

Midnight Mysteries

by Erik Jensen

Midnight Mysteries is a table-top role-playing game in which players take on the roles of amateur sleuths solving a mystery in the style of the works of Arthur Conan Doyle, Agatha Christie, G. K. Chesterton, Dorothy L. Sayers, and other great writers of the golden age of British fair-play mysteries.

In these mysteries, the Narrator sets up background information, acts the parts of the suspects, and reveals clues, but the Narrator does not know the solution to the mystery. In fact, there is *no* predetermined solution. It is up to the players to theorize a solution which fits the available facts and clues.

Midnight Mysteries is designed for one-shot play. A typical game takes 2-3 hours. The game can be played by a group of 2 (one Narrator and one Sleuth), but is most suitable for groups of 3-6 (one Narrator and 2-5 Sleuths).

Preparing to play

Playing a Midnight Mystery requires at least two people, one of whom takes the role of the Narrator, and the rest of whom play the Sleuth characters.

To play a Midnight Mystery, the Narrator requires (see below for more details on each):

- A prepared mystery, which includes:
 - 8 or more Clue cards
 - 3 or more Secret cards
 - 3 or more Scene options
- An 8-space Police countdown clock (included below)
- 1 blank Clue card

Each player requires:

- A character archetype sheet (included below)
- 4 six-sided dice (4d6) (dice can be shared among players)

Character archetypes and abilities

At the beginning of the game, each player chooses a character archetype for their Sleuth from the ones available. (Character archetypes can be found below starting with The Adventurer.) Archetypes are based on the types of characters who populate classic mystery stories. Each archetype has three **Investigation** abilities (Examine, Gossip, and Snoop) and an **Inspired Investigation** trait.

Investigation abilities are used to gather Clues and uncover Secrets during the game. Each archetype has one ability assigned 1d6 (one six-sided die), one assigned 2d6 (two six-sided dice), and one assigned 3d6 (three six-sided dice). The more dice assigned to an ability, the stronger that archetype is in that ability.

Examine is for studying an object to try to discover more about it. When a Sleuth wants to locate the wounds on a body, check a paperweight for bloodstains, see if a painting is a forgery, or analyze the handwriting of a note, they use the Examine ability.

Gossip is for getting people to talk and maybe say more than they should. When a Sleuth interrogates a suspect, interviews a witness, or fishes for background information from one of the non-player characters, they use the Gossip ability.

Snoop is for searching scenes, areas, rooms, or possessions looking for evidence. When a Sleuth wants to search a crime scene for hidden clues, look for secret passages in a house, poke around in a suspect's room, or go through someone's jewel case to see if anything is missing, they use the Snoop ability.

Using Investigation abilities

To use one of their investigation abilities, a player must describe what their character is doing. They might say *“I check the pistol to see if it’s been fired recently,”* *“I ask Miss Abernathy what her brother was like as a child,”* or *“I tap on the sides of the desk looking for secret compartments.”* If the Narrator thinks the action warrants it, they direct the player to roll the appropriate ability. The player rolls the number of dice shown on their character archetype for that ability. If at least one die shows either a 5 or a 6, the attempt was a success. If no die shows a 5 or a 6, the attempt failed. The effects of a success or a failure are described below.

Inspired Investigation lets a Sleuth draw on their unique experiences and knowledge to aid their investigations. Inspired Investigation can be used with any Investigation ability and allows the player to add an additional 1d6 (one six-sided die) to their roll. Thus a character who has 1d6 in Examine would roll 2d6 for an Inspired Examine. A character with 3d6 in Gossip would roll 4d6 for an Inspired Gossip. The maximum number dice that can be rolled for any Investigation check is 4d6.

To use Inspired Investigation, a player must explain how their character is applying the experience or knowledge described in their archetype’s Inspired Investigation trait to the problem at hand. To use Inspired Snoop to search a crime scene for clues, the Colonel might say *“I’m used to doing inspections of troop barracks and making sure everything is in proper order, so I am looking out for anything in this room that seems like it isn’t in its proper place,”* while the Bright Young Thing might say *“I remember how we once played a prank on Popsy Littlefield by hiding a live stoat in his tennis bag, so I’m looking around the room for good hiding places.”*

Sleuths can collaborate in their investigations, as long as what they are attempting is something that multiple people could usefully contribute to (two people can search a room more efficiently than one, but two people reading the same mysterious note won’t see anything that one person couldn’t see). The Narrator decides when collaboration is useful and when it is not. If the Narrator allows it, one or more Sleuths can add their dice to another’s Investigation rolls. Even when Sleuths collaborate, however, the total number of dice rolled for one Investigation cannot be more than 4d6.

Success

A success might mean discovering something interesting or relevant to the mystery (the pistol is warm to the touch and one chamber has been fired; Miss Abernathy describes her brother’s penchant for torturing small animals as a child; a hidden compartment pops open revealing a stack of letters), or a conclusive determination there is nothing to learn from that source (the pistol has been rendered inoperable and could not have fired the fatal shot; Miss Abernathy has only banally happy memories of her brother as a boy; the desk definitely has no hidden compartments to find). If there is a **Clue** or **Secret** that could be uncovered through such an investigation, the Narrator reveals it, but not every successful Investigation roll necessarily reveals a Clue or Secret.

Failure

A failure on an Investigation roll advances the **Police countdown clock** by one hour. When the clock runs out, the authorities arrive and the game ends.

A failure means that the investigation attempt does not yield useful information, either positive or negative (the pistol is in good working order, but there are no signs of when it was last used; Miss Abernathy does not open up about her family past; the Sleuth doesn’t *find* any compartments in the desk, but isn’t certain that there *aren’t* any).

A failed Investigation roll closes down that specific avenue of investigation. The Sleuths cannot attempt the same Investigation again (checking the pistol again doesn’t yield any more information; Miss Abernathy simply won’t answer those questions; any hidden compartments in the desk are too well disguised for the Sleuths to find). They can, however, attempt to uncover the same

information by other means. (They can ask the groundskeeper about how the guns were stored; they can sneak a look at Miss Abernathy's childhood diary; they can hide behind the library curtains and wait for one of the suspects to come and rifle through the desk). The Narrator determines whether a new Investigation attempt is different enough to be permitted or is too close to a previously failed attempt.

When a player fails on an Investigation roll, they may choose to use a **Scene** from the mystery. A mystery comes with a set number of Scenes (at least 3) which describe narrative or character-related moments that might play out in the story. A Scene might be something that fits the setting or style of the mystery (for a mystery set at a country house party, "Something that happens as characters get drinks"), it might be tied to the theme or atmosphere of the mystery ("Something that brings up a painful memory from your past"), or it might call for a flashback to events from before the crime ("Flashback to something that happened during the tennis match"). When a player chooses to use a Scene, they narrate a moment that both fits the description of the scene and also creates an opportunity for them to succeed at what they were attempting to do with the roll that failed. Multiple players can collaborate on one Scene, and the Narrator may also choose to assist.

Using a Scene turns the failed Investigation attempt into a success. The Narrator provides any information that the Sleuths would have gotten with a successful roll, including any relevant Clues or Secrets. *However*, the Police countdown clock still advances one hour even when players use a Scene to turn a failed Investigation roll into a success.

Playing a mystery

A Midnight Mystery unfolds through the collaborative storytelling of the Narrator and the Sleuth players. The Narrator guides the action through several phases: *Introductions*, *The story begins*, *The plot thickens*, and *Investigation*. Players react to the information provided by the Narrator and choose how to go about investigating and solving the mystery.

Introductions

The Narrator describes the scene of the event which has brought the non-player characters and the Sleuths together. It may be a society soiree, a train or boat journey, a village fête, a hunting party at a country house, or any other appropriate setting. The Narrator also introduces the non-player characters who are present at the event.

The Sleuth players introduce their characters, explaining what they are doing at the event and what connections they already have to the non-player characters. Are they friends with one of them? Do they have history together? Are they members of the same clubs, coworkers at the same offices, or frequenters of the same watering holes? Did they fight in the War together or attend the same schools? Or are they complete strangers only invited to make up the numbers? Players also discuss and decide on existing relationships among their own characters. Do they know each other before arriving at the scene? Have they perhaps solved a mystery or two together before?

Players are encouraged to be creative, while staying in the spirit of the times. The Narrator may veto a player's proposed backstory if it contradicts some important element of the mystery or otherwise detracts from the game, but this power should be used with discretion and only when it is necessary to make the game fun for everyone.

The story begins

Once all the characters have been introduced, the Narrator and players collaboratively narrate the beginning of the story: how characters arrive at the scene, interactions between characters, any pre-crime incidents described in the mystery. The Narrator provides background and describes the actions of the non-player characters. Players narrate their own characters' actions and reactions.

If a player takes an action that the Narrator thinks warrants it, the Narrator may call for a player to make an Investigation roll before the crime occurs. This roll might reveal a Secret or a Clue, if the Narrator feels it appropriate.

The plot thickens

After players have had a chance to play out their first actions at the event and any pre-crime incidents have happened, the Narrator relates the discovery of the crime. If the crime is a murder, one of the non-player characters turns up dead; if the crime is a robbery, something important goes missing; and so on. The Narrator gives the players and their characters a chance to react to the event, whatever it may be, and describes any immediate reactions by the non-player characters.

From the moment the crime is discovered, the Narrator starts a countdown of eight hours in the in-game timeline. This countdown is represented on the **Police countdown clock**. The player Sleuths have this amount of time to solve the crime. Place a counter on the 8 space on the clock.

When the countdown ends, the crime will be out of their hands and in the hands of the authorities (the police arrive at the estate, the train reaches its next station, etc.) The Sleuths know that the authorities are not likely to solve the crime (they may be incompetent, corrupt, overworked, or just lazy). If the player characters can't figure out who is guilty and present a convincing solution to the police when they arrive, this crime will go unsolved, and everyone present will live under a cloud of suspicion for the rest of their lives. It is as important to vindicate the innocent as to punish the guilty, and so the Sleuths must get to work and solve the mystery!

Investigation

Once the crime has been discovered, it is up to the Sleuths to investigate and solve the crime. Players narrate how their characters would like to go about investigating, using their Investigation abilities and playing out Scenes. Some of what the Sleuths discover is simply described by the Narrator, but some important details in the mystery are either Clues or Secrets.

A **Clue** is an object, observation, or fact that may be relevant to the mystery, such as a bloody weapon, a broken window, a clock set to the wrong time, or a note on a scrap of paper. A Clue might also be the absence of something, such as a golf club missing from a set, an empty jewel case, or a family photograph without a certain person in it. Clues are listed in the Mystery description that guides the Narrator, and there is a card for each Clue. When the Sleuths find a Clue, the Narrator presents them with the card for that Clue, which remains on the table for everyone to see.

A **Secret** is some hidden fact about the background, identity, or motivations of one or more of the suspects. A Secret might be that Lord Durwent has lost all his money speculating in failed South African mines, that Mrs. Tottisham is in love with Abel the gardener, or that the young lady calling herself Deliah Farley is actually Mrs. Redmond's long-lost daughter Abigail. Like Clues, Secrets are also listed in the Mystery description, and each one also comes with a card. When the Sleuths uncover a Secret, the Narrator hands over the corresponding card, which remains on the table.

A mystery contains many Clues and many Secrets, but at most 8 Clues and 3 Secrets will be revealed by the Narrator. Investigation rolls that might otherwise have revealed a Clue or a Secret once these numbers have been reached still yield information, but this information will not count as a Clue or a Secret for game purposes.

Once per game, the players may designate some piece of information as a Clue. This information may be something given by the Narrator but not an official Clue or it may be something invented by the players that fits the known facts. All players must agree to use this ability, and the Narrator may veto a particular Clue if it contradicts previously established facts, renders the mystery trivial, or otherwise detracts from the game. Once all players and the Narrator are agreed, write the new Clue on the blank Clue card. This Clue counts the same as any other Clue when solving the mystery. Once the new Clue has been written, it cannot be changed later.

Each time an Investigation roll fails (even if players use a Scene to turn the failure into a success), move the counter on the Police countdown clock one space clockwise until it reaches the 1 space, after which the next failed Investigation roll moves the counter to the “Police arrive” space in the center of the clock. If the counter reaches the “Police arrive” space before the mystery is solved, then the game ends with the mystery unsolved, and no one will ever know who the guilty party is.

At any point before the authorities arrive, the Sleuths can attempt to solve the mystery. To do so, they must lay out a theory of the crime which fits the known facts and explains who committed the crime, how, and why. All players can contribute to creating a theory of the crime, as long as they reach an agreement on the details of their theory. The Narrator can also contribute to shaping the theory by pointing out useful pieces of information, making sure that the theory does not contradict any known facts, and helping resolve disputed points between players.

Once the players are satisfied with their theory of the crime, they make a **Solving** roll to see if they are correct. To make a Solving roll, one player (it doesn’t matter who) rolls 1d6. For every Secret incorporated into the theory, they may roll an additional 1d6. They take the highest number rolled on any one die and add +1 to it for each Clue incorporated into the theory. If the result is 10 or higher, the theory is correct. The mystery is solved!

If the total does not equal at least 10, then the Sleuths have gone wrong somewhere in their deductions and must come up with a new theory of the crime. The new theory can include aspects of previous failed theories, but must be different in some significant way (to be judged by the Narrator, if necessary). Scenes can *not* be used to turn failed Solving rolls into successes; Scenes are only used with Investigation rolls. A failed Solving roll does *not* advance the Police countdown clock. There is no limit to how many solving attempts the Sleuths can make. As long as the clock is at 1 or higher, the Sleuths can conduct more Investigations and continue to try to solve the crime.

Once the Sleuths have solved the crime, the Narrator and players jointly describe the resolution of the mystery in whatever way seems fitting: a tearful confession by the guilty party, a confrontation with the Sleuths, a presentation of the solution as *fait accompli* to the arriving authorities, or anything else that fits the story. The mystery is now solved, the guilty will face justice, and the innocent have been vindicated. The Sleuths return home in triumph, and the game comes to an end.

Being the Narrator

As Narrator, it is your job to set the scene, describe the actions of the non-player characters, dole out Clues and Secrets, and maintain the rules of the game. At the same time, you are also an equal collaborator with the other players in telling the story of the mystery. Since there is no set solution to a mystery, you can add details to support any theory that sounds like a satisfying resolution, and there are no wrong answers you need to steer the players away from.

The Narrator and all players are expected to engage in the game in good faith and in the spirit of the classic fair-play mystery. At the same time, creativity and leaps of imagination are encouraged and are in keeping with the classic mystery style. Use your best judgment as to when you need to intervene to keep the game enjoyable.

Character archetypes

Feel free to create new character archetypes, basing them on whatever sorts of characters you might find in a classic mystery story. Assign 1d6, 2d6, and 3d6 to Examine, Gossip, and Snoop in whatever way feels appropriate and come up with a fitting Inspired Investigation trait. A good Inspired Investigation trait is something that feels integral to the character but could still be applicable in a variety of situations.

Investigation

Much of the fun of the game is in the Investigation stage, so encourage players to follow leads, and incorporate their own ideas where you can. If the players are particularly excited about a

certain theory which you know will be contradicted by unrevealed information, you are free to change the details of the mystery on the fly and even rewrite Clues or Secrets. You are not, however, *required* to rewrite the story to suit your players' ideas. Sometimes bursting one theory will make room for an even better one to form. Use your best judgment, but when in doubt, stick to the mystery as written.

You can reveal Clues and Secrets whenever and wherever they seem appropriate. Some may be tied to a specific place or object (finding muddy footprints on the stairs or a hole in the victim's jacket pocket is difficult without examining the stairs or jacket in question!), but many can be reached by multiple different routes. The Sleuths might find out that the victim was being blackmailed by finding blackmail notes on her person, identifying odd payments in her bank books, talking to a servant who was in her confidence, or observing the victim leave a payment to be picked up by the blackmailer. Look out for interesting ways to deliver Clues and Secrets.

Many of the Clues presented in a mystery are written to be ambiguous about who or what they relate to. When you present a Clue to the Sleuths, you are not limited to the text on the card; you can add any additional details you like to make the find more specific. A Clue like "Passionate love letters" might point one way if they were written by elderly Lord Heathcoate to a glamorous young actress and in an entirely different direction if they were written by Bridget the parlor maid to the gardener's niece.

Points to remember:

- Don't reveal more than 8 Clues or more than 3 Secrets. Too many Clues or Secrets on the board risks trivializing the Solving portion of the game.
- An Investigation roll can *never* use more than 4d6, no matter the circumstances or how many Sleuths collaborate on it.

Solving

Encourage players to consider all the Clues and Secrets available, but don't try to force a Clue or Secret into a theory where it doesn't fit.

Clues that are not included in a theory do not contribute to the Solving roll. Discounting a particular clue as a red herring generally does not count as including it in the theory, but you can give some leeway on this principle if a theory offers a particularly interesting or entertaining way of explaining away a Clue that otherwise wouldn't fit.

Writing your own mysteries

To create your own mystery, come up with the following:

A setting. Anything appropriate to the 1920s-1930s will do, from a genteel house party to a rollicking jazz club. Any location or event that brings a group of people together can create opportunities for conflicts and crimes.

6-8 non-player characters. Every character should have a plausible motive for the crime, whether it is obvious at first or not. It's helpful if many of the characters have pre-existing relationships with one another, whether open or hidden. Relationships create possibilities for tensions, motives, and secrets.

A crime. Murder is a classic, but consider the possibility of others, such as robbery, espionage, or blackmail. It's important to choose a crime whose solution is not trivial (the victim of a non-fatal assault can usually identify their attacker) and which will make for a game that your players can enjoy (not everyone may be comfortable investigating the kidnapping of a young child or the killing of a pet, etc.).

A story that brings the characters together and creates an opportunity for the crime to occur. Describe the events that lead up to the crime. These events create opportunities for the players to get to know the suspects and form a starting point for the investigation. Create at least one pre-crime narrative set-piece that can play out among the characters and start to reveal something about their history and relationships. This set-piece also makes a good Scene option for a flashback.

12-16 Clues. Good Clues are suggestive but open to interpretation. “An unsigned blackmail note” creates more possible theories of the crime than one signed by a specific suspect. “A book lying open on the table” can become a book of genealogy, a legal text, a collection of love poems, or a reference on poisons, whichever best suits the story your players are building. Some clues may point more to one suspect than others, but no clue should definitively identify the culprit. Try to phrase clues so that they can be discovered by multiple means: “Someone stood outside the kitchen window” could be discovered by finding footprints in the lawn, interviewing a witness who saw a shadowy figure outside, or finding tobacco ash on the window sill.

6-8 Secrets. Good Secrets flesh out the history and motivations of the characters without directly implicating them in the crime or determining too much about their actions. “Colonel Monmouth abandoned Lieutenant Grimes behind enemy lines during the War” opens more story possibilities than “Lieutenant Grimes swore to get revenge on Colonel Monmouth for abandoning him behind enemy lines.”

Although you will only reveal a maximum of 8 Clues and 3 Secrets in the course of the game, having more Clues and Secrets available to find creates more possibilities for interesting investigations and gives you more choices to react to the points that players pick up.

3-4 Scenes. A good scene fits the setting and style of the story while allowing plenty of scope for players to be imaginative. It’s good to have different kinds of Scenes available. Consider: A Scene that lets a player character expand on their background and personality; a Scene that flashes back to the pre-crime events; a Scene that fits naturally in the setting of the mystery; a Scene that resonates with the emotional themes of the mystery.

Suggested reading

If you’re looking for inspiration on how to construct a mystery, especially one that has multiple potential culprits, here are a few things you might want to read:

Christie, Agatha. *Murder on the Orient Express*. 1934.

Conan Doyle, Arthur. “The Adventure of the Speckled Band.” *The Adventures of Sherlock Holmes*. 1892.

The Detection Club. *The Floating Admiral*. 1931.

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Midnight Mysteries

Quick player guide

Investigation

Describe to the Narrator how you want to go about investigating. With the Narrator's guidance, determine which Investigation ability you should use, and roll the number of dice shown in your character archetype for that ability.

Investigation abilities

- **Examine:** For learning more about something you've found.
- **Gossip:** For getting information by talking to people.
- **Snoop:** For searching a place or area to find evidence.

Inspired Investigation lets you add 1d6 to your Investigation roll (1d6 becomes 2d6, 2d6 becomes 3d6, 3d6 becomes 4d6). *You never roll more than 4d6 for an investigation.*

If at least one of the dice you rolled shows 5 or 6, your investigation was a **success**! If no die shows 5 or 6, your investigation **failed**.

Success

- The Narrator tells you what you learned. If there is a **Clue** or **Secret** to be uncovered, the Narrator reveals it to you, but not all investigation rolls produce Clues or Secrets.

Failure

- You do not learn anything new.
- No player can attempt the same investigation again (but you can try to get the same information by other means).
- You have the option to use a **Scene** to turn the failure into a success.
- The **Police countdown clock** advances 1 hour (*even if you use a Scene*).

Scenes

After a failed investigation roll, you may choose one of the available **Scenes**. You and the other players collectively describe an event that fits the chosen Scene and allows you to succeed in your investigation. *The Police countdown clock still advances 1 hour*, but in all other respects your failure becomes a **success**. Each Scene can only be used once.

Solving

Propose a theory of the crime that fits the known facts. Roll 1d6. For every Secret included in your theory, roll an additional 1d6. Take the highest number rolled on any die and add +1 for each Clue included in your theory.

If the result is 10 or higher, your solution is correct, and the mystery is solved!

If the result is less than 10, your theory is wrong as a whole, but parts of it may still be correct. You can try to solve again with a new theory, as long as it is different from previous theories in some substantial way.

You cannot use Inspired Investigation or Scenes for Solving rolls. Failed solving rolls do not advance the Police countdown clock.

If the **Police countdown clock** reaches 0 before the mystery is solved, then the crime remains unsolved and the culprit gets away.

The Adventurer

A well-traveled Bohemian who has done everything and lived everywhere

Examine – Study an object to try to learn more about it or uncover evidence	3d6	Inspired investigation <i>I learned it from an old swami in Rajasthan</i>
Gossip – Talk to a non-player character and try to get information from them	1d6	Roll an additional 1d6 for any Investigation roll if you explain how you apply some unusual skill or knowledge you picked up in your travels
Snoop – Search a location or scene looking for useful objects or information	2d6	

The Bright Young Thing

An idle young aristocrat with nothing better to do than go to parties and get up to mischief

Examine – Study an object to try to learn more about it or uncover evidence	1d6	Inspired investigation <i>When stealing a policeman's helmet, first make sure the policeman isn't in it</i>
Gossip – Talk to a non-player character and try to get information from them	2d6	Roll an additional 1d6 for any Investigation roll if you explain how you apply experiences from the hijinks and mischief that you and your idle rich pals get up to
Snoop – Search a location or scene looking for useful objects or information	3d6	

The Colonel

A battle-hardened officer with a distinguished career in the army, now retired and adjusting to civilian life

Examine – Study an object to try to learn more about it or uncover evidence	2d6	Inspired investigation <i>In the army now</i>
Gossip – Talk to a non-player character and try to get information from them	1d6	Roll an additional 1d6 for any Investigation roll if you explain how you apply your military knowledge and/or experiences during the War
Snoop – Search a location or scene looking for useful objects or information	3d6	

The Flapper

A flaming young dame who loves to dance, drink, and have a good time

Examine – Study an object to try to learn more about it or uncover evidence	2d6	Inspired investigation <i>These glad rags are the bee's knees!</i>
Gossip – Talk to a non-player character and try to get information from them	3d6	Roll an additional 1d6 for any Investigation roll if you describe it in jazz-age slang (or something that sounds like it)
Snoop – Search a location or scene looking for useful objects or information	1d6	

The Millionaire

A tycoon of industry who isn't afraid to flaunt some cash

Examine – Study an object to try to learn more about it or uncover evidence	1d6	Inspired investigation <i>This reminds me of when I got my second yacht</i>
Gossip – Talk to a non-player character and try to get information from them	2d6	Roll an additional 1d6 for any Investigation roll if you explain how it resembles an experience you've had in your ridiculously luxurious lifestyle
Snoop – Search a location or scene looking for useful objects or information	3d6	

The Musician

A legend of the jazz scene who feels the rhythm in their soul

Examine – Study an object to try to learn more about it or uncover evidence	3d6	Inspired investigation <i>Be sharp</i>
Gossip – Talk to a non-player character and try to get information from them	2d6	Roll an additional 1d6 for any Investigation roll if you make a musical pun or reference when describing it
Snoop – Search a location or scene looking for useful objects or information	1d6	

The Professor

A renowned expert in a specialized field of academic or scientific study (player's choice)

Examine – Study an object to try to learn more about it or uncover evidence	3d6	Inspired investigation <i>I've written several interesting papers on the topic</i>
Gossip – Talk to a non-player character and try to get information from them	1d6	Roll an additional 1d6 for any Investigation roll if you explain how you apply knowledge from your field of expertise
Snoop – Search a location or scene looking for useful objects or information	2d6	

The Retired Detective

Once the toast of Europe for rescuing kidnapped crown princes and recovering stolen royal diamonds, now living the quiet life and growing cabbages

Examine – Study an object to try to learn more about it or uncover evidence	2d6	Inspired investigation <i>This reminds me of the case of the poisoned Mornay sauce</i>
Gossip – Talk to a non-player character and try to get information from them	1d6	Roll an additional 1d6 for any Investigation roll if you explain how it resembles one of your famous past cases
Snoop – Search a location or scene looking for useful objects or information	3d6	

The Star

A radiant presence on the stage or the silver screen, much adored by fans and pursued by the press

Examine – Study an object to try to learn more about it or uncover evidence	3d6	Inspired investigation <i>All the world's a stage</i>
Gossip – Talk to a non-player character and try to get information from them	2d6	Roll an additional 1d6 for any Investigation roll if you explain how you apply acting techniques or research that you once did when preparing for a role
Snoop – Search a location or scene looking for useful objects or information	1d6	

The Vicar

A respectable if unworldly religious leader very much involved in the life of a small parish

Examine – Study an object to try to learn more about it or uncover evidence	2d6	Inspired investigation <i>As the good book says</i>
Gossip – Talk to a non-player character and try to get information from them	3d6	Roll an additional 1d6 for any Investigation roll if you explain how you apply Biblical wisdom or experience from the pastoral care of your parish flock
Snoop – Search a location or scene looking for useful objects or information	1d6	

The Village Elder

A gentle soul who has lived their whole life in a small, sleepy village, and in so doing has plumbed the depths of human nature

Examine – Study an object to try to learn more about it or uncover evidence	1d6	Inspired investigation <i>One sees so much of life in a village</i>
Gossip – Talk to a non-player character and try to get information from them	3d6	Roll an additional 1d6 for any Investigation roll if you explain how you apply wisdom gained from observing the everyday affairs of village life
Snoop – Search a location or scene looking for useful objects or information	2d6	

The Yank

A red-blooded American from the other side of the pond

Examine – Study an object to try to learn more about it or uncover evidence	1d6	Inspired investigation <i>Apple pie and the Fourth of July</i>
Gossip – Talk to a non-player character and try to get information from them	3d6	Roll an additional 1d6 for any Investigation roll if you describe it in ridiculously American terms (or something that sounds like it)
Snoop – Search a location or scene looking for useful objects or information	2d6	

Crime discovered

