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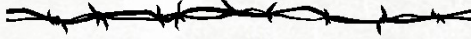
MUTANT:YEAR SOLO

Solo Role-Playing Rules

Introduction. Too many games get bought and then doomed to sit forever on a shelf: too many games, too little time. With solo rules, no game goes unplayed. You can play pretty much any time, anywhere. All you need are your MY:Z rules, 3d6, and this booklet.

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FREE LEAGUE WORK SHOP

CREDITS

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SECTION 1

INTRODUCTION

There are so many ways to consume role-playing games today. The foremost will always be sat around the kitchen table with friends. As we all seem to get more time-starved and groups break up as people move away, there has been a move towards online play, both forum play by post or virtual tabletop. Even those can be hard to schedule. A four-hour game session is just that, a solid four hours you have to set aside when the other players are all free at the same time.

Solo play is another option. It is a form of the hobby that is growing in popularity. There are three popular forms of solo play. The first uses very detailed sets of random tables, frequently using percentile or d100 dice. The second form is the dedicated solo game. Ironsworn is an example of this, where the game has been designed from the beginning to be played with or without a Game Master [GM]. The third option is to use a lightweight GM Emulator. In the case of the detailed random tables, the very act of having to break out of your game to consult a myriad of tables can shatter the suspension of disbelief and drag you out of your game. Playing something different just because you don't have a GM is not the right solution. If you want to play Mutant:Year Zero, then you should play Mutant:Year Zero.

These rules are designed to be that light touch solo play ruleset.

HOW DOES SOLO PLAY WORK?

In its purest form, a role-playing follows a basic cycle. The GM describes a scene and asks, "What do you do?" you may ask a couple of questions to clarify your understanding, then you describe your character's actions. The GM resolves any conflicts and then describes the consequences of your actions, describing the updated scene. And so the game loops through its cycle.

Without a GM, you could just imagine a scene and your character's reactions. The problem is that you would always know what would happen next. It would be less of a game and more just daydreaming.

Solo rules are often called GM Emulators as they try and reproduce what the GM would do. It is a bit of a misleading label as the real purpose of the rules is not to completely emulate the GM but to provide you with prompts to your imagination to take your character's adventures into new and exciting directions.

The cornerstone of solo play are the questions you would typically ask the GM. They broadly fall into two categories; closed questions have answers generally Yes/No in nature. The second category of questions are much more open. They cover topics like "What are they talking about?" which a yes/no answer is not going to help with.

These two simple mechanics and a couple of other useful rules are finally cast in such a way as to feel like they are part of Mutant:Year Zero.

ASK YOUR QUESTIONS

You need to ask the questions that are best for the game and not the questions that are best for your character. It would be very easy for your character if there were no guards or sentries when they want to break into somewhere or if there were plenty of friends about when they were under attack. The universe is not run for your character's convenience. Quite the contrary, in a Mutant:Year Zero, the universe is run to throw challenge after challenge at your character.

In our examples, we are going to use one solo adventure so you can see how the adventure progresses and how the rules, questions, and answers all integrate.

The most straightforward questions are the ones that have a yes/no answer. Adventures that only had binary yes/no challenges would very quickly get a bit boring or predictable. What these

rules give you are a range of answers that have extreme negatives at one end and absolute positives at the other and shades of grey in between. Imagine you are alone out in a Zone, and you find a metal canister. The natural question is, "Can it be opened?". It could be that it is locked, and the lock is so corroded that it is going to take serious tools to open it. At the other end, there could be no lock at all. Those are your extremes. In solo play, we call those "yes and…" and "No and…".

In between these extremes, we have plain yes and no answers and two others. "Yes but…" and "No because…".

The dice roll you make is not going to tell you precisely what the answer means. That is your task. You consider: the adventure so far, the sort of experience you want to have, and the result you rolled. With those three factors weighed in, you can typically come up with a descriptive answer that moves your story forward.

"Yes and… the hinges look in good condition as well."

"Yes, but… the lock looks pretty weak.

"No, because… there is a padlock on it."

"No, and… the lock is a corroded mass."

NOT TOO MANY QUESTIONS

It is tempting to ask a lot of questions about the world to get a precise understanding. All that does is make your game grind to a halt. It is better to aim for a single question or, if necessary, one or two follow-ups if the result was not what you were expecting.

If you got an answer that does not make sense, then chances are you already know what the right answer should have been. In that instance, go with what you feel is right.

WORLD BREAKING QUESTIONS

It is possible to ask a question that would break the world. Regardless of how unlikely the chances of the answer being a yes, there is always a chance. "Did I wake up with $1,000,000 under my pillow?" is an example from our world.

The rule is that you should ask the questions that are best for the game and not the questions that are best for the characters.

If the question makes no sense, don't ask it.

YES IS BEST

You could ask a question that asks, "Are there any guards?" or in the same situation, you could ask, "Is the way clear?" they have the same effect, but a Yes result has dramatically different implications for your adventure.

It is generally accepted convention in solo play that the Yes answers are in the player's favor, and the no answers are negative.

It makes no real difference which way around you have it, but it is much easier to always stick to the same structure because the likelihood of an event happening changes the way that a roll is made.

When you ask a question, you grab six dice and throw them. The more nuclear symbols you roll, or 6s, the more you walk up the scale of 'Yes's.

☢ Yes, but…
☢ ☢ Yes
☢ ☢ ☢ Yes, and…

The same is true for the biohazard symbols take you down the No path.

☣ No, because…
☣ ☣ No
☣ ☣ ☣ No, and…

What we count is the net number of ☢ and ☣ assuming they would cancel out one for one.

Example: You throw three dice and get:

☢, 2, 4. That gives you a net of 1 ☢,

☢, 2, ☣ there would have been no net result.

☢,☢,☣ would also have been a net of 1 ☢,

NO RESULT

If you get no symbol results or they cancel out to a null result, then you have possibly the most exciting effect. This is called a Complication!

A Complication! is a change in circumstances that renders the original question no longer

relevant. Complication!s can be big or small, positive or negative. In the case of our metal canister, if it suddenly started to spurt out dark yellowish-green smoke, it would make the question of whether you could open it of somewhat secondary importance. It could be that we found a flare, a smoke signal, it could be a toxic gas, or it could be something that wasn't intended to do this, but it had deteriorated dramatically over time.

Complication!s can be dramatic, they can be an excuse to introduce an NPC or even bring back a villain that you thought was dead (if you don't see the body then you can never really be sure!).

Complication!s are never nothing if you cannot immediately think of what could change, think of what would make the adventure more exciting or move the story forward. Think about the environment, what other people are doing, what other events could be unfolding.

LIKELIHOOD

Somethings are more likely to happen than others. The chances of guards being armed is pretty high; the chances of enemy guards being married to your sister are pretty low.

The way we deal with this is the best or worst of two.

If you think the result is more likely to be a yes than a no, you roll the six dice twice and take the best result.

If you think the result is likely to be a no, you roll the dice twice and take the worst set of results.

If the event or question is probably 50/50, then just roll the once.

NOT A SKILL TEST

These rolls do not replace the core skill mechanics from Mutant:Year Zero. Do not ask a question to see if you can sneak past a guard; make your skill test. They can be used to inf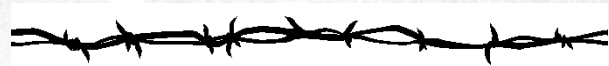orm the skill test. A question can tell you how alert the guards are, for instance, but the Sneak test is still a Sneak test.

OPEN-ENDED QUESTIONS

Open questions are a way of adding details to things like the contents of books, conversations, or characters' motives. You will roll 2d6 and read them as 2-12 and then roll them again as a d66. Comparing the results, you will get a word pair that you will need to interpret. Along with the word pair, you need to take into account the sort of adventure you want to have, the story so far, and the setting, just like you would a yes/no question.

2-12 result

2	Brutal	3	Strong	4	Constructed	5	Mental
6	Plotting	7	Technical	8	Intuitive	9	Strange
10	Personal	11	Social	12	Emotional		

D66 Result

11	Praising	12	Taking	13	Breaking	14	Healing
15	Delaying	16	Stopping	21	Lying	22	Exposing
23	Haggling	24	Imprisoning	25	Releasing	26	Blocking
31	Harming	32	Adversity	33	Killing	34	Creating
35	Betraying	36	Agreeing	41	Abusing	42	Spying
43	Attaching	44	Carrying	45	Opening	46	Ruining
51	Tricking	52	Arriving	53	Proposing	54	Dividing
55	Mistrusting	56	Deceiving	61	Cruelty	62	Trusting
63	Assisting	64	Caring	65	Failing	66	Exciting

Our character is trying to overhear the conversation of a couple of brutish looking thugs in a flee pit bar down in the bowels of the Ark. We roll the first 2d6 and get 3 + 5, 8, which gives Intuitive. Rolling the dice again, we get 2 + 3, 23, which gives Haggling. "Intuitive + Haggling", the two thugs have an item on the table, they don't know what it is, but they are sure it is worth more than they were paid. It was stolen to order, but now they are trying to guess how much they should be demanding.

It is not unusual for open questions or even Complication! results to introduce entirely new plot lines into your adventure. If the above results had been 6 and 61 "Plotting + Cruelty" that really sounds like something terrible is going to happen to someone.

You can use open-ended questions to put words into NPCs mouths and motivations behind their actions.

NPC REACTIONS

Not everyone you meet will be your friend, and conversely, not everyone is going to pull a weapon and try and kill you.

Just as you decided how likely something is to happen, you select the most likely demeanor of NPCs you meet. You should use the situation, the story so far, and the setting to decide this. You then roll a d6.

Roll	Friendly	Neutral	Hostile
1	Talkative or gossipy	Not interested in talking	Attacks without warning
2	Wants to trade	Wants to trade	Threatens or harasses
3	Offers help or advice	Requests tribute or payment	Demands tribute or payment
4	Needs a favor or has a job	Requires support or has a job	Denies access
5	Has a lead or a clue	Tries to trick or deceive	Tries to cheat or deceive
6	Offers direct assistance	Pursuing unrelated objective	Pursuing counter objective

There are some entries in this table, such as "needs a favor" or "pursuing counter objective" that may well introduce new unrelated plotlines into your story.

Usually, it will be evident if an NPC is going to be friendly, neutral, or hostile. There is no need to roll for that. You can use the current situation and any history they may have with your character if applicable.

Objectives are the NPC's own goals. Unrelated objectives just mean that the NPC is going about their own business. It is possible that they could still have useful information, but they are unlikely to accept an offer to join with you in your mission. A counter objective is something that is directly working against you. It could be that they are trying to find the same thing you are but for their benefit, or maybe they want to destroy what you need to find.

Denying access can cover a whole host of situations from just being uncommunicative, not sharing information, being passive-aggressive to having some reason to detain or block your character.

RECORD KEEPING

There are two aspects to record keeping. The first is your journal. Some players can imagine a scene, make a couple of question rolls, and then write up an entire scene like a chapter in a book. Most people are not like that!

My journal is little more than a bullet point list with a record of critical questions I asked, the answer, and my interpretation. I list the main actions of my character and NPCs. To anyone else, it would not make any sense at all because all the color and action took place in my imagination. I could never publish one of my 'actual plays' of a

SURVIVING SOLO

Surviving a game designed for a group of mutants on your own is hard. To give you at least a fighting chance you should develop your mutant with a starting pool of 25XP that can be spent before the game starts.

All the normal restrictions apply for spending these bonus XP as would apply to a normal character.

Solo play works best if you only control a single PC rather than an entire party. You will still meet and interact with NPCs but play the game through the eyes of your one PC.

solo game, although these are popular in solo play groups.

What and how much you write as a record of your game is an entirely personal choice. I find it easier to stay in character if I am not having to stop and write too much. On the other hand, it helps to have some kind of record for when you want to pick up a game again at a later time.

The second aspect of record-keeping is using some useful lists to keep your campaign in order. The most popular lists are frequently a Scene List, NPC List, and Plot List.

SCENES

Solo games often run in scenes. You can typically identify when a scene starts and ends by when you have skipped a block of time. If you cut out something that was going to be of no interest or did not add to the game, then the previous scene ended, and the next has begun. By the book Mutant:Year Zero usually works in sessions, but as a unit of storytelling sessions may not be that useful when you can pick up and put down a solo game at any time. A scene, in contrast, is generally much smaller, you can play many scenes in a single session, they usually have a location, and they can have semi-fixed NPCs. If you return to a place, you are likely to meet some of the same NPCs, or if you want to find a particular NPC, then returning to the scene where you last met them is often a good starting point.

Your scene list should contain a very brief summary of the action in the scene, its location, and any key NPCs involved. It can be helpful to name scenes after they have finished, as if they were chapters in a story or episodes in a season of TV shows.

NPC LIST

Chapter 9 of the core rules has plenty of tables for creating quick NPCs and for generic stock NPCs. Use these to your advantage, so you do not lose a lot of time creating NPCs on the fly. I have collected those tables from the different chapters of the core rules into Section 2 of this booklet as a quick reference. Your NPC list can contain a very brief description of the NPC, where you met them, and significant events that involved them.

You should be able to cross-reference your NPCs and Scenes, so it is useful to make a note of which scenes they have appeared in.

PLOT LIST

This list is, by far, the most exciting list. You need to start with at least one plot, and Chapter 9 of the core rules has a pair of handy random tables for creating Ark plots and Zone plots. In addition, you will find that you will create a lot of potential plots that you don't have time to follow up. An overheard conversation may suggest that something is going to happen, a yes/no question may have thrown up an unexpected result or a Complication! may have diverted you from one storyline to another.

All of these unfinished plots go on your plot list, and you can link them to relevant scenes and NPCs.

HOUSEKEEPING

At the end of a solo session, you can spend a few minutes looking over your plot list and try to see if any plots could be related. Maybe they have a location in common, or an NPC. If you find a connection, take a highlighter and group them. Take a minute to think about what could be happening in your world behind the scenes. Have you had more than one instance of sabotage in the Ark? Is a particular place appearing to have more than the expected number of criminal patrons?

Grouping your plots where there seem to be natural connections helps build a more vibrant world in which your character exists. One in which events are happening even when you are not focusing on them.

These hidden plots can also serve to inform some of your solo questions and answers. If an NPC is pursuing a counter objective, you may well know exactly what that objective is because it has been building up for a long time.

There are some handy record sheets for recording these lists in Section 3 of this booklet.

PROGRESS CLOCKS

Progress Clocks are not a natural part of Mutant:Year Zero. A progress clock is a really simple shorthand way of tracking events that are happening in the background or 'off-camera'.

What it looks like is a quickly sketched circle divided into segments.

As your adventure progresses you may create things that could continue to progress even when you are not there. Take for example, guards on patrol. Just because you have sneaked past them, doesn't mean they no longer exist. They may well stumble upon where you cut a fence or forced a door.

For these sorts of things progress clocks provide an easy way to keep track.

I will use the guards on patrol example to explain how to make a clock and how to use it.

A clock can have a minimum of two segments, dividing the circle in half, but no upper limit, although eight is probably more then enough. In our example we decide that the guards are pretty on the ball, so we give the clock four segments, dividing it into quarters.

Every time we do something that has the potential to alert the guards or could be discovered later, such as a broken lock, cut fence, or failed Sneak test we fill in a segment in the clock. Once a clock is completely filled in it is considered to have counted down and the event attached to the clock happens. In this case the guards have discovered my intrusion, the alarm is raised.

There is no end to the number of clocks you can have running at any time. Some will never count down. I could have sneaked in and out and never raised the alarm. If the guards were really on the ball and alert, the clock could have just two segments. Guards that really didn't care could have eight segments and you would probably have to hit one with a baseball bat to get their attention.

Some clocks can reflect real 'in game' time. If you have been given 24hrs to come up with a ransom you can count down an eight segment clock every three hours.

You could have a Morlock plan that is going to hit your Arc in three days. A three-segment clock will keep track of where you are in that evolving plot.

Clocks can give you a sense of urgency to a game, but they can also work at a background level.

When you are keeping track of unused plots on your story list. If you connect two, you can add a clock to the connected plotline. How many segments will depend on your ideas for the plotline. Moving forward, if you connect another loose end to the same plotline you can now advance the clock. This creates and world in which your character may stumble into something that is well advanced and on the verge of completion, to then save the day, that had started out as a casual, off the cuff idea, several months ago in your gaming.

You can make and discard clocks in seconds, you just need your sketched circle, and a label so you remember what it was all about when you return to your game next time.

Before you start a session, it is worth glancing over the clocks you had running at the end of your last game. Just so you are aware of everything that could be hanging over the character.

SECTION 2

TYPICAL NPC STATS

Role	Strength	Agility	Wits	Empathy	Skills
Enforcer	5	3	2	2	Intimidate 3, Fight 2, Force 1
Gearhead	2	2	5	3	Jury-Rig 3, Comprehend 2, Scout 1
Stalker	2	5	3	2	Find the Path 3, Shoot 2, Sneak 1
Fixer	2	2	3	5	Make a Deal 3, Manipulate 2, Move 1
Dog Handler	3	4	3	2	Sic a Dog 3, Shoot 2, Sneak 1
Chronicler	2	2	4	4	Inspire 3, Comprehend 2, Heal 1
Boss	3	3	2	4	Command 3, Shoot 2, Fight 1
Slave	4	4	2	2	Shake it Off 3, Endure 2, Fight 1
No Role	3	3	3	3	Level 2 in one skill

RANDOM GENERATION OF NPCs

Enforcers

D6	Name	Appearance	Goal	Weapon
1	Hugust	Hulking posture, ape-like arms, grunts	Stop fighting and build something instead	Brass knuckles
2	Ingrit	Short and stocky, hoarse voice	Beat up anyone in her way	Bicycle chain
3	Lenny	Wiry, skinny and muscular	Live another day; there is nothing else	Spiked bat
4	Marl	Fat and with a wheezing voice	Torment others and hear them scream	Scrap knife
5	Nelma	Grotesquely tall, abnormal face	Please the Boss	Scrap ax
6	Rebeth	Weathered and scarred, hissing voice	Show who's strongest	Scrap pistol

Gearheads

D6	Name	Appearance	Goal	Weapon
1	Quark	Skinny, spiked hair, always smiling	Find Eden and the truth about the People	Scrap pistol, Gear Bonus +2
2	Lambda	Old blue coveralls, tools in every pocket	Recreate the technical marvels of the Old Age	Scrap pistol with three barrels
3	Loranga	Bald, extremely dirty, kind	Build things to help others	None
4	Naphta	Burn-scarred skin, googles, smells of smoke	Blow stuff up	Flamethrower
5	Tetris	Wears a headpiece made of scrap, mumbles constantly	Create a device that controls the minds of others	None
6	Zippo	Wears a coat adorned by scrap	Build a colossal scrap sculpture in the Ark	Bicycle chain

Stalkers

D6	Name	Appearance	Goal	Weapon
1	Danko	Always wears a gasmask, never speaks	Go farther into the Zone than anyone else	Scrap rifle, Gear Bonus +2
2	Franton	Scarred face, brags a lot	Be revered as a hero by the People	Scrap pistol with two barrels
3	Hammed	Dead eyes, coughs from Rot damage, smells of booze	Walk into the Zone and let the Rot take him	Scrap spear
4	Jena	Camouflage gear, constantly fiddles with her gun	Stalk a victim for days and then kill it	Scrap rifle, weapon damage 3
5	Krin	Skinny and wiry, always on her guard	Keep out of trouble, avoid others	Bow, Gear Bonus +2
6	Tula	Wears a torn raincoat, pulls an old shopping cart	Find something worth fighting for	Slingshot

Fixers

D6	Name	Appearance	Goal	Weapon
1	Abed	Bald and pudgy, always smiling	Make the deal of a lifetime	Scrap knife
2	Denrik	Unnaturally handsome, shiny hair	Make others feel good and take advantage of it	None
3	Fillix	Stares at others' gear, kleptomaniac	Collect a large stockpile of grub and gear	Scrap pistol, Gear Bonus +2
4	Jolisa	Skinny, large staring eyes	Abnormally interested in artifacts and scrap	Bicycle chain
5	Lula	Abnormally short, talks constantly	Swindle the last bullet from everyone else	Scrap pistol
6	Monja	Wheezing voice always wants to trade something	Become a Boss one day	Scrap knife

Dog Handlers

D6	Name	Appearance	Goal	Weapon
1	Anny	Chews on a root, spits constantly	Find someone other than her dog to care for	Slingshot
2	Brie	Black bangs cover a deformed eye	Kill anyone who comments on her appearance	Scrap knife
3	Finn	Greenish, rough skin, mostly drunk	Forget his sorrows	Baseball bat
4	Jony	4 Face shaded by hood, silent and aggressive	Leave the Ark and find a better life	Scrap ax
5	Krinnel	Only talks to her dog, never to people	Give her dog something good to eat	Bow
6	Montiac	Crew cut, irritable and violent	Beat up anyone who speaks ill of his dog	Brass knuckles

Chroniclers

D6	Name	Appearance	Goal	Weapon
1	Astrina	Red mohawk, sees good in everyone	Find a hero who can save the People	Scrap knife
2	Danova	Wears a dress from the Old Age	Understand what the Elder needs, and make it happen	None
3	Hanneth	Black bangs, silent, takes notes constantly	Rise from the misery and dedicate her life to study	None
4	Maxim	Skinny and weak, aged beyond his years	Write the story of how the People finds Eden	None
5	Silas	Unnaturally pale, translucent skin, sad	To make the Ark evolve into an advanced society	None
6	Victon	Boyish, reddish complexion, always happy	Become the hero in the story about the People	Scrap knife

Bosses

D6	Name	Appearance	Goal	Weapon
1	Brictoria	Cold eyes, scarred face, crew cut	Turn the People into an army and conquer the Zone	Scrap rifle, Gear Bonus +2
2	Gunitt	Short, skinny, wears a top hat	Collect large amounts of artifacts	Scrap pistol with three barrels
3	Cristor	Tall and skinny, fiery eyes	Topple the Elder and establish equality in the Ark	Spiked bat
4	Marlotte	Cool and detached	Develop the Ark and lead the People to a better life	None
5	Mohamin	Legless and is carried around by Slaves	Rally more followers and leave the Ark with his cult	Scrap knife
6	Oscartian	Extremely fat, can hardly move	Get rid of all rivals and take sole power in the Ark	Scrap pistol, weapon damage 3

Slaves

D6	Name	Appearance	Goal	Weapon
1	Dink	Silent and observant, bitter and treacherous	Find someone to use to get free	None
2	Eria	Arms and legs like logs, grim	Toil away without complaining	None
3	Henny	Dirty, always hums on some melody	See the bright side of things	None
4	Hent	Massive body with knobby skin, hunchback	Work and suffer until death sets him free	None
5	Lin	Wiry and grumpy, fights a lot	To take her aggressions out on anyone	None
6	Wilo	Skinny and weak, a dreamer	To escape from the Ark and never come back	None

Random Names (D66)

11	Abar	21	Leodor	31	Alix	41	Margot	51	Amala	61	Natara
12	Octane	22	Benso	32	Plonk	42	Doda	52	Rasper	62	Edin
13	Elona	23	Tegra	33	Emdor	43	Vabb	53	Ergom	63	Sagabet
14	Rutger	24	Felin	34	Torry	44	Gerber	54	Vang	64	Gros
15	Hild	25	Oslo	35	Iridia	45	Piro	55	Jol	65	Max
16	Makron	26	Juperia	36	Landon	46	Kaska	56	Lard	66	Kim

RANDOM THREATS

The following table is an extension of the table found in the core rules. It can be used as a prompt to get your first adventure rolling. Alternatively, it can be used to add another layer of detail to an ongoing game.

You can use the provided descriptions; those in *italics* are new and described below; those in the regular script are detailed in the core rules.

RANDOM Threats Table
THREATS AGAINST THE ARK

11	Boss vs Boss	21	The Last Drop	31	The Mysterious Ruin	41	Starfall	51	The Zone Quakes	61	*A Brutal Deception*
12	A Child of the People	22	Lost Treasure	32	A New Kind of Beast	42	The Wanderers	52	*Boss Murder*	62	*A Failing Faith*
13	The Derelict Oil Rig	23	The Man on the Beach	33	The Other People	43	The Zone Cult	53	*Child of the Zone*	63	*Strange Artefact*
14	The Helldrivers	24	Missing Person	34	Project Sabotaged	44	Zone Fever	54	*New Ways*	64	*A Rising Tide*
15	The Hunger	25	Murder in the Ark	35	Revolution!	45	Zone-Ghouls Attack	55	*A Rabid Dog*	65	*Mutiny on the Ark*
16	The Killing Machine	26	Mutant Messiah	36	The Sinkhole	46	The Zone Monster	56	*Evil Twin*	66	Re-Roll

NEW THREATS

BOSS MURDER

Is this the start of a factional war or just a venting of frustration? One murder is not remarkable, but when a second boss is killed, it could be the start of something darker?

CHILD OF THE ZONE

From out there in the zone, a patrol brings back a child. Where did it come from? Who are his parents? Is someone looking for it? If only you could ask the child, but it is so terrified, it is not talking to anyone!

NEW WAYS

The Ark has spawned its own faction of political agitators that want to change the way that things are run around here. Nothing seems to be to their liking, and they have been agitating for change if they get what they want then maybe it is time for new leadership.

A RABID DOG

There is a sickness spreading through the Ark's dogs. They are being driven crazy and uncontrollable. When a handler gets bitten, it is not only his dog that is uncontrollable!

If the Ark cannot trust its guard dogs, then is it safe?

EVIL TWIN

At first, the boss was just acting odd, and then the boss was acting downright evil. Today the boss is her old self again. Things are getting odd, and it is like working for Dr Jekyll and Mr Hyde. Or is it?

A BRUTAL DECEPTION

The last patrol was ambushed in the Zone, and only one person survived. They said that they were attacked by mutants but not ones that live here but our in the Zone.

This is the second patrol that has been lost recently. It is as if they are being targeted.

A FAILING FAITH

A new faith or religion has swept through the Ark. People gather to give thanks for what they have and pray that they will be found worthy of finding Eden. Some say that this new religion is a good thing offering support when people are losing hope. The more skeptical see it as the strong manipulating the weak.

When the clerics of this new religion end up dead, things take on a darker complexion.

STRANGE ARTEFACT

The last patrol brought back a new machine they found in the Zone. What it does, no one knows, but since the Fixers got it working strange things have started happening to those that have spent a lot of time around it.

A RISING TIDE

The lower levels of the Ark were never pleasant, but since last week the lowest floor has been underwater, and the level is rising day by day, inch by inch.
There is a lot of essential gear down there, and it cannot be lost to this rising tide of water. Someone has to find a solution.

MUTINY ON THE ARK

The elders are dead or in prison. A ruthless gang has taken control and is now calling the shots. The old order has been thrown into chaos as the game start to put their people in the critical positions of power. Do you join the mutineers or try and restore the old order?

THE ZONE

The random tables in Chapter 11 Creating The Zone are more than adequate for solo play. What I recommend is that you spend a few minutes creating your Zone before you start play. Add it to your journal so you can refer back to it. As with the Ark, you want it to be consistent between solo sessions.

ADVENTURES

In my experience, some people struggle to get started with solo play. In a regular game, the GM will be there to feed you a plot hook, or if you are floundering, a kindly NPC will make a useful suggestion, or a patron will simply give you a job to do. You don't get those things in solo play.

Solo play tends towards 'sandbox' play. You get to explore the world, and you will discover adventures all around you. The Open-Ended Question tool is set up so that people are not talking about their laundry or what their dog had for dinner. Eavesdropping on suspicious-looking characters is an excellent way to generate adventures, but it still leaves the problem of where to start.

What I suggest is to take a leaf out of novelists accepted best practice and drop your character into a high adrenaline first scene. In most role-playing games, the first few minutes are about the characters meeting and sorting out their roles in the group. You do not need to do that, so throw your character in at the deep end.

That could be quite literal. Your character was going about their day to day duties when a dark figure threw them over the railings of the Ark.

Or how about the first thing your character knows is two bullets punching holes through the door behind them? Then a third ricocheting of the rail beside their hand?

How about starting your adventure with your character face down in a muddy puddle? Add a boot on the back of their neck, deep in the Zone?

All of these type of opening scenes immediately dispel the issue of 'where do I start?'. The action started before your character even open their eyes. You now have to react.

WHAT MAKES SOLO SPECIAL

I have used many different media for role-playing. The best is nearly always the group of friends around a table. Very little beats that. Forum play by post, when done well, is exceptionally good in that you have as many words as you need to describe your actions. I have never developed my character's persona better than in play by post, using body language, mannerisms, and movements in the narrative alongside my words and deeds. The weakest has been live streaming and VTT, which has the immediacy of all being together, but the technology gets in the way. We are a long way away from the real virtual tabletop experience.

Solo play is the only time you know that how the GM sees an NPC or a location is precisely how you are seeing the same NPC or location. NPC accents are perfect every time. The adventure will be exactly what you enjoy playing because it is being run by you, for you. Solo play is non-compromising. With your dice in hand, you can play whenever and wherever you like.

SCENES LIST

GAME:

Location	Action	NPCs	Entrance/Exit

NPC LIST

GAME:

Name	Location	Description/Talents/Mutations	Skills

PLOT LIST   GAME:

Who?   What?   Where?   Connections?

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