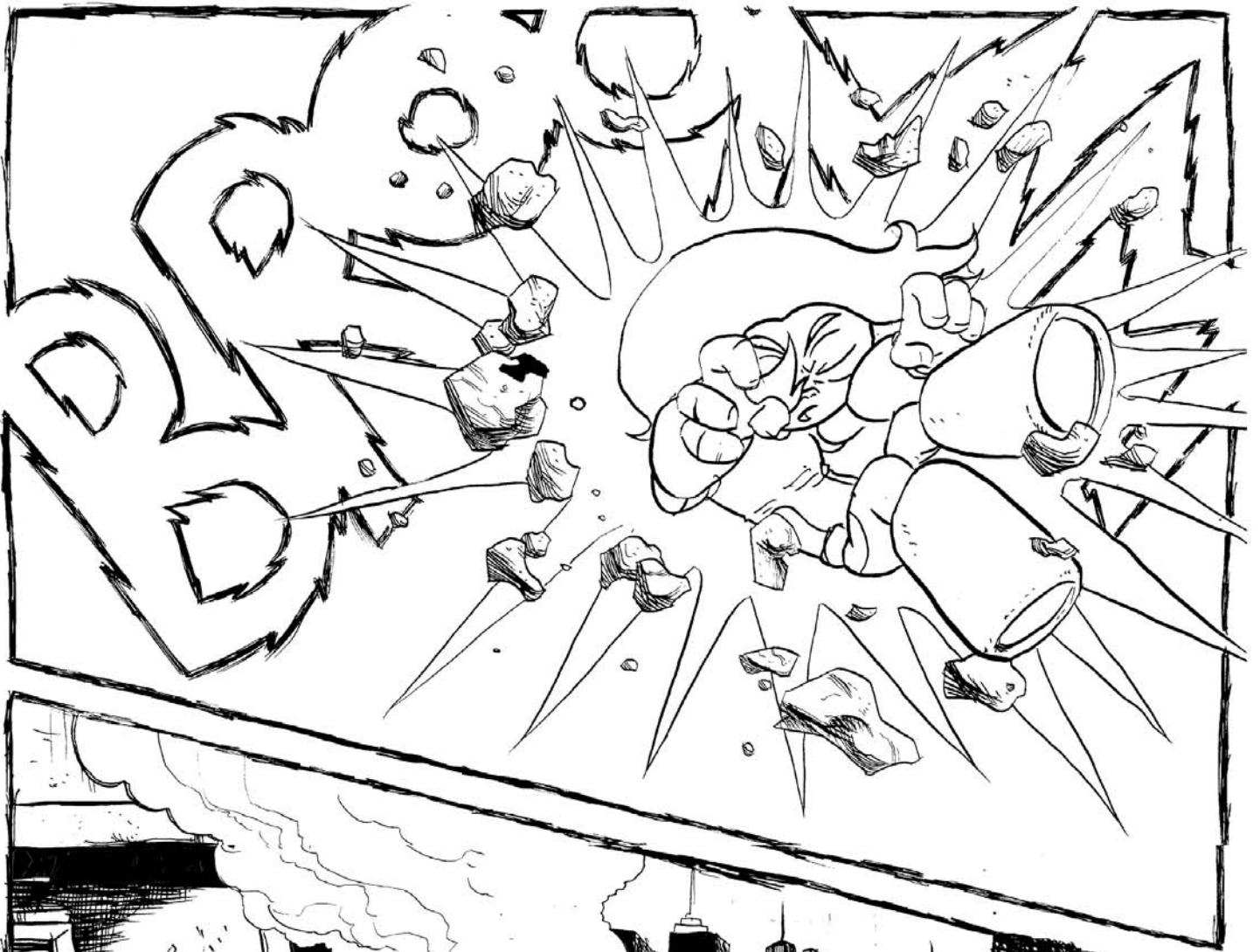


WHAT'S THIS BOOK ALL ABOUT?

Themes will push your Mythic adventure in different directions. Maybe you want more of a horror tone to your tale, or greater odds of high adventure. Whatever your taste, there is a way to make Mythic respond. **Complex Questions** give you the freedom to break away from the usual yes/no routine and ask open-ended questions. Rules for **Off-Camera Stories** will help you fill in the gaps of your characters' lives in between adventures, and their lives before. **Adventure Outlines** is a way to create Mythic adventures ahead of time, with a wee bit more preparation, but still make the GM's life painless.

Enough jibber-jabber ... let's crack this open and see what we have!





Game Mastering

Whether you are playing Mythic with a dedicated Game Master or without, getting the hang of letting Mythic do all of the heavy lifting for you can sometimes be hard to wrap your head around. Mythic adventures should move swiftly and not get bogged down in the details. This chapter contains tips on how to handle problems that may arise during a Mythic adventure, and how to keep it all moving ahead smoothly.

Choose a referee

Everyone wants to play, so you've assembled a group of friends to adventure in Mythic without a game master. That spreads the job to all of you, working together. A question arises and someone throws it at the Fate Chart. "What are the odds?" someone asks, and suddenly six different answers come flying out. Which are the correct odds?

Usually defining the odds to a question is fairly obvious. When more than one player makes a suggestion, it's not often a problem to choose the best answer. If one level of odds receives more votes than another, then it wins. Sometimes, however, the answer is not so obvious. Rather than debating the relative merits of one person's choice versus another, there is another option.

Everyone may be taking equal parts as a player, but if you're having trouble getting everyone moving in a single direction, it may be time to elect one player to be more equal than the others. Using a referee is a compromise between having a GM and having none. A referee is still a player, but he has the power to decide what the odds are to a question when there is no clear consensus.

A referee is not a GM. She is not in control of the adventure. The referee's job is to be the final arbiter on Game Mastering questions when the group as a whole cannot agree. If a fate question arises and the group decides on the odds quickly, then the referee has nothing to do. However, if the odds are not set immediately, then the referee can simply choose which answer to go with.

The players should be clear up front who the referee is going to be. This can be decided before the game begins by choosing someone by vote, tossing a coin, or whatever. You can move the job around, too, rotating the position every thirty minutes or so.

If there are only two players in the group, then a referee is the

one who comes up with the odds during the adventure. After all, if there are only two people, and one of them is the referee, he will win anyway in times of disagreement. If both players are in agreement, the referee will get his way, also. So, keep it simple and just let the referee define the odds in a two-player game. When his time is up, the post shifts to the other player. This is a good option for a two player Mythic game with no Game Master. Since there are no extra players to provide a tie breaker, if the two players don't agree on every single odds question, they will be at an impasse each time.

If there are more than two players, then the referee does not get an initial vote. Instead, she calls out, "What are the odds?" to the other players. If there is a consensus among the players (there is one choice receiving the majority of the votes), then that is the answer. If there is not a clear choice, however, then the referee must choose. The referee can only choose among the odds thrown out by the other players.

For instance, there are three players, one of them is a referee and he calls for odds getting two responses, "likely" and "very likely." He must choose between the two. The referee may disagree, and think the odds are in fact "50/50." However, since "50/50" was not offered as an option, he cannot choose it, but must stick with the two odds voiced.

Keep in mind that the referee's job is purely as tie-breaker. If there are four players at the table and the GM calls for odds, and only one player throws out an answer, then that is the answer. Not everyone has to give their two cents, so the odds are set by default. Maybe you have a large group of five or more players. The GM calls for odds and gets three different answers; one answer receives one vote while the two other choices get two votes each. The referee can only choose between the two choices that received the two votes apiece, since that is the tie that must be broken.

The referee is also the arbiter on any other issue at the table where there is not clear agreement. For instance, what is the basis for the next scene? Some players may say, "We travel to the saloon and find it peaceful," while someone else might say, "We go to the saloon and find Bad Bart there." If there is no consensus, then the referee makes a decision, just as he would with odds questions.

Other choices that may crop up requiring a referee's decision include what exactly is the correct interpretation to a Fate Chart roll, which question should be asked if there is a debate over interpretations, and any other situation where there is no general agreement.

Pay no attention to that man behind the curtain

Mythic is designed to create adventures that simulate a fully-prepared Game Master. If you are playing in a game with a dedicated Game Master who is using Mythic to create his adventure, in the players' eyes it should make no difference whether the GM is using Mythic or not.

In playtesting, I have found that a lot of GMs using Mythic will require her players to phrase their questions in the yes/no format when they ask the GM a question. The upside to this is that it makes the GM's job a little easier, not having to rephrase questions in her head. The downside, however, is that this takes the players out of their characters and puts them in a position where they must consciously think in game mechanic terms.

It may require a modicum of extra work for the Game Master, but he should allow the players to ask any question they want, yes/no or otherwise. It is then the GM's job to rephrase questions, to himself, in a Mythic manner.

When played like this, your group can immerse themselves in their characters, just as they would in any role-playing session. In the end, to the players, they will not be able to tell that the Game Master is using Mythic.

When a player asks an open-ended question, like, "What's in the room?" the GM makes up, in her mind, what she thinks the most likely answer is and phrases it as a Fate Chart question. She might say to herself, "Is the room empty?" assign it quick odds and roll, whipping up a quickie interpretation.

Ten-second rule

Mythic is meant to be played quickly and smoothly. Someone asks a question, they roll on the Fate Chart, they get an answer, they interpret the answer and move on. Often, interpretations will come easily. Sometimes they do not.

The best way to kill a Mythic adventure is to agonize over what the Fate Chart meant with a certain answer. When an answer is rolled on the Fate Chart, you should give yourself no more than ten seconds to interpret the result. In other words, the first thing that comes to mind is what you use.

What if you can't think of anything in that span of time? Then forget about it and move on (remember the "I dunnoh" rule?)

The ten-second rule should apply whether you are playing with a GM or not. Allow for no more than ten seconds for the

group to come up with an answer. If you are playing with a referee, then he can allow everyone ten seconds to throw out their odds or to give their interpretation of a Fate Chart roll. If there is no consensus at that point, he pronounces his verdict and moves the game forward.

The 50/50 rule

The Fate Chart is the heart of Mythic, where questions are answered and the game takes most of its direction. Usually, deciding on odds for a question or interpreting the results is a straightforward proposition. But sometimes it can get a bit sticky.

For instance, what do you do if your group is split on just what the odds should be for a question? Or worse, what if you just can't decide what the odds are?

The key to keep in mind here is that you want the game to move ahead quickly, not get bogged down in debate over whether a question is "likely" or "very likely."

As a general rule for when you or your group can't settle on the odds within the ten seconds mentioned before, and you aren't using a referee, just go with 50/50 odds. After all, 50/50 is supposed to be used when you don't know what the odds are for a given question. Not knowing, and not being able to decide, are basically the same thing.

If you are playing with a group, and without a GM, you need to determine odds fast. That means someone asks a question and then he immediately states what he thinks the odds are. Everyone else can add their suggestion, or no suggestion at all. And you're done. That's it. Whatever odds got the most "votes," wins. If none did, then go 50/50 (unless you're using a referee, in which case he will resolve the conflict).

Tips for running NPC interactions and conversations

Using the Fate Chart to flesh out a game world follows a simple formula: you frame a question, generate a result, and apply an interpretation. Sometimes it's difficult to boil an NPC's reaction down into a simple yes/no question, however. For instance, a group of characters are approaching a castle at night. The players want to know, does the main gate have a guard posted at it? That's a very direct question that is easy to interpret; there's either a guard or there isn't. However, what if there is a guard, and one of the characters goes up and talks to him? How do you resolve the guard's response?

Figuring out something as complex as human behavior with yes/no questions might seem daunting. Not only is there the question of what the NPC does, in terms of action, but how do you determine what he might say?

The trick to navigating NPC behavior is the same as resolving any other question in Mythic: don't get bogged down in details. Start from the big picture and interpret the details from there.

In the example above, perhaps a character boldly steps forward and engages the guard in conversation. To get at the "big picture," it would be helpful to find out a little bit about the guard's disposition. Is he nervous and quick to suspicion, or lazy and looking for something to do? The GM might ask, "Is the guard relaxed?" A yes might mean that the guard doesn't find it unusual that someone just walks up to him out of nowhere. A no means the guard readies his weapon and eyes the character with suspicion.

Whichever answer we get tells us a lot about the guard. Without making any more rolls at this point, the GM might interpret the following behavior from the guard: "He stands at attention as you approach, placing his hand on his sword hilt in a threatening manner. 'Who goes there!' he cries with authority."

This is a good bit of detail, but it's all derived from what the GM now generally knows about the guard. There is no

need to ask, "Does the guard say, 'Who goes there!'"

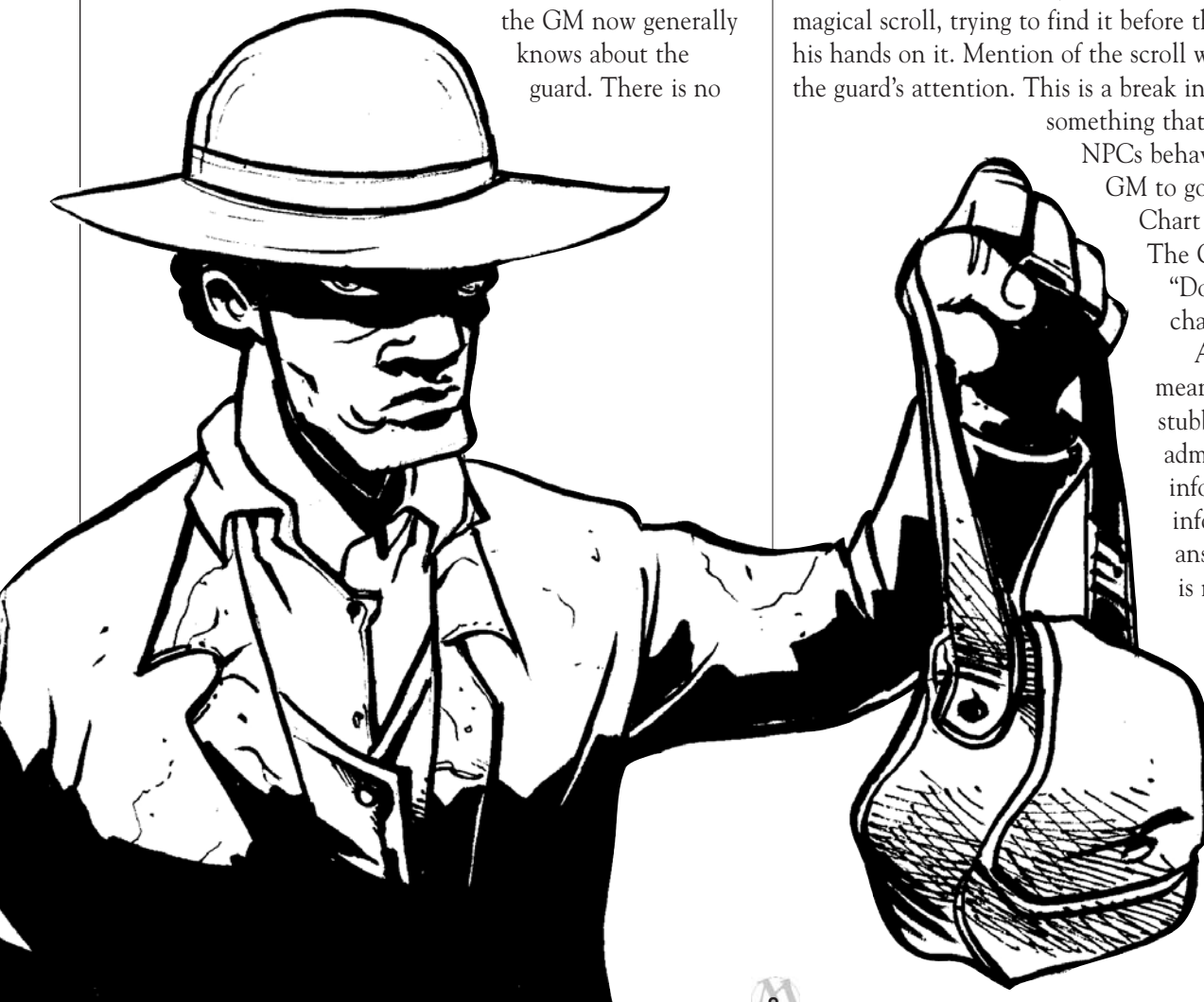
When dealing with NPC actions and conversation, it is best not to make any more rolls on the Fate Chart until something happens that might change the character's current pattern of behavior. For instance, the PC may hold his hands up and smile, saying he is but a weary traveler seeking refuge within the castle. Based on what the GM already knows about the castle's occupant (he's a bad guy), and the guard's current mood, the GM decides he already knows how the guard is going to respond without rolling again. He says: "The guard does not smile in return. 'We do not admit travelers here, stranger. Now go!'"

So far, we've learned quite a bit about the guard, and gotten some conversation out of him, all based on a single roll on the Fate Chart. The GM could have asked a Fate question before every sentence the guard uttered, asking if he says such-and-such or not. However, that's just not necessary. When dealing with NPC behavior, it's best to infer as much as you can off of as few rolls as possible.

Keeping up with our guard example, perhaps the character throws out a little lie: "That's too bad. I also have information for the Duke. Something about a scroll he seems most eager to find," the character says, holding up a satchel as though its contents were important. Within the context of this adventure, the characters are seeking a magical scroll, trying to find it before the evil Duke can get his hands on it. Mention of the scroll would no doubt get the guard's attention. This is a break in the encounter,

something that could change the NPCs behavior and require the GM to go back to the Fate Chart to see what he does. The GM asks himself: "Does the guard let the character in?"

A no answer might mean the guard is being stubborn and refuses to admit the character, information or no information. A yes answer means the guard is now unsure, and does not want the Duke to miss out on vital information regarding the scroll. If the GM rolled a yes, he might interpret it like this: "The guard frowns, his face lost in



thought for a moment. ‘The scroll, you say?’ His hand falls away from his sword hilt as he struggles with a decision. ‘Very well, you had best come with me. I will escort you to the Captain of the Guard, and you can explain to him what you know.’ The guard takes the satchel from you, turns and begins to unlock the gate.”

Using only two rolls on the Fate Chart we’ve gotten a lot of useful play out of our guard. We also know enough about him to make all kinds of logical conclusions later on. We know he’s a by-the-book soldier, but he is also eager to help his master to acquire the scroll. You might consider him a little gullible as well and open to suggestion.

The point of dealing with NPC interaction, particularly when it comes to conversation, is to keep the questions and rolls simple. You should use lots of improvisation and maintain the NPC’s response “in character” as you understand it, based on the context of the adventure and the behavior patterns already established for the NPC. The longer this character sticks around in the adventure the more you are going to learn about him, and the more complex his or her behavior will become. There’s no need to rush that complexity, however, just ask questions when they are really needed.

‘I dunno’ again

I’m going to beat an old horse again. It’s an important horse, though, so here I go. Keep your Mythic adventure moving at all costs. Don’t get bogged down on interpreting the Fate Chart or a random event. If you are really stuck, remember the “I dunno” rule and just skip it and move on. That may mean that a scene that is supposed to be altered is not altered, or that a random event that is supposed to occur does not happen. That’s okay. If nothing fits, then nothing is supposed to happen.

When in doubt, just keep the adventure moving along its current course of momentum.

Don’t be too strict

Another tip to keep your interpretations moving quickly is not to worry about being strictly literal. For instance, you are playing with a group of street mages in modern times. The player characters are searching an alley where an attack occurred the night before, one that may have involved a supernatural beast they are tracking. The GM needs to roll up a random event. The Event Focus is PC negative. You roll up meanings of “extravagance” and “a project.”

Now, they are in an alley ... there is nothing extravagant to

be found. Their current project, of digging through the trash, is certainly not extravagant. Trying to draw a strictly literal interpretation from this result might garner some odd results.

Luckily, that is why it’s called “interpretation”: feel free to stray from the literal meaning.

A more useful interpretation of these results, though less literal, might be that the alley is larger, and more full of trash and debris, than just about any alley the characters have ever seen. “Extravagant” in this case means “a lot of stuff to go through.” That also fits with this event being a PC negative, and fits with the context of the adventure.

So, the characters show up at the alley, hoping to do a quick search, and realize that it’s more like three or four alleys all strewn with junk and garbage. This is going to take a while.

This is not to say that you make up any old interpretation, no matter what the results. Whatever you come up with should still tie directly in with what you rolled. However, you’ll find interpretations popping into your mind as soon as you start thinking about it, some literal and some less so. Don’t squash the less literal interpretations just because they don’t fit 100%.

The end ... or not?

Normally a Mythic adventure ends when the characters either solve all the open threads, or give up. Even if they solve the mystery, or save the damsel in distress, it doesn’t necessarily have to be “The End.” The GM may want to throw in one more scene as an epilogue to tie up any loose ends or to give the adventure a more polished conclusion. You should proceed as normal, coming up with the next scene idea and so on. Since there are no more threads on the list, any rolls that indicate a thread, whether for a random event or for a scene interrupt, can either be pulled from a PC personal thread list or ignored.

It is up to the GM and the players whether they want to push on past the resolution of the final thread. Keep in mind that there is some danger involved here because you never really know what the next scene will involve. Perhaps the characters are deep within the bowels of a dungeon, where they have completed their quest and found the Ruby of Enerthon. The GM doesn’t want to end it there, though. So, they move on to the next scene, which he envisions as them arriving back at the local tavern to rest and revel in their success. An interrupt scene however could change all of that. Maybe they are ambushed on their way back and the ruby is stolen, or they discover that an item they recovered from the dungeon is cursed.

The point is that the adventure need not end when all the goals are accomplished. If you think the characters need another scene or two to make their experience complete, then go for it.

Mythic Themes

Mythic is designed to create a broad range of possibilities when generating adventures. The tone of a game is set by the questions asked by the players and the GM, and the nature of the game itself. Obviously, sword-slinging warriors traveling through ancient catacombs will have a different experience than modern gumshoes tracking down a lead.

Nevertheless, there are ways Mythic can be made to enhance a particular feel for an adventure. Mythic Themes introduces this idea by tweaking the Mythic engine to encourage an adventure to spin in particular directions. Using themes by no means guarantees that your adventure will turn out a certain way, but it will help encourage the types of events that typify those genres.

Following are a range of themes, including: Horror, Action Adventure, Social, Epic, Mystery and Personal. There are two ways in which themes change the game: by altering how the Chaos Factor works and by changing the Events Focus Table. Each of the theme descriptions to follow starts off with a general discussion of the theme and how it might play out in a Mythic adventure. This is followed by modified rules for the Chaos Factor and a custom Focus Table for use when generating random events and scene interrupts.

When using a theme, the Game Master or players can decide ahead of time that they want to play in a certain genre. In this case you pick your theme and follow the rules changes. If you like your adventures a bit more random, rules for generating a random theme, and even mixed random themes, follow. Finally, if you want to develop your very own, custom theme, the final section gives you the details.

Horror

Horror is like chocolate; it goes with just about anything. You can have horror sci-fi, horror fantasy, horror adventure, or just good ol' horror horror. One of the best things about this theme is that it follows a very clear pattern. Horror stories almost always start off in

mundane settings and circumstances, until the horror begins to reveal itself, and then events get worse and worse for the characters until a final resolution is met. Perhaps the main character works in a museum and hey, did you hear that the relics on that new mummy exhibit arrived today?

In Mythic terms, the Chaos Factor starts off a little low, but once it begins to climb it cannot be rolled back. Also, most early scenes will either be just what the PC's expect or will be altered events. Later, more and more interrupt scenes will intrude on the adventure as events spiral out of control.

The horror theme always starts with an ambiguous event as the event focus for the first scene. When the adventure starts, we find the main characters doing something normal



for them. Maybe they're a group of teenagers going to spend a weekend in the mountains, or the main character is a cop investigating a homicide. Normal doesn't have to mean boring. A normal day in the life of a fantasy barbarian might mean he's hacking his way through hordes of foes. You know your characters, so you decide what a day in the life is like.

When using this theme, you should decide at the outset if you want psychological horror or physical horror. Although both types of horror follow the same basic pattern, what the actual "horror" is changes. In psychological horror, the terrible things may all be in the PC's mind. For instance, the PC keeps getting the feeling that she is being followed, and catches glimpses of a shadowy man every once in a while. Physical horror is, well ... messier. Think big guy in a hockey mask popping out of a closet and waving a bloody axe.

Perhaps more so than any other theme, Horror themes need to be guided somewhat, at least in the beginning. Since the adventure starts off with everything normal, your opening thread will be something fairly mundane, like, "Spend a weekend in the mountains." Unless a random event comes along to throw something awful at you, the characters could spend the whole adventure just kicking back with nothing happening. Whoever is running the adventure, whether GM or players, should keep the horror theme in mind when asking questions and deciding on expected scenes. For instance, with the mountain example, maybe the characters take a walk. For the scene setup, they go with, "We take a walk in the woods and find something strange." Normally, that wouldn't exactly be what the players would expect for a scene, but this is a horror themed adventure, so expectations, at least for the players, should be skewed. For this reason, horror themed adventures may work better when run by a Game Master. That way the players can keep themselves focused on what their characters are doing while the GM can push the limits of the adventure to see what happens.

Chaos Factor

Start Chaos at 4, instead of 5. The Chaos Factor does not decrease in a horror adventure. It will either go up after a scene if events were out of the characters' control, or stay where it is. When random events are generated, results of 1 to 3 within the Chaos Factor range are considered altered scenes. Any higher numbered results, within the chaos factor, are interrupts. This means that, at the beginning of the adventure, most scenes that diverge from the expected will be altered, something close to what was expected. As the CF rises to 6, 7 or higher, interrupt scenes will become more common. When generating the opening scene of a horror adventure the Event Focus is always an ambiguous event.

HORROR FOCUS TABLE

| 1d100 | Event Focus |
|--------|-------------------------|
| 1-10 | Horror - PC |
| 11-23 | Horror - NPC |
| 24-30 | Remote event |
| 31-49 | NPC action |
| 50-52 | New NPC |
| 53-55 | Move toward a thread |
| 56-62 | Move away from a thread |
| 63-72 | PC negative |
| 73-75 | PC positive |
| 76-82 | Ambiguous event |
| 83-97 | NPC negative |
| 98-100 | NPC positive |

Special Focus Events

HORROR - PC/NPC: Horror strikes in all its gruesomeness! If this is a psychological horror adventure, then something very weird happens to a PC or NPC. If it's a physical horror adventure, then a PC's or NPC's life is threatened in a horrible way. This usually means the character is attacked. If the target is an NPC who is currently with a PC, then the NPC is attacked out of nowhere though the PC may be able to save him. If the NPC is not currently in the scene, then this likely means that the PC's come across the NPC's mangled corpse, or the NPC shows up on the scene just having escaped her peril. You may have to ask a Fate Question here, such as, "Is the NPC dead?" or something to figure out just what happened to them. If the PC is the target, then her life should be in immediate jeopardy from the main antagonist. This result simulates those moments in horror movies when the bad guy, or thing, does what it does best.

Action Adventure

This theme includes just about half of what Hollywood puts out every year. Whether we're talking starships blasting at each other through space or intrepid tomb-divers prying gold from undead hands, action is everywhere in this type of theme. The tone should be chaotic and often shifting. The number of random events in this theme are nearly double what you would have in a standard Mythic adventure. The Focus Table is very similar to the standard chart, but it emphasizes NPC actions more, is extra likely to generate bad results for PCs and NPCs, and has a special "Action!" entry to spice things up. The end result should be an adventure with more going on, all the time.

Chaos Factor

Double rolls on the Fate Chart always result in a random event, whether they fall within the Chaos Factor range or not. Also, the Chaos Factor cannot fall below 5 during the adventure ... the characters can't acquire too much control. Any scene that would otherwise bring the CF factor down below 5 will just leave the CF unchanged.

| ADVENTURE FOCUS TABLE | |
|-----------------------|-------------------------|
| 1d100 | Event Focus |
| 1-16 | Action! |
| 17-24 | Remote event |
| 25-44 | NPC action |
| 45-52 | New NPC |
| 53-56 | Move toward a thread |
| 57-64 | Move away from a thread |
| 65-76 | PC negative |
| 77-80 | PC positive |
| 81-84 | Ambiguous event |
| 85-96 | NPC negative |
| 97-100 | NPC positive |

Special Focus Events

ACTION!: Something happens that pushes the adventure into high gear. What exactly happens will depend on the current context of events and what you get on the Event Meaning Charts. However, whatever it is should be pulse-pounding. For instance, maybe the characters are perusing a library, searching for information to help them on their quest, when the GM rolls up this random event. A character pulls a book from the shelf and suddenly, in a burst of light, a monster leaps from the pages. The creature speeds off, running along the library walls as the characters give chase.

Mystery

Like horror, the mystery theme follows a certain pattern. At the outset of the adventure, a mystery is established which the characters must solve. The rest of the adventure involves the PCs tracking down clues as they put the puzzle together. When running this type of theme, the GM should keep the mystery atmosphere in mind. In other words, when rolling on the event Focus Table for random events and interrupt scenes, the GM should interpret results in light of the mystery as much as possible. Moving toward the thread probably means finding a clue. A PC negative likely will mean something happens to thwart the character from finding a clue he is looking for. The event Focus Table in this theme also does not have a "close thread" entry; in a mystery, the sleuths must always do the work and solve the riddle themselves; it will never be done for them.

Chaos Factor

The characters may not completely control this type of adventure, so the CF minimum is 3. The factor cannot fall below this. When deriving the opening scene, it must establish a mystery thread of some kind. If you are rolling a random opening scene, then the event you generate should be interpreted as the mystery.

MYSTERY FOCUS TABLE

| 1d100 | Event Focus |
|--------|-------------------------|
| 1-8 | Remote event |
| 9-20 | NPC action |
| 21-32 | New NPC |
| 33-52 | Move toward a thread |
| 53-64 | Move away from a thread |
| 65-72 | PC negative |
| 73-80 | PC positive |
| 81-88 | Ambiguous event |
| 89-96 | NPC negative |
| 97-100 | NPC positive |

Special Focus Events

MOVE TOWARD/AWAY FROM A THREAD: When you receive a “move toward a thread” event in a mystery this usually means you come across a clue. Moving away from a thread usually means something you thought was true, such as a clue, is proven to be untrue.

Social

The social theme can be described as a “talky” adventure. In this theme, personal interaction is the most important element. The main thread itself should be a social quest, such as the PCs must help a woman clear her name of an unjust accusation so she can marry the man she loves. This theme can have a lot in common with the mystery theme, requiring the PCs to make the rounds and visit a number of NPCs to try and figure out a social mystery. It may also involve the PCs trying to get a group of NPCs to act in a certain way. For instance, a social adventure might involve the PCs trying to convince a delegation of diplomats not to make war on their country.

The tone of a social theme should be distinguished from standard adventures. In a social adventure, nothing physically

important may happen at all. There may be no life or death dangers or battles to be fought. All the peril may come from the tongues of others. That doesn’t mean this theme has to be all talk and no fighting, but the adventure should emphasize interaction.

A big element of the social adventure are secrets, and the learning of them. Everyone has secrets which they wish to hide. When those secrets are revealed, everything changes. “Do you mean ... Captain Cormant is really the son of the evil Emperor Daro?!” During a social adventure, a few of these social bombs are likely to drop, and the GM should make a big deal of them. The revealing of personal secrets should have real, in-game effects. For instance, maybe Captain Cormant’s allies desert him when they learn who his dear old dad is.

Chaos Factor

There are no changes to the Chaos Factor, use the standard rules. The opening scene, however, should establish a social thread. Generate the opening scene as normal, but interpret it with the social theme in mind.

SOCIAL FOCUS TABLE

| 1d100 | Event Focus |
|--------|-------------------------|
| 1-12 | Drop a bomb! |
| 13-24 | Remote event |
| 25-36 | NPC action |
| 37-44 | New NPC |
| 45-56 | Move toward a thread |
| 57-60 | Move away from a thread |
| 61-64 | Close a thread |
| 65-72 | PC negative |
| 73-80 | PC positive |
| 81-92 | Ambiguous event |
| 93-96 | NPC negative |
| 97-100 | NPC positive |

Special Focus Events

DROP A BOMB: Drop a bomb means a PC learns a secret, usually about another character. Roll to determine which NPC the secret is about. If this is the result of a random event, then whoever is currently with the character is probably the source of the dropped bomb. Keeping that context in mind, and using what the Event Meaning charts give you, should help you decide what the “bomb” is. For instance, the PCs are superheroes meeting a delegation of aliens. This is the aliens first encounter with humanity, so how the heroes deal with them may shape human-alien relations for a generation. The characters are with the alien envoy when a random event occurs indicating “Drop a bomb!” The GM rolls “triumph” and “hope” on the meaning charts, and determines that the bomb is about Senator Hammer, a powerful American leader who helped forge the meeting. The envoy leans over and confides in the characters that Hammer is planning on settling a human colony on the alien world, hoping that the two races mate to create a new, hybrid nation.

Personal

This theme is less, well, thematic than the other themes. There is no such thing as a “personal” genre. What this theme gets at, however, is making the adventure mean something personally to the PCs involved. You see this all the time in movies and TV shows. The heroes move steadily along, tracking down clues and running down the bad guys, when they suddenly learn that the villain is one of the PC’s long lost brothers! Or perhaps the adventure revolves around rescuing someone who is a good friend of one of the player characters.

Since the Personal Theme has no particular flavor to it, there are no changes to how the Chaos Factor is manipulated. The Focus Table is longer, however, and mixes in elements from the PC’s personal NPC and thread lists. In a standard Mythic adventure, the PC’s personal lists only come into play during the first scene of an adventure, before the adventure begins to generate its own thread and character lists. In this theme, however, the PCs’ personal lists can be called upon at any time.

Chaos

Same as the standard rules.

PERSONAL FOCUS TABLE

| 1d100 | Event Focus |
|-------|----------------------------|
| 1-7 | Remote event |
| 8-24 | NPC action |
| 25-28 | PC NPC action |
| 29-35 | New NPC |
| 36-42 | Move toward a thread |
| 43-45 | Move toward a PC thread |
| 46-50 | Move away from a thread |
| 51-52 | Move away from a PC thread |
| 53-54 | Close thread |
| 55 | Close PC thread |
| 56-67 | PC negative |
| 68-75 | PC positive |
| 76-83 | Ambiguous event |
| 84-90 | NPC negative |
| 91-92 | PC NPC negative |
| 93-99 | NPC positive |
| 100 | PC NPC positive |

Epic

This theme is the stuff of legends, literally. Think big rolling credits, deep orchestral music, armies marching across steaming battlefields and beautiful people doing heroic deeds. There are many elements which make a theme epic, but the most common ingredient is the idea of escalation. Your adventure may not start

off epic, but it could quickly climb there. Epic adventures should always be pushing the envelope further and further. Did you think the monster running around the sewer was your biggest problem? No, that's just the queen; she's got thousands of eggs that are about to hatch. Oh wait, you thought that was your biggest problem? Well, no. You see, all those unnatural creatures in one place are causing a tear in the fabric of space and our world is about to fall into their evil dimension.

Chaos Factor

CF minimum is 3, limiting how much control the PCs can take over this adventure.

| EPIC FOCUS TABLE | |
|------------------|-------------------------|
| 1d100 | Event Focus |
| 1-12 | Thread escalates |
| 13-16 | Remote event |
| 17-30 | NPC action |
| 31-42 | New NPC |
| 43-46 | Move toward a thread |
| 47-58 | Move away from a thread |
| 59-72 | PC negative |
| 73-80 | PC positive |
| 81-84 | Ambiguous event |
| 85-92 | NPC negative |
| 93-100 | NPC positive |

Special Focus Events

THREAD ESCALATES: Pick a random thread and bring it up a notch. The PCs learn that what they thought was their goal is just the tip of the iceberg. Maybe they were tracking a stolen book, only to discover that the tome contains a spell to end the universe. Perhaps you are trying to solve a murder mystery, only to find yourself arrested, framed for the murder yourself.

Whenever you escalate a thread, take it up to the next logical step or even more. There is nothing preventing you from rolling this result again, so a single thread could escalate multiple times in an adventure.

Standard

The “standard theme” for a Mythic adventure is the default ruleset presented in the Mythic Role Playing and Mythic Game Master Emulator books. I'm touching on them here for the sake of completeness, so you have all the theme rules in one place, and to describe where the standard theme fits in with all the rest.

The standard rules are designed to allow the widest range of events to occur. The Event Focus Table offers fairly general odds for different experiences, from negative events for NPCs to closing a thread. The standard theme is a good place to go when you don't have a special theme in mind, or you're not sure what kind of tone your adventure will take. If you're starting with new characters and hoping to build a long-term campaign, you might want to make the first adventure a standard themed adventure. After your initial session, you may have a better idea just who your characters are and what kind of world they live in. Any future adventures then may fit better into a specialized theme.

| STANDARD FOCUS TABLE | |
|----------------------|-------------------------|
| 1d100 | Event Focus |
| 1-7 | Remote event |
| 8-28 | NPC action |
| 29-35 | New NPC |
| 36-45 | Move toward a thread |
| 46-52 | Move away from a thread |
| 53-55 | Close a thread |
| 56-67 | PC negative |
| 68-75 | PC positive |
| 76-83 | Ambiguous event |
| 84-92 | NPC negative |
| 93-100 | NPC positive |

Build-A-Theme

Let's say you have a very specialized theme in mind, one that you want tailored specifically to a certain character or environment. Don't see a theme above that suits your needs? Then build your own!

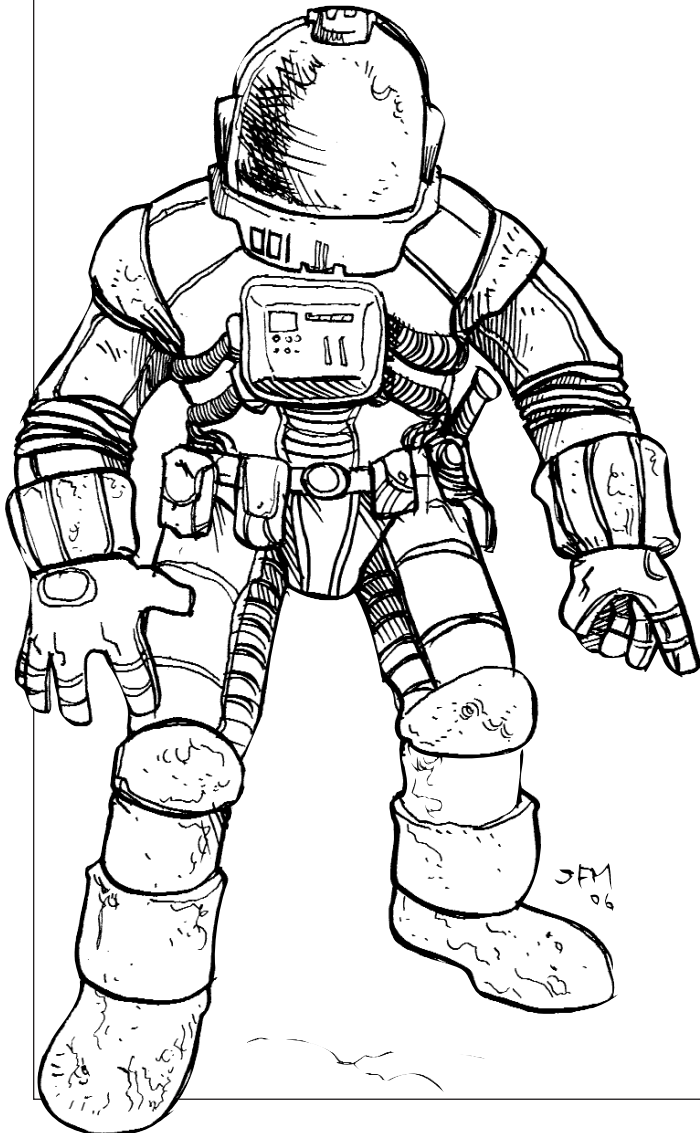
This "theme" is whatever you want it to be, especially if you have an idea that doesn't fit neatly into a broad genre. For instance, maybe you want a zombie apocalyptic horror game, or a comedy game.

Themes are built in Mythic by tweaking two mechanics: the Chaos Factor and the Events Focus Table.

Chaos Factor

When deciding on how to alter the Chaos Factor, keep in mind what kind of effect you want your theme to have on the adventure. Is the game action packed? Then it should probably have lots of random events. Is the scenario out of the players' control? Then the Chaos Factor should have a high minimum.

To help you decide how to change the Chaos Factor to get the results you want, consult the table to the right.



CUSTOM THEME CHAOS FACTOR

| Effect You Want | Chaos Factor Change |
|---|---|
| Events are out of control. | Set a minimum to the CF where the value cannot fall below. If a scene ending calls for a -1 adjustment that would bring the CF below the minimum then there is no change. A minimum of 3 means the PCs can have some control, but not total control, over the adventure. A 5 means events are largely out of their control. A 7 or 8 means events are way out of control, from the beginning. |
| Adventure begins mundanely or with PCs in control. | Start the CF below 5, at 4 or 3. You may also want to have the first scene start with an ambiguous event. |
| Tension builds and builds. | The CF cannot be rolled back after any scene. It either moves ahead at the end of a scene, or stays the same. |
| Surprises around every corner. | Instead of determining if scenes are altered by an even/odd mechanic, make it a set range. On the low end, any roll of 1-3 or 1-2, within the CF, is an altered scene. Anything above that, within the CF, is an interrupt. This means when the CF is low, most unexpected scenes will be altered scenes, and when the CF is high, you will get more interrupt scenes. |
| Necessary beginning. | You may need the adventure to start in a certain way. In that case, make the Event Focus predetermined, such as ambiguous event, for the first scene. Or, it can be a specific type of thread, such as, "opening scene must establish a mystery thread." |
| Lots of action. | No matter what the CF, double rolls always get a random event. |

Focus

Now it's time to come up with a Focus Table for your new theme. You are going to build it, more or less, from scratch. Look at the Custom Theme Focus Table on this page. You'll see lots of familiar entries, and a bunch of blank lines. Those blanks are what you fill in to modify the table. Copy this table so you can write directly on it (it appears again at the back of the book)

When coming up with your custom theme table you are going to have to think about what kinds of events are going to happen most often. Keep in mind that the Event Focus Table decides random events and interrupt scenes, so this table can have a decisive impact on your adventure.

As the table stands now, all the entries from the standard table are on there. They are all equally weighted, as far as probability goes, at 4% each. So, right now, there is exactly a 4% chance of rolling a remote event or a PC negative, or any other standard result.

The blank lines, ranging from A to G, are for you to fill in. Line A is for the most common event, with a 16% chance. Line B is second with 12%. Lines C and D are 8% each, while lines E, F, and G are all 4%.

Think about any special items you want in your chart. For instance, in our zombie apocalypse game, we may want to copy the movie genre and have a listing titled "Zombie attack!" When this is rolled, no matter what else is happening, a zombie pops out of nowhere and attacks someone. This happens all the time in zombie movies, where the characters think they are safe and suddenly a brain eater reaches through the nearest window or pops up out of the floor. To differentiate when a zombie attacks NPCs versus PCs, we can create two listings: "Zombie attacks NPC," and "Zombie attacks PC."

Another zombie movie cliché is the hero losing his weapon. Maybe he's walking along a roof and slips, dropping his .38 revolver, or he suddenly discovers his shotgun is all out of ammo and he's got no more shells left. The theme designer decides to incorporate this into his chart with "Lose weapon." When this result is rolled, a randomly chosen PC will somehow lose his main weapon.

When making custom entries try to keep them simple so they are easy to remember. Any special rules that accompany them should be recorded for easy referral.

When you are done assigning custom entries you will likely have a number of blank spaces left. These are to be filled in by repeating other entries on the table. Remember, all of the standard items are all at 4%. By repeating them on the blank lines, you are increasing the odds of those results coming up. Duplicate results that reflect your genre. On our zombie chart, we still have 4 blank lines left. The theme maker in this case decides he wants to place emphasis on NPC negative, PC negative, NPC action, and New NPC. Keep the odds of the various blank lines in mind, considering for instance that line A is four times more likely to happen than line G.

CUSTOM THEME FOCUS TABLE

| 1d100 | Event Focus |
|--------|-------------------------|
| 1-16 | A: |
| 17-28 | B: |
| 29-36 | C: |
| 37-44 | D: |
| 45-48 | E: |
| 49-52 | F: |
| 53-56 | G: |
| 57-60 | Remote event |
| 61-64 | NPC action |
| 65-68 | New NPC |
| 69-72 | Move toward a thread |
| 73-76 | Move away from a thread |
| 77-80 | Close a thread |
| 81-84 | PC negative |
| 85-88 | PC positive |
| 89-92 | Ambiguous event |
| 93-96 | NPC negative |
| 97-100 | NPC positive |

| ZOMBIE SAMPLE THEME FOCUS TABLE | |
|---------------------------------|-------------------------|
| 1d100 | Event Focus |
| 1-16 | A: Zombie attacks NPC. |
| 17-28 | B: Lose weapon. |
| 29-36 | C: Zombie attacks PC. |
| 37-44 | D: NPC action. |
| 45-48 | E: NPC negative. |
| 49-52 | F: PC negative. |
| 53-56 | G: New NPC. |
| 57-60 | Remote event |
| 61-64 | NPC action |
| 65-68 | New NPC |
| 69-72 | Move toward a thread |
| 73-76 | Move away from a thread |
| 77-80 | Close a thread |
| 81-84 | PC negative |
| 85-88 | PC positive |
| 89-92 | Ambiguous event |
| 93-96 | NPC negative |
| 97-100 | NPC positive |

Feel free to copy the custom theme tables in this book for your own use. The table appears again at the back of the book, just slap it down on a copy machine.

Mixing Themes

The themes presented in this chapter cover a lot of ground, and should allow you to fit in just about any adventure you can imagine. However, it's also fun to mix them together. Horror is great, and so is action, but then there is horror/action ... two great tastes that taste great together! You can mix and match any theme to create a blended theme adventure.

When doing so, choose one theme to be the dominant theme. This is the theme that sets the main tone of the adventure. The Chaos Factor rules for that theme will be used for your mixed theme adventure.

When it's time to roll on the Event Focus Table, randomly

determine which theme's table you will use. For instance, if you are running an Epic/Horror/Action story, then you would roll to see which of the three themes' focus table is used for a particular roll.

When rolling on the Focus Table in a mixed-theme adventure keep the tone of the theme in mind for the table you are rolling on when interpreting results. For instance, in our Epic/Horror/Action adventure we get a random event, roll and determine that we will use the Action Focus Table. Rolling, we come up with PC negative. Whatever this negative event happens to be, it should probably be interpreted with the action theme in mind. Had it been rolled on the horror table, then it would have more of a horror interpretation. This is not a hard and fast rule, but it is a suggestion to help create a flavor for your adventure.

Keep in mind that when you mix themes, the more you stir in the pot the less specific tone you are going to get. Don't expect an Epic/Mystery/Social/Action/Horror game to focus much on the mystery element, or to suddenly have a bunch of Action! events. At most you should use three themes, while usually a mix of two is best.

Random Themes

Up to this point it has been assumed that the Game Master is going to pick the theme before play begins. However, you may want surprises all the way and decide to determine your themes randomly.

To randomly determine the theme your adventure will take roll on the following tables. First, determine how many themes will be mixed: results range from one to three. Next, determine the themes themselves. This process is not totally random since, in all likelihood, the characters themselves fit into a specific genre. For instance, it might be highly unlikely for your group of occult horror investigators to end up in an Action adventure. That's not to say that it would be impossible, but you have a say in the odds of a particular theme occurring.

Choose the most likely theme, then the second most likely theme, that this adventure will be. This is up to the GM (or the players, if they don't have a GM), and should reflect the nature of the characters and what kinds of adventures they have had up to this point.

With your theme choices in mind, and knowing how many themes you will be mixing, roll on the Theme Choice table. This will tell you if your number one preference or number two choice is the first theme. There's a chance you won't get either one and roll up a completely random theme. This is to keep the possibility alive of having a completely unexpected adventure for you characters.

The first theme chosen is considered the dominant theme in a mixed-theme adventure. If you are rolling more than one theme, then repeat the process above. If you already rolled your

most likely theme, then move the second most likely up to become the most likely, and choose a new second most likely. If you already rolled up the second most likely theme, then choose another to replace it. If a completely random theme was chosen, and it wasn't either the first or second most likely choices, then keep those themes intact and roll again for the next theme.

| NUMBER OF THEMES | |
|------------------|--------|
| 1d100 | Themes |
| 1-60 | One |
| 61-85 | Two |
| 86-100 | Three |

| THEME CHOICE | |
|--------------|--------------------------|
| 1d100 | Theme |
| 1-65 | Most likely theme |
| 66-90 | Second most likely theme |
| 91-93 | Standard theme |
| 94 | Social theme |
| 95 | Mystery theme |
| 96 | Horror theme |
| 97 | Epic theme |
| 98-99 | Personal theme |
| 100 | Action adventure theme |

Random theme example: Rodney the GM is sitting down with his group of players for another session in their post-apocalyptic campaign world. Going for a totally random adventure, Rod rolls an 82 on the Number of Themes chart, getting a 2 result. He figures the most likely theme is Action Adventure, since that's where most of their games have been

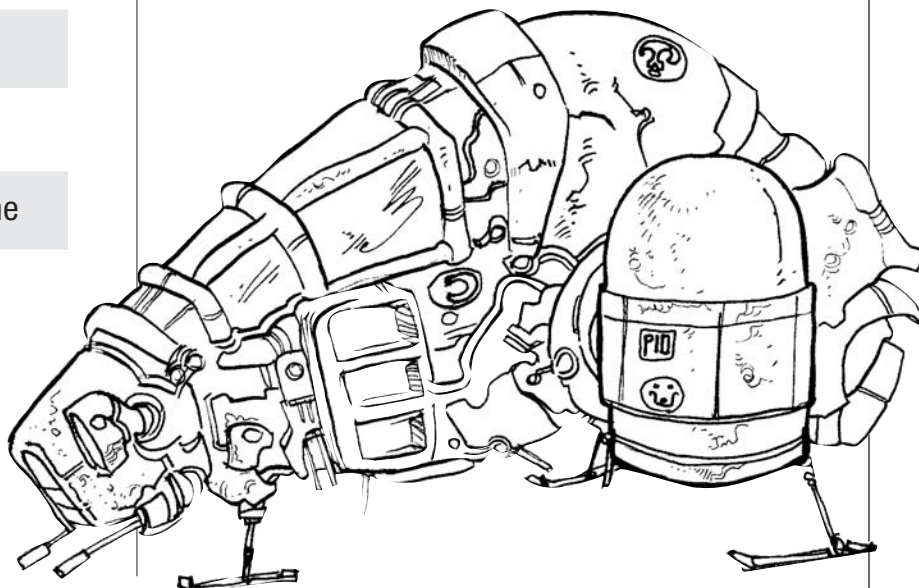
going lately. The second most likely is Horror, he figures, because that's just the nature of the world the characters live in. He rolls on the Theme Choice table and gets 47, for "Most likely theme." So, Action Adventure it is, the dominant theme for their adventure. For the second theme, he shifts Horror up from second to the most likely and chooses Epic as the new second most likely, just because he thinks that would be cool. Rolling for the second theme, he rolls a 6 for the most likely. Rod prepares to generate his Action/Horror adventure.

"Theme" vs. "content"

So where's the Sci-Fi theme? Where's fantasy? The themes presented here are very broad, and are all about setting a certain tone. The content of an adventure is all about you, the players. What makes a sci-fi adventure sci-fi, or fantasy a fantasy, are the elements, not the atmosphere. After all, most sci-fi is actually action adventure, or even horror, but with lots of shiny tools. Most fantasy stories are epic adventures with very odd-looking people.

This is a good place to note that the theme structure presented here by no means guarantees that an adventure will turn out a certain way. It may be a horror themed Mythic adventure, but it could turn out as something completely different. The intent of these themes is to push the rules in directions that allow the structure of the game to increase the odds of a certain flavor. Themes are to help encourage atmosphere in a game.

What really sets the stage of an adventure are the questions you, the players, ask. What kind of scene are you expecting next? When you ask your questions, what motivates you to ask it? The players in a Mythic adventure have a great deal of control over where the action goes and what shape it takes. Events rarely go where you think they will, at least for long. However, it is still those questions that get you where you end up.



MYTHIC THEME EXAMPLES

Each of the examples below will follow the adventures of a pair of modern day detectives: Samuel Smith, a gumshoe who's not a bad shot with his pistol, and Sara Odd, an investigator with a touch of psychic ability. For purposes of this example, we will assume that the players of these two characters are going through adventures with a Game Master who is using Mythic to craft the story. For each adventure in their campaign, the GM will use a different theme.

Social

The GM generates a random event to come up with the opening scene on their first adventure. The GM rolls on the Social Focus Table, resulting in Ambiguous Event. The meaning charts give him "create" and "exterior factors." As a Social theme, the opening scene is supposed to set up a social thread, so the GM comes up with this opening scene: "Sam and Sara are wiling the time away at their little agency office in Chicago. Sam is going through the mail when he comes across a curious looking envelope. Inside, he finds an invitation to the International Paranormal Conference, a prestigious event that only a select few are invited to each year. It seems Sam's and Sara's exploits have caught some attention. On top of that, Sara has been invited to give a speech to the Council of Three, a trio of influential, and wealthy, patrons of the paranormal. Sara knows this is a huge opportunity. If she is well received, it could mean big grant money to conduct some real serious investigations."

Sam and Sara spend most of the first scene asking questions about the upcoming conference, but the main thread is set: impress the Council of Three.

The next scene finds Sara and Sam flying to New York for the conference, where they meet a few of the other attendees. Over the next few scenes, Sam and Sara try to learn all they can about the members of the Council of Three, to find out what might impress them.

In one scene, Sam is talking to a Chinese gentleman when the GM rolls up a random event. The Social Focus chart gives him "Drop a bomb!" The GM checks for which NPC this applies to, and gets Nathan Harcourt, one of the Council of Three members. The Event Meaning charts give him "heal" and "opposition." The GM says this: "The Chinese man suddenly looks around and then leans in close, whispering conspiratorily to Sam. 'Actually, Mr. Smith, there is some dissent on the Council, and Mr. Harcourt is not in favor. He is desperately trying

to make amends with the other two. I suggest you focus your attention on them, and not worry so much about Harcourt; he will agree with whatever the other two want."

This is an important insight, allowing Sam and Sara to just focus on two of the Council members now.

Being a social adventure, Sam and Sara's struggles are social ones, with the "combat" all occurring on the verbal arena. Throughout the adventure they learn more secrets, until Sara finally gives her speech to the Council. She delivers a stirring monologue about the fabled Phoenix Stone, a mythical item of enchantment that she happens to know is very important to two of the Council members. The Council of Three decides to give Sara and Sam a large loan so they can set out on an expedition to recover the Stone, resolving the open thread and ending this adventure.

Personal

For this adventure, the GM rolls "PC negative" for the focus, and meanings of "abandon" and "lies," for the opening scene. He rolls and determines that the PC in question is Sam. The GM comes up with the opening scene: "Sam and Sara's quest takes them to France, where they are following up on a lead. It is late, and they are standing in an alley, waiting to meet a contact who is supposed to turn over a map purporting to show the location of the Stone. Sam is carrying a suitcase full of money, most of the money in fact that they acquired from their grant. Suddenly, as if from nowhere, Sam is clubbed over the back of his head. Before Sara can act, she sees a man standing with a gun pointing at her. 'Don't even think about it, madam,' the man says grimly, grabbing the suitcase and dashing off."

Sam and Sara realize that this meeting was a complete lie to rob them. However, they need that money to complete their quest, which forms the main thread for this adventure. Although this is a personally themed adventure, it is not particularly personal yet.

The first scene ended with Sam and Sara catching a glimpse of the man's car as it drove away. They spend scene two searching Paris for the car, hoping to catch the man unawares. While they are searching the parking lot of a nearby hotel, the GM rolls up a random event. He gets "PC NPC Positive" on the Focus Table, and meanings of "passion" and "friendship." The PC in question is rolled up as Sara, and her personal NPC rolled up is a man named Decker, one of her contacts, a computer whiz from whom she often gets information. The GM says, "As you search the parking lot, you round a corner and are shocked to see Decker standing before you. 'Hello, Sara. Sam. I hope you don't mind, but I happened to hear you were in Paris on the trail of the Stone, and I thought it would be a hoot to come here and help.'" The GM decided that the "passion of friendship" in this case was Decker deciding, on his own, to help Sara out.

This kind of event would probably not have happened in a

standard Mythic adventure, but the Personal Focus chart allows for a player character's personal character and thread lists to be accessed, which has unexpectedly brought a character from Sara's world into this adventure. This is a technique used often by TV shows and movies, where characters just happen to run across people they know, frequently in the unlikeliest of circumstances. With the personal theme, coincidences can be fairly common.

As this adventure progresses, Sam and Sara, with Decker's help, track down the thief as he tries to escape Paris on a train. They recover the money, learning that the man was nothing more than a con artist; the lead they had followed was a dead end. This concludes the adventure.

Action Adventure

For the opening scene, the GM rolls a focus of "Action!," and meanings of "carelessness" and "lies." The "Action!" focus item is unique to the Action Adventure focus table, and is meant to indicate an event that is full of action, of course! The GM comes up with this: "Sam and Sara checked their notes after their last adventure, trying to find more clues to the whereabouts of the Phoenix Stone. Sam discovered a discrepancy in the journal of an explorer who reportedly saw the stone in Africa. Sam and Sara realized that the explorer had lied in his own journal, meaning he was trying to conceal something. This has led the two of you to an area deep in the Congo of Africa. Unfortunately, you are not alone. You are currently running for your lives through the jungle, being chased by a group of machete-toting tribesmen who seemed perturbed to find you on their land."

This opening scene starts off with a bang, just as an Action Adventure should. Sam and Sara end up running, leaping, and swimming their way through the Congo, finally escaping from the hunters. The GM further explains to them that there is an abandoned gold mine somewhere around here. The explorer, whose journal they had researched, had come across the mine decades ago, and Sam believes that is where he beheld the Stone. The discovery of this mine and discovering the Stone become the adventure's threads.

The second scene finds Sam and Sara at a trading post, asking about nearby mines. They learn that there is indeed an old mine not too far distant, though they will need a guide. After that first scene, Sam and Sara barely escaped with their lives, raising the Chaos Factor to 6. They regain more control in the next scene, bringing Chaos back down to 5, though this is as low as it gets in an Action Adventure theme.

The next scene finds Sam, Sara, and their new guide Reggie, an Englishman who has lived in the Congo for several years, making their way on foot through the jungle. Random events happen more often in Action Adventures, occurring whenever any double digit is rolled on the Fate Chart, regardless of the Chaos Factor. In answer to a question, the GM rolls an 88, indicating a random event even though the Chaos Factor is only

5. He rolls a focus of "Move toward a thread," and meanings of "travel" and "weather." The GM comes up with this: "As you move along, the sky begins to darken. 'I fear it may rain soon,' Reggie grumbles, and he's right. Before long it begins to rain very hard. Searching for shelter, the three of you huddle beneath a large boulder. Sara sits on something very hard and uncomfortable. Looking down, she sees that it is a rail, like for a train, half-buried in the ground." The characters realize that the rail must once have served the mine, helping to move carts back and forth when the operation was in full swing.

Over the next few scenes, Sam and Sara discover the mine and explore it. They avoid various deadly traps left in the mine by someone, Sam gets rescued from a pit of crocodiles, and Sara's psychic abilities warn them just in time before Reggie betrays them and tries to lock them in a secret chamber. Eventually, they find a room that looks like it might once have housed the Phoenix Stone, but which is now empty. They succeeded in their adventure to find the mine, but failed to resolve the thread of finding the Stone. The GM decides to end this adventure.

Epic

Coming up with this adventure, the GM gets a focus of "Thread escalates," and meanings of "communicate" and "military." Since there is no adventure thread yet, the thread in question is a PC thread. The only personal thread Sam and Sara have going right now is, "Find the Phoenix Stone." The GM comes up with this: "Following your last adventure, Sam and Sara learned a few things about Reggie, the guide who tried to kill them. Apparently he answered to an arms dealer named Dane, who had instructed Reggie to kill anyone who came looking for the mine. It is very likely that Dane has the Stone. You learn that he is currently in South America, providing weapons for a small uprising. He is also recruiting mercenaries, and it may be possible for Sam and Sara to join."

Over the next few scenes, Sam and Sara use their contacts to reach someone in Dane's organization, sending them to South America where they are indeed recruited to join Dane's militia. They now have two threads: find Dane, and find the Stone. For the scene after their recruitment, the GM figures it will involve Sam and Sara traveling by jeep out to the rebel base in the foothills. But he rolls an interrupt when checking on this scene idea. He rolls a random event to determine what the interrupt is, and gets a focus of "away from thread," and meanings of "ruin" and "a path." Rolling for which thread is involved, the GM gets the first thread, find Dane. The GM comes up with this scene: "You have been admitted into Dane's mercenary army and set out into the jungle in a rickety jeep driven by a grim-faced man. After nearly an hour, however, you smell acrid smoke. Soon the dirt road is blocked by the smoldering remains of a truck. Bullet-ridden bodies litter the ground. 'This is bad,' the driver says. 'This way is no longer safe.'" Sam, Sara and the mercenary end up

leaving the jeep, and the path, striking out through the jungle by foot. This takes them “away from the thread” of finding Dane by requiring a detour, which will take much longer.

Over the next few scenes, Sam and Sara fall into a battle in the jungle with another group of mercenaries who oppose Dane. They soon learn that Dane is dead, having been killed by his mercenary rival, thus eliminating the characters’ first thread.

Another random event later on generates a second “Thread escalates” result, and the GM determines to raise the stakes. The mercenary who killed Dane, a man named Cadenza, has taken the Stone and has guessed its power. He is using the mystic energy within to awaken a dormant volcano in hopes of destroying his enemies in fire. After several scenes where Sam and Sara evade Cadenza’s minions, they finally track him to a cliff overlooking the volcano. Cadenza is crazed with the power of the Stone, his eyes glowing, the volcano spewing lava behind him as the ground trembles. Sam and Sara realize that, if they don’t stop Cadenza, he may very well light up every volcano on the planet, causing global devastation. In a climactic battle, they end up getting the stone back, Cadenza falling over the cliff to his doom.

The adventure ends with Sam and Sara finally realizing their goal of recovering the Phoenix Stone.

Mystery

The opening scene of a mystery themed adventure must establish a mystery to solve. With that in mind, the GM rolls a focus of “Remote Event,” and meanings of “take” and “joy.” The GM interprets the results this way: “Getting out of South America is difficult for Sam and Sara. Cadenza’s surviving lieutenants are on the lookout for you, guarding roads and airports. The only way to get out of South America with the Stone is by boat, so Sam and Sara end up on a large freighter bound for Los Angeles. You have meager lodgings, but the money you paid the captain gets you out of having to work onboard. Everything seems to be going smoothly for a few days, until one night you check your bags. The Stone is gone.”

We have our mystery: where is the stone? Once again, Sam and Sara are searching. This time, at least, they know the Stone must be onboard somewhere. The ship will not reach port for another seven days, giving them that much time to solve their mystery.

Over the next few scenes, Sam and Sara learn that one of the crew members is notorious for stealing stuff from travelers. They locate the crewmember in the engine room and get in a knife fight. Sam subdues him, and Sara uses her psychic abilities to probe his mind. At this point, the GM rolls a random event, and gets a focus of “Move away from a thread,” and meanings of “separate” and “opulence.” The GM tells them that the man does not have the Stone and never did. He is just a common

thief who thought he had been tracked down for another, though petty, crime.

Sam and Sara follow more clues, which eventually leads them to a new crew member who turns out to be one of Cadenza’s former mercenaries. He had taken the Stone. After a gun battle with him, Sam and Sara recover the relic, ending the adventure.

Horror

Of the themes presented in this book the horror theme may be the most difficult to pull off. By the very nature of this theme, the adventure starts like any normal day. Whatever thread the characters are pursuing from the first scene will likely be something routine for them. That means if something horrible is going to occur it has to come out of left field somewhere. This can happen either through a random event or unexpected scene or the way questions are asked. Since the opening scene is automatically an ambiguous event in a horror theme, the GM does not need to roll on the Focus Table. Instead, he goes right for the Meaning Tables and gets “adjourn” and “hope.” The GM comes up with this opening scene: “With the Phoenix Stone safely in your possession, Sam and Sara are preparing to travel across country to New York to deliver their prize to the Council of Three.” That’s a pretty simple opening scene. Although carrying a mystic artifact to a group of wealthy occultists may seem extraordinary to most people, it really is just another day for Sam and Sara. Considering what they’ve been through lately, this thread is a piece of cake.

The pair spend the first scene packing and preparing, Sam making sure he has plenty of weapons because he knows things never go smoothly.

The GM envisions the setup for the second scene to be Sam and Sara taking a flight to New York and getting a hotel room. However, he rolls low on his d10 when checking to see if the scene is changed, getting an “altered” result. The GM decides to go with this scene: “The flight is mostly uneventful, until about halfway through when you begin to hit some turbulence. The ‘fasten your seatbelt’ light turns on, and soon the plane is bouncing all over the place. After a few panicky moments, the captain announces over the loudspeaker that they are making an emergency landing.” The plane touches down safely and Sam and Sara soon find themselves standing in the airport terminal of a small, mid-western town late at night, stranded with a bunch of strangers until the airline can arrange another flight out.

They spend the next scene making sure the Stone is safe and using their cellphones to call ahead and warn that they have hit a delay. At this point the GM rolls a random event, getting “ambiguous event,” “harm” and “misfortune.” He tells Sara that she notices a blind woman sitting in the terminal. She had been a passenger on the plane and was now patiently waiting. Something about her, though, catches Sara’s attention, drawing her close. Sara sits next to her while the blind woman keeps

staring straight ahead. Then, without warning, the woman mutters, “They are coming. For the blood, you know. For the blood. I can feel it.” Sara urges the woman to explain this cryptic remark, but she gets nothing else. Tapping into her psychic abilities, Sara does indeed feel a strange disturbance, but she cannot figure out what it is.

The next scene Sam and Sara keep a watchful eye, just in case something evil is about to happen. They learn a little more about their fellow passengers, but not much else happens.

The GM rolls another changed scene, this time an interrupt. The Chaos Factor is now at 6, and in a horror theme it never drops back down. The odds of getting more interrupt scenes will only go higher as events wind more out of control. For this scene, the GM rolls “Horror, NPC,” “violate” and “attention.” The GM comes up with this: “While everyone waits in the terminal, you suddenly hear a scream coming from out on the flightline. Running to a window, you see nothing but the plane sitting out there like before. However, you realize that the crew that had been inspecting it is now gone. The only sign that they were ever there are a few tools scattered on the concrete and an orange cap. As you watch, something falls from the night sky and bounces in front of your window. It’s a shoe, and it seems to be coated in blood.”

Over the succeeding scenes, the shocked passengers learn their little terminal is besieged by horrific, flying monstrosities that seem to be made from black leather, claws and bat wings. The people end up barricading themselves in a portion of the building as they are picked off, one by one. Sara eventually figures out that the monsters were somehow summoned by the Phoenix Stone, drawn to its dark power. Ultimately, she and Sam are able to use the Stone to destroy the creatures, ending this adventure.

Mixed themes

The GM rolls to see how many themes will be combined, and gets three, the maximum. He decides that the most likely theme to generate is “Action Adventure,” the second “Standard.” He rolls to see what the first, and dominant, theme will be, and gets the most likely choice, Adventure. For the second roll, he moves Standard up as the most likely next theme, and makes Mystery the second most likely, and rolls high, getting neither of his picks but Epic instead. For the third theme, he rolls again and gets the most likely, Standard. The themes for this adventure are Adventure/Epic/Standard. To generate the first scene, the GM needs to roll an event and randomly choose which theme it will be under, getting Epic. He rolls “Introduce a new NPC” as the focus, and meanings of “trick” and “fears.” The GM comes up with this opening scene: “Sam and Sara are in New York, having settled into their hotel. They are to meet the Council of Three the next day to deliver the Stone. As you arrive back at your room after dinner, you

find that someone has slid a note under your door. Unfolding the note, it says, ‘I know who you are and what you have. You are being tricked.’” The GM decided to pretty much take the event meaning charts literally, plainly telling the characters that they are being tricked, working up their fear. The new NPC in this case is the mystery person who left the note.

Concerned about the note’s meaning, Sam and Sara decide to place a tracking device on the Stone. If it’s stolen, they can follow it. And when they hand it off, they may want to see what the Council has in store for it. Getting the tracking device and preparing it on the bag holding the Stone takes up a scene.

Sam and Sara meet with the Council the next day and turn the Stone over. Nothing unusual appears amiss, and the members seem most grateful. Sam and Sara are paid a generous bonus and are then excused.

They still have an unresolved thread, however; namely, what was that note all about? They decide to stay in New York and track the Stone. The GM rolls an interrupt for the next scene. He determines that the Focus Chart to use for the random event will be from the Adventure theme, the focus being “Move toward a thread,” with meanings of “attainment” and “environment.” The GM decides that this means the Stone is being moved. Sam and Sara follow, letting their tracking device lead them. They tail a black sedan out of the city, driving for hours until it is late at night. They end up in a lonely, hilly region crossed only with dirt roads. The sedan drives to a large house set on a rise. Sara and Sam park amid a set of trees and walk the rest of the way so they are not seen.

For the next several scenes, the GM randomly rolls between the three themes when random events are called for and when interrupt scenes are generated. Since Adventure is the dominant theme, rules governing the Chaos Factor are used according to the Adventure theme, so doubles always get random events regardless of the Chaos Factor, and the CF cannot fall below 5. Thanks to a roll on the Epic focus chart calling for escalating the thread, Sam and Sara learn that the Council of Three want to use the Phoenix Stone to open a portal in space and bring a powerful dimensional being into their presence in order to gain godlike powers. The mystery person who left the note turns out to be the Council’s butler, who hoped he could get Sam and Sara to thwart the men.

In a mixed theme adventure the themes will blend with each other. In the example above, the Epic theme had the greatest impact, by pushing the adventure in a certain direction. However, the Adventure theme also had a large impact because it was the dominant theme and controlled how the Chaos Factor was manipulated, resulting in more random events.

Sam and Sara end up crashing the Council’s magical ceremony and ruining the men’s spell. All three members of the Council are killed by the monster they summon while Sam and Sara destroy the Stone, banishing the creature and making sure the stone is never used for evil again.

Complex Questions

Yes/no questions are the bread and butter of a Mythic adventure. Coupled with logic and interpretation, they're all you need to string along a complete story. Sometimes, though, it would be nice to ask a more complicated question.

Well, you can, and without tweaking the rules too much. You can use the random event mechanic to ask non-yes/no questions. After all, random events bring out entirely new situations in a Mythic adventure without asking a Fate Chart question, which isn't that much different from answering a standard question.

Asking complex questions like this, however, should be used sparingly. There are two good reasons not to do it:

1) Asking questions without using the Fate Chart removes odds from the equation, making the results more random. This means what you get may not fit well within the context of the adventure. Using too many complex questions in an adventure could make it seem overly random and disconnected. 2) It's easy to get in the habit of using complex questions too often. You should only use them if you really need to.

So, when should a complex question be used? You may want to consider asking a non-yes/no question when you have no idea of what the odds are. For instance, if a set of fantasy characters are searching an underground labyrinth and enter the first room they find, what kind of question should the players ask? Most likely, it would be something like, "Is there a SOMETHING in this room?" If the characters already know a bit about the labyrinth, then a logical question might spring to

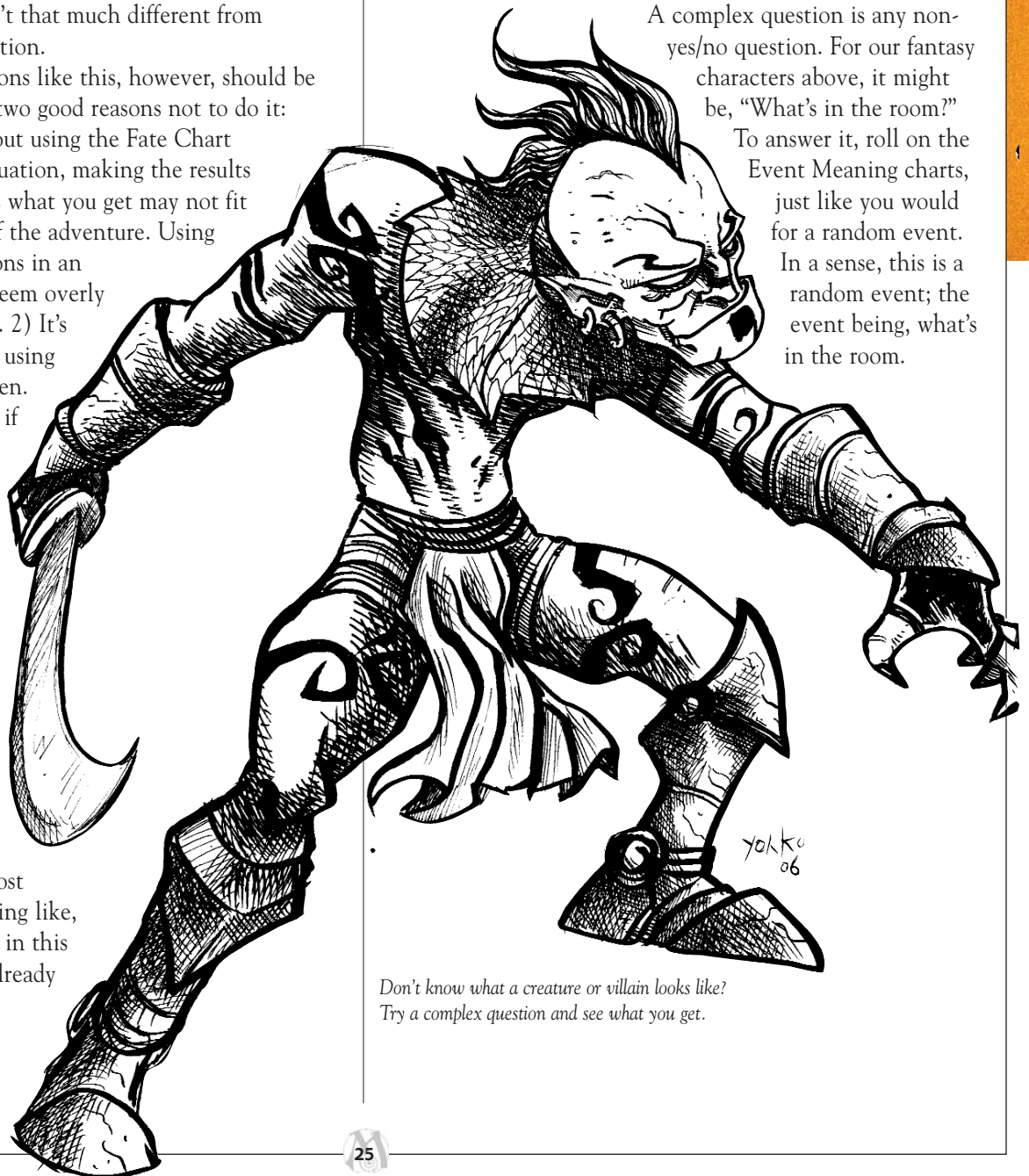
mind. For instance, if they have learned that a regiment of goblin soldiers are lairing down there, then they might ask if the room is a barracks, or a storeroom.

However, if the players have no context in which to place a yes/no question, then it becomes very difficult to set the odds and to interpret. Normally, when you don't know the odds to a question are, you just use 50/50 odds. However, another route to go is to ask a complex question.

A complex question is any non-yes/no question. For our fantasy characters above, it might be, "What's in the room?"

To answer it, roll on the Event Meaning charts, just like you would for a random event.

In a sense, this is a random event; the event being, what's in the room.



*Don't know what a creature or villain looks like?
Try a complex question and see what you get.*

There is no Event Focus Table to roll on, since the context of the situation essentially becomes the focus. Our fantasy characters know they are in a labyrinth and are investigating the contents of a room, so we have some context to begin with. After rolling an action and subject from the Event Meaning Tables we can come up with an interpretation.

Let's say the fantasy characters roll "procrastinate" and "food" on the Event Meaning Tables. They might interpret this to mean the room contains bags of stored food, bundled up as though to be saved for later. That's a near literal interpretation of the results, something like, "food saved for later." As with most interpretations the answer to this question doesn't need to be exactly, 100% true to the words rolled up, but whatever comes to mind first that fits reasonably well.

Following are some situations where you might want to consider a complex question:

Backgrounds

Using complex questions is a good way to get the background story on an NPC, place or thing. Characters may be researching a mystical artifact, pouring through books to find out where it came from. One of the PCs succeeds, finding the item's tale. Instead of coming up with a possible background and asking a yes/no fate question, the players can ask "why was the artifact created?" and roll it up as a complex question.

This process can also be used for Player Character backgrounds. However, the next chapter on Off-Screen Stories gives a more detailed system for handling PC origins.

Descriptions

Complex questions work well for descriptions of people, creatures and things. In particular, if a description of something or someone has no direct bearing on the adventure then a complex question is a good way to go (since they don't incorporate odds). For instance, a group of PCs are meeting a contact at a tavern. The man seats himself. To describe him, the GM could ask, "What does he look like?" and roll on the Event Meaning charts. Whatever he rolls up can be interpreted into the look of the man's clothes and general manner.

No idea of the odds

You might be in a situation where you are asking a yes/no question, but have no clue what the odds might be. Let's say a character has been thrown into a pit where he must now face a vicious beast. But, what kind of beast? Rather than taking a guess and making it a yes/no question, it might be better to simply ask, "What is it?"

Sample complex questions:

"The figure, looming out of the mist, what does it look like?"

EVENT MEANING RESULTS: "Waste of home."

INTERPRETATION: "Lumbering from the mists is the emaciated form of a man, a peasant from the look of him. However, his flesh and limbs are completely wasted, his eyes white, vacant and undead."

"I pick a random book off the wizard's shelf. What is it about?"

EVENT MEANING RESULTS: "Return of travel."

INTERPRETATION: "It seems to be nothing more than a travel guide to getting around various parts of the kingdom."

"We step through the portal and into another world. What does it look like?"

EVENT MEANING RESULTS: "Judge of leadership."

INTERPRETATION: "You seem to be standing in the street of a great city, the tall spires of buildings as far as you can see. It all seems very orderly and uniform."

"I take the mysterious envelope lying on the table and open it. What is inside?"

EVENT MEANING RESULTS: "Refuse death."

INTERPRETATION: "It's a letter from Baron Zemeko. You know, that supervillain you thought you had killed last month."

Off-Camera Stories

The adventures we run through tell the highlights of our characters' lives. We are present at their greatest moments, as well as their lowest. This is what makes role-playing games so thrilling. However, there's more to life than the highs and lows. For every great quest a character goes on, there are years before and after that may largely pass unrecouned. Most players come up with a background for their characters, and generally ignore the time in between adventures. But it's fun to breath life into these "off camera" moments and see what our characters are doing during their less momentous days.

Backstory Generator

The backstory of a character is very important, since it tells a great deal about who that person is. Where does she come from, and why does she do the things she does? Who are her friends, her enemies? All of this material, the raw stuff that makes up a character, is part of their background. The rules set out here give you a way to generate your character's background by using Mythic.

Coming up with a character backstory is very much like asking a complex question. Since a character's life story is so important, though, the system in this chapter offers more crunch to give character histories more depth.

As with any other complex question, coming up with the answer of what has happened in a character's past is similar to generating a random event. The events, in this case, are major moments in the character's life. You should think of these incidents as turning points for the character, the episodes that made them who they are today. Some events will have lasting effects on your character, such as introducing an important NPC or establishing a personal thread that may be the character's life goal.

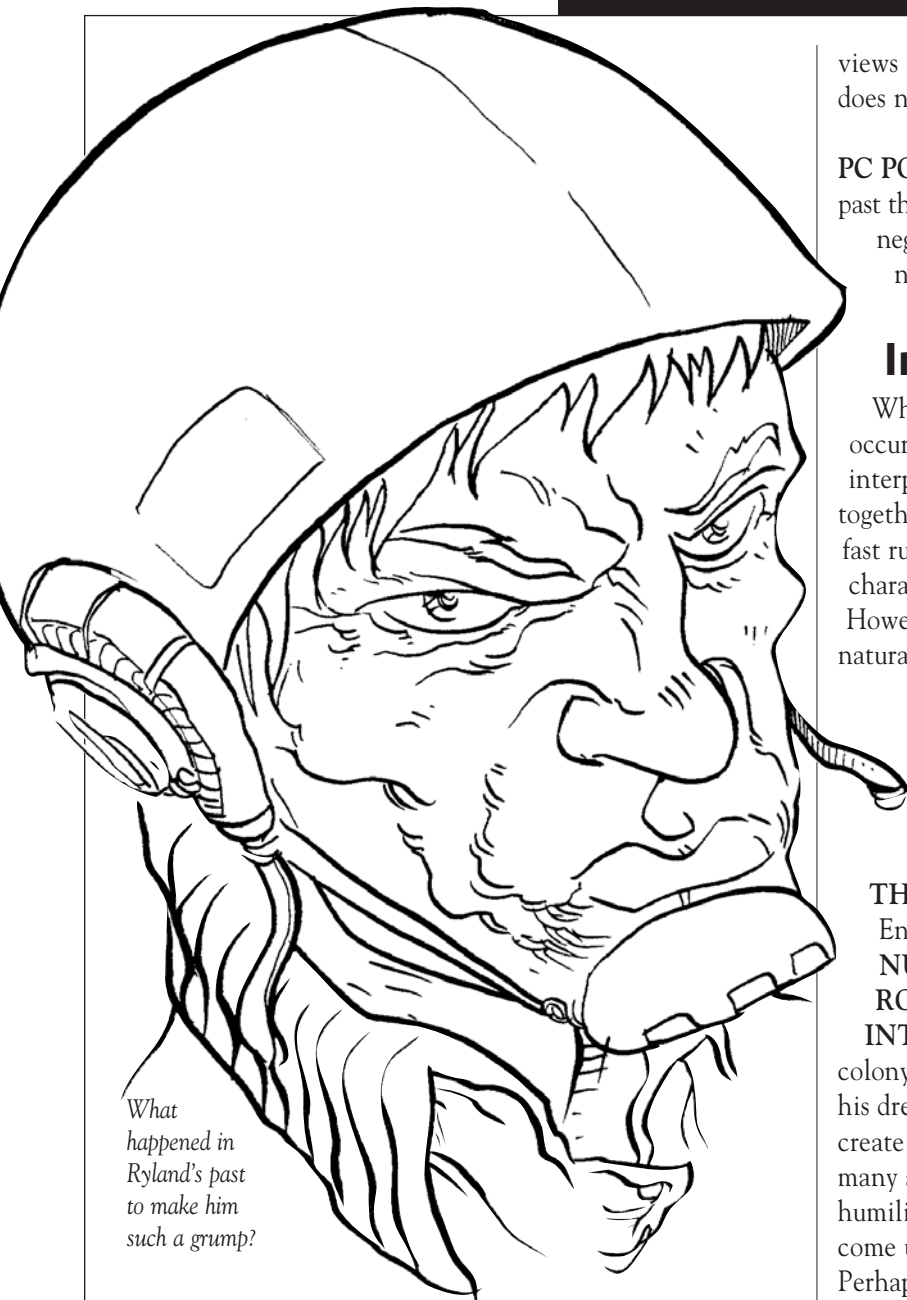
Unlike most complex questions, generating results for a backstory has its own custom Focus Table. To create events in a character's past, treat those events like a random event by rolling a focus, rolling on the Meaning Charts, and interpreting it all.

Before you jump to the Backstory Focus Table though, you should figure out how many important events make up

your character's past. Roll 1d100 on the table below to find out how many backstory events you character has in her past. Maybe there is only one, pivotal moment in her history, or perhaps there are as many as seven. The number you come up with is how many events you will generate using the Backstory Focus Table.

| NUMBER OF BACKSTORY EVENTS | |
|----------------------------|------------------|
| 1d100 | Number of Events |
| 1-8 | 1 |
| 9-26 | 2 |
| 26-51 | 3 |
| 52-71 | 4 |
| 72-86 | 5 |
| 87-96 | 6 |
| 97-100 | 7 |

| BACKSTORY FOCUS | |
|-----------------|------------------|
| 1d100 | Focus |
| 1-44 | New PC character |
| 45-68 | New PC thread |
| 69-84 | PC negative |
| 85-100 | PC positive |



What happened in Ryland's past to make him such a grump?

NEW PC CHARACTER/THREAD: This represents an important event in the character's life that still has a lasting effect today. If it involves a character, then the event introduced an important NPC to the character who is still on that character's personal NPC list. This person is important to the character in some way, perhaps as a loved one or maybe an enemy. If this event involves a thread, then the character acquired a personal thread from the event that they are still pursuing. The event may be focused, such as recovering a lost family heirloom. Or, the thread could be long-term, such as freeing your people from tyranny.

PC NEGATIVE: This event is something bad that happened in the character's past. The event was large enough to help shape the character's life, perhaps color his

views and personality. However, this is only an event, it does not create any new PC characters or threads.

PC POSITIVE: Something good happened in the character's past that has had an important effect on her. Just as with negative events, however, this is only an event, and it does not create any new PC characters or threads.

Interpretation

When generating backstory events, try to have each occurrence build upon the ones before it. In this way your interpretations will form building blocks, all attaching together to create a greater whole. This is not a hard and fast rule, of course; you can have every event in your character's past be completely unrelated to each other. However, when you can make connections, and they seem natural, your character's backstory will make more sense.

Backstory examples

Following are three examples of character backstories:

THE CHARACTER: Ryland, the grumpy Chief of Engineering aboard the Starship Intrepid.

NUMBER OF ROLLS TO MAKE: 4

ROLL 1 RESULTS: Thread, "propose elements"

INTERPRETATION: Young Ryland grew up on a Mars colony, where his father was a terraforming engineer. It was his dream to make Mars a water rich planet, but all efforts to create water on Mars artificially failed. His father suffered many scientific setbacks in his search, and some public humiliation along the way. Ryland hopes some day he will come up with a process that will fulfill his father's theories. Perhaps a piece of alien technology out there can help.

ROLL 2 RESULTS: Thread, "vengeance of war"

INTERPRETATION: When Ryland was a teenager, a civil war broke out on Mars. Ryland will never forget those years when his family had to hide from the dissident forces, led by Major Cammal. The coup was eventually smashed, but Cammal escaped Mars. Ryland has vowed that, should he ever meet up with the anarchist, he would show him some justice at the end of a lead pipe.

ROLL 3 RESULTS: PC Negative, "passion of tension"

INTERPRETATION: The years during the civil war and right after were bad times for Ryland's family. His father and mother often argued with each other. His parents finally divorced, which left a bitter taste in Ryland's mouth. Today he is slow to trust anyone intimately, assuming that such relationships never last.

ROLL 4 RESULTS: PC Positive, "waste of trials"

INTERPRETATION: Although none of Ryland's father's

scientific theories on terraforming Mars worked, he did derive some benefit by selling patents of his technological ideas. One of those patents was infringed by another company. Ryland's father sued and won, collecting a large sum of money. When he died, all of this money was willed to Ryland, who now enjoys a hefty credit balance in his bank account.

THE CHARACTER: Zaren, a young sorcerer who has set out to find his fortune.

NUMBER OF ROLLS TO MAKE: 5

ROLL 1 RESULTS: NPC, "change reality"

INTERPRETATION: Zaren was a normal peasant child until he met his 'crazy' uncle Fransen. The old man could do tricks, real tricks, that amazed young Zaren. Fransen seemed to find something remarkable in Zaren, as well, since the old man took him under his wing and began to teach him sorcery.

ROLL 2 RESULTS: NPC, "block goals."

INTERPRETATION: During his tutelage with Fransen, the old man took a second pupil, a boy named Darrat. He quickly became jealous of Zaren because Fransen favored his nephew. Darrat eventually began sabotaging Zaren's experiments in an attempt to discredit him. Fransen learned the truth of Darrat's actions and banished the boy from his sight, but not before he vowed revenge some day against Zaren.

ROLL 3 RESULTS: Thread, "trust of suffering."

INTERPRETATION: Zaren learned that Fransen suffered from a magical disease that would some day kill him. That is why the old man had chosen a pupil in the first place, so he could pass on his knowledge before he died. So horrified was Zaren by this revelation that he vowed to some day discover a cure for the disease and save his master.

ROLL 4 RESULTS: Thread, "struggle of a path."

INTERPRETATION: Fransen can only teach Zaren so much about magic. To become a true sorcerer, and gain his full measure of power, Zaren learned he would have to leave his master and undergo a quest. The mission is magical in nature, one where Zaren must follow the signs and see where they lead him, overcoming obstacles along the way. If he succeeds, someday he would reach the end of his quest and taste true power.

ROLL 5 RESULTS: Negative, "harm of advice."

INTERPRETATION: While still a student of Fransen's, Zaren became too convinced of his own magical ability and became quite arrogant for a time. A villager came to Fransen's keep seeking the wizard to help rescue a man trapped in a mine. Fransen was out. Instead of fetching his master, Zaren assured the villager that he could handle the task himself. He worked his magics on the mine but, instead of freeing the poor man, he accidentally caused a cave-in that killed the trapped miner. This incident struck great shame in Zaren who regretted his arrogance. He vowed to forever remain humble and to seek help when he needed it.

THE CHARACTER: Amethyst, a superheroine with the power to create objects from light.

NUMBER OF ROLLS TO MAKE: 4

ROLL 1 RESULTS: NPC, "attainment of anger."

INTERPRETATION: On her first foray as a public superhero, Amethyst went up against a villain named Rivet, who could turn himself into living steel. She trounced him on public television earning a name for herself and landing him in prison. Rivet has since escaped, and has vowed to wreak his revenge on the luminescent heroine.

ROLL 2 RESULTS: NPC, "antagonize the spiritual."

INTERPRETATION: Another villain Amethyst has ticked off is Vessel, a disembodied demon who can manifest himself by possessing machines. Amethyst has thwarted his diabolical plans several times, making them arch enemies.

ROLL 3 RESULTS: Thread, "refuse investment."

INTERPRETATION: Despite her powers, Amethyst's abilities have made her an outcast ever since she was a child. She still has trouble controlling her talents, lights taking shape around her whenever she gets emotional. Amethyst longs to just be a normal girl some day, rid of superpowers and the responsibility they carry.

ROLL 4 RESULTS: Negative, "dispute victory."

INTERPRETATION: Early in her career, Amethyst battled a villain in public, eventually beating him. Expecting to be lauded as a hero in the media, she was stunned when the nightly news trashed her as irresponsible to fight the supervillain in a public street, where someone could have been hurt. Amethyst knew that she had no choice where to fight him since he was rampaging in the downtown area. Nevertheless, the experience has jaded her regarding the media and she shuns journalists whenever she can.

Tween stories

You battled hordes of gruesome beasts, recovered the lost artifact of the Dark Lord and destroyed his secret base of power. It's been a long day. Now it's time to put your character back on the shelf until next time.

Yes, the life of an rpg character is an exciting one. But there is more to life than the grand quests. In between adventures, your character is still doing something, even if that something is just living daily life. Generating a "Tween" story (as in "in-between" adventures) can help continue your character's saga even when the lights have dimmed. By coming up with a continuing storyline in between adventuring sessions, you can tie separate adventures together into a more complete campaign. Also, you can use tween stories to develop your character further, have them acquire new skills or change their lives in some way.

A good time to generate a tween story is just before your next adventure. You've had some time to think about your character's latest escapades and maybe you've formed some ideas about what the character did afterward.

Creating a tween story is a yes/no Fate Chart question. Take a best guess on what you think is transpiring in the character's life. This should be a logical conclusion based on the events of the last adventure and what the character wants to do with her life. Next, formulate this as a Fate Chart question like this: "Does SUCH-AND-SUCH happen?" where such-and-such is the scenario you just thought up. Then, consult the Fate Chart, using a Chaos Factor of 5, and see what you get:

YES: Events transpire just as you thought they would.

EXCEPTIONAL YES: The events happen, but at double their effect, and probably in half the time. For instance, your character has spent several months traveling as a professional gambler. Not only did he make some money, he made a lot of money, enough to live off of for several years.

NO: Something else happens, something other than the scenario you thought up. This is like an altered scene during an adventure; the events that actually took place are not what you thought, but are the next most logical thing.

EXCEPTIONAL NO: Something else entirely happens. Treat this as a random event, much like when creating events for character backstories. Roll a random event on the standard Event Focus Table, and Event Meaning Tables, and interpret the results.

When formulating a tween story, you can come up with just about anything. Maybe your character goes back to school to learn some new skills, or perhaps she just goes on vacation for a while. You know your character's personality and longterm goals, so have them do whatever fits and seems most interesting.

Tween example

The character in question is a superhero with great strength and the ability to fly. Her name is Miss America. In her latest adventure, she captured her arch nemesis, the renegade robot Termino. In between adventures, the player frames this tween question: "I'm assuming Miss America goes about her daily activities, saving people and such. Hopefully, nothing big happens for another six months or so. Is this what happens?" The player figures the odds are likely, and rolls 29 for a yes. Miss America's next adventure then is six months down the line in game time. During that span, she puts away petty crooks and rescues people just like any other day. Had the player rolled no to this question, then perhaps Miss America's routine doesn't last too long, with the next big adventure happening only a month later, or less. An exceptional yes could mean it takes a year before the next major adventure. What if he rolled an exceptional no? That would get a random event to see what happens. The player rolls on the Event Focus and Meaning tables, and gets: remote event, transform environment. The GM decides that a strange thing has occurred; a volcano has erupted in California out of nowhere. The volcano is causing no end of seismic upheaval, not to mention the damage from lava flows. Miss America is dealing with the problems from the volcano on a daily basis. This will likely form the foundation of her next significant adventure.

Adventure Outlines

Okay, you already know all the uses of Mythic from playing solo to running games without GMs and so on. But here is one more way you can use Mythic to make your Gamemastering life easier.

Just as Mythic can create adventures on the fly, you can also use that process to create adventure outlines before a gaming session. This is for those GMs who want to come somewhat prepared for their game with an adventure in hand, but don't want to spend all day making it. An entire adventure outline can be generated in about fifteen minutes. By the time you are done, you will have a complete adventure skeleton that only needs the descriptions and some specific "crunchy bits" to make it come to life.

An adventure outline is created in the same way as a normal Mythic adventure is generated, you just produce all of these at once, ahead of time.

Generate your opening scene just as you would if you were creating a Mythic adventure off the cuff. On a piece of paper, write a little circle and summarize the scene in that circle. Make sure to write something like "opening scene" to remind yourself where the adventure begins.

Next decide what the most likely followup scene would be, and roll the dice to see if that happens, just like in any Mythic adventure. Draw another circle, write the short scene summary (whether it was the one you expected or an altered/interrupted one), and draw a line from the first circle to this one with an arrow on the end of it showing which direction the line goes. Over that line, write a sentence that describes what path would take the characters in this direction.

For instance, a GM is preparing a game for a group of fantasy characters. He generates his opening scene as thus: "Character gets message, he has inherited a castle." The GM draws a line coming from the opening scene circle that says above it "characters go to castle" and then creates a new scene that says, "They arrive. Castle is big, old and ugly."

If you haven't guessed by now, I'm going to tell you where to go next: you make another scene, draw another line, and keep going. Eventually, you'll have a page, or pages, with a complete adventure outline involving every scene you could imagine happening in your adventure. When you run the game you don't need to use Mythic to generate new scenes since you have already done that. Some bubbles on your paper may have more than one line coming out of them if you thought of more ways in which characters could exit the scene. Some other bubbles may have more than one line going into them with multiple avenues to

arrive at the same place.

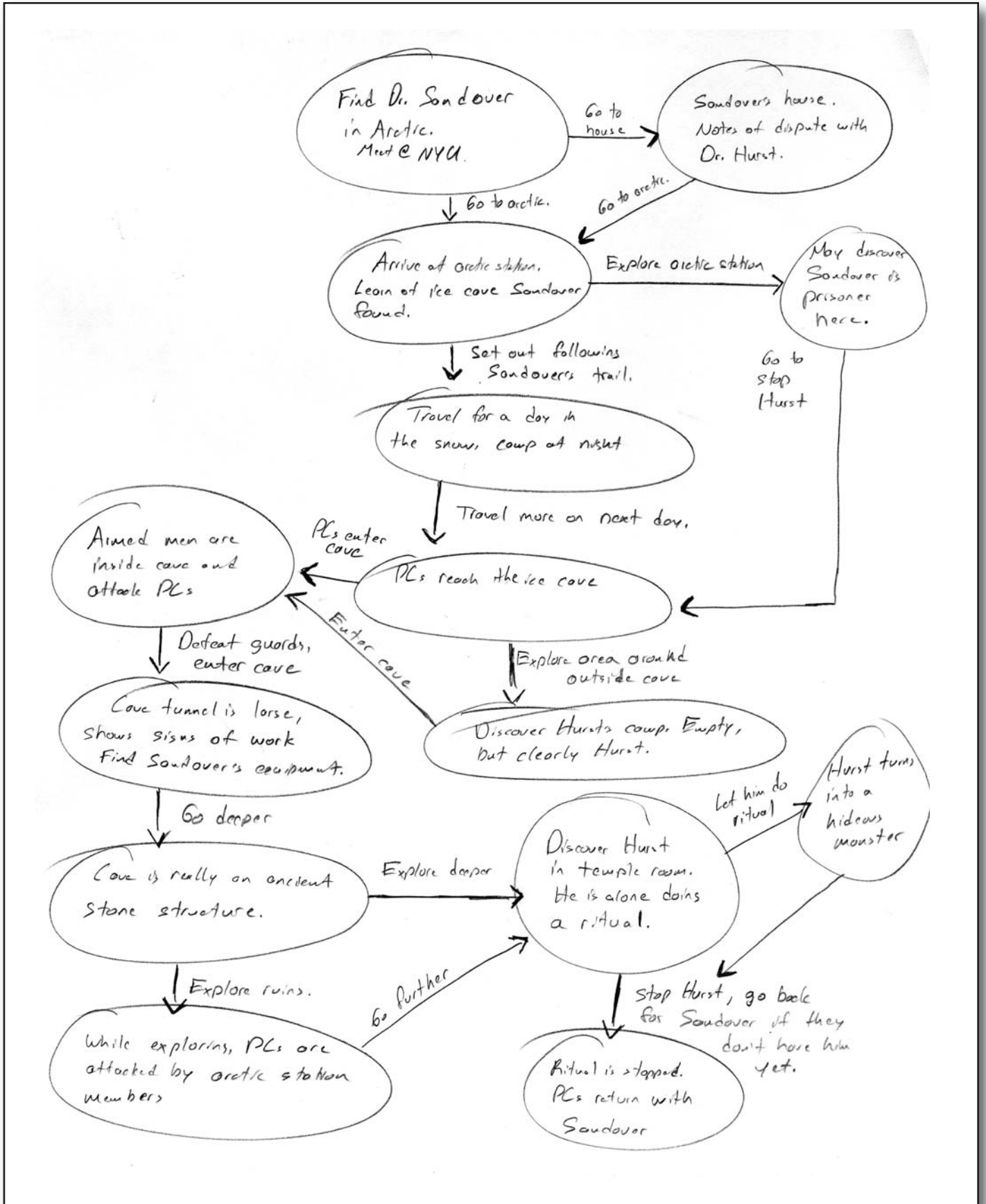
When creating an outline you are basically running a solo Mythic adventure and fastforwarding as you go. Each circle on the paper indicates a complete scene and each line and arrow a path to another scene.

When you generate a scene and put it on paper, feel free to ask any Fate Chart questions that occur to you. For instance, with the fantasy game example above, the GM only knows that the characters have inherited a large, ugly castle. He might ask a few questions, like, "Is the castle currently occupied?", "Is the territory around the castle hostile?", and "Are the natives friendly toward the PCs?" Jot down the answers on your outline, noting anything important that you don't want to forget. Normal Fate Chart rules apply in regards to exceptional results. Also, random event rules also apply. If you run into a random event, roll it up as normal and note on your outline the effects of the event if they are important to the adventure.

With your outline in hand, you can take this sheet and run your game from it. You know what each scene is about and what the adventure as a whole is about, so you can use your imagination to fill in the details of each scene. If your characters diverge from the grand plan you can use Mythic to generate a new scene as you go, scribbling it onto your outline during play. You can also continue to use Mythic within scenes to answer questions on the Fate Chart, if you wish.

When generating the outline, you should keep track of the Chaos Factor, NPCs and Threads, as normal. After each scene, take a guess as to whether the CF should go up or down, since the PCs are not actually playing it at the moment to let you know if they are in control or not. When you run the adventure using the outline, you can discard the lists if you are not using Mythic to answer questions within scenes. However, if you plan to use Mythic (just not to generate scenes, as you have already done that), then keep the lists handy and restart the Chaos Factor. The NPC list in particular will be useful since it should be complete even at the beginning of the adventure. Only include threads on the thread list that the PCs are aware of, however.

Adventure Outlines



How an adventure outline might look once drawn out on paper.

Making an outline: An example

Let's get down to it. For this example, we're working with a standard, non-themed Mythic adventure. The Gamemaster is preparing this outline for his group of players who have a game of modern occult magic going on. The characters are investigators of the paranormal. They've been playing with these characters for a while, so the Gamemaster already has a campaign going, complete with background and character histories. Now he just needs an adventure for their next session.

He starts off like he would with any Mythic adventure, by rolling up the first scene as a random event. Rolling on the Focus and Meaning tables, he gets: move away from a thread, and persecute of travel. Since the Focus Table indicated a thread in the very first scene, it has to be a PC thread since the adventure he is creating doesn't have any open threads of its own yet. Right now, the characters in his campaign have only one ongoing thread ... to track down and destroy an undead magician who, a legend foretells, will one day destroy the world. Considering what he just rolled, the GM comes up with this opening scene: an old friend of the characters, a Dr. Sandover, has gone missing during an expedition to the arctic. This is a person whom the PCs rely upon as a valuable information contact, so they have to make sure he is alright. They will be required to go to the frozen wastes and try to find him. This fits what the GM rolled because rescuing the friend is a side adventure, it doesn't directly help them track down the magician, thus moving them away from resolving their open thread. "Persecute of travel" is interpreted simply as having to make a long, arduous journey, which traveling to the arctic would be.

The GM writes down "Find Dr. Sandover in arctic" in a circle on a piece of paper as his opening scene. The GM decides that the characters will learn of this event after being summoned to New York University, where Sandover works. That will give the characters an opportunity to question people at the University about Sandover's expedition and will form the meat of the first scene. The GM jots down a few notes to this effect on his sheet.

At this point, the GM doesn't know anything more about the adventure other than what he just came up with. For instance, he doesn't know yet what Dr. Sandover is doing in the arctic. For his purposes at the moment, however, the GM is done with the first scene. Once the rest of the adventure outline is detailed, he'll have a clearer picture of what transpired and can flesh out scene 1 further, even if only in his head. This ends the scene. As with any Mythic adventure, when the scene is over it's time to update the Chaos Factor and the lists. The GM figures that the Chaos Factor has gone down by 1 point, assuming that the characters had everything under control in this scene. After all, they were primarily gathering information and preparing for a journey. To the Threads list he writes: Find Dr.

Sandover. To the Character list: Dr. Sandover; NYU faculty.

The GM figures at this point the most likely course for the PC's to take will be to prepare for their own expedition and follow Sandover's course to the arctic. The GM doesn't want to waste a lot of time with the preparation so he figures a few words will suffice and the next scene will take place at an arctic station after the PCs arrive a week later.

With this new scene idea in mind, the GM rolls to see if this is the scene that occurs and rolls a 2, which means an interrupt scene instead. He rolls the Focus and Meaning tables and gets: NPC action, struggle of dispute. There are two NPCs right now, so the GM rolls and gets Dr. Sandover.

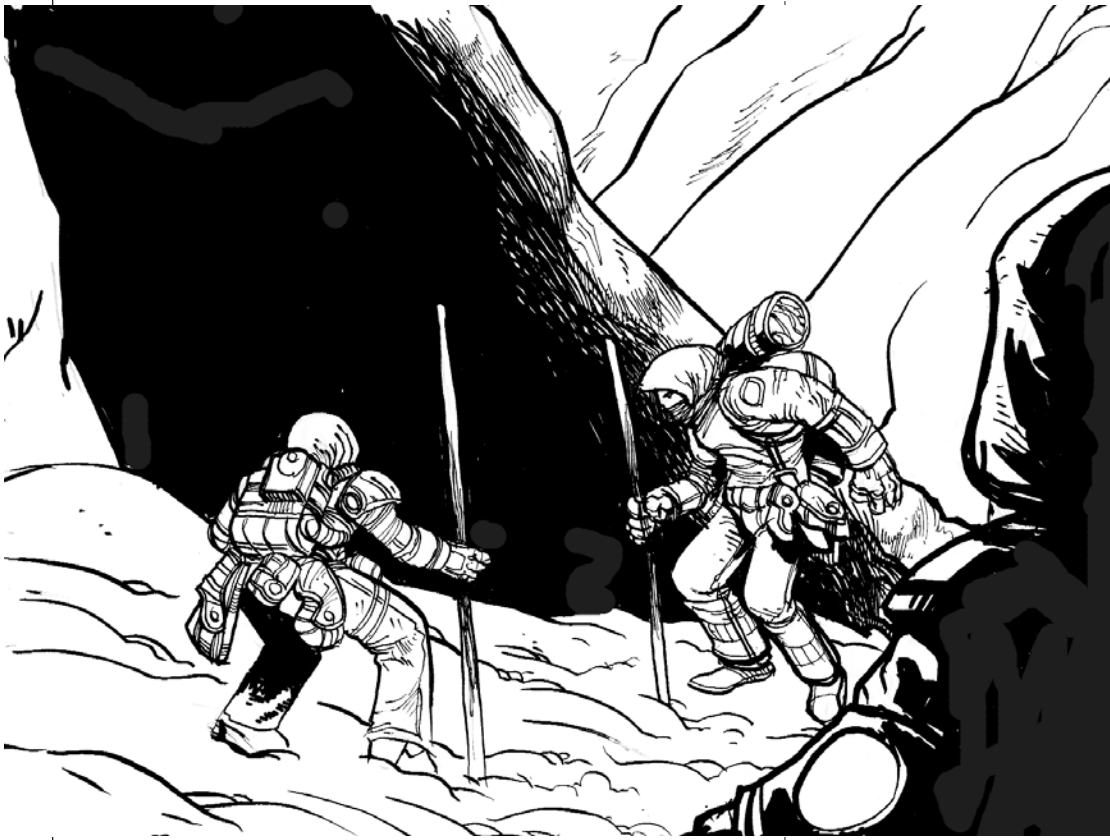
The GM makes a judgement call at this point. He decides that this interrupt scene will occur if the characters decide to inspect Dr. Sandover's home for additional clues. Inside his home they will discover notes to the effect that Sandover has had a dispute with a colleague, a Dr. Hurst. Hurst is accusing Sandover of stealing his "discovery" in the arctic, and vows he will "fight for what is mine." The GM makes note of this on his sheet.

The GM has only generated two scenes now, but already a picture of this adventure is beginning to take shape. The GM decides that, if the characters ask the right questions when they talk to NYU faculty, they will get some clues as to this dispute. ("Any enemies? Well, when I come to think of it, I believe he and Dr. Hurst had a falling out.")

This scene is done, so the GM updates the lists again, adding Dr. Hurst to the NPC list. The GM decides that the next scene is the same as what he thought of before, going to the arctic. He rolls to see if that is what happens and it does. He writes on his sheet "arrive at arctic station" as a scene, with a line coming from both of the previous scenes since both will likely lead there. This scene will likely be mostly information gathering, questioning the base personnel about Sandover's expedition. The GM only has hazy ideas at this point about where all this is going. He ends the scene and updates his lists, adding "arctic station personnel" to the NPC list.

While the GM is coming up with this outline he is free to ask any Fate Chart questions that may spring to mind. For instance, he might ask, "do the arctic station personnel mention Dr. Hurst being there at any time?" The GM is free to come up with any questions that spring to mind, just as he and the players would do during a normal Mythic session. Any developments that come from these questions should be jotted down on his outline sheet.

Also, as the GM fleshes out the adventure, he is free to go back to earlier scenes he has already formulated and ask more questions, or to create additional scenes. While asking questions, the GM may generate random events, which should also be noted if they have a significant bearing on the adventure. Coming up with an adventure outline is not as linear as generating a Mythic adventure off the cuff



because you are free to jump around as you please. In fact, you should jump all over your sheet, jotting down thoughts as they occur, writing the results of Fate questions and random events, coming up with more scenes and trying to anticipate what the PCs might do.

By the time the GM is done with this outline, he has a total adventure in mind. Hurst indeed has set a trap for Sandover, waylaying him in the arctic. Hurst brought friends, though, a group of mercenaries. The entire arctic station crew are working for Hurst, in fact. Once the characters arrive, the crew will point the PCs in the right direction, off across the ice to a cave Sandover had discovered that contains ancient relics. However, the crew will also radio ahead to warn Hurst and to prepare an ambush.

Dr. Sandover is in fact a prisoner at the arctic station, locked in a side room. If the PCs get suspicious of the station crew and investigate, they may discover Sandover right away. However, even if they do, Sandover will beg them to pursue Hurst. Sandover claims that the cave contains the remains of an ancient temple constructed by an unknown race. In the temple is a shrine to an alien god that may, somehow, still be active. Sandover is afraid Hurst may attempt to wake the dormant being.

The PCs can reach the cave within a few days. Guards are posted just inside the cave and will attack the PCs. If the characters don't go in right away but explore the area first, they will discover Hurst's camp. No one is there right now, but it will provide enough evidence to show that Hurst is somewhere close.

Once inside the cave, assuming the PCs have overwhelmed the guards, they will discover an icy tunnel. Further down the ice thins and the PCs see they are within a stone structure with odd, alien markings on the walls.

If the PCs delay and do some exploration of their own, checking out the alien markings, they will have to deal with a few members of the arctic team who have followed the PCs. They want to make sure the PCs are stopped, and after seeing the ambush fail they will try to finish the job.

If the characters overcome this second attack, or if they plunged on right away, they will discover a temple room where Dr. Hurst is knee deep

in a blasphemous ceremony designed to wake the dead god imprisoned in the structure.

The GM determines that if the characters allow Hurst to complete his ritual, then the being will be freed, but only by going through Hurst, who will turn into a horrible creature. Whether they stop Hurst the man or Hurst the monster, the PCs must thwart him at this point.

When finished with all of this, the GM looks over his outline, checking to see if there are any places where the players may do something differently. If he can, the GM comes up with other branches from scenes and answers any more questions that spring to mind.

When satisfied, the GM now has a fairly thorough outline of an adventure. Most of the fine details are in his head, but he has enough notes down on paper to keep everything straight. After all, it only took about ten to fifteen minutes to come up with this, and very likely the session with his players will be the only time he ever runs this adventure, so all the details don't need to be recorded in stone.

Final thoughts

Adventure outlines are a good option if you are in the mood for a Mythic game with more preparation. Or, perhaps you have a specific goal in mind for the adventure and want to spend some extra time crafting it, and not let events come about entirely by random.

Appendix

The following pages contain all the charts and tables from this book. Pages 36-38 contain copies of the tables for easy reference. Page 39 has a copy of the Event Meaning Tables from Mythic and Mythic Emulator. On pages 40 and 41 you will find 11x17 GM screens shrunk to fit these pages. Page 40 contains the Fate Chart from Mythic Role Playing, along with the Event Meaning Tables and the Standard Theme Focus Table. Page 41 contains all of the theme tables. If you have a printer or copier that can print to tabloid size (11"x17"), then you can enlarge these pages into easy reference GM screens to use while you play. If you have this book as a pdf file, then print those pages on your 11x17 printer at 170%. If you are using a copier machine, then copy it at 170%. You will have to center the paper, whether printing from a computer or a copier, since the actual physical margins of the page will go beyond the 11x17 paper size, but the image in the center should not. You may have to try it a few times to get it just right, but you should end up with an 11x17 inch GM screen with about a half inch border all around. If you plan to fold it and prop it up, then try to use the thickest paper you can when printing.

Appendix

HORROR FOCUS TABLE

| 1d100 | Event Focus |
|--------|-------------------------|
| 1-10 | Horror - PC |
| 11-23 | Horror - NPC |
| 24-30 | Remote event |
| 31-49 | NPC action |
| 50-52 | New NPC |
| 53-55 | Move toward a thread |
| 56-62 | Move away from a thread |
| 63-72 | PC negative |
| 73-75 | PC positive |
| 76-82 | Ambiguous event |
| 83-97 | NPC negative |
| 98-100 | NPC positive |

ADVENTURE FOCUS TABLE

| 1d100 | Event Focus |
|--------|-------------------------|
| 1-16 | Action! |
| 17-24 | Remote event |
| 25-44 | NPC action |
| 45-52 | New NPC |
| 53-56 | Move toward a thread |
| 57-64 | Move away from a thread |
| 65-76 | PC negative |
| 77-80 | PC positive |
| 81-84 | Ambiguous event |
| 85-96 | NPC negative |
| 97-100 | NPC positive |

MYSTERY FOCUS TABLE

| 1d100 | Event Focus |
|--------|-------------------------|
| 1-8 | Remote event |
| 9-20 | NPC action |
| 21-32 | New NPC |
| 33-52 | Move toward a thread |
| 53-64 | Move away from a thread |
| 65-72 | PC negative |
| 73-80 | PC positive |
| 81-88 | Ambiguous event |
| 89-96 | NPC negative |
| 97-100 | NPC positive |

EPIC FOCUS TABLE

| 1d100 | Event Focus |
|--------|-------------------------|
| 1-12 | Thread escalates |
| 13-16 | Remote event |
| 17-30 | NPC action |
| 31-42 | New NPC |
| 43-46 | Move toward a thread |
| 47-58 | Move away from a thread |
| 59-72 | PC negative |
| 73-80 | PC positive |
| 81-84 | Ambiguous event |
| 85-92 | NPC negative |
| 93-100 | NPC positive |

SOCIAL FOCUS TABLE

| 1d100 | Event Focus |
|--------|-------------------------|
| 1-12 | Drop a bomb! |
| 13-24 | Remote event |
| 25-36 | NPC action |
| 37-44 | New NPC |
| 45-56 | Move toward a thread |
| 57-60 | Move away from a thread |
| 61-64 | Close a thread |
| 65-72 | PC negative |
| 73-80 | PC positive |
| 81-92 | Ambiguous event |
| 93-96 | NPC negative |
| 97-100 | NPC positive |

STANDARD FOCUS TABLE

| 1d100 | Event Focus |
|--------|-------------------------|
| 1-7 | Remote event |
| 8-28 | NPC action |
| 29-35 | New NPC |
| 36-45 | Move toward a thread |
| 46-52 | Move away from a thread |
| 53-55 | Close a thread |
| 56-67 | PC negative |
| 68-75 | PC positive |
| 76-83 | Ambiguous event |
| 84-92 | NPC negative |
| 93-100 | NPC positive |

Appendix

| PERSONAL FOCUS TABLE | |
|----------------------|----------------------------|
| 1d100 | Event Focus |
| 1-7 | Remote event |
| 8-24 | NPC action |
| 25-28 | PC NPC action |
| 29-35 | New NPC |
| 36-42 | Move toward a thread |
| 43-45 | Move toward a PC thread |
| 46-50 | Move away from a thread |
| 51-52 | Move away from a PC thread |
| 53-54 | Close thread |
| 55 | Close PC thread |
| 56-67 | PC negative |
| 68-75 | PC positive |
| 76-83 | Ambiguous event |
| 84-90 | NPC negative |
| 91-92 | PC NPC negative |
| 93-99 | NPC positive |
| 100 | PC NPC positive |

| CUSTOM THEME FOCUS TABLE | |
|--------------------------|-------------------------|
| 1d100 | Event Focus |
| 1-16 | A: |
| 17-28 | B: |
| 29-36 | C: |
| 37-44 | D: |
| 45-48 | E: |
| 49-52 | F: |
| 53-56 | G: |
| 57-60 | Remote event |
| 61-64 | NPC action |
| 65-68 | New NPC |
| 69-72 | Move toward a thread |
| 73-76 | Move away from a thread |
| 77-80 | Close a thread |
| 81-84 | PC negative |
| 85-88 | PC positive |
| 89-92 | Ambiguous event |
| 93-96 | NPC negative |
| 97-100 | NPC positive |

| NUMBER OF BACKSTORY EVENTS | |
|----------------------------|-----------------|
| 1d100 | Number of Rolls |
| 1-8 | 1 |
| 9-26 | 2 |
| 26-51 | 3 |
| 52-71 | 4 |
| 72-86 | 5 |
| 87-96 | 6 |
| 97-100 | 7 |

| BACKSTORY FOCUS | |
|-----------------|------------------|
| 1d100 | Focus |
| 1-44 | New PC character |
| 45-68 | New PC thread |
| 69-84 | PC negative |
| 85-100 | PC positive |

CUSTOM THEME CHAOS FACTOR

| Effect You Want | Chaos Factor Change |
|---|---|
| Events are out of control. | Set a minimum to the CF where the value cannot fall below. If a scene ending calls for a -1 adjustment that would bring the CF below the minimum then there is no change. A minimum of 3 means the PCs can have some control, but not total control, over the adventure. A 5 means events are largely out of their control. A 7 or 8 means events are way out of control, from the beginning. |
| Adventure begins mundanely or with PCs in control. | Start the CF below 5, at 4 or 3. You may also want to have the first scene start with an ambiguous event. |
| Tension builds and builds. | The CF cannot be rolled back after any scene. It either moves ahead at the end of a scene, or stays the same. |
| Surprises around every corner. | Instead of determining if scenes are altered by an even/odd mechanic, make it a set range. On the low end, any roll of 1-3 or 1-2, within the CF, is an altered scene. Anything above that, within the CF, is an interrupt. This means when the CF is low, most unexpected scenes will be altered scenes, and when the CF is high, you will get more interrupt scenes. |
| Necessary beginning. | You may need the adventure to start in a certain way. In that case, make the Event Focus pre-determined, such as ambiguous event. Or, it can be a specific type of thread, such as, "opening scene must establish a mystery thread." |
| Lots of action. | No matter what the CF, double rolls always get a random event. |

NUMBER OF THEMES

| 1d100 | Themes |
|--------|--------|
| 1-60 | One |
| 61-85 | Two |
| 86-100 | Three |

THEME CHOICE

| 1d100 | Theme |
|-------|--------------------------|
| 1-65 | Most likely theme |
| 66-90 | Second most likely theme |
| 91-93 | Standard theme |
| 94 | Social theme |
| 95 | Mystery theme |
| 96 | Horror theme |
| 97 | Epic theme |
| 98-99 | Personal theme |
| 100 | Action adventure theme |

Event Meaning: Action

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

Event Meaning: Subject

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

Fate Chart

| Acting Rank | Difficulty Rank/Chaos | | | | | | | | | |
|--|-----------------------|------|------|------|------|------|------|------|------|------|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Miniscule 2+ <small>+20 for each point over 2</small> | 1050 | 1100 | 1150 | 1200 | 1250 | 1300 | 1350 | 1400 | 1450 | 1500 |
| Miniscule | 750 | 800 | 850 | 900 | 950 | 1000 | 1050 | 1100 | 1150 | 1200 |
| Weak | 500 | 550 | 600 | 650 | 700 | 750 | 800 | 850 | 900 | 950 |
| Low | 250 | 300 | 350 | 400 | 450 | 500 | 550 | 600 | 650 | 700 |
| Below Average | 100 | 150 | 200 | 250 | 300 | 350 | 400 | 450 | 500 | 550 |
| Average | 50 | 100 | 150 | 200 | 250 | 300 | 350 | 400 | 450 | 500 |
| Above Average | 0 | 50 | 100 | 150 | 200 | 250 | 300 | 350 | 400 | 450 |
| High | 0 | 50 | 100 | 150 | 200 | 250 | 300 | 350 | 400 | 450 |
| Exceptional | 0 | 50 | 100 | 150 | 200 | 250 | 300 | 350 | 400 | 450 |
| Incredible | 0 | 50 | 100 | 150 | 200 | 250 | 300 | 350 | 400 | 450 |
| Awesome | 0 | 50 | 100 | 150 | 200 | 250 | 300 | 350 | 400 | 450 |
| Superhuman | 0 | 50 | 100 | 150 | 200 | 250 | 300 | 350 | 400 | 450 |
| Superhuman 2+ <small>+20 for each point over 2</small> | 0 | 50 | 100 | 150 | 200 | 250 | 300 | 350 | 400 | 450 |

Summary of Resolving Scenes

- Come up with the Scene Setup.
- Roll 1D10 against Chaos to see if the Setup is modified as an Altered Scene (odd) or an Interrupt (even).
- Play out the Scene.
- When the main action ends, the Scene ends.
- Update lists: *Characters, Threads, Chaos Factor*

| STANDARD FOCUS TABLE | |
|----------------------|-------------------------|
| 1d100 | Event Focus |
| 1-7 | Remote event |
| 8-28 | NPC action |
| 29-35 | New NPC |
| 36-45 | Move toward a thread |
| 46-52 | Move away from a thread |
| 53-55 | Close a thread |
| 56-67 | PC negative |
| 68-75 | PC positive |
| 76-83 | Ambiguous event |
| 84-92 | NPC negative |
| 93-100 | NPC positive |

Event Meaning: Action

| | | | |
|-----------------|-----------------|------------------|-----------------|
| 1. Attainment | 35. Return | 69. Ruin | 86. Passion |
| 2. Starting | 36. Immitate | 70. Extravagance | 87. Work hard |
| 3. Neglect | 37. Struggle | 71. Trick | 88. Control |
| 4. Fight | 38. Inform | 72. Arrive | 89. Attract |
| 5. Recruit | 39. Bestow | 73. Propose | 90. Failure |
| 6. Triumph | 40. Postpone | 74. Divide | 91. Pursue |
| 7. Violate | 41. Expose | 75. Refuse | 92. Vengeance |
| 8. Oppose | 42. Haggle | 76. Mistrust | 93. Proceedings |
| 9. Malice | 43. Imprison | 77. Deceive | 94. Dispute |
| 10. Communicate | 44. Release | 78. Cruelty | 95. Punish |
| 11. Persecute | 45. Celebrate | 79. Intolerance | 96. Guide |
| 12. Increase | 46. Develop | 80. Trust | 97. Transform |
| 13. Decrease | 47. Travel | 81. Excitement | 98. Overthrow |
| 14. Abandon | 48. Block | 82. Activity | 99. Oppress |
| 15. Gratify | 49. Harm | 83. Assist | 100. Change |
| 16. Inquire | 50. Debase | 84. Care | |
| 17. Antagonise | 51. Overindulge | 85. Negligence | |

Event Meaning: Subject

| | | | | |
|-------------------|----------------------|----------------------|----------------------|------------------|
| 1. Goals | 18. The intellectual | 35. Legal matters | 69. Wounds | 86. Hope |
| 2. Dreams | 19. New ideas | 36. Bureaucracy | 70. Extravagance | 87. Magic |
| 3. Environment | 20. Joy | 37. Business | 71. A representative | 88. Illusions |
| 4. Outside | 21. Messages | 38. A path | 72. Adversities | 89. Portals |
| 5. Inside | 22. Energy | 39. News | 73. Opulence | 90. Danger |
| 6. Reality | 23. Balance | 40. Exterior factors | 74. Liberty | 91. Weapons |
| 7. Allies | 24. Tension | 41. Advice | 75. Military | 92. Animals |
| 8. Enemies | 25. Friendship | 42. A plot | 76. The mundane | 93. Weather |
| 9. Evil | 26. The physical | 43. Competition | 77. Trials | 94. Elements |
| 10. Good | 27. A project | 44. Prison | 78. Masses | 95. Nature |
| 11. Emotions | 28. Pleasures | 45. Illness | 79. Vehicle | 96. The public |
| 12. Opposition | 29. Pain | 46. Food | 80. Art | 97. Leadership |
| 13. War | 30. Possessions | 47. Attention | 81. Victory | 98. Fame |
| 14. Peace | 31. Benefits | 48. Success | 82. Dispute | 99. Anger |
| 15. The innocent | 32. Plans | 49. Failure | 83. Riches | 100. Information |
| 16. Love | 33. Lies | 50. Travel | 84. Status quo | |
| 17. The spiritual | 34. Expectations | 51. Jealousy | 68. Rumor | |

| NUMBER OF THEMES | |
|------------------|--------|
| 1d100 | Themes |
| 1-60 | One |
| 61-85 | Two |
| 86-100 | Three |

| THEME CHOICE | |
|--------------|--------------------------|
| 1d100 | Theme |
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| 66-90 | Second most likely theme |
| 91-93 | Standard theme |
| 94 | Social theme |
| 95 | Mystery theme |
| 96 | Horror theme |
| 97 | Epic theme |
| 98-99 | Personal theme |
| 100 | Action adventure theme |

| HORROR FOCUS TABLE | |
|--------------------|-------------------------|
| 1d100 | Event focus |
| 1-10 | Horror - PC |
| 11-23 | Horror - NPC |
| 24-30 | Remote event |
| 31-49 | NPC action |
| 50-52 | New NPC |
| 53-55 | Move toward a thread |
| 56-62 | Move away from a thread |
| 63-72 | PC negative |
| 73-75 | PC positive |
| 76-82 | Ambiguous event |
| 83-97 | NPC negative |
| 98-100 | NPC positive |

| EPIC FOCUS TABLE | |
|------------------|-------------------------|
| 1d100 | Event Focus |
| 1-12 | Thread escalates |
| 13-16 | Remote event |
| 17-30 | NPC action |
| 31-42 | New NPC |
| 43-46 | Move toward a thread |
| 47-58 | Move away from a thread |
| 59-72 | PC negative |
| 73-80 | PC positive |
| 81-84 | Ambiguous event |
| 85-92 | NPC negative |
| 93-100 | NPC positive |

| ADVENTURE FOCUS TABLE | |
|-----------------------|-------------------------|
| 1d100 | Event Focus |
| 1-16 | Action! |
| 17-24 | Remote event |
| 25-44 | NPC action |
| 45-52 | New NPC |
| 53-56 | Move toward a thread |
| 57-64 | Move away from a thread |
| 65-76 | PC negative |
| 77-80 | PC positive |
| 81-84 | Ambiguous event |
| 85-96 | NPC negative |
| 97-100 | NPC positive |

| SOCIAL FOCUS TABLE | |
|--------------------|-------------------------|
| 1d100 | Event Focus |
| 1-12 | Drop a bomb! |
| 13-24 | Remote event |
| 25-36 | NPC action |
| 37-44 | New NPC |
| 45-56 | Move toward a thread |
| 57-60 | Move away from a thread |
| 61-64 | Close a thread |
| 65-72 | PC negative |
| 73-80 | PC positive |
| 81-92 | Ambiguous event |
| 93-96 | NPC negative |
| 97-100 | NPC positive |

| MYSTERY FOCUS TABLE | |
|---------------------|-------------------------|
| 1d100 | Event Focus |
| 1-8 | Remote event |
| 9-20 | NPC action |
| 21-32 | New NPC |
| 33-52 | Move toward a thread |
| 53-64 | Move away from a thread |
| 65-72 | PC negative |
| 73-80 | PC positive |
| 81-88 | Ambiguous event |
| 89-96 | NPC negative |
| 97-100 | NPC positive |

| STANDARD FOCUS TABLE | |
|----------------------|-------------------------|
| 1d100 | Event Focus |
| 1-7 | Remote event |
| 8-28 | NPC action |
| 29-35 | New NPC |
| 36-45 | Move toward a thread |
| 46-52 | Move away from a thread |
| 53-55 | Close a thread |
| 56-67 | PC negative |
| 68-75 | PC positive |
| 76-83 | Ambiguous event |
| 84-92 | NPC negative |
| 93-100 | NPC positive |

| PERSONAL FOCUS TABLE | |
|----------------------|----------------------------|
| 1d100 | Event Focus |
| 1-7 | Remote event |
| 8-24 | NPC action |
| 25-28 | PC NPC action |
| 29-35 | New NPC |
| 36-42 | Move toward a thread |
| 43-45 | Move toward a PC thread |
| 46-50 | Move away from a thread |
| 51-52 | Move away from a PC thread |
| 53-54 | Close thread |
| 55 | Close PC thread |
| 56-67 | PC negative |
| 68-75 | PC positive |
| 76-83 | Ambiguous event |
| 84-90 | NPC negative |
| 91-92 | PC NPC negative |
| 93-99 | NPC positive |
| 100 | PC NPC positive |

Continue your Mythic

The Mythic Website

www.mythic.wordpr.com

For information on new Mythic products
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Welcome to Word Mill Games, home of role-playing products and other creative works!

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NEWS

Mythic now available at YourGamesNow.com 2/8/07
Mythic Role Playing is now available at YourGamesNow.com.

Mythic now available at Paizo.com 1/10/07
Mythic Role Playing and Mythic Game Master Emulator are now available at Paizo.com.

Mythic back in print! 1/10/07
After languishing for several years out of its physical, print version, Mythic Role Playing is back in the material realm! Both Mythic Role Playing and Mythic Game Master Emulator are available for online purchase and mail delivery.

UPCOMING PRODUCTS

Mythic Variations 1/10/07
Take your Mythic adventures in exciting new directions with Mythic Variations, a collection of rules modifications for Mythic. Create themed adventures, such as horror or action, to push your games in a particular direction. Variations also includes details on how to use Mythic to create character backgrounds and "tween" adventures, what happens to your character in between the epic quests. There are also suggestions on how to run a more effective Mythic game and more!

adventures online!

The Mythic Fansite

games.groups.yahoo.com/group/Mythic_Role_Playing/

The screenshot shows a web browser window with the address bar displaying "http://games.groups.yahoo.com/group/Mythic_Role_Playing/". The page title is "Mythic_Role_Playing : Mythic: Role Playing Fan Club". The browser's search bar contains "Google".

The page layout includes a red navigation bar at the top with the group name. On the left is a red sidebar menu with options: Home, Messages (Pending, Spam? [Empty], Post), Files, Photos (Pending), Links, Database, Polls, Members (Pending), Calendar, Promote, Invite, and Management. Below the sidebar are sections for "Info Settings", "Group Information" (Members: 71, Category: Systems, Founded: Aug 12, 2006, Language: English), "Yahoo! Groups Tips" (Share successes with the moderator community, Visit Moderator Central), and "Yahoo! 360°" (Share your life through).

The main content area features a yellow banner with a checkmark icon and the text: "There's something new for moderators! Learn, share, and take your group to new heights with Moderator Central. Check it out." Below this is a "Home" section with activity statistics: "Activity within 7 days: 5 New Members - 8 New Messages".

The "Description" section includes an "Edit" link and the text: "Welcome to my, your, & our fan club site. Primarily we discuss and share information about Mythic. Sharing and discussion about Mythic combined with other role-playing games is alright (since that is part of Mythic's attributes). Tom Pigeon originally created this fantastic system that allows people to create dynamic role-playing adventures without preparation. It is used as a stand-alone game or as a supplement for other systems. Mythic is different in that it requires no preparation from the GM. Mythic adventures are meant to be played off the cuff, with perhaps a few minutes of brainstorming to come up with the initial setup. Mythic can also be played entirely without a GM. The same mechanics in Mythic that allow a GM to run an adventure without preparation also allows a group of players to do without the GM. In a Mythic adventure, the GM (or players sans GM) can start an evening's entertainment with about five minutes of preparation. As the adventure unfolds, the GM is just as surprised by the twists and turns as the players are. There are various ways in which Mythic can be used: 1-No GM, multiple players 2-No GM, one player (that means it can be played Solo or Solitaire) 3-One GM, any number of players 4-Mythic, stand-alone 5-Mythic with other RPGs **LET US KEEP THIS FAN GROUP SAFE FOR ALL THE FAMILY.** Group Rules: 1-Treat EVERYONE with respect. Unfavorable remarks at members or their opinions are not tolerated. 2-No profanity, cursing, or filth talk of any kind. 3-No sexual, nudity, or pornography posts, links, photos, or files. 4- Do not discuss politics and/or religion unless they are directly related to a game setting as long as they follow the rules of decorum and respect. Otherwise, no political or religious posts, links, photos, or files are allowed. 5- NO SPAM! This is an unofficial fan site. ©2003 Tom Pigeon, & Word Mill Publishing. All Mythic graphics & logos are the property of Tom Pigeon & Word Mill Publishing." A small image of two figures in a fantastical setting is visible on the right side of the description.

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