



MULTIVERSE OF MYSTERY

WELCOME TO THE MULTIVERSE!

ABOUT

This is a lighthearted, rules-lite, storytelling-focused, solo roleplaying game.

◆ **You are:** An interdimensional explorer, inventor, and an adventurer.

◆ **You have:** A portal device, a companion, and an ability to invent anything.

◆ **Your job:** Explore the multiverse, solve mysteries, record your discoveries.

Improvise mysteries from scratch (with no preparation), invent weird ideas, and go on wacky adventures in the style of “Rick and Morty” and “Gravity Falls”.



EASY WAY TO LEAN SOLO ROLEPLAYING

This is not just a game. This is a system designed to help you master the art of solo roleplaying, storytelling, and inventing creative ideas.

You'll go on several types of adventures designed to help you get started in an easy, fun, non-overwhelming way, get better, and then gradually grow into a storyteller who can improvise more elaborate stories.

Start by playing one of the 3 kinds of **Micro Adventures** (short scenes, just a few lines or 3-5 minutes of play). Think of them as creative exercises that will help you learn to discover weird and interesting ideas, invent and creatively overcome fun challenges, improvise comedy scenes, get comfortable with solo roleplay, and learn the fundamentals of storytelling.

Then play through the **Mission-focused Adventures** - a simple way to improvise full stories (like an episode of a TV show).

Then play through the **Mystery-focused Adventures** - a more advanced system for creating and improvising mysteries from scratch, with no preparation.

Finally, string all these types of adventures into a **Long-term Campaign** (think of it as a season of a TV show).

HOW TO PLAY

CHARACTER AND NARRATOR

As you play, you'll mentally switch between two modes: **Narrator** and **Player**.

- ◆ As a **Narrator**, you will describe the world around the heroes, narrate the consequences of their actions, introduce mysteries, challenges, and clues, and play the roles of the non-player characters.
- ◆ As a **Player**, you will play the role of the heroes of the story (your main character and your companions) - describe their actions, pursue their goals, investigate mysteries, creatively overcome obstacles on their path.

IMPROVISE THE SCENES

An adventure can be as short as a 5-minute scene, or as long as an episode of a TV show. Play through the adventure by improvising the scenes of the story.

It's best to leave some record of your adventures, to do that you can use:

- ◆ **Audio:** Improvise the story out loud, record it using an audio recording app.
- ◆ **Journaling:** Describe your story in a journal (much like a fiction writer would).
- ◆ **Screenwriting:** Write your story using screenwriting software (like Highland).

If you will write down your story, don't treat it as a writing project. Approach it as a stream-of-consciousness improv written down on page:

Don't plan, play to find out what happens. Don't edit, don't pause, don't try to write well, don't worry about the plot holes or the quality of your ideas. Don't take it seriously. The stupider - the better.

SUMMARIZE THE HIGHLIGHTS

You don't need to write all scenes in full detail (like in a screenplay or a novel). You can summarize ("pitch") key parts of the story, describe them as log entries.

To see great examples of pitch versions of a story, check out "Death and Return of Superman" by Max Landis and "Pitchstorm" by Geek & Sundry on YouTube.

You could even tell the entire adventure by pitching it as a movie trailer.

CHARACTER AND ADVENTURE SHEETS

Create a document for keeping track of the important details of the adventure:

Adventure Sheet

Setting:
Mystery:
Clues:
Theories:
Resolution:

Character Sheet

Name:
Description:
 Talents:
Items:
Conditions:

Here you can see the google doc you can duplicate and fill in (with some character examples): <https://rpgadventures.io/multiverse-of-mystery-sheets>

Fill the document as you play. If you discover something awesome on your adventures, share it with our community: <https://rpgadventures.io/discord>

YOUR PORTAL DEVICE

◦ PORTAL FUEL ◦

Your portal device is powered by the Epiphany Fuel. It requires novel, never before seen data to function (new discoveries, ideas, inventions, insights, etc).

- ◆ **Short-range portals:** To open a short-distance portal in line of sight - charge the device it a minor discovery or idea: find, describe, and explain a weird thing or anomaly.
- ◆ **Interdimensional:** To open the portal to a far place or another dimension, you must recharge the device by telling it a solution to a larger mystery or an invention.



To recharge the device, write down a new and insightful idea in your journal.

◦ ASSOCIATION ENGINE ◦

The portal device uses an Association Engine, it can open the portals between the two points only if they are connected by some association or an analogy.

If my adventure has ended with me fighting an octopus, the portal may open into a water world, or a world with many-limbed people, or a sushi restaurant.

For a short-range portal, describe or create an association between two places:

To open a portal between a painting on the wall and an opera stage, describe what they both have in common (art). To open a portal between a shark tank and the floor under someone, make the floor wet to create an association.

The associations must be novel, they can't be reused. The more unusual, and creative the associations are - the more powerful and stable the portals are. Stronger associations create longer-lasting portals, more creative and unusual associations create larger portals. Really abstract and metaphorical analogies enable you to reopen the same connection later.

An association between Wooden Door and Wooden Table (both made out of wood) will create a small portal (non-creative association), that lasts a few hours (it lasts a long time because the association is strong and clear).

Filling the room with sad music to open a portal to a nearby cemetery will create a larger, but less stable portal (more creative, but weaker association).

◦ SWAPPING PROPERTIES ◦

The portal device can be used to temporary swap properties of objects.

In a chase scene on a snowy mountain, use the portal to swap the cold of the snow with the heat from a nearby campfire, creating a path of melted snow.

Connect a feather to a stone wall, swapping their hardness. The feather becomes a rigid weapon, the stone wall becomes soft and breakable.

Connect a dimly glowing fungus with a lantern to swap their luminosity.

CREATE YOUR CHARACTERS

• DESCRIPTION •

What is your **name, appearance, personality, backstory, flaws?**

Are you an eccentric scientist? A mad wizard? A boy genius? A cool robot?

What is your **motivation?** What do you want, why do you solve mysteries?

Plain curiosity, seeking power, lost in the multiverse and trying to return home, need ingredients for your experiments, looking for something or someone, on a run from an evil empire, protecting the universe from threats.

Who's your **companion(s)?** Describe your relationships: what do you think about each other, how do you know each other, what do you want from each other?

Goofy sidekick, old mentor, trusted partner, snarky robot, pet alien, a ghost.

What does your **portal device** look like?

Portal gun, magic tome, Pip-Boy, dimensional visor, phone booth, watch.

• TALENTS •

Choose 3 talents from the list, or invent your own.

Strong	Nimble	Tough	Sneaky	Cunning	Booksmart
Perceptive	Charming	Brave	Crafty	Helpful	Artistic
Persuasion	Deception	Intimidation	Insight	Investigation	Magic
Science	Technology	Nature	Diplomacy	Performance	Lore
Warrior	Marksman	Detective	Inventor	Leader	Healer

• ITEMS •

Invent 3 items you start out with, use the examples below for inspiration.
(See more examples in the "Items" table at the end of the book).

Telekinesis device - Levitates small objects, no larger or heavier than a bucket of water, within 50 meters, in line of sight. Has 3 charges, takes 8 hours to recharge.

Flubber shoes - Enables you to jump up to 20 times the normal distance.

Strength serum - Makes you as strong as Hulk for a minute. Enough for one use.

Grappling Hook - Shoots the grappling hook to the distance of up to 30 meters.

Clearly define how each item works and what it enables you to do.
If an item seems too overpowered - add some costs or limitations, like:

Takes time to use, attracts attention, unpredictable, can backfire, has limited impact, expensive, has limited number of uses, has negative side effects, works only under certain conditions, only on specific targets, etc.

ROLLING THE DICE

◦ BEAT THE DIFFICULTY NUMBER TO SUCCEED ◦

When you attempt something challenging, risky, or opposed by another character - set the difficulty number and roll a 20-sided die. If you beat the difficulty number - you succeed, otherwise you encounter a complication or a setback. Set the difficulty number based on how likely you think the success is:

5: Easy

10: Medium

15: Challenging

18: Very hard

I jump between buildings. I'm not very athletic, the buildings are far apart, and I'm not using some clever approach that would make this task easier. If I saw this scene in a movie, I'd expect the character to fail, so I set a pretty high difficulty number.

◦ ADVANTAGE AND DISADVANTAGE ◦

If you have advantage, roll multiple dice (up to 4) and take the best result.
If you have disadvantage, take the worst result.

Gain advantage dice when you:

- ◆ Use talents relevant to the action you're attempting.
- ◆ Creatively use the environment to your benefit.
- ◆ Get some help from your companion.

Gain disadvantage dice for each:

- ◆ Condition that would impede the task you're attempting.
- ◆ Aspect of the scene that puts you at a disadvantage.

Advantage and Disadvantage dice cancel each other out:

I jump between buildings. I have a talent "Nimble", I've built a makeshift trampoline, and my companion will double-bounce me - I add 3 advantage dice. But I have a "Fear of heights" condition, and the roofs are covered in ice - that gives me 2 disadvantages, so I add only one advantage die.

◦ CONDITIONS ◦

If you fail a roll in a dangerous situation, you gain a condition:

Injured, cursed, angry, tangled, distracted, tired, sand in the eyes, cornered, sneezing, embarrassed, jealous.

Severity of the conditions gradually increases, for example:

Scared → cornered → injured → unconscious.

To get rid of a condition, do something that would fix it.

Use bandage, cut the entangling vines, get comforted by a friend, act cool to improve your reputation, punch a wall to release your anger, run away in fear.

To defeat opponents, inflict conditions on them until they lose or run away. If someone tries to inflict a condition on you - describe how you defend yourself, and roll the dice to see if you succeed.

TRAVEL BETWEEN WORLDS

• VISIT A NEW WORLD •

Come up with a world you want to visit next, the place where your portal opens. Choose a setting, and a character you'll meet there. Mix and match the prompts from the tables at end of the book, or take ideas from the stories you like.

Setting: Prehistoric jungle inhabited by monsters.

Character: Alien collector who wants to capture a creature.

• SET UP THE SCENE •

As a Narrator, describe what you see when coming out of the portal.

Describe 3 things about the world around you (3 sentences in total), things like:

- ◆ The location you find yourself in.
- ◆ Characters, creatures, or objects you see.
- ◆ Things you sense (hear, smell, touch, feel, the emotions the scene evokes).
- ◆ Some activity that's happening in the scene (can be anything from a fire burning in a fireplace, to huge robots fighting or a court trial taking place).
- ◆ Obstacles, dangers, and opportunities the scene presents.

Start with a large establishing shot and then zoom into the details, or start with a small detail and zoom the camera out to describe the whole scene.

Then, if there are characters in the scene, find a reason to come up and talk to one of them. Exchange 3 lines of dialogue. Or, if there are interesting objects or creatures in the scene - come up with a reason to interact with them.

(You can describe more than 3 things or have more than 3 lines of dialogue, but starting short and simple is the best way to get comfortable with the process).

• GO ON AN ADVENTURE •

Use the instructions on the following pages to go on an adventure. Play the Micro Adventures first, then Mission-focused and Mystery-focused adventures.

• TRAVEL TO THE NEXT WORLD •

Power up your portal device and move on to the next world.

Use the Association Engine to come up with the next world you want to visit:

- ◆ Take the last (or the most notable) thing you've seen in the current world.
- ◆ Associate it to something related, something similar it makes you think of.
- ◆ Associate that thing to the next thing it makes you think of.
- ◆ Continue this chain of associations until you find something fun, interesting, or inspiring you want to explore - that will be the next world you'll visit.

I just visited the floating islands world, and fought some sky pirates.

The pirates makes me think of crime, which makes me think of mafia.

Mafia makes me think of bank robberies, which make me think of heists.

Heists make me think of spies. That feels exciting, so my portal opens in the middle of the huge high-tech spy headquarters.

MICRO ADVENTURES

◦ WEIRDNESS-EXPLORATION ADVENTURE ◦

Jump between dimensions, and quickly discover many small weird ideas. Think of it as a montage of short 3-5 minute scenes in the style of “Interdimensional Cable”, “Morty’s Mindblowers”, or the opening credits from “Rick and Morty”.

- ◆ Visit a new world and set up the scene (as described on the previous page).
- ◆ Use weirdness generation methods (next page) to discover something weird.
- ◆ Invent an explanation for the weirdness (justify its existence, describe how it came to be, make it make sense). If this unusual thing is true - why is it true?
- ◆ Use the Association Engine to come up with the next world to visit (by making an association from the last thing you’ve seen in the current world).

Open a portal, see a T-Rex roaming through jungle. See that it cowers in fear of a hamster. Why? The hamster opens its fanged maw and drinks all T-Rex’s blood. I make an association, and open my next portal into a vampire castle.

Your goal is to try each of the weirdness generation methods a few times.

◦ CHALLENGE-FOCUSED ADVENTURE ◦

Practice coming up with interesting challenges, creatively solving problems.

- ◆ Visit a new world and set up the scene (as described on the previous page).
- ◆ As a Player, establish your **desire** - something you want to do in this world.

Obtain something

Explore something

Invent something

Create something

Help someone

Defeat someone

Deal with danger

Conduct experiment

- ◆ As a Narrator, establish an **obstacle** - a challenge you have to overcome to get what you want (see the “Overcoming Challenges” page).

- ◆ As a Player, describe how you creatively overcome the obstacle.

- ◆ Describe how you get what you want, and move on to the next world.

Open a portal to the Vampire castle. Hmm, the vampire blood would be very useful for your experiments. But the vampires are hangry and can smell a mortal in their midst. Describe how you obtain some blood, and escape into the next world before you’re captured.

Your goal is to try overcoming each type of challenge from the “Overcoming Challenges” page a few times. Focus mainly on the Action, Roleplaying, and Exploration challenges.

◦ COMEDY-FOCUSED ADVENTURE ◦

Improvise comedy scenes using the “Game of the Scene” approach to comedy:

<https://improvgames.io/workshop/game-of-the-scene>

Visit a new world, set up the scene (“Base Reality”), discover something weird (“The Unusual Thing”), Justify it, and Heighten the absurdity 3 times.

DISCOVER WEIRD IDEAS

WEIRDNESS GENERATION METHODS

Introduce something weird, unusual, interesting, surprising, or absurd about the scene you're in by applying one of the weirdness generation methods:

Subvert expectations

What do I normally assume or expect? Change it to something wildly different.

| A bird → I normally expect birds to fly → But this is a bird that burrows

Out of place

Introduce an out of place detail, something that doesn't belong here.

| A desert → An old wooden ship stuck in the middle of the desert.

Combine incompatible ideas

Combine an idea with something unrelated, something it doesn't belong with.

| Cowboys + Dinosaurs → Cowboys riding domesticated dinosaurs.

Create a surprising contradiction

Create internal contradiction, change some aspect to something unexpected.

| Gorilla → A posh gorilla inventor, smoking a pipe and wearing a tophat.

Reverse

Reverse a key characteristic, a relationship, normal logic and order of things.

| A knight fighting a dragon → A knight rescuing a dragon.

Over or under exaggerate

Change the size, shape, or another attribute. Take the idea to the extreme.

| A centipede → An enormous train-sized centipede.

You can apply these methods to various elements of the scene:

Location	Character	Creature	Object
Behavior	Action	Dialogue	Response
Appearance	Occupation	Personality	Beliefs
Adjective	Relationship	Specific Detail	Abstract Pattern

Location: Western town covered in green radioactive snow.

Character: Cowboy with fangs who's afraid of sunlight and garlic.

Behavior: Sheriff obsessed with catching a particular cat at any cost.

Dialogue: "Howdy, partner! Beware of cows 'round these parts, they steal."

Response: Everyone you say hi to challenges you to a duel for some reason.

Personality: The leader of the bandits looks and acts like Michael Cera.

Detail: The bartender on this alien world has an "I♥NY" pin on his shirt.

Pattern: Instead of the common trope of a bandit tying a "damsel in distress" to the railroad tracks, it's the other way around - you see the damsel tie a bandit to the rails.

OVERTAKE CHALLENGES

CHALLENGE TYPES

As a Narrator, introduce a challenge, obstacle, problem, or a complication that makes it more difficult for the hero to get what they want.

As a Player, describe how you creatively overcome the challenge (usually by inventing an improvised solution out of materials you can find lying around in the environment, using your wits, charm, or the help of your companion).

Action Challenges

Physical conflict against other characters and creatures.

Combat (or creative ways to avoid it), chasing, racing, riding, piloting, heists, defending castles, escaping monsters, dodging explosions.

Roleplaying Challenges

You want something from an NPC (information, item, favor, help, some action on their part, etc.), but their desires are at odds with yours, creating conflict.

Negotiation, deception, intimidation, interrogation, exchange of favors.

Exploration Challenges

Overcome environmental obstacles and hazards.

Journey through, explore, enter, or escape dangerous or guarded places.

Rivers, chasms, locked doors, traps, ambushes, natural disasters, sinking ships, scaling cliffs, escaping collapsing buildings, breaking into buildings.

Technical Challenges

Deal with interesting or dangerous technologies or magics.

Repair devices, disarm bombs, craft things, hack robots, stop magic rituals.

Stealth Challenges

Performing any task or other type of challenge without getting noticed.

Hide, sneak in and out of places, infiltrate places, steal things, spy, smuggle.

Setbacks and complications

Deal with extra problems and misfortunes outside of your control.

Injury, equipment failure, betrayal, misinformation, getting captured, failed plans, time pressure, rivals, innocent bystanders, cooperating with enemies.

Antagonist moves

Responding to the moves the villain makes.

Attacks, kidnapping, hostages, traps, goons, manipulation, misdirection.

Investigation challenges

Obstacles and problems that come from trying to obtain information.

Following tracks, searching for clues, spying on enemies,

MISSION-FOCUSED ADVENTURES

COME UP WITH AN OBJECTIVE

After setting up the scene, introduce a problem to solve, opportunity to pursue, or an antagonist to defeat. Use the prompts below to come up with an objective in the following format: [Type] [action] [difficulty] [optional difficulty] [motivation]

[Go on a mission to] [capture] [a creature].

[Stop someone who wants to] [steal] [an object].

[Help someone to] [destroy] [a vehicle] [stealthily].

TYPE OF OBJECTIVE

Go on a mission to...

Stop someone who wants...

Help someone to...

ACTION

Defeat

Destroy

Obtain

Rescue

Protect

Help

Journey to

Get through

Bypass

Overcome

Break out

Break in

Liberate

Invade

Deliver

Intercept

Chase

Escape

Steal

Capture

Kidnap

Infiltrate

Smuggle

Plant

Sneak in

Spy on

Swindle

Hide

Distract

Sabotage

Complete

Create

Repair

Fix

Stop

Prevent

Persuade

Befriend

Impress

Influence

Negotiate

Tame

TARGET

Person

Group

Creature

Object

Info

Location

Vehicle

Event

DIFFICULTY

Stealthy

No violence

Low resources

Time pressure

Rivals

MOTIVATION

My own desire

Asked for help

Witness a problem

See an opportunity

PLAYING AN OBJECTIVE-BASED ADVENTURE

- ◆ Describe the “story hook” - the scene where you encounter this objective.
- ◆ Formulate a 3-step plan for achieving your objective.
- ◆ Decide what you do to take the next step, and where that scene takes place.
- ◆ Introduce a challenge, describe what makes taking this step difficult.
- ◆ Creatively overcome the challenge, leading you to the next step of your plan. (Or, on a failed roll, fail to overcome it, leading to a setback or a complication.)
- ◆ Challenges should escalate, get progressively more difficult, each challenge should rise the stakes and threat level.
- ◆ Keep going until you’re ready to resolve your story in a climax (a scene where the final, most difficult challenge determines whether you achieve your goal).

MYSTERY-FOCUSED ADVENTURES

DISCOVER THE WEIRD THING

Follow instructions on the previous pages to visit a new world, set up the scene, and introduce a weird thing you'd like to investigate.

POSE A QUESTION

Ask a question about the weird thing, the core mystery you want to investigate.

What is this broken robot doing in this abandoned wild west town?

FORMULATE A THEORY

Make up a theory about the possible explanation to the mystery, a guess about what's going on, why is it happening, how did it happen, who is behind it, etc.

Every time you'll encounter a new clue, you'll update your theory (modify it to explain as many clues you've observed as possible).

INVESTIGATE

Describe what you do to investigate the mystery and discover the next clue.

Establish the location you go to, the actions you take, what kind of clues you're looking for, and what you hope to learn about the mystery.

To obtain a clue, you must overcome a challenge. As a Narrator, describe what obstacle or complication makes the investigation difficult.

DISCOVER A CLUE

Once you overcome a challenge, you'll reveal the next clue (as a Narrator).

To do that, roll the number of 20-sided dice equal to the number of clues your current theory explains, and take the highest result.

- ◆ If you roll 10 or above, reveal another clue that supports your current theory.
- ◆ If you roll below 10, reveal a clue that contradicts your theory, a twist that makes the mystery weirder, takes the story in an unexpected direction.

(Use the "Clues" table at the end of the book for examples and inspiration.)

Investigate the mystery until you're ready to reveal the truth, explain what's going on, and establish the location where climax of the story will take place.

CLIMAX

Sometimes, solving the mystery is enough to resolve the story. Sometimes, the solution to the mystery reveals a problem that needs to be solved, a culprit that must be stopped, or some other objective you need to pursue.

In that case, the investigation transforms into a Mission-focused Adventure. If there's a culprit, their evil scheme is nearly complete. Rush to confront the culprit, help the person in need, or have some other dramatic resolution to the story. As a Narrator, come up with the final, most important and difficult challenge you must overcome in order to succeed. Once you overcome it, the adventure is complete!

LONG-TERM CAMPAIGN

○ PURSUE YOUR GOAL ○

Clearly establish your primary motivation, the reason you go on adventures.

Retrieve valuable artifacts (like Indiana Jones).

Obtain ingredients for your experiments (like Rick Sanchez).

Document the mysteries of the multiverse (like Dipper from Gravity Falls).

Escape from the evil empire, obtain enough power to defeat it (like Firefly).

Investigate anomalies to protect the multiverse from danger (like Fringe).

Explore strange new worlds, to seek out new life and civilizations, boldly go where no man has gone before on behalf of your organization (like Star Trek).

Search for someone or something of great significance to you.

Lost in the multiverse, trying to return home.



Go on a variety of adventures of each type described in this book. Treat them as episodes of a TV show that add up to a complete season.

End each adventure on a cliffhanger that introduces something that can help you take a step closer to achieving your goal.

○ CHARACTER ADVANCEMENT ○

Your character can become more powerful by obtaining new items and artifacts on your adventures. You can discover them, trade your existing items for them, or invent new items out of things you find in your environment.

At the end of each adventure you can add one more item to your inventory.

To avoid accumulating too many game-breaking powerful items, clearly define the powers, costs, and limitations for each new item you obtain.

At the end of each a major story arc, you can gain a new talent.

MORE AWESOME STUFF

JOIN OUR COMMUNITY

Want to become a better roleplayer, storyteller, and improviser?

Want to find other friendly and creative people to play with?

Want to follow this project, and other cool stuff I create?

Come join our Discord community: <https://rpgadventures.io/discord>

ROLEPLAYING GOODNESS

Visit our website for more roleplaying games, tools, and adventures:

<https://rpgadventures.io/>



GET IN TOUCH

Do you have any questions, need any help or advice?

Do you have any feedback or ideas on how I could make this game better?

Do you want to just chat about roleplaying and creativity?

Don't hesitate to reach out!

◆ My Discord: **lumenwrites**

◆ My Email: **lumenwrites@gmail.com**

SETTING PROMPTS

ADJECTIVE	LOCATION	INHABITANTS
Abandoned	Wild West	Ghosts
Prehistoric	Jungle	Monsters
Mechanical	Ship	Pirates
Alien	Temple	Ninjas
Ancient	Ruins	Scholars
Sentient	Manor	Survivors
Unnatural	Castle	Rulers
Corrupted	Base	Ancient evil
Fortified	Camp	Criminals
Ancient	Battlefield	Shamans
Strange	Wasteland	Savages
Automated	Metropolis	Superheroes
Forgotten	Island	Vampires
Guarded	Junkyard	Merchants
Decaying	Slums	Zombies
High-Tech	Train	Aliens
Living	Spaceship	Talking Animals
Sacred	Cave	Eldritch Horrors
Colossal	Nest	Bats
Ruined	Pyramids	Hermit
Magic	Tower	Inventor
Hidden	Lair	Cloaked Figures
Infested	Colony	Rebels
Secret	Laboratory	Mutants
Underground	Tunnels	Agents
Deadly	Swamp	Witches
Steampunk	Factory	Robots

CHARACTER PROMPTS

CHARACTER TYPE

A friend or ally	A threat or antagonist	Someone in need of help
Rival adventurer	Obstacle on your path	Source of information
ADJECTIVE	OCCUPATION	MOTIVATION
Odd	Professor	Keep Secret
Ambitious	Treasure hunter	Obtain object
Nefarious	Supervillain	Gain power
Curious	Child	Get help
Obnoxious	Journalist	Expose fraud
Cunning	Thief	Restore justice
Zealous	Warrior	Follow orders
Eccentric	Inventor	Build something
Flamboyant	Actor	Gain fame
Boring	Bureaucrat	Enforce rules
Alien	Collector	Capture creature
Secret	Agent	Hide identity
Reckless	Rebel	Complete mission
Dangerous	Pirate	Protect treasure
Brilliant	Merchant	Conceal creature
Primitive	Savage	Settle a score
Corrupted	Priest	Revive Someone
Enigmatic	Explorer	Find riches
Old	Robot	Make amends
Lonely	Gangster	Obtain information
Ruthless	Leader	Negotiate a deal
Rogue	Detective	Find someone
Wealthy	Criminal	Gain freedom
Unusual	Creature	Spread chaos

MYSTERIES

MYSTERY

PROBLEM

Defies natural laws	Disappeared
Drawn to a specific location	Stolen
Attracts creatures	Sabotaged
Inspires unwarranted fear	Captured
Is out of place	Malfunctioning
Has transformed	Trapped
Is linked in unexpected ways	Under attack
Is acting strange	Turned evil
Appears in wrong places	Corrupted
Acts against their nature	Impersonated
Has been replaced	Sick
Has been activated	Transforming
Was discovered	Last of its kind
Is being hunted	Framed
Has been contaminated	Impersonated
Has switched bodies	Going extinct
Is being controlled	Exploited
Accused of a crime	Lost
Has been discovered	Infested
Grows or multiplies	Is infected
Emits unknown signals	Is betrayed
Has gained sentience	Decaying
Covered in strange symbols	Kidnapped
Has a duplicate	Invaded
Alters gravity	Manipulated
Levitates	Sabotaged
Attracts metal	Replaced

CLUES

CLUE TYPE	CLUE
Witness talking about	Creature
Overheard conversation on	Treasure
Book or journal describing	Artifact
Letter or note about	Midnight gatherings
Tale or legend about	Secret chambers
Map showing the location of	Hidden corridor
A blueprint of	A new gadget
Drawings of	Strange plant
A newspaper article about	Famous criminal
Sudden appearance of	Lost place
Alarming report about	Forbidden experiments
Sudden vanishing of	Old tower
Strange behavior of	Robots
Advanced manuscript on	Seemingly ordinary object
Surveillance footage of	Cool vehicle
Startling transformation of	Someone's pet
Official records of	Object that came to life
A lost or missing	Priceless item
People complaining about	Peculiar person
People complaining about	Legendary creature
Mishap involving	Rare chemical
Unexpected discovery of	Alien ruins
Remains of	Science experiment
Peculiar habits of	Political figure
Cryptic message about	Art object
Sudden change in	Familiar place
Anomalies with	Device

ITEMS

Hologram Projector - Creates a hologram no larger than a car, complete with sounds, and movement. Within 50 meters, in your line of sight.

Hoverboard - Floats 30cm above ground, frictionless, supports up to 100kg of weight.

Rolodex - list of your contacts. Once per adventure, find an ally in just the right place.

Drone - A small drone you can pilot. Has a camera, a microphone, and a robotic arm. Can carry up to 50kg of weight. Other devices can be attached to it.

Neuralizer - Click on a button, and it will wipe the last 5 minutes of memories of the person who's looking at it. Can be used once per adventure.

Mission impossible mask - Assume appearance and voice of anyone you've seen.

Suction Boots - Enable you to walk on any surface, at any angle.

Portable Hang-Glider - Slowly glides, gradually decreasing altitude.

Pokeball - Stores a friendly or defeated animal.

Quantum Pocket - A small device that creates a pocket dimension, allowing you to store and retrieve items up to 200kg or a swimming pool worth of liquid.

Chameleon Cloak - Makes you perfectly blend in with your environment. Works for up to 10 minutes per adventure.

Nanohealer - Injects nanobots into your bloodstream, rapidly heals any injury. 3 uses.

Matter transmuter - Transfigures a small amount of non-living material into another material, with a maximum conversion of 1 kilogram per use.

Gravity Gun - Works like Zero Point Energy Field Manipulator from Half Life 2.

Universal Translator - Enables you to communicate with anyone, including animals.

Shrink Ray - Shrinks objects and willing creatures to one tenth the size.

Web Shooters - your wrists can shoot spider webs (like Spider Man's).

Forgery Kit - craft an identical (non-functional) copy of any object. The trick is revealed on close inspection.

Replicator - can create any cheap, mundane, non-organic object once per adventure.

Bag of Gold - Spend it to do something a rich person can do (throw a lavish party, bribe someone, hire an assassin, etc.), or trade it for another item of your choice.

Weapon - A cool melee or ranged weapon of your choice.