SCION

SOLO ADVENTURES

Peter Rudin-Burgess

CREDITS

Author: Peter Rudin-Burgess

Artists: Shen Fei, William O'Brien, Patrick McEvoy, Grzegorz Pedrycz, Eric Lofgren, Claudio Pozas, Preston Stone, Aaron Riley, Felipe Gaona

Game Icons: Creative Commons 3.0 BY license https://game-icons.net, and Various artists, https://commons.wikimedia.org

TABLE OF CONTENTS

SOLO ROLE PLAY

There are many ways to play role playing games. For most of us the immediate picture in your mind's eye is that of a group of friends around a dining room table with everyone sat in front of their character sheet and dice, books scattered around.

It is probably more likely that most role players are actually sat in front of their PC playing their favourite game via chat on Discord or maybe a virtual desktop or even writing posts to send to a forum in a PBP game. Time is so precious today that the combination of trying to schedule enough time regularly enough to host or join a regular game is beyond the means of far too many players.

When you can play, often the only game available is some form of D&D, just because that is what people know. It is the lowest common denominator of RPGs. If you want to play something more off beat, like Scion then you are probably going to be forced online.

Or, there is another option. Too many games get bought only to languish on Storyguides bookshelves. This booklet will address that.

Solo play can offer a unique experience. In all other forms of role play there is a loss of fidelity between what the Storyguide, or GM, describes and what the player imagines. This happens with every scene, every NPC and even how every piece of dialogue is delivered. In solo play there is no loss of information. The understanding is perfect.

This book will show you how to solo play and get the most out of these solo sessions as it is about providing the rules. It is one thing to have the tools but if you don't know how to use them…

GUIDED IMPROV

I am going to start with the How of solo play. Role playing is all about improvisation, improv. You never know what the Storyguide is going to throw at you or what situation you will find yourself in next. In solo play you will be both Storyguide and player but the tools in this booklet will guide your imagination. It will provide a variety of prompts which will keep your story moving forward.

The process is quite simple, you start with an opening scene. You imagine the setting and your character and how that scene is going to play out, except at some point you will either need to need to meet a challenge or you would normally ask your Storyguide a question. In the first case you will use the standard resolution. You assemble your dice pool and roll counting your successes.

The second situation is when the solo rules come into play. Anything that would normally be the Storyguide's responsibility is supported and guided by the solo rules. You can pitch questions about the world as either yes/no, such as 'Is the door locked?' or as open questions 'What are they talking about?'. You roll using either of the question tools here and you will get an answer. You then take three elements into consideration, you story so far, the answer you have rolled and the sort of adventure you want to have and improvise and answer that combines all three. Normally it is obvious, your gut instinct tells you what the story prompts mean.

TOOLS OF THE TRADE

The most common tool in solo play is called the oracle. It is used for deciding yes/no questions. You decide the likelihood of the answer being a yes and then roll. If it only had yes or no as answers things would get rather boring quite quickly. So to add more variety, the more successes you roll the more emphatic the yes becomes. A yes but with

complications is a different beast to a clear and positive yes. Not rolling any successes means a no answer. These rules have their own form of momentum called Universal Momentum and rolling No as a result builds this pool up.

The other most common type of question is the open question. What are they saying? What does the diary have in it for today? What is her motivation? These rules will provide you with visual prompts in the form of icons. The icons are deliberately open to interpretation. You will get a pair of icons and between them they should inform your improv.

Scion works in story arcs with your momentum pool building and emptying during each arc. These tools will prompt you to create new story arcs. Some of them you will engage with immediately and some will simmer away in the background and you can either return to them later or they will cross your path again.

I have tried to introduce as few concepts as possible into these rules that are not native to Scion and the Storypath system. Those that I have introduced I have done so because what they add is worth the burden of learning a new idea. One such new idea is that of clocks. A clock is a way of keeping track of events happening off camera. The when and how of using clocks will be fully explain when you need them.
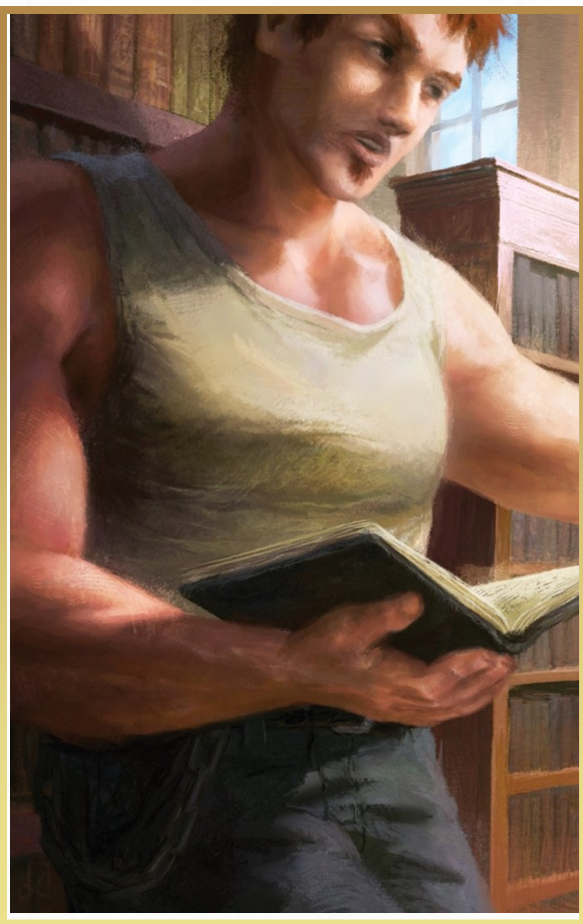
THE SCION ORACLE

Picture a dark alley, it is middle of the night and raining. Somewhere up ahead someone screams. What do you do?

Before you could answer that you would probably want a bit more information. Was it a woman? Did you or can you hear anything else, like a gun shot or sounds of a scuffle?

Most of these questions can be answered using the Scion Oracle. The oracle has a base dice pool of 3d10. How likely an event is adds or subtracts dice from the dice pool.

LIKELIHOOD	DICE POOL
Very Likely	+2d10
Likely	+1d10
50/50	-
Unlikely	-1d10
Highly Unlikely	-2d10

If you have no idea of the probability of an event being true or not, then use the 50/50 row and roll the standard 3d10.

As per the normal Storypath rules any die showing a 8 or more counts as a success. No successes and a die showing a 1 is a botch.

- No successes and a die shows a 1 is a Botch. You should treat the answer to your question as an emphatic No and if possible it is the most extreme form of no that works in this scene. Using the alley scenario Was it a Woman? Could mean No it doesn't even sound human.
- No successes is a consolation. The answer was a no but something helps your story along. Was it woman? No, but… you think you recognize the voice. You now know it was a man's voice and you have the first hint of a story arc forming. Clocks are covered later but your Complication clock ticks one step forward.
- 1 success is a straight success. Was it a woman? Yes. You have the answer to your question, and you can work with that.
- 2 or more successes and the answer is a yes and if possibly it is more than you expected or the best (or worst) form of yes.

It is important to remember to ask the questions that are best for the game, not the questions that are best for your character. Asking if the boss villain has brought any thugs with him could be very likely so you are rolling 5d10. A no success consolation could mean "No he hasn't brought any thugs but he has a hostage." One success would indicate the boss has some thugs and two or more successes would mean thugs and even more, maybe a lieutenant or he has a Scion of his own backing him up?

If you get a Botch result you add a point of Universal Momentum. That will be covered later.

COMPLEX QUESTIONS

Some questions cannot be answered with a yes or no. In these cases, a fuller answer is required. The way that complex questions are handled is with Game Icons. You roll the full pool of 5d10 and 10-again rules apply. 90 numbered Game Icons are provided. You will need to roll for two icons.

Example: I roll 5d10 and get 35 and then rolling a second time I get 32. The matching icons are.

In one of the Oracle examples we botched the roll and the scream did not appear to be human. If we use that situation the natural follow up question is probably what did the scream sound like? Looking at the icons the first looks like a stream of bubbles so that could mean drowning. The hands and heart could be something romantic but seeing as

I am looking for a scream it could be someone's heart being taken out. Now my scream sounds like someone screaming and choking on their own blood. I even have an idea now that when I find the body that the heart is going to be stolen.

In a different situation the same icons could and will have completely different meanings. That is the beauty of game icons. They are almost like a game of word association and can constantly change their associations. The important thing to remember is that you must take into account the adventure so far and the type of adventure you want to have. If villains ripping out hearts is not your sort of adventure, then do not go down that road.

If you have rolled for icons and you are still drawing a blank, then two-word lists are provided. The first is called the Deity Prompts and the second Adventure Prompts. Look around your environment and choose something with a two-word name. Take the initial letters and pick a pair of words from the word lists and use them as idea seeds. If you character does not know they are a scion then just use the Adventure Prompts list.
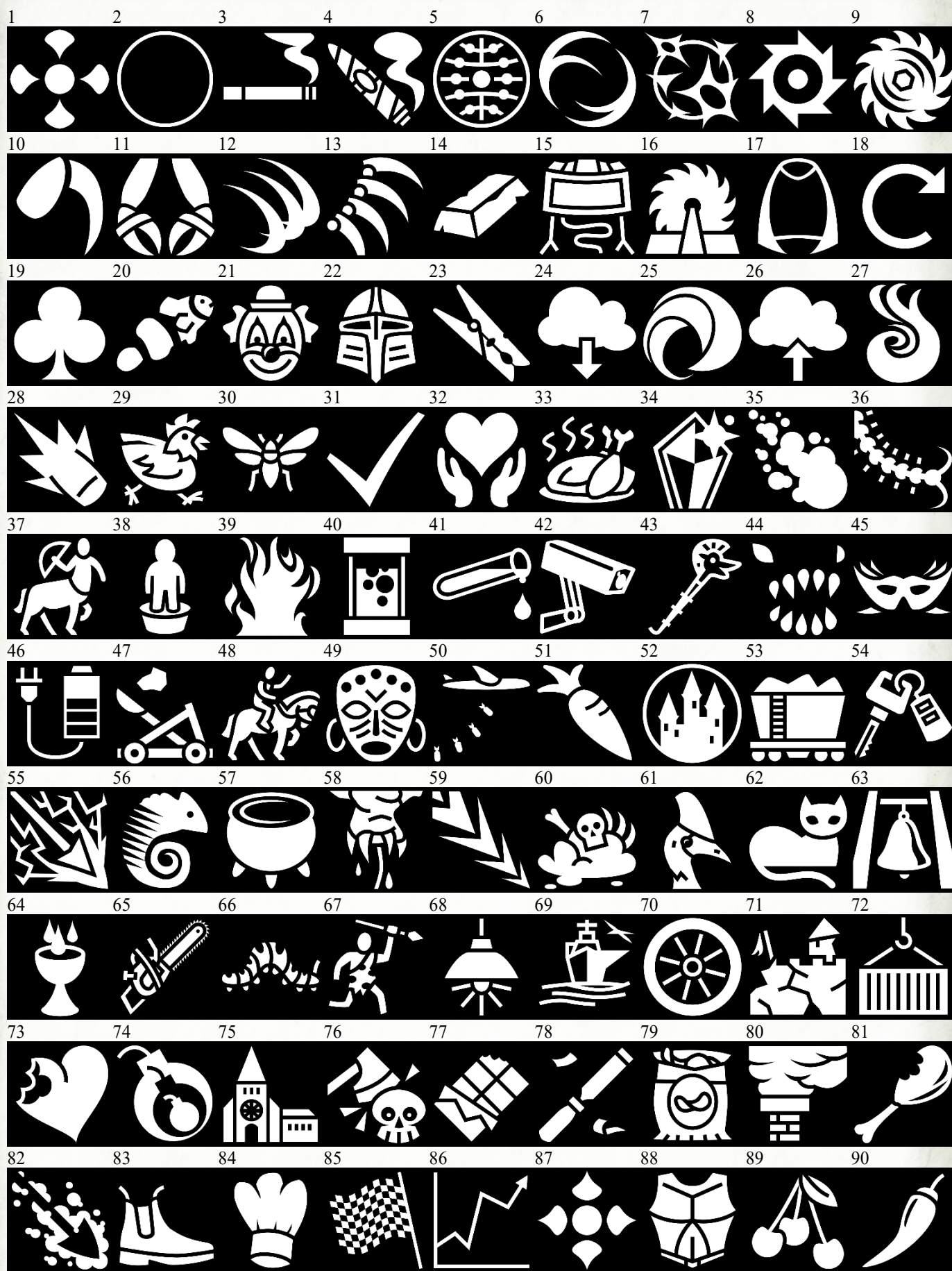
CLOCKS

Clocks are a simple technique for keeping track of events that are happening off camera. A clock is a simple circle that is divided into sections. As the clock 'ticks' you fill in a section. When the entire clock is filled in the event happens.

You start with two clocks and they both have six sections. The first is the Universal Momentum clock and the second is the Complication clock.

UNIVERSAL MOMENTUM

Universal Momentum [UM] in a game mechanic that is intended to push your story forward. It is Failing Forward, but on a universal scale.

Like your characters Momentum it starts at zero each session and it is discarded at the end of each session. Every time you get a Botch result from the Scion Oracle, no successes and at least one die shows a one, you gain a point of UM and the clock ticks down. After six such botches the clock runs down and you get an automatic Complication (see below).

COMPLICATION CLOCK

The complication clock is a second clock that has six segments. It ticks down every time you get zero successes on a Scion Oracle roll. Just like the UM clock, when this clock ticks down you get an automatic complication.

WHY 'NO' COMPLICATIONS?

Every time you get a 'no result' it will tick down one or other of these two clocks. The reason for this is that no results tend not to move the story forward. They can of course. Sometimes in a yes/no situation the no is just as valid a result as a yes. If you are asking if the boss has brought bodyguards then the no leaves the situation unchanged, but the yes results add challenges to your game. If you are asking if a voice sounded male the no result implies it sounded like a woman.

You could enter a no exit situation. Imagine you are in a cell and you ask the oracle if there is any way to open the window and you get a no, you check the ceiling and ask if there is a ventilation vent but you get a no. Before you know it there is no possible way out and not even a camera you can use to fool watchers that you have already escaped. A dead end. All those no answers would have counted down one or both complication clocks. Yes answers on the other hand naturally advance the story in the way that your improv skills are inclined to take you.

STORY ARC CLOCKS

Anything and everything can hint at a new story arc. These can be created when you ask you question and you get an unexpected answer or the most logical answer to an open question suggests events you know nothing about. These potential story arcs can be added to a list of arcs. If the arc seems to have potential to follow up later then add a clock to it. If the events seem imminent then you can add a two-step clock and when you think that the events have
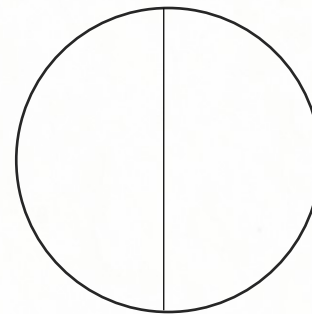
progressed, you count down the clock. An example of this could be when you overhear a conversation and you roll a 29 and a 38, to me that suggests that someone could be
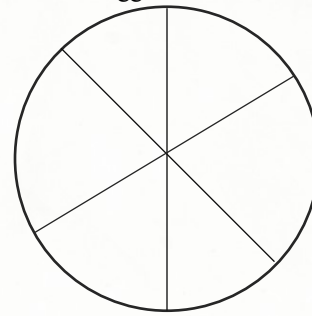
dropped in the harbor wearing concrete boots for showing
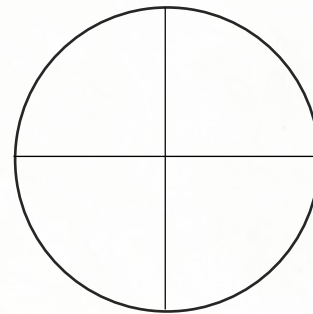
cowardice on a mission. This is one of the bosses own foot soldiers. These events are likely to take place the same day and probably in the evening or night. I would start a two-

segment clock with one being when the foot soldier is picked up by the gang and the second when they get dropped in the harbor. One will happen in the early evening and the other late at night.

As my story progresses, I could cross paths with this NPC again and I could interrupt their plans. I could even rescue the poor unfortunate soul that is destined to feed the fishes. In this case this this side story arc has been folded into your main story arc.

Some story arcs could suggest something much bigger and more complex. If you stumble across some thugs running a protection racket, there could be a whole world of organized crime to explore. In this case I could start a six or eight segment clock. The ticks for this clock will occur when your own story touches on this criminal world again.

These clocks will persist from game session to game session. They are a simple visual way of keeping track of events happening around your character but in effect 'off camera.

COMPLICATIONS

Complications are an important part of solo adventures. If you only had yes and no answers to work with things would soon get rather staid and boring. When the UM or Complication clock runs down a complication occurs.

A complication is an event that renders the question you just asked moot or irrelevant. It could be a major event or something seemingly simple. Examples are things like you are about to try and sneak past some security guards and asking if they are alert and paying attention you roll and get no successes and that completes your complication clock. What would complication this scene? How about your cell phone rings? That would have me scuttling about around the corner and trying to silence it damn fast, but who is calling, can they be of help, do they need help? All these spin off questions are for you to answer but the complication rendered the original question about the guards and your immediate plan to sneaking past them irrelevant.

In the scenario of the locked cell with no way out a complication could have the door opening and a strange little man with a doctor's bag full of torture implements enter the cell. This doesn't necessarily help your situation, but it does now give you an NPC to interact with, potentially tools you could use and a hostage. From asking about non-existent ventilation shafts you now have a lot more things to interact with.

Complications can generate entirely new story arcs. If what you need is a new NPC, or to bring an NPC back into your story, then how did they get there and what have they been up to? The NPC may have a story to tell.

If you know this new NPC has their own mission and you are just momentarily aligned by common cause, then give them a clock to track their progress with their own quest.

Complications should be welcomed as a chance to stretch your improvisation skills. If your imagination needs a prompt word lists are provided at the back of this booklet. These were originally taken from MyVocabulary.com but have been expanded for use with Scion.

COMPLICATION PROMPTS

If nothing immediately springs to mind for your complication look around your location for an object, anything with a two-word name. Using the initial letter from each word and consult the word lists at the back of this book. Take the first unused word, one from each list.

e.g. The first thing I see on my desk is a Bluetooth Speaker so that gives me B and S. Looking up those words I get Basilisk and Sabotage. I can now use one, both or neither in improving a suitable complication.

SCENES

Solo games are often organized into scenes and Scion Solo Adventures is no different. A scene ends when either you would 'hand wave' a period of time or you have learned or achieved everything you could from the current scene. So if you check in at a motel but your plans do not requite anything of you until night fall you would end the scene and start again as you get ready for your mission. Alternatively, if you were searching and office and you have learned everything there is to learn you can end the scene and move on.

Unlike many games you do not need to play your scenes in order, nor do you need to play every scene. This is your game and you only have to please yourself and no one is going to cry foul or accuse you of cheating if you jump from discovering the location of the villain's lair to the final confrontation with said villain. If you can clearly imagine how you got from a to b and the state you are in once you get there then what exactly is to be gained in playing through every encounter along the way?

In a traditional game those interim encounters could be all about revealing clues or more pantheon lore to the character, and player, but that serves no purpose here.

You also do not need to play scenes in order. You can set up a story arc with the intention of facing down a nemesis on the top of the golden gate bridge. You then play out that scene letting the dice fall as they may. You can then retrospectively go back and play some or all of how you got from initial adventure hook to final showdown. In these cases you turn character death into capture or major setback. This takes a certain maturity of role play to handle encounters in which you know your character cannot die but the character doesn't know that.

At the back of this book is a record sheet for capturing scenes. It has entries for a name of the scene, who was there and entry and exit points. Reading back through the scene list will give you a recap of your game, much like a movie storyboard.

SCENE #1

Try not to start your game with a low energy, static scene. We often do this in tabletop RPGs as a moment for players to get into character, meet the other characters and learn a bit about themselves and each other through role play. You don't need this in solo play, you know yourself, the character you want to play and the world.

Start your game in a high energy, high stakes and high drama crisis. Roof top chases are good, natural disasters like hurricanes and earthquakes are good to especially if that fits in with your character back story and parentage.

Once you have an idea for the opening scene you can use any of the solo tools, oracle, game icons or prompt lists to fuel your imagination. Once you have your entry point you can add it to your scene list. You should have some kind of immediate goal, such as escape the assassins chasing you or get to safety during the eye of the storm. You do not need

to know the over arching story arc at this point. You just need to know where you are, who you are and what you need to do first.

You can now play through this scene, if you hit any point where you need more information you can use the solo rules to answer them. Eventually you will feel that the scene has ended, a director would have shouted "Cut!" and the camera cut to the next scene.

It is perfectly acceptable and even normal for you to start believing one thing is the scene's objective only for the scene to be turned on its head, most likely by a complication and your imagination delivering up an amazing idea. Just go with it.

STORY ARCS

Story arcs can come from anywhere. In one game I asked the oracle if the bartender was pleased to see my character, as we had met before, and the oracle said no. I asked a follow up question to find out why and the icons suggested that his family was in danger. I role played this out and it transpired that his family was being threatened because his boss could not afford the protection money this month.

At the time my character could do little by sympathize but later in the game this came up again and I could act.

How story arcs are managed in Scion Solo Adventures is through the Story Arcs list. This is a simple list of the who, what, where of the story plot as well as any connections to existing events in your story. In addition, the list has a blank clock. You decide how complex you think this story arc could be and divide the clock up into a suitable number of segments.

Sometimes you will need a reason why someone is doing something. It is a good idea to dip into your story arc list and see if you can reuse an existing unused story arc. If you have met a gang of thugs in one place and have decided there is a territory war going on then the next gang you encounter could realistically be a part of the same territory war. If you reuse a story arc you advance the clock one tick. When the story clock has run down then the scheme has come to fruition, whatever that means in your world and game.

At the end of each session you can scan down your story arc list and see if any of them can be connected. If they can then link them, I use a highlighter to color code them, and advance the clock.

NPC LIST

NPCs are an important part of any game and even more so in a solo game as there are no other PCs to interact with. It is useful to have a few stock NPCs on hand for when you need them. When you do encounter an NPC and you think they are going to feature in your story again you do not need to break off your game and go through character creation. You can just note down the details you know and add in further details as you learn them.

You can use the details from the NPC List to inform your character creation when you do write the NPC up in full, if needed.

In addition to practical details like their name and description, archetype and pools, the list also has space for any story arcs, and scenes where this NPC has been linked to. This will help you when you revisit locations or are considering turning multiple potential story arcs into a single greater arc.

SCENE LIST

Scene Name	Cast	Entry Point	Scene Exit

STORY ARCS

Who	What	Where	Connections
			○
			○
			○
			○
			○
			○
			○
			○
			○

NPC LIST

NPC Name & Description	Scenes & Arcs	Archetype & Pools	Notes

DEITY PROMPTS

A) Abominable, Admiration, Adventure, Aegis, Aggression, Allegory, Amazon, Amun, Ancestor, Anthropomorphic, Anubis, Archetype, Ashe, Assault, Aurora, Authority, Awe-Inspiring

B) Baldr, Basilisk, Behavior, Behemoth, Beliefs, Beyond

C) Calamity, Calypso, Celestial, Celtic, Centaur, Chimerical, Chivalry, Classic, Communication, Conqueror, Conspiracy, Constellation, Cosmonaut, Creation, Creature, Culture, Cycle, Consult, Contempt,

D) Daring, Deeds, Deities, Delphic, Demigod, Demon, Descent, Destruction, Dire, Disaster, Discovery, Disintegrate, Dislike, Distant, Disturbance, Divine, Divinity, Draconian, Dragon, Dryad

E) Elements, Emotions, Entrap, Epicurean, Essence, Ethical, Events, Evil, Existence, Explanation, Exploit, Exposure, External, Extraordinary, Eyes

F) Faun, Fauna, Fertility, Fetish, Fire-Breathing, Flight, Flora, Folk Tale, Folklore, Forces, Frenzy, Freyja

G) Giant, God, Goddess, Gorgons, Greed, Griffin, Gryphon

H) Halycyon, Harmonious, Harpies, Hatred, Heaven, Herculian, Heritage, Hermetic, Hero, Heroine, Historic, Historical, Horns, Horus, Human-Like, Hydra

I) Immortality, Incantation, Incarnation, Inexorable, Inherit, Inspiration, Interpretation, Invader, Invention, Invincible, Iridescent

J) Jealousy, Juggernaut

K) Killing, Knowledge, Kraken

L) Labyrinth, Laconic, Legend, Lethargy, Leviathan, Liaison, Lightning, Lore, Love, Lycanthrope, Lyre

M) Magical, Martial, Meander, Mentor, Mercurial, Messenger, Monster, Mortal, Muse, Museum, Mysterious, Myth

N) Naiad, Narcissism, Natural, Nectar, Nemesis, Nereid, Nymph

O) Odin, Odyssey, Olympian, Ominous, Original, Originate, Osiris, Oath, Obey,

P) Palladium, Panacea, Passion, Perplex, Phenomenon, Pinnacle, Planets, Platonic, Potion, Power, Primitive, Procrustean, Promethean, Prominent, Prophecy, Protean, Protection, Prowess, Psyche, Punishment, Pursuit

Q) Quality, Quantity, Quest

R) Reign, Representation, Revelation, Revelry, Revenge, Ritual, Roc, Roman, Rules, Rulings

S) Sanction, Satyr, Scared, Scepter, Sentry, Serpent, Sibylline, Significance, Siren, Slander, Slaying, Sophistry, Speculation, Spirit, Stentorian, Stoical, Strength, Superhuman, Supernatural, Symbolic

T) Tale, Tantalize, Tenacity, Theories, Theory, Theriomorphic, Thor, Thunder, Traditional, Treachery, Triad, Triumph, Tyr

U) Underground, Understanding, Underworld, Unexpected, Unicorn, Universe

V) Values, Variation, Version, Vigilant, Volcano, Voodoo, Voyage, Vulnerable

W) Warning, Warrior, Welch, Winged, Woodlands, Worship

Z) Zap, Zeal, Zealous, Zephyr, Zeus, Zombie, Zero, Zilch

ADVENTURE PROMPTS

A) Abduction, Abuse, Access, Accident, Accuse, Action, Admission, Adult, Agency, Agree, Alarm, Alert, Alias, Allege, Appeal, Appearance, Appraise, Archives, Armed, Arraignment, Arrest, Arson, Ask, Aspect, Assignment, Assistance, Assumptions, Attitude, Authenticate, Authority, Authorize

B) Backup, Badge, Ballistics, Basis, Battery, Behavior, Belief, Blackmail, Bloodstain, Bodyguard, Bomb squad, Bond, Booking, Branch, Breach, Bribes, Brutal, Brutality, Burden, Bureau, Burglary, Busted, By-the-book

C) Capable, Captain, Capture, Careful, Catch, Cautious, Cease, Challenges, Character, Chase, Check out, Citation, Citizen, Civil, Claim, Code, Cold case, Colleague, Collude, Collusion, Commission, Commit, Communication, Community, Competitive, Complaints, Complicated, Concerned, Conduct, Confer, Confess, Confession, Confidential, Confrontation, Consent, Consider, Convict, Conviction, Cooperate, Cop, Coroner, Corrupt, Counterfeit, Court, Crimes, Criminal, Cruise

D) Damage, Danger, Dangerous, Deal, Dealings, Decisions, Dedication, Deduction, Deed, Deed, Defense, Deliberate, Delinquent, Deliver, Denial, Deny, Department, Deputy, Detain, Detect, Detective, Determination, Deviant, Dialogue, Difficult, Direct, Disappearance, Discovery, Disobedient, Disorderly, Dispatch, Disregard, District attorney, Documentation, Documents, Domestic disputes, Doubtful, Drugs, Drunk, Dupe, Duty, Dying

E) Educate, Education, Effect, Embezzle, Emergency, Emphasis, Enable, Encounter, Encumber, Enforce, Entail, , Equality, Equipment, Espionage, Evidence, Examine, Execute, Experience, Expert, Expose, Extort, Extradition, Extreme

F) Facts, Failure, Fairness, Family, FBI, Federal, Feisty, Felony, Fight, File, Fine, Fingerprint, Follow, Follow-up, Footprints, Force, Forgery, Formal charges, Foul play, Fraud, Freedom, Full-scale, Fundamental

G) Gang, Gore, Government, Guarantee, Guard, Guilty, Gum shoe, Gun

H) Handcuff, Handle, Harmful, Helpful, High-powered, Hijack, Hire, Holding, Homicide, Honest, Honor, Hostage

I) Ill-gotten, Illegal, Illegitimate, Immoral, Imprison, Inappropriate, Incompetent, Indict, Influence, Informant, Information, Initiative, Injury, Innocent, Innuendo, Inquest, Inquire, Instinct, Intelligence, Interests, Interfere, Internet, Interpol, Interpretation, Interstate, Intuition, Investigate, Investigation, Irregular, Issue

J) Jail, John Doe, Judge, Judgment, Judicial, Jury, Justice, Juvenile, Juvvy

K) Kidnapping, Kin, Knowledge

L) Laboratory, Larceny, Law, Lawful, Lawsuit, Lease, Legacy, Legal, Legitimate, Libel, Liberty, Licensed, Lie, Lieutenant, Limit, Links, Long hours, Lurk

M) Magistrate, Maintain, Majority, Malevolence, Malicious, Manslaughter, Mayhem, Menace, Minority, Miscreant, Misdemeanor, Missing person, Mission, Mob, Motivation, Motive, Motor pool, Motorist, Murder, Mystery

N) National, Negligence, Negotiate, Negotiate, Neighborhood, Notation, Notification, Nuisance

O) Obligation, Obsession, Offender, Offense, Officer, Official, Omission, Opinion, Opportunity, Order, Organize

P) Paper work, Parole, Partner, Partnership, Patrol, Patterns, Pedestrian, Penalize, Penalty, Penitentiary, Penny-ante, Perjury, Perpetrator, Phony, Plain-clothes officer, Plead, Police, Police academy, Power, Precedent, Prevention, Previous, Principle, Priors, Prison, Private, Probable cause, Probation officer, Procedure, Process, Professional, Profile, Proof, Property, Prosecutor, Protection, Prove, Provision, Public, Punishment

Q) Qualification, Quality, Quantify, Quantity, Quarrel, Quell, Query, Question, Quick, Quirks

R) Radar, Rank, Reading rights, Reasons, Record, Recruit, Red-handed, Redemption, Redress, Reduction, Refute, Register, Registration, Regulation, Reinforcements, Reject, Release, Report, Reports, Reprobate, Reputation, Research, Resist, Response, Responsibility, Restraining order, Restrict, Retainer, Revenge, Rights, Riot, Robbery, Rogue, Routine

S) Sabotage, Safeguard, Safety, Sanction, Scandal, Scene, Scum bag, Sealed record, Search and rescue team, Searching, Secret, Seize, Select, Sentence, Sergeant, Seriousness, Serve, Services, Sheriff, Shift, Shooting, Shyster, Sighting, Situation, Skilled, Sleazy, Sleuthing, Smuggling, Snitch, Solution, Solve, Sources, Squad, Stalk, State, Statute, Statute of limitation, Stipulation, Strangulation, Study, Subdue, Subpoena, Successful, Sully, Summons, Suppression, Surveillance, Suspect, Suspected, Suspicion, Suspicious, Sworn, System

T) Tactics, Tantamount, Taping, Tazer, Technique, Tense, Tension, Testify, Testimony, Theory, Threatening, Thwart, Tip, Traffic, Transfer, Trap, Treatment, Trespass, Trial, Trooper, Trust, Truth

U) Unacceptable, Unauthorized, Unclaimed, Unconstitutional, Undercover, Underpaid, Unintentional, Unit, Unjust, Unknown, Unlawful, Uphold, Urgency

V) Vagrant, Vandalism, Vanish, Verdict, Verification, Victim, Victimize, Viewpoint, Vigilante, Villain, Violate, Violation, Violence, Volume

W) Warped, Warrant, Watch, Weapon, Whodunit, Will, Wiretap, Wisdom, Witness, Wrong

Y) Young, Youth

HINTS & TIPS

Solo playing a game intended for whole groups of heroes can make many adventures difficult. No character can cover all bases.

These tips are designed to help you have the best solo experience. They are not definitive and your style of play will have a major impact on the adventures you have.

- Don't ask too many questions. Solo play is not meant to be a game of 20 questions. Think 3 strikes and your out. Ask a question or two but if you need more than three questions you need to trust your improv skills!
- Don't ask world breaking questions. You could ask if you are elected president of the United States over night and there is a chance you will roll a Yes, but what is the point? While that is an interesting concept for a Scion game, if you want it just do it.
- Do not be afraid to advance your character if you are finding the challenges of being a lone hero are too difficult. Being stymied at every encounter is not fun and this is a game.
- Most solo players keep some form of journal or log. A few ask a few oracle questions and then write an entire scene as if it were ready to publish. Others, and more commonly, just keep a very brief bullet point list of key questions, answers and events. I find the more that takes me out of the game the harder it is.
- Talking of which, your first attempt at solo play is likely to be rather stilted and slow. This is normal. As you get more familiar with the mental gymnastics of solo play it will become faster and easier.
- Some people enjoy solo play as a form of meta game, a game about playing a game. If you find that, it is fine. If you are having fun then you are doing it right.
- If you don't like the use of Game Icons then don't use them. You can substitute the vocabulary lists in their place. You can find more themed word lists at https://myvocabulary.com/word-list/.
- If you really like the Game Icons there is a wonderful online tool from Tangent Zero.
  http://tangent-zero.com/zero_dice/zero_dice.htm
  Choose Images and I suggest two images at a time. Zero Dice has a library of thousands of images rather than the 90 provided here.
- If you have more questions then you can ask me directly on twitter by following:
  https://twitter.com/PPMGamer

THE END

For hints, tips and solo play advice as well as news of new product releases you can follow me on twitter at

https://twitter.com/PPMGamer