

TERRY PRATCHETT'S  
**DISCWORLD**  
ADVENTURES IN ANKH-MORPORK



QUICKSTART

# TERRY PRATCHETT'S DISCWORLD ADVENTURES IN ANKH-MORPORK

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# INTRO DUCON

## WHAT IS DISCWORLD?

*"In a distant and second-hand set of dimensions, in an astral plane that was never meant to fly, the curling star-mists waver and part..."*

*See...*

*Great A'Tuin the Turtle comes, swimming slowly through the interstellar gulf, hydrogen frost on his ponderous limbs, his huge and ancient shell pocked with meteor craters. Through sea-sized eyes that are crusted with rheum and asteroid dust He stares fixedly at the Destination.*

*In a brain bigger than a city, with geological slowness, He thinks only of the Weight.*

*Most of the weight is of course accounted for by Berilia, Tubul, Great T'Phon and Jerakeen, the four giant elephants upon whose broad and star-tanned shoulders the disc of the World rests, garlanded by the long waterfall at its vast circumference and domed by the baby-blue vault of Heaven."*

*- The Colour of Magic*

Discworld is the setting for the novels penned, or at least typed, by Sir Terry Pratchett. These novels are present on nearly every fantasy reader's shelf, and many a charity shop one as well. It is a world built on stories, with fuzzy geography and unreliable chronology. It's a place where characters try to live their day-to-day lives, but are forever interrupted by the needs of a narrative. A place where dwarfs look askance at trolls, vampires look askance at werewolves, and the citizens of Ankh-Morpork mostly just want to get through one single day without being looked askance at.

Discworld is a setting *"where the gods play games with the lives of men, on a board which is at one and the same time a simple playing area and the whole world"*, to quote *Interesting Times*.

While you may not be gods, *Adventures in Ankh-Morpork* certainly allows you to play games with the lives of humans, dwarfs, trolls, gargoyles, Igors, zombies, and a whole plethora of other weird and wonderful creatures that call the Disc home. Well, maybe not the whole Disc, but certainly that stinking part of it that slumps on the Sto Plains known as Ankh-Morpork.

Discworld is a setting that has a special place in many hearts and imaginations all over Roundworld. It is our unbelievable privilege to bring that world to life on tabletops, both physical and virtual, for fans old and new. We hope we've done it justice.





# ANKH-MORPORK

*"Ankh-Morpork! Brawling city of a hundred thousand souls! And, as the Patrician privately observed, ten times that number of actual people."*

*- Guards! Guards!*

Squatting on the dark loam of the Sto Plains, surrounded by cabbage fields as far as the eye can see and bisected by the River Ankh, which can only be called a river because it moves slightly faster than the surrounding land, this ancient city has stood for thousands of years. Built and rebuilt upon itself, it has weathered invasions (by letting the invaders in, making them it's own, and robbing them blind in the process), several civil wars, and too many fires to count, owing to the time-honoured Morporkian tradition of building out of tinder dry wood and thatch waterproofed with pitch.

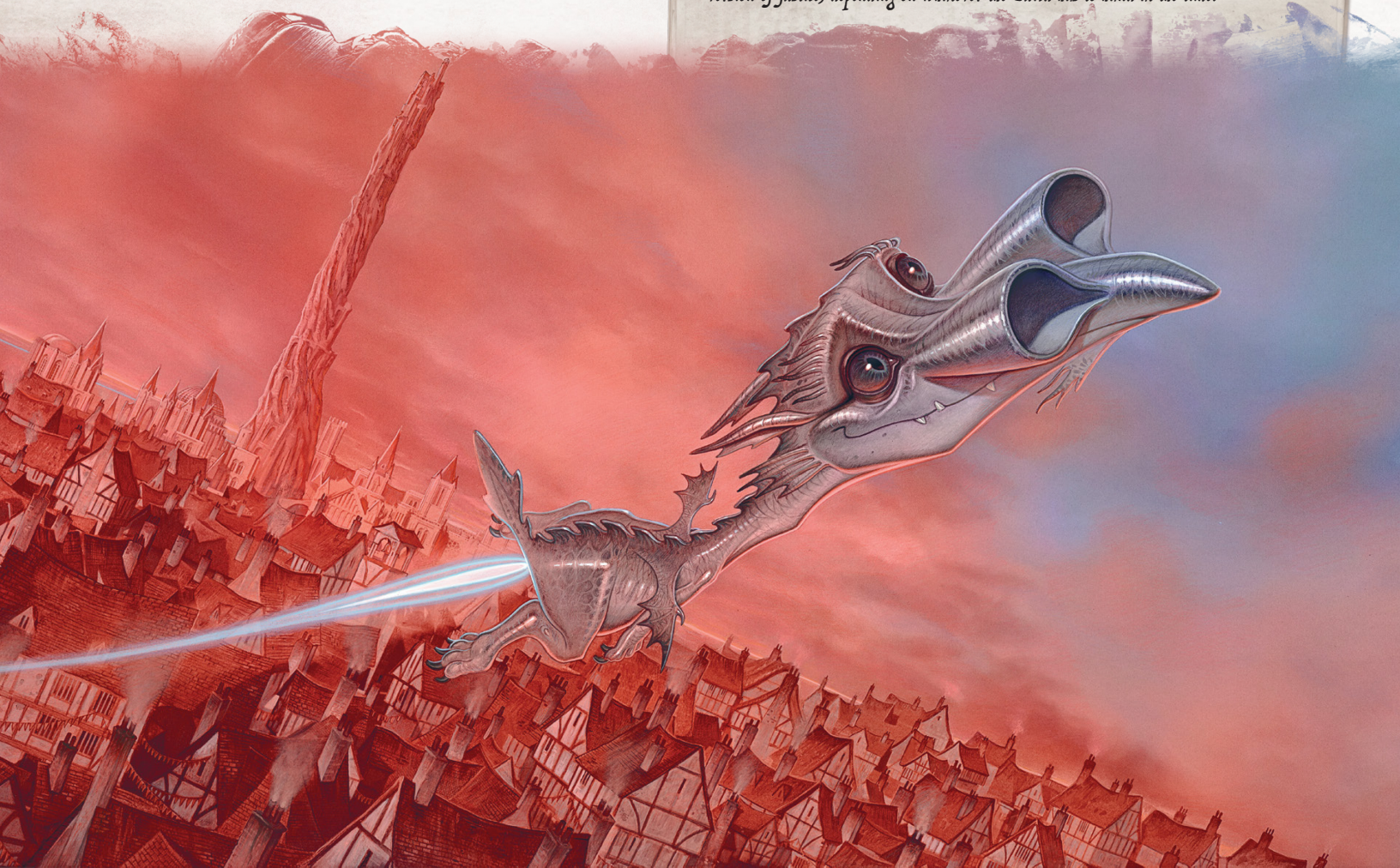
The city thrives under the careful ministrations of the Patrician, Lord Vetinari. One of his most enlightened

moves was encouraging the Thieves' Guild to come out of the shadows and into the public eye, taking their place at civic banquets and in the smooth running of the city, with the reasoning that if you were going to have crime it might as well be organised crime.

And the city does run. It shouldn't but it does. Vetinari has managed to convince the guilds that he is *slightly* preferable to any other option. Since his inauguration as Patrician the city has seen many changes, including the resurgence of the Watch. Having at one point dwindled into a handful of unemployables no one in their right mind would take seriously, it is now an efficient policing force led by Commander Sir Samuel Vimes. This thin brown smear stands between the fine and upstanding citizens of Ankh-Morpork and, ah, themselves. And any unlicensed thieves, of course.\*

The Watch keeps the peace, although very few know where, and now the guilds spend slightly more time plotting against each other than they do against the Patrician. Now everything works. Mostly.

*\* In fact the best an unlicensed thief can hope for is to be caught by the Watch. Those caught by the Thieves' Guild tend to experience an extremely pointed, or very blunt, version of justice, depending on whatever the Guild has to hand at the time.*



But when is now? Ankh-Morpork has a long and sordid history in which there have been infinite nows, but we're not concerned with those old nows, we care about this present Now. Now is the turn of the Century of the Anchovy. The Century of the Fruit Bat saw many societal and technological leaps forward, or at least sideways, for the people of Ankh-Morpork. They were landed on by dragons, and saw multiple assassination attempts of important figures, not least of which were the Patrician and Sir Samuel Vimes. This year we look forward to the looming anniversary of Koom Valley (the only battle in history where both sides ambushed the other), one of the many reasons for the ancient grudge between dwarfs and trolls.

Ankh-Morpork has grown from a place near permanently on fire to a thriving metropolis inhabited by species of all different and wonderful shapes and sizes.\*

For those familiar with the Discworld novels, this particular Now sits somewhere around the events of *Going Postal* and *Thud!*. Koom Valley looms ahead like an iceberg, the Grand Trunk Semaphore Company grinds the clacks into the ground in the name of profit, and a certain con man named by doting, if unwise, parents plies his trade with no thought of angels.

This is the Now of *Adventures in Ankh-Morpork*.

## TONE

Our aim with this game is to bring that core, indefinable Discworldyness to your tabletop. The focus here isn't on delving into dungeons or fighting dragons.\*\* Nor will you be moving 30 feet and dealing 12 damage to a monster. There are no rules for combat. While violence and conflict are commonplace in Ankh-Morpork, combat is never the point of the story. The focus is on the characters, the world, and the words. People are defined by traits, not numbers. The world and the players vie to control the story as Narrativium sluices finely through everything, gently pushing things towards a satisfying conclusion.

Finally, we encourage players to bend the English language far beyond what is usually considered reasonable. Terry Pratchett used words in ways that were unexpected, in combinations and meanings that were playful, joyful and often unreasonable. We heartily encourage you to do the same. The more awful the puns, the better.

## SAFETY TOOLS

A plethora of safety tools are available for budding RPG players. For those unaware or uninitiated, safety tools are tools to keep you safe at the table. A less facetious explanation is that these are ways in which everyone at the table can ensure that everyone else is having a good time. No person (player or GM) should ever feel uncomfortable or upset at the table. Characters can get uncomfortable and upset, but the people around the table should be enjoying the story, not wishing they could be somewhere else.

To this end there are many more resources than we can cover here. One main method is to discuss potentially upsetting topics before the game begins and outline whether each player is okay with them being 'on-screen', 'off-screen', or not included at all. This is known as lines and veils (Ron Edwards), and more information can be found online. Another is the X card system (Jon Stavropoulos) which involves giving each player a card (or other item) to hold up when the game is straying into uncomfortable territory. If a player holds up an X card, the GM moves on from the scene without need for further discussion. Many other safety tools can be found online.

The main thing to remember is; **talk to each other**. Have a discussion before play to make sure everyone is on the same page and if anything becomes uncomfortable stop the game. No explanation is necessary in the moment, just ask for a break or for a rewind or however your group has chosen to handle sensitive topics. You're all people and should treat each other's boundaries with respect. Remember that these tools are there to ensure everyone is enjoying themselves.

\* Which is now only sometimes on fire.

\*\* Swamp dragons are rather too small to offer much of a fight, for a start. Combine this with their inclination to explode if startled and you've got a recipe for some very disappointed, and slightly singed, adventurers milling around sheepishly picking bits of dragon out of their hair.

# WHAT IS A ROLEPLAYING GAME?

Before we get into the rules themselves, it's worth taking a step back and asking: what is a roleplaying game (RPG)? As the name suggests, it's a game where you play a role. Each player takes on the role of a character within a world, in this case within Discworld, and via that character tells a story with their friends.

Most roleplaying games, including this one, have two types of person at the table. Most people are players, and one is the gamemaster. Players take on the role of characters (inventively named player characters, or PCs). The gamemaster (GM) takes on the role of the world. They play the part of every other character in the game, all the non-player characters (NPCs) that the PCs talk to, walk past, interact with and ignore, as well as the world itself. They are the narrator of the PC's actions and the world's reactions, the one who decides what happens next. The dangle of plot hooks, the doer of silly voices, the twister of the narrative and the conduit through which the story unfolds.

It's important to note that while the GM may have a better idea of what is happening than the players, RPGs are collaborative storytelling experiences. Everyone influences and directs the story through their characters' actions. The GM listens to their players, hones in on which aspects of the world and story they are enjoying and gives them more of that, but it's not their story alone.

The core of an RPG is telling a story around a table, be it physical or digital, with your friends. So gather a group of like-minded people and enjoy the ridiculous, and often emotional, ride that is a great game.

## OF DICE AND GMS

The GM is the person at the table that, supposedly, knows more about what's going on than anyone else. They are the one with a better idea of where the story could be headed. *Could*. The story could be headed where they think but no plan survives contact with the players. Players will constantly twist and change a narrative until it is unrecognisable from its original form and the GM has to do some quite severe mental acrobatics to figure out how they got from point A to point 3.2 to Venezuela.

Something the GM does have more control over, to a point, is the tone. This is something to be discussed with your players before your game. Some groups will want to embrace the silly and outlandish aspects of Discworld. Others may want to dive into the political intrigue surrounding the governance of Ankh-Morpork, and yet more may want something that's made to showcase the world they know and love.

Bear in mind that Discworld is a satirical setting, not a comedy one. Outside of the Fools' Guild there are very few characters that are intentionally trying to be funny, and inside the Fools' Guild there are very few characters that succeed at being funny. The funniest moments in Discworld novels come from excellent wordplay, and characters taking the events around them seriously no matter how ridiculous things are on the face of it.





# WHAT IS THE SYSTEM?

*“Iron contains not just iron but also the story of iron, the history of iron, the part of iron that ensures it will continue to be iron and has an iron-like job to do and is not, for example, cheese.”*

*Without Narrativium, the cosmos has no story, no purpose, no destination.”*

*- The Science of Discworld 3*

Discworld is a unique setting, and it deserves a bespoke system to do it justice; a system that encourages those random silly moments that RPGs and the Discworld novels both embrace so well. A system that allows for flexibility and actively encourages puns, awful and amazing alike. In short, a system that makes you feel like you are IN Discworld. That is what we have created.\*

Our system is built on two core premises:

1. *The Disc has a story it wants to tell, and left alone will spin on much as it has always done.*
2. *The players want to change this story to one more to their liking.*

Discworld itself operates like a story, and top research wizards have found that it is helped along by an element found in abundance on Discworld: Narrativium.

It is this Narrativium that the players are going to have to contend with if they want to forge their own story in a world frankly bursting at the seams with stories.

Players will use their character and their dice to see if they have what it takes to beat the Narrativium into the shape they want. They need to be careful, however; sometimes it beats back.

*\* Hopefully, at least. We'd hate to have to put Andy back in the scorpion pit, although it does seem to focus his mind beautifully.*



# WHAT DO YOU NEED?

There are a few things that you'll need in order to play a game of *Adventures in Ankh-Morpork*. You should have most of them lying around, although the more specialised items (such as polyhedral dice, friends and time) may require a little more work to acquire.

## PEN AND PAPER

Somewhere to take notes and something to take them with. A pen and paper are traditional, but this is the Century of the Anchovy so go digital if you like.

Whatever your preferred medium, taking notes will be useful for everyone to keep track of what's going on, who said what, and that one NPC with the silly name that the party adopted so now the GM has to keep doing That Voice for the rest of the adventure.

## DICE

A full set of polyhedral dice (A d4, d6, d8, d10, d12, d20 and d100) for failing... erm... attempting tests. Each shorthand given refers to the number of sides the die has. So d4 means a four-sided die, d20 means a twenty-sided die, and we're fairly sure you can figure out the rest from there, although the d100 has to be contrary and break this mold. It is in fact two d10's rolled together, one to give you the tens (10-100) and the other the ones (1-10). The d20 and d100 will only be needed for rolling on tables, however, not used in general play. As a result, you won't need them in this book.

Dice inject an element of randomness into your story. Things will not always go your characters' way. The Narrativium in the bones of the Disc may decide that you are simply not meant to do whatever it is you're attempting, and you'll have to figure out how to achieve your goal regardless.

## IMAGINATION

RPGs require a certain amount of imagination from both players and GMs. The story will be affected by everyone at the table, and may require a little bit of imagination to get off the ground.



d4



d6



d8



d10



d12



d20



d100



## PUNES, OR PLAYS ON WORDS

No session of *Adventures in Ankh-Morpork*, or Discworld book for that matter, would be complete without at least a few punes, or plays on words. Be prepared to twist, wrangle and torment the English language to serve your needs, or just to make people chuckle.

## FRIENDS

We can't help you with this one.\* You'll want to bring together three to six like-minded individuals willing to put up with puns, who are up for an adventure based in the historic byways and filth covered highways of Ankh-Morpork. Obviously you can play with as many players as you like, but once you get beyond about five players, making decisions and ensuring everyone gets their time to shine becomes exponentially more difficult. Likewise, having only two players at the table limits your ability to bounce off one another and have things go in unexpected (and fun) directions.

## TIME

*Adventures in Ankh-Morpork* is intended to be played as a short-form storytelling game, or as a palette cleanser between long-form campaign play. The adventure in these pages should only take one session, of around three to four hours, to complete, allowing you to get the feel of the game with barely any commitment whatsoever. There will be some guidance for those that want to play longer form games but the core system is designed to be like the Discworld novels themselves; a one off adventure rather than an epic journey involving stolen jewellery and a lot of walking.

*\* Unless we're counted amongst your friends, in which case, hi, how are you? It's been too long, I know, we should organise a catch-up at some point. Next week? No...no, we're busy next week, but could you do the 25th? No? Well we'll message about it and sort something out, promise.*





# PLAYING THE GAME



*A quick note before we get into playing the game. This is a quickstart, which means that it is a stripped down ruleset designed to get your character's feet hitting those cobbles as fast as possible. As such there are some aspects of the rules that we have chosen not to include. We've provided you with pre-generated characters (p.41) and an adventure to muddle through (p.21) because we're considerate like that.*

*Also worth noting is that while this is close to the final game, "there's many a slip twixt dress and drawers" as Nanny Ogg is wont to say. Some of the content here may look slightly different when the full game comes out.*

## SCENES

The narrative of your game can be broken down into scenes, just like the Discworld novels. Each scene is a discrete moment. It takes place at a specific place, at a specific time, with specific people present. The GM sets the scene for the players, and then narrates how the PCs' actions affect the scene. Once players have done all they want to (or can do) in a scene, the GM moves the action onto the next scene. Scenes can span minutes, hours, days, weeks, months, years, decades and even aeons if you really want them to, but realistically most scenes within this book shouldn't take more than an hour tops.

Once a scene has been set players are going to want to start fiddling with it. To do this they will be using their characters (player characters, or PCs, to be precise) and dice to take actions and attempt tests. String these scenes together in a semi-coherent manner and Bjorn Stronginthearm's your uncle! You've gone and got yourself a story.



# TESTS

Whenever players try to do something in a scene that has a chance of failure, they will need to make a test! No matter whether you are snooping around, in tense political negotiations or trying to outdrink a dwarf, all tests are resolved in the same way.

## ATTEMPTING A TEST

The test itself will follow the same steps every time:

1. *Declare an action*
2. *Justify the Action Using Traits*
3. *GM Determines the Outcome Die*
4. *Roll the Outcome Die Against the Narrativium Die*
5. *Get Help (optional)*
6. *Resolve the Test (not optional)*

### Declare an Action

The player says what they want to do. If the GM thinks that they need to make a test in order to do so, then move on to the next step.

### Justify the Action Using Traits

The player who declared the action decides which trait on their character's sheet they're using to justify the action. It is encouraged to twist the meanings of your traits and use them in absolutely ridiculous ways to justify actions they have no business justifying.

### GM Determines the Outcome Die

The GM then determines the dice that will be used in the test out of the d4, d6, d10 and d12. If the justification is absolutely flawless, or this is very much within the PC's wheelhouse, it's a d12. If the PC clearly has no idea what they're doing, and their attempt at justification is flimsy, it's a d4. The d6 and the d10 come between these points, as determined by the GM. The GM also decides what the consequences for failing the test will be.

### Roll the Outcome Die Against the Narrativium Die

The player rolls the outcome die the GM decided was appropriate. The GM then rolls the Narrativium die (the d8). Once the dice are rolled the results are compared. If the outcome die has rolled higher, the PC has been successful. If the Narrativium die is higher, then the PC has failed, and may now be subject to unforeseen consequences or twists represented as new traits.

If the dice have the same result then it's a tie. The PC achieves what they set out to do, but they also suffer consequences as a new trait, twist or both.

### Get Help

If the test is a failure then one PC in the scene can spend 1 Luck to try and help. This is risky, however, since this will also make the consequence for failing the test one degree worse, and open themselves up to the consequences of the test alongside the original test taker. If they still want to help they spend one point of Luck and then they repeat the first two steps (explain how they're helping, and their justification for doing so), and roll the outcome die the GM decides is appropriate. Their outcome die replaces the original outcome die. If the test is still a failure or a tie, then both PCs suffer the now much worse consequences!

The GM does not reroll the Narrativium die when another PC decides to help, but the GM can at any point during the test decide to reroll the Narrativium die using an NPC's trait as justification. This second result replaces the first result. The GM can only do this once per test.

### Resolve the Test

After the dice are rolled, the GM narrates the outcome, whether it was a glorious success, a surprising stalemate or an embarrassing tumble into the Ankh. They also describe how the PC(s) suffer any consequences (p.18) for failing the test. If no player tried to help during the test, then the player suffering consequences can spend 1 Luck to reduce the severity of the consequence they suffer by one degree.

Constable Surly Underhand is trying to get some information from a Shades informant while in uniform. The action is something fairly simple for him; he has the trait **A dwarf born and raised in the Shades** so he has contacts, and it's not unusual. He is in uniform, however, so what could have been a d12 if he was in plainclothes becomes a d10.



## GROUP TESTS

There are two situations in which a group test is more appropriate than individual tests. The first is when everyone wants the same outcome, but only one success is necessary to achieve it, for instance when people are trying to gain information about the same thing from different sources. The second is when everyone wants the same outcome and one failure will stop them all from achieving it, e.g. when the whole party is trying to move around without being spotted.

For both instances, as with other tests, the players state their action and traits and the GM decides what die they roll (it's perfectly normal for different players to be rolling different types of die in a group test). All players then roll. The GM only rolls the Narrativium die once, and compares each player's outcome die to that Narrativium die roll. Then the GM narrates each result.

For those tests where everyone wants the same outcome, and only one success is necessary, the outcome die that rolls the highest has the most advantageous outcome, for example the most pertinent clue. All other results add their own flavour and support, if successful, or if a failure, they undermine the most successful outcome. If the Narrativium die has the highest result the players all suffer consequences, for example gaining incorrect information.

For tests when everyone wants the same outcome and one failure will stop them achieving it, the outcome die that rolls the lowest is counted as the result of the test.

Any PC that is involved in a group test may not help another PC on that test, but if any PC is not involved in the group test they may help as normal.



## COMBAT

*As previously stated, there are no special rules for combat. If a fight does break out it is treated the same as any other test, with a slight focusing of the Narrativium die to represent the opposing force in the conflict rather than the world or story in general.*

## MILLION TO ONE

Sometimes your players will surprise the GM with an absolutely absurd, ridiculous or genius plan that is so outlandishly unlikely it makes you stop and go "it's a million to one chance, but it just might work." In these situations the GM can rule that the PCs automatically succeed on their plan. These auto successes should be very few and far between. Remember that any attempt to force a million to one chance is doomed to failure.



# CHARACTERS AND TRAITS

Characters in *Adventures in Ankh-Morpork* are a collection of traits held together in the approximate shape of a person. In this way they are not so different from their players. These traits are recorded on your character sheet and are how players use their PCs to interact with the world around them.

In the full game, you'll spend time lovingly crafting elaborate backstories and slightly amusing names for your character. However, for this quickstart, we've provided pre-filled in character sheets to get you going with a minimum of fuss.

Here's a quick run through of the character sheet and what all these things mean:

1. Your character's Name(s) and Pronouns
2. The group they belong to
3. Their species and background
4. Niche traits: their experiences and where they fit in their group
5. Their core: their outlook, and how they react to the world
6. Quirk traits, the odd little idiosyncrasies and eccentricities that make their character who they are
7. A brief character description
8. A place to note down any consequences you gain during play
9. Notes, where you write notes
10. Luck, a measure of what your character can get away with
11. Character art, after all a picture says a thousand words

All of these things are traits. These traits take the place of more traditional statistics and can be used in a test to argue the applicability of your actions. They tell you what a character is good at, as well as what they struggle with. They can be used to influence the world and story the characters find themselves in, while also providing information to help you play that character at the table. The only exception to this is Luck, which tracks your favour with The Lady and therefore how much you can get away with before things start catching up with you.

Characters have access to everything a trait could encompass. Let's take an example chosen completely at random and in no way related to this adventure whatsoever. A character who has the trait **The Watch** will have access to everything that entails. Official badge, shiny breastplate, one sword, short (or weapon appropriate to the species) and AM\$38 a month plus allowances. The same is true of every trait; a troll is incredibly strong and smarter in cold weather, an iconographer has all the tools of the trade needed to keep those imps painting, and someone who remembers the good bad old days probably knows their way around a back alley or twelve (provided they haven't been built on or otherwise closed down for the sake of Hygiene).

**1** NAME: Constable cliff (He/Him)

**2** ORGANISATION: The Watch

**3** BACKGROUND: A troll raised by loving human parents

**4** NICHE: Public relations  
The face of group

**5** CORE: People aren't things


**6** QUIRKS: A winning smile and chiselled features  
Simple but not stupid

**7** As a troll, Constable Cliff has heard all the jokes. People think trolls are stupid, violent and cruel. The fact that it is usually stupid, violent and cruel people that think this is little consolation. Cliff doesn't mind though, he approaches every person with a diamond-toothed smile and a determination to meet everyone halfway. His efforts have made him the face of the Watch to many of Ankh-Morpork's residents who have heard of him. Which is some of them.

**8** CONSEQUENCES: \_\_\_\_\_

**9** NOTES: \_\_\_\_\_

LUCK **10**  
/4





## LUCK

Luck is a measure of your character's favour with The Lady\*. It is spent in two ways: firstly to decrease the severity of a consequence and secondly to help another player with a test. Both of these cost one Luck, and only one Luck can be spent per test. It is up to the players whether they wish to take the safe option and tone down the consequences, or risk another roll and try to gain a success.

To regain Luck you'll have to do things that pique The Lady's interest. Excellent, unusual or downright weird roleplay, ideas and use of traits can all earn you back a point of Luck, at the GMs discretion.

### Awarding Luck

The GM is the representative of The Lady at the table. As such the GM can award Luck to players for excellent roleplay, ridiculous plans, amazing, or awful, puns and outstanding bastardisation of the English language. This should be kept rare enough for players to feel like they've earned it rather than expect it every time.

## TRAITS IN TESTS

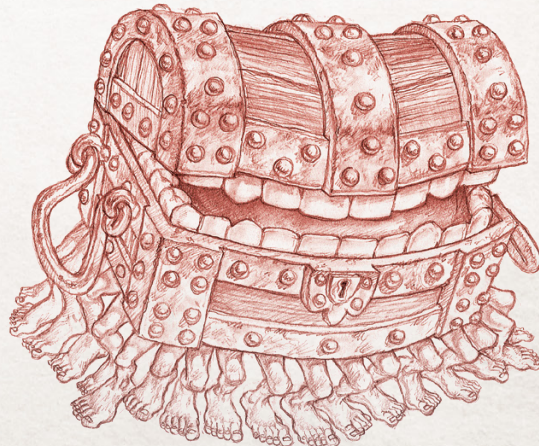
Everything on your character sheet is a trait; even your character's name can be used as a trait if you think it'll justify your character being good at the test they're attempting. Traits are not necessarily good or bad, but are situational. For example, having the trait **I spend more time in the Drum than the Library** would help you if you were trying to win a drinking contest or track down a specific unscrupulous person, but hinder you if you needed to do some occult research.

The easiest way to think of it is "I have X trait, therefore I should be good at Y action". However, one of the key aspects of Pratchett's work is wordplay. As such we not only expect but downright insist that players bend, twist, bludgeon, beat and otherwise wrangle their traits to fit scenarios they were never meant for and justify actions they should have little to no business being associated with.

When justifying a trait for a test, the player should state why it will be useful for their action, then the GM decides the dice value. At the end of the day, deciding the exact die values for a particular test is much less important than rolling them.

*A PC jumps out a second story window and argues that their trait **Is eager to see more of the world** should allow them to land without too much injury. They are eager to see the world, and the world is rushing up eagerly to meet them. The GM gives them a d10 and decides that such justification deserves some Luck. However, it's not going to entirely negate the fact that they jumped out of a window without any precautions. They roll a 6 on the outcome die against an 8 on the Narrativium. The player uses their newfound Luck to reduce the consequence from **At least one broken limb** to **Has thorns in uncomfortable places**. Thus the Lady, intrigued by this wanton display of lack of forethought, ensures a soft(ish) landing for them in a previously unseen compost heap.*

*Hamrahan's trait **Always hits what he should be aiming at** could be used to justify making a crack shot. Or it could be much more amusingly used to justify a lucky ricochet. Perhaps Hamrahan's hand flies off his wrist while he's gesticulating wildly and hits something he should have been concentrating on while he has an argument with Igorina about stitching. Both are completely valid uses of the trait.*



\* The Lady is one of the gods of the Disc, one of those feuding, grumbling, all too human entities who live on Dunmanifestin' playing games with lives. And dice. And sometimes snacks.

## CONSEQUENCES

The thing about actions is they have consequences. These will manifest in gameplay as a new trait for the PCs, a twist in the narrative, or both. These traits are temporary and only apply as long as they are relevant; some will go away on their own at the end of the scene, others will require the PC to spend time removing them.

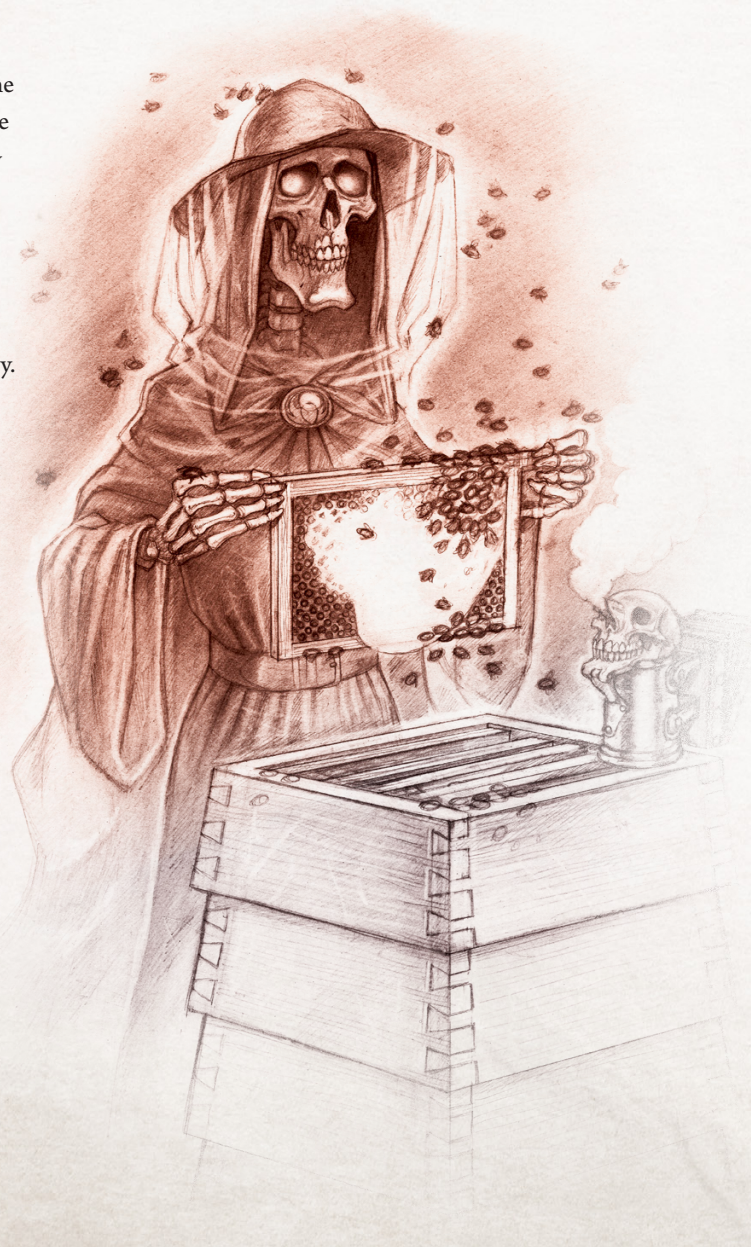
There are several degrees of consequence: **inconsequential, minor, major, and exceptional.**

- ♦ **Inconsequential consequences** are things which will cause a small inconvenience for the PC; getting a paper cut, being overcharged for a sausage-inna-bun or gaining the trait **Has a "kick me" sign stuck on their back.**
- ♦ **Minor consequences** will cause an inconvenience for the PC; twisting an ankle, losing money at the races or gaining the trait **Has a rumour going around.**
- ♦ **Major consequences** will cause problems for the PC and may affect those around them; calling the Librarian a monkey, losing Chrysoprase's money at the races or gaining the trait **Wanted by the Thieves' Guild.**
- ♦ **Exceptional consequences** are threatening to life and livelihood and will cause the PC to be removed from the scene, and potentially the story. This should be a conversation between GM and Player as to how they wish to proceed. Some options can include a near Death experience, being wanted by the Patrician, a magical mishap or any other appropriately exceptional consequence that feels narratively appropriate.

A PC can spend a point of Luck during a test to decrease the degree of a consequence by one, unless another PC has attempted to help them in the test.

## NEAR DEATH EXPERIENCE

*Since there are no health points in this game, you may be asking how and if characters can die. This is generally handled through an exceptional consequence to a failed test. In the full game, there will be rules covering this, but we sincerely doubt anyone will be dying in the span of this adventure\*. The GM is of course free to give someone a brush with Death if they really screw up a particular roll, providing they remember to TALK LIKE THIS.*



*\* This is not a challenge.*

# EXAMPLE OF PLAY

The party has made their way into the Sunshine Sanctuary for Sick Dragons. After a brief description Raphael, playing Cliff, talks with Rosie Devant-Molei and discovers that while she is more than willing to aid the Watch with their enquiries, there are dragons to round up first.

Rene, playing Surly, decides to try to round up some of the dragons while Cliff continues their conversation. The GM, Eleri, decides this calls for a test as the outcome is uncertain.

**Eleri(GM):** Ok Surly, what trait do you have that would make you good at dragon wrangling?

**Rene:** I've got **Blends into the background**. That should let me sneak up on them without being noticed.

**Eleri(GM):** Absolutely. I will say that while you blend into the background excellently on the street, the paints and pigments you've got will make it harder for you to sneak up on a dragon as they're always sniffing for something flammable to eat. So take a d10 on that. I'm also going to say that any consequences are probably going to be minor for this test.

Rene rolls a 5 on their outcome die and the GM rolls a 6 on the Narrativium die.

The GM describes the scene.

**Eleri(GM):** Cliff is patiently talking through the events of the night with Rosie while a vaguely dwarf sized shape scuttles across the background.

Surly, you see a small dragon currently dragging a half eaten boot under a handcart. Slowly and carefully you approach from behind. As you get to just outside grabbing distance its head shoots up in panic. It cracks its head on the underside of the cart, and lets out a pained shriek and a small gout of flame. You hear some worrying sounds of indigestion.

Does anyone want to help Surly? Remember that you'll increase the consequences to major.

Aisha, playing Hamrahan, decides to try and improve the situation.

**Aisha:** I've got the core trait **Better it happen to me than you** so I'd like to help by getting Surly out of the way of this upset dragon.

**Eleri(GM):** Sure that makes sense, you're trying to protect a fellow officer from a dangerous situation. You've definitely done this before and the trait and action both fit really well, have a d12. Spend one Luck for helping and give me a roll.

Aisha rolls their outcome die. As this is a continuation of the same test the GM does not reroll the Narrativium die.

**Aisha:** Damn, I rolled a 6.

**Eleri(GM):** Right, that's a double, so it's a tie.

So Surly, you hear the dragon's stomach start to rumble ominously. You know that swamp dragons have notoriously sensitive stomachs and a tendency to become craters if startled. You stare in fascinated horror as the dragon's eyes start to cross and it hiccups ominously. Once, twice... silence... then your world spins wildly as Hamrahan tackles you to the ground a split second before the sturdy walls of the Sunshine Sanctuary are tested once again. The small dragon explodes, destroying the handcart, and showering you both with its contents, last nights mucking out. Hamrahan you managed to get Surly to safety and they are protected from the shower hitting the ground. Unfortunately, that protection is you. Gain the trait **Covered in dragon faeces**.

Having already spent their Luck to help Surly, Aisha cannot also spend Luck to decrease the degree of the consequence of the test. They did at least succeed in what they set out to do and saved Surly from an exploding dragon.

The scene continues as the party attempts to solve the mystery of the stolen dragons.





# U<sup>P</sup> IN SMOKE



## INTRODUCTION

Welcome to **Up in Smoke**, a mystery adventure for *Adventures in Ankh-Morpork*. If you are reading this and you are not the GM, stop now! The contents of this adventure are GM-only information, and should not be directly shared with players.





*“There’s no greys, only white that’s got grubby. I’m surprised you don’t know that. And sin, young man, is when you treat people like things. Including yourself. That’s what sin is.”*  
 – Granny Weatherwax

## GETTING STARTED

Before you invite your players to pick a character, things will go a lot smoother if you have read the rules in the first section of this book and taken a quick look at this adventure. You don’t need to read everything, but a general overview of how the game works and what shape the story might take will help to keep things running smoothly. If you only read one thing in advance, read the Adventure Overview, below.

Once you have a handle on things, you gather your players and present them with the available characters (p.41). Each player picks the character they want to play and introduces themselves to the group.

Next, read the read-aloud text on page 24 to set the scene and you are ready to go!

## ADVENTURE OVERVIEW

The players take on the roles of members of the Watch, Ankh-Morpork’s police. The team has been asked to investigate a break-in at Lady Ramkin’s Sunshine Sanctuary for Sick Dragons. As they investigate this crime, they will start to uncover what has happened by following clues and investigating some *Key Locations* (p.23) within the city. If your group decides to go somewhere different and you feel comfortable improvising that location, we encourage you to do so!

The clues all eventually lead to the *Misbegot Bridge* (p.30) where the culprit is preparing the last stage of their plan. Your players will hopefully rush in and save the day, or at least fail in a way that will make a good headline for the *Times*.

## WHAT’S GOING ON?

A few weeks ago, the architects of *Stone on Stone* (p.38) were hired to inspect *Misbegot Bridge* (p.30). They sent a surveyor by the name of *John Johnson*, a man filled with hatred of golemkind and his employers. John hatched a plan, and spent the last few weeks in the *Lamp and Needles* (p.26) working out a way to steal enough dragons to blow a hole in the bridge. Once he was ready, he stole into *Knobblers and Sons* (p.34) to hijack the coal delivery carriage. With this, he broke into the *Sunshine Sanctuary* (p.24) and stole a dozen or so highly volatile dragons. He took them back to his rooms at *Mrs. Etbin’s Boarding House* (p.36) to wait until nightfall and sneak under *Misbegot Bridge* (p.30). If he is not stopped, he will set the dragons off and complete his scheme.



### RECOMMENDED READING

- Men at Arms*
- Guards! Guards!*
- The Truth*
- The Compleat Ankh-Morpork City Guide*

## MOTIVE

Most of the adventure follows the party as they discover the how of John’s plan, but the why is equally important, especially for the finale.

John dislikes Ankh-Morpork’s rising reliance on golems and non-human workers, reasoning that a man’s ability to work is what separates him from non-Librarian apes. He has recently lost his own job to the golem *Plotz* (p.39), which was the final straw. He has decided to visit his anger on the city at large, while ruining the reputation of the company that fired him.

**A NOTE ON FORMATTING**  
 Throughout the adventure, any text *Like This* means that there is more information either on that spread or elsewhere in the adventure.

## JOHN JOHNSON

**SURVEYOR WITH ILL MOTIVES (HE/HIM)**

- *Wild eyed and desperate*
- *Well dressed but poorly maintained*
- *Singed eyebrows*

Throughout the adventure John may be described by various characters. Depending on how you want to portray him he may come across as threatening, harmless or charming. His physical appearance is laughably generic. He is a human of average height with brown hair, brown eyes and wears a brown suit.



# KEY LOCATIONS

Throughout the adventure, the PCs may investigate some or all of the locations below, starting at the *Sunshine Sanctuary* (p.24) in the Scours. The Ankh is a large and slow moving river that splits the great city of Ankh-Morpork in half. This adventure contains locations in the Scours on the east bank and Dimwell on the west bank.

When PCs want to go to a location, simply turn to the corresponding page. If a PC is crossing from the Scours to Dimwell or vice versa, they will have to cross *Misbegot Bridge* (p.30).

## THE SCOURS (EAST BANK)

*Sunshine Sanctuary* (p.24)

*Lamp and Needles* (p.26)

*The Times and The Bucket* (p.28)

## RIVER ANKH

*Misbegot Bridge* (p.30)

## DIMWELL (WEST BANK)

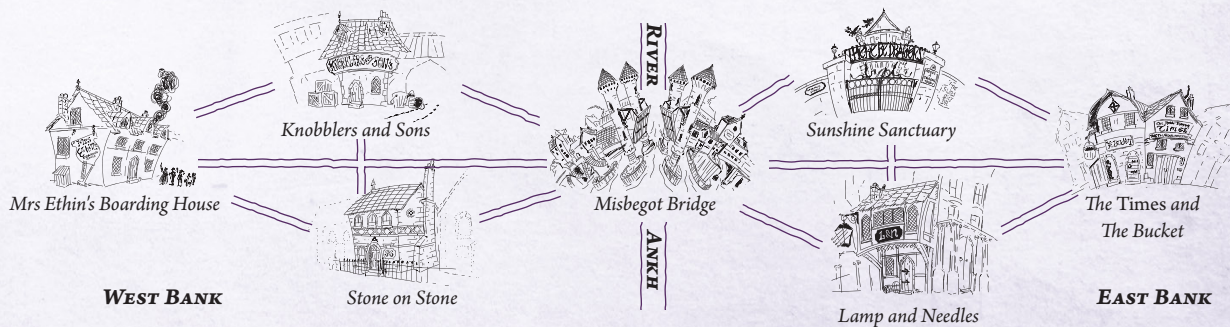
*Knobblers and Sons* (p.34)

*Mrs Ethin's Boarding House* (p.36)

*Stone on Stone* (p.38)

"Mr. Vimes had told him never to get too excited about clues, because clues could lead you a dismal dance. They could become a habit. You ended up finding a wooden leg, a silk slipper and a feather at the scene of a crime and constructing an elegant theory involving a one-legged ballet dancer and a production of *Chicken Lake*."

– *The Fifth Elephant*



## TIPS

While running this adventure, it's useful to keep the following tips in mind:

**Consequences:** The main core of the adventure is finding out "who dunnit" and what they're going to do next. As such, the potential consequences for failed tests should be things that are important. NPCs forgetting information, the loss of precious time or the destruction of useful clues are all consequences that impact a character more than physical harm. We have provided some example consequences for failed tests on each page to provide inspiration.

**Clues:** On each location we have provided a boxout of "What happened here?". These boxouts give you a quick overview of John's actions in that location, and allow you to extrapolate clues from the past. We have also provided some example clues that might be there. You may use as many or as few of these as you like, and should use your own common sense to determine what the PCs find depending on their actions.

**Random Events:** On *Misbegot Bridge* (p.30) you will find a list of random events you can use to spice up travel or a scene. You may decide to roll on this table whenever the party crosses the bridge, in the middle of any other scene or simply use them for inspiration.

**Own up to mistakes:** Sometimes you will say something that doesn't make sense, or leads players to the wrong conclusion. Most of the time this isn't a problem; the world can be a little messy and players will surprise you with their corkscrew logic at the best of times. Sometimes, however, you will say something that makes absolutely no sense and send the players on a complete tangent. In these cases it's easiest to put up your hand and say "Ah, yes, actually the footprints do lead up and down the path, sorry about that."

## MISBEGOT BRIDGE.

This adventure is written so that all the east bank and west bank locations are separated in the book by *Misbegot Bridge* (p.30). If you want to know if PCs will need to cross the bridge to travel between two locations, you can flip between the scenes and check if *Misbegot Bridge* falls between them.

# LADY RAMKIN'S SUNSHINE SANCTUARY FOR SICK DRAGONS

## WHAT HAPPENED HERE?

*John Johnson* (p.22) broke in last night by using a key and carriage he stole from *Knobblers and Sons* (p.34). While he was there, he let all the dragons free to cover how many he had stolen.

## READ ALOUD

You've been ordered to head to the Sunshine Sanctuary for Sick Dragons to investigate a break in. Your orders were given to you personally by the Commander of the City Watch himself, Sir Samuel Vimes. You remember his words well. He was particularly clear that all three points were equally important.

1. Find out what happened.
2. Protect the people of Ankh-Morpork.
3. Don't cause more paperwork than necessary.

He also mentioned that if you need help during your investigation, you should talk to Sergeant Angua. She's taking her day off in the Bucket over on Gleam Street, so don't expect her to be happy about it.

You find yourselves standing on the neat cobbles of Morphic Street, blinking in the morning sun. The wrought iron gates before you bear the words "Here Be Dragons." If that wasn't enough of a clue that you were in the right place, a papier-mâché statue of a dragon with a slot in its forehead sits to the right of the gate. It appears to be holding a bedraggled sign that reads "Don't Let My Flame Go Out."



## CLUES

**Hungover Dragon:** A Golden Deceiver (a good watch-dragon) called Ruffly is unconscious on the grounds just inside the gate. He was fed a bottle of Bearhugger's whiskey stolen from the *Lamp and Needles* (p.26). Whoever did this knew that Ruffly was a loud dragon and took steps to pacify him.

**Copy of the Times:** A discarded newspaper. There is an article on the Alchemists' Guild exploding, a story on a freak downpour of rain that will be happening around noon and a thinkpiece on the charitable efforts of the Golem Trust. None of these stories are directly related.

**Wheel ruts:** Wheel ruts outside the loading bay of the Sanctuary are fresh, suggesting a carriage was here last night. The carriage that was here was from *Knobbler And Sons* (p.34).

## MORPHIC STREET, THE SCOURS

Quiet morning, respectable houses, faint smell of the Ankh

This street is home to the *Sunshine Sanctuary* which has a large and sturdy gate and very thick walls, the kind that are designed to reassure the rest of the neighbourhood. Next to the gate, nestled in further signs\* is a bellpull that will draw the attention of Rosie Devant-Molei from within. The only other business of note is the *Lamp and Needles* (p.26). Most other businesses moved away after finding out that "acts of dragon" are not covered by inn-sewer-ants.

## ROSIE DEVANT-MOLEI HEAD DRAGON KEEPER (SHE/HER)

- Highborn but practical about it
- Noseblind to dragons
- Heart big enough to fall into
- Pronounces the secret H at the start of words

Rosie Devant-Molei was the one who first called for the Watch after discovering the escaped dragons this morning.

\* Which read "Adopt a Dragon today!" and "The Ankh-Morpork Sunshine Sanctuary for Sick Dragons", in case anyone was still unsure.



## SUNSHINE SANCTUARY, INTERIOR

Sulphuric whiff, sooty residue, optimistic slogans

The interior of the Sanctuary is in pandemonium, with the last of the **Dragons** being wrangled into their cages by **Rosie Devant-Molei** (p.24) with the help of a few interchangeable Emmas.\* Once the dragons have been calmed down and corralled into their pens it will become clear that a dozen of them are **Missing**.

### DRAGONS

Generally around 2 feet long. A female dragon is called a hen, while a male dragon is called a pewmet (up to eight months), a cock (fourteen months), a snood (to two years) and then a cobb (to death). A dead swamp dragon is known as a crater. You can roll two d4s on the table to create a random dragon and determine what it is doing.

### MISSING

A dozen dragons is enough to make anyone nervous, but what makes it worse is that one of them is Gunter. Gunter is a particularly fine example of a Pixy-faced Smut, a breed that requires extra care and attention from its owner. If Gunter does not receive his nutritional additives within exactly 8 hours\*\* he will explode. **Rosie Devant-Molei** will insist the PCs take a dose with them.

#### DRAGON

- 1 **Pixie-faced Smut:** Many congenital problems; for experts only. Chaos.
- 2 **Nothingford Blue:** Good scales, tendency to homesickness. Its large eyes seem permanently sad
- 3 **Golden Deceiver:** Good watch dragon; should not be allowed near children.
- 4 **Jessington's Deceiver:** Small and better behaved than the Golden; hoards pickle jars.

#### DOING

- 1 **Eating:** The dragon is trying to eat a leather boot that looks much thicker than its throat.
- 2 **Freedom:** The dragon is making a bid for freedom, sneaking under a doorway and out into the world.
- 3 **Burning:** A puff of flame erupts from the mouth of a dragon, setting fire to something nearby.
- 4 **Being adorable:** It widens its eyes to a dangerous size, holding up a little leash and making a little mewling sound.

### CLUES

**Mysterious Admirer:** The head dragon keeper, Rosie Devant-Molei, has been the recipient of attempted wooing by a man who would approach her in the **Lamp and Needles** (p.26) over the last two weeks. The man was John, and he asked her a lot of questions about dragons.

**Empty Coal Barrels:** A coal dust delivery was missed this morning. Usually it is delivered by the proprietor of **Knobblers and Sons** (p.34) over on Wharfinger street.

**Sacharissa:** A reporter from the **Times** (p.28) was snooping around the Sanctuary this morning, Rosie had to turn her away until she could get a handle on the dragon problem.

**Keys:** The only people with keys to the Sanctuary are Lady Sybil Vimes (out of the city on business), Rosie and the proprietor of **Knobblers and Sons** (p.34).

**Scrap:** A scrap of brown cloth can be found in a dragon's mouth, it came from John's trouser leg.

**Menu:** A faded menu from the **Lamp and Needles** (p.26) has been pinned to the wall. Rosie often visits the tavern.

**Articles:** A framed wall of articles about the Sanctuary. Rosie can inform players that she was in talks with Sacharissa to perhaps start a dragon-based supplement to the **Times** (p.28), she was thinking of calling it "A monthly guide to swamp dragons, that most wonderful of creatures, and also stories and inspirational anecdotes regarding them."

### CONSEQUENCES

**Distrust:** The Watch make a fool of themselves in front of Rosie Devant-Molei, making her reach out to the **Times** (p.28) in order to find her dragons.

**Soot:** An exploding dragon gives a PC the trait **Covered in Soot**.

**Doe-eyed Explosive:** A random dragon takes a liking to a PC, following them. The dragon will explode if it is ever more than 10ft from the PC.



\* Well bred young ladies who seem genuinely excited about shovelling dragon muck.

\*\* This is technically against the laws of narrative causality that determine this sort of looming threat should have exactly 24 hours.

# LAMP AND NEEDLES

## WHAT HAPPENED HERE?

*John Johnson* (p.22) has spent his evenings here over the last few weeks gathering information on the Sanctuary and planning his upcoming crimes.

## MORPHIC STREET, THE SCOURS

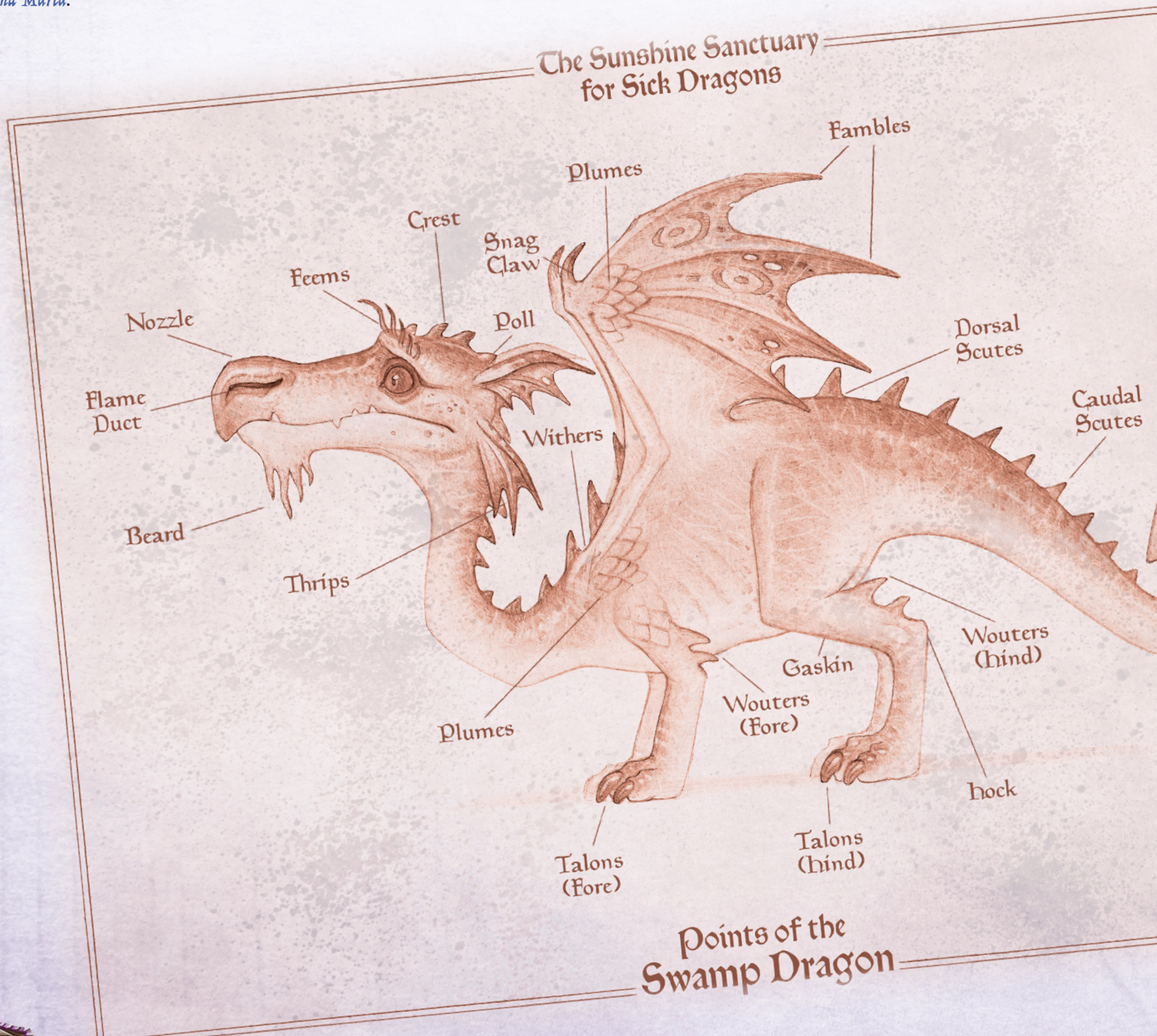
Quiet and peaceful, respectable houses, faint smell of the Ankh

The front of the *Lamp and Needles* leans dangerously out into the street. This is allowed because it is historic. Exactly what history it has is unclear. It is closed in the morning, but enough banging on the door will awake *Rufus and Marla*.

## LAMP AND NEEDLES, INTERIOR

*A forced cosiness, trinkets on every wall, the scent of musty velvet*

Run by *Rufus and Marla*, the Lamp and Needles is host to many a well-behaved reveller, as long as their revelling is done at a respectable volume. A variety of armchairs threaten to swallow any who sit in them, and in the evening the place is filled with a low murmur of quiet people having an excellent time.



## RUFUS AND MARLA TAVERN OWNERS (HE & SHE)

- ◆ *Compassionate bickerers*
- ◆ *Hard of hearing and, more often, understanding*
- ◆ *Open minded but old fashioned*

The pair of elderly publicans who own the Lamp and Needles can answer questions about *Rosie Devant-Molei* (p.24), *Cripus Knobler* (p.35), and *John Johnson* (p.22), all of whom have been in the tavern over the last week. Unfortunately, the couple's hearing isn't what it used to be, leading to any question spoken at a reasonable volume being misinterpreted with amusing results.

Squib

## CLUES

**Missing Patron:** Cripus Knobler of *Knobblers and Sons* (p.34) wasn't in last night, which is strange. He usually drops in for a quiet pint after his coal delivery at the sanctuary.

**Sacharissa:** Marla is particularly proud of the fact that her tavern is going to be featured in the *Times* (p.28) for being in the top eighteen most crooked medium-sized taverns in Ankh-Morpork. The reporter was over this morning and asked a lot of questions about the Sanctuary.

**Mrs. Ethin:** John was struggling to pay for drinks (see Theodolite below), Marla remembers him complaining about owing Mrs. Ethin his last dollar. Unknown to her, *Mrs. Ethin's Boarding House* (p.36) is where John has been staying.

**Warning signs:** After a few too many drinks on a night when he wasn't talking to Rosie about dragons, John spent half the night bending Rufus' ear about the unfairness of the world. All Rufus remembers for certain is that he said "I'm going to use a dragon, a dragon will solve everything." Rufus didn't understand the metaphor, but was happy enough when John left.

**Theodolite:** Rufus has a strange brass device that seems halfway between a telescope and a pocket watch. John Johnson paid for his last round of drinks with the device; etched on the inside of the brass workings are the words "*Stone on Stone*" (p.38).

**Dimwell:** Rufus is proud that John came over for the 'best pint in Ankh-Morpork', since he lives all the way over in Dimwell.

## CONSEQUENCES

**Thrown out:** Rufus throws the party out of their bar for causing a ruckus, and does not allow them back in.

**Tipsy:** An offered drink gives a PC the trait **Tired and Emotional**.

**Misunderstanding:** Marla mishears something the PC said, and gives them false information.

# THE *TIMES* AND THE BUCKET

## WHAT HAPPENED HERE?

Many things, but none directly involving the theft of the dragons. This location is a good place for PCs to go to if they are looking for a new lead, or want to get more information about a specific clue.

## GLEAM STREET, THE SCOURS

Narrow and winding, newspaper salesman, uneven cobbles, a faint acrid smell

Home to two fine institutions, the *Times*, purveyor of truth and knowledge, and the *Bucket*, chosen bar of the Watch.

## THE *TIMES*

Running machinery, an acrid chemical scent, dwarfs being industrious, very vocal editing

The *Times* is Ankh-Morpork's premier source of news. Watchmen are generally not allowed to come in unless they are bearing a story, so the group will need to convince *Gunilla Goodmountain* they are worth letting in. Once inside, *Sacharissa Cripslock* can be found at her (well used) typewriter and *Otto Chriek* can be found down in the dark room.

## GUNILLA GOODMOUNTAIN

*TIMES* CO-FOUNDER (HE/HIM)

- A dwarf on the lookout for a deal
- Quick and accurate fingers
- Mechanically minded

## SACHARISSA CRIPSLOCK HEAD REPORTER (SHE/HER)

- Writes everything down
- Good looking if considered over several centuries
- Suffers from misplaced gentility

## OTTO CHRIEK

VAMPIRE ICONOGRAPHER (HE/HIM)

- Obsessed with light and colour
- Wouldn't hurt a fly
- Thick Überwald accent

## CLUES

**Missing Knobbler:** Sacharissa has already been to *Knobblers and Sons* (p.34) while investigating the story but it seems they weren't open.

**Fire!** Sacharissa has to cut the chat short, as she has to go report on a fire over in Dimwell. Unbeknownst to her, this is *Mrs Ethin's Boarding House* (p.36).

**Have you seen this man?** A call for persons matching John's identity can be put in the paper about to go out. At the end of the next scene the group will get reports about the man working for *Stone on Stone* (p.38).

**Otto's Iconograph:** The *Times*' iconographer took a picture of the scene of the crime this morning. He would be happy to share a copy with a connoisseur. The picture reveals one of the clues available in the *Sunshine Sanctuary for Dragons* (p.24).

## CONSEQUENCES

**Scandal:** The PC realises they have told the *Times* more than they should have, and that tomorrow's copy will be very interesting.

**Interview:** Sacharissa refuses to help the Watch with their questions unless they agree to an interview.

**Red Herring:** Sacharissa wonders if the dragon-thief was a member of the Draconic Liberation Front, a group that used to meet in the *Lamp and Needles* (p.26). They were misguided, and ultimately disbanded several years ago after they learned exactly what a dragon can do to an untrained protestor.

## THE BUCKET

*Off-duty Watchmen, an absence of charm and ambience, the smell of stale beer*

The unofficial bar of the Watch. Not a place for causing trouble. If the officers in the Bucket are forced to ply their trade, they will do so with extreme prejudice. If visited during the day, the place is half empty, if visited during the evening it is half full. Either way *Sergeant Angua* can be found spending her free day here, reading a book and not wanting to be disturbed.

## SERGEANT ANGUA

WEREWOLF IN THE WATCH (SHE/HER)

- *An unparalleled sense of smell*
- *A big dog in the canine community*
- *Respected member of the Watch*

Sergeant Angua can use her fantastic sense of smell to tell a PC the origin of an item. She is not happy to do this and will need convincing, since it's her day off.

## CLUES

**Address:** If the culprit's name (or a sufficiently detailed description) is given to Sergeant Angua, she might be able to let them know that the culprit lives over in *Mrs Ethin's Boarding House* (p.36).

**Scent:** If an item is given to Sergeant Angua, she can track it to where it came from, this is probably either *Mrs Ethin's Boarding House* (p.36) or *Stone on Stone* (p.38).

## CONSEQUENCES

**Embarrassment:** A PC embarrasses themselves in front of all the Watchmen in the Bucket. This will come up during promotions.

**Off Duty:** Angua is off duty. What part of off duty do you not understand?



# MISBEGOT BRIDGE

## WHAT HAPPENED HERE?

*John Johnson* (p.22) has hidden his stolen carriage full of dragons under the bridge, and plans to blow the whole thing up.

## MISBEGOT BRIDGE, TOP

Sturdy and lined with houses, rickety scaffolding, whimsically arched

If a player is playing as Constable Misbegot & Ampersands (the gargoyle), a particularly crooked building at the western end of the bridge is their home. Each time the group crosses the bridge, a **Random Event** is happening here. Only if the group take the **Goods Lift** or scramble down the scaffolding will they discover what is happening **Under the Bridge** (p.31).

### Random Events

The events may not directly lead to clues or information, but make the city feel alive. Each time the party crosses the bridge, you may want to incorporate the events that took place on previous crossings, as well as adding a new one!

### Goods Lift

The construction site slung **Under the Bridge** (p.31) is supplied by a heavy goods lift. It was sabotaged by John Johnson after he used it to stash the carriage. Fixing the lift requires a mixture of brute force and mechanical cunning, and is nigh-on impossible to achieve without making a large amount of noise.

## JOHN JOHNSON SURVEYOR WITH ILL MOTIVES (HE/HIM)

- Wild eyed and desperate
- Well dressed but poorly maintained
- Singed eyebrows

His physical appearance is laughably generic. He is a human of average height with brown hair, brown eyes and wears a brown suit.



- 1 C.M.O.T. Dibbler.** Ankh-Morpork's premier sausage-inna-bun salesman is always on the prowl for anyone willing to eat his products. He spends most of his time on the streets, and sees a lot of things, but doesn't have time to chat with people who aren't customers.
- 2 Missing Dragon.** One of the stolen dragons escaped John's carriage and onto the bridge. Roll or choose one of the dragons from p. 25. If the dragon is scared, it will flee toward a random location.
- 3 Ding Dong Watchman.** A child throws a rock at one of the members of the party, then sticks out their tongue and runs away.
- 4 Reporter.** A curious reporter, **Sacharissa** (p.28), notices the party and decides to interrogate them, trying to eke a story out of them. If they have not yet been to the **Times** (p.28) she will invite them back for a full interview. If the party has already met Sacharissa, she simply wants an update to her "human interest" story.
- 5 Cheesejousting.** A small crowd cheers on a cheesejousting competition. Cheeses are lined up at either end of the bridge and rolled at great speed toward each other. The winner is the last cheese standing.
- 6 Grumbling Drunk.** A young man called Guido is causing a disturbance to the peace. He grumbles about golems, having the same **Motive** as John. Unlike John, his only plan to do something about it is getting rip-roaring drunk and shouting at people in the street.



## UNDER THE BRIDGE

*Piles of bricks, the smell of masonry dust, rickety scaffolding, murky twilight*

Slung under the bridge is a network of scaffolding that bears building materials, tools and a carriage with “Knobblers and Sons” written on the side. At the other side of the vertigo-inducing walkway is *John Johnson*, completing the last stage of his plan. He is currently trying to light a long fuse with a rather uncooperative dragon, Gunter. The fuse leads across the scaffolding toward where the carriage of dragons wobbles dangerously. If John notices the party he will flee, triggering the *Finale* (p.32).

### CLUES

*From above, there are no obvious clues as to John Johnson's plan, though scaffolding along the buildings does show construction work taking place.*

### CONSEQUENCES

**Lost time:** *With only 8 hours to find the dragons, every wasted minute counts! The party loses too much time getting sidetracked, advancing the time by a narratively exciting margin. This should be tracked fairly loosely, but around two hours is a good benchmark for how much time is lost.*

**Foul Ole Ron:** *A man whose smell introduces him, sometimes from across international borders. The beggar mumbles something at the party, and anyone who interacts with him will gain the trait **Lingering smell**. If the party have crossed the bridge a few times, Ron might complain in his hard-to-understand way about the “gentrification” project going on under the bridge.*





# FINALE

If John flees, the laws of narrative climax will allow him to light the fuse before taking off across the scaffolding. The PCs must choose between defusing the *Carriage* or giving *Chase*. Once the crisis has been resolved, it's time to *Wrap up* the adventure.

## COMPLICATION

**Locked Carriage:** The carriage the dragons are kept in has been locked with a sturdy chain.

**Teeter:** The carriage rumbles ominously, then begins to slide slowly across the scaffolding.

**Trick Fuse:** After the fuse has been put out, it will seem alright for around thirty seconds, after which it will relight.

**Dragons Everywhere:** When the door of the carriage is opened, the dragons escape into the precarious scaffolding.

## CARRIAGE

The lit fuse leads to a small box of fireworks next to the carriage. The theory being that if the fireworks go off, this will surprise the dragons into combustion. If any loud noises occur near the carriage it will rumble ominously. You may use any or all of the complications below to add spice into this scene. The example consequences can be used as a result of failure or inaction, or you can come up with your own.

## CONSEQUENCES

**Crack:** The carriage opens but the loud noise scares the dragons. There are seconds before the whole thing explodes!

**Carriage Fall:** The bridge will be saved, but at the cost of innocent dragon lives.

**Lost Time:** Dealing with the problem leads to another complication on this table arising.

**Additional mayhem:** You can use the dragon table on p. 25 if you want to add even more chaos to the scene.





## CHASE

John Johnson is a surprisingly dexterous man, and is willing to put himself at great risk in order to escape. As John flees, you may use any, all or some of the complications below to add tension to the scene. The example consequences can be used as a result of failure or inaction, or you can come up with your own.

### COMPLICATION

**Swing:** John leaps onto a rope and swings across the scaffolding, away from the Watch.

**Safety Violation:** The scaffolding beneath a PC crumbles away, leaving them dangling precariously off a ledge.

**Gunter is Thrown:** John realises he is holding a very explosive creature and throws it at anyone chasing him.

**Final Stand:** John turns on those chasing him, and tries to convince them of the validity of his hatred. If interrupted he will launch himself at a Watchman.

## WRAP UP

Once the excitement is over and the culprit either caught or at large, it's time to wrap things up. To end the adventure, provide a little round up of the consequences of their actions, and give each player a chance to give a little epilogue for their character. Perhaps a player wants to know what happened to Cripus' coal shop, or made a promise of an interview to Sacharissa. Now is a good time to gently explore these loose threads as the game winds to a close. When everyone is happy and the session has naturally ended, you can close this book and have a nice cup of tea.\*

### CONSEQUENCES

**Rivertop Gamble:** A passing boat gives John a chance to leap into its rigging and shimmy down.

**Fall:** The PC falls onto the Ankh below, possibly being seriously hurt if they break the surface.

**Boom:** If Gunter is not calmed down, he will explode! Gunter can be calmed down with gentle rocking or by being fed his nutritional additives (p.25).

**Unsatisfying end:** John falls to the Ankh below, perhaps managing to grab a PC on his way down. His body is found three days later by a golem dredging the river.

\* Or hot beverage of your choice.



# KNOBBLERS AND SONS

## WHAT HAPPENED HERE?

*John Johnson* (p.22) broke in last night then silenced the owner of the shop and stole his carriage. Since then, *Cripus Knobbler* has held onto a version of life through sheer passion for his work, becoming a zombie.

## SIERRA

TROLL CHILD (SHE/HER)

- Forgets to speak like a troll
- Fascinated by danger
- Thinks she acts older than she looks

## WHARFINGER STREET, DIMWELL

*Bustling carriages, busy commerce, the smell of varied meats*

The outside of *Knobblers and Sons* is a neat little shop front with fancy brass lettering. The front door is locked, despite all other businesses being open. *Sierra* is here, complaining that the coal shop should be open by now. To the back of the shop is a small courtyard with wheel ruts showing that a carriage used to sit here. The back door to the shop has been forced open with a crowbar.

## KNOBBLERS AND SONS

*A coppersy smell mixed with coal, cleaned surfaces, barrels of coal*

The interior of the shop is filled with brass buckets of artisan's coal, the kind of perfectly shaped lumps that would look perfect on a Hogswatch postcard next to a roaring flame. In the upstairs room is *Cripus Knobbler* who has been tied and gagged, as well as *Murdered*.

## Murdered

Those that die are usually lucky enough to pass onto the next life, but there are those with unfinished business personal enough to cling onto a life after the messy business of death. *Cripus Knobbler* is a passionate coal sculptor, and that passion has raised him as a zombie. He is confused, but more talkative than one might expect.



**CRIPUS KNOBBLER****MASTER OF THE BLACK ARTS (HE/HIM)**

- ◆ Recently deceased
- ◆ Passionate about coal
- ◆ Understandably shaken

Once freed and informed of his own murder, Cripus Knobbler will be happy to tell the Watch what he knows, especially if they want to know anything about the black arts. Coal sculpting is a transitory art, and most people are woefully ignorant or underwhelmed by it. When Cripus took over the shop from his father\* he decided that the artisanal coal market was ripe for the taking. Surprisingly it has been rather popular, mostly with young trolls looking for a trendy snack.

**CLUES**

**Drinking Buddies:** Cripus would go to the **Lamp and Needles** (p.26) after delivering coal dust to the Sanctuary, and he remembers seeing John there on more than one occasion.

**A Proper Obituary:** Cripus wonders if he could get a proper obituary into the **Times** (p.28), the publicity would do his store no end of good.

**Rant:** The intruder went on a rant about golems, ending it with "They can draw the plans, lay the stone on stone then leave houses empty while the rest of us are thrown out onto the streets they built."

**Dimmers Tattoo:** Cripus saw a tattoo on the man's forearm that read "Dimmers IV ever", the Dimmers are a football team from Dimwell, so he was most likely local.

**Inky Sleeve:** John Johnson left his brown jacket behind when he stole Cripus' uniform. The jacket has ink on its sleeve, suggesting the owner spent time behind a desk.

**CONSEQUENCES**

**Self Pity:** Cripus is overwhelmed by his recent death, and refuses to answer any more questions.

**Curiosity:** Sierra decides to follow the party, and will be put in mortal danger during the **Finale** (p.32).

**Red Herring:** John Johnson left behind a beer mat from the **Bucket** (p.29) with the word "Vetinari" written on it. This has no bearing on the case, it was used as part of a game of twenty questions.



\* Also Cripus Knobbler. Why change a winning formula?



# MRS. ETHIN'S BOARDING HOUSE

## WHAT HAPPENED HERE?

*John Johnson* (p.22) brought a carriage full of dragons here last night, then took them onward to the *Misbegot Bridge* (p.30). During the night, one of the dragons escaped and caused a fire.

## NOONTENDER WAY, DIMWELL

*Uneven cobbles, the smell of smoke, gaping crowds,*

The first thing anyone would notice about this street is a crowd of people that have gathered to watch *Mrs. Ethin's Boarding House*. A column of smoke is erupting from the third floor of the ramshackle building, and a line of golems are piling up a small pile of *Burning Possessions* in the street.

### Burning Possessions

A golem's way of putting out a fire is to simply remove the burning items from the offending building, place them in the street, then stamp the flames out. The possessions in this case consist mostly of John's clothes, books, and smouldering furniture. A red-faced *Mrs. Ethin* (p.37) is looking for someone to blame.



## MRS. ETHIN

### HOSPITALITY (SHE/HER)

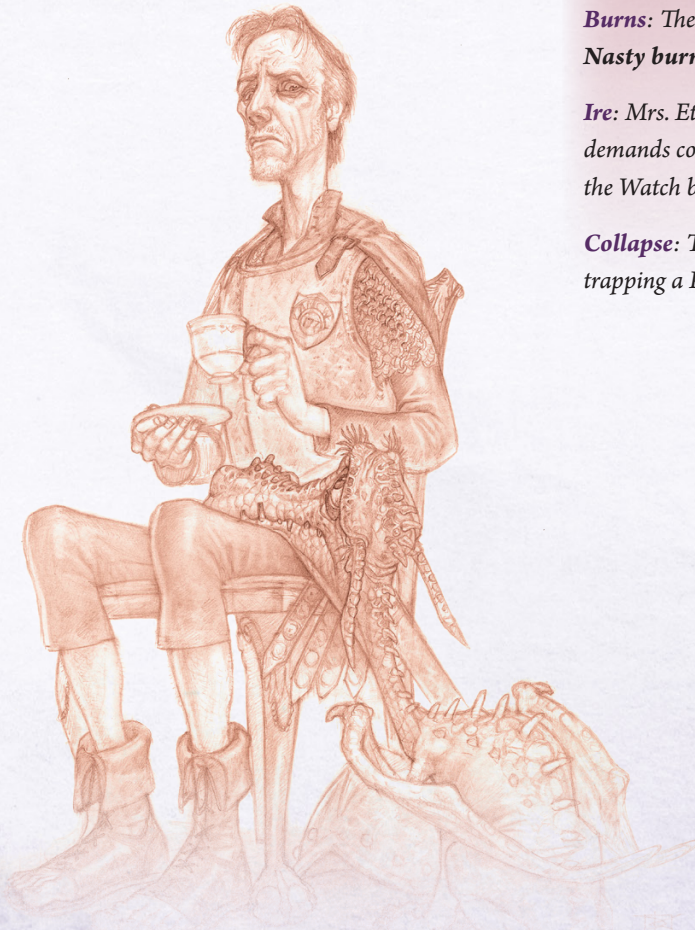
- *Speaks her mind no matter what*
- *Glare that could cut glass*
- *Hands on hips*

Mrs. Ethin wants to know exactly what the Watch plans on doing to fix this problem. She assumes that the fire was started by dwarfs. She thinks that the city used to be safer before folks started burrowing under everything and causing trouble. If she learns of the dragons causing the fire, she will remark that “something should be done.”

## MRS. ETHIN'S BOARDING HOUSE (ROOM 24B)

*Black and clawing smoke, the stench of char, scraps of paper*

The remains of John's room is a sorry sight, and the golems evacuating the fire will not stop until every item has been removed.



## CLUES

**Payslip:** A surviving scrap of paper details John's pay from his employer, *Stone on Stone* (p.38).

**Singed Diary:** John's journal does not directly describe his plans, but is filled with rants decrying the use of golems.

**Drawing plans:** A tube designed for holding large drawings, it holds architectural plans for a bridge of some kind. Studying the map may reveal it is *Misbegot Bridge* (p.30).

**Cause of the Fire:** A rather guilty looking dragon is hiding in a wardrobe. A tag on her collar says “My name is Smoky, if found, please return to the Sunshine Sanctuary for Sick Dragons. Please do not feed me under any circumstances.”\* Smoky escaped her captor and started this fire out of nervousness before finding her hiding space. If calmed down she can lead the PCs to *Misbegot Bridge* (p.30).

**Boom!:** A nearby explosion shakes the ground as a wall of the boarding house collapses. A dragon had burrowed below the wall and nervously exploded.

## CONSEQUENCES

**Burns:** The raging flames singe clothing and hair. A PC gains the trait *Nasty burns*.

**Ire:** Mrs. Ethin blames the Watch for failing to protect her business, and demands compensation. If she is not mollified, a rumour will spread that the Watch burned down the Boarding House.

**Collapse:** The old building collapses, covering the area in dust and trapping a PC beneath rubble.

\* It's quite a large tag.



# STONE ON STONE



## WHAT HAPPENED HERE?

*John Johnson* (p.22) worked here until recently. As part of his work he was sent across to survey *Misbegot Bridge* (p.30). It was here that he first hatched his plans.

## WAXWICK TERRACE, DIMWELL

*Red brick buildings, neat brass plaques, air of respectability marred by the smell of the Ankh*

The businesses along this lane are the kind that do not require much advertising. They are the kinds of businesses that connect the rich and mighty with people that actually do work. Among these businesses is *Stone on Stone*, identical to its neighbours in all ways except a polite little plaque marking it out.

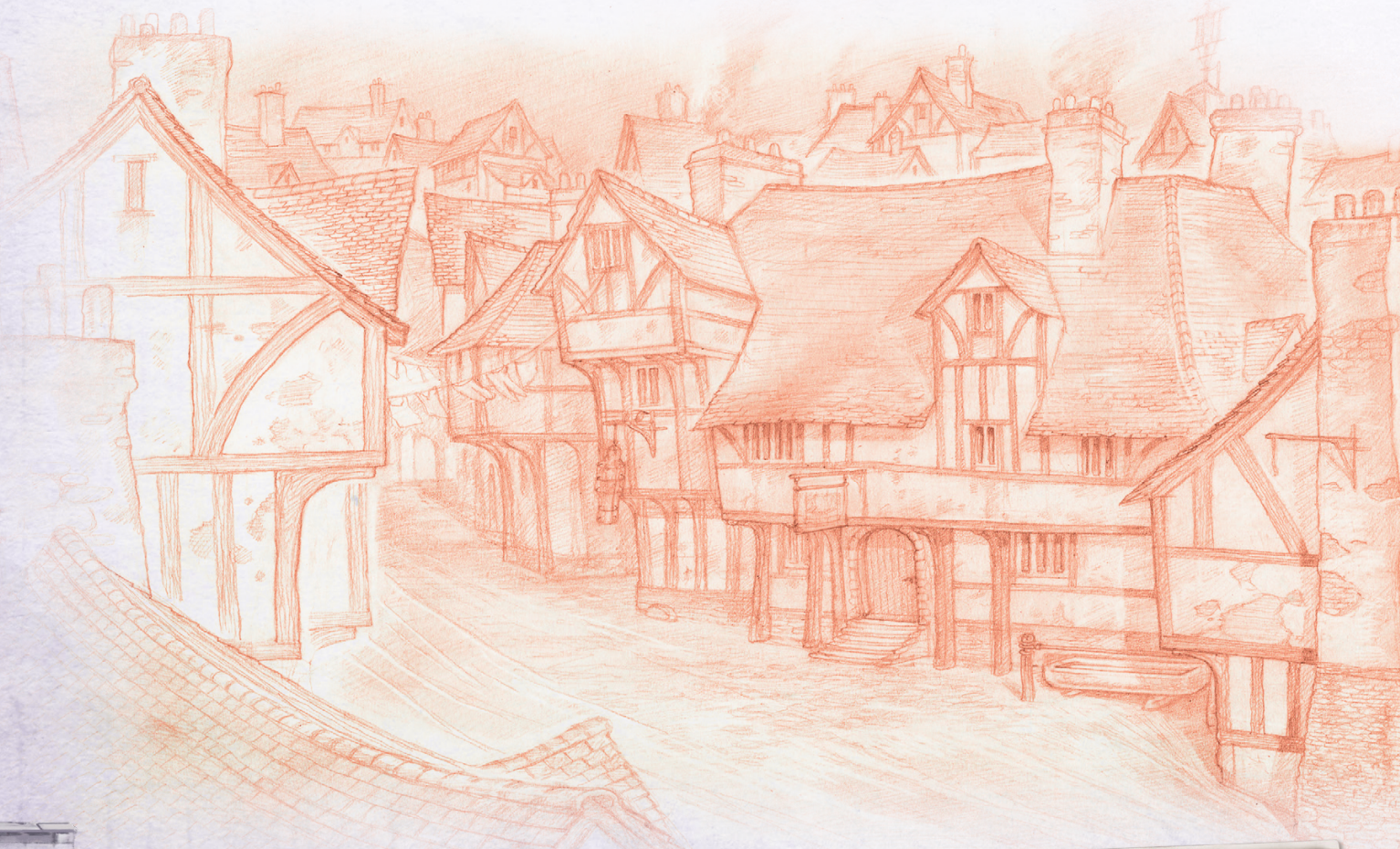
## STONE ON STONE, INTERIOR

*Writing desks, the faint scritch of quills, the smell of quiet opulence*

The architect's offices of *Erika Lofte* are staffed by industrious draftsmen, draftsdwarfs and even a draftgolem, *Plotz*. The business is on the ropes since the Alchemists' Guild\* changed suppliers. They currently have their hands full with the renovation of *Misbegot Bridge* (p.30), and can't afford the contract to fail.

**MS. ERIKA LOFTE**  
 ARCHITECT FACILITATOR (SHE/HER)

- ♦ *Sharp faced and sharp witted*
- ♦ *Jet black suit and hair*
- ♦ *Points at you when it's your turn to talk*



*\*Repeat business is hard to come by in construction, so the Alchemists' Guild is seen as something of a golden goose.*



## PLOTZ

### DRAFTGOLEM (IT/ITS)

- *Only communicates through drawing*
- *8ft tall and made of reddish clay*
- *No sense of metaphor*

A free golem hired out by the Golem Trust, Plotz is introspective and very literal. As a golem it has no sense of art, but if asked to draw something it can do so with complete and utter realism.

Unlike an imp, which draws what it can see now, Plotz draws exactly what will be there when the job is finished. It has caused problems before by drawing mistakes the builders will make during construction and including upcoming graffiti daubed on the walls.

## CLUES

**John's Address:** Ms. Lofte knows the addresses of all of her employees. John lives at *Mrs. Eibin's Boarding House* (p.36) over in Noontender Way, Dimwell.

**An Important Client:** Stone on Stone has recently secured a lucrative contract with the City to renovate *Misbegot Bridge* (p.30). The structural supports are in need of bolstering.

**Frustration:** One of Ms. Lofte's employees has not returned their theodolite after they were fired, *John Johnson* (p.22).

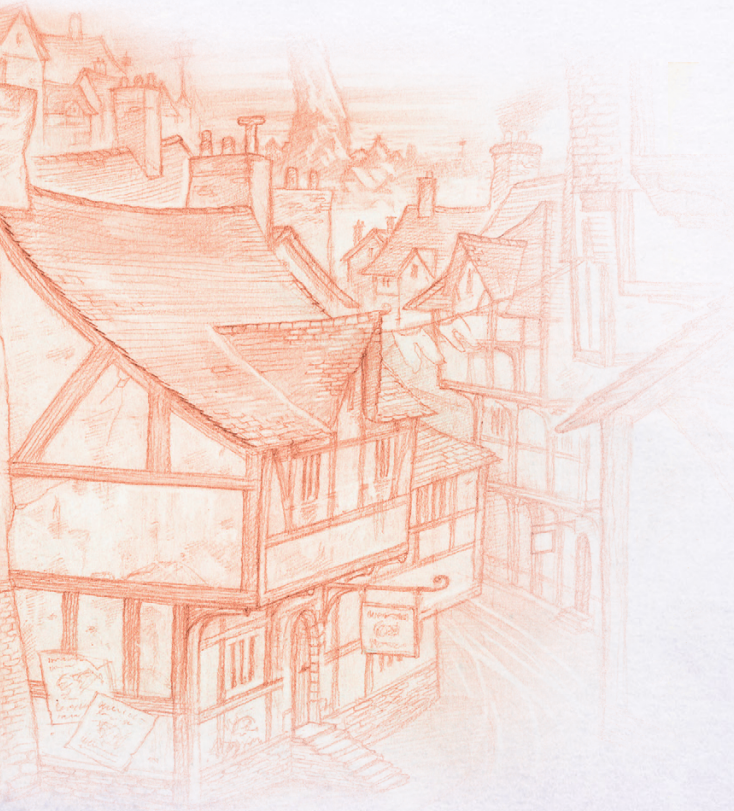
**A Surprising Drawing:** Plotz's plans of the *Misbegot Bridge* (p.30) renovations are instead drawings of a large pile of rubble spanning the Ankh. Plotz was asked to draw the plans for the bridge after all, and its pen cannot lie.

## CONSEQUENCES

**Legal Trouble:** Ms. Lofte will be speaking to her solicitor, and her solicitor is a very serious sort.

**New Watch House:** Somehow, a PC realises that they have promised a building contract to Ms. Lofte.

**Golem Confusion:** Trying to comprehend Plotz's drawing gives a PC the trait *Unsure about this whole 'reality' business*.







PRE  
GENERATED

CHARACTERS



NAME: *Detective Bartholemew Hamrahan*

(HE/HIM)

LUCK

/4

ORGANISATION: *The Watch*

BACKGROUND: *A zombie who lived and died on these Streets*

NICHE: *Loose Siege catapult*

*The law is more of a guideline really*

CORE: *Better it happen to me than you*

QUIRKS: *Remembers the good bad old days*

*Always hits what he should be aiming at*

Detective Bartholemew Hamrahan was the best the Day Watch had to offer, back in the bad old days when the Night Watch was a pointless irrelevance commanded by a drunk. You didn't have to worry about regulations or due process, you just had to know how to point a crossbow and follow your gut. Those were the days, before that drunk turned out to have a bunch of ideas about "due process" and "not shooting people." Hamrahan has adapted, to some extent, to the times, but there's nothing like getting an arrow in the chest three days from retirement to harden your heart, and Rottin' Bart Hamrahan didn't have the softest heart to begin with. Frankly, he's too dead for this... stuff.

CONSEQUENCES:

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NOTES:

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**NAME:** *Constable Igorina*

(SHE/HER)

LUCK

/4

**ORGANISATION:** *The Watch*

**BACKGROUND:** *An Igorina fresh from Überwald*

**NICHE:** *Applied Forensics*

*Thpray it don't thay it*

**CORE:** *A Stitch in time' Saves nine'*

**QUIRKS:** *Happy to call a head wound a head wound*

*Two left feet but the' heart of a lion*

The Igers of Überwald are a traditional people. They take great pride in their heritage, in serving the greatest vampire nobility and mad scientists across the Disc. When Igorina came to Ankh-Morpork she didn't find such illustrious employers. Instead she found a position in the Watch, who were happy to overlook the lisp. Her talents as a surgeon were quickly recognised, but more useful was her determination to prevent the need for an Igor's services. Any Igor can stitch someone back together, but few can prevent their patient from getting hurt in the first place. In fact some of them see that as rather spoiling the fun.

**CONSEQUENCES:**

**NOTES:**



NAME: *Constable cliff*

(HE/HIM)

LUCK

/4

ORGANISATION: *The Watch*

BACKGROUND: *A troll raised by loving human parents*

NICHE: *Public relations*

*The face of group*

CORE: *People aren't things*

QUIRKS: *A winning smile and chiselled features*

*Simple but not stupid*

As a troll, Constable Cliff has heard all the jokes. People think trolls are stupid, violent and cruel. The fact that it is usually stupid, violent and cruel people that think this is little consolation. Cliff doesn't mind though, he approaches every person with a diamond-toothed smile and a determination to meet everyone halfway. His efforts have made him the face of the Watch to many of Ankh-Morpork's residents who have heard of him. Which is some of them.

CONSEQUENCES:

NOTES:



**NAME:** *Constable Surly Underhand*

(HE/HIM)

LUCK

/4

**ORGANISATION:** *The Watch*

**BACKGROUND:** *A dwarf born and raised in the Shades*

**NICHE:** *Crimescene Iconographer*  
*Curious enough to make cats nervous*

**CORE:** *Do everything with a smile*

**QUIRKS:** *Blends into the background*  
*Virulently infectious personality*

Surly is a traditional dwarf with an eye for iconography and detail. The clink of chainmail and the odd tz'chk! of Surly's iconograph are a common sound at any crime scene, and he only gets in trouble when he mixes in personal pictures with evidence. The trouble is, Surly argues, that everything is connected. More than once a crime has been solved because Surly thought to point his iconograph at a random stranger, plate of food or passing butterfly just at the right moment.\*

**CONSEQUENCES:**

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**NOTES:**

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\* The butterfly was charged with three counts of environmental terrorism.

**NAME:** *Constable Misbegot & Ampersands*  
(THEY/THEM)

LUCK  
/4

**ORGANISATION:** *The Watch*

**BACKGROUND:** *Gargoyle*

**NICHE:** *Designated noticer*  
*Looks the 'Spitting image' of a Pixy-faced Smut*

**CORE:** *Doing nothing isn't the 'Same' as not doing anything*

**QUIRKS:** *Too shy to 'move' if they are being looked at*  
*Beloved by animals despite their best efforts*

Misbegot & Ampersands lives on Misbegot Bridge, and usually spends their days watching the River Ankh for illegal activity.\* Gargoyles make excellent members of the Watch. They are patient, perceptive and willing to be paid in pigeons. Since even criminals prefer to steer clear of the turgid river it tends to be a dull job. Misbegot & Ampersands moves like a poor stop-motion animation, which scares most people who aren't dragons. Dragons are irresistibly drawn to them, to their eternal consternation.

**CONSEQUENCES:**

**NOTES:**



\* Technically the river breaks several environmental laws and at least one public nuisance ordinance just by existing, but the Watch hasn't been able to find a bucket big enough to make an arrest with.

# TERRY PRATCHETT'S DISCWORLD

ADVENTURES IN ANKH-MORPORK

## REFERENCE SHEET

Here's a quick reminder of how things work for reference during play.

### DICE

**d4:** When a character is so out of their depth the fish have lights on



**d6:** When doing something unusual for the character that can be justified by a trait, or something usual for a character that cannot be justified by a trait



**d8:** Narrativium die, only for the GM



**d10:** When doing something usual for a character that can be justified by a trait



**d12:** When the stars align and everything fits perfectly into place



### TESTS

1. Declare an action
2. Justify the Action Using Traits
3. GM Determines the Outcome Die
4. Roll the Outcome Die Against the Narrativium Die
5. Get Help (optional)
6. Resolve the Test (not optional)

### CONSEQUENCES

The GM decides on the degree of consequence when they decide the dice. Consequences come in four degrees:

- **Inconsequential consequences** are things which will cause a small inconvenience.
- **Minor consequences** will cause an inconvenience.
- **Major consequences** will cause problems for the PC and may affect those around them.
- **Exceptional consequences** are threatening to life and livelihood and can cause the PC to be removed from the scene, and potentially the story.

A PC can spend a point of Luck to decrease the degree of a consequence by one, unless another PC has attempted to help them in the test.

### LUCK

Luck can be spent in two ways

1. To help another PC on a failed test.
2. To reduce the consequences from a failed test by one degree (Minor to Inconsequential, for instance).

Luck can only be regained when the GM decides it is appropriate.

### EXAMPLE CONSEQUENCES

Here are a few example actions and the twists and traits they can lead to, remember not every consequence needs to have both a twist and a trait. They are presented as follows and split by degree:

Failed Action ➤ Twist ➤ Trait

#### Inconsequential

Busting open a door ➤ *Stubbed toe* ➤ **Hopping mad**

Proving intent to an NPC ➤ *Failed to convince an NPC* ➤ no need to gain a trait

Trying to understand Foul ol' Ron ➤ *No idea what he's trying to say* ➤ **Headache from confusion**

#### Minor

Involved in a chase ➤ *Slipped on the cobbles* ➤ **Twisted ankle**

Outdrink a dwarf ➤ *The beer is far stronger than you expect* ➤ **Seeing purple elephants**

Try to wrangle a dragon ➤ *Dragon thinks you're its mum* ➤ **Hatchling in your shadow**

#### Major

Getting information from a little old dear ➤ *She misunderstands what you're saying and is mortally offended* ➤ **Known to offend dear old mums**

Try to avoid a runaway cart ➤ *Jump into a cesspit* ➤ **Covered in something very identifiable**

Getting information from C.M.O.T. Dibbler ➤ *Fast talked into taking responsibility for his latest business* ➤ **Responsible for Dibbler's bad decisions**

Play up your abilities ➤ *Given responsibilities far beyond your skills* ➤ **In way over your head**

Conning an innocent bystander ➤ *It was one of Vetinari's clerks* ➤ **Wanted by the Patrician**

#### Exceptional

Jump between rooftops ➤ *Near Death experience* ➤ **Fear of heights** (if returning to the story)

Performing mime in the street ➤ *Detained at Vetinari's pleasure* ➤ **Learn the Words** (if returning to the story)

Attempting a complicated spell ➤ *You're pulled into the dungeon dimensions* ➤ **Struggle with only 3 dimensions** (if returning to the story)

