

# THE MAGNUS

## ARCHIVES™ ROLEPLAYING GAME PLAYER'S GUIDE



by MONTE COOK





THE  
**MAGNUS**  
ARCHIVES  
ROLEPLAYING GAME

*Player's Guide*

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Powered by the Cypher System designed by Monte Cook, Bruce R. Cordell, and Sean K. Reynolds.

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# BASIC CONCEPTS

**T**he Magnus Archives is a horror fiction anthology podcast examining what lurks in the archives of the Magnus Institute, an organization dedicated to researching the esoteric and the weird. It follows the actions of head archivist Jonathan Sims as he attempts to bring a seemingly neglected collection of supernatural statements up to date, converting them to audio and supplementing them with follow-up work from his small but dedicated team.

Individually, these stories—these “statements”—are unsettling. Together, they begin to form a picture that is truly horrifying because as one looks into the depths of the archives, something starts to look back . . .

In *The Magnus Archives Roleplaying Game* (RPG), you and your friends take on the roles of archival assistants assigned to investigate the strange occurrences reported to the institute by those that have encountered the mysterious and supernatural. What you hold in your hands is an overview of the game and its workings. This guide provides important information to get you playing: a summary of the rules and mechanics of the game; information on how build, equip, and use player characters (as well as examples); and other useful information for gameplay, such as basic setting information, a Consent Checklist, and tips for playing a horror game. (More detailed information can be found in the main rulebook, which provides you with

everything you need to play, including the complete rules and detailed character creation. It also contains information for the GM to run the game, including an extensive overview of the Entities, monsters, books, artefacts, and characters that make *The Magnus Archives* so enthralling and terrifying, as well as some adventures to challenge and terrify their players.)



This Player's Guide references *The Magnus Archives Roleplaying Game* corebook. Such references, indicated by this symbol, provide additional information about that rule, ability, creature, or concept.



## GLOSSARY

**Game master (GM):** The player who doesn't run a character, but instead guides the flow of the story and runs all the NPCs.

**Nonplayer character (NPC):** Characters run by the GM. Think of them as the minor characters in the story, or the villains or opponents. This includes any kind of creature as well as people.

**Party:** A group of player characters (and perhaps some NPC allies).

**Player character (PC):** A character run by a player rather than the GM. Think of the PCs as the main characters in the story.

**Player:** The players who run characters in the game.

**Session:** A single play experience. Usually this lasts a few hours. Sometimes, one adventure can be accomplished in a single session. More often, one adventure takes multiple sessions. Think of a session as similar to an episode of the podcast.

**Adventure:** This is similar to a full story in the podcast, and in fact, in this book we'll often use the word "story" as synonymous for "adventure." We also frequently use "investigation" to describe Magnus Archives adventures.

**Campaign:** A series of sessions strung together with an overarching story (or linked stories) with the same player characters. Often, but not always, a campaign involves multiple adventures. In the podcast, a whole season could be thought of as a campaign—or, alternatively, the entire show could be a single grand campaign!

**Character:** Anything that can act in the game. Although this includes PCs and human NPCs, it also includes creatures, ghosts, vampires, and so on. The word "creature" is usually synonymous.

**Entities:** *The Entities*, also called the Fears, the Powers, the Dread Powers, and The Things That We Fear, are cosmic horrors beyond total understanding, but are believed to be responsible for the supernatural phenomena that feature in the stories. In essence, they use their powers to evoke fear from victims and thereby sustain themselves.

**Avatar:** A being imbued with the occult power of the Entities. An *Avatar* might have started out a mortal and gained this power, or they might have been created by the Entities. They may have their own motives, but all Avatars indirectly serve to provide fear to the Entities.

**Cypher:** A bit of luck, inspiration, hope, or resilience that grants a character an ability that can be used once. Cyphers are entirely conceptual, and new cyphers can be gained through rest and relaxation. In many ways, they are the opposite of *Stress*, which can be a hindrance to player characters in this game.

**Artefact:** An object imbued with the occult power of the Entities. We spell it that way because the folks who created the podcast spell it that way.

**Canon:** In the podcast, everything that happens is canon. The characters, stories, and events are all set in stone. But in your campaign, you can use as much or as little of the canon as you want.

*Chapter 10: The Entities,*  
page 166

*Avatars,* page 89

*Stress,* page 11

## PLAYER CHARACTERS

Each character has a simple statement that describes them, like: “I am an [adjective] [noun] who [verb].”

For example, Martin Blackwood might be a Nervous Investigator who Helps Their Friends. Jonathan Sims is a Scholarly Elocutionist who Solves Mysteries.

In this sentence, the adjective is called your **descriptor**. Your descriptor offers a few modifications to your stats and skills and provides a roleplaying hook to start with an important aspect of your character’s personality or nature. Descriptors include Fearless, Likeable, Scholarly, Hopeful, Bold, Quick, and more.

The noun is your character **type**. If descriptor is what sort of person you are, type is the core of who you are. It’s the fundamental way that the character interacts with the world and how they approach each challenge. You can choose from four main character types: Investigator, Protector, Elocutionist, and Occultist. Occultists are the least common of these, as they actually try to utilize the occult—always a dangerous thing in the world of The Magnus Archives.

The verb is called your **focus**. Focus is what your character does best. Foci include Explores Dark Places, Helps Their Friends, Moves Like a Cat, Practically Lives Online, Solves Mysteries, Would Rather Be Reading, and more.

As the game progresses, a character might also become an Avatar of one of the Entities. Doing so results in taking on another, specialized focus. So Jonathan Sims becomes a Scholarly Elocutionist who Solves Mysteries and Serves as an Avatar of The Eye.



## CHARACTER STATS

Every player character has three defining characteristics, which are typically called “statistics” or “stats.” These stats are Might, Speed, and Intellect. They are broad categories that cover many different but related aspects of a character.

### MIGHT

Might defines how strong and durable your character is. The concepts of strength, endurance, constitution, hardiness, and physical prowess are all folded into this one stat. Might isn’t relative to size; instead, it’s an absolute measurement. An elephant has more Might than the mightiest tiger, which has more Might than the mightiest rat, which has more Might than the mightiest (mundane) spider.

Might governs actions from forcing doors open to walking for days without food to resisting disease. Hitting someone in a hand-to-hand fight relies on Might as well. Occasionally, a paranormal power a character gains access to draws upon their physical essence, draining points of Might. Physical characters, tough characters, and characters interested in fighting should focus on Might.

### SPEED

Speed describes how fast and physically coordinated your character is. The stat embodies quickness, movement, dexterity, and reflexes. Speed governs such divergent actions as dodging attacks, sneaking around quietly, and throwing a ball accurately. It helps determine whether you can move farther on your turn. Nimble, fast, or sneaky characters will want good Speed stats, as will those interested in ranged combat.

### INTELLECT

This stat determines how smart, knowledgeable, and likeable your character is. It includes intelligence, wisdom, charisma, education, reasoning, wit, willpower, and charm. Intellect governs solving puzzles,

*Chapter 2: Character Descriptor and Skills, page 15*

*Character Type, page 27*

*Character Focus, page 58*

*A task is any action a character takes that is difficult enough that the outcome is uncertain.*

*The success is determined by a die roll, and the die result needed is determined by the difficulty level of the task. Skills and Effort can improve the odds of a character's success, as each step a task is eased by reduces the difficulty level of the task.*



*Task, page 115*

*Action, page 115*

*Determining Task Difficulty, page 117*

*Your character's type determines your starting Pool amounts.*



*Type, chapter 3, page 27*



*Eye for Detail, page 30*

remembering facts, telling convincing lies, and using mental powers. Characters interested in communicating effectively, being learned scholars, or wielding supernatural powers should stress their Intellect stat.

### SKILLS (AND INABILITIES)

Your character has training in a handful of specific skills. For example, you might be trained in stealth, gymnastics, persuasion, or engineering. A character's level of skill is either trained (reasonably skilled) or specialized (very skilled).

If you are trained in a skill relating to a task, you ease that task by one step, reducing the difficulty level of the task—say, from difficulty 4 to difficulty 3. If you are specialized, you ease it by two steps—for example, from difficulty 4 to difficulty 2. A skill can never ease a task by more than two steps, but you can use a skill and Effort together.

You can always attempt any action—you do not need to be trained or specialized in a related skill. In other words, being trained in driving doesn't let you drive a car; it just makes you good at it. Anyone can still try to drive. It's just a bit harder.

Some characters have inabilities. If a character has an inability in a task, the task is hindered (more difficult).

*You can always attempt any action—you do not need to be trained or specialized in a related skill. In other words, being trained in driving doesn't let you drive a car, it just makes you good at it. Anyone can still try to drive. It's just a bit harder.*

### POOL, EDGE, AND EFFORT

Each of the three stats has two components: Pool and Edge. Your Pool represents your raw, innate ability, and your Edge represents knowing how to use what you have. A third element ties into this concept: Effort. When your character really needs to accomplish a task, you apply Effort.

#### POOL

Your Pool is the most basic measurement of a stat. Comparing the Pools of two creatures will give you a general sense of which creature is superior in that stat. For example, a character who has a Might Pool of 16 is stronger (in a basic sense) than a character who has a Might Pool of 12. Most characters start with a Pool of 9 to 12 in most stats—that's the average range.

You can spend points from one of your stat Pools to decrease a task's difficulty (see Effort, below). You can rest to recover lost points from a stat Pool, and some special abilities or cyphers might allow you to recover lost points quickly.

#### EDGE

Although your Pool is the basic measurement of a stat, your Edge is also important. When something requires you to spend points from a stat Pool, your Edge for that stat reduces the cost. It also reduces the cost of applying Effort to a roll.

For example, let's say you have the **Eye for Detail** ability, and activating it costs 2 points from your Intellect Pool. Subtract your Intellect Edge from the activation cost, and the result is how many points you must spend to use the ability. If using your Edge reduces the cost to 0, you can use the ability for free.

Your Edge can be different for each stat. For example, you could have a Might Edge of 1, a Speed Edge of 1, and an Intellect Edge of 0. You'll always have an Edge of at least 1 in one stat. Your Edge for a stat reduces the cost of spending points from that stat Pool, but not from other Pools. Once a stat's Edge reaches 3, you can apply one level of Effort for free.



## EFFORT

When your character really needs to accomplish a task, you can apply Effort. For a beginning character, applying Effort requires spending 3 points from the stat Pool appropriate to the action. Thus, if your character tries to dodge an attack (a Speed roll) and wants to increase the chance for success, you can apply Effort by spending 3 points from your Speed Pool. Effort eases the task by one step. This is called applying one level of Effort.

You don't have to apply Effort if you don't want to. If you choose to apply Effort to a task, you must do it before you attempt the roll—you can't roll first and then decide to apply Effort if you rolled poorly.

Applying more Effort can lower a task's difficulty further: each additional level of Effort eases the task (reduces the difficulty level) by another step. Applying one level of Effort eases the task by one step, applying two levels eases the task by two steps, and so on.

However, each level of Effort after the first costs only 2 points from the stat Pool instead of 3. So applying two levels of Effort costs 5 points (3 for the first level plus 2 for the second level), applying three levels costs 7 points (3 plus 2 plus 2), and so on.

Every character has an Effort score, which indicates the maximum number of levels of Effort that can be applied to a roll. A beginning (first-tier) character has an Effort of 1, meaning you can apply only one level of Effort to a roll. A more experienced character has a higher Effort score and can apply more levels of Effort to a roll. For example, a character who has an Effort of 3 can apply up to three levels of Effort to reduce a task's difficulty.

When you apply Effort, subtract your relevant Edge from the total cost. For example, let's say you need to make a Speed roll. To increase your chance for success, you decide to apply one level of Effort, which will ease the task. Normally, that would cost

*Character tiers, page 9*

3 points from your Speed Pool. However, you have a Speed Edge of 2, so you subtract that from the cost. Thus, applying Effort to the roll costs only 1 point from your Speed Pool.

What if you applied two levels of Effort to the Speed roll instead of just one? That would ease the task by two steps. Normally, it would cost 5 points from your Speed Pool, but after subtracting your Speed Edge of 2, it costs only 3 points.

Skills and other advantages also ease a task, and you can use them in conjunction with Effort. In addition, your character might have special abilities or equipment that allow you to apply Effort to accomplish a special effect, such as knocking down a foe with an attack or affecting multiple targets with a power that normally affects only one.

In a fight, instead of applying Effort to ease your attack, you can apply Effort to increase the amount of damage you inflict with an attack. For each level of Effort you apply in this way, you inflict 3 additional points of damage. This works for any kind of attack that inflicts damage, whether a sword, a gun, an occult ability, or something else.

### HINDER AND EASE

Rather than worrying about a long list of special situations that modify different actions in different ways, hinder and ease are the only modifiers you'll ever need. If something makes a task easier, the task is eased, lowering the difficulty by one step. If something makes it harder, the task is hindered, raising the difficulty by one step.

If a character takes cover, their Speed defense tasks are eased. If they're underwater, their physical actions are hindered. If it's dark, any task related to vision is hindered. If they're attacking with surprise, their attacks are eased. And so on.

It's possible for a single situation to ease or hinder an action by more than one step, but these are very rare and should be kept to a minimum. Multiple factors in effect at once might do this fairly often, however—someone who's skilled at driving, using driver assistance technology, and getting advice and help from a professional driver might have their tasks eased by three steps, for example.

If a task is both eased and hindered by different things, these modifications cancel each other out.



*Players make all die rolls. If a character attempts to affect an NPC (or interact with the world in any way when there is a risk of failure), the player makes a roll. If an NPC (or the environment) tries to affect a character, the player makes a defense roll.*

## COOPERATIVE ACTIONS

The characters in *The Magnus Archives* RPG are a team. They rely on each other in extremely dangerous and terrifying situations.

There are many ways multiple characters can work together. None of these options, however, can be used at the same time by the same characters.

**Helping:** If you use your action to help someone with a task, you ease the task. If you have an inability in a task, your help has no effect. If you use your action to help someone with a task that you are trained or specialized in, the task is eased by two steps. Help is considered an asset, and someone receiving help usually can't gain more than two assets on a single task if that help is provided by another character.

For example, if Scott is trying to climb a steep incline and Sarah (who is trained in climbing) spends her turn helping him, Scott's task is eased by two steps.

Sometimes you can help by performing a task that complements what another person is attempting. If your complementary action succeeds, you ease the other person's task. For example, if Scott tries to persuade a ship captain to let him on board, Sarah could try to supplement Scott's words with a flattering lie about the captain (a deception action), a display of knowledge about the region where the ship is headed (a geography action), or a direct threat to the captain (an intimidation action). If Sarah's roll is a success, Scott's persuasion task is eased.

**Distraction:** When a character uses their turn to distract a foe, that foe's attacks are hindered for one round. Multiple characters distracting a foe have no greater effect than a single character doing so—a foe is either distracted or not. A distraction might be yelling a challenge, firing a warning shot, or a similar activity that doesn't harm the foe.

**Draw the Attack:** When an NPC attacks a character, another PC can prominently present themselves, shout taunts, and move to try to get the foe to attack them instead. In most cases, this action succeeds without a roll—the opponent attacks the prominent PC instead of their companions. In other cases, such as with intelligent or determined foes, the prominent character must succeed at an Intellect action to draw the attack. If that Intellect action is successful, the foe attacks the prominent character, whose defenses are hindered by two steps. Two characters attempting to draw an attack at the same time cancel each other out.

**Take the Attack:** A character can use their action to throw themselves in front of a foe's successful attack to save a nearby comrade. The attack automatically succeeds against the sacrificial character, and it deals 1 additional point of Stress, in addition to whatever Stress or injury it would have caused. A character cannot willingly take more than one attack each round in this way.

## CHARACTER TIERS

Tier is a measurement of power, toughness, and ability. Every character starts the game at the first tier. Characters can advance up to the sixth tier. As your character advances to higher tiers, you gain more abilities, increase your Effort, and can improve a stat's Edge or increase a stat. Generally speaking, even first-tier characters are already quite capable. It's safe to assume that they've got some experience under their belt. This is not a "zero to hero" progression, but rather an instance of competent people refining and honing their capabilities and knowledge. Advancing to higher tiers is not really the goal of characters in *The Magnus Archives* RPG, but rather a representation of how characters progress in a story.

To progress to the next tier, characters earn **experience points** (XP) by pursuing **character arcs**, going on adventures, and discovering



*Experience points, page 141*

*Character arcs, page 15*



Advancing in Tier, page 140

new things—the system is about both discovery and exploration, as well as achieving personal goals. Experience points have many uses, and one use is to purchase character benefits. After your character purchases four character benefits, they **advance** to the next tier. Each benefit costs 4 XP, and you can purchase them in any order, but you must purchase one of each kind of benefit (and then advance to the next tier) before you can purchase the same benefit again. The four character benefits are as follows.

**Increasing Capabilities:** You gain 4 points to add to your stat Pools. You can allocate the points among the Pools however you wish.

**Moving Toward Perfection:** You add 1 to your Might Edge, your Speed Edge, or your Intellect Edge (your choice).

**Extra Effort:** Your Effort score increases by 1.

**Skill:** You become trained in one skill of your choice, other than attacks or defense. A character trained in a skill treats the difficulty of a related task as one step lower than normal. The skill you choose for this benefit can be anything you wish, such as climbing, jumping, persuading, or sneaking. You can also choose to be knowledgeable in a certain area of lore, such as history or geology. You can even choose a skill based on your character's special abilities. For example, if your character can make an Intellect roll to damage an enemy with a mental power, you can become trained in using that ability, easing the task of using it. If you choose a skill that you are already trained in, you become specialized in that skill, easing related tasks by two steps instead of one.

## SPECIAL ABILITIES

Character types and foci grant PCs special abilities. These can just be cool things you can do, like taking an extra action or finding really obscure information on the internet, but they can also be supernatural abilities. Using these abilities usually costs points from your stat Pools (listed in parentheses after the ability name). Your Edge in the appropriate stat can reduce the cost. If you don't have enough points in a Pool to use a particular ability, you can't do so until you recover some points in that Pool. Supernatural abilities also inflict Stress when you use them.

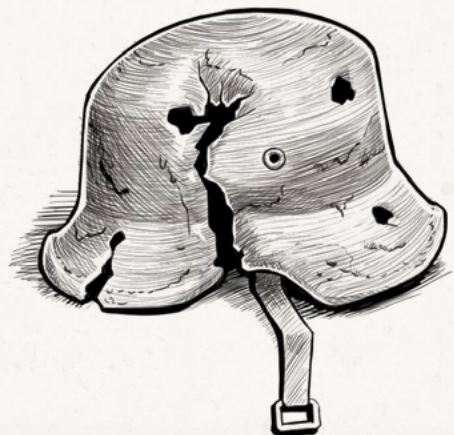
## CYPHERS

Cyphers are single-use abilities awarded by the GM. Reflecting a character's state of mind or the whims of fate, these capricious abilities allow a character to get a quick recovery of stat Pool points or a boost in a specific type of action. Each character has a cypher limit indicating how many cyphers they can have at the same time.

Characters easily regain new cyphers by resting, so players shouldn't hesitate to use their cyphers.

## ARTEFACTS

Artefacts are powerful items that can be used many times. But using them is risky, because artefacts are always imbued with the powers and essence of the Entities. Using them inflicts Stress on a character. From the podcast, the web table or one of Jurgen Leitner's books would be considered an artefact.



*We use the British spelling of "artefacts" because that's what the podcast does . . . and we just think it's cool.*

## STRESS AND INJURY

There are two ways that characters can suffer damage. One is Stress, and the other is injury. Stress reflects things that affect a character briefly, such as a shock, a bad experience, or a minor wound (the kind that causes a bit of distress, but is usually better with a breather or a small bandage). Injury is actual, serious physical wounds that might send you to the hospital. Or the morgue.

### STRESS

When player characters experience a terrifying event, they may suffer Stress. This might be facing an actual ghost, finding a sack of hundreds of human teeth, or seeing your friend engulfed in a swarm of worms. A character begins with 0 Stress, but a terrible shock, a ghastly experience, or a gruesome encounter may inflict 1, 2, or even 3 points of Stress upon them. Players track their character's ongoing Stress total. Every 3 points of accumulated Stress constitutes a Stress level.

Players should keep track of their current number of Stress points and their current number of Stress levels.

Characters can also get Stress from minor wounds and physical damage. Knocking your head on the door, slicing your hand with a knife, or burning your arm by grabbing something out of a fire before it is consumed causes Stress. Essentially, any time a character takes physical damage that might affect them temporarily but is never life-threatening, the character gains 1, 2, or 3 points of Stress. We'll get to more serious injuries shortly.

Utilizing any supernatural artefact, power, ritual, or the like also inflicts Stress on the character.

Some characters have (or gain) the ability to withstand more Stress before it accumulates into a Stress level.

Accumulated Stress adversely affects a character by imposing a penalty on all actions, hindering them. The more Stress a character has, the greater this penalty. Each Stress level





He split open like a flower bud blooming, and inside there was only the most terrifying heat. She had no time to run, and by the time she thought to scream it was too late as the thing enveloped her, closing tight, until she was simply more ash, trapped forever inside that charred and hollow shell.

—MAG 167: "Curiosity"

hinders all actions by one step until the Stress is reduced.

If a character has 4 levels of Stress, each full level of Stress thereafter is also a serious injury. Eventually, Stress can kill.

### SERIOUS INJURY

When a physical wound or injury is greater than those that inflict 3 points of Stress, it is referred to as a serious injury. To reflect a serious injury, PCs have a damage track. The typical character's damage track has four states (from best to worst): hale, impaired, debilitated, and dead. When a character suffers a serious injury, like a stab wound, a gunshot wound, a fall from a rooftop, or the body-morphing touch of **The Boneturner**, the character moves one step down the damage track. Thus, if they are hale, they become impaired. If they are already impaired, they become debilitated. If they are already debilitated, they are dead.

Very tough or hardy characters have an additional step on their damage track called "hurt." Hurt is inserted into the track between hale and impaired.

A serious injury probably requires a character to get medical help as soon as possible to deal with it. See the following sections for more information.

### RECOVERY AND HEALING

Characters have three aspects of their stats they will want to restore. They're going to want to reduce their Stress, recover points used from their Pools, and—if they've been seriously injured—move back up the damage track. For all three, almost always, this takes time.

During an investigation, characters will likely have opportunities to rest to regain points in their Pools and reduce their Stress. But a character who's been seriously injured probably won't be able to recover from that until the investigation is over. However, other factors can play into this as well.

### THE DAMAGE TRACK

**Hale** is the normal state for a character: the PC has no penalties from harmful conditions.

**Hurt** is a special step available that particularly tough characters reach before they are impaired. It imposes no penalties. Most characters skip this step and go right to impaired.

**Impaired** is a wounded or injured state. When an impaired character applies Effort, it costs 1 extra point per level applied. For example, applying one level of Effort costs 4 points instead of 3, and applying two levels of Effort costs 7 points instead of 5.

An impaired character ignores minor and major effect results on their rolls and doesn't deal extra damage in combat with a special roll.

**Debilitated** is a critically injured state. A debilitated character may not take any actions other than to move (probably crawl).

**Dead** is dead.



*The Boneturner, page 201*

**HEALING ACTIONS**

Any character can attempt to help another using first aid techniques, soothing words, or other methods to reduce Stress and tend to injury.

**Stress:** A character that wishes to reduce the Stress of another (or themselves) can attempt a healing task with a difficulty equal to the amount of Stress they want to reduce. So reducing someone’s Stress by 3 points has a difficulty of 3.

Subsequent healing tasks to deal with more Stress may only be attempted after the stressed character rests for at least an hour for every healing task attempted.

**Serious Injury:** To move a seriously injured character up the damage track from impaired (or hurt) to hale is a task that requires an hour and has a difficulty of 6. A character more injured than that requires a hospital setting and lots of rest (see below). Attempts to heal oneself in this fashion are hindered.

**ALLEVIATING STRESS**

Time in a relatively safe, relaxing space reduces Stress by 3 points per hour. Other factors, like food and drink, nearby friends, or even a nice dog to pet can help further.

Activity	Additional Stress Reduction
Eating or drinking	3 points immediately (requires at least one action; can only be used once a day)
Interacting with a pet	+1 point each hour resting
Meditation	+1 point each hour resting
Interacting with trusted friends	+1 point each hour resting

**RECOVERING POINTS IN A POOL**

After losing or spending points in a Pool, you recover those points by resting. You can’t increase a Pool past its maximum by resting—just back to its normal level. Any extra points gained go away with no effect. The amount of points you recover from a rest, and how long each rest takes, depends on how many times you have rested so far that day.

When you rest, make a recovery roll. To do this, roll a d6 and add your tier. You recover that many points, and you can divide them among your stat Pools however you wish. For example, if your recovery roll is 4 and you’ve lost 4 points of Might and 2 points of Speed, you can recover 4 points of Might, or 2 points of Might and 2 points of Speed, or any other combination adding up to 4 points.

The first time you rest each day, it takes only a few seconds to catch your breath. If you rest this way in the middle of an encounter, it takes one action on your turn.

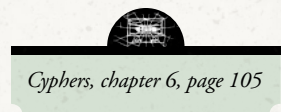
The second time you rest each day, you must rest for ten minutes to make a recovery roll. The third time you rest each day, you must rest for one hour to make a recovery roll. The fourth time you rest each day, you must rest for ten hours to make a recovery roll (usually, this occurs when you stop for the day to eat and sleep).

After that much rest, it’s assumed to be a new day, so the next time you rest, it takes only a few seconds. The next rest takes ten minutes, then one hour, and so on, in a cycle.

If you haven’t rested yet that day and you take a lot of damage in a fight, you could rest a few seconds (regaining 1d6 points + 1 point per tier) and then immediately rest for ten minutes (regaining another 1d6 points + 1 point per tier). Thus, in one full day of doing nothing but resting, you could recover 4d6 points + 4 points per tier.

Each character chooses when to make recovery rolls. If a party of five PCs rests for ten minutes because two of them want to make recovery rolls, the others don’t have to make rolls at that time. Later in the day, those

*Characters may get cyphers that allow them to alleviate Stress or recover points in a Pool immediately, on a one-time basis.*





three can decide to rest for ten minutes and make recovery rolls.

Recovery Roll	Rest Time Needed
First recovery roll	One action
Second recovery roll	Ten minutes
Third recovery roll	One hour
Fourth recovery roll	Ten hours

### RESTORING THE DAMAGE TRACK

If a character's Pools are all full, a ten-hour recovery roll can be used to move a character from impaired to hale (or from hurt to hale).

A debilitated character typically needs two full days of inactivity to move to impaired. Treatment by someone skilled in medicine (like a doctor) can reduce this to just one day. Then at least one more full night's rest is required to get to hale.

### EXPERIENCE POINTS

Experience points are the currency by which players gain benefits for their characters. The most common ways to earn XP are through GM intrusions and by accomplishing things the PCs set out to do. These are usually just called GM awards and come at the end of the session. In a typical session, a player might earn 2 to 4 XP. The exact amounts depend on the events of the session. Characters progressing through their character arc(s) also earn XP. Both GM intrusions and character arcs are explained below.

The most straightforward way for a player to use XP is to reroll any roll in the game—even one that they didn't make. This costs 1 XP per reroll, and the player chooses the best result. They can continue to spend XP on rerolls, but this can quickly become an expensive proposition. It's a fine way to try to prevent disaster, but it's not a good idea to use a lot of XP to reroll a single action over and over.

Long term, however, players will spend XP to advance their character. As mentioned earlier, these advancements come in the form of benefits that you accumulate so that you can increase your tier.

### GM INTRUSIONS

GM intrusion reflects when something in the story occurs to complicate the character's life. The character hasn't necessarily fumbled or done anything wrong (although perhaps they did). It could just be that the task presents an unexpected difficulty or something unrelated affects the current situation.

In *The Magnus Archives Roleplaying Game*, a GM intrusion usually heightens the tension or reveals a sudden danger. The lights go out. The characters hear something creeping up behind them. The seemingly kind old woman suddenly produces a knife, accompanied by an unnerving smile. The characters discover that their trusted friend is actually not them. GM intrusion is, in many ways, the primary tool the GM has to introduce the horror intrinsic to the game.

At any time, the GM can introduce an unexpected complication for a character or all the characters. A GM intrusion can put the spotlight on one character, and when the GM finishes explaining what the sudden, surprising turn of events is, they ask that player "Now what do you do?" The player must deal with this new complication.

When the GM intrudes in this manner, they give the affected character 2 XP. That player, in turn, must immediately give one of those XP to another player and justify the gift (perhaps their character had a good idea, told a funny joke, performed an action that saved a life, and so on).

As a general rule, the GM will likely intrude at least once each session but probably no more than once or twice each session per character.

Anytime the GM intrudes, the player can spend 1 XP to refuse the intrusion, though that also means they don't get the 2 XP. If the player has no XP to spend, they can't refuse the intrusion.

### PLAYER INTRUSIONS

A player intrusion is the player choosing to alter something in the campaign, making things easier for a player character. Conceptually, it is the reverse of a GM intrusion: instead of the GM giving the player XP and introducing an unexpected complication for a character, the player spends 1 XP and presents a solution to a problem or complication. What a player intrusion can do usually introduces a change to the world or current circumstances rather than directly changing the character. For instance, an intrusion indicating that the cypher just used still has an additional use would be appropriate, but an intrusion that heals the character would not. If a player has no XP to spend, they can't use a player intrusion.

### CHARACTER ARCS

Character arcs are the means by which players can invest themselves more in great stories and character depth and development.

Just like in *The Magnus Archives* podcast, characters progress through their own personal stories and change over time. A PC with a character arc decides for themselves what they do and why. Character arcs are like stated goals for a character, and by progressing toward that goal, the character advances. The key word there is progressing. A PC doesn't have to succeed at achieving the goal to earn advancement—it's not an all-or-nothing prospect. Each arc is keyed to a single character, but just like in the podcast, characters can take part in the larger investigation that the whole group participates in while also progressing in their own personal arc.

Character arcs have different steps that mark the character's progress through the arc. Each arc eventually reaches a climax, and then finishes with a step that is a final resolution. Each step reached earns the character 2 XP. Character arcs are the most straightforward way that a character earns XP.

At character creation, a player can choose one character arc for their PC at no cost. Players have the option to not choose one,



*Character Arcs, page 140*

*As a great example of a character arc, think about Tim from the podcast, who wants to find out what happened to his brother and get revenge on those responsible.*

**CHARACTER ARCS INCLUDE THE FOLLOWING**

Aid a Friend	Enterprise	Master a Skill	Revenge
Assist an Organization	Establishment	Mysterious Background	Romance
Avenge	Explore	New Discovery	Solve a Mystery
Birth	Fall From Grace	Raise a Child	Theft
Build	Finish a Great Work	Recover From a Wound (or Trauma)	Train a Creature
Cleanse	Growth	Redemption	Transformation
Creation	Instruction	Repay a Debt	Uncover a Secret
Defeat a Foe	Join an Organization	Rescue	Undo a Wrong
Defense	Justice	Restoration	
Develop a Bond	Learn		

but it's probably a good idea to do so. First and foremost, it is a character-defining factor. If they begin the campaign with a desire to find the mysterious woman who killed their brother, that says a lot about the character: they had a brother, he was likely close to them, he had been in at least one dangerous situation, and the character is probably motivated by anger and hate, at least somewhat. Even after the character finishes this first arc, they'll undoubtedly have (at least one) more because they can gain new arcs as the campaign progresses.

Once play begins, players can take on a new arc whenever they wish, as fits the character's ongoing story. Taking a new arc has a cost of 1 XP. This initial cost reflects the character's devotion to the goal. They will earn this investment back (probably many times over) if the arc is completed.

While there's no hard limit on how many arcs a character can have at one time, realistically most PCs couldn't reasonably have more than three or four.

Character arcs are always player-driven. A GM cannot force one on a character. That said, the events in the narrative often present story arc opportunities and inspire character arcs for the PCs. It's certainly in the GM's purview to suggest possible arcs related to the events going on. For example, if the GM presents an encounter in which an NPC wishes to learn from the PC, it might make sense to suggest taking the Instruction arc. Whether or not the PC takes on the student, the player doesn't have to adopt the Instruction arc unless they want to.

At the end of a session, the players review the actions they took and describe how these actions might equate to the completion of a step (or possibly more than one step) in their character arc. If the GM agrees, the character gets their reward.



# PLAYING THE GAME

The core of gameplay in The Magnus Archives Roleplaying Game—the answer to the question “What do characters do in this game?”—is “investigate supernatural occurrences and gather knowledge, ultimately to attempt to hold back the machinations of the Entities that threaten all humanity.”

Usually, this involves following up on the **statements** given to the Magnus Institute, presented by people who describe their supernatural encounters. Starting with the information in the statement, the PCs interview witnesses, search locations, look for supernatural beings, seek artefacts and books that might be involved, and record and catalog everything they discover.

As the PCs conduct these investigations, their skills and abilities improve, and their knowledge of the truth behind the supernatural Entities at the very edges of our world increases. Encounters with the supernatural can lead to the characters gaining mysterious powers and even becoming Avatars. But is that a blessing or a curse? (Hint: In the short term, it might be useful, but long term, it’s probably a curse.)

As this is a horror game, the GM’s main role isn’t to build horrible foes to challenge the players (although there is some of that) but rather to portray the ever-escalating terror of the stories that arise from the ongoing investigations. Fear is what The Magnus Archives is all about, and that fear grows


from a rising dread and a realization of the implications of what happens in each session. In other words, it gets more horrific over time. It’s not about jump scares; it’s about the horror of learning the truth.

In this way, The Magnus Archives is a sort of cosmic horror, which means that knowledge can be more valuable than riches, but even so, some aspects of the supernatural are unknowable. Just be warned that with knowledge of the forbidden, there’s often a price that must be paid. Knowledge is a dangerous thing.

## WHAT IF YOU’VE NEVER LISTENED TO THE PODCAST?

No worries. For one, you can listen for free anywhere you listen to podcasts. There are lots of episodes to choose from.

You don’t have to listen to the podcast to play the game, but it can really help set the tone of the experience and give you additional ideas beyond the scope of this book. We recommend that you listen to the episodes in release order as, while the show is technically an anthology, it’s more anthology-style because the episodes connect in a metaplot.

  
*Chapter 9: The Statement,*  
*page 157*



The structure he held in his hands made my eyes hurt. Thin, sharp lines angling off from each other in an incredibly intricate arrangement, although they never seemed to actually connect with each other. It shifted like the other one and I felt something jabbing at my skull like a migraine. Finally, the lines seemed to resolve into a clear shape: a door.

"Perfect!" Gabriel told me. "It looks just like him."

I asked him if it was supposed to be a face, and he told me yes, it was a good friend of his. I asked him who, and he said they didn't have a name. I told him everyone has a name, and he said his friend wasn't like us, that having a name would only confuse them.

My head was pounding. I looked over at Ray, still nodding and smiling, and then over at Bill, who was steadily shoveling fistfuls of the clay Mary into his mouth. I don't remember anything more of that lesson.

—MAG 126: "Sculptor's Tool"

## TIPS FOR PLAYING IN A HORROR GAME

Even if you've played other RPGs before, playing in a horror-themed game can be a little different. Here are some suggestions that may enhance your experience.

### GET INTO THE SPIRIT

This is a horror game. You play, more or less, a regular person put into situations both horrific and hard to believe. Monsters, magic, entities from beyond time and space—these things might seem at first to be utter fantasy to your character, but nonetheless, you will confront them.

It's okay for your character to be skeptical, but at some point, they need to accept that these strange and terrifying things are real. Don't stifle the experiences of the other players who might be portraying their characters as more accepting or more skeptical than you.

### PAY ATTENTION TO THE TONE

RPGs are fun, and there's plenty of time for jokes or funny observations. But keep in mind that everyone at your table is there to be spooked. Don't disrupt tense or frightening moments everyone is enjoying with a quip or an out-of-character remark.



### KEEP THE DANGER IN MIND

This game's mechanics are unforgiving when it comes to serious injuries. If you face down an axe-wielding maniac, you may very well get killed. You're not a heroic fantasy warrior who can easily shrug off wounds and is guaranteed to win the day. You're a normal person facing dangerous threats. It's okay to run. Or hide. In fact, it's often the smart strategy.

### BE AFRAID, BUT BE BOLD

Your character will face horrible things, and you're right to play them as being terrified from time to time. But the game only works if the characters actually do things. If the characters continually say, "Nope, I'm out" every time something scary happens, each investigation will be short and perhaps even a little dull. Not to mention the fact that you might be fired from the organization that sends you to investigate these things thoroughly.

There's an important distinction between "I'm terrified" and "I'm going to go home, call the police, and let them deal with it." The first is appropriate. The second can be appropriate, but it's also possibly a dereliction of your character's duties and not why you and the other players are gathered together in the first place.

That isn't to say you shouldn't run when things get dangerous. Sometimes—often—running is the right choice. But run from an encounter; don't run from the entire investigation. If you try to get into a location that's important to your investigation, and you confront an inhuman monster, consider getting out of there fast. And if you get away, maybe there's another way in . . .

### DON'T BE A STICKLER FOR CANON

Maybe you've listened to the entire podcast. Maybe you've listened to it multiple times, chatted about it on Reddit, contributed to the wiki, and created your own fan art. That's fantastic, but remember that your GM is creating new stories and new characters for your campaign. Or maybe they're putting

their own spin on existing characters, or even on the Magnus Institute itself. That's not only okay, it's encouraged. Their hard work and imagination will give you stories that are brand new but still in the style of the podcast you love. If the GM presents information, it's not "wrong" even if it doesn't match the podcast exactly. Let them do their thing—it's to your advantage to let the GM use their creativity.

### WHAT TO EXPECT

When you sit down to play this game, here are some things you can expect.

#### STATEMENTS

Just like in the podcast, the stories hinge on statements given by people who witness paranormal events. Your GM might create statements for you to hear or read, or they might have you help create the statements as a group. There are procedures and advice in the rulebook for doing either. Your GM might even vary things from investigation to investigation.

#### INTERVIEWS

Your job, on the most basic level, is to find the people who gave the original statements and, if possible, conduct follow-up interviews with them to get more information. Then you should probably interview any other people mentioned in the statement or whom you learn are involved in the situation. Not everyone is easy to find, and not everyone tells the truth, so you'll need skills to get what you need.

#### RESEARCH

Fact-check what witnesses say, both in the statement and in subsequent interviews. Look for police reports and news stories that might contain additional information. Search the internet. Consult the archives of prior statements and investigations. The more you know, the better off you'll be (and the better your report will be).



*A truly complete report of your findings won't just have names and places, but speculation about the forces behind the events. As you investigate, try to draw connections between what you learn today and what you learned before.*

### EXPLORATION

You'll want to see the sites and the things mentioned in the statement firsthand. Yes, that means going into the old house you've been told devours whomever enters. It means trying to find the old book that curses whomever reads it. If you want the whole story, and you want to file the most complete and accurate report possible at the end of the investigation, you'll need to look beyond the statement and learn additional information.

### DANGER

In most investigations, there will be tight spots, frightening encounters, and life-threatening opponents. Yes, there will be actual monsters. Foul cultists are going to try to kill you. Be ready for anything.

### CONSENT AND SAFETY TOOLS

The Magnus Archives RPG is, at its heart, a horror game. That means it's important to use good consent and safety tools in your game. These tools ensure that everyone gets scared or uncomfortable only as much as they want to be, and that everyone has consented to the premise and expectations of the game. This is sometimes described as the difference between "good uncomfortable" (something that makes you squirm in your seat in a great horror movie) and "bad uncomfortable" (something that makes you feel nauseated, in danger, or offended). Being scared can be fun, but feeling unsafe isn't.

You might be perfectly comfortable with viscous, many-eyed creatures rising up out of the ground during a game but feel uncomfortable with the idea of your character being buried alive. You might enjoy fighting giant spiders but don't want to hurt anything that looks or sounds like a dog. Maybe you're all in on hearing the gory details of what

happens when you dismember someone but have no interest in an explicit description of a skin rash.

Whatever your thing is, you have the right to not have it in your game.

At the back of this book, you'll find a **consent checklist** that can be used when planning a game. It includes many of the scary or uncomfortable things you'll find in The Magnus Archives. As with the general checklist in the **Consent in Gaming PDF**, the GM can print or photocopy one for each player and themselves. Each player then fills out their own form and returns it to the GM.

By having a conversation about consent ahead of time and using the consent and safety tools, you can ensure that you—and the rest of your group—get all the scares you ask for and none of the ones you don't.

### IMPORTANT NOTES ABOUT CONSENT

- You decide what's safe and right for you.
- No one has to explain their choices.
- There's a spectrum of consent for each topic.
- Anyone can always change their mind about what they are or aren't consenting to.
- Anyone is allowed to leave an uncomfortable situation at any time.

*Consent Checklist, page 33*

*For additional information on consent and safety tools, download the free Consent in Gaming PDF at: [myMCG.info/consent](http://myMCG.info/consent)*

## HORROR MODE

In times of escalating tension, the GM may activate Horror Mode. In an investigation, Horror Mode can be activated when the PCs encounter a specific creature or person, but it's usually activated when they enter a particular location.

During normal play, PCs interact with each other and the NPCs, investigate, research, travel, and so on. But when they enter a house affected by The Spiral, the Avatar of The Hunt gets close, the minions of The Buried beneath the earth awaken, or whatever horrific situation planned by the GM begins, things change. This is when the GM should announce that the game has gone into Horror Mode.

This is a cue for the players (not the characters) to recognize that things are getting bad. It's the RPG equivalent of spooky music beginning to play in a horror film or a change in Jonny's voice when reading a statement.

The idea is to create a feeling of escalating dread and menace by changing one die roll mechanic. When Horror Mode is first activated, **GM intrusions** occur on a natural roll of 1 or 2, instead of just a 1.

Horror Mode heightens every time a player's roll indicates an intrusion, and whenever the GM feels that the danger in the story escalates. A good rule of thumb is for the GM to heighten Horror Mode anytime something would normally activate Horror Mode while it is already in effect.

Each time Horror Mode heightens, the GM intrusion die roll range increases by 1, so intrusions might happen on a roll of 1–3, 1–4, and so on. A die roll in Horror Mode can potentially indicate success in a task and still trigger a GM intrusion. As the intrusion range changes with each escalation, the GM should announce this to the players. The feeling of rising tension should be dramatic and overt.

When Horror Mode ends (usually meaning that the characters are no longer in a dangerous situation), the GM intrusion result returns to only a natural 1.

*GM Intrusions, page 15*

# YOUR CHARACTER

**A**s a player, you can create any character you wish, or you can use one of the pregenerated characters at the back of this book.

## CREATING YOUR CHARACTER IN 5 EASY STEPS

1. First, grab a pen and a blank piece of paper (or a character sheet) to record your choices.
2. Choose from one of four types in chapter 3. Follow the instructions provided for gaining your stats, abilities, equipment, and cyphers. A walkthrough example of a player creating a character accompanies each type. Each example shows a player following all the steps presented here.
3. Choose a descriptor from chapter 2. This also gives you your starting skills.
4. Choose a focus from chapter 4.
5. Choose a **character arc** from chapter 8.

Begin your investigation!



*Character Arcs, page 140*

## SO YOU WANT TO PLAY A CHARACTER LIKE . . .

The characters from the podcast are great examples of the types of characters you can play in this game. Here are some character sentences, including the descriptor, the type, and the focus, for your favorite (and maybe not-so-favorite) folks from the podcast.

### JONATHAN SIMS

The Head Archivist at the Magnus Institute, as the story progresses, gains interesting abilities based on compelling people to tell their story. This makes him an obvious candidate for an Elocutionist. Probably something like:

**(S)**  
A Pretentious Elocutionist  
who Would Rather Be Reading

Alternatively, as an excellent researcher, Jonathan might be someone more along the lines of:

**(S)**  
An Enigmatic Investigator  
who Learns Quickly

Another take could be:

**(S)**  
A Fastidious Elocutionist who Leads

**MARTIN BLACKWOOD**

Martin's practically defined by his love and concern for his friends. A character like Martin could easily be:

ⓈⓈ  
A Nervous Investigator  
who Helps Their Friends  
ⓈⓈ

That said, by the end of the story we come to realize that he's persuasive and good with people, which means that Elocutionist also fits him. Perhaps Martin is:

ⓈⓈ  
A Likeable Elocutionist  
who Helps Their Friends  
ⓈⓈ

**BASIRA HUSSAIN**

Basira is the consummate Protector. The type was written with her in mind. But she's also very knowledgeable and well-read. There are many ways to portray this dichotomy. Characters like Basira could be:

ⓈⓈ  
A Scholarly Protector  
who Looks for Trouble  
ⓈⓈ

Or:

ⓈⓈ  
A Sturdy Protector  
who Would Rather Be Reading  
ⓈⓈ

**"DAISY" TONNER**

Daisy is a driven and loyal cop. A character like her could be portrayed as:

ⓈⓈ  
A Ruthless Protector  
who Wears A Badge  
ⓈⓈ

**GEORGIE BARKER**

Georgie is no stranger to investigating the paranormal. Characters like her might be:

ⓈⓈ  
A Fearless Investigator  
who Solves Mysteries  
ⓈⓈ

**MARY KEAY**

Certainly no hero, Mary didn't serve the Entities, but rather attempted to use their power for her own ends. While perhaps not the first character from the podcast that someone might choose to emulate, there will be players who want to dabble in the occult in a Magnus Archives campaign. Mary walked in shady company, to be sure, so we might describe her as:

ⓈⓈ  
An Inquisitive Occultist  
who Works the Back Alleys  
ⓈⓈ

**MELANIE KING**

Like Georgie, Melanie is clearly an Investigator, but the way she soldiers through her unique injury suggests that she might be:

ⓈⓈ  
A Hopeful Investigator  
who Never Says Die  
ⓈⓈ

**TIMOTHY STOKER**

Tim has two natures, in a way. From the point of view of the Institute, he's a valuable archival assistant who has a lot of useful skills. A character modeled on this aspect of him could be seen as:

ⓈⓈ  
A Tech-Savvy Investigator  
who Does a Bit of This and That  
ⓈⓈ

However, later in the story, we learn that he's driven to discover what happened to his missing brother and that he'll go to any lengths to achieve this end. Characters like this might be described as:

ⓈⓈ  
An Obsessive Protector  
who Fights Dirty  
ⓈⓈ

## TAILORING CHARACTER TYPES

The four character types are very general descriptions of character archetypes. They encapsulate a number of different kinds of people. You'll see that some professions and backgrounds are listed under multiple types. That's intentional, and shows the different ways players can put their own spin on the concepts and create the character they truly want to play.

### INVESTIGATOR

The Investigator could be seen as the classic detective, but just as easily makes a great model for a journalist. Truthfully, though, anyone who is inquisitive and looks for a greater understanding of the world fits this character type. Investigators could have any of the following professions in their background:

- Detective
- Reporter
- Writer
- Paranormal investigator/parapsychologist
- Researcher
- Teacher
- Scientist
- Doctor

### PROTECTOR

Protectors are unquestionably physical and often are trained combatants. But all that's really needed to be a Protector is a nurturing, caretaking sensibility and a willingness to give of yourself to those you care for.

Backgrounds and professions easily portrayed as a Protector include:

- Police officer
- Athlete
- Soldier
- Martial artist
- Bodyguard
- Laborer
- Craftsperson
- Nurse

### ELOCUTIONIST

Elocutionists are good with people. They use their words effectively, but they also read and empathize with others. Elocutionists might include:

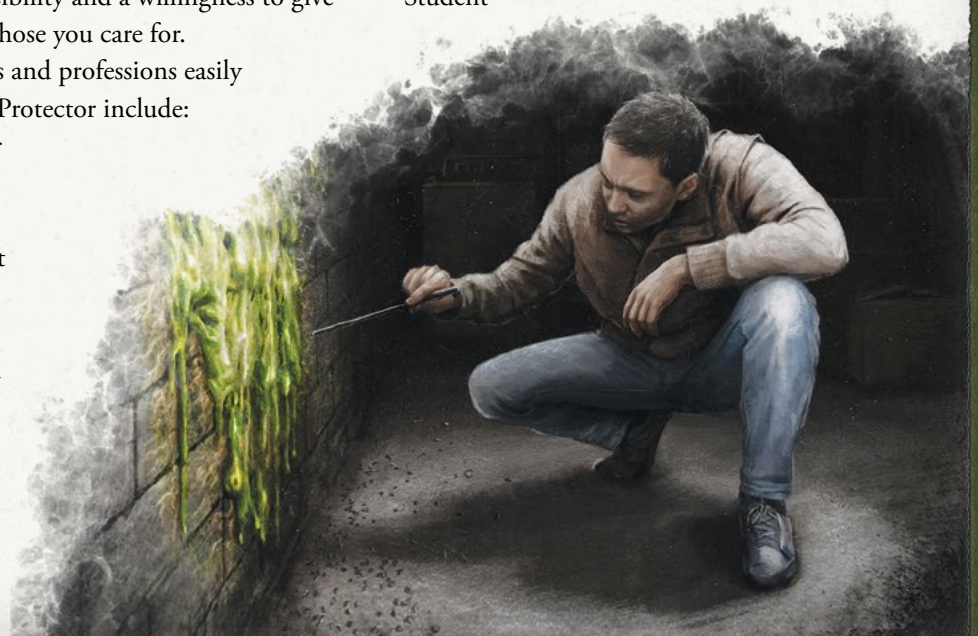
- Manager
- Minister/priest
- Lawyer
- Politician
- Media personality
- Teacher
- Writer
- Confidence artist

### OCCULTIST

It would be easy—but wrong—to think of an Occultist character as a fantasy wizard in the modern world. Instead, an Occultist is someone with more than a passing interest in the paranormal. In this way, a character with any background could be an Occultist, but some likely professions include the following:

- Paranormal investigator
- Homeopathic practitioner
- Teacher/guru
- Writer/editor
- Artist
- Stage magician
- Confidence artist
- Thief
- Dabbler
- Cryptozoologist
- Student

*The abilities offered by the Occultist type might appeal to players who want to play a shady character with questionable skills and background. It's not necessary for an Occultist to be such a character, however, and the player can simply choose other abilities offered.*



## OPTIONS REFERENCE

When creating your character sentence, here's an easy reference to use for descriptors, type, and foci, as well as skills you can choose.

### CHARACTER DESCRIPTORS

Bold	Fastidious	Muscular	Scholarly
Brave	Fearless	Nervous	Smart
Caring	Ferocious	No-Nonsense	Sturdy
Cautious	Hopeful	Obsessive	Superstitious
Cheerful	Inquisitive	Pretentious	Suspicious
Cynical	Intimidating	Quick	Tech-Savvy
Enigmatic	Likeable	Ruthless	

### CHARACTER TYPES

Elocutionist	Investigator	Occultist	Protector
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### CHARACTER FOCI

Carries a Gun	Leads	Practically Lives Online
Does a Bit of This and That	Learns Quickly	Runs Away
Explores Dark Places	Looks for Trouble	Solves Mysteries
Fights Dirty	Moves Like a Cat	Wears a Badge
Helps Their Friends	Needs No Weapon	Works the Back Alleys
Infiltrates	Never Says Die	Would Rather Be Reading

### SKILL LIST

Astronomy	Equipment operation	Lockpicking	Piloting
Biology	Forensics	Mathematics	Plumbing
Carpentry	Geography	Mechanics	Programming
Cooking	Geology	Medicine	Psychology
Deception	Gunsmithing	Metalworking	Publishing
Discerning motive	Gymnastics	Occultism	Religion
Disguise	Healing	Perception	Researching
Driving	History	Performance	Riding
Electrical repair	Identifying	Persuasion	Sewing
Electronics	Initiative	Philosophy	Stealth
Endurance	Intimidation	Physics	Tracking
Engineering	Leatherworking	Pickpocketing	

# EQUIPMENT

I saw bellows, a wooden box, and a soft and hideous throat that seemed to twist and pucker on its own. Then the Mechanical Turk did something that I do not believe will ever fully leave my thoughts no matter how fervently I might wish it.

It stood up.

It had no legs and made no secret of it, yet still it stood, stepping away from the table that was its very being, and it began to dance. As it did so, the bellows left upon the bleeding table started to pump, and I heard again that mournful wail of Wolfgang's "speech machine" as the end of it flailed and bulged until at last it shrieked its words to the audience. I do not know what it said, and I thank almighty God that I speak no Hungarian.

—MAG 116:  
"The Show Must Go On"

The equipment listed in this chapter is by no means comprehensive or exhaustive. GMs should feel free to use the various tables, price lists, and examples as a jumping-off point to provide additional options for players. Comparing those prices to what can be found with a quick search of online shops should provide useful comparisons. Anything a regular person can get in the real world should probably also be available to PCs in The Magnus Archives Roleplaying Game.

## CURRENCY AND PRICES

Dollars, yuan, pounds, pesos, euros, cryptocurrencies of various sorts—lots of different currencies might be used in your game, depending where in the world it's set and where the PCs go. Specifying a single currency isn't important, because we can establish reasonable ranges for equipment prices rather than nailing prices down to the last dollar and cent. Not unlike saying "immediate" or "short" distance rather than giving precise numbers, we talk about goods and services in terms of inexpensive, moderately priced, expensive, very expensive, or exorbitant items.

To keep things simple, the GM may use the price categories described here to determine PC resources. For example, if the characters work for a paranormal institute and have a discretionary fund to purchase equipment for an especially

important mission, their supervisor might caution them to “keep it under a few thousand to keep the bean counters happy.” That, depending on how you translate it to the price categories, might allow the group to choose three additional expensive items for their mission.

## PRICE CATEGORIES

There are six price categories for goods and services.

An **inexpensive item** is something that common people buy. A simple meal or a drink in the bar. A pen and some paper. A book or magazine.

A **moderately priced** item is something that common people buy, but not too often and not in great quantities. A small piece of furniture. A major entertainment. An expensive meal. A new outfit.

An **expensive item** is something that would strain a common person’s finances. Rent on a simple apartment. A major piece of furniture. A very nice outfit. The cost to travel a long distance (if appropriate to the setting).

A **very expensive item** is probably out of the reach of most people except in very special circumstances. Jewelry. Luxury furnishings. Non-luxury vehicles.

An **exorbitant item** is something only the very rich can afford. A very nice house. A ship. Extremely expensive jewelry or art.

A **priceless item** is one that even the very rich can’t afford, requiring the resources of a multinational corporation or nation-state to acquire or build.

Think of the escalating categories as powers of 10. That is to say, a moderately priced item is ten times more costly than an inexpensive item. An expensive item is ten times more costly than a moderately priced item, and thus 100 times the cost of something inexpensive. A very expensive item is ten times the cost of an expensive one, 100 times the cost of a moderate one, and 1,000 times the cost of an inexpensive one. An exorbitant item is priced ten times beyond that.

## USING THE PRICE CATEGORIES

Regardless of how precise you want to be with prices and currency, price categories are useful in a variety of ways.

The GM might tell you to use the guidance presented under PC Starting Equipment to get things rolling, which includes guidance for “two moderately priced items.” You can look at the list and pick two moderately priced items without worrying about their cost. This means that you get two items, not twenty inexpensive items or one expensive item that perhaps would not be appropriate to start with. The categories make it easy to lump similar items together.

The GM may also say “You can have whatever inexpensive items you want, and don’t worry about the cost.” At higher tiers, when the PCs have more wealth, authority in their organization, and so on, the GM can do this with moderate or even expensive items. This allows the group to skip over playing through a shopping trip to get supplies, and players don’t have to track prices down to the last coin.

Finally, the categories can be shorthand when evaluating valuable objects (of a non-paranormal sort) that you find during the course of your investigations, and in resolving other story-based expenses that crop up in the game without dealing in the minutiae of exact prices.

## PC STARTING EQUIPMENT

Every character starts with appropriate clothing, three expensive items, two moderately priced items, and up to four inexpensive items. They very likely have access (at home, for example) to up to ten useful inexpensive items.

*If a PC works for an organization, that body might provide additional items to the character on a case-by-case basis, or a stipend they can use to buy additional items.*



### STARTING PC SAMPLE EQUIPMENT

A character might have the following starting equipment.

**Basic Equipment:** Everyday clothing, purse or wallet, smartphone, and multitool. Easy access (in car, apartment, home, office, etc.) to the following: flashlight, gloves, journal and pen, handful of energy bars, duct tape, case of light tools.


**Provided by Organization:** Vehicle (for entire group), laptop, briefcase.

## WEAPONS

The Magnus Archives RPG is not a game about **weapons** and combat, even if it is “surprisingly easy to pick up an axe in central London.” PCs who regularly engage in combat probably don’t last very long. Even more important, shooting one’s way out a situation isn’t very appropriate to the types of stories being told in this game.

*Weapons and The Magnus Archives, page 32*

*Improvised weapons—like kitchen pans, umbrellas, keys, big flashlights, and so on—are light weapons, but most people are not practiced with them, so an attack with an improvised weapon is not eased.*



I remember, it was as I began to talk about the Justice, the fifth age of man, that I saw it. It was a mask, a theatre mask, not one of the happy/sad ones you might associate with the stage, but like an old Greek chorus mask: neutral, with a faint aspect of mourning about the mouth and eyes. It sat on the top of a thick black cloak, draped to completely cover whoever might be wearing the mask. But I knew it was empty. It was a hollow shape of a man that had no life, no presence to it. And I saw it in the middle of the third row, as clearly as if it were lit by a second spotlight.

—MAG 108: “Monologue”

Not all characters are familiar with all weapons. Protectors know their way around most varieties, but Investigators, Elocutionists, and Occultists prefer light or medium weapons, assuming they pick up a weapon at all.

**Unfamiliarity:** If a character uses a weapon they have no experience with, an attack with that weapon is hindered. Having experience with a weapon is called being practiced with the weapon.

### WEAPON CATEGORIES

Many of the weapon examples noted below can also be found on the equipment list.

**Light weapons** inflict only 2 points of damage, but attacks with them are eased because they are fast and easy to use. Light weapons include unarmed strikes (punches, kicks, elbows, etc.), knives, batons, slingshots, very small pistols, and so on. Weapons that are particularly small are light weapons.

**Medium weapons** inflict 4 points of damage. Medium weapons include bows, typical handguns, light rifles, sawed-off shotguns, hand axes, and so on. Most weapons are medium. Anything that could be used in one hand is a medium weapon.

**Heavy weapons** inflict 6 points of damage, and you must use two hands to attack with them. Heavy weapons are rifles, regular shotguns, large-caliber handguns, katanas, and so on. Anything that must be used in two hands is a heavy weapon.

Weapon	Damage
Light	2 points (attack eased)
Medium	4 points
Heavy	6 points (two hands needed)

Keep in mind that in many locations, it’s not acceptable to run around carrying dangerous weapons, at least not without proper licenses and authorization, and sometimes not even then.

## EQUIPMENT BY PRICE CATEGORY

The following items (and anything else appropriate to the real world) are usually available.

### INEXPENSIVE ITEMS

Weapons	Notes
Ammo (box of 50 rounds)	
Knife	Light weapon (prone to breaking)
Pepper spray	Immediate range, hinders target's tasks for one round
Other Items	Notes
Car or rideshare fare	
Duct tape roll	Useful and ubiquitous
Energy bars, handful	Feeds a person for one day
Flashlight	
Gloves	
Journal and pen	
Lockpick set	Asset for lockpicking tasks
Multitool	
Padlock with keys	
Purse	
Secure briefcase	Level 5 lock
Sunglasses	
Thrift clothing	
Wallet	

### MODERATELY PRICED ITEMS

Weapons	Notes
Baton/nightstick	Light weapon
Hand axe	Medium weapon
Hunting knife	Light weapon
Machete	Medium weapon
Slingshot	Light weapon, medium range
Other Items	Notes
Backpack	
Bee suit	Prevents wasp and bee stings
Binoculars	Asset for perception tasks at range
Bolt cutters	
Budget cell phone	
Case of heavy tools	Suitable for plumbing, electrical work, construction, and similar
Case of light tools	Suitable for electronic repair, watch repair, lockpicking, and similar



**MODERATELY PRICED ITEMS (CONTINUED)**

Other Items	Notes
Chainsaw	
Climbing gear	Asset for climbing tasks
Crowbar	
Digital audio recorder	
Disguise kit	Asset for disguise tasks
Electric lantern	
EMF detector	
Everyday clothing	
First aid kit	Asset for healing tasks
Handcuffs	Level 5
Professional clothing	
Rope	Nylon, 50 feet (16 m)
Sleeping bag	
Survival kit	Includes emergency blanket, 2 flares, flashlight, 50-ft. (16 m) rope, rubber gloves, sewing kit, cheap knife
Tent	
Train ticket	

**EXPENSIVE ITEMS**

Weapons	Notes
Bow	Medium weapon, long range
Extendable baton	Light weapon, collapses to size ideal for a pocket/purse
Handgun	Medium weapon, long range
Pocket handgun	Light weapon, short range
Rifle	Medium weapon, long range
Shotgun	Heavy weapon, immediate range
Sawed-off shotgun	Medium weapon, immediate range (can be used one-handed)

Other Items	Notes
Airline ticket	
Camera designed to be concealed	Transmits over wifi
Cold weather camping gear	
Hazmat suit (with respirator)	
Laptop	
Microphone designed to be concealed	Transmits over wifi
Nightvision goggles	See in darkness, but perception tasks are hindered
Scuba gear	
Smartphone	
Straightjacket	
Stylish clothing	

*Those carrying a sawed-off shotgun should be warned that in almost any jurisdiction, the weapon is illegal, and having one could be punished by a few years in prison.*

**VERY EXPENSIVE ITEMS**

Weapons	Notes
Assault rifle	Heavy weapon, rapid-fire weapon, long range
Heavy rifle	Heavy weapon, 300-foot (90 m) range
Katana	
Large-caliber handgun	Heavy weapon, long range
Submachine gun	Medium weapon, rapid-fire weapon, short range

Other Items	Notes
Designer/bespoke clothing	
Modest vehicle	Level 3
Small boat	Level 3

**EXORBITANT ITEMS**

Other Items	Notes
Luxury vehicle	Level 5 or 6
Private plane	Level 5
Yacht	Level 5

**PRICELESS ITEMS**

Other Items	Notes
Orbital space station	Useful for running experiments in weightless, isolated environments

**MISCELLANEOUS SERVICES**

Although the types of items for sale vary greatly depending on whether the PCs are in a small town or a large city, a few services can usually always be found, like food and lodging. However, these services can span the price categories.

**Food:** You can get an inexpensive meal, a moderately priced meal, an expensive meal, and so on, depending on the restaurant. An inexpensive meal is light and probably not very nutritious. An expensive meal is available only in nice restaurants in certain locations. An exorbitant meal is probably a feast for a crowd, with the finest foods and drink available.

**Lodging:** Nightly lodging is similar, although the bottom end starts out worse. An inexpensive night's lodging is probably a youth hostel filled with other guests. Typical lodging (a private room with a decent bed) is

probably in the moderately priced range. Very expensive lodging might be a suite of rooms with delicious meals and personal services (such as massages and grooming) included.

**Repairs:** The cost to repair a damaged item is one category lower than the item's value.



## WEAPONS AND THE MAGNUS ARCHIVES

Just because your character could use a particular weapon doesn't mean they necessarily have one when the game begins. For instance, your Investigator could theoretically wield a light weapon—such as a baton or improvised chair leg, or maybe even a light pistol—when the chips are down. But prior to the game's start, they probably didn't have any, unless their background specifically indicates otherwise.

Lack of weapons is all the more likely if the game is set in a place like the United Kingdom, which has starkly contrasting approaches to weapons and firearms than, say, the United States.

In the UK, guns are heavily regulated through stringent licensing, background checks, and storage protocols. Other weapons are similarly restricted. For instance, batons are usually only allowed for police officers, and knives are only legal if they have nonlocking blades of less than

3 inches (8 cm). Which means that characters who want to acquire a firearm need to go through the requisite process to gain one legally, or find a way to get one illegally. Either way, a character with a weapon would want to keep it under wraps, lest they draw attention from both the general public and officers of the law.

All that said, if a character whose game is set in the UK is a Protector or might otherwise be expected to have access to a weapon, work with the GM to come up with a solution. The GM will guide you on where they'd like to see their game go.

Civilian gun ownership is allowed much more broadly in the United States. Though regulated, firearms are far more common, as are other weapons such as knives and batons. Of course, that doesn't mean a starting Magnus Archives character in the USA begins with a weapon either. But they might, and if they don't, they'll find acquiring and carrying one much easier.





The Magnus Archives is a horror setting and thus contains harrowing and scary elements that are inherent to gameplay. If going through this form makes you realize horror settings aren't for you, it's okay to step away and play a different type of game.

GM Name: \_\_\_\_\_

Player Name (or leave blank): \_\_\_\_\_

Planned Game Theme: \_\_\_\_\_

If this game were a movie, its movie rating would be: G PG PG-13 R NC-17 Other: \_\_\_\_\_

Mark the color that best illustrates your comfort level with the following plot or story elements.

- Green = Enthusiastic consent; bring it on!
Yellow = Okay if veiled or offstage; might be okay onstage but requires discussion ahead of time; uncertain.
Red = Hard line; do not include.

Table with 3 columns (G, Y, R) and 18 rows of horror-related topics such as Animal endangerment, Blood, Body horror, etc.

Table with 3 columns (G, Y, R) and 10 rows of social and cultural issues such as Bullying, Cults, Gun violence, etc.

Table with 3 columns (G, Y, R) and 15 rows of relationships and family topics such as Romance, Sex, Family, etc.

Table with 3 columns (G, Y, R) and 18 rows of mental and physical health topics such as Abuse, Cancer, Claustrophobia, etc.

Table with 3 columns (G, Y, R) and 6 rows for additional topics.

Do you want the GM to follow up with you to clarify any of these responses? If so, which ones? \_\_\_\_\_

# CREATING YOUR CHARACTER IN NINE EASY STEPS

Chapter 5: Equipment,  
page 97

Chapter 2: Character  
Descriptor and Skills,  
page 15

Chapter 3: Character Type,  
page 27

Chapter 8: Character Arcs  
and Advancement, page 140

Investigator Example,  
page 35

Protector Example, page 42

Elocutionist Example,  
page 50

Occultist Example, page 57

Chapter 4: Character Focus,  
page 58

Chapter 9: The Statement,  
page 157

Creating a character is easy—just follow these steps.

1. Grab a pencil and blank piece of paper (or a character sheet) to record your choices.

2. Choose a descriptor in [chapter 2](#), such as Brave, Inquisitive, or Scholarly. Most descriptors modify one of your stat Pools (more on that in step 4) and give you training in one skill.

3. Choose from one of four types in [chapter 3](#): Investigator, Protector, Elocutionist, or Occultist.

4. Your type determines your starting stat Pool totals, grants you a set of starting abilities, tells you how many cyphers you can have at a time, and gives you a list of other abilities to choose from. You can assign points to your stat Pools and pick your type abilities now, but if a later step in the character creation process changes your mind, you can come back to this step and update them.

5. Choose a focus in [chapter 4](#), such as Fights Dirty, Needs No Weapon, or Solves Mysteries. Your focus gives you one or two tier 1 abilities, a suggested connection to one other player in the group, and perhaps some additional equipment.

6. Choose your equipment from [chapter 5](#), starting with a set of appropriate clothing, three expensive items, two moderately priced items, and up to four inexpensive items.

7. If you haven't finished assigning points to your stat Pools or choosing your tier 1 type abilities (from step 4), do so now.

8. Tell the GM how many cyphers you can have (this is listed under your type), and they'll tell you which cyphers you start with.

9. Choose a starting character arc in [chapter 8](#).

If you need more help with character creation, each of the types in chapter 3 includes a walk-through example of creating a character ([Investigator Example](#), [Protector Example](#), [Elocutionist Example](#), and [Occultist Example](#)).

Once every player has finished creating a character, work with the other players to create a [statement](#) about the first situation your group will investigate.

**THE MAGNUS ARCHIVES ROLEPLAYING GAME**

**BACKGROUND**

**9 CHARACTER ARCS**

**6 EQUIPMENT**

**NOTES**

**1** NAME

**2** IS

**3** WHO

**4** DESCRIPTOR

**5** TYPE

**7** FOCUS

TIER	EFFORT	XP
MIGHT	SPEED	INTELLECT
POOL	EDGE	POOL
EDGE	POOL	EDGE
POOL	EDGE	POOL
EDGE	POOL	EDGE

**4** RECURRENT TOILET

**7** HURT

**4** STRESS LEVEL

**4** ADVANCEMENT

**4** ATTACKS

**8** CYPHERS

**4** CYPHER TIER

**4** SKILLS

T = trained, S = specialized, I = inability, Pool, T, S, I

# THE MAGNUS

## ARCHIVES

ROLEPLAYING GAME

CYPHERS

CYPHER  
LIMIT

SKILLS T = trained, S = specialized, I = inability Pool T S I

### SPECIAL ABILITIES

NAME \_\_\_\_\_

IS A \_\_\_\_\_ DESCRIPOR \_\_\_\_\_ TYPE \_\_\_\_\_ WHO \_\_\_\_\_

FOCUS \_\_\_\_\_

TIER	EFFORT	XP
MIGHT	SPEED	INTELLECT
POOL	EDGE	POOL
EDGE	POOL	EDGE

#### RECOVERY ROLLS

- 1d6+
- 1 ACTION
- 10 MIN
- 1 HOUR
- 10 HOURS

#### DAMAGE TRACK

- HALE
- HURT (only available for some characters)
- IMPAIRED
  - +1 Effort per level
  - Ignore minor and major effect results on rolls
  - Combat roll of 17-20 deals only +1 damage
- DEBILITATED
  - Can move only an immediate distance
  - Cannot move if Speed Pool is 0
- DEAD

#### STRESS

#### STRESS LEVEL

#### STRESS LEVELS ACQUIRED FROM SUPERNATURAL SOURCES:

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------	--------------------------	--------------------------

#### ADVANCEMENT

- INCREASE CAPABILITIES +4 points into stat; Pools
- MOVE TOWARD PERFECTION +1 to the Edge of your choice
- EXTRA EFFORT +1 to Effort
- SKILL TRAINING Train in a skill or specialize in a trained skill
- OTHER OPTIONS See page 141 of *The Magnus Archives* book

#### ATTACKS

EASED/  
HINDERED

	DAMAGE

BACKGROUND

EQUIPMENT

CHARACTER ARCS

NOTES

125794

PORTRAIT

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## BACKGROUND

You worked as a barista at a coffee stand for years before you parlayed your skill with people (which was always better than your ability to make coffee) into a position with a new organization where you never have to make coffee again if you don't want to.

## Connections:

Pick one other PC. The first time you saw this friend in trouble, you failed to offer aid. You don't know if your friend knows. You suspect not, but you're thinking about telling them.

## EQUIPMENT

**Basic Equipment:** Everyday clothing, purse or wallet, smartphone, and multitool. Easy access (in car, apartment, home, office, etc.) to the following: flashlight, gloves, journal and pen, handful of energy bars, duct tape, case of light tools

**Provided by Organization:** Vehicle (for entire group), laptop, briefcase

**Additional Equipment:** Picture of you and your friends

## CHARACTER ARCS

**Fall From Grace:** Your character is becoming obsessed with a weird book that's been in your family for generations, and your character is fascinated by its dark secrets.

## NOTES

17A

PORTRAIT

125794





## BACKGROUND

You grew up on the streets and made do as best you could. It wasn't until you made some friends who were visiting that you decided to try a new tack.

### Connections:

Pick one other PC. The character knew you beforehand and helped you to leave your life of crime for other pursuits—at least temporarily.

## EQUIPMENT

**Basic Equipment:** Everyday clothing, purse or wallet, smartphone, and multitool. Easy access (in car, apartment, home, office, etc.) to the following: cricket bat, flashlight, gloves, journal and pen, handful of energy bars, duct tape, case of light tools

**Provided by Organization:** Laptop, briefcase

**Additional Equipment:** Lockpicks

## CHARACTER ARCS

**Defeat a Foe:** There's a certain someone from your old life of crime who was once a friend but went rogue after encountering something unusual. You're interested in finding whatever it is they're up to and putting a stop to it.

## NOTES

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PORTRAIT

125794



# THE MAGNUS

## ARCHIVES

### ROLEPLAYING GAME

NAME \_\_\_\_\_

IS A Scholarly Investigator WHO  
DESCRIPTOR TYPE

Explores Dark Places

FOCUS

1	1	1	1	1
TIER	EFFORT	XP		
MIGHT	SPEED	INTELLECT		
10	10	14	1	1
POOL	EDGE	POOL	EDGE	EDGE

#### RECOVERY ROLLS

- 1d6+
- 1
- 1 ACTION
- 10 MIN
- 1 HOUR
- 10 HOURS

#### DAMAGE TRACK

- HALE
- HURT  
(only available for some characters)
- IMPAIRED
  - +1 Effort per level
  - Ignore minor and major effect results on rolls
  - Combat roll of 17-20 deals only +1 damage
- DEBILITATED
  - Can move only an immediate distance
  - Cannot move if Speed Pool is 0
- DEAD

#### STRESS

#### STRESS LEVEL

STRESS LEVELS ACQUIRED FROM SUPERNATURAL SOURCES:


#### ADVANCEMENT

- INCREASE CAPABILITIES  
+4 points into stat; Pools
- MOVE TOWARD PERFECTION  
+1 to the Edge of your choice
- EXTRA EFFORT  
+1 to Effort
- SKILL TRAINING  
Train in a skill or specialize in a trained skill
- OTHER OPTIONS  
See page 141 of *The Magnus Archives* book

#### ATTACKS

	EASED/ HINDERED	DAMAGE
Unarmed strikes (light weapon)	eased	2
Practiced with light and medium weapons		

#### CYPHERS

**Curiosity**  
 Level: 1d6 + 2

You reflect on excellence, adding 1 to your Intellect Edge for one hour (or 2 if this cypher's level is 5 or higher).

#### Strange Music

Level: 1d6  
 You take a moment to center yourself, and you lose an amount of Stress equal to this cypher's level.

CYPHER  
LIMIT

2

#### SKILLS

T = trained, S = specialized, I = inability

	Pool	T	S	I
History	I	X		
Psychology	I	X		
Researching	I	X		
Forensics	I	X		
Tracking	I	X		
Perception	I	X		
Endurance	M	X		
Gymnastics	S	X		
Discerning motive	I			X

#### SPECIAL ABILITIES

**Careful Observation (1 Intellect point):** You take a minute to examine your surroundings. If you succeed at a difficulty 4 perception task, you take note of an inanimate object within an immediate distance that is related to your current investigation. You see a particular color of mud on some boots, a loose thread in a coat on a hook, the disturbance of dust on a bookshelf that reveals the most recently examined book, or some other detail that another person would have likely passed over. If there is no such detail in the area, you learn that too (and know that you can move on, as there's nothing of note there). If there are two or more such details, you still just make one roll; you learn one detail if you succeed at a difficulty 4 task, a second detail if you succeed at a difficulty 5 task, the third detail if you succeed at a difficulty 6 task, and so forth. Action.

**Operate in the Dark (1 Intellect point):** For the next hour, you use your other senses to compensate for a lack of vision. If you're blinded or just in the dark, you operate without any hindrance. Action to initiate.

**Superb Explorer:** You are trained in perception, endurance, and gymnastics tasks. Enabler. (Already noted under Skills)

### BACKGROUND

Your mother was an Egyptologist and always brought you interesting trinkets back from her research trips. Her stories are what inspired you to investigate the past and the dark places that sometimes hide amazing new discoveries.

### Connections:

Pick one other PC. This character has been your companion during previous investigations, and the two of you work so well together that you both gain an asset to any die rolls when you collaborate on the same noncombat task.

### EQUIPMENT

**Basic Equipment:** Everyday clothing, purse or wallet, smartphone, and multitool. Easy access (in car, apartment, home, office, etc.) to the following: flashlight, gloves, journal and pen, handful of energy bars, duct tape, case of light tools

**Provided by Organization:** Laptop, briefcase

**Additional Equipment:** Replica hieroglyph stamp set (gift from Mom)

### CHARACTER ARCS

**Assist an Organization:** You figure your research fits hand in glove with the group you're part of, which seeks to document supernatural events.

### NOTES

17A

PORTRAIT

125799





### BACKGROUND

You were all set to go to medical school; you even had a scholarship lined up. But you kept having these weird feelings and uncanny intuitions about certain places and people, so you gave up your parents' dream that you would practice medicine to study the occult.

### Connections:

Pick one other PC. They look so much like you that you suspect they might be a half-sibling.

### EQUIPMENT

**Basic Equipment:** Everyday clothing, purse or wallet, smartphone, and multitool. Easy access (in car, apartment, home, office, etc.) to the following: ritual dagger, flashlight, gloves, journal and pen, handful of energy bars, duct tape, case of light tools

**Provided by Organization:** Laptop, briefcase

**Additional Equipment:** Two tickets to see a show at a local movie theater

### CHARACTER ARCS

**Solve a Mystery:** When you were young, you had a mentor who introduced you to the paranormal. That mentor has since gone missing. You'd like to find and help them if you can, or at least gain closure if the worst has happened.

### NOTES

17A

PORTRAIT

125794





### BACKGROUND

You lost a sibling to an unsolved crime as a child, and that put you on the path to becoming someone who wouldn't let that happen to someone else.

### Connections:

Pick one other PC. They are the true friend who got you started reading mysteries and detective fiction, which led to your current obsession.

### EQUIPMENT

**Basic Equipment:** Everyday clothing, purse or wallet, smartphone, and multitool. Easy access (in car, apartment, home, office, etc.) to the following: handgun and license, flashlight, gloves, journal and pen, handful of energy bars, duct tape, case of light tools

**Provided by Organization:** Laptop, briefcase

### CHARACTER ARCS

**Establishment:** You want to prove yourself as the go-to investigator for the organization because being in that position should open up even more resources for your investigations.

### NOTES

17A

PORTRAIT

125794

