DISCWORLD TRIBUTE

TRAVERSE THE DISC, FIND LOVE, MEET EXCITING FRIENDS

A ONE IN A MILLION CHANCE AT ADVENTURE

A D10 ROLEPLAYING SYSTEM

2ND EDITION COMPENDIUM
CONTAINS REVISED CHARACTER SHEET
UPDATED RULES &
REWORKED VISUALS
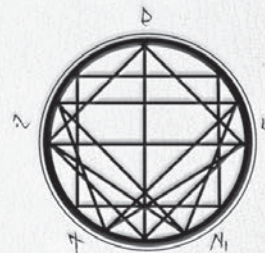
## JOCHER
symbolic systems

a D10 Roleplaying system for adventures set in Discworld[1]
By Jocher Games in 2019

The following pages are to be considered a work of FANFICTION, or perhaps a creative tribute to the illustrious world created by *Sir Terry Pratchett[2]*. The compendium consist of a rules system created aimed at capturing the spirit and geist of the *Discworld*. Use the *Discworld book series* as source materials when playing this game. Some excerpts of text has been borrowed (copied) from *https://discworld.fandom.com/*
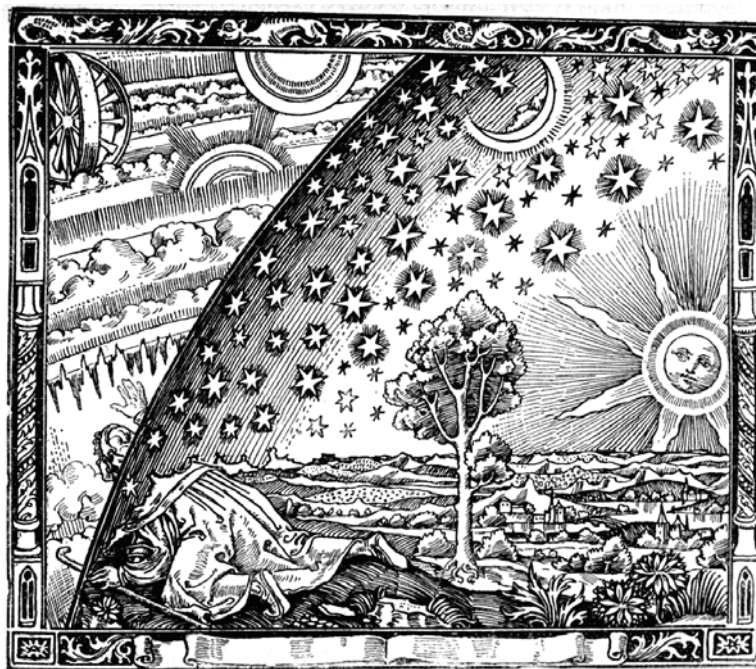
ROLEPLAYING SYSTEMS - INSPIRATION & ACKNOWLEDGMENTS
Mörk Borg, FATE Core System, D&D, Ur Varselklotet, Call of Cthulhu and last but not least GURPs Discworld.

MEDIA & GAMES - INSPIRATION & ACKNOWLEDGMENTS
The Discworld book series by Terry Pratchett, Critical Role (a.p. podcast), Red Moon Roleplaying (a.p. podcast), Sweden Rolls (a.p. podcast), Fable (computer game series), Discworld MUD (http://discworld.starturtle.net/lpc/) and so much more…

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[1] The Discworld is a trademarked name of the book series written by Sir Terry Pratchett[2]

[2] Sir Terry Pratchett is the author of the 41 novels making up the Discworld series, his name is in it self a trademarked name.

the Establishment of a Framework

To play this game you need to be at least two people[*], you also need a pen and some paper, one character sheet per player, two ten sided dice, one four sided die and one six sided die. In addition you need this booklet, that is the one you are already reading. It is also extremely helpful if the person who is taking the role of what is traditionally called the Game Master (in this game the role is referred to as "The Auditor"[1]) has read a couple of the Discworld books and have some understanding of the setting before hand. A really good source book for this game is the Discworld Companion[2].

An introduction of sorts

Welcome to the ranks of roleplayers and adventurers of the Disc. We are very happy to see yet another eager and curious young recruit!

What you have before you is the rules and stipulations for our illustrious guild. The following pages will guide you in both worldly and aetherial matters.

Overall you will get a few pointers on how to conduct yourself as an adventurer and what limits and boundaries you will come up against.

Signed by Guild Master
Dreyfuss Wildstride

APPROVED BY THE
AM.RPA.A

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[*] An alternative to being several persons at once one might consider bringing friends for the adventure.
[1] S. T. Pratchett, 'Reaper Man', 1991, 'Hogfather', 1996, 'Thief of Time', 2001, and 'The Science of Discworld III: Darwin's Watch', 2005.

WHAT MAKES AN ADVENTURER
AN EXACTE GUIDE FOR FILLING IN YOUR CERTIFICATE OF ADVENTURE

CREATING YOUR CHARACTER

Begin with coming up with a concept of the person you wish to play. Other games tend to call these classes or archetypes. Go wild. Do you have a general idea now? Good. Let's go on! Imagine them as alive as you or me. Are they smiling or frowning? Are they clean or dirty? Are they honest or conniving? What do they smell like? Are they prosperous or poverty stricken? Getting a better image yet? So, let's get even deeper.

Who where they when they grew up? How does their home look? Do they have friends? I guess that about covers it, let's get on with filling your certificate of adventure.

NAME: Choose a name that you feel is appropriate for your character.

SPECIES: You can choose between human, dwarfs, trolls, gnomes, undead and werewolves (see pages 10-11).

AGE: Your age is relative to the species you chose. Choose between Child, Teen, Adult, Middle aged, Old & Ancient.

GUILD (IF ANY): The non-extensive list of guilds can be found on the pages 17 - 18.

DESCRIPTION: This is where you get to briefly describe your character, it's good to include details that are iconic to your character.

STORY SO FAR: This is where you summarize your character's background in a sentence or two. It will be your (and the Auditors) guiding principle when you create skills & spells.

POCKET CHANGE: every player starts with a maximum of *D4* Ankh-Morpork[1] Dollars in their pockets.

ATTRIBUTES: Distribute *5 points* to your attributes, any points you do not assign now will be used to generate Narrativium[2] points. The attributes are not inherently connected to any specific type of activity, rather they are approaches to how a character acts and behaves.

Trickery - used for deceptive behavior
Wits - used for awareness and observation
Force - used for coercion and heavy lifting
Speed - used for nimbleness and reactions
Determination - used for showing backbone and getting through hardships.

NARRATIVIUM POINTS: All your unassigned attribute points are now transformed into narrativium. A player may use a narrativium point to get to roll a million to one roll, which is a special roll that allows players to invoke extreme luck. Narrativium points are also used for all types of magic use. Last but not least, they are used to avoid any meeting with Death.

SKILLS & SPELLS: Skills & Spells aren't defined at the beginning. Instead you create them as the need for them arises in game (see page 5).

INVENTORY & LUGGAGE: When creating your character, you suggest what you are bringing with you into the game, the Auditor decides if it is reasonable or not, based on your character's background and whether the object would be overpowered or game breaking in any way. A set of binoculars is most probably always ok, while a "broadsword of instant winning" might not be as appropriate.

VICES & COMPULSIONS: Choose at least one Vice or Compulsion when creating your character (see page 19). The maximum amount anyone can have is three.

SESSION GOAL: The final step before starting your adventure, write down a personal goal of your character. This could for example be "Join the thieves' guild" or some such.

That's all! Your brand new Adventuring Certificate is finished. ***Stay out of trouble!***

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[1] S. T. Pratchett, 'The Colour of Magic', 1983, 'Guards! Guards!', 1989, 'The Streets of Ankh-Morpork', 1993, 'Men At Arms', 1993, 'Feet of Clay', 1996, 'Jingo', 1997, 'The Truth', 2000, 'Night Watch', 2002, 'The Discworld Companion (3rd ed.)', 2003, 'The Discworld Almanak', 2004, 'The Art of Discworld', 2004, 'Going Postal', 2004, 'Thud!', 2005, 'Making Money', 2007.
[2] S. T. Pratchett, 'The Science of Discworld (I, II & III)', 1999, 2002, 2005.

Getting out of, or Into, Trouble
A general explanation of The Rules And Regulations of Adventuring

Attempting the hard, rolling the dice

Whenever a situation can be considered stressed or difficult the players can attempt to roll dice to see if their characters prevail. The rolls are to be used as virtual tie breakers or tests when things are uncertain. As an example the act of picking a lock needs a roll if there are people around or if time is of importance to the act. If the players are alone with the lock in question and don't have to stress with it then it should be possible to resolve by regular storytelling. *All rolls are made with two 10 sided dies (2d10).* All die rolls are made by combining the points of two fitting attributes, or one attribute and one skill/spell. Any die with a result below the number of points used in the roll is a success. Getting one success is called a regular success. If both die end up below the value of the roll it is to be seen as a proficient success. If no die gives a result below the value used in the roll it is considered to be a failed roll.

Regular successes (success on 1 die):

A regular success is considered to be the success of a lay person. It works but it is far from optimal. If someone has tried to trick someone, the lie is accepted but doubted. If someone has tried to outrun someone they may have lost their way in the process or stumbled in the process.

Proficient successes (2 successes):

A proficient success is considered to be the success of someone experienced. The result is stable. If someone has tried to trick someone, the lie is waterproof and the lie is accepted. If someone has tried to outrun someone they vanish in a poof of smoke and dust.

Failed rolls:

A failed roll must be followed by some kind of consequence. The consequences are for the Auditor to decide.

Skills & Spells

Whenever you encounter a problem that seems a bit out of your league, it might be time to embellish your character a bit by creating a skill (or a spell). A skill is always bound by a modicum of relative realism*.

Creating a skill

Simply explain why and how you are able to do something specific or know something specific. If the reasoning is approved by the Auditor, you write an appropriate name that summarizes the effect in the Skills & Spells section of your certificate of adventure. You decide how many of the remaining skill points you are going to assign the skill or spell that you just created (*at the start of the game you have 10 points*). Voila! You can now use it to solve the problems you are facing.

Lydia is going to try to break into a desk drawer, the drawer is locked. Having really low attribute points Lydia explains to the Auditor and the other adventurers how she picked up lock picking when she was a kid, her brother was a bit of a ruffian and showed her how it was done. The Auditor approves of this and Lydia adds "Lock picking" as one of her skills. She assigns 4 skill points to her new skill. She goes on to try to get into the drawer using her new skill and her trickery attribute.

Creating a spell

Creating spells are in most aspects the same thing as creating a skill. There are two differences; it has to be magic** and when creating a spell, you have to check the octagon to the right of the spells name. The octagon indicates that the entry is in fact a spell, not a skill, which in turn means it is magic and uses narrativium whenever it is used (see pages 12-16 for more details on magic usage).

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* It needs to be a plausible skill such as first aid, marathon running, mining or gardening. Furthermore, it is relative to what is considered normal for your species. A vampire may have a skill that allows them to turn into a bat, while a human wouldn't be able to do that unless it was a spell.
** It does not need to be reasonable and normal for your species. The sky is the limit. Almost. The Auditor still has to approve of the spell.

Million to One Rolls
A lerned Approach to The Probable Improbability

"Scientists have calculated that the chances of something so patently absurd [as the Discworld] actually existing are millions to one. But magicians have calculated that million-to-one chances crop up nine times out of ten."

Terry Pratchett, Mort, 1988

Nine times out of ten

A player may at any time during the game attempt to change the narrative by achieving the seemingly impossible. Traditionally, one has to say "it's a million-to-one chance, but it might just work!" to invoke this rule. As briefly mentioned in the rules page the player spends a Narrativium point to get to use this roll. The player explains the wished outcome and then gets to roll a "million to one roll", a roll with a single 10 sided die. The roll has a high chance of success, 2-10 are considered successes. If the player rolls a 1, the roll is considered a spectacular failure.

Imagining the improbable

If a player wishes to try something seemingly impossible they have to tell the rest of the group what they wish to happen if the roll succeeds. The Auditor has to decide if the suggested act or event is sufficiently improbable. A motivation may very well include props and freak occurrences that aid the adventurer. For example:

The Auditor: When you enter the square it is packed with people, finding Percival here is going to be extremely hard. You could probably ask around or search for him.
PLAYER: I want to try a one in a million roll. I'm going to write a note describing where I am, waiting for Percival. Then I'm tying it to a stone, tying that stone to a medium sized pigeon that I send flying. If the roll succeed the pigeon will drop the stone midflight and it will fall in the head of Percival.
The Auditor: Ok, shoot. Remove one Narrativium point and roll your die.

If the roll is a success events go as the player wished. Percival gets a stone in his head and finds the note, etc.
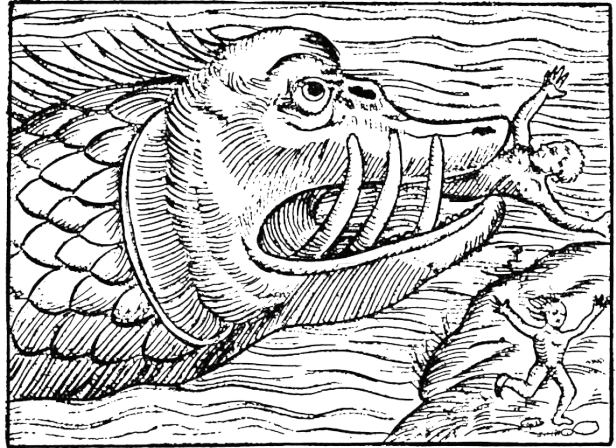
One time out of ten

However, if the roll ends up a 1, it doesn't exactly pan out. In fact, it does the complete opposite, it fails spectacularly. Exactly what happens is up to the imagination of The Auditor. The consequences have to be based on the described positive outcome, but something goes horribly wrong.
As an example:

Player rolls the die
PLAYER: Fudge! I rolled a one.
The Auditor: Ok, let's see. You tie the stone with the written note to the pigeon, it flies away. Instead of dropping it on Percival the pigeon flies away from the square you are at and lands on the window sill of Mergerite de Banderie.
PLAYER: Oh no, I have to run! She'll send all her assassins after me!

Growing Older
Understanding the Effects of Time on Adventurers

Failing, Learning and sometimes Forgetting

When time advances in life, you learn new skills and become better at things as you go. However, the things you do not practice gets slightly forgotten.

The failure tracks

Any failed die rolls add one (1) point to a failure track, found on your "certificate of adventure" character sheet, below each attribute.

⊘○○○○ Wits – used for awareness and observation

Failure?: ☒☒☒□□□□□ Full track? +1 in this track by recycling from other attribute or +1 Narrativium point .

When a failure track has been filled you choose to get better in the appropriate *attribute*, a *skill* or *gain a narrativium point*. The failure track is emptied and the process restarts.

Getting better in an attribute

Add one (1) point to the attribute associated with the filled failure track. If you increase an attribute point, you'll lose a point from an attribute of your choice. So in effect you will never gain any new attribute points, rather they are recycled. The sum total of attribute points will always be the same. You may however become more specialized.

Getting better at a skill or a spell

Instead of raising an attribute you may choose to gain one point in a skill (or spell). In addition to emptying the failure track this also uses up a point either from the unspent skill point pool or from another skill.

Gaining a narrativium point

As a result of the universe taking pity on the fool, sometimes failing a lot leads to getting a better chance of having the improbable work for you. If you do not want to raise neither a skill nor an attribute you get one (1) narrativium point.

> "Wisdom comes from experience. Experience is often a result of lack of wisdom."
>
> *Terry Pratchett*

Other ways of Gaining Narrativium Points

It is worth mentioning that you also immediately gain a narrativium point if you act according to a vice or compulsion, against your own interests. You can also gain a Narrativium point by fulfilling your session goal, however, this point is gained after a sessions completion.

In any situation where you feel you've earned a narrativium point you motivate and explain it to the Auditor. They decide whether or not your reasoning is sound and warrants a new point.

RECEIVING INJURIES
FORCEFUL DISCUSSIONS & PRE-DEATH EVENTS

"When Mister Safety Catch Is Not On, Mister Crossbow Is Not Your Friend."

Terry Pratchett - Night Watch, 2002

COMBAT AND VIOLENCE

As you might have noticed there is no health points or systemic ways of keeping track of the bodily consequences of getting into trouble. This is all managed in the story telling aspects of the game. It is for the Auditor to construct a situation in a way that makes sense to the story. To remind the players of their possible conditions, write on notes that are given to them.

When stuff gets violent and conflicts gets heated, it is good to keep in mind that most of the time people are kind of hesitant to fight to the death, most are not prepared to kill. It depends on why they fight.

Playing out a scene with violence or its consequences is not any different from any other type of problem the players may encounter, the Auditor describes what is about to happen or what is happening right now and the players motivate and choose how to deal with it. Let me describe this with an example:

The Auditor: you are walking through a dungeon corridor. After a while you suddenly get surprised by a giant spider that is mid attack, what do you want to roll in order to avoid getting hit by its attack?
PLAYER: Oh no! I'm going with Speed and Force, just throwing myself out of the way as quickly as I possibly can! I have to roll below 6.

*PLAYER *Rolls 7 on both dice**
The Auditor: As you desperately hurl yourself to the side you realize that you had no chance of getting away, the spiders fangs sink into your side taking a rather large bite out of you.
*The Auditor *Hands over a handwritten note describing the injury: slowed by poison, may not use speed in attacks**
PLAYER: I roll away and try to stab it with my dagger! Using Force and Determination.

WHAT DOES THAT INJURY NOTE DO?

It temporarily changes your character. You are no longer just your imagined character, instead it has become your character with problems to do certain things (if you created your character with a limp you would just role-play that aspect, this is not different). The Auditor uses the notes to motivate making certain rolls harder for you simply because you have injuries or create conditions to how you may use your attributes or skills.

GETTING RID OF THAT INJURY NOTE

If a player can motivate or explain how a certain serious injury is treated and thusly healed, it can be put to a roll and possibly considered healed. Simpler minor injuries don't generally motivate a roll of any kind. It stands to reason that if a character is for example a witch or a physician it will be an easy feat for them to take care of malfunctioning bodies.

Hello there. I'm Death, I felt an introduction was in order. I figured this might be as good a time as any. I mean, after all, your time has run out. I know, I know, it's all very uppsetting. Oh no. Don't cry. It won't do you no good now.

Meeting DEATH[1]

When you meet DEATH, you have a few possibilities. The most common one is dying. Besides that alternative, it does seem to be a rather impractical choice, you can always use a Narrativium point in order to get another chance at a fulfilling life. If you spend a Narrativium point your story is not done with you yet and you wake up again, in a narratively fitting way, possibly rescued by a passing deer that took pity on you.

Making a Deal

If you are out of Narrativium points when you meet death you could always try to get out of the situation by talking it out. Role-play your way out of the bind. Any rolls attempted when trying to escape Death should be considered *extremely hard*. They also have to be motivated by the player. For example, you could try to roll Determination and Wits, trying to return to life by sheer will, focusing on how important that life goal of yours is or how much that friend needs you.

The Afterlife

If there seems to be no way out of Deaths grip, then you will have to choose between actually dying or returning to the game as a ghost. Turning into a ghost is not as bad as it sounds. Any previous skills are considered impossible to use as long as you have no body. Instead you may create new skills that fit your new bodiless type of existence. Your skill & spell points are also temporarily reset to 10 as soon as you turn into a ghost. Ghosts can usually only be seen by close relatives, the psychically inclined, and cats. A ghost is often restricted to the site where it died, and must haunt a certain location. Som have found a loophole in this.

Resurrection

If your friends or acquaintances engage in necromancy, or similar ventures*, you could possibly return to a body in the form of a zombie. Depending on the state of your original corpse it might even be in your own body. If you've gained new skills when you are a ghost, you will lose them if they were dependent on being an ethereal entity.

Accepting fate

If all above fails, you have, unfortunately died. The now parted character has no part to play in the future of the game.

Find your play style

As you can see the thoughts around these concepts are purposefully left rather open for interpretations. Ultimately it is up to each group to discuss and find a preferred approach, that fit's their play style and wishes.

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[1] S. T. Pratchett, 'Mort', 1987, 'Sourcery', 1988, 'Reaper Man', 1991, 'Soul Music', 1994, 'Hogfather', 1996, 'Thief of Time', 2001.

[2] Consider some organized religions positions on resurrection.

The Playable Species of the Disc

When playing "A one in a million chance at adventure" your characters species is mainly a modifier for the narrative rules around skills and spells.

Dwarfs

Short, bulky and bearded. The traditional language contains a gender neutral pronoun. Dwarfs considers dwarfishness to be a cultural ancestry as much as it is genetic ancestry. Dwarfs are very literal, and does trust metaphors or analogies. Traditionally into mining and smithing. By tradition they also make dwarven bread[1]. Besides bread, the preferred weapon is a traditional axe, one side being a pick-axe the other side a battle axe. Dwarfs originate from Überwald[2] and The Ramtops[3]. The standard life span is about 300 years.

Trolls

Big, heavy and made of stone. Literally walking, talking, thinking slabs of stone. Made of "metamorphorical rock"[4] with silicone brains. This specific physiology leads to slower thinking when exposed to heat which in turn has led to trolls

mainly being nocturnal. Their appearance takes after stone and mineral characteristics of the place they come from. They are theoretically immortal but slows down more and more over the years, to finally turn into a pile of rubble with a spark of life in it.

Gnomes & Goblins

Think tiny and strong. Distilled humans. Height may vary, 4 inches to 2 feet. Or in metric terms; 10 cm to 60 cm tall. A few gnomes have an ability to cross into dreams and parallel dimensions, this ability is called craw stepping[5]. Little is known of any common culture or traditional traits of gnome society. The age span of the average gnome differs a lot.

The Undead: Zombies, Vampires & Werewolves

Cold and eerie, but they are all persons none the less. It should be noted that there are several species under this category, the playable types of undead are Zombies, Vampires and Werewolves.

Zombies

The unliving, basically people who died but never stopped moving. While not mindless they are often more single-minded than when alive. The most prominent character traits seem to somehow survive the undeath. A former clerk might become obsessive when it comes to sorting papers or a deceased butcher might become overly enthusiastic with the meat cleaver. A zombies life span is regulated by how well they manage to conserve their physical form, as the body is dead it is

[1] S. T. Pratchett, 'Witches Abroad', 1991, 'Feet of clay', 1996, 'The Fifth Elephant', 1999.

[2] S. T. Pratchett, 'Witches Abroad', 1991, 'Carpe Jugulum', 1998, 'The Fifth Elephant', 1999, 'The Amazing Maurice and his Educated Rodents', 2001, 'Monstrous Regiment', 2003, 'Going Postal', 2004, 'Unseen Academicals', 2009, 'Raising Steam', 2013, 'The Compleat Discworld Atlas', 2015.

[3] S. T. Pratchett, 'The Light Fantastic', 1986, 'Equal Rites', 1987, 'Wyrd Sisters', 1988, 'Wintersmith', 2006, 'Discworld (video game)', 1995, 'Wyrd Sisters (TV series)', 1997.

[4] S. T. Pratchett, 'Thud!', 2005.

[5] S. T. Pratchett, , 'Snuff', 2011.

decomposing at a regular shape unless precautions are taken. The last stage of decomposition of a zombie is being a literal skeleton. Take care not to leave body parts lying about.

Vampires

Everything you think you know about vampires is true. Even the things that are contradictory. Different vampires have different vampire traits. Some are hyper sensitive to sunlight, some are allergic to garlic and some cannot deal with exposure to crosses (or other religious paraphernalia). Vampires are technically immortal. If someone burns a vampire and spreads the ashes all over the continent someone would have to gather all the ashes again in order for the resurrection to be successful. Most vampires stem from Überwald, and they often have long lines of aristocracy behind them. Furthermore, traditionally many vampires collect titles as a hobby over the span of their unnaturally long lives.

Illustration By Thecount68 - Own work, Public Domain, https://commons.wikimedia.org/w/index.php?curid=6822563

Werewolves

Sees smells, turns into wolves during the full moon week* and highly intolerant to silver. In some individuals the wolf is strong, and the personality of the feral or primal bleeds into the human personality and in some the human side is bleeding into the wolf form. Half-breeds exist and the effects of this varies between very hairy humans to wolves that are really, really smart. Some half-breeds are the very stereotypical half-man-wolf variety during the full moon phase. The lifespan of a werewolf is generally the same as that of a standard human.

Humans

Last but not least, the humans. Very sensitive to cultural conditioning and almost a slave to the norms of the world around them. This is both a blessing and a curse. In places such as Ankh-Morpork, the epicenter of egotistical, grubby, social ladder climbing, most humans are just that. But meet one in another setting and they might be unbelievably giving and caring. The most numerous species on the disc is the human. A standard human on the Disc lives to an age of 70 or 80. Some specimens have been known to reach around 100 years of age**.

Non-human characters and Relative Realism

When playing a character that is any other species than human there is no difference when creating the character. Instead consider it as a choice that will change the boundaries of the relative realism guiding the creation of skills during your game, for example a vampire could add the skill of "turning into a bat" as a regular skill, while a human or a gnome would have to create it as a spell and use narrativium to activate it.

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* Unless they feel like not changing, the Change is actually voluntary in most cases. Most werewolves tend to appreciate the liberating feeling of running wild in the night once in a while, so most do actually Change.
** Mostly propelled by contrariness and stubbornness.

THE THEORY OF MAGICK

All text below is copied from: https://discworld.fandom.com/wiki/Discworld

MAGIC ON THE DISC

Magic is the principal force on the Discworld, and operates in a similar vein to elemental forces such as gravity and electromagnetism on our own world. The Disc's "standing magical field" is basically the local breakdown of reality that allows a flat planet on the back of a turtle to even exist. The force called "magic" is really just a function of the relative absence of reality in the local area, much in the same way that we describe absence of heat as "coldness." Magic warps reality in much the same way as gravity warps space-time.

On the Discworld, where magic has more in common with particle physics than Houdini, high-level background magic (most likely a reference to background radiation) occurs when a very powerful spell hits, creating a myriad of sub-astral particles that severely distort local reality. Building a house in (or even walking into) a region where this has happened is extremely dangerous as it is mentioned that an individual may not remain the same species, shape or level of sanity, if they are entered. Medium levels cause odd effects, such as coins landing on their edges and turning into caterpillars. Areas with larger than normal quantities of background magic tend to display unusual qualities, even for the Disc. Very high quantities of magic can knock a hole in reality, leading to an invasion by Lovecraftian monstrosities from the Dungeon Dimensions, or, almost as bad, the world of the Elves. The basic unit of magic is the thaum, but the thaum is in turn made up of particles known as "resons" (literally, "thingies") or reality fragments. These are in turn composed of five "flavours": up, down, sideways, sex appeal and peppermint (as spoof of quarks).

The number eight is generally significant and has magical properties on the Disc, (e.g. the number of the colour of Magic, octarine) and should never be spoken by wizards especially in certain places. Doing so may allow the ancient dungeon dimension creature "Bel-Shamharoth the sender of eight" to break through …

The Disc's magical field is centered on the Cori Celesti. Everyday natural forces, such as light and magnetism, are muffled by the power of the Disc's magical field, and rather than a magnetized needle, navigators on the Disc use a compass with a needle of the magical metal octiron, which will always point towards Cori Celesti. Light is so oddly affected by magic, as it passes into the Disc's atmosphere, it actually slows down from millions to hundreds of miles an hour. One odd effect of this is that the Disc has time zones, when, as a flat world, it shouldn't. Another effect is that, as reported in Thud!, the red- and blue-shifting of light becomes noticeable when travelling at speeds of merely a hundred and twenty miles per hour.

THE POWER OF BELIEF

Reality is described as spread thinly on the Disc, so events may be affected by expectations, especially those of 'intelligent' species such as humans, dwarfs etc. Such a world is not governed by physics or logic but by belief and narrative resolution. Essentially, if something is believed strongly enough, or by enough people, it may become true. Jokes such as treacle mines and drop bears are real on the Disc; in reality lemmings don't actually rush en masse off cliffs, on the Disc they do, because that is what people believe (actually, since mass suicide would seriously foul up natural selection, they tend to abseil down them instead). This is also exploited in both wizard and witch magic. For example, if you wish to turn a cat into a human, the easiest way is to convince him, on a deep level, that he is a human.

More significantly, it is also belief that gives the gods their powers. Discworld gods start off as tiny spirits, and gain power as they gain believers. A similar effect has led to the "reification" of mythological beings symbolizing abstract concepts, such as Death, the Hogfather and other Anthropomorphic personifications.

On the Disc, if a story or legend is told often

enough and believed by enough people, it becomes true. This is known as the law of narrative causality. Dragons, as Terry Pratchett explains, do not breathe fire because they have asbestos lungs, they breathe fire because that is what dragons do. On the Disc, if a witch goes bad, she will inevitably build a house of gingerbread and lure children to their doom, only to be thrown into her own oven. If a miller has a third son, he will invariably leave him only his cat, and that cat will then, of course, lead the boy onto fame and fortune. A hero will win only when outnumbered. Million-to-one chances to escape certain death are routinely successful and they "crop up nine times out of ten". Witches often employ narrative in their magic, but consider it ethically tricky since it is interfering with free will. The habit of many Discworlders to take metaphor literally has combined with the power of belief to produce some very odd areas. The Place Where The Sun Does Not Shine, for instance, is a deep crevasse in Lancre, incidentally located between a rock and a hard place.

The Disc's nature is fundamentally teleological; its basic composition is determined by what it is ultimately meant to be. Its primary element, out of which all others spring, is known as narrativium, the elemental substance of Story. Nothing on the Disc can exist without a Story first existing to mould its destiny and determine its form. This is, perhaps, a take on the fact that nothing can ever happen on the Disc unless it is written in a story by Terry Pratchett.

Wizard Magic

Wizard's magic is one way to practice magic on Discworld. It is practised scientifically and is therefore almost the opposite of Witches' magic. Wizards study magic for many years at a university (e.g. Unseen University or Bugarup University). They learn magic the hard way. Reading an uncountable number of books, passing hard tests, getting one (or several) of the many degrees available and practicing all day long makes a great wizard. Oh yes, and growing a beard and wearing

a pointed hat also helps.

For wizards magic is science. All magic follows certain rules and if one knows the rules then one can master magic. On example is the conservation of energy (referred to as conservation of reality). Simply speaking, things have to level out at the end. If something goes up, something else has to go down. It is not too hard to turn a cat into a dog, because this is simply turning one existing thing into another one. But to create things out of nothing is totally different thing and almost impossible to do for a wizard. Wizards don't seem to have figured out that they could transform air into stuff yet either.

Wizards like to use instruments specially made for the purposes of practicing magic. The wizard's staff is a familiar and intuitive example; it stores magic that wizard can use all at once. For seeing the world or even all possible times and spaces of the multiverse, the wizards have used the crystal ball and have now advanced to the omniscope which is, sadly, very expensive monetarily to produce and very expensive magically to operate. The thaumometer is an instrument to measure the amount of magic in the vicinity. They also always have a stuffed alligator, the existence of which has always been a bit of a mystery, as no-one, especially the wizards themselves, know why this seemingly random piece of occult junk always turns up in a

wizard's study.

The more interested wizards (usually the younger ones) try to analyze and understand magic itself. In the High Energy Magic Building at Unseen University students together with Ponder Stibbons try to split the Thaum, the smallest magic particle known so far. Wizards just love to tamper with reality and to babble about different possible dimensions. One of the newer projects is the creation of Hex, a magical supercomputer.

The most general form of wizard's magic is encountered in form of illusions, fireballs and occasional calling of ghastly things from the Dungeon Dimensions. Wizards can store magic in their wizard's staff, which is about 6 feet long and has a knob at the end (hua, hua, hua, hmm…).

THE MAGIC OF WITCHES

In the Discworld series, witch magic is very different from the wizard magic taught in the Unseen University, and consists largely of finding the right lever that makes everything else work. Witches rarely do any magic, in fact, relying more on common sense, hard work, and a peculiar brand of psychology known as headology. This can be taken very far - a witch's way of magically setting fire to a log of wood consists of staring at the log until it burns up from pure embarrassment. As a result, it is less energy intensive, which means that a witch can do more than a technically equally powerful wizard. However, the same Zen-like knowledge that gives them this ability generally discourages them from making a big deal about it, beyond refusing to take wizards seriously.

Unlike wizard magic, which is taught en masse, witch magic is taught on a one-to-one basis by older witches to apprentices. Although magical talent tends to run in families, witches do not teach their daughters, feeling that this would cause a sort of magical inbreeding.

Discworld Voodoo is considered to be an aspect of witch magic, combined with a sort of do-it-yourself religion, relying heavily on the power of belief described below. The most powerful Discworld voodoo-women can deliberately create moderately powerful gods for a specific purpose.

The role of witches has been defined as "smoothing out life's humps and bumps" and "helping people when life's on the edge", and they take this obligation seriously. They also never ask for anything in return. There are ways and ways of not asking for anything in return, of course. Nanny Ogg, for instance, insists that part of her job is to take the first pint of every brewing and the first cake of every baking, to prevent occult forces using them against people. Both she and Granny Weatherwax tend to emphasize at every possible opportunity that it is considered lucky to have a witch in your house, and that it would be especially lucky if the witch was well-provided for.

Casting Spells
Practical Magick Usage

Rules of play

Magic functions as a more free-form type of skill. Free in the sense that your imagination doesn't have to be as constrained by what is reasonable based on your species or any relative realism. The effects are so to speak allowed to be "unre-al". Mechanically the big difference from skills is that it costs at least one Narrativium point to use any spell. The point(s) used is spent. The chosen amount of Narrativium points is combined with either Wits or Trickery. Let's look at an example:

Using 2 points of Wits, and a spell of the value of 2 skill points, plus 2 point of narrativium, die results under 6 would count as successes. Put into a formula it looks like: Wits / Trickery + Skill + Narrativium.

You did read that right; it means that you'll have to have a rather high amount of points in one of those attributes or have a lot of Narrativium points in order to be proficient in casting spells.

Casting strength

Depending on how many Narrativium point the strength of the spell changes. The strength effects things as duration, realness*, area of effect and for example how much time it takes to cast the spell. You can use the following examples as die roll tables using a D4 die or choose to pick one of the alternatives for the correct amount of Narrativium used.

Strength of 1 Narrativium:

1. long casting time, effect lasts a few minutes, results are very real
2. short casting time, not that real, but lasts a long time
3. both very real and lasts for about an hour but casting and preparation takes more than an hour
4. every factor is rather average

Strength of 2 Narrativium

1. long casting time, effect lasts a few hours, results are very real
2. short casting time, real results, but lasts a few hours
3. both very real and lasts a few hours but casting and preparation takes more than an hour
4. rather real results, lasts for about an hour and short casting time

Strength of 3 Narrativium

1. short casting time, effect lasts for about 24 hours, and is very real
2. short casting time, not that real, but lasts a few days
3. both very real and lasts for a few days but casting and preparation takes about an hour
4. instant casting, effects last for a few days, but on closer inspection the results show signs of unreal-ity.

Strength of 4 Narrativium (roll for 1 residual magic effect)

1. a few minutes casting time, very real results, effect lasts for about a week
2. instant casting, very real results, lasts for a few days
3. casting and preparation takes about an hour, the result is actual reality change and lasts for about a week
4. instant casting, the result is actual reality change, effects last for about a day.

Strength of 5 Narrativium (roll for 2 residual magic effects)

1. instant casting, the result is very real, effect lasts for as long as the caster wishes
2. instant casting, the result is actual reality change, the effects lasts for a few days
3. instant casting, the result is actual reality change and lasts for about a week
4. instant casting, the reality is bent to the wishes of the caster (improvise), the effects lasts for an hour.

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* Realness is whether or not an object or a concept is thought of as reality or not. A very real object is something that looks, feels and smells as one would expect it to given the circumstances. Realness as a concept is not as straightforward as it might seem initially, a change in the weave of reality may be percieved as real either by the change following all surrounding rules of realness or by the common perception of the rules of realness adapting or changing. Sometimes the most effective spell actualy change peoples perceptions rather than the actual reality.

A List of Documented
Residual Magick Effects

The following page has been carefully researched and documented by the Senior Lecturer in Avoidable and Uncertain Events. This documentation is a widely circulated pamphlet amongst the aspiring wizards of Ankh-Morpork. It has been published here following all appropriate procedures.

When casting a spell using 4 or 5 narrativium points you must roll to see if any residual magic effects occur and how they will be applied in this specific instance. Below is a table of random residual magick effects that occurs when casting a high powered spell. *Roll a D10. See appropriate section and follow the rules of the effect.*

1. Temporal Irregularity
   Anyone whose found themselves effected by temporal irregularity can attest to the inconvenience of unexpectedly being slower or quicker than people around them, it is not dangerous, but often a real nuisance. Sometimes it is can be beneficial.
   Roll a D2. 1: time speeds up. 2: slows down.
   Roll a D4.
   > 1: everyone within an area of 50ft (~15 meters) are affected.
   > 2: only the caster is affected.
   > 3 or 4: the surrounding area is affected.

2. Perceptional Flux Field
   In a "PFF" suddenly smells are seen, sights are heard and touch is tasted, the experience can be quite unnerving, or interesting.
   Roll a D4.
   > 1: everyone within an area of 25ft (~8 meters) are affected.
   > 2: only the caster is affected.
   > 3 or 4: the surrounding area is affected.

3. Proportionality Warp
   Things may appear further, higher, lower or closer than they seem. *The effects are defined by the Auditor.*

4. Unexpected Transmutations of Dead Matter
   Stones turn into boots, flower pots turn into plastic ducks, ladders turn into frying pans, you get the picture. *The effects are defined by the Auditor.*

5. Unstable Space Flux Field
   Anything entering into the affected area may possibly end up teleporting to a completely different place. *Upon entering the area roll a D10.*
   > 1-5: nothing happens.
   > 6-8: the affected character is displaced to a new location within 10 meters.
   > 9: affected character ends up in a known location, the Auditor decides on where.
   > 10: the affected character ends up in an unknown location, the Auditor decides where.

6. Unexpected Transmutations of Living Matter
   Skin changes colour, mouths turn into beaks, paws turn into human feet, etcetera. *Roll a D6.*
   > 1. SKIN TYPE SHIFT - *the affected may for example become scaly, grow feathers or become translucent.*
   > 2. PARTIAL SHAPE SHIFT - *one or more parts of the body turn into the equivalent parts from another species.*
   > 3. SPECIES SHIFT - *the whole body transforms into another species, not limited to humanoids.*
   > 4. PROPORTION SHIFT - *one or more parts of the body swells up or shrinks down*
   > 5. VISCOSITY CHANGE - *what was recently firm turns wobbly, bones included OR the wobbly turns firm, this is a gradual petrification type situation.*
   > 6. SIZE CHANGE - *the affected body grows or shrinks.*

7. Dimensional Rift
   A demon from the dungeon dimensions breaks through to our reality! *The effects are defined by the Auditor.*

8. Empathically Inclined Flux Field
   In the affected area everyone suddenly and unexpectedly turn into unconditional friends, and everyone can understand each others perspectives telepathically until they leave the area again.

9. Manifestation Probability Field
   In the affected area odd things just seem to "poof" into existence when people think of them. Be mindful of your thoughts...

10. No residual effects
    Very seldomly there are times when absolutely nothing happens. It seems to have no pattern to what or why nothing happens, but I'm sure It cannot be good.

A Compleate List of Official Ankh-Morpork Guilds

In Terry Pratchett's Discworld series of fantasy novels, there are almost 300 Guilds in the city of Ankh-Morpork. Nanny Ogg's Cookbook (1999), The Thieves' Guild Diary (2002) and the Death's Domain map (1999) all quote Guild publications.

How to use guilds in play are up to each roleplaying group. One implied way that any guild membership will affect the game is that a member of a guild may have an easier time motivating why they have a certain skill or spell or a certain piece of equipment such as the official city watch badge or a wizards' hat. Besides the above the guilds are heavily involved in most events in city life. They are basically the social and legal backbone of Ankh-Morpork. They are sure to be good places to find work or trouble.

Presently known and registered guilds include, but are not limited to:

Guild of Accountants and Usurers
Unsurprisingly, its stated taxable income is negligible.

Actors' Guild

Archaeologists' Guild

Alchemists' Guild
Motto: OMNIS QVI CORVSCAT EST OR ("All That Glitters Is Gold")
Their Guildhouse constantly needs rebuilding, as it frequently explodes. They are the Discworld's closest analogue to actual scientists. While the vast majority of alchemists are mindless experimenters who spend too much time around boiling mercury and unusual breeds of fungus, some, such as Cheery Littlebottom, have a solid base in chemistry, and have parlayed their skill into other fields, such as forensics.

Guild of Architects

Guild of Armourers

Guild of Artificers

Assassins' Guild
Motto: NIL MORTIFII SINE LVCRE ("No Killing Without Pay")

Bakers' Guild

Bandits' Guild

Guild of Barber-Surgeons

Beggars' Guild
Motto: MONETA SVPERVACANEA, MAGISTER ("Spare Change, Mister?")
The oldest and the richest guild in the city.

Butchers' Guild
Headed by Gerhardt Sock

Butlers' Guild

Carters' and Drovers' Guild

Chef's Guild

Clockmakers' Guild

Council of Churches, Temples, Sacred Groves and Big Ominous Rocks
While not a guild, the Council performs the same political role for its member organizations as many of the Guilds do for their members.

Guild of Confectioners

Guild of Conjurers
Motto: NVNC ILLE EST MAGICVS ("Now That's Magic"(Catch-phrase of British magician Paul Daniels))
More of a club for stocky, aitch-dropping beer-swilling types, they are considered rather low on the ladder of magical ability and are scorned by wizards. They don't seem to care, and indeed appear to get a lot out of life. They are very popular among the masses, who consider sleight of hand far more interesting than actual magic.

Guild of Cunning Artificers

Dog Guild
Headed by a Chief Barker; Big Fido. Consists of dogs which have not just been Bad Dogs, and run away from their owners, but have Bit the actual Hand that Fed Them.
Controls scavenging rights, nighttime barking duties, breeding permissions and howling rotas.

Guild of Embalmers and Allied Trades
Motto: FARCIMINI ("Stuff It")

Guild of Engravers and Printers (formerly the Guild of Engravers)
Motto: NON QVOD MANEAT, SED QVOD ADIMIMVS ("Not What Remains, But What We Take Away")

Guild of Ecdysiasts, Nautchers, Cancanieres and Exponents of Exotic Dance
Motto: NVNQVAMVESTIMVS ("We Never Clothe")
Clientele consists of humans (who consider women taking their clothes off for money to be acceptable, but women doing it for nothing immoral), trolls (who, because they believe they travel backwards in time, like to watch their women strip in reverse) but not dwarfs (who have no concept of such an idea).

Guild of Fire Fighters
Once outlawed by The Patrician, as the Guild would threaten arson to get citizens to pay for a fire protection contract.

Guild of Fools and Joculators and College of Clowns
Motto: DICO, DICO, DICO ("I Say, I Say, I Say")
The name Dr. Whiteface is an honorific used by whoever heads the guild.

Gamblers' Guild
Motto: EXCRETVS EX FORTVNA ("Shit out of luck")
Guild headquarters is located across the street from the Alchemists' Guild. Anyone wondering why will be politely reminded as to just what the profession of the guild members is. Head is elected by random draw. Regulates cheating and swindling, not

by banning them, but by determining exactly how heavily dice should be loaded, the precise value of cards which may be held up the sleeve and the exact amount of money one may take from a mark.

Glassblowers' Guild

Haberdashers' Guild

Guild of Handlemen

Historians' Guild
The Historians guild has assumed a role similar to that of English Heritage, determining which buildings are of historical interest and ensuring they are preserved as their builders intended

Guild of Lags (professional prisoners)

Launderers' Guild

Lawyers' Guild
Motto: LVCRE SERMAT ("Money Talks")
Perpetually headed by Mr. Slant, a zombie. The basic principle of the Guild is the richer you are, the more likely you are to be innocent. As rich people are more valuable to society than poor people, this is considered a very agreeable form of justice.

Guild of Merchants and Traders
Motto: VILIS AD BIS PRETII ("Cheap At Twice The Price")

Its main function is to protect its members from being robbed, which had become their principal occupation in recent years. They also serve as the advertisers of the civic charms of Ankh-Morpork to potential tourists. They hire gangs of burly men to patiently describe to outsiders that Ankh-Morpork is in fact clean, safe and lovely place to live.

Guild of Musicians
Motto: ID MVRMVRATIS, ID LVDAMVS ("You Hum It, We'll Play It")
More of a protection racket than a Guild, the Musicians' Guild demands high membership fees and performance rates for all members. Those who do not wish to be members are perfectly free to operate outside it, of course, but then, they are unlikely to do so for very long.

Guild of Plumbers and Dunnikin Divers
Motto: NON ANTE SEPTEM DIES PROXIMA, SQVIRI ("Not Before Next Week, Squire")
Created in the reign of Patrician Vetinari. Main role is to dig new water wells and empty cesspits
Famed member and previous Guild master Sir Charles Lavatory, invented the device which bears his name. It flushes waste away very well, but as Ankh-Morpork has no sewers, it doesn't actually go anywhere.

Guild of Priests, Sacerdotes and Occult Intermediaries
May be the same as the Council of Churches, Temples, Sacred Groves and Big Ominous Rocks

Rat Guild (alleged)

Rat-Catchers' Guild

Seamstresses' Guild
Euphemistically named; actually a guild of prostitutes.
Motto: NIL VOLVPTI, SINE LVCRE ("No Pleasure Without Pay")
Legalized by the Patrician early in his

reign. "Mrs." is an honorific bestowed on those members of the Guild who rise to the ownership of their own premises. Her employees are known as her "daughters" (a reference to the famous euphemism "visiting Rosie Palm and her five daughters."

Guild of Shoemakers and Leatherworkers

Smugglers' Guild

Tailors' Guild

Teachers' Guild
The Guild clock strikes noon before any of the others, presumably marking school lunchtime.

Guild of Thieves, Cutpurses, Housebreakers, and Allied Trades
Motto: ACVTVS ID VERBERAT ("Whip it Quick")
Legalized by the Patrician early in his reign.

Guild of Town Criers

Guild of Victims
Headed by Echinoid Blacksly (only member)
A bizarre counterpart to the Guild of Thieves; you hire Mr Blacksly to suffer an official Guild theft on your behalf.

Guild of Watchmen
It lasted exactly as long as it took for Samuel Vimes to find out about it.

Guild mottos (in Latatian) are taken from the book The Discworld Companion (2014).

Editors Note:

There are numerous Witches Covens scattered over the Disc that are technically not guilds and have no official standing in the eyes of the law, but none the less functions as organizing bodies of the witches of the land. The most prominent of said covens is the Lancre coven. An important difference between guilds and covens is that a Witch Coven always consist of 3 witches, no more, no less.

VICES & COMPULSIONS
THE STUFF YOU JUST HAVE TO DO TO FEEL RIGHT

"Oh, no doubt the man would suggest there were mitigating circumstances, that he had an unhappy childhood or was driven by Compulsive Well-Poisoning Disorder. But I have a compulsion to behead cowardly murderers"

Ahmed, Jingo, 1997

WHAT ARE VICES & COMPULSIONS

This is fairly self-explanatory, they are the stuff that any character enjoys doing or feel an urge to do, even when it's bad for them. They have no numerical rules attached to them. Instead they are to be considered roleplaying cues. The Auditor may set up situations that are tempting for the motley crew of adventurers.

EXAMPLE LIST:

ADDICTED - *a state of physiological or psychological dependence on a potentially harmful drug*

AGGRESSIVE - *threatening behavior or actions*

ALCOHOLIC - *dependence on alcohol consumption*

ANGRY - *a strong feeling of grievance and displeasure*

ANTAGONIST - *hostility or hatred causing opposition and ill will*

ARROGANT - *the act of feeling or showing self-importance and contempt or disregard for others*

BIGOT - *when somebody with strong opinions, especially on politics, religion, or ethnicity, who refuses to accept different views*

BOASTFUL - *to refer immodestly to possessions or achievements*

BRAGGING - *to talk with excessive pride about an achievement or possession*

BRUTAL - *unrelentingly harsh and severe; extremely ruthless or cruel*

CHEATER - *to deceive or mislead somebody, especially for personal advantage*

CONCEITFUL - *a high opinion of your own qualities or abilities, especially one that is not justified*

CORRUPTED - *dishonest exploitation of power for personal gain;*

extreme immorality or depravity

COVETOUS - *to have a strong desire to possess something that belongs to somebody else*

COWARD - *an absence of courage*

CRUEL - *deliberately and remorselessly causing pain or anguish; bringing about pain and distress*

DECADENT - *a state of uninhibited immoral self-indulgence*

DEPRESSED - *to make somebody feel very sad or hopeless*

DESPAIRING - *somebody that makes somebody else feel hopeless or exasperated; to feel there is no hope*

DISCOURTEOUS - *behavior or an action that is bad-mannered or impolite*

DISHONEST - *the use of lies or deceit, or the tendency to be deceitful*

DISLOYAL - *a lack of loyalty to a person, vow, organization, or state*

DOUBTFUL - *to feel unconvinced or uncertain about something, or think that something is unlikely*

ERRATIC - *not predictable, regular, or consistent, especially in being likely to depart from expected standards at any time*

FALSE - *treacherous*

FOOLISH - *showing a lack of good sense or judgment*

GLUTTONOUS - *the act or practice of eating and drinking to excess; to do anything to the point of wastefulness*

GREEDY - *an overwhelming desire to have more of something such as money than is actually needed*

HUBRIS - *excessive pride or arrogance*

HYSTERIC - *being impossible to hold back or control*

IMPATIENT - *tending to be annoyed at being kept waiting or by being delayed*

IMPETUOS - *to act on the spur of the moment, without considering the consequences*

INFLEXIBLE - *adhering firmly and stubbornly to a viewpoint or principle*

INSANE - *extreme foolishness, or an act that demonstrates such foolishness*

INSOLENT - *the quality of being boldly rude or disrespectful*

JEALOUS - *to feel bitter and unhappy because of another's advantages, possessions, or luck*

LAVISH - *given or produced in abundance or to excess*

LEWD - *inclined to be obscene or indecent*

LIAR - *someone who does not tell the truth*

LUNATIC - *behavior that is regarded as unintelligent, inconsiderate, or misguided, or an example of it*

MAD - *rash or thoughtless behavior*

MALICIOUS - *the intention or desire to cause harm or pain to somebody; or to wish for someone to feel pain*

MANIPULATIVE - *using clever, devious ways to control or influence somebody or something*

MERCILESS - *showing no compassion toward somebody or something; to continue at a high level of violence or unpleasantness without pause or relief*

MOODY - *having temperamental and changeable moods; tending to change mood unpredictably from cheerful to bad-tempered*

MURDEROUS - *capable of, guilty of, or likely to commit murder*

NARCISSIST - *overestimation of one's own appearance and abilities and an excessive need for admiration*

OBSTINATE - *stubbornly adhering to an opinion, purpose, or course, usually with implied unreasonableness*

POMPOUS - *an excessive sense of self-importance*

PROUD - *a haughty attitude shown by somebody who believes, often unjustifiably, that he or she is better than others*

PREPOSTEROUS - *going very much against what is thought to be sensible or reasonable*

RASH - *acting with, resulting from,*

or characteristic of thoughtless, impetuous behavior

RECKLESS - *marked by a lack of thought about danger or other possible undesirable consequences*

ROWDY - *a rough and noisy person who often causes disturbances*

RUDE - *disagreeable or discourteous in manner or action; offensive to accepted standards of decency*

SECRETIVE - *unwillingness to reveal information*

SHORT-SIGHTED - *doing or determining without taking the future into account*

SNOBBISH - *displaying an offensively superior condescending manner*

STUBBORN - *unreasonably and obstructively determined to persevere or prevail*

PILFEROUS - *to steal something, or steal things*

TRITE - *one who overuses common phrases or conversation topics and consequently makes them lack in interest or originality*

TRICKY - *likely to cheat or outwit somebody*

VAIN - *excessive pride, especially in personal appearance*

VENGEFUL - *having or showing a strong desire for revenge*

WASTEFUL - *using resources unwisely*

FOR THE AUDITOR
CREATING A WORLD ACCORDING TO THE RULES
(OR THE COMPREHENSIVE GUIDE TO STRING PULLING AND PLOTTING)
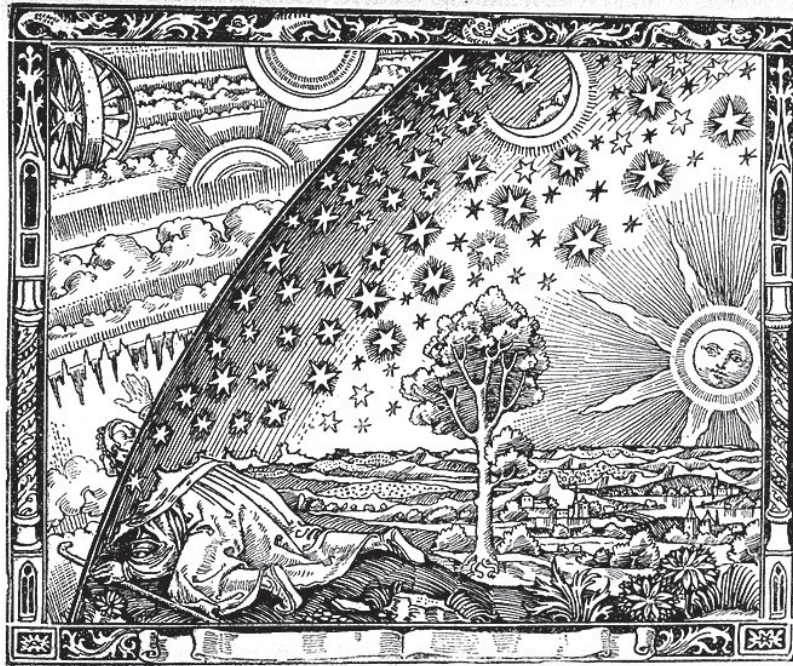
Running a Game of AOIAMCAA
A Most Comprehensive guide to String pulling and Skullduggery

Auditing a World of Improbable Probability

When running a session of "A one in a million chance at adventure" it is important to have a few guiding principles.

1. *Narrative is everything*
2. *Promote and encourage imaginative problem solving*
3. *Use rolls sparingly and for things that really are naturally difficult*
4. *Provide a compelling and believable world, allow the players to provide the comedy*

Your role as The Auditor

In the Discworld lore the Auditors are the bureaucrats of the multiverse. They make sure that gravity works, file the appropriate paperwork for each chemical reaction, and so forth. They maintain the logic of the universe. The Auditor of the game is not to be confused with the enemy of the players. Your job is not to introduce them to DEATH, unless it's part of the narrative.

Starting an Adventure

Before even starting to play it is very wise to have a short conversation with the group about their expectations and wishes. This helps you adapt the game so that everyone gets an enjoyable experience. It's also very good to introduce them to different styles of roleplaying and making them comfortable with whatever style they wish to use. The base values for character creation does create rather weak characters. The rolls are going to be rather hard to succeed at until they have created a few skills.

The dynamics of the system provides characters that are inclined to be lucky or magically adept, OR characters with a greater chance at succeeding with regular, everyday type challenges. This makes for the most impactful aspect of the point system used for the characters.

Populating the Disc

When creating Non-Player Characters (or NPCs for those of you fluent in Ludo) story is more important than stats. A good advice is to start with any type RPG archetype and give them some kind of contradictory trait or personality; the shy town crier, the dirt poor banker, the polite robber, etc.

Difficulty Modifiers

When a conflict or challenge arises for a Player you set the difficulty of a roll based on the wished outcome of the challenge.

Difficulty modifiers are as follows:

Really easy challenge = -1 on the rolled results
Regular challenge = no modifier
Hard challenge = +1 to rolled results
Really hard challenge = +2 to rolled results
Extremely hard challenge = +3 to rolled results

Elrana the Prudent wants to attempt to summon the grand demon Quetzovercoatl of Pandemonium using their Spell "summon demon". The Auditor considers this to be Extremely hard so they apply the "Extremely hard challenge" modifier of +3 to the rolled results. Adding together a narrativium point, wits 2 and the 2 points she has in the spell. That gives a total of 5 points to roll against. Elrana rolls the two D10.
The results are 1 and 2. The modifier is added to both of the results. The modified roll is at 4 and 5. This means that only one of the dice succeeds and the roll is considered a Regular success.

NPCs & Violence

When players choose to engage an inhabitant of the disc in any kind of violent exchange, such as a fisticuffs or a murder attempt, you should consider how willing the non-player character is to fight. Most people are not inclined to ever kill anyone. Some give up immediately, some fight to just get away, some fight because of an unbreakable oath to a god of vengeance; that is just the way the dwarf bread crumbles.

The Structure of an Adventure
Play in Sandboxes, String up Pearls & construct Railroads

Planning an Adventure

So, you are thinking of creating an adventure. Well, the first thing to think about is what an adventure is: a series of unexpected and engaging events connected to each other.

When planning an adventure there are a few different approaches. One approach is called Sandbox, another is the Railroad, some prefer Situational approaches etc. In general, the best advice one can give is to use the approach that makes you relax and have fun. Deciding this can with benefit be done together with the players to match their expectations and hopes.

Pros & Cons

Sandbox - world building:

   Less detail planning, more overarching world building. Non player characters and are often improvised. Non-linear. Flexible. Demands adaptiveness and awareness from GM.

Railroad - writing a script:

   Planning includes most aspects of the adventure, characters, scenes, progression, dramatic tension etc. The railroad is very linear, it leaves little room for exploration and improvisation. This often leads to a lot of preparation work.

Situational - string of pearls:

   Instead of planning scenes as in the Railroad approach you plan situations and events that you find interesting in regards to the theme of the campaign. Along the way you discover how the situations connect by the actions of the players.

There are a multitude of online guides to how to create campaigns using either of these approaches. However, we will take a closer look at the situational approach. This is mainly because it fits well with the structure of the Discworld adventures documented in the 41 books by Terry Pratchett.

Generally speaking, the approach of situational planning is all about creating a few key nodes, or pearls, that have some type of connection or relationship with each other. Examples of standard types of situations (or pearls); prologue/introduction, conflict, chase, resolution and epilogue/outro.

When preparing your adventure, start with imagining a theme or a feeling of the campaign. Personally I tend to mix two or three popular culture references to get my juices flowing. *Example:* "Fab 5" meets "Poirot" with a dash of "Gone with the wind".
The theme is the prompt and your future sanity check when creating and improvising.

Story Hooks

A useful tool for you is the story hook. It's a rather blunt tool, attached to the string of pearls and you kind of throw it on the players. A standard story hook is basically something intriguing that will lead the players into adventure. An example:

> *"As you walk down the street, one of you notice that you are followed by a robed mysterious gnome sized person. When confronted the gnome tells you that he was sent by Count Hersh and that the Count employed him as a Private investigator to keep tabs on you."*

This story hook is intended to make the players wonder why the Count shows interest in them, and depending on their characters' personalities and the surrounding story this might end them into an adventure trying to find the Count who by chance has gone missing since a week after hiring the gnome. But just having this one hook to lead into the Hunt for the Count is not enough. When creating a story arc you want to use at least 3 different hooks that all lead into that specific adventure to be sure that it isn't missed. Preferably the different hooks are not too similar to each other or too obvious in their nature.

The Components of an Adventure
The Nuts and Bolts of Narrative

Tables & other Tools for creating your coming Adventure

The following pages will be a collection of useful tools when creating your adventures. They might be used to spur your imagination, or they might be a go to when your improvisation stumbles and you need to quickly find out if the barkeep the players just met is their friend or their foe and why.

Positive Attitudes (1D66)

11.	Contemplative	41.	Cheerful
12.	Dreamy	42.	Cheery
13.	Droll	43.	Comical
14.	Earnest	44.	Compassionate
15.	Ecstatic	45.	Confident
16.	Encouraging	46.	Joking
21.	Energetic	51.	Joyful
22.	Enthusiastic	52.	Lighthearted
23.	Excited	53.	Optimistic
24.	Friendly	54.	Passionate
25.	Giddy	55.	Peaceful
26.	Happy	56.	Playful
31.	Haughty	61.	Pleasant
32.	Hopeful	62.	Reflective
33.	Humorous	63.	Relaxed
34.	Impassioned	64.	Romantic
35.	Brave	65.	Sincere
36.	Calm	66.	Whimsical

Pleasant Smells (1D66)

11.	Freshly baked bread	41.	New carriage
12.	Bacon	42.	Oranges
13.	Freshly cut grass	43.	Freshly washed hair
14.	Coffee	44.	Coconut
15.	Freshly washed clothes	45.	Leather
16.	An Octeday roast	46.	Rain
21.	Fish and chips	51.	Aftershave
22.	Fresh flowers	52.	New books
23.	A real Hogwatch tree	53.	Lime
24.	Roses	54.	Doughnuts
25.	Vanilla	55.	Fresh paint
26.	Scented candles	56.	Bonfires
31.	Log fires	61.	Matches
32.	Lavender	62.	Cotton
33.	Lemon	63.	Musk
34.	Chocolate	64.	Wine
35.	Barbeques	65.	Cheese
36.	Cinnamon	66.	Biscuits

Less fortunate Attitudes (1D66)

11.	Critical	41.	Choleric
12.	Disdainful	42.	Coarse
13.	Disgruntled	43.	Condescending
14.	Disgusted	44.	Irritated
15.	Disinterested	45.	Judgmental
16.	Furious	46.	Mock-heroic
21.	Gloomy	51.	Obnoxious
22.	Harsh	52.	Pessimistic
23.	Hateful	53.	Ribald
24.	Hurtful	54.	Sad
25.	Indignant	55.	Scornful
26.	Inflammatory	56.	Sharp
31.	Insolent	61.	Snooty
32.	Angry	62.	Superficial
33.	Arrogant	63.	Testy
34.	Callous	64.	Threatening
35.	Caustic	65.	Tired
36.	Childish	66.	Uninterested

Not so Pleasant Smells (1D20)

1.	Garbage	11.	Feet
2.	Drains	12.	Manure
3.	Body odour	13.	Morning breath
4.	Sewage	14.	Burning hair
5.	Vomit	15.	Old garlic
6.	Rotten milk	16.	Urine
7.	Rotting food	17.	Sweat
8.	Public toilets	18.	Blue cheese
9.	Nappies	19.	Ammonia
10.	Chicken coop	20.	Fish

Weekdays (1D8)

1.	Monday	5.	Friday
2.	Tuesday	6.	Saturday
3.	Wednesday	7.	Sunday
4.	Thursday	8.	Octeday

Species (1D10)

1.	Troll	6.	Vampire
2.	Human	7.	Zombie
3.	Elf	8.	Werewolf
4.	Gnome	9.	Dwarf
5.	Dryad	10.	Fairie

Age (relative to species) (1D6)

1.	Child	4.	Middle-Aged
2.	Teen	5.	Old
3.	Adult	6.	Ancient

The Components of an Inhabitant of the Disc

Identifying Traits (1D20)

1. Bloated belly
2. Runny nose
3. Nasty cough
4. Scrawny
5. A lisp
6. Flatulent
7. Hard of hearing
8. A slight limp
9. Foul breath
10. Porcelain eye
11. Pustules
12. Acne
13. Bald spots
14. Hunchback
15. Stiff joints
16. Strong body odour
17. Facial scar
18. Muscular
19. Smooth mover
20. Rotund

Of of *those* rare diagnosis (1D6)

1. Attention Surplus Syndrome; *a tendancy to remember everything*
2. Bursaritis;
3. Florabundi's Syndrome; *compulsive good manners*
4. Paranoia Inversa (Annoia); *an irrational and compulsive belief that they are out to get the world.*
5. Planets; *so self-centered one manifests orbiting planets.*
6. Signitus; *fear of books*

'Heroic' Titles (2D10)

1D10	+	1D10
1. The Saviour of		1. Lost Paraphernalia
2. The Liberator of		2. the Mendacious King
3. The Vanquisher of		3. Witches
4. The Procurer of		4. the Ancient Crawler
5. The Explorer of		5. the Neverending Stairs
6. The Survivor of		6. Pernicious Seagulls
7. The Defier of		7. the Quiescent Undead
8. The Interpreter of		8. Insurmountable Riches
9. The Guardian of		9. the Zealous Queen
10. The Shepherd of		10. the Noxious Barrister

Mental Weaknesses (1D10)

1. Corruptable
2. Fearful
3. Proud to a fault
4. Gullible
5. Impatient
6. Reckless
7. Loose-tongued
8. Undiciplined
9. Illoyal
10. Nervous

Physical Weaknesses (1D10)

1. Slow
2. No stamina
3. No raw power
4. Bad back
5. Weak knees
6. Fragile wrists
7. Prone to illness
8. Allergic
9. Sore toes
10. Ticklish

Occupations (1D100)

1. Miller
2. Stone Mason
3. Black Smith
4. Armorer
5. Falconer
6. Tailor
7. Carpenter
8. Plowman
9. Butcher
10. Gold Smith
11. Reporter
12. Watchman
13. Beggar
14. Politician
15. Thief
16. Squire
17. Page
18. Silver Smith
19. Grocer
20. Oracle
21. Actor
22. Draper
23. Furrier
24. Fish Monger
25. Baker
26. Weaver
27. Street Magician
28. Accountant
29. Minstrel
30. Barrel Maker
31. Cobbler
32. Cartwright
33. Assassin
34. Candlemaker
35. Hedge Warder
36. Bailiff
37. Reeve
38. Brewer
39. Town crier
40. Hero
41. Busker
42. Witch
43. Igor
44. Outhouse cleaner
45. Court Jester
46. Lawyer
47. Usurer
48. Librarian
49. Clerk
50. Bureaucrat
51. Surgeon
52. Priest
53. Gardener
54. Grounds keeper
55. Warrior
56. Soldier
57. Mime
58. Farmer
59. Adventurer
60. Con-artist
61. Barista
62. In-a-bun maker
63. Rat catcher
64. Hedge inspector
65. Sooth-sayer
66. Assistant (roll once more to find out trade)
67. Apprentice (roll once more to find out trade)
68. Appraiser
69. Constable
70. Fire fighter
71. Watch maker
72. Clacks operator
73. Mailman
74. Stampmaker
75. Scribe
76. Undertaker
77. Farmer
78. Gardener
79. Bureaucrat
80. Candlemaker
81. Fish Monger
82. Beggar
83. Baker
84. Mailman
85. Soldier
86. Grocer
87. Thief
88. Carpenter
89. Miller
90. Outhouse cleaner
91. Priest
92. Hair dresser
93. Opera singer
94. Playwright
95. Author
96. Aristocrat
97. Banker
98. Student
99. Apprentice (roll once more to find out trade)
100. Wizard

The Components of Various Perilous Situations

Perils of the Wilds (1D20)

1. Hunters trap
2. Hungry Bear
3. Defensive moose
4. Territorial wild-boar
5. Sentient pearwood
6. Wasps nest
7. Irritated snake
8. Territorial goblins
9. Territorial trolls
10. Territorial humans
11. Starving vampire
12. Aggressive yeti
13. Scared swamp-dragon
14. Ambiguous puzuma
15. Venomous basilisk
16. A pack of wolves
17. Stalking panther
18. An angry mound of pictsies
19. A roaming barbarian
20. Bandit ambush

Perils of the City (1D20)

1. Unlicenced Muggers
2. Relentless salesman
3. Hired assassins
4. Unlicenced Thief
5. Bored Aristocrat
6. Conniving con-artist
7. Band of bigots
8. Rowdy drunk
9. Suspicious watch officer
10. Scheming lawyer
11. Religious extremist
12. Swarm of rats
13. Pack of stray dogs
14. Spiritual guru
15. Clumsy troll
16. Driverless carriage
17. Private guards
18. Licenced thief
19. Excited psychopath
20. Contagious disease

Improbable Perils (1D10)

1. Invading elves
2. Looming dragons
3. Dungeon dimension rift
4. Instable residual magic
5. Vengeful god
6. Rampant occultists
7. Open guild wars
8. Lurking drome
9. Hideous chimera
10. Angered hamadryads

Perils on the Road (1D6)

1. Blocked road
2. Sudden storm
3. Corrupt border patrol
4. Blistered feet, broken carriage or sick horse
5. Roll on table for perils of the wild
6. Local conflicts

Tavern names (2D10)

1D10	+	1D10
1. The		1. Gnome
2. The Smelly		2. Mage
3. The Boiled		3. Cat
4. The Royal		4. Hat
5. The Happy		5. Keg
6. The Fragrant		6. Basement
7. The Dank		7. Attic
8. The Patricians		8. Cabbage
9. The Merry		9. Albatross
10. The Black		10. Roast

Injuries (1D6+1D10)

1D6	+	1D10
1. Slighty bruised		1. foot
2. Heavily bruised		2. hand
3. Sprained		3. leg
4. Bleeding		4. abdomen
5. Broken		5. back
6. Crushed		6. ribs
		7. neck
		8. face
		9. nose
		10. arm

Magical artifacts (1D20+1D20)

1D10	+	1D10
1. The worn bag of		1. uncontrollable speed
2. The shiny glove of		2. trolls strength
3. The intricate bracelet of		3. involuntary smiling
4. The dull sword of		4. unexpected evolution
5. The knobbly staff of		5. slow melting
6. The heavy keyring of		6. deafening silence
7. The loaf of		7. instant insanity
8. The ladle of		8. reliable invisibility
9. The one ring of		9. healthy dinners
10. The golden statue of		10. calming
11. The untuned lute of		11. Divine Retribution
12. The cudgel of		12. intense local weather
13. The tea spoon of		13. plot advancement
14. The quill of		14. minor manifestations
15. The parakeet of		15. unbearable sanity
16. The slippers of		16. indisputable reasoning
17. The silken nightcap of		17. putting things back together
18. The runny candle of		18. wanton destruction
19. The tea kettle of		19. the octagon
20. The pamphlet of		20. truthful blabbering

Contents of Pockets (1D20)

1. D10 pennies
2. D4 dollars
3. Fuzzy lint
4. A key of importance
5. A scribbled map to something hidden
6. D10 nails
7. A handmade spoon
8. A small notebook
9. A tiny gemstone
10. A worn clown nose
11. A map of the local area
12. A receipt from the thieves guild
13. Small bag of cotton balls
14. A blackened stiletto
15. A religious trinket
16. A business card from a local business
17. A set of lockpicks
18. An imp powered watch
19. An unrealized plan for world dominance
20. A guild membership badge

THE COMPONENTS OF THE FATES OF ADVENTURERS

TURNS OF FATE (1D20)

1. **CLUES OF A SPY** where someone is spying on the adventurers and keeps leaving traces
2. **DAMNED IF YOU DO, DAMNED IF YOU DON'T** where all things ultimately benfits the antagonist
3. **ALLY WITH THE ENEMY** where the adventurers must befriend the antagonist in order to defeat an even worse enemy
4. **WEAKNESS IS STRENGTH** where a peril grows stronger each time it is overcome
5. **FRAMED** where the adventurers gets accused for an atrocity and all evidence supports it
6. **TIME IS OF THE ESSENCE** where time is of the essence, no lollygagging
7. **A CONUNDRUM** where the adventurers are faced with two or more choices, none offer clear victory.
8. **WHAT HAVE WE DONE?** where the adventurers actions leads to wrongdoing, often due to being mislead
9. **DECEIVED** where the employer does not pay, punishes or report the adventurers to the authorities once the mission is complete
10. **THE UNKNOWING GAUNTLET** where it all was just a test or an attempt at education
11. **I SWEAR I HAD NOTHING TO DO WITH IT** where the employer apparently caused the mess in the first place and hired the adventurers to cover it up
12. **STOCKHOLM SYNDROME** where the person needing rescue doesn't want to get rescued
13. **SACRIFICES ARE MANDATORY** where the adventurers must choose whom or what to sacrifice to further the story
14. **BAIT AND SWITCH** where the fetching part is easy, but the delivry proves near impossible
15. **A DEAL WITH THE DEVIL** where the adventurers must commit horrible deeds to achieve their goals
16. **BLIND-SIDED** where the adventurers gets attacked from a side they didn't expect
17. **THE RACE ISN'T OVER YET** where each goal reached reveals a new goal
18. **MEANS TO AN END** where the antagonist was actually working for a greater good
19. **NOT QUITE DEAD YET** where a person appears to not be as dead as supposed
20. **A TRAITOR** where an ally of the adventurers turns out to be less an ally, and more an enemy

ANTAGONIST MOTIVATIONS (1D66)

11. **ROMANCE:** I must wed my love or the world shall perish.
12. **VENGENCE:** I cannot rest until they are destroyed.
13. **TO DISTINGUISH ONESELF:** I want the world to see me.
14. **TO GAIN ACCEPTANCE:** I just want to get invited to the right parties.
15. **JUSTICE:** The king killed my mother, so the king must die.
16. **GREED:** I want to steal everything from the treasury.
21. **FEAR:** I am afraid that our lands will be stripped bare by this evil countess.
22. **DESPERATION:** If something doesn't change in the next week, I will be executed.
23. **SOCIAL COHESION:** Us zombies need to stick together.
24. **DESIRE TO BETTER ONESELF:** I was born a peasant, but I swear, I will die a king.
25. **POWER TO ACHIEVE A GOAL:** I must become patrician, so I can outlaw thievery.
26. **ESCAPE DESTINY:** At birth, a soothsayer said I would slay a dragon ; however, I am doing anything to avoid that.
31. **ACHIEVE DESTINY:** At birth, a prophet said I would slay a dragon; and that's my plan, even if I have to summon it first.
32. **RIVALRY:** That guild is encroaching on my business, I will crush them.
33. **DISCOVERY:** I will find out the Patricians darkest secret and use it against him.
34. **AMBITION:** I want. . . everything!
35. **SURVIVAL:** In the midst of this civil war, I will survive.
36. **SELF-SACRIFICE:** Someone must stop this evil king and I've decided to step up and do it.
41. **LOVE:** The princess has stolen my heart; so, I'll steal her.
42. **HATE:** I will make their life unbearable, they will regret ever being born.
43. **CONSPIRACY:** I've gathered twelve good men to help me overthrow the Patrician.
44. **HONOR:** Men from my village never back down, regardless the cost.
45. **DISHONOR:** Men from my city are idiots; I'll never do things the "right" way.
46. **CATASTROPHE:** A volcano is going to erupt and when it does, I'll plunder the city.
51. **GRIEF AND LOSS:** When my mother died, I lost all interest in doing good.
52. **REBELLION:** I will right the wrongs commited against my people.
53. **BETRAYAL:** I was engaged to the princess, and then she married Prince Erdwerk.
54. **SPREAD HATE AND FEAR:** I love hate. Hate, hate, hate.
55. **CORRUPT EVERYONE:** Come join me as I rob the Guild of Accountants and Usurers.
56. **CONTROL THE KIDS:** If those kids make noise one more time at midnight, I'll get 'em.
61. **RECOVER WHAT IS LOST:** My father lost a family heirloom, and if it's the last thing I ever do, I'll get it back.
62. **SAVE HUMANITY:** To save humanity, I'll have to kill the whole army.
63. **SERVE A MASTER:** I'll follow King George anywhere, even if it means killing King Phillip.
64. **DESTROY:** Ha! Ha! Ha! I love to burn stuff.
65. **RULE PART OF THE WORLD:** I want to be Lord of Lancre.
66. **RULE THE WORLD:** I will rule the Disc.

Thank you for reading through these rules.
I sincerely hope that you will have many fun and
interesting experiences while playing this game. If
you want to share your experiences or stories with
me, give me any type of feedback or maybe have
something to ask, please reach out. You can get in
contact with me either by e-mail: *jochergames@gmail.
com* or on
Facebook on the page *Jocher Games.*

You can also leave comments on my itch.io page:
https://jochergames.itch.io/

Sincerely
Johan C. Eriksson

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