

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

A dynamic comic book illustration. In the foreground, a knight with long red hair, wearing a red tunic and black armor, stands on a rocky outcrop. He holds a sword pointed towards a large, purple dragon. The dragon's head is on the left, breathing a massive plume of bright yellow and orange fire towards the knight. The background is a deep blue sky with white clouds. The title 'MYTHIC MAGAZINE' is overlaid on the top right of the illustration.

MYTHIC MAGAZINE

**3-Act Structure
For Mythic
Adventures**

**Dealing With
Solo Play Fatigue**

VOLUME 42



MYTHIC MAGAZINE

EACH MONTH MYTHIC MAGAZINE PRESENTS NEW RULES AND COMMENTARY ON SOLO ROLE-PLAYING
AND GETTING MORE OUT OF YOUR MYTHIC AND CRAFTER ADVENTURES.

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All The (Game) World's A Stage

Greetings, and welcome to Mythic Magazine #42! This issue brings the world of play writing to Mythic solo roleplaying and tackles the difficult issues of things that keep us from playing.

"Dealing With Solo Play Fatigue" talks about barriers we sometimes face to playing, with some solutions to jumpstart your internal roleplaying engine. I'm mainly looking at psychological bumps in the road, when we get in the way of our own adventures.

The second article, "3-Act Story Structure For Mythic Adventures", applies the classic screen writing 3-act strategy to solo Mythic adventures. This is an "overlay" system, where you play your adventure as normal but the 3-Act rules may intervene sometimes to make sure important story beats take place.

Now go forth, play, and may the bards be with you!

Happy adventuring :)

Nana Sp



INTERRUPT

Solutions to problems of Mythic proportions

Dealing With Solo Play Fatigue

Burnout. It happens to all of us. No matter what hobby you're in, or fun activity you enjoy, there are times when it feels like too much effort to get into it.

For us solo roleplayers, that sense of burnout can happen for a number of reasons. Solo play is a deeply creative activity, it shares traits in common with writing and other artistic endeavors. Creating takes energy, even when it's fun.

Maybe you're just tapped out of ideas at the moment. You might have finished a very satisfying, and long-running, campaign. You've got that post-great-game-experience euphoria. Now comes this thought ... how can I possibly follow up on that!?

We've all got lives, responsibilities, stressors. These take their fair share of our attention, time, and energy.

The irony is, you may really want to play. Like, really really want to play! But the thought of sitting down, cracking open the books, tossing the dice, and experiencing an adventure may just feel like too much right now.

In this article, I hope to offer some creative solutions to help you get your solo roleplay mojo



IN OTHER WORDS ...

There are some previous *Mythic Magazine* articles that touch on ideas that might be helpful if you're mired in solo play fatigue. I mention these here because most are about reducing the work involved with playing solo, which can help combat fatigue.

- ❶ "RPG's As Inspiration For Mythic Adventures" in issue #35 presents a way to play with a minimum of rules knowledge.
- ❷ "Open World, Sandbox Solo Play" in issue #33 and "Never-Ending Adventures" in issue #28 both discuss an open-ended approach where you can play with fewer goals and fewer expectations. This is useful for a relaxed pace that can be stopped and started at any time with ease.
- ❸ "Mythic As A Solo Journaling Game" in issue #30 discusses a low crunch narrative approach. Maybe what you need is a whole new way to play that's similar to what you've been doing, but more guided. Solo journaling can scratch that itch.



back. There is no one-size-fits-all solution because we all hit the doldrums for our own reasons. But maybe something in here will click with you and help you get your adventure wheels unstuck from the mud!

TOO MUCH WORK

Sometimes sitting down to play can just seem like too much work. Solo roleplay isn't a passive activity like watching a movie; your brain is fully engaged!

If this is the source of your malaise, then maybe instead of waiting until you can muster the energy to tackle your game, you can take some steps to reduce the amount of work it means to you.

An Easier Process

One thing you can do is play an adventure that is inherently less work. For instance, on the sidebar on the previous page, "In Other Words ...", I suggest a handful of previous articles that present alternative, low maintenance, ways to play.

Open-world, sandbox adventures can be less work than more goal-oriented, quest play. There's no need to generate a focus for your Player Character, they can just wander around the game world as they please. As you happen upon quests you may pursue them, or not. It can be an easy-going experience, one that doesn't require much planning on your part.

Other ideas, like trying solo journaling, may or may not be easier than what you're doing now, but just switching gears may be enough to reignite your enthusiasm.

Do your solo adventures feel too weighted down? Maybe try a lower-maintenance adventure, like a slow paced sandbox cozy exploration. Leave the epic quests to someone else for a while!



STRATEGY FOR SOLO FATIGUE OF: SOLO PLAY IS TOO MUCH WORK

Consider trying an easier play process, or scaling back what you're doing now. You can also try different styles of play, like sandbox or a prompt and journaling type of game. Just switching gears can bring new energy to the table.

Journal Strategies

How you record your adventures may fall into the camp of "too much work". When I see people discussing fatigue online, often the discussion is coupled with how they record their adventures and how much work that is.

Most of us keep some kind of adventure journal, whether it's in an actual journal or digitally. We all have our own way of doing this, whether you go full novel and write your adventures like a story or you jot down summaries and notes.

There's a happy medium somewhere between "This amount of journaling and record-keeping makes my game feel grounded and alive" and "This much journaling and record keeping is a chore!"

Here are a couple of ideas that may reduce your record keeping workload. (For a deeper dive into journaling see "Getting Prepared For A Solo Adventure" in *Mythic Magazine* #4.)

SUMMARIES

If you keep a journal for your adventures, and you find writing your adventures in detail is a lot of work, you can instead boil each Scene down to a summary of a few sentences.



SUBTRACT THE DISTRACT

Maybe the root of your solo play fatigue isn't you. It's not your tools. It's not the game you're playing.

It's the world.

Or, more accurately, it's the world trying to get your attention through the thousands of ways it's designed to almost every single moment. Cell phone notifications. Nagging feelings to get "something important" done. The distant sound of a television. All of these things and more tug at our attention which can make it impossible to enjoy a solo gaming experience.

If this is the case, then create a world for yourself to play in your worlds. Find a peaceful space. Maybe it's a room, or a desk, or some other spot you find comfortable where you live. It may be a time of day, such as late at night or early in the morning.

Find that most peaceful space to play in, and block out distractions. Set your cell phone aside, or turn off notifications for a time. Create some white noise to block out remote but distracting sounds. Put on mood-setting ambient music at a low enough volume where it doesn't draw your attention but it does surround you in an audio cocoon.

This is your solo roleplaying world. A protected place, shielded from outside interference, at least for a time. Here you can focus on your game and enjoy the experience.

While this may seem like common sense advice, I think a lot of us when we decide to play just grab a book and some dice then sit down at the closest convenient place. Everything going on around us is still going on, and it doesn't care that we want to play.

While creating this space may require some work up front to figure out, once you've done it you may wonder why you never did it before.

STRATEGY FOR SOLO FATIGUE OF: IT'S TOO DISTRACTING TO PLAY

Try creating a distraction free space for yourself.

Turn this into a strategy that becomes habit, that you surround yourself with certain conditions or tools that make for a quiet, roleplayable environment.

BULLET POINTS

If summaries feel like too much work, then go even lighter with bullet points. Just recount the highlights of a Scene, point by point. You don't even need to use complete sentences.

KEYWORDS

Are even bullet points too much hassle? Then try this idea: just jot down a few words that come to mind that encapsulate the Scene or adventure. Maybe your Player Character survived an especially nasty dungeon room where an animated statue almost did them in. You might normally summarize the Scene like this:

"Scene 3: Explored a room with a heavy oak door. Inside was a pool, a statue over it, and rotting paintings on the wall. This was once some kind of palatial garden or hangout spot, now it's in ruins. While my PC poked around in the pool, the statue came to life and attacked. It was a tough battle, but Wailand defeated it. Turns out, there was nothing of value in this room."

Instead of that summary, you could go with a keyword list like this:

"Scene 3: dungeon, room, pool, enchanted statue, battle, victory"

That's not going to win any writing awards, but those 9 words will likely jog your memory later just as effectively as the preceding 71 did.



IT'S ALWAYS BETTER WITH TOYS

My spouse and I love board games. I don't often go for complicated games, but I do appreciate games that come with stuff. You know what I mean ... cool components, whether it's little figures or snazzy dice or something you have to assemble.

I like to think of them as toys, because they're fun. Whenever my spouse and I look over a possible new board game purchase, if we see it has awesome components we'll usually turn to each other and nod happily, saying, "It's got toys!"

Solo roleplaying is no different. It doesn't have to just be your books, your dice, and whatever medium you're recording your adventures with. Add some toys! Maybe it's a dramatic dice tower, or maps and minis to help with visualizing tactical situations, or a stuffed plush dragon that sits at the table and watches you play.

The important thing is, your game has a little something special. The more you include those special things, the more those items become imbued with the spirit of your gaming. The more imbued they become, the more special they are. You can see where I'm going with this: those special things will enhance your solo roleplaying experience just by being there.

These toys can be functional and useful, like a dice tower, or completely non-functional but awesome in their own way, like a Funko figure that's become your gaming mascot. You like having it around, it's become something special to your gaming experience.

STRATEGY FOR SOLO FATIGUE OF: YOUR SOLO ROLEPLAYING SPACE FEELS TOO SPARSE OR UNINSPIRING

Find stuff that speaks to your creative side and put that stuff near you when you play. This can be objects, posters, music ... anything that helps set the roleplaying mood. Not only does it make your play space more inspiring, but seeking out and collecting this stuff is fun in its own right.

STRATEGY FOR SOLO FATIGUE OF: GAME RECORD KEEPING AND JOURNALING IS TOO MUCH WORK

Maybe try a simpler journaling or record keeping method. Keep cutting down how much detail you record until you find that sweet spot where maintaining your game journal is effortless but still useful and enjoyable.

MAYBE YOU JUST NEED A NUDGE

Your gaming group is meeting in three days, and you haven't whipped up a Character yet! Better get on that so you're ready.

One of the Players in your group said they painted minis and would bring them over for the next adventure. You're excited to see them!

The GM of your gaming circle has been sending emails dropping hints about what's coming up in the next session, and you're curiosity is engaged.

In these examples of social roleplaying there is someone else who is helping to feed your Player energy. There's a synergistic effect among a group of gamers and this energy helps build enthusiasm and to keep everyone accountable and focused.

With solo roleplaying there is only you supplying the ideas and the energy. Mythic engages with your creativity with prompts and direction once you sit down to play, but it can't do that before. That has to come from you.

And I think this is where a lot of solo play fatigue originates from: you just don't have those external nudges. The nudges to play and to get excited about your game have to come from within, and sometimes the energy just isn't there.

So, let's create some nudges in the most roleplaying way possible: with a random table! Roll on the Solo Roleplaying Nudges table to get

STRATEGIES FOR SOLO PLAY FATIGUE

PROBLEM	STRATEGY
Solo play is too much work	Try an easier play process. <i>See page 4.</i>
It's too distracting to play	Create a distraction free space that you return to each time you play. <i>See page 5.</i>
Your solo roleplaying space feels too sparse or uninspiring	Gather stuff for your play space that inspires your imagination. <i>See page 6.</i>
Game record keeping and journaling is too much work	Whittle down your journaling strategy to the simplest, workable form possible. <i>See page 5.</i>
Not feeling externally inspired to play	Take a spin on the Solo Roleplaying Nudges table for a seed of creative inspiration. <i>See page 7.</i>
Needing to be fully prepared before play	Try letting yourself arrive at the table less prepared. Embrace "messy" play. <i>See page 10.</i>
Feeling boxed in by the "correct" way to play	Give yourself permission to play the way you want to. <i>See page 10.</i>
Being too critical of ourselves	Be kind to yourself. Perfection is not required. You can always develop your adventure during play as well. <i>See page 10.</i>

SOLO ROLEPLAYING NUDGES

D100	NUDGE
1-14	REVERIE: Don't play. Just think about playing. Let yourself ruminate on a Player Character or an ongoing adventure. If neither of those exist, then muse about a Character or adventure you might want to play. There is no call to action here, no obligation. Just let your imagination stir.
15-35	SINGLE SCENE ONE-SHOT: Play a single Scene with your Player Character, if you have one. If not, then make a quickie PC on the spot. You can use an RPG you're familiar with, or just wing it with Mythic and your expectations. Roll on Meaning Tables for inspiration about what's going on, where, and with whom. Then play the Scene. It doesn't matter that this isn't part of a larger adventure. It's a mini adventure – see what it's about, then leave. There's no commitment, just quick discovery.
36-49	CHARACTER CREATION: Make a new Character using your favorite RPG. You may not even use this Character in a game; we're just building a PC because it's fun.
50-71	ONE MOMENT: If you have an ongoing adventure that you're struggling to get back to, then pick it up for a moment and determine what happens next. When I say "next" I mean literally what is the next moment in this game. Maybe that's a single round of a combat, or one conversation your PC has with an NPC, or the start of a new Scene. Just play that one moment, whether it requires a roll of the dice or not, then walk away. The act of playing that moment proves your game is not stuck in stasis, and that solo roleplaying doesn't require much in the way of time.
72-86	BACK IN THE DAY: Pause your ongoing game for a flashback moment. Maybe this is part of your Player Character's history, or it could be for an interesting NPC from an adventure. Treat this like a flashback scene in a movie. What happened to them earlier in their life to make them who they are now? How did that NPC end up with the magic sword? Why does the pirate love rubies so much but not emeralds? Don't play for long, maybe anywhere from three to five Scenes. Just play long enough to create a little fresh history for your adventure, and give it more meaning. If you don't have an ongoing adventure, then this can be a flashback moment for a PC or NPC from a previous adventure.
87-100	RECONTEXTUALIZE: Think about your Player Character and the adventure they are currently in. Now, forget about the adventure and the setting. If none of that was happening, where would you like to see your PC? What new setting or scenario is this? It may not even be the same RPG or genre. If this new venue feels more exciting than the adventure you have currently going on, then consider pressing the imaginary restart button and transport your PC to this new scenario. Even if you don't do this, just rethinking your PC can be enough to get you excited about them again.

a small, but achievable, play prompt. You can find the table on the previous page.

Maybe the prompt is an instruction to play out a short, single-Scene encounter. Maybe it's even more minimal, like asking you to just think about your Player Character.

By rolling the idea off a table, you're providing an external nudge to push you toward your game. That may be just the kindling your imagination needs to leap forward again.

STRATEGY FOR SOLO FATIGUE OF: NOT FEELING EXTERNALLY INSPIRED TO PLAY

If you're missing external nudges to play, then use the Solo Roleplaying Nudges table to fill that role. It will give you a solo roleplaying assignment, of sorts, that may be just enough to inspire you.

LET YOURSELF ...

Most of us who arrive at solo roleplaying didn't get here directly. We started off in Game Master moderated social play. That's where we learned how to play our favorite games and developed our love for this amazing hobby.

We not only developed our appreciation and roleplaying skills in that space, but we also developed our habits and expectations about what it means to roleplay.

And this can be a problem for solo roleplay.

Not all of those habits and expectations translate well into the solo realm. It's not so much that they are bad, it's more that they aren't necessary. Those habits can become restrictive when applied to the solo experience, and you might be limiting yourself without even knowing you're doing it.

That's why I'm calling this section "Let Yourself ...". Let yourself enjoy solo roleplaying by stepping

away from strategies developed for social play but you may not need now.

Following are some examples of what I'm talking about.



Has your zombie apoc game stalled out where your Player Character is stuck in a house surrounded by the dead and you don't know where the narrative can go from here? If this has sapped your enthusiasm to play, take a break and roll on the Solo Roleplaying Nudges table for some creative diversion. Maybe you'll get "Reverie", encouraging you to think about playing rather than actually playing. A day or two pondering your PC's predicament makes for fun daydreaming, and could lead to a breakthrough idea that you come across in casual fashion rather than feeling it has to be forced right now.

Let Yourself ... Play Unprepared

Arriving to the game table ready to play is kind of a big deal when roleplaying with a group. If everyone else is ready, and you're not, they all have to wait while you get your act together. This may not be a non-issue with some groups, but however you cut it you're burning valuable play time while you do something you could have done prior to showing up.

So we are accustomed to arriving prepared. Except, with solo play, we don't have to. Preparation and play, it's all the same to us.

If you're a solo player who feels frustrated by the energy it takes to gear up for an adventure, then

maybe try letting yourself play while unprepared.

Don't worry about finishing your Player Character. Don't sweat it if you don't have your scenario crafted as you had originally meant to. If you planned to use some resources that you haven't had a chance to collect yet, then start playing anyway without it.

If being fully prepared is stopping you from playing, then consider letting yourself off the hook. No one's going to take issue with you. You're not wasting anyone's time. If preparation is absolutely necessary for your particular adventure or your method of solo roleplay, then consider preparation as part of play. It's all the same.

This is more of a psychological release than a practical solution. It's about how you think about preparation and play. Playing without having all your ducks in a row may feel sloppy or incomplete, but how much of this sense of "wrongness" derives from your actual dissatisfaction with how you're doing it and how much comes from how you've conditioned yourself to play with others?



GET THE FUN SIZE EXPERIENCE!

The "Let Yourself" section of this article boils down to one thing: Let yourself have fun!

Always follow the fun with your solo roleplaying. If a strategy, rule, or game isn't fun, then get rid of it. If it is fun, then do more of it.

This may seem obvious, but sometimes we block our own enjoyment of the hobby we love in an effort to do things "correctly". There are ways things should be done. Norms that must be followed. Habits we are accustomed to.

But with solo roleplay, it's just you at the table. You can play however you want.

If you think strict adherence to rules is stifling your games then try giving yourself permission to follow the fun, even if that means breaking play style conventions you're accustomed to.

STRATEGY FOR SOLO FATIGUE OF: FEELING BOXED IN BY THE "CORRECT" WAY TO PLAY

Play the way you want, the way that is most fun for you, even if the rules say otherwise.

STRATEGY FOR SOLO FATIGUE OF: NEEDING TO BE FULLY PREPARED BEFORE PLAY

If this is a deterrent for you, and it contributes to solo play fatigue, then consider letting yourself play in messier fashion.

Let Yourself ... Be Less Critical Of Your Own Play

This problem is related to having an issue with playing unprepared, but it's wider reaching: criticizing how you play, even if you're doing everything "correctly".

Maybe this is the opposite of the "prepared problem". When playing with a group, we need

to arrive at the table prepared. We know what “prepared” means and we know what’s expected of us.

When we play alone, what is expected changes: we expect to be ready for everything.

This can lead to overpreparing. Or, said another way, this can lead to perfectionism that results in play paralysis. We won’t sit down to play until everything is ready, and ready to the best degree possible.

I think this can happen because we become too critical of our own creativity. This is similar to what writers experience when they keep editing and editing and editing their novel. It’s never done because it’s never good enough. It can always be better.

We may think of ourselves as solo roleplayers. And we are. But we’re also creatives, because we’re generating our adventures with our own imaginations. Sure, Mythic helps. That’s Mythic’s job, or whichever oracle we’re using. But Mythic’s role is a supporting one, it’s not what stands in the center of the stage. That spot is reserved for our own creativity.

If play paralysis grips you because you can’t stop preparing, then try challenging yourself to just do it. Maybe set a time limit for how long you’re willing to get ready, then start playing when that time is up

no matter where you’re at in your preparations.

You can also think of it as preparation is play. It’s not a two-phase process of 1) prepare to play and 2) play. It’s all just play. Seamless creativity. Anything that isn’t quite perfect when you start, such as your Player Character isn’t finished or some location you plan to explore isn’t ready, can be embellished as you play.

STRATEGY FOR SOLO FATIGUE OF: BEING TOO CRITICAL OF OURSELVES

Have I mentioned that solo roleplaying should be fun? Preparation is play too, and anything that isn’t quite ready for the adventure can be developed during the adventure.

SPOTLIGHTING YOUR FATIGUE SOURCE

This article covers what I think are a few common sources of solo play fatigue. You may see yourself in some of them. On the other hand, maybe you feel the fatigue but can’t quite put a spotlight on what is causing it. Human beings are complicated, you can’t always point at something and declare, “There, that’s my issue!”

If you aren’t sure what’s holding you back, my suggestion is to try some of the fixes in this article anyway. You may be unaware of a holdup until you remove it. Or, the solution you try may be tangentially related to the real thing, and taking this action is enough to help.

You could also try letting yourself be inspired by some of these strategies, and come up with approaches of your own. Maybe you like the nudges idea, but you create your own Solo Roleplaying Nudges table made up of creativity sparkers that you know you will enjoy.

Every solo roleplayer develops their own style, and it takes time. It’s a journey of self-discovery. 🐉



IT’S ALL SOLO ROLEPLAY

Since we’re talking about decision paralysis, it’s a good time to repeat this point: solo roleplay isn’t just what you do when you start the first Scene, it’s anything you do related to roleplaying. Creating a PC, developing Thread ideas, making NPCs and locations, that’s all solo roleplaying too. I think it’s important to say this because if you’re getting on yourself for not “playing enough”, you may actually have been playing all along.



WHAT IF

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

3-Act Structure For Mythic Adventures

With Mythic as the Game Master, you never know where an adventure narrative will go. Maybe the game will be short and sweet, with a simple Thread to pursue that's accomplished quickly. Maybe the session turns into a rambling and random collection multiple Threads, lots of NPCs, and no clear direction other than what the Player chooses.

Left to its own devices, Mythic may or may not craft an adventure that hews to conventional narrative norms. You don't know what you're going to get until you play.

If you want an adventure story that sticks to clear narrative lines, then you can do so by focusing on what your expectations and Fate Questions are. This doesn't always do the trick, however, especially if you're looking for a certain kind of adventure or one that mirrors the narrative structure we're accustomed to in film, television, and literature.

So let's make Mythic act more like a screenwriter by using the classic three-act story structure!



WHAT IS A 3-ACT STORY?



A 3-act story structure is the name given to the classic and common narrative formula used for everything from plays to television to novels. A basic rundown of how it works looks something like this:

ACT 1: SETUP: The audience is introduced to the main characters, their world, and a problem for the protagonist to deal with. Usually in this act the problem will escalate to a more serious dilemma.

ACT 2: CONFLICT: Also called "confrontation" or "rising action", this act features attempts by the protagonist to resolve the problem they face. These attempts usually fail, escalating the problem further. This act can feature a twist to the storyline, a major crisis, and character growth.

ACT 3: RESOLUTION: Tension rises as the protagonist learns to deal with the problem, and ultimately solves the dilemma in a climactic moment. This act usually involves wrapping up additional open story threads beyond the main problem.

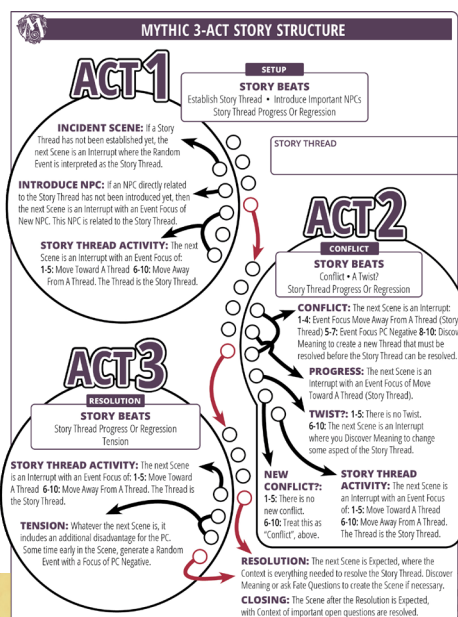


ACTING UP

On the previous page, “What Is A 3-Act Story?” summarizes what this narrative strategy is all about. While setup, conflict, and resolution are the basic steps of the process, there’s more to it than that. I’ve tried to distill the concepts that are most applicable for solo roleplaying and present them in a way that can be used in a structured manner.

The result is the “Mythic 3-Act Story Structure” worksheet found on page 16.

It follows important story beats that take place in your adventure to make sure it adheres to the basic 3-act narrative structure. If the adventure strays from this structure, the worksheet will kick in, creating Scenes that get the adventure back on the right narrative track, focusing on the Story Thread and the ebb and flow of conflict.



Story Beats

The progress of the Mythic 3-Act Story Structure is measured by Story Beats. These are important events that represent elements necessary to build the story and lead it toward a conclusion.

Each Act has its own Story Beats.

ACT 1 STORY BEATS

Since Act 1 is the Setup, we’re introduced to the protagonists, some of the other Characters, the primary problem to solve, and some activity toward resolving it or it getting worse.

Since this isn’t a movie, we don’t need to focus much on the character exposition usually present in a first act: we already know the protagonist, it’s our own Player Character or the group of PCs we’re adventuring with. Still, the Act 1 setup includes all the crucial elements to

Act 1 is where we meet most of the main characters in a story. There’s our Player Character, of course, and this Act also features at least one important NPC who is involved in the Story Thread we are pursuing.

get our adventure started and set its initial momentum forward.

For a Mythic adventure we need to establish a Thread that will serve as the focus of the adventure. This will be the Story Thread. We'll also introduce at least one NPC who's involved with the Story Thread. This Act includes some activity to try and resolve the Story Thread.



ACT 1 STORY BEATS:

- ④ Establish the Story Thread
- ④ Introduce important NPCs
- ④ Story Thread progress or regression

ACT 2 STORY BEATS

This Act is the conflict or confrontation part of the narrative, where the protagonist addresses the problem. Their efforts are not only to no avail, but often lead to greater problems and crisis.

In a Mythic adventure, this translates into Scenes that involve obstacles for the Player Character to deal with. This can come in the form of conflicts that are in the way or something

happening to the PC that must be handled before the Story Thread can be resolved.

It's not all doom and gloom for the PC in this Act, which should also include progress toward fixing the problem they're working on.

Sometimes the second Act can include a crisis or surprise. In Mythic terms, this is represented by a twist that can occur: the Story Thread turns out to be something different than what you thought it was.



ACT 2 STORY BEATS:

- ④ Encounter conflicts to overcome
- ④ Story Thread progress or regression
- ④ A possible twist to the tale

ACT 3 STORY BEATS

Act 3 is the final act, where the main conflict is resolved.

For a Mythic adventure, this Act requires Scenes with action directly related to the Story Thread, whether it's the PC getting closer to



THE PROTECTED STORY THREAD

The 3-Act Story Structure requires your Mythic adventure to have a single, important Thread to resolve. This is the Story Thread. You'll establish it in Act 1. The Story Thread can be any Thread in your Threads List. Mythic Threads are chosen and defined by you, the Player, so the Story Thread can be any Thread that makes the most sense in this adventure. If a Story Thread doesn't develop organically through Mythic play, the 3-Act Story Structure sheet will help you make one.

Once you've identified a Story Thread, mark it on your Threads List by circling it or drawing an asterisk next to it. You can also write it onto the Mythic 3-Act Story Structure sheet.

The Story Thread is protected, which means it cannot be resolved until the end of Act 3. Anything that happens in your adventure that would end the Story Thread early, including your own actions in a Scene or something like a Random Event of Close A Thread, must be re-interpreted to mean something else happens that preserves the Story Thread. Treat this as Context: "The Story Thread cannot be resolved or ended until the end of Act 3."

solving it or losing ground.

We also need to ramp up the tension in this Act. This can be accomplished by generating Random Events with an Event Focus of PC Negative. Life is going to get harder for the Player Character before things get better!

Eventually, the tension breaks and the Story Thread reaches a resolution. This can be followed by loose ends being tied up.



ACT 3 STORY BEATS:

- ④ Story Thread progress or regression
- ④ Introduce more tension, just before resolution

USING THE MYTHIC 3-ACT STORY STRUCTURE

You'll find the Mythic 3-Act Story Structure sheet on the next page. This is used to track Story Beat progress through your adventure. When events that should happen in a 3-act story fail to happen through normal Mythic play, the sheet will trigger a Scene or event that introduces new story elements to get the Acts back on track.

Marking Progress

When a Story Beat takes place in a Scene, starting from the top most circle on the 3-Act Story Structure sheet mark the first available circle on the outside of the current Act. When a Scene goes by without any Story Beats taking place, mark the first available open circle on the inside of the Act space.

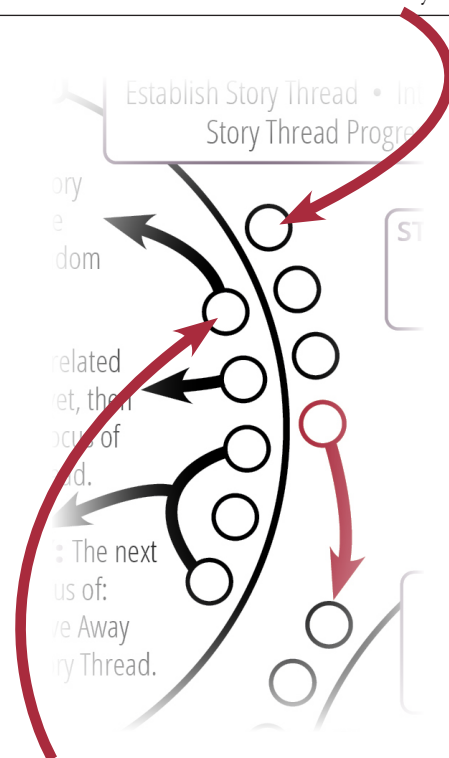
What counts as a Story Beat is listed for each Act. While some Acts share Beats in common, they also have unique Story Beats.

OUTSIDE TRACK

Mark the next circle on the outside track for each Story Beat category that takes place in a Scene, but only make one mark per category if there is more than one of them in a Scene.

For instance, if an Act 1 Scene introduced two NPCs and established the Story Thread you would mark the next two outside circles: one for the Story

In order, mark a circle on the outside when a Story Beat takes place in a Scene. Mark a circle for each distinct Story Beat, but only one mark per Scene per Story Beat. For instance, if a Scene in Act 2 included an obstacle and a twist, then that's two Story Beats so two circles would be marked. If instead two obstacles were encountered, then only one circle is marked because the two obstacles were about the same Story Beat.



If a Scene goes by without any Story Beats taking place, then mark one circle inside the Act space. If the marked circle has an arrow coming from it, follow the directions for a triggered Act Event.



MYTHIC 3-ACT STORY STRUCTURE

ACT 1

SETUP

STORY BEATS

Establish Story Thread • Introduce Important NPCs
Story Thread Progress Or Regression

INCIDENT SCENE: If a Story Thread has not been established yet, the next Scene is an Interrupt where the Random Event is interpreted as the Story Thread.

INTRODUCE NPC: If an NPC directly related to the Story Thread has not been introduced yet, then the next Scene is an Interrupt with an Event Focus of New NPC. This NPC is related to the Story Thread.

STORY THREAD ACTIVITY: The next Scene is an Interrupt with an Event Focus of:
1-5: Move Toward A Thread **6-10:** Move Away From A Thread. The Thread is the Story Thread.

STORY THREAD

ACT 2

CONFLICT

STORY BEATS

Conflict • A Twist?
Story Thread Progress Or Regression

CONFLICT: The next Scene is an Interrupt:
1-4: Event Focus Move Away From A Thread (Story Thread) **5-7:** Event Focus PC Negative **8-10:** Discover Meaning to create a new Thread that must be resolved before the Story Thread can be resolved.

PROGRESS: The next Scene is an Interrupt with an Event Focus of Move Toward A Thread (Story Thread).

TWIST?: **1-5:** There is no Twist.
6-10: The next Scene is an Interrupt where you Discover Meaning to change some aspect of the Story Thread.

NEW CONFLICT?:

1-5: There is no new conflict.
6-10: Treat this as "Conflict", above.

STORY THREAD ACTIVITY:

The next Scene is an Interrupt with an Event Focus of: **1-5:** Move Toward A Thread **6-10:** Move Away From A Thread. The Thread is the Story Thread.

RESOLUTION: The next Scene is Expected, where the Context is everything needed to resolve the Story Thread. Discover Meaning or ask Fate Questions to create the Scene if necessary.

CLOSING: The Scene after the Resolution is Expected, with Context of important open questions are resolved.

ACT 3

RESOLUTION

STORY BEATS

Story Thread Progress Or Regression
Tension

STORY THREAD ACTIVITY: The next Scene is an Interrupt with an Event Focus of: **1-5:** Move Toward A Thread **6-10:** Move Away From A Thread. The Thread is the Story Thread.

TENSION: Whatever the next Scene is, it includes an additional disadvantage for the PC. Some time early in the Scene, generate a Random Event with a Focus of PC Negative.

Beat of “Introduce Important NPCs” and one for “Establish Story Thread”. Even though “Introduce Important NPCs” actually happened twice in the Scene, you only make one mark for it because each Story Beat gets only one mark regardless of how often it happens in a Scene.

Sometimes, events will happen because the inside track triggers them. These events count as recordable Story Beats when they occur in a Scene, whether they happen through regular Mythic play or because they were caused by the 3-Act rules.

This outside track measures the progress of

the adventure, and will eventually take us to the Resolution. When you reach the last, red circle for an Act, then it’s time to move to the next Act. Consider the next Act active.

If you’re in Act 3 and get to the final red circle, then you move to Resolution and Closing.

INSIDE TRACK

If a Scene goes by without any Story Beats for that Act taking place, then mark the next available inner circle. Most of these have arrows coming from them, indicating they trigger an Act Event. Follow the instructions written for the event.



ACT EVENTS

When a Story Beat doesn't take place in a Scene, marking an inside circle will often trigger an Act Event. These Events usually cause something to happen in the next Scene. When this occurs, don't test the next Scene for what kind of Scene it'll be: it will automatically be what the Act Event calls for.

If the Event is for something that has already happened, then it may not trigger an Act Event. The Event will say so. For instance, the Act Event of "Incident Scene" only activates if a Story Thread has not already been established.

If that's the case, then ignore the Event and treat it like no Act Event; the next Scene is generated using Mythic's normal method.

Player Character Daniel Givens lives in a world overrun by giant alien robots. He and his fellow survivors journey across a devastated America to find the journal of an astrophysicist.

Legend has it that the journal contains coordinates to contact another civilization of aliens who oppose the giants, which could mean salvation for the human race.



STORY BEAT OR NO STORY BEAT?

Whether a Story Beat takes place in a Scene is up to you, and often this will be a judgement call. A few of the Story Beats are very clear, such as "Establish Story Thread" and "Introduce Important NPCs". You'll probably know right away when they happen.

But some may fall into a gray area. Did a Scene involve progress toward the Story Thread? What if the Scene was about the Story Thread, but nothing neither good nor bad happened. What then?

Use your best judgement whether a Story Beat took place or not. If you're not sure, then you should probably count it.

ESTABLISH STORY THREAD: This one's pretty clear. If you determined your Story Thread this Scene, then this Story Beat happened. This can only happen once in a 3-Act adventure.

INTRODUCE IMPORTANT NPCs: If you add new NPCs to the Characters List in a Scene, and if the NPCs are, or possibly could be, connected to the Story Thread, then consider this Story Beat achieved.

STORY THREAD PROGRESS OR REGRESSION: If anything important happened in a Scene that directly helped, or hurt, with resolving the Story Thread then consider this Story Beat achieved. Note that this Story Beat includes both "progress"

and "regression", so if both happen in the same Scene it is still considered a single Story Beat.

CONFLICT: This is similar to Story Thread Progress Or Regression, except it can also include things not directly related to the Story Thread. For instance, if the Scene involved a side quest that the PC was obligated to take time for, you could consider this a Conflict. Even though it had nothing to do with the Story Thread, it took time away so it constituted a significant conflict to achieving the Story Thread.

A TWIST?: If the Story Thread changes in a significant and surprising way then consider this Story Beat achieved. For instance, if a Story Thread of "Slay the dragon" involves your PC traveling to a mountain top to kill the dread beast, only for them to discover that it's a river dragon down in the valley, then this could be considered a Twist.

TENSION: If something unexpectedly bad happens to the Player Character then this Story Beat has been achieved. This has to be a problem that you didn't see coming and it doesn't have to be directly related to the Story Thread. For instance, getting hit in combat doesn't count because you expect to take a few lumps in a fight. However, discovering your cache of ammo has been stolen is bad and unexpected, so it counts as a Tension Story Beat.

The Player is using the Mythic 3-Act Story Structure for this adventure. The Story Thread is “Find the journal”.

The adventure is in its fourth Scene, where no Story Beats took place. The Player has to make a mark on the inside track. No marks have been made yet there, so the Player checks the first circle.

This circle has an arrow pointing to “Incident Scene,” an Act Event that triggers an Interrupt Scene if the Story Thread hadn’t been established yet. However, the Player had already chosen a Story Thread for this adventure so the Act Event is ignored.

The Player generates the next Scene using Mythic’s standard rules, getting an Expected Scene. In this Scene, Daniel and his companions are driving up a mountain road to meet with someone they hope can point them in the direction they need to go. Along the way they find an abandoned vehicle in a gulch. They decide to try and reclaim the vehicle since it appears to be in good shape.

This salvage mission takes up the rest of the Scene, so no progress is made toward the Story Thread. With no Story Beats taking place in this Scene, the Player writes another mark on the next inside circle, the second one.

This one also has an arrow pointing from it, going to the Act Event of “Introduce NPC”. So far in the adventure no new NPCs that are related to the Story Thread have been introduced yet, so this Act Event is triggered for the next Scene.

The Player won’t roll against the Chaos Factor to test the next Scene. Instead, it will automatically be an Interrupt. The Random Event for the Interrupt will have an automatic Event Focus of New NPC. However the Player interprets this Interrupt Scene, the new NPC will have something to do with the Story Thread.

RECORDING STORY BEATS

A STORY BEAT ...	WHAT HAPPENS?
... happens in a Scene	Mark an outside circle, in order, along the current Act. Mark as many circles as Story Beats took place, as long as each Story Beat is different.
... doesn’t happen in a scene	Mark one circle, in order, along the inside of the Act. If this circle has an arrow, follow the directions for the Act Event.
... happens in a Scene and leads to marking a red circle at the end of an Act	The Act is over and we are now moving on to the next Act. If this was Act 3, then we move on to Resolution and Closing.

Incident Scene

This Act Event triggers an Interrupt for the next Scene where the Random Event is interpreted as the creation of the Story Thread. This only happens if the Story Thread has not already been established through normal Mythic play.

This Act Event is certain to happen in Scene 2 if a Story Thread isn’t established in the first Scene. This guarantees that the adventure picks up its main Thread early on.

Since the Incident Scene creates the Story Thread through a Random Event, you can get just about anything. Feel free to interpret this Event any way that makes the most sense and produces a workable and enjoyable Story Thread.

In the Daniel Givens adventure, the first Scene involved an incident where Daniel rescued someone along the road from a pack of hungry wolves.

Nothing happened in this Scene that produced a Thread, so no Story Thread was made. Although a new NPC was introduced, they had nothing to do with the Story Thread since no Story Thread was active yet. This means no Story Beats took place in the first Scene, so the Player marks the first inner circle of Act 1. This is the “Incident Scene” circle, requiring the next Scene to be an Interrupt.

When the next Scene begins, the Player generates the Interrupt Random Event. They roll a Focus of NPC Action, with Meaning words of Attain and Vulnerability.

The Player interprets this to mean that the NPC they saved in the first Scene reveals in the second Scene their knowledge of the journal and a possible enemy of the aliens. The Player writes this on the Threads List as “Find the journal”, and also writes it on the Mythic 3-Act Story Structure sheet as the Story Thread.

Introduce NPC

This is another Act Event that can only happen very early in the adventure. If this Act Event is triggered, and no NPCs connected to the Story Thread have been generated yet, then the next Scene is an automatic Interrupt with an Event Focus of New NPC who will be related to the Story Thread in some way.

This brings an NPC into the narrative who has something to do with the Story Thread if this hasn't happened already through normal Mythic play. Next to the Story Thread itself, having NPCs involved are vital to the growth of the narrative. This NPC could be a foe, an ally, or something else. Whoever it is, their existence moves us along the story act structure.



STORY THREAD LICENSE

Since we're making a 3-act story, we need a goal for the narrative and we need it fast. If you don't establish a Story Thread yourself in the first Scene, then no Story Beat takes place and you get the “Incident Scene”.

One way or another, the Story Thread will happen by Scene 2 through a Random Event.

You might be ready with some Context to support it, or not. If you find you don't have much to work with to generate a random Story Thread, then feel free to run with any interpretation at all of the Random Event results. Like, really run with it!

Come up with something that sounds interesting to you, even if it's a real stretch from what you rolled. We're just trying to get this narrative rolling, and the rest of the 3-act structure can't move if there's no Story Thread to chase after.

Daniel, now with a mission in life, sets out across the wasteland with his new companion to find the journal.

A Scene goes by where no Story Beats happen, so the Player marks another circle on the inside of Act 1. This is the second circle, with an arrow pointing to “Introduce NPC”.

This adventure has already introduced an NPC who is involved with the Story Thread; the very first NPC Daniel encountered who told him about the journal. While the Player hadn't considered the NPC part of the Story Thread at the time in Scene 1, by Scene 2 they were directly related to the Story Thread. The Player makes a judgement call and decides this means the condition for “Introduce NPC” has been met so the Act Event isn't triggered.

The Player continues with the adventure, generating the next Scene using Mythic's normal rules.

Story Thread Activity

This Act Event can happen in any of the three Acts. It triggers an Interrupt for the next Scene. Roll a d10. On 1-5 the Event Focus is “Move Toward A Thread”. On 6-10 the Event Focus is “Move Away From A Thread”. In either case, the Thread will automatically be the Story Thread.

This Act Event guarantees that the adventure will feature twists and turns that involve the Story Thread, either helping the Player Character or hindering them.

Keep in mind that the Story Thread is protected, it cannot be resolved until the end of the adventure. So even if you get “Move Toward A Thread” and the PC looks like they can achieve the Story Thread, you still interpret events in such a way that the Story Thread persists.

This may require some creative interpretation at times. For instance, in an adventure where you’re hunting a fugitive, your PC may have cornered them in a building. When you rush in for the capture, which should be a sure thing, you discover that it’s the wrong person. The search continues!

This Act Event is triggered late in Acts 1 and 2, and only happens if you’re not making much progress on the outer circles. Maybe this is because the adventure has sidetracked away from the Story Thread or stalled for a number of Scenes. This Act Event helps get the story structure back on track.

In Act 3, this Act Event can be triggered early because we want the final Act to be full of activity as we head toward the finale.

Daniel and his companion continue their road trip, braving dangers along the way. They encounter so much peril, in fact, that the Story Thread has seen little activity. This has led to marking more of the inner circles, which leads to an Act Event of “Story Thread Activity”.

The Player rolls a 9 on a d10, which means the next Scene is an Interrupt with an Event Focus of “Move Away From A Thread”.

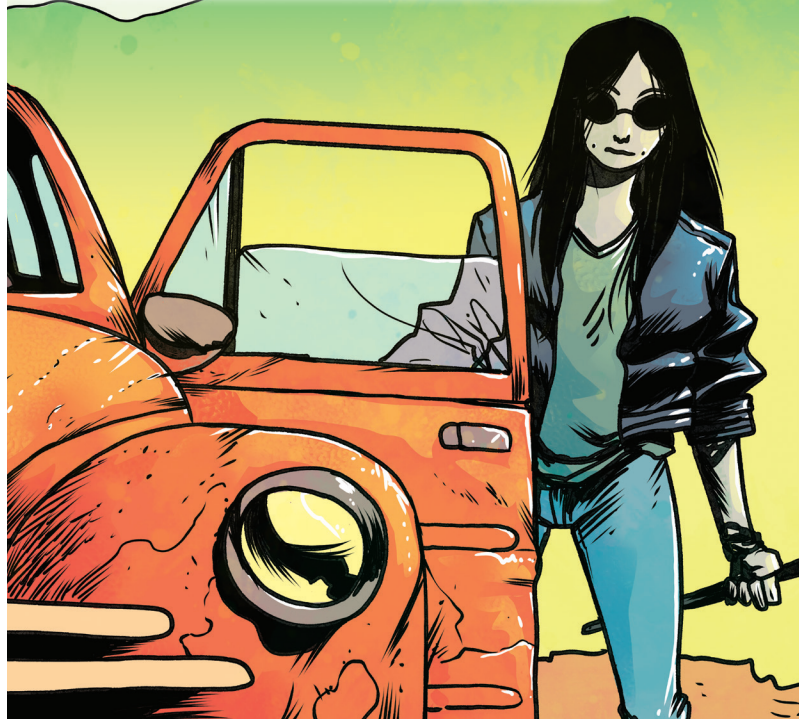
The Player generates the Scene, rolling Meaning words of Open and Needs.

The Player interprets this to mean that Daniel’s companion admits that they’ve been lying about some of their information regarding the journal. They needed Daniel’s protection, so they kept supplying details even when it was wrong.

Feeling remorse over the deception, they decide to be open and honest about it.

This is a setback, a regression from achieving the Story Thread. Daniel still believes the journal itself is real, but the NPC companion’s knowledge of where it is has run out.

Daniel thought he was making great progress toward the journal, until his companion informs him she’s been lying about the directions for the past 50 miles. Setbacks like this count as a Story Beat of “Story Thread Progress Or Regression”.



Conflict

Act 2 is all about conflict and confrontation. This Act Event can trigger early to make sure things don't go too smoothly for the PC.

The next Scene is an Interrupt. Roll a d10. On 1-4 the Event Focus is "Move Away From A Thread". On 5-7 the Focus is "PC Negative". On 8-10, roll on a Meaning table for inspiration for the creation of a new Thread that must be resolved before the Story Thread can be finished.

That last random result is the most complicated, so let's go over it. Mythic Random Events don't usually create new Threads, it's not even one of the Event Focus options. However, in this case, we are going to generate a random Thread so it can become an obstacle that must be solved.

Choose a Meaning table, roll a couple of words, and interpret them into something that happens that forms a new Thread that must be resolved at some point before the Story Thread can be resolved. This is, essentially, a necessary side-quest.

Daniel's journey continues. He's searching for more information about the journal writer to get back on track.

The adventure triggers the Act Event of "Conflict". The Player rolls an 8. The next Scene is going to be an Interrupt that generates a new Thread.

Rolling on the Action Meaning Tables for inspiration, the Player gets Change and Value.

The Player makes this interpretation: The PC's companion, so far, has proven to be untrustworthy and selfish. That is about to change.

They encountered a village of wasteland survivors who are suffering from a lack of clean water. There's a river not far, but between the village and the river is a partially functional alien robot blocking the way.



NEXT SCENE, OR NOT

Most of the Act Events take over the normal Mythic process of testing an Expected Scene. They often require that certain Scenes happen next, and may even dictate elements that must occur in that Scene.

This means you're sometimes going to know, roughly, what's going to happen next. At the very least, you're aware that an important Story Beat is going to happen in the next Scene. This knowledge helps keep your adventure on the 3-act path by aiding in the crafting of these important Scenes.

But, you don't always have to punt the Act Event to the next Scene if you don't want to.

The outside and inside tracks of the Mythic 3-Act Story Structure sheet are reviewed at the end of a Scene, during the Bookkeeping Phase. That's when you might check a circle on the inside track which triggers something for the next Scene.

Alternatively, if checking an inner circle triggers an Act Event, you could have it take place at the end of the current Scene instead. You may want to do this if the Act Event would fit naturally with the tail end of the Scene.

If you decide to engage the Act Event now instead of later, then go back and resume the Scene you just finished. Pick it up from where you left off, but add the Act Event. Once this plays out, then consider the Scene done and continue to Bookkeeping.

When you move on to the next Scene, use standard Mythic rules, testing an Expected Scene.

The companion develops sympathy for the villagers. Maybe they remind her of where she came from. She declares to Daniel that she won't go any further in their search for the journal until they help the villagers get access to the river.

The Player adds a new Thread to the Threads

List: “Remove river-blocking alien robot”. Since the PC’s companion is insisting this get done, and the PC needs the companion to help them survive, then this Thread must be completed before they can continue on their Story Thread mission.

A possible Act Event later in Act 2 is “New Conflict?” This calls for a d10 roll to see if “Conflict” is triggered again. On a 1-5, nothing happens and you proceed to the next standard Mythic Scene. On a 6-10, generate the “Conflict” Act Event again.

Progress

Act 2 isn’t all bad news and obstacles. You need to make some progress if this narrative is ever going to conclude!

The “Progress” Act Event triggers an Interrupt Scene with an automatic Event Focus of “Move Toward A Thread”, with that Thread being the Story Thread. Your PC just caught a break!

The “Progress” Act Event is sandwiched between two “Conflict” Act Events to make sure you get a good conflict to progress ratio.

Tackling the broken down alien robot takes a few Scenes. With no Story Beats taking place, the Player marks the next inner circle of Act 2. This leads to the Act Event of “Progress”.

The next Scene will be an Interrupt that helps move Daniel toward his goal. Since this is happening in the middle of trying to bring water to the villagers, it may mean that Daniel stumbles upon something useful. The Player rolls Meaning words to interpret this new Scene. They get Refuse and Time.

The Player makes this interpretation: When Daniel and his companion find the damaged robot, they discover that it is not hostile like most of its brethren. It refuses to take part in the



DELAYED ACT EVENTS

On the previous page, “Next Scene, Or Not” discussed allowing triggered Act Events to happen at the end of the current Scene instead of in the next Scene. This allows for some flexibility in where you slot an Act Event into your adventure.

Another alternative is to treat Act Events as delayed. When a marked inner circle says an Act Event happens, make a note of it but don’t have it automatically determine the next Scene. Instead, generate the next Scene as you normally would in Mythic, by testing an Expected Scene.

When the next opportunity comes along where it would make sense for the Act Event to happen, that’s when it happens.

For instance, you have an Act Event of “Progress” waiting in the wings. You triggered that Act Event two Scenes ago, but you haven’t run into a good moment to bring it to life.

In your current Scene, you trigger a Random Event while asking a Fate Question. You choose to insert the Act Event of “Progress” here, using it to replace the Random Event.

Delaying Act Events might make their appearances in your adventure feel more organic and less planned. They may also be more of a surprise, since you aren’t building the next Scene around them. On the down side, you’ll have to do more record keeping as you track delayed Act Events. If you wait too long, delayed Act Events may start stacking up.

Delaying them may also disrupt the flow of the 3-act structure, with Story Beats happening at less regular intervals.

eradication of humanity, which is why it is in such sorry shape; it’s own comrades tried to destroy it.

The machine confirms the existence of the journal and that it points to a force that may help the human race. The robot doesn’t know where the

journal is, but states that none of his former robot soldiers know either.

This is a relief to Daniel, who was worried that he was competing to find the journal with their robot overlords. There may be more time to complete this mission than he thought.

Twist?

This is one of those Act Events that may or may not happen. On a d10 roll of 1-5, there is no Twist. Ignore this Act Event. On a 6-10, a Twist is triggered.

The next Scene is an automatic Interrupt, but don't roll a regular Random Event for it. Instead, choose a Meaning table to roll a pair of words on and use it as inspiration to make a change in the Story Thread. This can be a small change or a big change. It might even change the nature of the Story Thread.

This Interrupt Scene should be about discovering this change, or an event that happens that brings about the change.

For instance, if you're playing a fantasy adventure where your PC is trying to slay a notorious vampire, a "Twist?" Act Event may trigger a Scene where you discover that the vampire is enchanted and cannot be killed. At all. He's an immortal vampire, which was already immortal but now he's even more immortal!

Instead of slaying the vampire, you discover that he must be trapped in a special mystical crystal. The Player changes the Story Thread from "Slay the vampire" to "Trap the vampire".

Having helped the village, Daniel and his companion move on. The Player triggers the "Twist?" Act Event, and rolls a 7 on a d10. There's going to be a twist!

The Meaning words are Befriend and



PROTECTING THE PC

On page 14, "The Protected Story Thread" talks about how the Story Thread cannot be completed until the end of the adventure. It's protected.

You may also want to extend this protection to your Player Character. The 3-Act Story Structure can throw a lot of obstacles at your PC, especially in Act 3 with Act Events of "Tension". It's possible one of these unfortunate events could take your Player Character out for good.

If you decide your PC is protected then any event that kills your Character or otherwise removes them from the adventure must be interpreted in another way. Your PC has plot armor, just like the Story Thread does (for more about Plot Armor, see *Mythic Game Master Emulator Second Edition*, page 137).

You may already play like this in some fashion, or maybe your chosen RPG doesn't allow for the dusting of PCs. If PC destruction is possible, however, and you want to guarantee the completion of the adventure, then consider it adventure Context that your PC cannot be removed. In place of Character death, interpret some other unfortunate but non-final result.

Reassurance. The Player comes up with this interpretation: Daniel searches an abandoned laboratory where he has reason to believe the author of the journal once worked. While there, Daniel runs into others who are also searching the facility. They too are looking for the journal.

The twist is: Daniel isn't the only one seeking the journal!

This Scene results in Daniel's party growing as the new seekers join him on his quest.

Tension

Act 3 should move us toward the Resolution of the Story Thread, but not before tension reaches a peak. This can be achieved with the “Tension” Story Act, if it doesn’t happen organically.

This Story Act will drop a Random Event on the PC with an Event Focus of “PC Negative”. Something bad is going to happen.

This Act Event doesn’t trigger an Interrupt like some of the others do. Instead, generate the next Scene as you normally would. Somewhere near the beginning of the Scene, this Random Event will happen just as if you had run into it through a Fate Question.

This negative event can be something big and substantial, like a new challenge to overcome, or a minor annoyance like running low on supplies or getting into an argument with an ally. This Act Event isn’t meant to derail the PC’s progress, but to make their lives harder just before the Story Thread is finished.

“Tension” comes near the end of Act 3 and can be triggered twice in a row, making sure that bad things are coming for your PC.

Daniel and his now larger group make their way across the wasteland. They come upon more clues as to where the journal author fled after the alien invasion.

They are closing in on their goal, but not before the Player hits the “Tension” Act Event.



Bad things are going to happen, that’s just the nature of the 3-act structure. It’s all part of the hero’s journey to achieve their goal. During Act 1 and Act 2, struggles usually take the form of obstacles to overcome. In Act 3, these struggles can take on a more aggressive role where they are meant to create tension. For instance, maybe an assassin is seeking your Character, sneaking up on them at night in the rain.

In this Scene, Daniel and crew have found a government vehicle the journaler used when he escaped from the lab years ago. The truck has gone through hard times since then, apparently being stolen from the journal maker.

However, Daniel is able to hack the truck's GPS system which shows every place it's been in the past. He uses this data to figure out where the journal maker was holed up when the vehicle was taken from him.

The Player figures this is a good moment to spring the "Tension" Act Event that was generated. Crafting the Random Event, they roll for Meaning words and get Transform and Representative.

The Player makes this interpretation: To access the GPS details, Daniel had to put fuel in the truck and turn it on. He didn't know just how badly the vehicle was damaged, and it leaked gasoline as he tampered with the tracking system.

Daniel smells smoke moments before he realizes the truck is about to explode. He dashes out of it, his companions also fleeing, as the truck goes up in a ball of flame. The explosion injures some of Daniel's companions and destroys one of their vehicles.

The Player reached this interpretation by treating the truck as the "representative" of the journal maker they seek, and it "transformed" by exploding.

Resolution

Resolution is what it's all about. All three Acts lead to this moment, where the Story Thread is resolved.

The "Resolution" Act Event is triggered either by getting to the last of the outer circles or the inner circles on Act 3. Both lead to "Resolution".

The next Scene is an Expected Scene, where everything will be in place that you expect to conclude the Story Thread. If needed, Discover



A DRAMATIC CONCLUSION

The Player Character probably worked hard to reach the Resolution of the 3-act adventure. The Resolution Scene should be a fitting end to that struggle, as dramatic as it can be.

When interpreting this Scene, you may want to consider as Context that the Resolution will be as dramatic as you can make it. Consider elements that should be present in this Scene. Could there be a final challenge before victory? Are there villains introduced earlier who can show up now? What could go wrong?

This is an Expected Scene, and part of the expectation isn't just that the Story Thread is likely to be resolved but that much drama will ensue!

You may have to take a moment to craft this Scene, thinking about what your PC may be about to face. If you're unsure, ask Fate Questions or get inspiration from Meaning tables.

Use what you've learned from the previous Acts and utilize NPCs or themes that have been recurring in this adventure. If there's a villain, they will likely show up. If puzzles have been a thing, the Resolution probably relies on solving one last riddle.

In other words, make the Resolution Scene epic!

How it all plays out remains to be seen, you're just setting the stage and putting all the pieces in place. Your PC still has to play out the Scene and resolve the Story Thread.

But this Scene should feel like the payoff for everything that has come before. Build that expectation into the Scene as you set it up.

Meaning or ask Fate Questions to determine details.

This doesn't mean the Story Thread is automatically resolved, just that this Scene presents an excellent opportunity to do so. Everything the PC has worked toward during the previous three Acts comes together.

At this point the Story Thread is no longer protected. It can be finished.

If this Scene ends without resolving the Story Thread, then the rest of the adventure is about trying to accomplish this. The 3-Act Story Structure reverts to a regular Mythic adventure, without any more Act Events taking place. Of course, by this point your PC should be in perfect position to wrap everything up.

Daniel and his crew follow the GPS directions to a mountaintop where a long defunct ski resort stands. They find the journal author, and he still has the book! He's been hiding here ever since he fled the laboratory.

The Player figures there's going to be more to this Resolution Scene, so they ask a few Fate Questions. "Did the alien robots follow us to this location?" "Are there others who also want the journal and are willing to take it?"

Mythic comes back with Yes to both of those questions, which leads to a Scene where the PC and his people have to barricade the chalet against an attack.

First come the humans, who want the journal so they can make a bargain with the aliens. They assault the ski lodge, with Daniel and his crew defending it.

This attack is interrupted by the arrival of a fully functional giant alien automaton. It clashes briefly with the humans outside, taking some damage, before turning its attention on Daniel and his people. They are in for a big fight to keep that journal!



THIS ENDS. NOW.

The Resolution Scene should be set up in such a way that everything is in place to end the Story Thread. Now the PC just has to get it done.

To stay true to the 3-Act structure, you could make it Context that the Story Thread will resolve in this Scene one way or another.

Doing this may feel like a let down. After all, you know how the story ends before it ends. Or do you?

Deciding that the Story Thread ends in this Scene doesn't determine how it ends. If the PC brings the Story Thread to conclusion, then they probably accomplished their goal. A job well done!

But what if they don't resolve it?

One option is to allow the adventure to continue until they do resolve it, which means more Scenes. Another option is to resolve the Story Thread in some other way during this Scene, probably a way that isn't advantageous to the Player Character. In other words, this kind of resolution can lead to more problems for the PC.

For instance, our vampire hunter corners the dread lord in his castle tower, battles through a horde of zombie guards, and attempts to activate the crystal to capture the villain. But the PC fails, the vampire gets the crystal and destroys it.

All may seem lost. However, the Player has decided that the Resolution will happen in this Scene, one way or another. Since their Character failed to trap the vampire, the Story Thread of "Trap the vampire" has to happen in some other way and probably a way that causes problems.

The Player decides that destroying the crystal causes a mystical explosion that apparently destroys the vampire. He's just gone. The PC and his party cheer and celebrate.

The Player knows, however, that their problems are just getting started. The exploding crystal destroyed the vampire's body but shoved his mind into one of the PC's companions.

This adventure is over, but the villain's career will continue later as he puts his new, non-vampire body to use and hatches another scheme.

Closing

The Resolution Scene likely finished the Story Thread. If it didn't, keep playing until the Story Thread is done.

Once that happens, it's time for one more Scene: The Closing Scene.

Like the Resolution, this is an Expected Scene. The Context: any important questions that are still unresolved are answered now. You're cleaning up the adventure and tying up loose threads. This is the epilogue.

Again, you may want to ask Fate Questions and Discover Meaning to help set this Scene up.

The Closing Scene will likely include things such as what the PC and NPCs do after the

Resolution, what happens to lingering enemies, and injured Characters getting a chance to rest, heal, and reflect on their adventure.

It may also include the seeds of a follow on adventure. Maybe an important villain escaped, or the Resolution of the Story Thread led to another goal to pursue.

This Scene is a chance to address things you didn't have the opportunity for in the Resolution. You were busy dealing with the climactic conclusion!

Daniel and his companions destroy the menacing robot. The expectation for the Closing Scene is Daniel and crew resting. Their remaining enemies scatter, no longer a threat. At least for the moment.

The Player uses this Scene to examine the journal, asking Fate Questions and Discovering Meaning to learn what it has to say about the alien's enemies.

This will form the basis of the next adventure as Daniel tries to put the journal to use.



IN MEDIA RES

This idea is inspired by Phil from the Mythic Game Master Emulator Discord group. Thank you Phil!

If you want to get your 3-Act adventure off to an active start, then begin the game with the first three inner circles of Act 1 already checked. The Act Events of "Incident Scene", "Introduce NPC", and "Story Thread Activity" all activate in the first Scene.

You'll start in the thick of the story, with a known goal, at least one important NPC in the mix, and either forward motion or an instant setback.

Generating these Act Events at the beginning, where there is no established Context for the adventure, can be a challenge. You can Discover Meaning or ask Fate Questions to create more details to work with.

If you wish, take your time crafting this Scene until you're happy with it. This is similar to how the final Resolution Scene can also take time to assemble to get it right.

Activating these Act Events will create all three Act 1 Story Beats in the first Scene, so at end of Scene Bookkeeping you'll also mark three of the outer circles, speeding you through Act 1.



SERIALIZED ADVENTURES

The Closing Scene is an opportunity to wrap the adventure up, but it's also a great time to set up the next adventure.

If you want your 3-Act adventures to form a series, then the Closing Scene is a chance to figure out where to go from here. The Resolution of the Story Thread may lead to a logical next mission. Or, maybe something happened during the adventure that is good material for another adventure. You may have picked up other Threads that are unresolved, one of which could be the Story Thread of the next session.

Given the narrative nature of 3-Act adventures there will probably be no shortage of story ideas that spring to mind after Act 3 finishes and the Closing is done.

THE BIG EXAMPLE: LILA HUNTS A DOPPELGANGER

This Big Example follows the adventures of a fantasy mage, Lila, and her telepathic giant toad familiar Sir Hop von Hoppity. The setting is a lighthearted take on high fantasy where Lila's usual adventures involve solving supernatural problems in her home city.

SCENE 1

The Player generates a Random Event to create the first Scene, starting the adventure off as a standard Mythic adventure. Lila is asked by the city guard to track down a doppelganger who is impersonating people and making a nuisance.

The Player adds "Locate and stop doppelganger" on the Mythic Threads List. This sounds like a worthy goal for this 3-Act adventure, so the Player writes that into the Story Thread space on the 3-Act Story Structure sheet.

During Bookkeeping for this Scene, the Player checks a circle on the outside of Act 1 because a Story Beat was achieved: establishing the Story Thread.

The Player considers whether Lila meeting with the city guard constitutes the Story Beat of "Introduce Important NPCs", but decides they aren't important enough to the story to count.

SCENE 2

In the next Scene, Lila sets off to investigate the latest sighting of the doppelganger. The Player determines that the last known occurrence was the doppelganger

pretending to be a member of the city guard down by the docks.

Lila heads to the harbor to snoop around and ask questions, trying to figure out why the doppelganger is doing this. She doesn't learn



MYTHIC 3-ACT STORY S

ACT 1

SETUP

STORY B

Establish Story Thread • Int
Story Thread Progress

INCIDENT SCENE: If a Story Thread has not been established yet, the next Scene is an Interrupt where the Random Event is interpreted as the Story Thread.

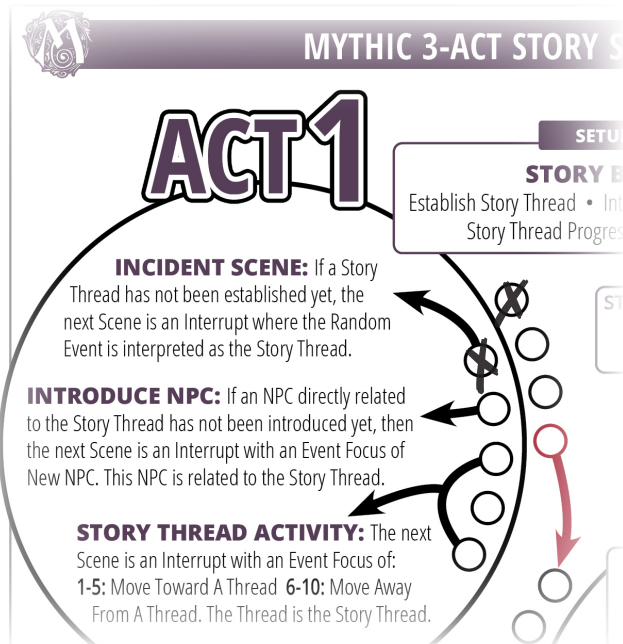
INTRODUCE NPC: If an NPC directly related to the Story Thread has not been introduced yet, then the next Scene is an Interrupt with an Event Focus of New NPC. This NPC is related to the Story Thread.

STORY THREAD ACTIVITY: The next Scene is an Interrupt with an Event Focus of:
1-5: Move Toward A Thread 6-10: Move Away From A Thread. The Thread is the Story Thread.

much, however, just that he took the opportunity to board a ship before the real guard he was impersonating showed up and ran him off.

This Scene didn't result in any progress or regression from the Story Thread, and no important NPCs were introduced. So, no Story Beats.

The Player marks the first circle on the inside track of Act 1. It has an arrow pointing to "Incident Scene". However, since a Story Thread has already been established, nothing happens with this Act Event.



Lila hasn't made any progress toward stopping the shapeshifting doppelganger. So far, the 3-Act rules haven't intervened. If the story doesn't introduce an important NPC soon, the next Act Event will help that along.

The Player figures Lila needs to take a moment to study up on doppelgangers. The Expected Scene is Lila heads home and hits the books in her mystical library. The Expected Scene is tested and

Mythic gives an Interrupt Scene instead.

The Player generates the Interrupt and gets a Focus of PC Negative, with Meaning words of Increase and Bureaucracy.

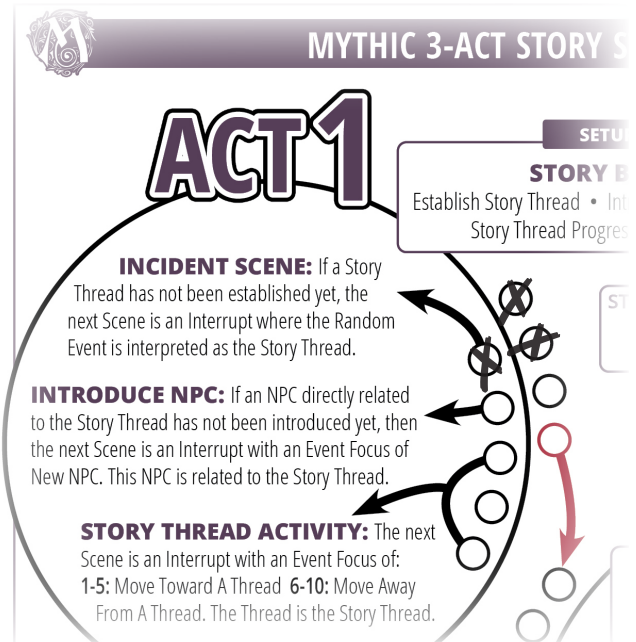
The Player interprets it this way:

As Lila prepares to leave the docks, a man rushes up to her, his face flushed with anger.

He demands to know who's going to pay for the damages the doppelganger caused. Not only did the creature board a ship, disguised as a city guard, but he broke into the hold and stole cargo.

Lila asks him what was stolen but the man refuses to say, just that someone has to pay for it. He seems to think Lila works for the city and can help him get compensation.

The Player determines with a Fate Question that the man, Quentin Harsbrow, is the captain of the damaged ship. His reluctance to share what was stolen is suspicious, as is his demands for payment. The Player decides this is an important NPC, satisfying a Story Beat for this Scene. Another outer circle is checked.



SCENE
4

That ship captain was acting fishy, so now Lila is wary. The Player decides for this Scene Lila is going to do some magical ingredient shopping before she tackles studying doppelgangers.

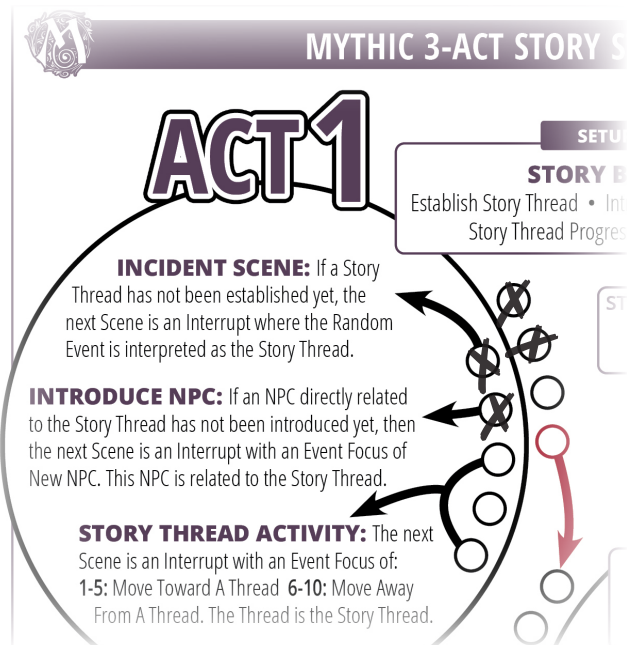
This Scene is spent perusing the marketplaces of the city as Lila stocks up on ingredients she needs for defensive spells. The Player decides this doesn't represent Story Thread Progress, or any other Story Beat, so an inner circle is checked. This circle links to "Introduce NPC", but since an important NPC has already surfaced no action is required.



EXIT, STAGE LEFT

Act Events nudge your adventure along if the Story Beats just aren't flowing. The outer track measures overall progress, so when you check off the final red circle of an Act, that Act is done and you've officially moved on to the next Act.

Any circles left unchecked on the inside of the Act you just finished remain unchecked. They were not needed. If a Scene goes by without a Story Beat, check the inner circles of the new Act you are currently in.



Lila spends this Scene at the troubled home, chanting mystic verses and shaking mandrake roots as dishes and furniture fly around the room. She exorcises the troublesome ghost, much to the delight of the homeowner who gives her a gift of a free meal for dinner.

This side quest didn't take long, but it diverted Lila from the Story Thread. No Story Beats took place in this Scene, so another inner circle is checked. This one leads to the Act Event of "Story Thread Activity".

The Player rolls a d10 to see what kind of activity they get, resulting in 1, "Move Toward A Thread".

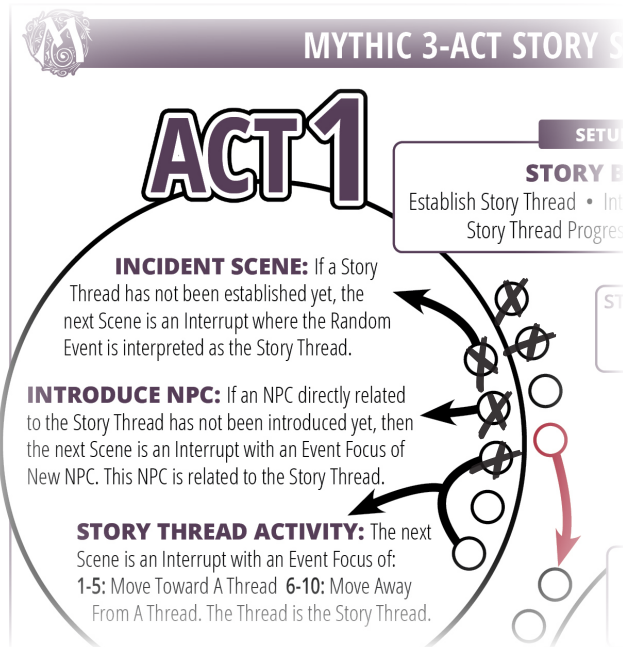
The 3-Act Story Structure is stepping in to make sure this adventure gets back on the narrative track. The next Scene will automatically be an Interrupt with a Focus of Move Toward A Thread.

SCENE
5

While shopping for eyes of newt and other mystic stuff, Lila made an agreement with one of the shopkeepers. In exchange for the powders she purchased, she would visit the shopkeeper's friend and rid his home of a troublesome poltergeist that has taken up residence in the attic.

SCENE
6

Rolling Meaning words for this Interrupt, the Player gets Proceed and Extravagance. Since the Focus is "Move Toward A Goal", this Interrupt must be helpful to Lila toward solving the Story Thread.



The Player interprets the Scene as Lila receiving a message that the city guard believes the doppelganger is now impersonating a member of the royal family. The imposter was last spotted traveling toward a royalty owned cottage overlooking the ocean. Lila makes her way there quickly, magic ingredients secured in her satchel in case things get exciting.

She arrives at the royal cottage. The Player determines through Fate Questions that the place is secluded, high atop a cliff and away from the city. The place is deserted, as it is only used by the king's family on holidays.

Maybe the doppelganger wants privacy for something?

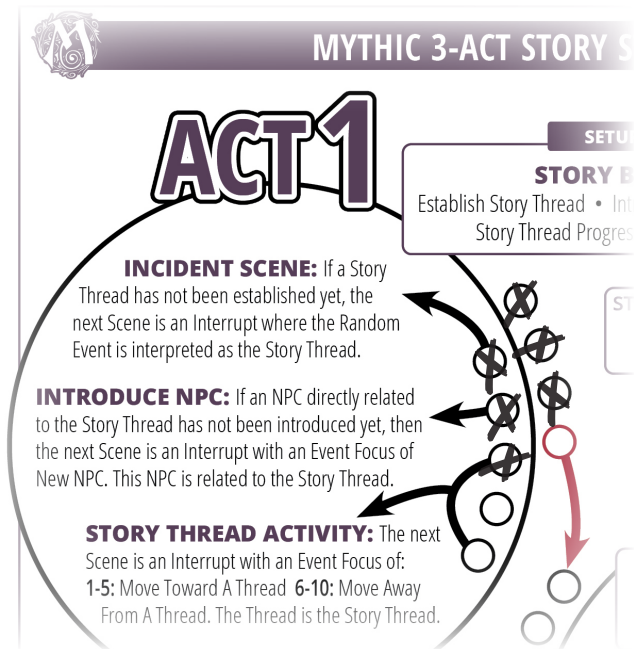
Lila carefully makes her way into the cottage. The place isn't large, but it is extravagant and beautiful. She searches, no one is there.

However, there are signs that the doppelganger had been there. She finds paintings and works of art piled haphazardly on a table. The paintings are of people and places and maps, all very strange.

Obviously, none of this came from the cottage itself. It's as if the doppelganger brought the items here to store them and study them.

Were these the items it stole from the ship? If so, why?

This Scene contained a Story Beat because the Act Event demanded it: Lila made progress toward the Story Thread by discovering where the doppelganger is lairing and finding items it took. Another outer circle is marked.



We're starting to get a picture of what's going on, although not enough to understand. This is the purpose of Act 1, to complete the setup. But we're not quite to the red circle yet.

SCENE
7

The Expected Scene is that Lila remains in the cottage overnight, waiting for the doppelganger to return. The Player tests this Scene and Mythic says an Interrupt happens instead.

Rolling for the Event Focus, we get NPC Action. Rolling on the Characters List for which NPC, we get "City". The Player included this item on the Characters List to represent any random person or thing from the city itself, since the place is so large and active.

We get Meaning words of Fight and Pain.

Being a fantasy setting, there are lots of interesting things roaming this world. The Player interprets this Interrupt to mean that some foul beastly approaches the cottage, and Lila must deal with it.

Not that it's really her job to look out for the cottage, but she figures as long as she's there she should help.

The Player determines that the creature is a Necario, a type of extradimensional critter that sometimes slips into this world. It animates objects, fusing them together to form a body it uses to hunt humans. In this case, the Necario is made of a collection of tree branches it collected in the nearby woods. It lumbers across the cottage patio like some strange spider that is all legs.

Lila confronts the thing and they have a short battle. She uses her magic to shield herself from its attacks, then banishes the creature back to its home dimension. The branches clatter to the patio floor, no longer possessed.

This Scene didn't contain any story beats, so the Player marks another inner circle. This one has no arrows connected to it, so no Act Events are triggered.

MYTHIC 3-ACT STORY S



ACT 1

SETUP

STORY B

Establish Story Thread • Int
Story Thread Progress

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1-5: Move Toward A Thread 6-10: Move Away From A Thread. The Thread is the Story Thread.

SCENE
8

Despite the unwelcome guest, the night isn't over. For the next Scene, the Player expects Lila to continue waiting and for the doppelganger to show up. Mythic confirms this Expected Scene happens.

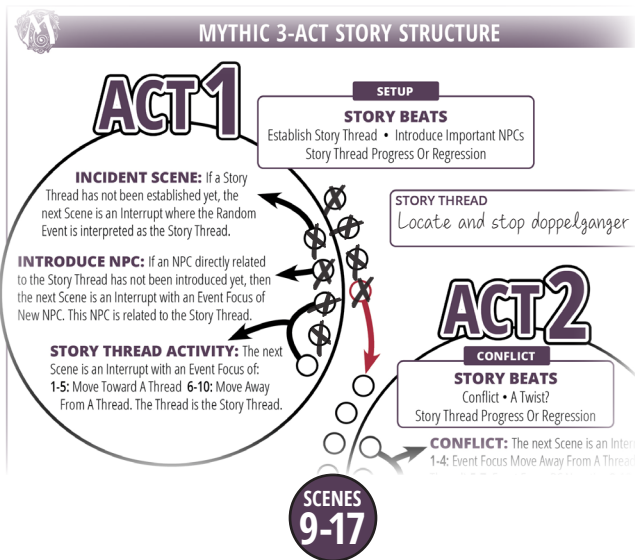
In the dead of night, the fake prince enters the cottage. Lila watches in hiding as he goes to the pile of art, sifting through it and studying.

Lila quietly approaches, preparing a binding spell to capture the doppelganger. However, its powerful senses hear her. It spins around and throws a chair at her.

Lila battles the creature, which can morph its body as it moves, arms reaching like tentacles. She defends herself with her magic. The human-appearing creature suddenly tips the table with the artworks over, dumping it toward the fireplace. Paintings immediately catch fire. While Lila works to put out the flames before the whole cottage is destroyed, the doppelganger escapes.

This Scene had two Story Beats in it: Lila made progress toward the Story Thread by encountering the doppelganger face to face, and the appearance of the doppelganger counts as “Introduce important NPCs”.

There’s only one unmarked circle left for Act 1, the final red circle. Even though two marks are owed, the Player can only make one.



The Player has completed the first Act. The narrative situation is fully set up.

Lila wanted to study the stolen art but it had been burnt too badly. She figures the doppelganger wanted to ruin it so she could not figure out what it was trying to discover.

She returns to the docks to learn more about the ship that had been robbed. The captain lets her look inside the cargo hold, then suddenly tosses a bottle of poison gas inside and locks her in!

Lila makes her escape by using magic to fly out of a high window.

The Player runs into the Act 2 Event of “Conflict” and interprets the result to mean Lila was poisoned by the gas with only days to find an antidote. This becomes a new Thread that must be resolved before the Story Thread can be finished.

It takes her more than a day, but Lila is able to

find the components she needs to make a cure.

The Player triggers the “Progress” Act Event in Act 2, with this interpretation:

The City Guard commander who hired Lila visits her while she’s healing. He’s impressed with how much she’s learned, and endured, that he commits some of his men to help her.

With her new armed entourage, Lila returns to the docks to confront the captain who poisoned her. He surrenders and confesses that he’s an agent of The Dolranium kingdom, which is planning a surprise attack on the city. The stolen artwork contained hidden instructions for Dolranium agents spread throughout the city. The doppelganger stole the art before most of it could be delivered.

Lila is unsure if the doppelganger is a friend of the realm, trying to stop the invasion, or simply a thief who stumbled upon the wrong cache of goods. His attempts to study and destroy the artwork strongly implies he knows what their true purpose is.

A few of the messages hidden in art were delivered, so Lila pays one of those agents a visit. This results in a battle where the enemy agent tries to kill Lila with a poison dart. These guys are really into poison!

During the battle the doppelganger shows up and helps Lila. This is the result of the Act Event of “Twist?”, where the twist is: the doppelganger is trying to help the realm, not hurt it. This confirms Lila’s theory.

He learned of the Dolranium plan because they hired doppelgangers to infiltrate the kingdom as spies. This doppelganger, Henrik, went rogue to try and stop the plan.

He didn’t know who to trust because his shapeshifting brethren could be anywhere, so he acted on his own and had viewed Lila as a threat.

This twist leads the Player to changing the Story Thread from “Locate and stop the doppelganger”

to “Help doppelganger stop invasion”.

Act 3 consists of Scenes involving Lila and Henrik tracking down Dolranium spies. She discovers their plan was to use magic to hatch a Razzle Wym, a legendary serpent that can rapidly grow in size. Unleashed upon the city to wreak havoc, it would be the perfect diversion as the realms forces mobilizes to stop it. Meanwhile, the Dolranium fleet would arrive, unleashing an invading force.

Act 3 included an Act Event of “Tension” where Lila was captured when she discovered the Razzle Wym laboratory. She escaped with Henrik’s help, just in time for the Resolution Scene.

Here the adventure narrative comes to a peak. The Player combines all the elements they expect to happen. This includes the Razzle Wym on the verge of hatching, a group of Dolranium spies and guards protecting it, and a warfleet heading to shore with time running out.

After dramatically infiltrating the hatching facility and a tense battle, Lila and Henrik succeed in stopping the Wym from releasing and warn the City Guard about the impending invasion. With the realm’s forces ready, and the Razzle Wym ploy foiled, the Dolranium fleet chooses to turn back.

Lila and Henrik have saved the day!

The Closing Scene involves Lila rewarded by the realm for her bravery; they give her the royal cottage, which she makes into her new home.

The Player determines that Henrik will stick around. He and Lila worked well together, and the Player can see the two of them partaking of more adventures in the future. 🐉



They might look cute, but a hatched Razzle Wym can grow to the size of a small castle within hours. Unleashing such a beast makes for a good diversion when an army is sneaking up to your border. The 3-Act Story Structure gave the Player enough events along the way to fashion details necessary to reach an exciting conclusion in true cinematic style.

STRATEGIES FOR SOLO PLAY FATIGUE

PROBLEM	STRATEGY
Solo play is too much work	Try an easier play process. <i>See page 4.</i>
It's too distracting to play	Create a distraction free space that you return to each time you play. <i>See page 5.</i>
Your solo roleplaying space feels too sparse or uninspiring	Gather stuff for your play space that inspires your imagination. <i>See page 6.</i>
Game record keeping and journaling is too much work	Whittle down your journaling strategy to the simplest, workable form possible. <i>See page 5.</i>
Not feeling externally inspired to play	Take a spin on the Solo Roleplaying Nudges table for a seed of creative inspiration. <i>See page 7.</i>
Needing to be fully prepared before play	Try letting yourself arrive at the table less prepared. Embrace "messy" play. <i>See page 10.</i>
Feeling boxed in by the "correct" way to play	Give yourself permission to play the way you want to. <i>See page 10.</i>
Being too critical of ourselves	Be kind to yourself. Perfection is not required. You can always develop your adventure during play as well. <i>See page 10.</i>

SOLO ROLEPLAYING NUDGES

D100	NUDGE
1-14	REVERIE: Don't play. Just think about playing. Let yourself ruminate on a Player Character or an ongoing adventure. If neither of those exist, then muse about a Character or adventure you might want to play. There is no call to action here, no obligation. Just let your imagination stir.
15-35	SINGLE SCENE ONE-SHOT: Play a single Scene with your Player Character, if you have one. If not, then make a quickie PC on the spot. You can use an RPG you're familiar with, or just wing it with Mythic and your expectations. Roll on Meaning Tables for inspiration about what's going on, where, and with whom. Then play the Scene. It doesn't matter that this isn't part of a larger adventure. It's a mini adventure – see what it's about, then leave. There's no commitment, just quick discovery.
36-49	CHARACTER CREATION: Make a new Character using your favorite RPG. You may not even use this Character in a game; we're just building a PC because it's fun.
50-71	ONE MOMENT: If you have an ongoing adventure that you're struggling to get back to, then pick it up for a moment and determine what happens next. When I say "next" I mean literally what is the next moment in this game. Maybe that's a single round of a combat, or one conversation your PC has with an NPC, or the start of a new Scene. Just play that one moment, whether it requires a roll of the dice or not, then walk away. The act of playing that moment proves your game is not stuck in stasis, and that solo roleplaying doesn't require much in the way of time.
72-86	BACK IN THE DAY: Pause your ongoing game for a flashback moment. Maybe this is part of your Player Character's history, or it could be for an interesting NPC from an adventure. Treat this like a flashback scene in a movie. What happened to them earlier in their life to make them who they are now? How did that NPC end up with the magic sword? Why does the pirate love rubies so much but not emeralds? Don't play for long, maybe anywhere from three to five Scenes. Just play long enough to create a little fresh history for your adventure, and give it more meaning. If you don't have an ongoing adventure, then this can be a flashback moment for a PC or NPC from a previous adventure.
87-100	RECONTEXTUALIZE: Think about your Player Character and the adventure they are currently in. Now, forget about the adventure and the setting. If none of that was happening, where would you like to see your PC? What new setting or scenario is this? It may not even be the same RPG or genre. If this new venue feels more exciting than the adventure you have currently going on, then consider pressing the imaginary restart button and transport your PC to this new scenario. Even if you don't do this, just rethinking your PC can be enough to get you excited about them again.



MYTHIC 3-ACT STORY STRUCTURE

ACT 1

SETUP

STORY BEATS

Establish Story Thread • Introduce Important NPCs
Story Thread Progress Or Regression

INCIDENT SCENE: If a Story Thread has not been established yet, the next Scene is an Interrupt where the Random Event is interpreted as the Story Thread.

INTRODUCE NPC: If an NPC directly related to the Story Thread has not been introduced yet, then the next Scene is an Interrupt with an Event Focus of New NPC. This NPC is related to the Story Thread.

STORY THREAD ACTIVITY: The next Scene is an Interrupt with an Event Focus of:
1-5: Move Toward A Thread **6-10:** Move Away From A Thread. The Thread is the Story Thread.

STORY THREAD

ACT 2

CONFLICT

STORY BEATS

Conflict • A Twist?
Story Thread Progress Or Regression

CONFLICT: The next Scene is an Interrupt:
1-4: Event Focus Move Away From A Thread (Story Thread) **5-7:** Event Focus PC Negative **8-10:** Discover Meaning to create a new Thread that must be resolved before the Story Thread can be resolved.

PROGRESS: The next Scene is an Interrupt with an Event Focus of Move Toward A Thread (Story Thread).

TWIST?: **1-5:** There is no Twist.
6-10: The next Scene is an Interrupt where you Discover Meaning to change some aspect of the Story Thread.

NEW CONFLICT?:

1-5: There is no new conflict.
6-10: Treat this as "Conflict", above.

STORY THREAD ACTIVITY:

The next Scene is an Interrupt with an Event Focus of: **1-5:** Move Toward A Thread **6-10:** Move Away From A Thread. The Thread is the Story Thread.

ACT 3

RESOLUTION

STORY BEATS

Story Thread Progress Or Regression
Tension

STORY THREAD ACTIVITY: The next Scene is an Interrupt with an Event Focus of: **1-5:** Move Toward A Thread **6-10:** Move Away From A Thread. The Thread is the Story Thread.

TENSION: Whatever the next Scene is, it includes an additional disadvantage for the PC. Some time early in the Scene, generate a Random Event with a Focus of PC Negative.

RESOLUTION: The next Scene is Expected, where the Context is everything needed to resolve the Story Thread. Discover Meaning or ask Fate Questions to create the Scene if necessary.

CLOSING: The Scene after the Resolution is Expected, with Context of important open questions are resolved.

RECORDING STORY BEATS

A STORY BEAT ...	WHAT HAPPENS?
... happens in a Scene	Mark an outside circle, in order, along the current Act. Mark as many circles as Story Beats took place, as long as each Story Beat is different.
... doesn't happen in a scene	Mark one circle, in order, along the inside of the Act. If this circle has an arrow, follow the directions for the Act Event.
... happens in a Scene and leads to marking a red circle at the end of an Act	The Act is over and we are now moving on to the next Act. If this was Act 3, then we move on to Resolution and Closing.

MEANING TABLES: ACTIONS

ACTION 1

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

ACTION 2

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

MEANING TABLES: DESCRIPTIONS

DESCRIPTOR 1

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

DESCRIPTOR 2

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

MEANING TABLES: ELEMENTS

LOCATIONS

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

CHARACTERS

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

OBJECTS

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





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