

GURPS

DISCWORLD

bye Nighte

By: Kristofer Lundström (author@byenighte.com)
<http://www.byenighte.com>

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Welcome to GURPS Discworld bye Nighte!

The *Discworld* is a truly wonderful place invented by the author *Terry Pratchett*. (He's also written some books that take place there.) *GURPS* is a roleplaying system produced by *Steve Jackson Games*. The two met a few years ago and the outcome was *GURPS Discworld*, and quite recently *GURPS Discworld Also*. This is a fan-site dedicated to that very same theme.

This site contains lots and lots of different material for GURPS Discworld: Exciting adventure settings and story ideas. Interesting characters and complete NPCs. Expanded rules and completely new (albeit somewhat unnecessary) ones. Discussions of things seen in the Discworld Chronicles but not yet described in any GURPS book. And last, but not least, a set of message boards for all of You out there to discuss anything relevant to this site and its general theme, making this site the web's only GURPS Discworld community!

And yes; it's so *very* unofficial.

Ankh-Morpork

”QVANTI CANICVLA ILLE IN FENESTRA”

(Note: Large parts of this section have next to no support in the Chronicles. The contents should however be reasonable enough to be of use, although the material isn't exactly what you'll need in an average Discworld adventure. Nevertheless, enjoy.)

Ankh-Morpork's Finest

Scattered all over this section you can find a large number of noble families and their coats of arms. Each and every one of them was created by me for an adventure set entirely in Ankh-Morpork's high society, so they are completely and utterly unofficial and have absolutely no connection to the Chronicles whatsoever. Many of the names and descriptions were puns that were impossible to translate to English, so (not so humorous) compromises have been made. Family mottos, preferably in Latin, were just too much for me to handle at the time, but I might get back to that (when hell freezes over or so).

Andërszohn - The very definition of nouveau riche. Got their title due to their involvement in the development of the clacks industry. They still manufacture clacks towers for export.

Ante - Young family, rumoured to have bought their title with the winnings of a long career as (cheating) gamblers.

Arkturo - Family that immigrated to the Sto Plains some time ago. Still speak with an accent.

von Bladhe - Ancient family, generally believed to be declining.

Bratt - Used to be high nobility and the personal guard of kings and queens. Now so poor that they are forced to borrow money from their servants.

Brawe - Common nobles, destined to die in battle upon a pile of corpses. Preferably those of the enemy.

Bruce - High nobility on the decline. Known as outrageous liars, including claims to the throne of Ankh-Morpork every once in a while, always on new grounds.

Burlaesqh - Fairly young noble family, with a bad reputation as depraved, antisocial loonies.

of Carpënte - Generally pious family. Also generally indigent due to a period of tremendous piety and generosity. Viewed with amused compassion by other noble families.

Camerone (Obscura) - Old but small noble family. Nowadays mostly academics in various areas of service to society.

Chevalier - Very small but influential noble family that was created by the marriage of the families of some of Ankh-Morpork's finest generals.

von Curler - Jovial and easy-going bon vivants.

Drunkhardt - One of the Sto Plains' finest wine-growers. Their prime mansion is more or less a wine cellar with a building on top.

Eil - Simple noble seafarers. The only noble house ever not to own a single piece of real estate for the purpose of living in on the entire Sto Plains.

Faucette - Relatively young family. Extravagant and egocentric, always present at important social occasions. Are usually very visible.

Falkkone - Huge family of high nobility, known for absolute and total success in everything they do. Are also very beautiful. You either love them or hate them.

Fllam - Family living off the land by hunting, fishing and farming. Well known and respected for their exclusive wilderness excursions.

Fowl - "Wildlife nobles" of the old school. Rarely seen at the events in Ankh-Morpork.

Galkh - High nobility, currently a bit over represented in Ankh-Morpork's administration, public as well as private. Believed to be immigrants due to the colouration of the coat of arms.

Gildencrantz - Fairly wealthy family who're always where the action is, and often the ones responsible for it. Rumoured to have dealings with the underworld.

of Graey - The family traditionally blamed for everything that goes wrong. Used to keeping their heads down.

Gregof - Ancient noble family who recently converted to Omnianism, changing their coat of arms in the process.

Gryphyn - Family which is said to have stolen their title in some way. Also contains lots of breathtakingly beautiful women.

Gural - Unusually brutal and headstrong family. It is said that they hunt predators bare handed. It is said that they do not wear clothes. Certain is that they are seldom seen in Ankh-Morpork.

Haarth - Very traditional family commonly viewed as the keepers of noble elegance and dignity. Also happens to very good card players.

Hairsteadt - Semi-crazy, nearsighted, elderly bookworms. Keep a low profile.

von Hiller - Farming nobles of ancient lineage. Rarely seen in Ankh-Morpork. Nobody remembers what hill is in question, nor why.

Inter Ergo - Family of bureaucrats that turned noble fairly recently.

Karl-Heimer - Trade house that has always been frowned upon for their seemingly too friendly relations with Klatch.

Korodovia - Shrewd businessmen that have been in the scrolls for ages, but still appear foreign.

Lagher - Sophisticated intriguers, known for a vast number of female dignitaries.

LeoCinkFühr - Three influential families that merged a long time ago. Prone to stupid jokes that they, due to inbreeding, can't pronounce their own name right.

Lindhen - Pointless family known for not being known for anything. At all.

van der Loos - Family with a long tradition of exploiting natural resources. Rumoured to have their roots in Überwald.

of Luke - Unusually humane and down-to-earth family. Practically frozen out by noble society at large. Got their title by constructing some castle of some king, somewhere.

Lumior - Generally successful family, mainly as lawyers, actors, guild negotiators, impostors and such.

McMack - Immigrated family, known only for their... *unusual* musical talent.

Monette - Discreet family of various public officials. Said to be fanatical royalists.

Montessoli - Eccentric, wealthy and arrogant. Has produced many a genius over the years.

Muskowitz - Constantly bullied but stubborn family. Have lots of members, but their blood is said to be so thin it's hardly blue any more.

de Quish - Family that has made a name for itself in noble fashion.

von Ramm - Plain nobles known for their temper.

Sanguinelli - Traditionally very mystical and shrouded family. Still spoken of for their appearance at a costume party, without being noticed at all.

Silferbeam - Known only for the legend of an ancestor who escaped from a Klatchian prison with the aid of a rat.

of Skarine - One of many noble trade houses.

de Sous - Irrelevant family known only for the fact that they own a piece of land on the Circle Sea coast which sunk beneath the surface.

Sørensen - Old and discreet family, usually compared to an old and magnificent tree, but which is rotten and weak on the inside.

Spare - Penny-a-dozen warrior nobility. Destined to die, and are proud of it.

Templii - Noble with honours. Endless tradition of civil servants, officials and the occasional lawyer.

de Trix - The coat of arms is there and sometimes they're mentioned, but that's about all that is known.

Vallaq - Very old family, known for their prowess in horse breeding, seamanship and woodworking, but also for their many controversial views.

While - Pointless family known only for one thing: their burning desire to change their coat of arms.

Widhe - Powerful family that has lately been wracked by rumours of inner split, mainly between the young and the elders. Had an exploring ancestor.

Wilhelm - Small family that was eaten by bears. Got their title posthumous.

Wolferyne - Warrior nobles of old. Nowadays mostly hunters and animal keepers.

of Yarn - Filthy rich family which owes its fortunes to daring free trade all around the Circle Sea. Generally envied.

A-M Law

Stop laughing wise-ass!

Laws

Formally, Ankh-Morpork has quite a lot of laws and regulations. Technically, Ankh-Morpork is a lawless city as those laws and regulations aren't enforced any more. In practice, Ankh-Morpork has some sort of ad hoc system of rights and obligations and the enforcement of such that prevents anarchy from breaking out. Exactly how this system actually works is a good question.

Back in the good old days, Ankh-Morpork had a King, and the King (being the King), passed laws. These laws still exist, but pretty much all of them are obsolete, i.e. simply not in use any more. They have never been technically revoked though, which is why Carrot is actually doing the right thing when he's enforcing them. All this goes mainly for *criminal law*, and some examples of such (more or less obsolete) laws are The Being Bloody Stupid Act and The General Felonies Act (the latter containing most of the crimes the Watch do arrest people for). But there are many other laws than the criminal laws. A community of Ankh-Morpork's size needs proper *civil laws*, or at least firm rules, guidelines and meaningful hints. These can be divided into a vast number of categories which I will present below. The common denominator of civil law areas is that they tend to be governed by a loose principle of "common" or "natural" law, which basically means that if enough people think that something is against the law, it is, and vice versa. There are also rules regulating the official organs of the city, such as the Watch and the Palace administration (could be called *administrative law*). There has never been any real laws in that area, but Vetinari has written quite a few Recommendations on how his officials should behave and how administrative issues should be

handled. And these Recommendations are usually obeyed. To the letter. Beside the laws stemming from the Palace, there are the *guild laws* (systematically, Unseen University and similar bodies which aren't guilds but still pass laws are included in this category). These laws are actually upheld by the public courts, with the memento that a rule which is obviously dumb can be squashed by the judges (more on that later). Finally, it must be remembered that the laws can exist through practice and precedents. This is called *case law*, and is a very important part of any legal system. This means, in essence, that a court can base a ruling on a prior ruling by itself or any other relevant and legitimate court. It is also true that most judges are able to misconstrue any prior ruling to support a particular ruling in the case at hand.

There are many areas of law available to whoever is willing to get into the details. A person with the Law skill is free to specialize in any of these areas, with the limitation that he may only add one specialty each time he raises his level in the Law skill. A competent lawyer will probably need other skills as well, such as Bard and Politics, but that will be dealt with later. Now on to the areas of law.

Public Law

Constitutional Law: The rules on which the government of Ankh-Morpork rests. Not that up to date though. Still refer to a King for instance. By practice, these rules also include the vague "rights of man" and the basics of "natural law", which together make up for a rather medieval code of fundamental human rights. (Note that dwarfs, trolls, goblins, elves, and so on and so forth aren't mentioned.) This is a rather theoretical part of law, and since it generates exactly nil cash, only the old and already rich pay it any interest.

Folk Law: Has nothing to do with people at all, but with peoples, or nations to be precise. This is the laws on how and when a nation may declare war on another nation, when a country is considered to have a new ruler, and how countries can enter into binding contracts on various matters. The answer to all questions raised are (without exceptions) whenever at least one ruler thinks it's OK to do so. Has no formal courts to be tried in since no ruler would accept an unfavourable ruling anyway. Like Constitutional Law, a very unpopular area of expertise.

Criminal Law: There are formally lots of crimes in Ankh-Morpork, but they're not really enforced any more. But when they are enforced, and the suspect is rich, the members of the Guild of Lawyers are happy to point out a number of requisites that must be fulfilled before a person can be locked away (or flogged, as the case may be).

Procedural Law: The rules on which courts are open to what cases, what instances are available for appeal, what rules apply during the litigation, and so on. Exactly how formal the trial will be is usually up to the individual judge; if he thinks that wigs and black robes are what it takes to make a serious trial, then wigs and black robes it is. Certain fundamental rules are generally accepted, such as "double jeopardy" (a party may not jeopardize the patience of the court with a claim that has already been ruled on by a lawful court), "bias" (a judge that may be partial may not rule), and "Jack-in-the-box" (a party may not without valid reason present new evidence after the beginning of the trial, which includes all trials after appeal).

Tax Law: The Palace has long ago ceased any active attempt to levy taxes. This area of law is nowadays the territory of the Guild of Accountants.

Administrative Law: Up and coming. Mainly covers all the areas of urban activity that requires the Patrician's permission to be legal, for instance sale of alcohol, use of public squares and

streets, trade of certain goods, import tolls, and the right to start a new guild.

Polite Law: Deals with the armed city officials' rights and obligations towards the citizens. I.e. the Watch. The keyword here is "necessity". The Watch may do whatever is necessary to perform their duties. Exactly what duties the Watch has is a bit vague, but like all other areas of law, it is ever expanding, with or without the express consent of the Watch.

Martial Law: Technically speaking, these are the rules regulating how Ankh-Morpork should be ruled in times of war and civil upheaval. (It was these dusty old laws that made the nobles so confident that they were Right during the brief war with Klatch a while back; see *Jingo*.) It is also here you can find the noble privileges and obligations, such as the requirement to keep troops to protect the city.

Civil Law

Contractual Law: This is actually what most Lawyers (mainly those employed by merchants and trade guilds) work with on a daily basis. When is a deal made? As a rule of thumb, a valuable deal (e.g. real estate) requires a written contract, but a chicken can be sold with a knowing wink. Also handles when a deal is invalid (e.g. threats, deception, too young, too stupid), how to interpret a vague contract, and how to give someone else a valid warrant to act on your behalf.

Liability Law: An area of law that has become very popular over the last few years. Basically that people who damage other people and/or their property should pay for it, in cash. Exists for four reasons; prevention (to make people think twice), reparation (to make up for the loss), distribution (whoever has more money should pay more) and retaliation (the joy of forcing your neighbour to cough up the dough). The phrase "I'll see you in court you-!" might also come around.

Transport & Sea Law: When is the risk of a shipment of goods transferred from the seller to the buyer? When does the person transporting the goods have to answer for damages? How delayed can a shipment be? Very lucrative area of law.

Law of Property & Securities: A person can sell the same cow to five different people, but only one can get the cow. Property Law says who (the first buyer with a valid contract, unless the cow has already been handed to another buyer, in which case that buyer can keep the cow, unless he should have known that another buyer had a valid claim before he did). Also covers the law of securities, i.e. under which circumstances a piece of property in a way still belongs to the seller if the buyer hasn't paid in full yet.

Real Estate Law: The special property law concerning real estate, but more importantly, the rules concerning the lease and purchase of such. Most landowners are still nobles, so this is their principal contact with Lawyers.

Family Law: Simple rules to declare who is the father of a child (boils down to juicy evidence), when a father or husband owes his children or wives allowance, how marital property is divided in case of a divorce, and how property is inherited, including how to make a valid will. The latter part is also an area of interest to nobles.

Law of Abstract Property: This is the very latest in Ankh-Morpork law! Daring young lawyers have introduced the idea that a person who has written a book, painted a picture, composed a musical piece or invented a new gadget should actually *own* the right to the product. This

means that the artwork/idea/invention should not be copied or spread to a wider group without his express consent, otherwise he is liable for damages. This is a revolutionary idea, but the Courts have indicated that they *might* accept such arguments.

Corporate Law: The law regulating mainly the internal power of a guild, partnership or anonymous society, but to some extent how such an association may and may not interact with the outside world. An area of law where legal expertise is important since great interests are at stake. (Some of the contents of this area of law can be found below.)

Jurisdictional Law: Ankh-Morpork has dealings with quite a few other cities and nations all over the Disc. These (more or less heathen) countries also have laws, which do not always give the same result as the laws of Ankh-Morpork. This is the area of law that deals mainly with what laws should be applied when several legal systems are involved ("lex fori" is the dominant view, meaning that a court can always seem to find a reason to apply the law of the site of the trial), but also which court has jurisdiction to rule on a matter (usually first come, first served), and to what extent a foreign verdict can be enforced (as a rule; no, which has lead to judges from different regions hating each others' guts as they won't accept each others' rulings).

Guild Law: Each guild has its own set of rules regulating the specific area of the guild's operations. This usually overlaps some of the above areas, but as a rule, guild law is more detailed, specific for one area only (geographically and professionally), and prone to sudden changes as the guilds decide to try out new approaches. Most guilds employ Lawyers full time to make sure their laws are coherent and legally sound.

The Guild of Lawyers

"LVCRE SERMAT"

Not all who have studied law are Lawyers. Membership of the Guild of Lawyers can be applied for after five years of legal practice, and only members may use the title "Lawyer". But there is a loophole. To the horror of the Guild, a rule in the Charter of the Guild states that if an applicant has practised law in some form for five years, at least three of these years in a firm on his own, and has had no quarrels with the Watch (or the former equivalents), the Guild is *obliged* to admit him as a member. The Charter can be changed by the Guild's high council, but so far they haven't, which is probably because the Patrician may have hinted that he is fairly amused by the upstart (and highly moral) lawyers that compete with the decadent traditional members of the Guild. A Lawyer who breaks certain rules of conduct can be excluded from the Guild, but since those rules are wide open to interpretation, the Guild hasn't been able to fire a single member in its entire history (including Sir Kelrûng who actually had the habit off decapitating judges who ruled against him and clients who didn't pay on time).

In the old days, the members of the Guild of Lawyers were called *pleaders* or *Serjeants*, wore special robes and were the only ones who could plead a case before the King's Justices. Being a Lawyer today simply means that you have studied law and that you've had at least five years of practise. The right of being the only ones to plead before certain courts has thus been revoked. In practice though, Lawyers are pretty much required to win a case if it reaches the courts.

The current order in Ankh-Morpork means that there are big law firms, small law firms and freelance Lawyers. The big law firms are partnerships of old and respected Lawyers, the

associates, who don't really work that much any more. They have dozens of junior Lawyers, legal assistants and secretaries to do the work for them. They plead the occasional case in court, but that's about it. The smaller firms have a handful of Lawyers and a small staff. These Lawyers have either chosen not to join one of the large firms because they didn't like the people, or they weren't good enough. The freelance Lawyers usually work solo, but tiny firms of two or three Lawyers exist. These are the Guild members who used the loophole to get their title, because they usually hate and despise the Guild for its decadence and dishonesty. These idealists are usually very good however, as they really believe in what they're fighting for. Cutthroat trials involving the idealists and the big firms on opposite sides are getting quite popular with the press too. Finally there are Lawyers who work for a guild full time, but the guilds usually hire a firm when it needs one, as Lawyers are quite expensive to keep on the payroll.

Courts and Judges

Historically, the monarchy of Ankh-Morpork had a court system of three tiers, the *Court of Magisters* (or *Justices of the King's Peace*), the *King's Judges*, and as a final source of appeal, the *King* himself. But the tier system wasn't rigid. Certain cases went straight to the King's Judges, and if the King wanted to rule in a case, he usually did. And some cases were probably kicked on loose grounds such as "the applicant just smelled too bad" or "come back after lunch, but preferably not at all". That system is not in use any more.

The current system has no real formal support, but it never the less exists, and (at least to some extent) works.

Administrative Issues

A citizen (or guild, or whatever) that is unhappy with a decision (that affects him directly) made by an official is free to appeal to the official's superior (within a month, otherwise it's too late). Such an appeal is usually a dead end, but sometimes the public outrage over a certain decision is enough for the official and/or his superior to alter the ruling, in part or whole. Should the decision stand, final appeal can be made to the Patrician, although there is no formal obligation by the Patrician to actually review the question at all.

Lately there has been a debate among scholars and some practising Lawyers whether the "official" requisite could be interpreted to include any person who performs a task with the (express or implied) power of Ankh-Morpork (or more precisely, the Patrician) behind him. If that would be the case, organisations such as the Watch would be included (potentially leading to an arrested suspect being able to bring a complaint against his incarceration before the actual trial), and quite likely certain guilds, such as the Guild of Thieves (imagine a citizen demanding that a certain thief should/should not service him any more, and wanting to appeal when the Guild says "no").

Civil Justice

To begin with, civil cases are often *settled* by the parties in private. It's easier than litigation, much quicker, a lot cheaper, less public, and it eliminates the risk of getting a judge who just doesn't like your face. But still, sometimes an agreement just can't be reached, or the principle is what matters, not money (it happens!). In such a case, the best way to resolve the situation is

to hire a senior member of the Guild of Lawyers as an *arbitrator* to settle the dispute. This is a quick and discrete way, and the ruling is usually correct (or at least the flaws are well hidden), but it is very, very expensive (fees for the arbitrator as well as the parties' Lawyers). Consequently, only important business issues are handled by arbitrators (terribly vital questions are usually dealt with by three arbitrators acting as a small private court for hire). In theory, the arbitrators' rulings aren't binding, so they can be appealed to a public or guild court, but the costs of such an affair usually makes sure that the arbitrators' ruling are final.

Ankh-Morpork has a system of public courts available to all citizens, guilds, and actually anyone who just feels like suing someone. The three tier system has, to some extent, survived, and the instances today are the *Court of Magisters*, the *Court of Justice*, and as a final resource, the *Patrician* himself. Trials involving the first two courts are currently held in the courtrooms of the Guild of Lawyers since the old Court House of Ankh-Morpork was taken over by the Thieves' Guild. The Patrician traditionally receives the parties in the Rats Chamber in the Palace.

A) The Magisters of Court of Magisters are elected by the Patrician and the City Council (DW86) together, but the Patrician has assumed a very laid back position lately. The post of Magister is consequently a job held by ambitious nobles and guild members (often educated, but their grasp on the law is usually a bit slippery), and the post also carries with it a certain point of political prestige, so those who obtain it usually do their best to keep it. The Patrician has probably arranged things this way to interest the influential guilds and nobles in the existence of a functioning public legal system. The Magister post is a part time office with a relatively modest salary (the candidates usually don't care about the money, but the prestige), and there are currently a little over a hundred Magisters in the city of Ankh-Morpork. For a Court of Magisters to be able to rule (quorum), there must be at least three Magisters present during most of the trial, but there is no upper limit to the number of Magisters that *can* be involved in a case (the current record is 27, but the Magisters involved swore that such a crowd would never be seen again).

B) The Court of Justice consists of a dozen Judges, appointed by the Patrician among the (usually senior) members of the Guild of Lawyers, for a minimum period of a year (the Judge can apply for resignation at any time, but the Patrician must grant it). Being a Judge isn't really that bad, but the salary is fixed (not counting bribes and dubious gifts), meaning that the former Lawyer suffers a mild pay cut. Thus, being appointed Judge usually means you have offended the Patrician in one way or the other (but a few very clever Judges are currently on the bench, so one might suspect that the Patrician desires either competent people *in* the Courts, or at least not *before* the Courts). The Court of Justice has a quorum of one to five Judges, and the Judges are employed full time (in fact, they're not allowed to hold other jobs while they're Judges).

C) The Patrician as the final appeal is a rather theoretical safety valve. Appeals are made, but unless the ruling is obviously invalid, no action will be taken in the matter. There is however a possibility for a Court (Magisters or Judges, but not Guild Courts) to send an *inquiry* to the Patrician on how a certain point of law should be interpreted. Such inquiries are usually answered, albeit sometimes very briefly, and there is no doubt that the Patrician is well versed in the laws and regulations of the city he rules over. Even though the replies are advisory only, they are generally followed. Meticulously.

As a final note on the public courts, the line between the Court of Magisters and the Court of Justice isn't rigid. From time to time the Magisters employ one of the Judges as a *Preparatory Judge* to get the legal aspects of case straight (they usually rule in the opposite direction, just

to show the world at large that they know better). The Court of Justice has in turn on occasion included a number of Magisters (but always fewer than Judges) to hear the "*voice of the people*" in a case. They have also had a *jury* of twelve volunteering citizens as a ruling body in a few liability cases of principal interest.

Guild Justice

The numerous guilds of Ankh-Morpork have their own bodies of laws and regulations, which are usually accepted by the public courts. But to save time (and maintain control over the system), most guilds have courts of their own. These courts are sometimes called courts, but tribunals, committees, boards and hearings are pretty much synonymous terms. Some guilds employ a single member trying the case alone, this person being called the lawman, conciliator, judge, wise man on the mountain, or something equally impressive. The guild judges are usually senior and respected officials of the guild, but sometimes Lawyers are employed. Guild trials are usually held within the four walls of the guildhall, and the public is generally kept in the dark. Such is the way of the guilds.

A case which is tried by a guild court can usually be appealed to the public courts, but with the catch that only the formal grounds are tried by the Court. Consequently, the actual evaluation of the evidence or judgements made by the guild court aren't second guessed. The Courts have however (much to their own amusement) given themselves the right to try certain cases (e g cases of great interest to the entire city, and cases that will affect other areas of law as well) as a whole, i e including the material ruling of the guild court. In addition to this, the Courts have ruled that if an application of a guild law in the case at hand is obviously stupid, it can be declared null and void, or "squashed" as the legal term is (derived from a case involving the Guild of Greengrocers and their rather harsh demands for selling squash within the city walls). The guilds are very annoyed about this, but the Patrician insists that the Courts should be left alone to rule according to what they believe is right. This is in part why the guilds are keen to have their members appointed Magisters, to make sure that the guild courts' rulings are upheld on appeal.

Criminal Justice

Since there is no formal penal code of Ankh-Morpork, there shouldn't be any need for a criminal court. The actual prevention of crime is usually dealt with by the in-house court of the guild whose monopoly has been violated. For instance, freelance thieves or swindlers answer to the Thieves' Guild, killers for hire might attract the attention of the Assassins' Guild, anyone meddling with magic is usually discouraged by Unseen University, and so on. This leaves little but crimes against the city (e g espionage, treason), persons (e g murder, kidnapping, rape) and the peace (e g riot, being too loud too late at night) for the Watch to investigate.

But criminals traditionally have the option of having their case tried by no other than the Patrician himself. This goes for those caught by the guilds as well (as a source of appeal or before the actual guild trial), but there is reason to believe that quite a few perpetrators die in the attempt. Whether the system of going directly to the Patrician is going to last much longer is an open question (The Man is busy after all). Anyway, the Patrician has ruled in favor of quite a few suspects in the past, being a bit more critical in his review of the evidence, and insisting that a person should only be held responsible for an action if he should have known better at the time.

Litigation and Judgement

The actual *order* of the instances mentioned above is actually a bit hazy. The same goes for the alternative theory of some cases being handled by a certain court. Most of the time, "first come first served" is applied, but there are some informal rules, and knowing which rules apply where, when and how is what the Law specialization Procedural Law is all about. The following illustration may be used:

[A-M courts illustration]

- A - Administrative cases never reach the Courts, but have the Patrician as the final appeal.
- B - Most cases start in the Court of Magisters (assume this is the correct forum unless stated otherwise). Appeals are made to the Court of Justice, but inquiries can be made to the Patrician directly. A preparatory judge can be appointed in cases that involve complex legal issues.
- C - Any civil case can be tried by an Arbitrator. What instance will handle an appeal depends on the issue, see B, E and F.
- D - Criminal suspects may demand that the Patrician tries their case.
- E - The Guild Courts try violations of Guild Law, which includes prosecution of criminals within their jurisdiction. The latter appeal to the Patrician, and the former appeal to either the Court of Magisters or the Court of Justice. See B and F for guidelines as to which go where, and remember that this appeal is (usually) judicial only.
- F - Certain cases generally go directly to the Court of Justice, e.g. Constitutional Law, Martial Law and Corporate Law. Appeals and inquiries are made to the Patrician. The voice of the people (i.e. Magisters included in the Court) may be used in certain cases that are appealed to the Court (e.g. Family Law, or a Magister from the guild whose laws are being reviewed). The same goes for a jury (e.g. Liability Law).

The outcome of a process is settled by a contest of the "*principal skill*". The GM must decide in each case which skill this is, but some guidelines do exist. *Law*, in cases where the letter of the law usually settles the outcome (cases that start in the Court of Justice for instance). *Bard*, in cases where the law is discretionary, ambiguous or non-existent (always in cases with a jury). (If the case does not include an oral hearing, all references to Bard should be changed to Writing, and a pleading before the Court of Magisters can use Fast-Talk instead.) *Politics*, in cases of great public interest. Other skills than this principal skill (e.g. Bard and Politics if Law is the principal skill) might still be of relevance. These "*relevant skills*" give a +2 bonus to the principal skill on a successful roll against the relevant skill, but a -2 penalty on a failed roll (but you don't have to roll). Other relevant skills include professional skills which may be of interest in the case (e.g. Merchant, Accounting, Heraldry), and if the judges in question are strict on formalities, *Savoir-Faire*. *Precedents* (i.e. older cases with similar circumstances or legal issues) in favour give a bonus (+1 to +3) to the Law skill, but usually require a Law roll to find and/or interpret correctly. Favourable *statements* by experts are usually expensive, but can give a minor bonus (+1) to the Law skill. Good and credible *witnesses* will give a bonus (+1 to +3) to the Bard skill (a poor witness will not cause a penalty, but might give the bonus to the opposition instead). *Bribing* the court may give a bonus (+1 to +3) to the principal skill, but this depends on the nature of the case, the judge and the size of the bribe. (Note that bribes never guarantee victory!) The GM should get creative here, and the Reaction Tables can be used as a guideline. A bad outcome will result in a penalty (-2 to -6) to the principal skill instead!

If there are several Lawyers on a side, the one in charge (i.e. the first chair) must roll for the principal skill, but any relevant skills may be supplied by his co-workers. This includes non-Lawyer experts (e.g. accountants, doctors), assuming that they have taken an active roll in the preparation of the case (otherwise they're just witnesses).

When all bonuses have been rolled for and added to the principal skill, both parties roll and check the difference. But it doesn't end there. The GM should now (if he hasn't done so already) decide what the "legally correct" as well as the "reasonably correct" outcome of the case is. He should also decide whether there is a spoken public opinion in favour of a certain outcome. Then roll on the following table:

3d The Whim of the Court

- 3-4 Court cannot agree on a ruling. Case automatically referred to a higher court.
- 5 Court rules it is not the correct forum, and refers the case to another court.
- 6-7 If there is a public opinion, ruling is in favour of that opinion. Otherwise see 11+.
- 8 Ruling in the "reasonably correct" way (possibly a "squash").
- 9 Ruling in the "legally correct" way.
- 10 If case is an appeal, it is referred back to the lower court. Otherwise see 11+.
- 11+ Ruling in favour of the party that won the contest of principal skills.

Example: Stephan Lindhen is a freelance Lawyer arguing a liability case against the Merchant Guild on behalf of a client who claims he was put out of business by the Guild's illegal and malicious actions. The Guild is represented by senior Lawyer Henry Oktavio. Lindhen decides the case is best tried by the Court of Magisters, and they accept a hearing. Principal skill in this case is probably Bard, as the law is utterly vague and very discretionary. He has found a rather good precedent (+2 to Law), but that's it. Oktavio has an expert opinion from a commercial arbitrator explaining how this was "business as usual" (+1 to Law), and he has also successfully bribed the Court (+3 to the principal skill, i.e. Bard). Relevant skills in this case are Law, Politics and Merchant. Both Lawyers are competent (both have the Law specialization Liability Law for instance), and both make all their rolls, thus the +6 on both sides cancel out. So the outcome of the trial depends on the Lawyers' Bard rolls (with Oktavio at +3 due to the Bribe). Lindhen has a Bard skill of 18 (!), and rolls an 8, giving him a difference of 10. Oktavio has a Bard skill of 15, and rolls an 11, which gives him a difference of 7 after the bonus for the bribes. The GM has decided that the outcome is legally uncertain, but reasonably, Lindhen should win (he feels sorry for the broke client). There is also some public pressure that Lindhen should win. The Whim of the Court roll is a 9, which means that the legally correct outcome is ruled. As there is no legal clarity in the case, the GM must wing it. After a long debate and two (of a total of five) Magisters dissenting, the Court rules in favour of Lindhen, awarding the client a handsome sum of money in damages (and Lindhen 50%...). But with such an uncertain outcome, Oktavio is sure to appeal to the Court of Justice (which may include a jury by the way).

A ruling that hasn't been appealed in time (usually a month) stands firm, and unless the losing party does what the ruling says, the winner can apply for the assistance of the Watch to force the loser to do whatever is in question. If there is a need, the Court can appoint a Magister to administer or supervise the object of the dispute (an item, a shipment, an estate, whatever) until the need is over (for instance when the item is transferred to its rightful owner). Criminal punishment usually means a fine and/or public humiliation. Prison is generally viewed as a waste of the city's money and a school for criminals, but there is actually a prison building in Ankh-Morpork, and it is in use. The death penalty exists for certain severe crimes, such as excessive killing, treachery to the city, and persistent street theatre.

Commerce on the Disc

Ankh-Morpork is the metropolis of the Disc. Everything is bought and sold there. It is the very heart of commerce on the Disc. But not that much is actually produced in Ankh-Morpork. Raw material is imported in huge quantities, but only some of it is refined in the city. Most of it is simply sold on, mostly to the Sto Plains or shipped across the Circle Sea. But it should also be pointed out that the city is a great consumer. Much of the goods that are imported or manufactured are immediately consumed by the high demand in the Disc's greatest (biggest anyway) city. But who makes it so?

Noble families and houses have lots and lots of money to spend, and trade is a fairly lucrative investment. Merchants and traders are just ordinary people with money, ambition and skill. Less money than the nobles, but usually a lot more ambition and skill. Most non-noble merchants are traditionally members of the Merchants' Guild, and although nobles are technically allowed to apply for membership, it just won't happen.

Guilds and Partnerships

A *guild* is a voluntary (at least in theory) association of professionals established in order to regulate the business and knowledge a profession (see DW95-98). Rigorously. Ankh-Morpork is filled with guilds (officially there's about 300), and formally there is no regulation of the guilds at all, but some principles still apply in practice. In order to be a "real" guild it must be accepted by *either* the Patrician (formal recognition), *or* by a sufficient number of other guilds, nobles or other people whose opinion count (de facto recognition). Should neither criteria be met, the guild simply will not be accepted, although history tells of a few guilds that spent a decade or two without general recognition. Acceptance of a guild means that:

- a) the Patrician will start requesting documentation of what it's up to,
- b) it becomes liable for taxes,
- c) it can formally use the title "Guild",
- d) it can apply for an official coat of arms,
- e) the laws and regulations of the guild are accepted by the public courts, and
- f) (most importantly) no other guilds can be formed which cover the same area of expertise (usually called "professional monopoly").

An unaccepted guild is consequently never mentioned in the press, the members are generally viewed as amateurs and upstarts (a Social Stigma or a Bad Reputation maybe?), and the guild itself cannot enter into obligations (instead the member that signed the contract is bound by its contents; other members are unaffected). An unaccepted guild that is also violating an accepted guild's professional monopoly will usually get harassed by the accepted guild until they give up, and it's very unlikely that anyone, including the Watch, will help them. Note that with guilds, accepted or not, the members are usually held responsible for the debts of the guild. The people with the money simply have too much influence in Ankh-Morpork for it to be otherwise. Most guilds elect a Master or Head to represent the guild. He is also allowed to hire as big a staff of officials, clerks and servants as he deems necessary.

A *partnership* is created when two persons wish to cooperate in (usually) business. Partnerships are usually sealed in writing, but oral contracts are sometimes accepted by the

courts. (Rituals involving knives and thumbs are by most people considered a thing of the past.) The partnership is a simple form of company, meaning that (all unless agreed otherwise by all partners):

- a) all partners individually have the right to commit all partners to a contract, unless another partner has forbidden such an action beforehand,
- b) profits and losses are distributed evenly among the partners,
- c) a partner who damages the partnership is liable for damages,
- d) all partners must agree for a new partner to join the partnership or an existing partner to be excluded,
- e) any partner can terminate his membership in the partnership, but with six months notice.

Violations of any of these rules means that a case can be brought against the culprit(s) before the courts of Ankh-Morpork. (If the parties think they can afford the Lawyers that is.) Partnerships sometimes acquire names, especially if they exist over a longer period of time. The last names of the partners is by far the most popular method (e g Gurly, Gurly & Sacks).

There is also a special form of partnerships called *limited partnership*. This works exactly as a normal partnership, but a number of members (but not all) have a limited liability only. These partners are sometimes called "silent partners". The extent of their financial liability is what the partners have agreed on, meaning that they share the profits but not the losses. The silent partners usually lack the right to commit the partnership, but otherwise they have all the rights of the other partners. This partnership form is commonly used when there's a "bank" who doesn't want to risk too much of his money, but is still willing to give the project a shot with an initial sum of money (a nobleman for instance).

For a suggestion on a brand new association form, see below.

Commodities

Should it be necessary to know exactly what is traded from one time to another, the following table can be used as a basic guideline.

Commodity	Value	Bulk	Special
Live animals	Moderate	Large	needs constant care and food
Meat/fish/fowl	Moderate	Medium	perishable
Quality meat	Expensive	Medium	perishable
Dairy products	Moderate	Medium	perishable
Grain (any)	Cheap	Large	
Bread	Cheap	Medium	perishable
Sea biscuits	Cheap	Medium	
Manure	Very cheap	Large	smelly
Vegetables	Cheap	Medium	perishable
Root crops	Cheap	Large	
Fruit	Moderate	Medium	perishable
Exotic fruit	Expensive	Medium	perishable
Goblins/gnomes	none	Small	unwanted hitchhikers
Fungus	Moderate	Medium	handle with care
Herbs	Moderate	Small	handle with care
Tobacco	Moderate	Medium	handle with care

Slab	Expensive	Small	illegal!
Beer	Moderate	Large	handle with care
Wine	Moderate	Medium	handle with care
Spirits	Expensive	Medium	handle with care
Wool	Cheap	Large	beware stains
Cloth	Moderate	Medium	beware stains
Fine cloth	Expensive	Medium	beware stains
Canvas	Moderate	Medium	e g for sacks or sails
Fur	Moderate	Medium	beware stains
Clothes	Moderate	Medium	beware stains
Noble/fashion clothes	Expensive	Medium	beware stains
Trash	Very cheap	Large	there's a buyer for <i>everything</i>
Wood	Cheap	Large	
Exclusive wood	Expensive	Large	
Sapient pearwood	Very expensive	Medium	usually very rare
Furniture	Moderate	Large	handle with care
Antique furniture	Expensive	Large	handle with care
Fat	Moderate	Large	lamp fuel, smelly
Clay	Cheap	Large	
Bricks/tiles	Moderate	Large	
Stone	Cheap	Large	
Rare stone	Expensive	Large	
Ore	Moderate	Large	
Metal	Expensive	Large	
Precious metal	Very expensive	Medium	get guards or get robbed
Octiron	Very expensive	Medium	usually very rare and hazardous
Gems	Very expensive	Small	get guards or get robbed
Trolls' teeth	Very expensive	Small	don't get caught
Artwork	variable	variable	variable
Jewellery	Very expensive	Small	get guards or get robbed
White greasepaint	Cheap	Small	don't get caught
Bric-a-brac/trinkets	Moderate	Small	
Tools	Moderate	Medium	e g farming equipment
Imp-powered devices	Expensive	Small	e g iconographs
Technical devices	Expensive	Small	e g clocks or telescopes
Live mythological beast	Very expensive	Large	usually very rare and hazardous
Paper/books	Moderate	Medium	beware stains
Newspapers	Cheap	Medium	perishable
Magic books	Very expensive	Large	usually very rare and hazardous
Dwarf bread	none	Medium	Moderate value to dwarfs
Weapons/armour	Expensive	Medium	trade restrictions may apply
Special/rare arms	Very expensive	Medium	trade restrictions usually apply
Barbarian Heroes	special	special	from the Hublands

Value: A rough guideline what the commodity is worth.

Bulk: How much room the commodity takes and consequently how easy it is to transport large quantities of it at a time. Note that certain goods need special means of transportation, leading to a higher bulk than first thought.

Perishable: Marks which commodities need to reach their destination without delay, otherwise

they will go bad.

Beware stains: The value of certain commodities drop rapidly if they're exposed to weather, lingering odours and so on.

Get guards or get robbed: Some commodities are traditionally targeted by professional (and not so professional) robbers.

Trade restrictions: Usually means that the Patricians wants to know if, when and how a commodity is traded, but sometimes means that trade is forbidden completely.

Handle with care: Items that are prone to damage during transport (unmarked items might also break, use common sense).

Trading

The actual trade is dealt with by the Merchant skill (B64). Trading can be done in two ways; the old way, or the new way. The *old way* means that you (or someone you've hired) travel to a place, buys what is sold there, transport it to another place and sell it, hopefully with a profit. On a larger time scale, this is handled by the job tables (DW60-61 and B192-194). If detail is needed, roll a contest of Merchant skills each time the goods change hands and apply the rules for the Merchant skill.

The *new way* came with the clacks system. Now it is possible to know the value of a commodity at a given place within hours instead of upon arrival. Initially this lead to transports being redirected a lot, but with perishable goods and general chaos, a new system emerged. When a transports leaves for Ankh-Morpork (which is usually the case), the owner of the goods (who is usually sitting in Ankh-Morpork) has a certificate of ownership which states that he is the owner of the goods. This certificate can then be bought and sold in sheer speculation. A completely new category of merchants have even evolved around this system, called "commodity brokers", who make money exclusively by buying and selling certificates. These are often young ambitious men with at least some money to invest. Some make huge amounts of money in no time, most get by, but quite a few go bankrupt. Skill and lots and lots of blind luck are what separates them.

Example: Let's say that a large caravan of live pigs leave the Ramtops headed for Ankh-Morpork, a trip which will take at least two weeks. The hogs were bought by the merchant Seb in Ankh-Morpork, who therefore has the certificate of ownership. At this time, a pig is worth AM\$10 in Ankh-Morpork, but since Seb bought the pigs at AM\$4, he's heading for a fine profit (after expenses for transport, hog food and tolls, which were all paid in advance). On day 3, Seb is offered AM\$11 per pig by commodity trader A, an offer that Seb naturally accepts right away. Suddenly there's a shortage of pork, so the prices for pork and live pigs go up. Suddenly a live pig is worth AM\$12. On day 7, trader A decides to sell the pigs for AM\$13 each to trader B. Then demand goes down as it dawns on the meat eating citizens that alternative meats do exist, so prices drop to AM\$11. So far, Seb is happy, trader A has made a profit, and trader B is stuck with a caravan of pigs which are now worth less than they were when he bought them. And on it goes.

On a larger time scale, this way is also dealt with by the job rules (see the Commodity Trader job below). On a smaller scale, PC's might want to stake their money trading. This can simply be dealt with by a Merchant roll after the trader has stated how much money he's willing to invest. A success means a profit of 1d-1% and a critical success by 1d+4%. A failed roll means a loss of 1d+4%, and a critical failure can mean either a huge loss (50% or so) or that the entire shipment or the certificate was lost in some way, leading to a total loss. The Merchant roll can also be modified by the stability of the current market (it's easier to predict the price of grain than fine clothing), competition (it's harder to cut a good deal with the goods

that everyone is trading right now), the trader's unfamiliarity with the market, inside information (which hasn't really been brought to anyone's attention yet, so it's OK so far, but bear in mind that natural justice is very flexible), and whatever circumstances the GM feels should apply.

An adventure that focuses on trading might want to separate such speculation from the Merchant skill by introducing a new skill, Market Analysis (M/H). In that case, Merchant covers all social interaction when trading, such as haggling, and Market Analysis lets the trader judge which way prices will go and what will be in demand in the future.

The Foundations of Life

Companies, foundations and similar associations are juridical persons. On the Discworld, something called "person" will sooner or later result in one thing: Life. I think we can all agree on that.

Anonymous Society

This is a brand new and very special form of company that the GM must approve of to exist. It is after all a very modern form of company, and the introduction of such things on the Disc are usually dramatic to say the least.

In an Anonymous Society (AS), the partners aren't fixed by the Charter of the Company. They aren't even partners really; they're *owners*. An AS isn't a group of people (like a guild, partnership, club or similar association); it is a separate entity created by that group. It has a purpose: to generate profits for the owners. It has the means to further that purpose: money invested by the owners upon foundation and employees to carry out the necessary tasks. The owners decide (through the Charter) what the AS is supposed to do and who will manage the AS (usually a *council* of some sort representing the major owners, and a *master* who handles the daily affairs). The management is in turn responsible for the hiring of further staff and the business that is conducted. If the owners aren't pleased, they can order the management what to do, or they can fire them. The beauty (and what is revolutionary) of an AS is that neither staff, management nor owners are responsible for the debts that the AS may bring down upon itself. This order is accepted by the Patrician, the courts and most financial institutions of Ankh-Morpork. But for an AS to actually become an AS, a) the Patrician must approve the Charter, and b) the AS must at all times have sufficient funds for its operations (up to the courts to decide). Should those demands not be met, the AS must be swiftly terminated, and any and all persons involved may have to answer personally for the debts of the AS (which may be huge!!!). All this means that an AS can take much greater risks than a usual business man would ever dare (assuming that the AS isn't under funded)! The Patrician must have viewed this as Good For Business.

Ownership of an AS is related to the chairs of the (rather metaphorical) room where the AS was founded. An AS usually has a dozen chairs or so, but many more are possible. A person can own any number of chairs, and is thus referred to as a "chairholder". Each chair brings with it one vote, and an equal part to profit. Chairs can be bought and sold as any property, meaning that an AS can change owners rather quickly over time. It is however fairly common for a single founding owner to retain, if not a majority of the chairs, at least the single largest post among the different owners, usually making sure he's still in charge of the AS. This opens up for various smokescreens and veiled ownerships in order to secure enough chairs just

before an important meeting, and so on. The laws of this brand new area of commerce are still vague, and possible rules to stop the majority from abusing the minority have yet to be tried by the courts.

It's Alive!!!

What if something that has a name, a purpose and organs suddenly decided to get a life? Literally. Hey, It's the Discworld. Stranger things have happened.

An AS would never grow an actual physical body (like the mall in *Reaper Man*), because it doesn't have to. It's already got one! The Charter is the heart and soul of the AS, profit and survival by competition are what motivates it, and the people working for it are its body. The chairholders represents the master's voice that must be obeyed, no matter what. But a master who abuses his subject for too long will suffer the consequences. Thus, an AS might eventually start viewing itself as an independent, living, thinking entity. And what then?

This could be played as a "hive mind" organism, with all the people involved in the AS acting more and more in the interest of the AS without regard to their own well-being. Profit and survival is everything. This could get really interesting if several AS become sentient and decide to go after each other. A sentient AS isn't necessarily evil, but it is very single minded, and will attack or manipulate anything that tries to stop it. And the people working for the AS are the ones who suffer in the end, while the AS is untouchable and everlasting.

The final question is: can it be "killed"? Yes, probably. But it should require the burning of the Charter and all chairs, the disbanding of the organisation, and the riddance of all company property. Then it's dead. Maybe.

Watchers and Vigilants (ska ej postas)

Guards of the Watch

Court Inspector

Guild ?

An Honest Day's Work

A list of some common jobs in these parts of Ankh-Morpork. Some jobs from DW60-61 are mentioned for completeness.

Job (Requirements), Monthly Income	Success Roll	Critical Failure
Poor		
Delivery boy (DX 10+), \$80	PR	-1i, 2d/LJ
Struggling		
Secretary/assistant (Full Literacy), \$140	IQ	-1i/LJ
Junior accountant (Accounting 12+), \$150	PR	-1i/-1i, LJ

Average

Clerk (see DW60)

Commodity Broker* (\$1,000), \$100 x Merchant skill	Merchant-3	bankrupt/**
Idealist Lawyer* (Law 12+), \$750	PR	-2i/intrigue

Shopkeeper (see DW61)

Smuggler* (Streetwise 10+, Merchant 10+), \$50 x worst PR	IQ	1d/-2i, 2d
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Travelling Peddler (see DW61)

Comfortable

Accountant* (Accounting 15+, Politics 12+), \$1,500	IQ-2	-2i/intrigue
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Court Official (see DW61)

Guild Official (Administration 13+), \$100 x skill	PR	-1i/intrigue
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Judge (Law 12+, formerly an Associate Lawyer), \$1,500	PR	-1i/intrigue
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Junior Lawyer (Law 12+, Politics 12+), \$1,500	IQ-2	-2i/-2i, LJ
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Lawyer* (Law 12+, Politics 12+), \$1,500	IQ-2	-2i/intrigue
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Legal Assistant (Law 12+), \$1,000	PR	-1i/-2i, LJ
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Master Merchant (see DW61)

Wealthy

Arbitrator* (Law 15+, Very Wealthy), \$3,000+	Law-2	-2i/intrigue
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Associate Lawyer (Law 12+, Politics 15+, Very Wealthy), \$3,000+	IQ-2	-3i/***
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Noble Hanger-On (see DW61)

* Freelance job.

** A Commodity Broker that rolls a natural 18 is in deep, deep trouble. He's broke (bankrupt) and probably up to *here* in debt, possibly to people who don't like late payments.

*** An Associate Lawyer that rolls a natural 18 is *either* excluded from the partnership (equivalent of lose job), *or* he suffers an intrigue, *or* he's appointed Judge by the Patrician for a period of 3d months.

It is also good to bear in mind that professionals (lawyers, accountants and so on) usually have a lot more money to spend than nobles, since they don't need to uphold the same Status and appearance. They do flaunt their wealth, but not nearly as much as the nobility are obliged to. While on Status; a working professional usually has Status 0, a respectable and competent one has Status 1, and a truly competent and ambitious one can have Status 2. Status 3 and above are however very rare and usually comes only if the professional is also very wealthy, holder of great power in his guild or something similar. If he's generous or just generally popular, this can result in a Good Reputation, but it won't affect Status.

Pressure Groups

Ankh-Morpork is the city of a million surprises, a thousand guilds, and One Man with The Vote. It also harbours a lot of small groups and associations which might have some influence on things, once in a while.

Denialists: A blanket term for people who for some reason deny the existence of something, for instance selfishness, magic or trolls. In game terms, members of this haphazard group have suitable disadvantages, usually Delusions, or in the case of troll denialists, possibly Terminally Ill.

Guild of Hypocrites: Whether this guild is real or just a joke invented by the free press is not entirely clear. Members seem to include any public official, guild dignitary or famous noble who apply double standards in a publicly interesting way. It is also very hard, if not impossible, to leave this guild once you're admitted.

The Patrician

If you've ever wondered what keeps the Patrician so busy, read this resource again! Among other things, he's the resource of final appeal of most courts and officials, he approves and audits the guilds and other associations, and all this while keeping an eye on things in a more general way. So grateful I don't have his job.

NOIR

Characters

Some of the characters from the game Discworld Noir (by Perfect Entertainment and GT Interactive) are interesting and lasting enough to be able to enter the average campaign set in Ankh-Morpork.

Lewton

ST 12 **DX** 13 **IQ** 14 **HT** 13

Speed 6.5, Move 8 (Running)

Dodge 7, Parry 11 (Brawling)

(The Lycanthrope and Howler packages are repeated here for your convenience.)

Advantages: Alertness +1, Combat Reflexes (included above), Common Sense, Danger Sense, Fast Regeneration, Hard to Kill 4 lvls, Immunity to Disease, Literate, Second Sight, Shapeshifting

Disadvantages: Alcoholism, Reputation (-2 in the shady areas of society, known as an inquisitive pain in the ass), Secret (werewolf), Wealth: Struggling, Werewolf Morphic Echo, Vulnerability: fire 1 lvl, Vulnerability: silver 1 lvl

Quirks: Proud, Uses classic hard-boiled language, Still resents the fact that he was forced to leave the watch, Takes his job seriously, Still slightly uncomfortable with being a werewolf

Skills: Area Knowledge: Ankh-Morpork-14, Area Knowledge: The Circle Sea-12, Brawling-15, Climbing-13, Criminology-16, Detect Lies-12, Fast-Talk-16, Interrogation-15, Intimidation-13, Law-11, Occultism-12, Running-12, Shortsword-11, Stealth-14, Streetwise-16, Swimming-12, Throwing-12

Languages: Ankhian-14, Wolf-14, Canine-11

”The name’s Lewton. I’m a private investigator. I don’t know where the idea came from, I was just thinking one night that it would be really cool to have an office with my name on the door and a sturdy desk for sexy broads to lean across.”

That’s basically how it all started. Lewton is still the Discworld’s only known PI, only now he’s actually making a living. Well, almost anyway. The Watch generously let him bust his ass on the odd tough case or two, only to swoop in and take credit for it in the end.

While on that it’s worth pointing out that I omitted all the Allies and Enemies from the lists above. The simple reason is that there’s so many of them. Nobby is a fickle Ally, Vimes is a gentleman Enemy, Smael is more of a friend than anything else and Contacts are all over the place; after all Lewton’s an ex-Watchman.

Lewton is pretty much always seen in a brown leather trench-coat (PD 1, DR 1) and a

brimmed hat. It is very likely that he's still carrying around an iron crowbar (compliments of the palace) and a grappling hook. The current location of the Tsortese Falchion is unknown (but on the other hand the Tsortese Falchion itself is pretty unknown as well), but Vault 51 is a good bet.

In second shape:

ST 16 **DX** 15 **IQ** 14 **HT** 15

Speed 7.5, Move 9

Dodge 9, Parry 12 (still Brawling)

(All advantages and stuff from the regular form above are repeated here as well.)

Advantages: Combat Reflexes (included above), Common Sense, Danger Sense, Fast Regeneration, Hard to Kill 4 lvls, Immunity to Disease, Literate, Second Sight, Shapeshifting, Alertness +4, Discriminatory Smell, Ultrahearing, Penetrating Call, Short Claws (see below), Sharp Teeth (see below), Damage Resistance +1 (see below), Light Fur (see below), High Pain Threshold, Super Jump 1 lvl

Disadvantages: Alcoholism, Reputation (-2 in the shady areas of society, known as an inquisitive pain in the ass), Secret (werewolf), Wealth: Struggling, Werewolf Morphic Echo, Vulnerability: fire 1 lvl, Vulnerability: silver 1 lvl, Colour Blindness, Monstrous Appearance, Bad Grip, Berserk, Bestial, Mute, Severe Pyrophobia

Like all howlers, Lewton is now a big wolf humanoid, prone to acts of bloody violence. For those who care (which include most thieves he encounters in dark alleys) he is a terrifying fighting machine while in second shape. He still has an IQ of 14, but remember the Morpheic Echo and the fact that he's Bestial and Berserk. Overall not a good combination...

Some important combat stats: PD 0, DR 2, Claws-17 (1d+2 cr), Kick-15 (2d cr), Bite-17 (1d cut, reach C). Remember the Brawling/10 damage bonuses (already included)!

Carlotta von Überwald

As a member of the Überwald family, Carlotta is a werewolf as well (human-born howler). In human form she is a beautiful woman in her thirties (or?) with black hair and a taste for expensive clothing. Important stats are ST 10, DX 12, IQ 15 and HT 13. Her skills are largely unknown but she is likely to have a smattering of knowledge skills around skill 14, Occult-17 and several languages including Ankhian-14 (but with the quirk "speaks with a sexy foreign accent"), Überwaldian-15, Trollish-13 and Wolf-15.

Samael

The sole owner, bartender and pianist of the Café Ankh, Samael is a real piece of work. No one knows for sure how old this vampire really is or where he's from but one thing is for sure; he's a social chameleon. For vampire citizens that means he feeds on rare steaks instead of live people.

The Café Ankh can be used as a nice, quiet place for characters to unwind after a hard day in

the streets. Samael's presence tends to put the lid on violent thoughts somehow. Other than that, the Café serves excellent wine and it's usually only open for guests at night. Samael can be used as the timid giant everyone knows it's best not to upset, although it probably takes a *lot* of effort to make Samael upset. He's the undead version of the Patrician, but without the political power.

Vital stats for Samael are ST 21, DX 14, IQ 13 and HT 12. He has the standard vampire package (his method of flying is however unknown, but hardly ever used), Piano-16, Singing-13, Bartender-14, Merchant-14 and he's likely to have Pacifism: Self-defence only. And remember; play it again Sam.

Malaclypse

Being the only true follower of the goddess Errata (or at least he thinks he is a follower of Errata, with the goddess of misunderstandings it gets complicated), Malaclypse hangs out in the Temple of Small Gods, preaching his elaborate conspiracy theories to all who are worthy (i.e. all who bother listening), blurting out phrases like "trust no one" and "the truth is out there".

These wild and crazy theories are perfect for the GM's purposes. They can be used either to scare the characters, send them on wild-goose chases, divert attention from what's really going on or possibly even, once in a while (when hell freezes over or so), contain a grain of truth.

He has an IQ of 15 (i.e. genius, in a twisted sort of way), Occult-19, History-17 and Conspiracy Theory-20. He suffers from Fanaticism, a Major Delusion (thinks that everything that goes on around him is part of a greater scheme, but perhaps it is), Overconfidence and Discipline of Faith: Monasticism. As a priest of Errata, he could be given Clerical Investment as well. He could also have an appropriate number of Contacts and Favors.

There is one way of creating an entire campaign with Malaclypse's theories in the centre. Just let the PCs be really fanatical wannabe investigators who no one takes seriously, and then let Malaclypse send them all over the place. They might actually thwart some conspiracies in the process, although it's unlikely that these are the same master plans that Malaclypse had actually predicted. And yes, the investigators should wear black trench coats and have names like Mould and Shelley.

Rhodan

A quite harmless sculptor who turned out to be Ankh-Morpork's best (and quite possibly only) plaster surgeon, i.e. the person wanted trolls seek out in order to get a brand new face. He is severely Absent Minded and he has Sculpting-13 and Plaster Surgery-14.

Mankin

Elf-kin and owner of the lowly tavern "The Octarine Parrot" down on Whalebone Lane 9, Mankin is a troubled man. First of all, being half elf isn't easy. It means you're the offspring of a hated race without getting any of the perks that goes with it. Secondly, the Parrot is pretty much dead nowadays. Not that it was really alive earlier, but now it's even dead (and don't even think of tellin' me it's only resting!). One way to add Mankin and the Parrot to a campaign would be if the characters suddenly get the urge to buy a tavern. Other than that, it

could be used as a generic hang out joint if the characters are a bit eccentric or are forced to lie low for a while.

Mankin's traits should be something like ST 11, DX 13, IQ 11 and HT 11. He has the standard Elf-kin package but he has bought off the negative Reputation concerning Trolls (The Parrot is one of the few places in Ankh-Morpork with live trolls on stage). It's likely that he knows a combat skill at around 12, but he usually stays out of trouble if he can. He does own the Parrot but he can still be considered Struggling.

Laredo Cronk

The Disc's number one Tomb Evacuator. The object of men's desire. The foremost role-model for the adventurous woman in the century of the fruitbat. The one and only (or was it the fourth?), Laredo Cronk. The rest is legendary, so let's get down to the stats shall we?

ST 12, DX 17, IQ 14, and HT 15, which gives us Speed 8, Move 10 (with Running skill), Dodge 10 and Parry 12 (both including Combat Reflexes and Enhanced Dodge/Parry). Further on she probably has Daredevil and/or Luck and lots of athletic and combat skills at level 17 or higher. The Parry comes from a skill of 20 in Broadsword or something similar. If you like you can make it a saber instead and raise the skill to 21, giving her a whooping parry trait of 16 ($21 \times 2/3 = 14 + 2$ for Combat Reflexes and Enhanced Parry)!

So why Laredo? The blatant Tomb Raider rip-off aside she is best used as an Indiana Jones copy. Imagine the players' faces when you slam the Indiana Jones theme into the CD player and let Laredo come charging in, saving the day, and of course taking all the credit for it in the end. Other ways to fit Laredo into the story are... beats me.

Jasper Horst

All who played the game knows that Jasper is having some difficulty joining just about anything, but if the GM feels like altering things... And besides, the Ankh was pretty thick those days, and so are troll heads.

Jasper is a cunning troll (a contradiction in terms to most people) who makes a good living as a treasure hunter. Although he has spent the last years pulling strings he is still capable of pulling a stunt or two when the need arises. He is cold, calculating and ruthless. He wouldn't hesitate to sell his own mother into slavery, if he even has a mother that is. How do trolls procreate by the way? Probably involves rocks in one way or another.

His stats should be roughly ST 25, DX 11, IQ 14 and HT 14. He isn't *that* smart, but he's a genius by troll standards. He is however clever enough to only operate at night or under equally cool conditions. He is a competent brawler (say, skill 13), carries a bundle of knowledge skills that can be related to treasures or ancient and valuable artefacts (mostly valuable) at about skill level 15 and he probably knows a few extra languages as well. He also has a quirk of "being the most eloquent troll ever".

This fella is easy to fit in a story. If there is a valuable treasure around, Horst wants it. He can either hire the characters, the characters can get hired to stop Horst or Horst simple mugs the characters (employing half a dozen thugs naturally, goes without saying) and takes the thingy. But bear in mind that Horst hasn't been to Ankh-Morpork for a long while, so think twice

before you let him show up in the Drum.

Remora

One of the elder Assassins of the Guild in Ankh-Morpork, and an Assassin wont grow old unless he's good at what he does (his performance in the game was not due to lack of skill, but rather Narrative Causality). Eyes in the back of the head also help.

Exactly how good he is and how high up in the Guild hierarchy he has climbed is anyone's guess (for grades, see the Martial Arts Assassins section). But ST 12, DX 13, IQ 14 and HT 12 seems about right. He could still have a grudge with Lewton, and he seemed a bit Overweight, or is my memory dim? Further on, he should have the usual set of Assassin skills at levels around 15. He dresses in the traditional black clothes and hat, all in the latest fashion and probably made of silk. For some reason he insists on wearing a tiny Zorro-like eye-mask, completely incapable of concealing his identity. After all, those who know him by name should be able to recognise him regardless, and those who don't are usually too hung up on the black outfit and the knife protruding from their ribs to care.

Inventory

Neat gadgets and other nifty stuff from the Discworld Noir game, gathered in no particular order at all.

Imp-Powered Coffee Machine

Yup folks. It's another wonderful box with an imp pulling the strings. It's a box small enough to fit a small table in for instance an office, but big enough to be seriously inconvenient to carry around (it weighs only 5 lbs or so though, but it's fragile). The imp boils water (which must be added) and pours it through a filter (which must be added) of ground coffee (which must be added) and makes sure the coffee is kept warm. It should cost something like \$500 (AM\$25) and actually produces an almost drinkable cup of coffee.

Flapping-wing-flying-device

Leonard of Quirm's engineering skill at its peak. It's basically a small helicopter-style craft with room for two people, one steering the device, the other pedalling like a madman to keep the thing in the air (imagine...). The craft maintains flying velocity by a pair of leg-powered flapping wings, a very light yet sturdy frame and aerodynamic construction that somehow manages to keep the craft gliding without plunging. Of course, it could be just another one in a million gizmo. Nobody knows (Leonard has surely forgotten everything about it by now) and the prototype flew away with Ilsa and Two-Conkers. But on the other hand, they might have left it behind, and it is uncertain if the thing can take off from ground level. Feel free to let your players find out.

The Tsortese Falchion and The Golden Jewel

Oh, no! Don't even think about it.

Crowbar

Don't leave home without it! This is the small carry-under-trench-coat model, weighing 3 lbs and costing no more than \$10 (50 AM pence). It can be used as a small club if the going gets rough (the pointy end is too short to turn it into a pick). It's made of solid iron and consequently quite sturdy (say DR 4 and 20 Hit Points, 8 hits in one blow to break it, same as a broadsword; see B111 and B125). For crowbars of varying quality, the same rules as for maces can apply (B74).

Playing in Noir

Let's start out with a few comments on the Noir theme. To quote Terry Pratchett himself: "the weather is bad, the lighting is low, the streets are mean, life is cheap and the women are tougher than nails and have shoulder pads on which a competent pilot could land a small jet. People tend to lie a lot and double-cross one another." That pretty much sums it up. When the GM sets out to design a Noir scenario or campaign he should bear the following things in mind:

- The setting should always be dark and gloomy. Let the entire story take place in a single night, or let the characters be knocked unconscious during the day, or why not display such a miserable weather that day or night offer little change in scenery.
- Make sure the characters are all alone. Their friends have hidden agendas and will double-cross them, the Watch are either too busy or out to bust the characters themselves, their patrons will gladly sacrifice them to further their own goals, and so on. Also, don't have too many players; two or three should be ideal, five is by far too many, it'll ruin the feel. Unless the characters plot against each other as well naturally...
- Love and romance can be used to great success, if it is something the group is comfortable playing with. There's one snag though, it must end for the worse, otherwise it's not Noir. Sad but true.
- Unhappy endings are essential. Or at least a happy ending must always be avoided. Don't hesitate to kill the only NPC the characters really liked and felt they could trust, or let the killer turn out to be a loved one, or why not let the Watch arrest the characters for finishing the bad guy? Life after all is expensive, but death is cheap.

OK, perhaps now is a good time to discuss how this fits the humorous Discworld? Remember that the Discworld isn't really a land of fairy tales and merry stories. Heroes bleed and die, insane men seek to attain power at all costs, parents die in pointless accidents, desperate men mess with things that should not be messed with, brave young women don't get what they want and when you think about it, everything could really be in a better state. Much better state.

Überwald

Werewolves

Werewolves are perhaps the most sympathetic and playable undead race, so I figured it would be nice to compile a few pages worth of rules and history on the furry little fellows.

Überwald

For reasons more to do with the Order Of Such Things than anything else, all undead worthy of their title come from Überwald (it might have something to do with the accent). And the Discworld werewolves are undead (although some find this an open question). Back in the old country, as Überwald is called, they are the ruling class. But in order to grasp this, one must understand that Überwald is a huge region, five times bigger than the Sto Plains, and ruled all over the place by various local lords. The occasional gothic castle can house a single vampire or even an entire family of bloodsuckers (although surprisingly many turn teetotaler these days, converting their craving for blood into a craving for something else), ruling over the nearby human villages simply because the poor peasants are too scared to even hint that they don't like being on the menu. The case is pretty much the same with the werewolves, although the gothic castles tend to have flaps in the doors and a lot of fresh game hanging around. To complete the picture there are also a single, huge, subterranean dwarven empire, ruled by the Low King. There are also trolls, still locked in mortal conflict with the dwarfs, and in a few places one can even find a human lord, ruling over his subjects in such a manner that most of them long for the good old days when they were merely being eaten alive. Nice place, don't you think?

Werewolf society

The werewolf society consists of *clans*, and each clan can be further broken down into *families*. The clans stick together, and although marriages between clans do occur, it isn't something that's encouraged. Unless it's political, of course. Each clan traditionally owns a number of old gothic castles (with huge fireplaces to curl up by), and sometimes an entire clan can be found under the same roof. But there's really no indigenous threat to the werewolves (one could say that they are at the top of the food chain) so strength in numbers usually only means that the families get a chance to be annoyed at *all* other families at the same time. But some clans do enjoy the company. While on social patterns, perhaps the name "von Überwald" should be explained, especially since pretty much everyone from Überwald is called von Überwald. This is because von Überwald isn't really a family specific name, nor is it a clan specific name either. It merely says that the person or family is originally from Überwald. Just as things are starting to get confusing to the outsider, he realises that most families, in addition to von Überwald, have family surnames, and sometimes even clan names, usually linked to a specific region, big event or heroic individual. So a noblewolf from Überwald might actually have a very long name, say Baron Helmut Hinterschloss Bugenhof von Überwald (title - name - family name - clan name - von Überwald). And with that said, we probably shouldn't go in to the fact that some parts of some clans have other names, and other ways of doing this.

While on social relations, we might look into what other races think about werewolves. They all hate their guts. That's about it. The problem is that the werewolves tend to live in flocks, killing anyone who opposes them. At least that's how it works in Überwald. Outside the Old Country werewolves are despised and feared, not likely to live long if discovered. Most werewolves flee if it should come to that, and most of the time they get away. They're good runners after all. Undead in Ankh-Morpork is a completely different matter though. As always, people dislike them, but are too busy trying to get hold of their money to really care. The only relationship that might strike the uninitiated as odd is that wolves *hate* werewolves. Why? Who do you think get the blame for all the werewolves' evil and bloodthirsty deeds? Bingo. Thus, wolves hate werewolves. It is also important to understand that a werewolf in human form can usually live in a human society undetected, but real wolves can always recognise a werewolf by scent, regardless of form. Thus wolf-born werewolves who leave their clan tend to get lonely and perpetually out of place. To complete the scenario it can be pointed out that werewolves do get along well with dogs, and that wolves prefer to ally themselves with the vampires.

Lycanthropes

All lycanthropes do *not* have the ability to shapeshift. This might seem odd, but a lycanthrope is someone who carries the genetic trait, whether he actually is a shapeshifter or not. Lycanthropes without the ability to shapeshift are called *yennorks*. As a rule, lycanthropy is hereditary, and it's usually enough that one parent carries the gene. Here it can be pointed out that werewolves can mate with other werewolves, humans and wolves, although wolves dislike werewolves too much to let that happen. However, lycanthropy has been known to be... not infectious as such, but... shall we say, unpredictable. It has happened that people develop the trait spontaneously, or after being bitten (or kissed!) by a lycanthrope, but sometimes the bite of a common wolf has done the trick. Most of these events (but not all) can however be explained by the fact that the trait can lie hidden for many generations of lycanthropes before a single werewolf is produced. These clanless werewolves are sometimes called stray dogs or lone wolves.

One important thing is that it's not just the werewolves who're hard to kill. All lycanthropes, shapeshifters or not, have those abilities! See the packages below for details. A GM who doesn't like this is naturally free to remove the Lycanthrope package and move the content to the other packages.

In all shapes and forms

When it comes to appearance, werewolves are a varied breed. There are lots of clans, and they all look unlike. Some more unlike than others. First of all it's important to know what shape the werewolf was born in, either human or wolf (called human-born or wolf-born). (There has been no recorded birth of a wolfbaby as such, although some cubs have started shapeshifting seconds after their primal scream has been heard.) This is vital because this is the lycanthrope's true form, the form he will always be most comfortable in. Although there's no guarantee that human-born parents always produce human-born cubs, this is what usually happens, but nothing's certain. Basically, you can be a human werewolf, or a wolfen wereman, but both kinds are still werewolves in the broad sense. Human-born werewolves are the ones most suitable as PCs, unless a player really has a thing for sniffing groins. And with that in mind, I will pay the weremen less attention from now on.

Further on, there are many shapes of werewolves. First we have the two end-shapes, the wolf and the human forms, sometimes called *nightrunner* and *daywalker*, respectively. Then there are two "middle" forms, together usually referred to as the wolfman or hybrid forms. The most human-like form is sometimes called the *growler*, and is a basically a human with some wolfish features; a lot of hair, claws, teeth, strange eyes and pointy ears (see the movie *Wolf*). The other middle form, the *howler*, is consequently a wolf with some human features; crude hands instead of front paws, a human chest with shoulders and the habit of walking upright (see the *Discworld Noir* PC game, and the movie *An American Werewolf in Paris*). Each werewolf seems to be able to change between only two of these forms, his *birth shape* and his *second shape*, as they are inventively called. Which one the second shape will be is usually hereditary.

Let's take a look at an example, shall we? Baron and Baroness Schwartzwald von Überwald gather their clan by the fireplace to show off their latest litter. There are three small noisy bodies writhing on the furs. First of all there's Fritz, a human-born werewolf, who has already shown the world that he is capable of turning into a wolf cub, like the rest of the clan. So he's a human-born nightrunner. Then there's little Triksie, who is also human-born but has yet to shapeshift for the first time. If she turns out to have the gift of shapeshifting she will also be a human-born nightrunner. Otherwise she'll be a human yennork. The last cub is Boris, who is wolf-born; quite unusual since both his parents are human-born. If Boris turns out to be a wereman he obviously won't be able to change to a more wolfish form than he already is. So he's probably a wolf-born daywalker, but it's not impossible that he has either wolfman form as his second form instead. Should he not be a wereman he's a wolf yennork.

Shapeshifting

Being a werewolf is a variation of the Multiple Forms advantage, worth 10 points. The actual change works as follows. All werewolves automatically assume their second form during the full moon period, which is eight nights in a 30 day month. The GM may shift this up or down a couple of days should he please (or 2d6: 2 = 6 days, 3-4 = 7 days, 5-9 = 8 days, 10-11 = 9 days, 12 = 10 days). If the werewolf is surprised, scared or injured he might have to roll Will or change into a more suitable form (GM's call). At other times, the werewolf is free to shapeshift as he pleases. This does mean that a werewolf can stay in his second shape permanently. A GM who's experiencing problems due to this could introduce some sort of new moon rule; a number of days when the werewolf is trapped in his birth shape.

The change takes 2d seconds (can be improved with the Werewolf Shapeshifting skill below) and is a strange thing to witness. Most werewolves prefer doing it privately. A werewolf can be considered stunned while changing (B127). Changing is always possible, regardless what form the werewolf is in as long as he's conscious, and no roll is required. Change while the werewolf is unconscious or sleeping is up to the GM.

As a rule, a werewolf's skills and other traits always apply, regardless what form he's in. But just because the werewolf knows something or knows how to do something doesn't necessarily mean it does him any good. Paws aren't that good manipulators after all, and a wolf's throat doesn't pronounce human languages well. Most effects are covered by disadvantages in the character packages below (No Fine Manipulators and Mute for instance), but the GM might want to restrict some further skills or traits. The Change Control skill (CI138) is not suitable on the Discworld and should be disallowed altogether.

Werewolf Shapeshifting (Mental/Hard)

No default

This is the trained ability to control both your forms, and to keep them apart. It's fairly common among the Disc's werewolves, but far from all werewolves know it. The skill has three effects; faster change, fewer involuntary changes and better control when changed.

The usual 2d seconds it takes to shapeshift can be reduced with the difference of a roll with this skill. The minimum time is one second. A failure has no effect on the time of change. The drawback is that if this skill is used, whether the roll is successful or not, the werewolf is mentally stunned after the change (B127). He can start making IQ rolls immediately though, meaning that he might not suffer from any stun effect at all.

Secondly, when a Will roll is called for to resist an involuntary change, the werewolf may substitute his basic Will for his level in this skill, but all modifiers to the roll, due to Weak Will, injury or whatever, still apply!

The third effect is that if you have this skill at 15+, you only lose one point of IQ per two hours instead of each hour after a change (see the Werewolf Morphic Echo disadvantage). If you have this skill at 20+, the rate is down to one point per three hours! The regaining rate is unaffected. A wolf-born werewolf can't use this effect at all.

Getting under their fur

Concerning mentality, things get sketchy. For simplicity's sake I'll assume that all human-born have the same sort of psyche, whether they are growler, howler or nightrunners. The same probably goes for all wolf-born as well. To summarise, human-born werewolves are basically humans with some wolf instincts and wolf-born weremen are basically wolves with a slightly higher mental capacity. Then we have the morphic echo, which means that due to all changes in appearance, the psyche sometimes doesn't know how it should behave, giving rise to various embarrassing situations, like humans shaking off water and wolves trying to urinate standing on two legs. The morphic echo is dealt with as a disadvantage, see below.

But how does a human-born werewolf act when he's in his second shape? As the character packages will indicate, he's Bestial (wolfmen add Berserk as well). This means that although his IQ is the same (but see the Morphic Echo disadvantage below), his mind works in a much simpler way. He has some difficulty remembering human concepts like "property" and "moral". But his mind is still human, even though the body is that of a wolf (or wolfman). This means that he can always make a Will roll to override the wolf instincts (i.e. the effects of Bestial), although this roll is at a penalty (-3 or so) in stressful situations and might not be allowed at all if the werewolf is surprised! In times of crisis, instincts take the upper hand, which isn't always the best option... All this can be considered a special effect of the morphic echo and is worth no points.

Wolf-born weremen have neither a human nor wolf mind. They have a werewolf mind. They're used to having IQ 6, but will handle a human sized brain much better than for instance an animal who's been the victim of a Morphic Tweaking (DW140). Note that all this means that the wolfman forms can be either bestial and very dumb (a human-born werewolf) or have a near human intelligence (a wolf-born wereman). That's just the way it is.

Werewolf Morphic Echo

-20 points

This is the inconvenient side effect of shapeshifting on a regular basis. Your mind starts

adapting itself to the body's appearance, which means that if you're a human-born nightrunner, you'll start losing civilised intelligence the moment you turn into a wolf. It also works the other way around, meaning that once you change back into human form, it'll take some time before you'll be able to act completely human again. The long term effect of the morphic echo is that a werewolf might actually change basic psyche if he spends too much time in his second shape, i.e. a human-born actually starts to think like a wolf, full time. When and how this happens is up to the GM, although a werewolf who spends more than 3/4 of his time in his second shape is certainly in the danger zone.

The effect of this disadvantage is that when a werewolf changes from human form to wolf form he starts losing IQ at a pace of one point per hour (see the Werewolf Shapeshifting skill though), until IQ reaches six (i.e. a smart wolf), this being the basic "beast IQ". When he changes back to human form the IQ starts coming back, but quicker this time, one point per minute. Some time after the change back the werewolf will have a lot of residual instincts he just can't shake; sniffing groins, urinating on trees, growling, fetching thrown items, chasing things that run, and so on (Angua has mentioned the desire to wear several bras). There are however a few useful side effect of these lingering instincts; discriminatory smell as well as ultrahearing stick around for a few minutes! Further effects are up to the GM.

A wolf-born wereman also has this disadvantage, but the other way around. Since the wolf form is his natural form he's used to the beast IQ 6, but when he changes to his second form he gains one point of IQ per hour until he reaches his real IQ. This will be a strange experience the first couple of times. When he changes back to wolf form the points are lost at a rate of one point per minute, until beast IQ 6 is reached. The same residual effect applies here, but has more to do with ideas, like trying to open doors with your paws and feeling embarrassed when you're wearing nothing but fur.

All reductions in IQ naturally affect skills, Will rolls and all other traits that rely on IQ. This does not apply to traits naturally related to the animal kingdom however, such as Intimidation, Survival, Tracking and all sense rolls (not Traps though, wink wink). Always use real IQ for those (the nightrunner has a minimum of 14 pertaining to all sense rolls). A further option is that very smart werewolves (real IQ 15+) have beast IQ 7 instead of 6. An extremely smart (IQ 18+) might even have IQ 8, and so. This should apply to both human-born and wolf-born werewolves.

This disadvantage is what makes werewolves vulnerable; they're neither stupid nor careless, but being part wolf makes them somewhat predictable, and their adversaries tend to use this any way and as often as they can! This is one of the reasons it's worth quite a lot of points. The GM should make sure the effects of this disadvantage aren't avoided too much or often.

Mortality

Contrary to popular belief (and the belief of many werewolves actually), lycanthropes can not come back from the dead! But they are nevertheless very hard to kill, and they heal much faster than ordinary humans or wolves. In game terms, this is taken care of by a few levels of Hard to Kill (remember the fake death effect) and Fast Regeneration. It is also reasonable to rule that all the Hard to Kill levels temporarily lose their effect if the killing blow comes from silver or fire (magic fire counts, but not isolated heat), or if at least half of all the damage the werewolf has suffered comes from such a source. Perhaps this should merit a decrease in cost, but I'm too lazy. And besides, the Vulnerability points should even things out.

Why have I done this? Point cost is pretty much the only reason. If the GM wants the real

thing, remove Hard to Kill and add Resurrection with the -15% limitation that silver and fire kills. But goddamn, that's expensive (127.5 points compared to 20 points)!

Communication

Wolves communicate using their own language; Wolf, related to Canine but consisting of more body language. They are however similar enough to follow the same rules, so everything said to apply to Wolf also goes for Canine. Wolf can be used to communicate over long distances by howling, but since the element of body language is lost, only short, simple or traditional messages can be conveyed. Example of traditional howls include the cry for help, requests to enter someone else's territory, letting others know your general location and status, and so on. A creature with penetrating call can send his message at least a mile on a quiet night.

Wolf (and Canine for that matter) can be treated as a Mental/Average language skill, it's a simple language but a bit tricky to interpret and pronounce. Humans must usually take an Unusual Background to learn it *at all*. Note that a human may well know exactly what a dog *wants* without actually understanding the language! Werewolves have both Wolf and a human language as their native tongue, although they are at -3 to actually *speak* Wolf while in human form. Canine and Wolf default to each other at -3. Remember that werewolves from Überwald have Wolf and the guttural Überwaldian as their native tongues, so they are strongly recommended to buy Ankhian at some level at least.

Hunting

Werewolves are carnivores. In fact, they rarely eat anything but meat. They obtain all this meat by hunting. In wolf form. In packs. And they're good at it. They spread out. They signal their individual positions with barks or short howls. During long hunts, a few go wide and howl just to confuse the prey. Eventually they trap the prey or drive it into the core of the pack and then they all pounce, killing even large creatures in a matter of seconds.

The same tactics are sometimes used on human prey, in a cruel sport called The Game. According to tradition, the human is rewarded with 400 crowns (AM\$1½...) if he makes it to civilization in one piece. If he doesn't, he's dinner.

Fighting

Werewolves are a naturally competitive breed. Their wolf genes tell them to fight for survival and always try to achieve a dominant position, within the clan as well as in society in general. Their human side tells them to kill only when they can get away with it and be patient and respectful when it comes to climbing the social ladder. But then again, many werewolves pay their human side scant regard.

Werewolves are natural fighters; most have Brawling at least at DX level. They have light fur to protect them from harm and they have teeth and claws to make sure they're able to deal harm as well as any enemy. The nightrunner form has no claws, which makes him slightly less dangerous, but on the plus side, a wolf sized creature could be treated as a 1 yd target, thus yielding -2 to hit with missiles. The howler is a formidable and lethal adversary, being strong, fast and vicious. The growler is equally strong but not as fast and agile, but he's still better off

than the daywalker form. There is actually nothing to prevent a growler from using weapons, but since he's Bestial he just won't. But a growler who manages to buy it off might get very dangerous indeed. The daywalker form's only advantages in a fight is that he's free to wield all kinds of weapons and that he can wear armour. But those advantages can be huge!

Werewolf character creation

I have split the character creation bit into a number of packages (these rules are made by me and are highly unofficial, but if they're used they override all the rules from DW 78-79); all lycanthropes must take the first one, and all werewolves must pick one of the form packages. Weremen can be created by buying the lycanthrope package and *two* form packages, removing the first four entries from either package. A daywalker can be created in the same way as a nightrunner. Wolf-born werewolves should actually buy a regular IQ around 10, this being their *potential* IQ. Most of the time they're in wolf form though, effectively lowering their IQ to six (see Werewolf Morphic Echo above). Note that they have to pay full cost for their potential IQ, but bear in mind that they are compensated by the Werewolf Morphic Echo points.

I will now try to summarise all the forms for your convenience. The *daywalker* form is versatile and socially accepted in most societies. The *growler* is basically a fighter, but he can pass for a human as long as he's not seen, and he's still got hands. The *howler* is an acrobatic and fast combat form, pretty much incapable of anything else. The *nightrunner* can pass as a wolf to all but real wolves, can fight pretty well and has the full set of animal perception gifts.

The entries marked with an * are followed by a comment that can be found after the packages. But if the * is to the left of an entry, it only means that the effects of that entry applies only to one form, usually the second, thus halving its point cost.

Lycanthrope package (50 points)

Alertness, 1 level	5 points	B19
Fast Regeneration*	35 points	CI64
Hard To Kill, 4 levels	20 points	CI25
Unusual Background*	10 points	B23
Vulnerability: fire, 1 level	-10 points	CI106
Vulnerability: silver, 1 level	-10 points	CI106

Nightrunner package (-14 points; not including cost for DX, see Comments below)

Basic shapeshifting	10 points	see main text
Werewolf Morphic Echo	-20 points	see above
Secret or Social Stigma*	-10 points	CI78, B27
Odious Personal Habit	-5 points	DW51
* DX 13-15*	variable*	B
* HT +2	10 points	B
* Increased Speed, 2 levels	25 points	CI26
* Sense roll of 14 or IQ*	10 points	-
* Discriminatory Smell	7.5 points	CI52
* + Detect Emotions	4 points	

* Ultrahearing	2.5 points	CI69
* Penetrating Call	2.5 points	CI63
* Sharp Teeth	2.5 points	CI67
* Fur	2 points	CI56
* Wolf endurance*	-	-
* Colour Blindness	-5 points	B28
* Animal Appearance*	-10 points	-
* No Fine Manipulators	-15 points	CI103
* Horizontal	-5 points	CI102
* Bestial	-5 points	CI101
* Mute	-12.5 points	B29
* Mild Pyrophobia	-2.5 points	CI93

Howler package (1 points)

Basic shapeshifting	10 points	see main text
Werewolf Morphic Echo	-20 points	see above
Secret or Social Stigma*	-10 points	CI78, B27
Odious Personal Habit	-5 points	DW51
* ST +4	22.5 points	B
* DX +2	10 points	B
* HT +2	10 points	B
* Discriminatory Smell	7.5 points	CI52
* Ultrahearing	2.5 points	CI69
* Penetrating Call	2.5 points	CI63
* Short Claws	7.5 points	CI67
* Sharp Teeth	2.5 points	CI67
* Fur	2 points	CI56
* DR +1	1.5 points	CI52
* High Pain Threshold	5 points	B20
* Super Jump, 1 level	5 points	CI68
* Colour Blindness	-5 points	B28
* Monstrous Appearance	-12.5 points	CI80
* Bad Grip	-5 points	CI101
* Berserk	-7.5 points	B31
* Bestial	-5 points	CI101
* Mute	-12.5 points	B29
* Severe Pyrophobia	-5 points	CI93

Growler package (1.5 points)

Basic shapeshifting	10 points	see main text
Werewolf Morphic Echo	-20 points	see above
Secret or Social Stigma*	-10 points	CI78, B27
Odious Personal Habit	-5 points	DW51
* ST +4	22.5 points	
* HT +2	10 points	
* Discriminatory Smell	7.5 points	CI52
* Ultrahearing	2.5 points	CI69
* Short Claws	7.5 points	CI67

* Sharp Teeth	2.5 points	CI67
* Sparse Fur	0 points	CI56
* DR +1	1.5 points	CI52
* High Pain Threshold	5 points	B20
* Monstrous Appearance	-12.5 points	CI80
* Berserk	-7.5 points	B31
* Bestial	-5 points	CI101
* Severe Pyrophobia	-5 points	CI93

Comments

Regeneration: -30% (included above) as the werewolf does not regenerate damage from fire and silver (the vulnerabilities). Such damage heals in the normal rate.

Unusual Background: A kind GM could skip this. It should also be discounted if all PCs need an Unusual Background for some reason.

Secret or Social Stigma: If a werewolf lives in an area where lycanthropes aren't persecuted (i.e. Überwald), this disadvantage is not valid.

Nightrunner DX: Value and point cost depends on DX in human form:

DX 7 and below = DX 13 (25 points)

DX 8 = DX 13 (22.5 points)

DX 9 = DX 13 (20 points)

DX 10 = DX 14 (22.5 points)

DX 11 = DX 14 (17.5 points)

DX 12 = DX 14 (12.5 points)

DX 13 = DX 14 (7.5 points)

DX 14 = DX 15 (7.5 points)

DX 15 = DX 15 (0 points)

DX 16 and above = DX 15 (0 points; tough)

Nightrunner Sense roll: Improvised point value, based on beast IQ 10 (Morphic Echo does not apply to sense rolls) and 4 levels of Alertness at half price. Feel free to modify.

Nightrunner Wolf endurance: Although I can't seem to find a rule for this, wolves are considered four-legged when counting encumbrance (B145 and CI14), and they should be able to cover twice the distance per day compared to humans (B187).

Nightrunner Animal Appearance: People perceive the nightrunner as an ordinary wolf; usually with caution, possibly with panic and sometimes with immediate hostility, but most will simply avoid him. He might pass for a big dog if the lighting is bad though. But it'll be difficult to convince people he's actually an intelligent being.

Further development

If the GM allows it, werewolves can include additional traits and skills at half cost if they are only available in second shape (or in rare cases, only in birth shape), effectively widening the start package. But after character creation the GM should charge the PC full points for all further improvements, whether they apply to only one form or both, making it slightly pointless to restrict an effect to only one form. The point should be that even though a particular skill or trait is only useful in one form, full point cost must still be paid.

Here are some known and possible variations to the packages or individual characters:

Allergic Susceptibility: silver (CI96): Angua for instance, and probably her family too.

Alertness (B19): Further levels are possible. The lesser versions are also possible.

Appearance (B15): Growlers might just be "Hideous". Also remember that package vary in cost if character has other than Average Appearance as human.

Bad Temper (B31): Not hard to find entire clans with this trait.

Bloodlust (B31): Not hard to find entire clans with this trait either.

Discriminatory Smell (CI52): The howler and the growler could have the Detect Emotions upgrade for an extra 4 points.

Enhanced Move (CI54): Particularly fast breeds might exist, although this kind of running speed should be rare. Perhaps half a level is enough.

Frightens Animals (CI97): This is so plausible you might want to include it in the basic packages.

Impulsiveness (B33): Not compulsory any more, but still quite common.

Increased Speed (CI26): Some breeds are faster than their size suggest.

Overconfidence (B34): Common among young fighters.

Pacifism: Cannot kill (B35): Common among werewolves who have left Überwald in disgust. Very rare among those who've stayed.

Pyrophobia (CI93): City dwelling werewolves might buy this off, or reduce it to a mild level, or even a quirk.

Recovery (CI64): Why not?

Regeneration (CI64): Other levels than Fast might be represented.

Regrowth (CI64): Possible.

Second Sight (CI43): Among the old and wise. There are however no known werewolf Mages.

Split Personality (B37): Although not entirely in tune with the Discworld, it might exist.

Stuttering (B29): A howler might have a slurred speech instead of being mute, and a growler might not be so articulate.

Weakness: silver (CI106): Some might suffer from the mere presence of silver.

Variations

For GMs who want to use the ordinary Were rules from Compendium I and Magic. When the werewolf is in this wolf form, he is subject to *all* the animal rules found on B140-145. The important ones will be mentioned below. All entries with a - instead of point cost are included in the general Were cost. But feel free to add or remove. The point cost isn't that far off though, especially for high DX characters.

While on variants, it should be pointed out that the 50% point reduction for all second form traits is probably too cheap. The usual cost is 70% (see for instance Spirit Warrior in GURPS Voodoo). If this is something you feel is important, raise all * pre-marked entries' cost to 70% instead of 50%. But this could make the packages a bit expensive, or?

Nightrunner package, a variant (-15 points)

Were: wolf	15 points	CI43, M110
+ deliberate change	5 points	
- Slow Regeneration	-10 points	CI64
- Vulnerability to silver	10 points	CI43, not the usual Vulnerability
Werewolf Morphic Echo	-20 points	see above
Secret or Social Stigma*	-10 points	CI78, B27
Odious Personal Habit	-5 points	DW51
* DX 13-15	-	(depending on real DX)
* HT +2	-	

* Speed 9	-	(regardless of DX and HT)
* Dodge = Move/2 or DX/2	-	B140
* Attacks with DX or Brawling	-	B140
* Sense roll of 14 or IQ	-	B140
* Discriminatory Smell	-	CI52
* + Detect Emotions	-	
* Ultrahearing	-	CI69
* Penetrating Call	-	CI63
* Sharp Teeth, reach C	-	CI67, B140
* Fur (PD 1, DR 1)	-	CI56 (compare with B144)
* Wolf endurance	-	(improvise)
* Colour Blindness	-	B28
* Animal Appearance	-	
* No Fine Manipulators	-	CI103
* Horizontal	-	CI102
* Bestial	-	CI101
* Mute	-	B29
* Mild Pyrophobia	-	CI93

Glossary and terms

There are lots and lots of stuff in the main text that might benefit from a summary. Note that some of the entries are never mentioned in the main text. This has to do with sheer laziness and nothing else.

Bath: What all dogs, wolves and werewolves avoid on sheer principle. This does not include jumping into a lake or stream, only the tub version must be avoided.

Beast IQ: The IQ level eventually obtained when the werewolf enters his most wolf like form. Usually six.

Birth shape: The form in which a werewolf is born and which he will always be most comfortable in (either human or wolf). Also determines his basic mental state.

Bitch: You could call a female werewolf this, but it's not advisable.

Bleeder: Slang term for someone or something that is very easy to track.

Bonk (pron Beyonk): The biggest city in the Überwald region.

Breed: Can be used as a synonym for clan, or sometimes birth shape, although the lycanthropes do not use it themselves, and it might be taken as an insult.

Canine: The language "spoken" by dogs. Similar to Wolf.

Clan: A lycanthrope family in the broad sense, usually living together in the same territory, if not under the same roof. All werewolves of a clan usually have the same second shape, so a clan can be called a "nightrunner clan" for instance.

Cobble-wolves: Slang term for the werewolves who live in cities.

Cub: A very young werewolf or wolf.

Daywalker: Either the human form or a wolf-born werewolf with the human form as his second shape.

Family: A normal family, except that all members are lycanthropes, naturally.

Fetch: Oh yes! Throw a stick, shout this and see how long you'll live.

Fire: One of the things rumoured to be able to kill a werewolf, which is in part true.

Game, the: Someone being chased by werewolves for sport, pleasure, vengeance or whatever. Sometimes there's money in it for the prey should he make it. Sometimes the werewolves don't play fair.

Growler: The most human like hybrid form. Basically a human with some wolf features. Also

used to describe a wolfman of either birth shape.

Hound: Slang term for a hunting werewolf. Can actually be a sort of honorary title for an acknowledged stalker.

Howl: What lycanthropes do to communicate over long distances; calling for aide, announcing one's location or intent, issuing challenges, requesting permission to pass another clan or family's territory, saying farewell to a fallen comrade, and so on.

Howler: The most wolf like hybrid form. Basically a wolf with some human features. Also used to describe a wolfman of either birth shape.

Human-born: A werewolf born and most comfortable in human form. Has a genuine human mind.

Hunt: What werewolves do to survive. Sometimes used as a synonym to the Game.

Litter: Yes, werewolves have lots of young ones at a time. Usually three or four, but variations aren't unheard of.

Lone wolf: Most often used to describe a solitary wolf or werewolf, but can also be used in reference to a werewolf who has never had a regular clan, for instance one created by a curse, suddenly awakened genes or perhaps the bite of a lycanthrope.

Lunar influence: Means that all werewolves automatically assume their second shape during the nights (sunset to sunrise) of the full moon period, usually lasting eight days per 30 day month.

Lycanthrope: A person with the werewolf gene, whether he can actually shapeshift or not.

Lycanthropy: The disease or gift (depending on who you ask) that is feared all over the Disc, meaning that the affected person carries the werewolf gene. It doesn't necessarily mean that the person can shapeshift, but most people think it does, which is technically wrong.

Man-eater: A werewolf who has a habit of preying on humans. Depending on where you are, it might be a social merit or a pending death sentence.

Mongrel: An abusive slang term describing a werewolf who has befriended a bit too many wolves, or for that matter, humans.

Morphic Echo: The side effect of shapeshifting. The mind has a hard time keeping up with the body, which might cause some embarrassment.

Mutt: Slang term for a less than average bright werewolf. Commonly used by werewolves to lightly abuse one another ("Get your furry tail over here, you mutt!").

Nightrunner: Either the wolf form or a human-born werewolf with the wolf form as his second shape.

Old Country, the: see Überwald.

Pack: Uncommon term, but sometimes used to describe a group of werewolf battle companions, or all werewolves aiding a hunt.

Pedigree: The word you don't want to use when talking about a werewolf's ancestors or clan.

Potential IQ: see Real IQ.

Pre-lunar tension: The days before the full moon period, a werewolf might experience minor mood swings.

Puppy: A very young dog. Sometimes used synonymously with cub.

Real IQ: A werewolf's originally bought IQ, as opposed to beast IQ. Also called potential IQ when referring to wolf-born werewolves.

Second shape: The form to which a werewolf can change.

Shapeshifter: A person with lycanthropy who can change shape. Compare with werewolf.

Sheepdog: Slang term for a werewolf who hunts easy prey. Usually involves some playing with the food. Some werewolves draw blood if they are called this to their face.

Silver: The traditional way of killing lycanthropes. Werewolves are indeed afraid of it.

Stray dog: Sometimes used to describe a clan-less werewolf; see Lone wolf.

Territory: All clans and families have their own, and trespassers aren't treated with kindness.

Überwald: The vast region beyond the Ramtops. Home of trolls, dwarfs, vampires, werewolves and oppressed humans.

Urine: Used by wolves to mark their territory. Whether werewolves do this as well is largely unknown. Perhaps use of the more modern and socially accepted signs have taken hold.

Wereman: A wolf-born shapeshifter.

Werewolf: Can refer to either human-born shapeshifters or all shapeshifter, the latter being slightly more correct and common. Sometimes used as a synonym for lycanthrope, but such use is rare and should be avoided.

Wolf: Apart from the obvious, this is the language "spoken" by wolves and werewolves in wolf shape.

Wolf-born: A werewolf born and most comfortable in wolf form. Actually fully intelligent but too used to thinking as a wolf to use it to the fullest.

Wolfman: The catch all term for all hybrid forms, i.e. all werewolf forms except daywalker and nightrunner (thus hinting there might be more than the two presented by me). Can also indicate a werewolf with any hybrid form as his second shape.

Yennork: A lycanthrope without the ability to shapeshift.

Who's what?

Here's a brief summary of the werewolves from the chronicles (at least the ones I can remember) and what they are in accordance with these rules.

Angua: Angua is a human-born nightrunner, as is her family and clan. She has the standard lycanthrope and nightrunner packages, and Allergic Susceptibility: silver. She has Intimidation-13 with the limitation that it only works in wolf form.

Lewton and Carlotta: All the werewolves from the Discworld Noir game are human-born howlers. Most of them seem to have acquired lycanthropy by other means than heritage, see Lycanthropes above for ideas. See their stats in the Noir Characters section for further details.

Ludmilla: The human-born female growler from *Reaper Man*, daughter of Mrs Cake, Ankh-Morpork. She appears to have bought off Bestial, Berserk and probably the Pyrophobia as well. Ludmilla is a good example of a lycanthrope family where the shapeshifting gene has skipped a couple of generations.

Lupine: A wolf-born growler, starring in *Reaper Man*. Appears to have a high IQ and he has probably bought off Berserk as well as Bestial, possibly in both forms.

Vampires

There are quite a lot of vampires in the chronicles, so I decided to devote some of my time to them as well.

First of all, there doesn't seem to be any vampire races, families or clans on the Disc. They're all just vampires, plain and simple. But still they are so varied. This is best taken care of by treating the package as a suggestion, and using all available abilities to create variation. But the GM can rule that "vampire genetics" make all vampires from area or family so so especially vulnerable to garlic and that they must always count every single pointless thing ingenious prey toss at them (which is a bitch if what they toss is sand).

Then there's the question of procreation. Whether vampirism is infectious or not is up to the GM. But even if it is infectious, Dominance (CI53) shouldn't be used. Free will is all too omnipresent on the Disc. But remember that infection on the Disc is a very broad term, not

necessarily involving the exchange of bodily fluids, or even the presence of a vampire. Apart from that it seems as if vampires can have children (the normal way or otherwise I won't even touch). And that they do age. The passing of the years won't harm them, but they will look older. I suggest the following (completely without regard to the chronicles):

- Real age up to 20 will appear as old as he is
- Real age 21-60 will appear as if 21-40 (halve the age above 20)
- Real age 61-100 will appear as if 41-50 (as above, and quarter age above 60)
- Real age 101-200 will appear as if 51-60 (as above, and a tenth of age above 100)
- Real age 201+ will appear as above, but from now on only every 20th year will show (i.e. a 1,000 year old vampire will look 100 years old)

Vampire Character Package

I think the basic vampire on DW76 is a good start, but it could benefit from some minor changes... First of all, if you're going to use vampires on a basis of more than one NPC per every other adventure, you'll need a copy of GURPS Blood Types. Although many of the rules therein are included in GURPS Compendium I and GURPS Magic, I still think the general context of things and the odd extra bit of information or two is well worth the money.

Whichever source of additional rules you use, remember that the package on DW76 is only a starting point or a suggestion. Pretty much any of the traditional vampiric abilities and weaknesses can be used. Take your pick! Anything to bring that horrible point cost down...

Some general comments though, focused mainly on DW76:

The Thirst: Why do the vampires need blood? The "correct" approach is the Dependency: Blood disadvantage, but Discworld vampires don't really seem to *need* it, at least not in a physical sense. So, I suggest substituting the Dependency for an Addiction: Blood (B30). This is a cheap addiction (the blood has to be neither fresh nor human), it's highly addictive, and finally it's insidious in the same way as Alcoholism (also B30), also meaning that the addiction can never be bought off. This makes the Addiction: Blood worth -15 points. Note that this approach means the vampire can (and must) feed on any kind of normal food to survive, like humans. The blood is just a "fix".

The Blood is the Life: The package on DW76 provides the vampires with no way of rapid healing, which can be inconvenient since they can soak up tons of hits without actually dying. The easy way out is to give them either the traditional Bite or Regeneration, but both approaches seem a bit off. I suggest using my new Vampiric Regeneration presented below instead. Note that a teetotaller vampire is in serious trouble if the GM decides to enforce the Unhealing or Draining disadvantages as well (I recommend neither).

The strength of one and a half man: I just want to point out that the current construction can cost the vampire a few extra points without a fair return. Since the ST +5 in the package costs 60 points, it costs a total of 120 points for a vampire to buy ST 20, which is actually 10 points more than what human would have to pay. I suggest the GM makes sure the vampires don't suffer because of this strange arrangement.

Teeth and claws: The first is compulsory, the second is available only by GM permission. Neither is retractable (but claws can be made retractable for +10%). The rules for claws can be

found on CI67 and either short or sharp will do. Visible strikers do not qualify as an Unnatural Feature. The visibility is instead covered by the Social Stigma: Undead. Only really bizarre or at least uncommon features qualify for more points.

Night Stalker: The basic package includes Night Vision (B22) for 10 points. This can be substituted for either Infravision (CI58) for 15 points or Dark Vision (CI52) for 25 points.

Multiple Forms: I suggest interpreting this phrase very broadly. All vampires should have at least one way of either changing into an animal (e g bat or dog), into something else (e g mist or a shadow), to fly (with or without wings) or to move around in some other less than usual way (e g Clinging or Invisibility).

Dreads (not the hair): I strongly suggest replacing all these with Severe Phobias. Again it seems as if the problem is in the vampires' heads more than their physical beings.

Garlic: Vulnerability to mere contact with garlic may seem a bit harsch (1d hits per second damnit!), so you could "downgrade" it to a Weakness (CI106) or an Allergic Susceptibility (CI96). Personally I like the allergy approach, which is probably worth only -5 points.

Social situation: Undead in Überwald have Status, Wealth and quite possibly a Reputation. Undead on most other parts of the Disc have either Social Stigma: Undead or a Secret, vampires tending heavily toward the former. They can still have Wealth but they'll have to work for it. The same goes for Status, but that's even harder to obtain.

The Look of Death: Vampires are often beautiful. In a cold and sharp way, almost like marble. This means that vampires (at least the young ones) should always consider raising their Appearance above the norm. For "fresh" vampires (see Becoming Undead below for comments on this), this is a valid reason to buy off all sorts of unattractive features during the transformation, not only ugliness, but also things like Fat, Crippled Limbs, Hunchback and such.

Vampiric Abilities

Over the millennia, vampires have acquired a lot of supernatural abilities, other than those mentioned above. These can be dealt with in various ways; Magic, Psionics, new advantages, or special rules. Each GM must decide what approach he thinks is best, but my suggestion is to use the magic system as much as possible (being easy to use and cheap), and fill in the blanks with advantages. I believe that to be the simplest yet most effective way.

Below are some new advantages and disadvantages that may seem appropriate:

Vampiric Regeneration

30 points

This is basically Fast Regeneration (CI64) with the -40% limitation that it only takes effect if the vampire has consumed blood or sufficiently raw meat. The quantity of blood needed to restore 1 Hit Point is about 2 dl (about 1/3 pint), or 1 Hit Point drained directly from a living creature (i e a ratio of 1:1). A sufficiently raw meal is good for about 2 Hit Points. And note that even though a large quantity of blood can be gulped down in a very short amount of time, the Hit Points are still restored at a rate of one per minute.

Flash-kill

-20 points

If the vampire is caught in a sudden and strong enough flash (for instance the Flash spell or an iconograph flash; lightning does not count), he must roll HT. A failure by three or more has the tragic effect that the vampire (including his clothes; pure convenience) is immediately reduced to dust! Blood is needed for him to resurrect, but he does *not* lose any points (see Resurrection, CI64) because of this cheap death! If the HT roll fails by less than three, the vampire is physically stunned in agony for 2d seconds, after which he recovers automatically. If the HT roll is made the vampire is unaffected.

Note that strong light which isn't sudden might damage the vampire per Vulnerability to direct sunlight, but will not trigger this disadvantage.

Vampire Magic

If you have GURPS Blood Types, use the innate magic. Other spells are most likely to come from the Animal, Communication and Empathy and Mind Control colleges, but spells from other colleges like Body Control, Elemental (weather spells in particular), Light and Darkness, Movement, Protection and Warning and Sound are also plausible. Note that vampires don't need Magery in order to get access to their innate spells (since the Disc is a High Mana world), and undead with Magery are probably very rare anyway. However, a vampire that does have Magery can naturally learn any and all available spells. It should also be stressed that the prerequisites below do not apply to vampires as these spells are all innate. The prerequisites have been included if an ordinary wizard (or anyone else who doesn't have the spells innate) should gain access to one of the spells.

Spells are usually cast with Fatigue, but they can be cast with Hit Points instead (B148 and M9). The same naturally goes for vampires, and since they can replenish their HT fairly fast by drinking blood (if the Vampiric Regeneration rules above are used), this is usually a good, albeit slightly risky alternative. But they shouldn't be allowed to bring their HT below its full negative (i.e. a HT 10 vampire can only burn 20 HT on spells, bringing his HT down to -10), since they risk neither unconsciousness nor death (due to Vampiric Invulnerability).

You might also want to check out the Magic section for an optional backfire table for undead (primarily vampiric) spellcasters.

Finally, here are some awe inspiring "FX spells". For vampires these are innate, so the Prerequisites can be disregarded altogether! Feel free to create more, and please let me know if you do.

Bloody Writing (Illusion and Creation)

Regular

The spell is cast on a roughly smooth surface (walls, ceilings and floors are ideal) and lets the caster draw symbols, letters and simple images in blood. The blood will appear magically, either dripping from somewhere above, or simply seeping through the surface. Each casting is good for about ten big letters, or fewer but bigger letters, or a simple picture no more than one yard across, or whatever the GM approves of. It takes about 10 seconds for the blood to materialize. The blood that is created is "dead" and completely useless in any way, but it will still cause stains and smell and taste like blood. (Actually, if really acute senses are used, the

blood will actually be similar to the caster's, which can be verified by for instance DNA analysis or Discriminatory Smell.)

Duration: about 10 seconds

Base Cost: 2

Prerequisite: Create Object

Compel Howl (Animal)

Area; might be resisted by IQ

Compels all canines (werewolves in wolf form included) in the area of effect (caster may exclude hexes as usual) to howl. Usually no resistance roll is allowed, but if the canines are inconvenienced by the compulsive howling, one resistance roll is required against the highest IQ present. The howling will ensue for a minute without the need for concentration on the caster's behalf, and the spell can't be maintained. If the canines need to do something while the spell is active, they are at -2, but if they must fight the spell is immediately broken.

Duration: 1 minute

Base Cost: 2

Prerequisite: Mammal Control

Haunting Sounds (Sound)

Regular

This is just the vampiric innate version of the Sound spell Sound (M78), and uses the rules presented there to the letter. Some traditional vampires tend to always have it active without really thinking about it. It causes the standard set of haunting and eerie sounds to surround the vampire (and perhaps places he frequents): the low howl of winds, distant cries and sobbing, creaking floorboards, muffled voices spoken in an unknown tongue, shuffling footsteps which suddenly disappear, faint violin music, hissing in the shadows, and so on. This can be seriously nerve-racking for those who don't know it's just a trick. Perhaps not enough to cause Fright Checks in itself, but at least to give a -2 penalty when a Fright Check must be taken due to some other source.

Ignite Candles (Fire)

Area

Will ignite all chosen candles, lamps, incense burners, fuses and objects of similar purpose. A fireplace or campfire is far too big, and paper not intended to be used as fuel simply will not ignite. Damp conditions might also make this spell impossible to cast.

Duration: One second

Base Cost: 1

Prerequisite: Ignite Fire

Shut Doors (Movement)

Regular

Will slam any number of doors closed. A "door" is anything with hinges (doors, hatches, gates, windows, box lids), anything that is drawn shut (curtains, sliding doors or windows), anything which is lifted or placed to close something (manholes), or something similar that can be broadly described as a "door". Anything that the caster wouldn't be able to shut by

hand is unaffected by this spell. There is a -1 penalty for each door beyond the first. Calculate all other penalties based on the door yielding the highest penalty.

Duration: Instantaneous

Base Cost: 2 per door

Prerequisite: Apportation

Swarm Shapeshifting (VH) (Animal)

Special

Turns the caster into a swarm of small animals, as per B143 or BT106. Each type of animal is a different spell. The number of hexes covered by the swarm (or several 1 hex swarms, to be correct) is the caster's HT/4, round down. The caster has good, but not perfect, control over each animal in the swarm. All rules for Shapeshifting on M25 apply, except that spells are cast at -5 due to the stress of being many. When the spell ends the caster reappears from the body of any of the still alive animals in the swarm (caster's choice), but he suffers damage in proportion to the number of animals not present to "merge"! This means that if a HT 10 caster turns into a swarm of bats, and half of all the originally created bats are either killed or simply not present when the spell ends, he takes 5 hits on his transformation back to human form. HT can't go below one though, unless the entire swarm is killed, in which case the caster dies (a vampire appears from any animal's dead body with 0 HT instead). Animals which don't merge with the caster when the spell ends simply disappear within a minute or so, wandering mindlessly until they do. In all, this isn't much of a combat spell, but more of a last resort escape device, and still it's a risky one.

Duration: 1 minute

Cost: 4 to cast, 2 to maintain

Time to cast: 2 seconds

Prerequisite: Magery, Shapeshifting

That Extra Bite

What this game is missing is a Bite maneuver, so here is my suggestion:

Bite (Hard)

Defaults to DX-2 or Brawling-2

Prerequisite: None

Cannot exceed DX or Brawling skill level (whichever is higher)

To injure someone with your teeth. Can only be used in Close Combat and does damage as stated on B140 and CI67 (humans do crushing damage by half ST only, but sharp teeth do cutting, and long fangs do impaling). If the victim is grappled with both hands there's +2 to hit. Another very important detail is that unless the victim is grappled, the bite can't be aimed at the body hit location, which means that the bite always has a hit location penalty. ("Wild bites" with random hit locations are just silly and should not be allowed.)

Actually *drinking* the victim's blood is only possible if the victim is pinned, unconscious or otherwise incapacitated. This might also cause the occasional Fright Check.

Becoming Undead

If a character becomes undead during play (can happen with at least vampires, werewolves and zombies), he usually receives quite a costly race package, and all his earned points must be spent to buy off that debt (see for instance Infectious Attack on CI97). This isn't that fun, since most packages are really, really expensive. The character will spend the next couple of years without being able to freely spend a single point. Some suggestions are:

- The Fledgling Method on BT56.
- Simply let the character spend half (or a third, or whatever) of all earned points on whatever he wants.
- Let some advantages be lost in the transformation and use the points to reduce the debt. Or some attributes could be lowered, which usually frees up a lot of points. ST and HT is especially suited since few skills are affected by them. Skills could be lost in the same way, but this should be rare and call for at least some explaining. Note that if a certain ability will be "negated" somehow by the transformation and/or the package, the point cost of the lost ability should always be used to pay off the package. Consequently, disadvantages that are incompatible with the package must be bought off, increasing the debt...
- Allow the debt to be "trained off", with the usual "200 hours equals one character point" in mind.
- A combination of or all of the above.

Undead Archetypes

These simple archetypes are designed mainly with the vampires in mind, but most work well with werewolves as well, and at least some work with other undead, for instance zombies. Many are quite "narrow" and some pretty similar, so they can easily be combined.

The Ancient

You've been around forever. At least it feels that way. You just don't care about anything anymore. Your glory days are over. You're bored. But you're not ready to throw in the towel just yet though. You may be old, but you've got your pride.

Quote: "Do as you please young one. In the end it won't matter anyway."

The Angst-ridden Immortal

Unlife is no picnic, and you know it! You spend most of your time being haunted by your conscience, troubled by your existence and always trying to behave against your bestial and enraged nature. Sometimes you just want to leave everything behind, permanently.

Quote: "Could someone just put me on fire, please?"

The Aristocrat

The inferior mortal races have long ago accepted that there are those among them which are born to rule over the others. So why are they so reluctant to realise that the undead are unborn to rule over the living? Might is right and the prey should know their place.

Quote: "Run mortal. I don't like food that doesn't want to be played with..."

The Conservative

Being undead is so much more than speaking with a foreign accent, biting young girls in the neck or howling at the moon. It's an entire image to live up to! Of course your castle is stuffed with casual religious symbols, torches and mirrors! Of course your coffin hasn't got a lock on the inside! And you just don't prey on those that... er... well, those you just shouldn't prey on.

Quote: "Listen to the children of the night. Vat vonderful music they make..."

The Cunning Abuser

Undead in general are pretty dumb, and you're aware of that. They are immortal and nearly invincible, and what do they do? Spend their time hunting the lesser species, causing riots, mayhem and the untimely death of a lot of fellow undead! All for nothing! If they would just be a little more subtle. The mortals are after all cattle, and cattle is only dangerous in an all out stampede. You also know how to conceal your weaknesses and vulnerabilities. Some can even be negated, to the horror of the odd undead hunter.

Quote: "But please stop shouting. No one can hear you anyway. The hall is soundproof you see. And there's not a relic in sight..."

The Gothic Punk

Being undead is everything you ever wanted to be! It's so romantic, and beautiful, and cool! You don't have to be responsible, you don't have to listen to the normal people (they never understood you anyway) and you just love being different, being the monster everyone's afraid of. If there's someone you never liked, it's payback time now! You're untouchable! Finally you're unique!

Quote: "I don't have to listen to you! Mess with me and I'll fold you in half and haul you into next week!"

The Big Friendly Giant

You are what you are, so you might as well make the best of it. Without stepping on people. And perhaps trying to help them out, incognito if need be. You try to hold a regular job, blend in, pay taxes and live like the average Joe (or Helmut at least). Your peculiar habits may

offend some, but you really just want to get by.

Quote: "Please don't. I really don't want any trouble. So let's go our separate ways before someone gets hurt."

The Modern Age Teetotaller

Living with the normal people is hard, and it takes discipline. But it can be done. The beast in you isn't your true nature. It's just your soul's dark side, a side everyone has. Your's is just a bit more dangerous. But you can control it. You *must* control it! You *will* control it!!!

Quote: "What you suggest is beneath me you know. And when you suggest such things I could get angry. And if I get angry, I might forget the vows I've made..."

The Nouveau Mort

The strangest thing happened the other day. You became undead! Perhaps you inherited an old castle. Perhaps you just led your life in a way that made people believe you were undead anyway. Or perhaps you entered an alley which was even more wrong than other alleys. Anyway you're undead now. And boy it's tough having a late start! It's so much to learn, so much you're supposed to know, and so much to live up to. But here goes nothing!

Quote: "But I really think this black evening dress is what I should wear. It's traditional, after all."

The Pragmatic Traditionalist

Times are changing. Sad, but nevertheless true. So you can either be a relic or move with the times. Adaption is essential, but not at any cost! The old values still mean a lot to you, but compromise seems more urgent by the hour. You're faced with a tough choice; embrace the future or cling to the past. You'd rather not have to choose at all, but when the time comes, you know you'll have to. And you will.

Quote: "Things could be better. But on the other hand, we can't be sure that the best isn't ahead of us."

The Predator

If it has a heart it can bleed, and if it bleeds it's food! You're superior in each and every way imaginable. You're the supreme hunter. The disc is your hunting ground. Resistance can be amusing, but will always result in death. And so far you've never been on the receiving end.

Quote: "Die."

The Unfortunate Soul

You never wanted this bloody curse of undeath! The living races just don't know how lucky they are! Being something that can never do what you would like to, you're bitter and sad.

Why did it have to afflict you? Why can't you just be like the rest...? Why...?

Quote: "You don't know what you're talking about my friend. Forget you've ever said that. If not, I'll have yet another life on my conscience."

The Voice from the Crypt

Running around tearing people to bits is no fun. You're too smart for that. So instead you play the living like puppets, pushing buttons and pulling strings just to see what will happen if you do. They're all pawns in your little game, under your control. Those who struggle amuse you tremendously, but they can never be allowed to threaten you. If they do, they die. You are meant to exist forever, and nothing will stop you. Nothing.

Quote: "But you must see that I know everything there is to know about you... It's kind of my mission in... 'life'. So would you please take a seat and listen to what I have to say... hm?"

The Vuppie

Being undead is really just an asset among others. No matter what kind of life you want to lead. The puny mortals can't stop you. No matter what you do you're always the best. If you're not, the upstarts might meet with "accidents". Make money! Have fun! Toy with people! Do as you please! That's really what it's all about...

Quote: "You're good, you know that? Not as good as me though. But still, some might think you are. So I'll probably have to kill you now..."

The Young Rebel

It sucks being undead! Well, not all of it, but the ancient shit reeks! Well, most of it anyway. The point is that the old stiff is so *boring*! They're fossils! The mortal are actually pretty interesting. Food, but still interesting. You don't really know what you want, but at least you know that the old ways are not for you. So you might as well have some fun until you find out what great deeds you're meant to perform.

Quote: "Cool! Well I'm going downtown now to see what's up. I heard there's some gangs that want to kill each other. That'll be neat!"

Foul beings' disadvantages

One of the nice things about being a monster on the Discworld is that all the hereditary traits can be controlled by a trained mind, because most of the traditional drawbacks, say the vampires and their fear of religious symbols, are actually only in their heads. Deeply rooted in their cortex perhaps, but still only in the head. See *Carpe Jugulum* for further inspiration.

In game terms this means that most "monstrous" disadvantages can be bought off, although it should be very time-consuming. The GM can of course rule that some disadvantages are too innate to the creature to be bought off by normal means, or at all.

Two optional rules can apply. The first is that these innate flaws should cost double points to buy off. They are after all traditional. The second is what I call the residual disadvantage rule. When the disadvantage is bought off, the monster receives a new quirk called "residual (fill in disadvantage)". This is a joker the GM can bring into play whenever it's appropriate, for instance if the character is seriously disoriented, under heavy pressure or otherwise out of control. When a residual disadvantage "comes back" it hits the character head on! The GM rules how hard, but as a minimum they come back as the original disadvantage. Nastier ways could be that all Will rolls (or similar) automatically fail due to the element of surprise. In extreme cases, the disadvantage actually comes back *permanently*, actually reducing the total point value of the character. But for such a nasty thing to happen, critical failures should be required! Normally the disadvantage goes residual again after the episode has been acted out.

Henchmen of the Undead

The Discworld undead appear to go light on having human thralls or servants, possibly with the exception of the von Überwalds of Ankh-Morpork (Carlotta's family) who have a few trusted (hu-)manservants.

Igor

Rules for Igors can now be found on DWA16-19 and 60-61. I can only make some comments.

Igors live by a certain Code of Honor. In game terms this is covered by the Duty or Sense of Duty, so nothing extra is required, but it's fun to roleplay. The rules are:

Never Contradict - If the master says it's a great plan, it is. No matter what. The Igor need not be around when the sh*t hits the fan anyway.

Never Complain - You'll never hear an Igor say things like: "But it's freething outthide!" when asked to bring home a wagonload of copper at 4 o'clock in the morning.

Never Make Personal Remarks - Igors are supposed to perform whatever task the master wants them to perform. Not think. At least not out loud.

Never, Ever Ask Big Questions - For instance, "and ekthactly why are we thupposed to make thith dead guy live again?" is right out of the question.

There is also one last thing to remember. An Igor is very loyal to his master, but his loyalty to Igordom is equally important. This includes acting according to tradition, but it also means that the Igors make sure that Igors as a whole stay in one piece (or at least alive). An Igor would never harm another Igor, and if things start to look really bad, an Igor might sacrifice a bit of his loyalty to his master for a bit more time among the living.

A very last thing. Igors are indeed very stealthy, almost as if they appeared out of nowhere. This is covered by the Stealth skill, but one could consider giving an Igor a few levels of Silence (CI66) as well.

Skeletal Zombie

(Not really a henchman of the undead. At all. But I had to put him somewhere, OK?)

Some zombies live for a really long time. And some aren't raised until they've been dead for a really long time. The result is the same however; the rotting flesh, pale skin and dead organs are no more. Only the skeleton remains. Thus you get a skeletal zombie.

A skeletal zombie has the following character package (which is based on the Zombie package on DWA29 and the rules for zombies and skeletons on M117):

Skeletal zombies have ST +2 (20 points). Their advantages are Composed (5 points), Doesn't Breathe (20 points), Doesn't Eat or Drink (10 points), DR 2 against impaling damage and beams (4 points), High Pain Threshold (10 points), Immunity to Disease (10 points), Increased Speed, 1 level (25 points), Injury Tolerance (no blood, no brain, no cutting/impaling bonus, no neck, no vitals; 50 points). Their disadvantages are Monstrous Appearance (-25 points), Mute (-25 points), No Body Heat (-5 points), Odious Racial Habit (don't hide the rather obvious fact that they're dead, and act casual about fingers falling off and bony body sounding like a broken xylophone; -5 points), Social Stigma: Undead (10 points), Unhealing (skeletal zombies can only heal by magic; -30 points), Vulnerability to crushing damage, 1 level (-15 points).

It costs 39 points to play a skeletal zombie.

Playing à la Überwald

The traditional role of Überwald has always been that of a far away place where undead and strange people with accents come from. As of *The Fifth Elephant*, things have changed.

There are a number of ways to use Überwald in a campaign. The obvious one is to have characters who are originally from Überwald, but have emigrated to, for instance Ankh-Morpork. The other way around is the plot in *The Fifth Elephant*; a group from Ankh-Morpork travels to Überwald for some reason, and get tangled up in the affairs of the undead overlords and the dwarfen underlords. But the real treat is probably to play native Überwaldians in their own country. They can emigrate later if things go sour, or the Angua approach can be used; a character originally from Überwald has to return. Once the very basics have been straightened out, it's time to consider some other aspects.

The Old Country

Überwald is a large country. No, scratch that. Überwald is *huge*! To assume that there's a consistent culture in all of the Old Country just isn't realistic. Take geography for starters. There are mountains, deep evergreen forests, less deep but still evergreen forests, forests that are neither deep nor evergreen, and there are valleys scarred by deep rivers cutting through the landscape like roaring snakes of silver. There can be differences in the climate; some regions may be covered in snow most of the year, others have a traditional winter season and only slightly chilly weather the rest of the time, and others still might just be damp and windy all year round. The rulers might vary according to above factors; werewolves probably favour the woods, were there are animals to hunt (if the werewolves are smart that is), while traditional

vampires might like their castle against a cragged and thunderbolt infested backdrop. A final aspect is that Überwald is a generic eastern European setting, so one area might be Germanic, another more on the Russian side of things, a third the really traditional Transylvania, and so on. (The easiest way to tell the last one is to ask the first young lad you meet what his name is. Names like Helmut, Pjotr or Lazlo are subtle hints toward the different regions, respectively.)

Überwald is a poor country. No, scratch that. The *common people* of Überwald are poor. In game terms this can be handled in several ways. But first of all the question of currency must be handled. The official Überwald currency is the crown, abbreviated Ücr. (No one knows who coins them.) We know that 400 Ücr = AM\$1½, but this makes for a rather awkward exchange rate. My suggestion is that 1 Ücr = ½ AM penny (i.e. AM\$0,005), or \$0,1. Back to the Old but poor Country. An entire campaign set in Überwald is easily fixed by setting the standard wealth to \$200 instead of \$1,000. But if the story is international, it's better to rule that most common people in Überwald have Poor wealth, not Average. The upside of all this is that most things for sale is rather cheap, say half price. (Not necessarily of good quality, but cheap.) Also bear in mind that land probably isn't that expensive over there. My point is that an undead noble could get at least a small castle if he's at least Wealthy, which would be pretty tough on the Sto Plains. Finally, all this means that a native from the Old Country might suffer a mild shock when he realises that his money isn't worth half as much in Ankh-Morpork as it was back home.

Politics and Power

Lately, the supremacy of the undead has been challenged, by dwarfs primarily, but even the humans are starting to wake up from centuries of dazed oppression and exploitation. (Trolls? How the heck are you supposed to oppress or exploit something that big?) So now there is instability, which is Bad For Business. And rough on people's health for that matter.

If we start with the *undead*, it must be made clear that they aren't even close to being united, and that's probably what will kill them in the end. (Remember that "death" isn't necessarily final when dealing with the undead.) There is however an old organisation called The Überwaldian Society of Aristocrats, chaired by an old and rational member of the undead aristocracy. The current chairman is Grand Duke Nathanael Ragnewarg von Überwald, an old nightrunner werewolf known for being somewhat cruel, but also pragmatic and cunning. And he gets along with the vampires, which is no small feat. Historically speaking the Society is known for being arrogant, self-centred and not doing that much at all. Although most werewolf families attend the Society's meetings and listen to what is said there, less than half of the vampires do the same, so saying that the Society speaks for all the undead of Überwald is pushing it. Most undead families or individuals are used to doing as they please. But perhaps times are changing now. And a united body of undead would be a terrible thing indeed.

The *dwarfs* have reopened the old silver mines, which must be interpreted as a subtle but very real declaration of war toward the werewolves, who have yet to issue a informal response, but the situation is tense. The dwarfs nowadays always travel in groups while above ground, and the werewolves tend to spend more nights at home, or they move in packs. Direct violence hasn't been reported yet, but members from both sides have disappeared mysteriously in the woods, so perhaps the battles have already begun...

The *humans* are gathering strength, but the degree of strength varies tremendously. Some villages have built walls, barred the windows, bought silver weapons or stake-fitted

crossbows, trained the young lads to aim for the heart or throat, and generally declared that they will Take It No More. For now those villages are usually left alone by their enemies. There are still easier prey around. But perhaps a pack of howlers might want to make an example out of one the fortified hamlets, just to let them know that they will never be safe, and to show them that they are still the Weak. Other villages have adopted a lesser degree of readiness, which is very unfortunate since those villages are cocky enough to provoke an attack, but too ill prepared to survive it. But most villages try to get on as if nothing has happened, and many don't even know that something has happened.

The *trolls*? Who cares. Up in the chilly mountains, they're usually clever enough to stay out of the way of the soft races and their petty disputes. Usually.

Genua

The City and Area of Genua

This used to be a city of fairytales, happy endings and oppression. It isn't any more (see *Witches Abroad* for details). Now it is a city of contrast, intrigue and hope.

Recent History

What happened to Genua after the Lancre witches left is virtually unknown, apart from the facts that it is now connected to Ankh-Morpork via clacks and that it's an important trading city. According to the *Discworld Mapp*, Genua is located in a swamp (duh!) overlooking the Swamp Sea. Thus Genua should have a port of some sort. No harbour is however mentioned in *Witches Abroad* so we can either assume that the bayou is too shallow to support a large port or that Pratchett simply chose not to tell us about the docks. Either way, Genua is still an important trading post, exporting swamp-food, swamp-material, voodoo witches and similar swamp-stuff.

This is however a golden opportunity for GMs who want to play in a larger city, but for some reason don't want to play in Ankh-Morpork (Genua is a tad more medieval for one). So I will now give a suggestion as to what has happened since Weatherwax & Co left. Many of the suggestions have more to do with playability than actual Disworldianism, so feel free to ignore whatever doesn't take your fancy!

Demography and culture

Genua is a twin city, much like Ankh-Morpork. But when Ankh-Morpork started out as two cities which got so big that they eventually merged, Genua started out as a local trading post which grew and suddenly developed an inner city area completely unlike the rest of the city. The reason is simple; the immigrants. Wealthy white people from all over the place, but mainly the Sto Plains (thus entire Genua and the surrounding swamp speak a slightly accented Ankhian nowadays). How long ago this importation of a ruling class took place no one remembers, but the "noblesse" (as they prefer calling themselves; the swamp people call them "white trash", but not to their faces) claim that they were the ones who built the city. And in part they're right, because with the noblesse came trade, and with trade came progress, and with progress came wealth. The wealth only affected the noblesse naturally, and the progress made it hard for the swamp people to survive, but that's the way things are.

The "swamp people" is a catch-all terms for everyone living near the Swamp Sea and who isn't noblesse. There are evidence that support the idea that none of the native swamp peoples are really natives. Some of them are so dark skinned that they are believed to have emigrated from rimward Klatch. Others have white (albeit tanned) skin and are probably emigrants from the Circle Sea region who tried to blend in and live like the locals instead of taking over the place. The majority however, have a skin tone somewhere in between, and are either immigrants from elsewhere, mulattos or possibly descendants of the real natives. No one knows, and no one really cares, because all swamp peoples are basically friendly toward one

another, regardless of skin colour and historical origin.

The noblesse live a completely separate and different life from the swamp people. First of all they live in the very heart of the city, which is the central parts of the city within the city walls. The bustling blocks between the very core and the city walls can be considered neutral ground. Here the noblesse and swamp people can trade services and commodities, and although this part of town is officially only inhabited by swamp people leasing apartments from the noblesse, the occasional noblesse landlord or trader actually lives here. As a rule however, only comparatively wealthy swamp people live within the walls, and only less prosperous noblesse live outside the core. Outside the walls, the city changes dramatically in outlook, and this is why Genua can be considered a twin city. The cobble stones and white mansions are gone. The lush backyard gardens are no more. The inner city rush is so absent one can fall asleep standing up. Outside the walls lies a somewhat organised and clean shantytown. The streets are mud, the houses are little more than pieces of debris tied together with string, there are pigs and chickens all over the place and the garbage is disposed by tossing it on the street, sure, but somehow that's the way everybody wants it. If you find noblesse out here they're either lost, outcasts or Up To No Good.

Noblesse living in the core (where the Gods intended them to) see nothing of this however. They get by trading with other cities, handling their fishing and hunting enterprises, managing their estates, running plantations or similar rich man chores. Apart from those things they employ lots and lots of swamp people as house servants, wear white clothes with lots of lace (very uncomfortable in the humidity, but it's traditional) and throw extravagant banquets and balls, the only tradition that might actually remain from the reign of Lilith and the Duc. What the noblesse and the swamp people have in common is however their view on family, and especially children. When the kids are old enough (highly flexible age) they are expected to rebel, leave home and party like crazy for a while. Then they're expected to come crawling back, be forgiven and then assume control over the family business (the patriarch is usually in his fifties by then, so it's usually about time). The crawl-to-forgive-to-inherit bit is so formal nowadays it's usually taken care of in less than half an hour, if the heir bothered to send a message in advance declaring his intent to come home that is. What business the firstborn son (daughters get married, pregnant and raise children, that's about it, and if you're not the oldest son, pray that daddy is kind enough to split up the business or that your older brother employs you!) is to inherit varies tremendously of course. The top-notch noblesse inherits acres of swamp real estate, several city blocks in downtown Genua, established trading companies including ships and large stocks, several dozens of servants and finally, more often than not, a predetermined wife. Lesser noblesse may inherit one or a few of the above. City living swamp people get the family store and the respect of the neighbourhood. The swamp people living in the shantytown or out in the swamp get the house, the boat and the fishing rod. Needless to say, there are huge parties thrown each and every time the family business is handed down. And when you think of the fact that Genua is a city of say 100,000 people (*much* more if you count the surrounding swampland), inheritance parties are thrown all the time! Compulsive carousers prosper in Genua.

Before we move on, perhaps it's time to deal with racism, slavery and oppression. There has always been some animosity between the noblesse and the swamp people. This is only natural since the former more or less own the latter. The only swamp people who'd survive without the noblesse's money are the ones living in the swamp, fishing and hunting. But since the noblesse made an industry out of that too (fishing armadas and skilled hunting teams), more and more swamp people are forced to move to Genua or join one of the above mentioned armadas or teams. Slavery doesn't exist as such, but some of the employees out in the swamp get no pay except a paper thin roof over their head and something that could be considered

food. But they are free to quit and leave, but in reality they can't. There is nothing else for them. But in general, life goes on. The noblesse knows that they're outnumbered 50 to 1, so a revolt will be short and bloody. The noblesse are as rude and greedy as they dare being, and the swamp people put up with it, since an armed revolt is bound to draw more swamp blood than blue blood.

Another reason for this relative stability is one never spoken of out loud. Astute readers might have asked themselves what the children do while they're rebelling. They party, sure, but where, and with whom? It is now one must realise that alongside the noblesse and swamp people there is a third group; the young ones. Skin colour and social standing isn't that important to these people. They party like crazy, spend money (where that money comes from no one knows) and party even more. Many young romances take place during this (usually) year long period of the Genuans' lives. But since most have their future spouse elected at birth, these romances are short, passionate and later on glorified. Should a young couple not be willing to let tradition separate them, they are more or less obliged to leave Genua (a good explanation how Genuans might end up in Ankh-Morpork by the way). These romances are typically the source of a lot of fond memories and perhaps someone to turn to in times of need. And such help is usually granted. But as I said, these bonds are *never* spoken of out loud!

Women in Genua

As mentioned above, women get married and raise children. But noblesse wives also tend to the household, keep track of the servant staff, spend their husbands' money and socialize with other noblesse ladies (most marriages are arranged this way). Swamp wives also manage the household and socialize a lot with the neighbours. But on the whole, all wives have a lot of freedom. They can go pretty much where they want, when they want, and they can invite anyone to their house, all as long as they have at least half a decent excuse for doing so. But most husbands know better than to push their wives too far. It tends not to pay off in the long run. Unmarried women are rare, but they do exist. Some noblesse spinsters are wealthy enough to afford a house of their own, but most stay home and nurse their parents in their old age.

Rulers and Players

Genua is ruled by Duchess Ella Saturday. Game-wise this is a big problem; benign rulers make boring adventure settings. So:

1. Ella found it almost impossible to rule the city without some sort of advisors, leading to a council of noblesse, which now has the real power. When Ella is really determined, she usually gets her way, especially if she has popular support, but in general she keeps a low profile. No one really knows why. Or...
2. Ella is the supreme ruler and a competent such, but without the support of the noblesse, nothing gets done in Genua. Inconvenient decisions are simply ignored, or obeyed while the Duchess is looking in that direction. The noblesse are officially subjects to the Duchess, but in reality they do as they please. Or...
3. Ella took the throne alright, but then the noblesse swooped in and took control. But they weren't the only ones; wealthy or otherwise influential swamp people also entered the scene, assuming control of vital sections of the economy and everyday life. This has

lead to a somewhat stable stalemate with three camps; the Duchess, a position so traditional she is the single most important individual in Genua, the noblesse, by *far* the most influential faction, should they ever stop bickering amongst themselves and finally the influential swamp people, more or less powerless on their own but a force to be reckoned with when they stick together, and sometimes they do. Or...

4. Whatever other variant takes the GM's fancy. For instance a group of voodoo witches might take control; a single noblesse family rules everything; underground swamp people crime rings control the noblesse and all who oppose (including the Duchess!) end up under six feet of swamp; and so on. As long as the benign ruler is neutralised. And by the way, variant b. is my personal favourite.

Whichever variant is chosen, one thing remains the same; the city watch is formally under the control of the Duchess. This body of semi-competent men are commonly called "red-batons", a name with two different stories behind it. The first is that when the oppressive rule of Lilith and the Duc ended, all colourful and cute items were thrown away. But the watch still needed some sort of weapon, so they kept the handy little red batons until new weapons were ordered. The second version tells of the riots which were violently struck down by the watch when Lilith and the Duc assumed control (or some other riots against another oppressive ruler; opinions vary). The former is the official version. The Genuan watch is similar to their Ankh-Morporkian counterparts; they investigate crime, prevent people from vandalising the city when they're angry or drunk, make sure foreigners understand the local customs (make trouble here and you'll end up under six feet of swamp) and stay out of the real players' hair. Genua has yet to produce an idealist leader like Vimes or Carrot. The Red-batons do have one task their Ankh-Morporkian counterparts seem to lack; they guard the castle and the gates in the city wall (keeps about half the watch occupied at a time). The latter is nowadays a formal duty only. The Duchess has instructed all gates to be open at all times, but the mental walls are still there; the noblesse rarely travel outside the walls, except by coach accompanied by a bodyguard (usually imported mercenaries by the way, the swamp people aren't trusted with this duty) and en route to one of their swamp estates, and the swamp people prefer to be outside the walls by sundown, unless they live inside the walls naturally, in which case they at least try to stay indoors. At night the only ones on the streets are the young rebels, thieves and people otherwise Up To No Good.

When it comes to political power, the noblesse and the Duchess tug on each end of the rope. Foreign merchants usually side with the noblesse (although much is to be gained by playing the noblesse off against one another or the Duchess), swamp people apply pressure through their local noblesse "ruler" and finally, the voodoo witches are not to be messed with. But first of all, Gogol has got to go! She's a power monger not suitable to be present anymore. This is easily taken care of though. She simply doesn't want to interfere anymore! Things are much better now than they were before; not *great*, but better. So she has probably taken her chicken-legged house and gone into hiding deep out in the swamp. This way the GM can still let her come charging in if the entire city is going down the drain! But more importantly, the scene is now open for more moderately powered voodoo witches, possibly even PCs.

While on political power; here's a specific table for Status in Genua. See DW59 and B191 for further details; this table is a bit sketchy.

<i>Level</i>	<i>Typical jobs or people</i>	<i>Monthly Cost</i>
6	Duke/Duchess of Genua	*
5	Top-notch noblesse	\$5,000
4	Noblesse	\$2,500

3	Lesser noblesse, respected voodoo witch	\$1,500
2	Noblesse on the move, established voodoo witch, Red-baton captain, very rich and successful merchant	\$800
1	Rebelling or young noblesse, successful merchant, voodoo witch, Red-baton, master craftsman, Assassin	\$400
0	Craftsman, merchant, bodyguard, cook	\$200
-1	Disowned noblesse, swamp people, servant	\$100
-2	Criminal, putain	\$50
-3	Beggar	\$50

But bear in mind that even though a noblesse and a voodoo witch might have the same status, neither considers the other to be their "equal". But within the races, status work just fine, as stated on B18. When the noblesse is dealing with the swamp people and vice versa, the noblesse do however get the bonus; the swamp people grudgingly give in, knowing that Bad Things will happen otherwise. But in some situations, the modifiers turns *negative* instead (request for voluntary aid? oppressed and fed up workers? GM's call). It should also be pointed out that within a noblesse household, as long as the formal facade isn't too violated (children treating their parents with elaborate courtesy, servants saying "yessir/yes ma'am", bodyguards saluting, and so on), anything goes! As soon as the rest of the world isn't watching, the master of the household can be found getting drunk with the stable hands, the noblesse heirs play with the cook's children and the madame gossips with the maidens. But if the political situation calls for it, all friendly ties are severed (for the time being at least). But to say that they would kill each other in open combat without hesitation is pushing it.

Transportation and housing

First of all it's time to point out that there are two important Area Knowledge skills in this setting; Genua City, which covers the city, including the shantytown outside the city walls, and Genua Swampland, which covers the swamp at large, in all directions until the swamp ends. They do however default to each other at -2, so either is usually enough. And if it matters, a local character can use the IQ-4 default for *both* skills.

The swamp is navigated via a few fixed roads, but they come and go like the tide. There are also semi-submerged roads that can be used with a little effort by the few who know they exist (the noblesse don't for starters). These roads and the city cobblestones are travelled on foot (swamp people), by horse (young noblesse), wagon (merchants) or coach (noblesse). Genua has also spawned the Disc's first mean of public transportation; the trams. These are large roofed wagons (kids like to ride on the roof) pulled by a pair of oxen each. They aren't fast (jogging speed at best), but they're cheap (\$0.10 per trip, none if you keep your head down) and if you have a lot of luggage, they sure save your strength! There are several routes criss-crossing each other (in dire need of rationalization by the way), many of them venturing outside the city walls, none into the core. Each route is trafficked by half a dozen trams, leading to a maximum waiting time of half an hour or so. Only swamp people use the trams, the noblesse would rather die! The tram system was invented and the enterprise is still owned by the entrepreneur Swear-By-My-Mother's-Grave Dibelieux, who is now quite wealthy and living as close to the core as a swamp man can.

If you need to get somewhere without a road, canoes and small boats serve well (or a house with legs of course). A bold GM might introduce experimental imp-powered outboard motors imported from Ankh-Morpork, giving the noblesse a nasty edge in speed! But the swamp *can* be navigated on foot, if one doesn't mind swimming half the distance that is. Whatever mean

of transportation you choose, you must however be prepared to deal with the local wildlife, including vicious alligators, large and poisonous snakes, fist-sized insects, abusive parrots and malaria inspired diseases. And then there are pirates (noblesse as well as swamp people), all your enemies who know you're coming this way and perhaps a grumpy zombie or otherwise unnatural creature. All of the above makes sure the noblesse have a hefty bodyguard at hand, and the swamp people learn what routes are safe and which are not. But still, lots of people disappear in the swamps.

Housing is an interesting issue. Starting small out in the swamp we find villages on dry land (only where the land actually *stays* dry), villages built on poles, villages made up by boats tied together and villages halfway up trees (these aren't really hidden, but they might get in times of strife). Then there are the noblesse plantations, semi-dry areas an acre or so in size each, growing cotton, sugar canes, tobacco and similar crops usually associate with slave labour and white patrons. There's usually at least one house present, but the bugs make life out here into an ordeal. Some noblesse also have mansions out in the swamp, if a dry and large enough spot can be found. Moving closer to Genua we find the shantytown. Nothing more to add there, except that it's actually more sanitary than one might expect (but one doesn't expect that much though). Within the city walls are the pretty houses. Starting in the middle of the city we find the Duchess' castle, a beautiful white fairytale chateau with ice-cream-cone towers. The look of it still give the citizens (*all* citizens) the creeps, but it would be too expensive to remodel the entire castle. Beyond the castle gardens are the top-notch noblesse's estates, including several finely built and decorated white houses each, surrounding a lush yard. A few blocks further away from the castle, the white houses are still two stories tall, but the gardens are smaller and each noblesse family usually owns only the house, not the whole block. Even further away the second floor is lost, and then you know we have left the core of Genua, and it is here we find the swamp people who try to live like the noblesse, an impossible dream of course, but human hope and dreams know no boundaries. These civilised swamp people rarely own their houses or flats, instead they rent them from a noblesse landlord. The streets might be a bit dirtier out here, but it's still clean as a whistle compared to, say, Ankh-Morpork. But it's in these part that everything really happens; all commerce and trade, all hiring of labour, all taverns are here, as well as all craftsmen and artisans, all picaresque little market places, all foreigners, the Red-baton keep (but they have access to some rooms in the castle as well), and it's here all the action in the average city adventure will take place!

Voodoo and the Supernatural

Where there is swamp and chickens, there is voodoo. The actual magic of voodoo and its workers are detailed below. For a general description of voodoo myths and legends, please read GURPS Voodoo. Much of it fits the Disc like a glove.

As for creatures associated with voodoo, zombies should be as rare in Genua as they are in Ankh-Morpork. They are generally assumed to be in the service of a voodoo witch by people at large, and are thus treated with respect and caution (the Zombie rules can be found on DWA29). The horrifying In-Betweeners from GURPS Voodoo are hard to fit in on the Disc; Pratchett probably took them into account by mixing in the fairytales' frogs and the snake sisters. One possibility is to let the swamp harbour Monsters That Man Was Not Meant To Disturb, or possibly they're things from the Dungeon Dimensions, but don't let the monstrous presence get out of hand!

Violence and pain

Recently Genua has been wracked by violence. Gangs of young desperate swamp people fight among themselves for respect and survival. Some noblesse claim they're having trouble with their employed swamp people, disregarding the fact that they barely pay them enough to support one person, let alone an entire family. Some witches are said to cause civil uprising, only to get harassed by the local noblesse (most noblesse think twice, if not thrice, before taking issues any further). Many noblesse families have taken their disputes out of the salons and into the back alleys and dark swamp roads. Rumours say there are entire pirate communities in the swamp, giving the merchants an excuse to hire more bodyguards (swamp people usually hire swamp people as guards by the way). And frightened swamp people tell stories of monsters that roam the night; sometimes they are jaded packs of cruel rebelling noblesse, sometimes they aren't even human.

The violence portrayed here is the worst possible scenario, giving watchmen and combat ready adventurers something to do. But a GM who thinks the swamp should stay green as opposed to red is free to tone this part down a bit. But Genua is going through a rough time, and that includes at least some violence due to disputes that can't be settled with diplomacy.

If we get into details, the noblesse are in the habit of fighting with crossbows or bows, or fencing weapons if the enemy gets up close. Their imported bodyguards are usually more heavily armed, and armoured for that matter, although they do suffer in the scolding humidity. But when neither on the move nor expecting trouble, the bodyguards seldom carry anything bigger than a shortsword (hint, hint). The swamp people have learned to defend themselves with whatever is at hand, leading to a high Brawling skill, clubs of all sizes, knives and spears. Hunters use bows, spears or even crossbows if they're well off. The Red-batons do carry batons, but they aren't red any more. Apart from that they arm themselves pretty much as the noblesse, but they do have some real pieces of armour lying in the vaults (DR 6 plate armour actually!), should they expect *real* trouble. Some might use two-handed weapons, "for that extra crime preventing punch". After all, regulation does not mention the exact size of the baton.

A combat-crazy GM might actually let the swamp people know Capoeira or the local variant of Kobujutsu (oppressed but valiant peasants? Oh yes). If that is the case, give the noblesse either fencing style (see the Martial Arts section for comments on this) or Savate to even the odds a bit.

Oddball stuff

This is the section in which I ponder some of the tricky questions that have arisen during the making of Genua.

Currency: Honestly, I don't know what currency they have in Genua. Out in the swamp people simply trade, but in the city, I'm lost. The Ankh-Morpork dollar is probably viable though, due to the flow of trade and so on. (*Supposedly an entry in the 1998 Unseen University calendar mentions a Genuan dollar, worth "more" than an AM\$. For simplicity's sake you can assume G\$ 1 = AM\$1,25 or \$25.*)

The Vieux River: See DW32 and *Witches Abroad*. The noblesse sometime take a trip on the river boats, as a vacation and to gamble away some money. But then again, some noblesse are ill tempered so the professional gambler might take it a bit easy in their presence.

Real estate cost: It is now time for some serious guessing. Renting a place to live or maintaining one you own is included in the Monthly Cost in the Status table. But the actual value of real estate is trickier. A house out in the swamp has the same cost as the wood and labour required to build it (\$1,000 for a small cottage?), as there are very few formal records of ownership outside the city walls (the noblesse tend to keep record of their estates, but that's about it). A shack in the shantytown or a simple house in a swamp village costs even less (\$200 per small room?), but they tend to vanish in heavy rain. A house within the city wall but outside the core is expensive, but now the land is actually owned (\$5,000-10,000 for a house or section thereof with enough room for about ten people). In the core prices are doubled, but next to the castle the multiplier is at least five, and bear in mind that a noblesse family can consist of ten family members (including children and aged parents), at least as many bodyguards and a staff of 30 or so servants. A picky GM might charge extra for the stables.

Horses: The principal mean of transportation for the noblesse and the otherwise wealthy of Genua. Most noblesse families own many horses, and each family member usually has at least one which is his or her property and responsibility. Each family usually owns at least two coaches as well. Wealthy swamp people tend to use horses as well, but they usually have only a few per family. As a rule of thumb, a noblesse family owns a number of horses equal to half the cost of their wealth level (i.e. a Filthy Rich family own 25 horses!), and a well off swamp family own a number equal to a fifth of the wealth level cost. This is not in addition to wealth, and the horses must be taken into account when calculating assets. Combat willing noblesse usually keep some cavalry horses, middle-aged noblesse like their racehorses, but most are ordinary saddle horses. Heavy warhorses aren't called for and draft horses have little use in the swampland.

Cemeteries: A region inhabited by voodoo witches is bound to develop a profound and honest respect for the deceased. After all, the dead might not accept their demise as a reason to stop meddling in other people's affairs. So when Genuans die, they are buried with a parade-like ceremony, live music and lots of mourners paying their respect. People living in the swamp usually sink the corpse in the bayou, leaving the gators with a smile on their face. The city living swamp people and the noblesse tend to use the cemeteries. There are currently half a dozen cemeteries in the Genua city area, two actually within the city walls. The size and outlook varies tremendously, but they all have the same labyrinthine quality due to the above ground mausoleums, one for each family, many more than a hundred years old. No sane Genuan spends time in a cemetery at night, because it's there you'll find (or worse; be found by) thieves, gangs, rat packs and according to legends and rumours, zombies and ghosts.

Samedi Nuit Mort: The annual festivity consuming the swamp people with joy and ecstasy. Is usually very loud and involves lots of dancing in seriously crowded streets, but is somehow relatively non-violent. The noblesse usually host small balls on this night, to show the world at large that they can enjoy themselves too. Their children usually go to bed early and tie together sheets.

The Noblesse Quarters: A less technical description for the core of Genua, where the noblesse live.

The Genuan Court Assassin: This is a somewhat enigmatic post, appearing when Ella was appointed Duchess, but there are indications that there's a precedent, predating the rule of Lilith and the Duc. Whatever the truth, it is highly questionable that a supreme ruler is bestowed an Assassin by the Assassins' Guild of Ankh-Morpork as her personal bodyguard, but that seems to be the case here. He works more or less as the Chateau security officer, making sure the Duchess and her household are kept in one piece, and since he's an Assassin with all the education it brings, he also functions as an advisor on all sorts of issues. The

protection is very efficient when it comes to dealing with amateurish and impetuous noblesse, but if his role remains unchanged should the Guild of Assassins be contracted is an open question... The current Court Assassin is Master Leonal de Piquet, a discreet but unquestionably competent Assassin. He is however well over sixty, and should he retire, the Compté de Yoyo is a name that keeps coming up in when talking about replacements.

Voodoo

First of all it must be said that voodoo on the Discworld is slightly problematic, because it can't be the same voodoo we have on Earth (and now I'm talking about the fictional voodoo as portrayed in pulp novels, not the real religion). Voodoo is a mix of Christianity, some African religion and a splash of Native American animism. We have no Christianity on the Disc; OK perhaps Omnianism, but that feels so, *wrong*. Omnia hasn't supported the invasion, colonization and oppression of foreign regions and cultures in hundred of years. (Well OK, they have, but they stopped some hundred years ago, *and* they said they were sorry.) But if we stop dwelling on details, voodoo works just fine.

If voodoo is going to play a larger part in an adventure, GURPS Voodoo should be checked out (and possibly the newer GURPS Spirits). Even though I wouldn't use the rules for rituals presented there, the book is still a major source of information and feel, and the rules I will present below will in some ways be dependent on access to GURPS Voodoo. Further on, GURPS Wizards contains a method of converting the rituals from GURPS Voodoo to the general GURPS magic system, which should work just fine, although I have created a new separate spell for summoning voodoo spirits and a new skill for conducting voodoo rituals. Each GM is free to handle rule conflicts as he sees fit.

There are two sections describing how I think voodoo should be handled on the Disc, "The Movers" and "The Shakers". The first section will cover the humans dealing with voodoo, and how the dealing is actually done. The second section covers the actual spirits, how they exist and what they can and can't do. Both are brief and requires some sort of backing, either from other GURPS books or a creative GM.

The Movers...

Voodoo is magic based on the dealings with supernatural entities, which on the Disc means small gods, ghosts and the occasional anthropomorphic personification. They can be summoned by magic, or they can be approached by more mundane means as they walk the Disc unseen, but whichever way they are met, they can't actually be controlled (as a rule anyway). This leaves the witch with no choice but to bargain with the spirit, which can be very taxing. But first of all, there is a spell for summoning voodoo spirits:

Summon Voodoo Spirit (VH)

Special

Summons a loa or ghost which is recognized by the voodoo pantheon (so Blind Io can't be summoned). Whether the spirit actually arrives or simply materializes is up to the GM. Once summoned it is up to the Voodoo worker to persuade the spirit to cooperate. Only under trivial circumstances should a reaction roll let the player of the hook! How long the spirit will be of assistance (in effect, the actual duration of the spell) depends on the assignment, danger,

interest, bribes, the spirit's whim and just plain luck. Most spirits tend to follow their own agendas in the end.

Ghosts made of less than 100 points are considered Weak, 100-300 points are Minor and those of more than 300 points are Moderate.

Duration: spirit summoned within a minute from casting, but the rest is up to the summoner

Cost: Weak: 2, Minor: 4, Moderate: 10, Major: 20

Time to cast: 1 minute

Prerequisite: Magery, any Divination spell, at least 3 other voodoo related spells

As noted I have introduced a new level for spirits, "weak", which is well in line with low key Disc adventures (see below). Which spells are to be considered voodoo related or not can be decided with the rules from GURPS Wizards or GURPS Voodoo and some common sense when judging which spells corresponds to which rituals. Be liberal. (If you own none of the needed books, voodoo is big on curses, dream manipulation and interaction with all sorts of spirits.)

Voodoo magic should however be much more time consuming and elaborate than ordinary magic, but to keep things simple, any and all spells known by a voodoo worker can be used just as usual. But in addition, most voodoo workers learn the Voodoo Rituals skill, presented here:

Voodoo Rituals (Mental/Very Hard)

No Default

This allows a voodoo worker to extract power from the spirits of the Genua swamp to fuel his or her spells. A ritual usually includes a small ceremony on consecrated ground, drawing of strange symmetrical symbols in blood or rare herbs, chanting, burning of incense, and so on. But in a pinch, hurried mumbling might do.

When a spell is cast, it can be cast with the use of this skill. This does take a lot of time. Casting time is ten times the usual for the spell, down to a minimum of ten minutes. If a roll versus this skill is made, the energy cost of the spell is halved. If the ritual is extended to last a full day and a roll versus this skill is made, casting cost is quartered. If the Voodoo Rituals roll is failed, the ritual is wasted, but the caster can still try to cast the spell.

The GM can assess penalties to this skill as he sees fit. Some guidelines could be that a location which is not consecrated incurs a penalty (max -5), as well as general stress and distractions during the ceremony (max -5), and finally the absence of symbols, relics, personal belongings of the victim (only if the spell has a defined victim), or alcohol also leads to a penalty (max -5).

Remember that spells can also be cast with the rules for Ceremonial and Group Magic found on B151, but that such casting is only possible if the voodoo worker has at least one helper. Such casting does not require this skill.

When it comes to Vever Drawing and other new special voodoo skills from GURPS Voodoo, I have chosen not to convert them to this setting. Instead the knowledge of voodoo customs and gods is covered by the Occult: Voodoo skill, and to some extent, Theology: Voodoo. The

difference between those skills on the Disc is downright fractal, and a GM could let them be different names of the same skill, or let them default to each other. If both are used, treat the Occult skill as direct knowledge of the actual spirits of the area as well as some theoretical input on how magic works. The Theology skill is a bit more mundane, covering legends, folklore and standard rules of conduct to get a better afterlife, things which are strictly speaking completely unnecessary to perform voodoo, but are still essential when dealing with the common believers of voodoo.

As for any other advantage, skill or anything from GURPS Voodoo, don't use it (there is a note on the Ghost advantage below though). Except the social advantages dealing with spirits, for instance Ally, Advisor and Ally Group. A special Reputation among the spirits is also highly plausible, although this could be so beneficial that the GM might have to limit the bonus or increase the point cost. Further on, the Spirit Warrior advantage could be used, although with great care. But on the other hand, a present loa might possess someone in an emergency just to be nice, but this stunt would leave the loa in control, not the horse (i.e. the possessed person).

As a final note, people used to dealing with the spirits of Genua are prone to adapt certain abilities, and here they are (some have already been mentioned above): Charisma, Danger Sense, Empathy, Intuition, Spirit Advisor, Spirit Ally, and Spirit Ally Group.

... and the Shakers

Genua used to be the city of fairytales. This caused something strange to happen in the area (or quite possibly the effect led to the cause). Hordes of small gods and other beings of spirit flocked to area and formed around what sustains them: belief. The odd thing is that the spirits somehow entered the local religious pantheon as a group. To put it simple, each god in the voodoo pantheon, for instance Chango, god of fire, is not one god, but rather a group of spirits which all act like him, talk like him and all wander the area. Some embarrassment usually follows when two versions of the same entity appear at the same time and place. But all this isn't really that bizarre. What is bizarre is that all ghosts, small gods and suchlike in Genua are covered by the same rules (whether this is a new rule I just made up or something that can be deduced from GURPS Discworld I really don't know).

First of all, they seem to drift into the same plane of existence, which just happens to be the normal plane of existence, only that they are invisible. This invisibility is probably the same as for standard ghosts (DW173-174), which means that anyone with Octarine Vision (i.e. Magery or Second Sight) can see them. (The GM can, and probably should, rule that newcomers to Genua and persons otherwise not used to spirits walking among the living still can't see the spirits unless they try really hard or otherwise get used to the situation.) The spirits can be heard though, and that brings us to the second blanket rule. All spirits (small gods, ghosts and anthropomorphic personifications alike) can be heard by people who expect to hear them. This means for instance that a voodoo believer can usually hear the loa he's praying to (loas rarely answer though, but that's another matter). People in a crisis or under severe stress are also prone to listening to things that aren't there (or as in this case, things that actually are there).

Further rules for spirits can be found on VO84-86. If you don't have access to GURPS Voodoo, start with the brief rules concerning ghosts on DW174 and the material here and wing it from there. If you do have access to GURPS Voodoo, consider the following. Spirits perceive the world pretty much like normal people do, although they have Second Sight, and the stuff about auras and always hearing their name should probably be disregarded. They

”fly” by their normal Move, and they’re completely unaffected by physical barriers, but they can’t teleport. As for spirits entering people’s dreams, this can be used, but bearing in mind that a weak spirit might get in trouble upon entering the dreams of strong mind. Spirits can possess living creatures as stated (in short, roll a contest of Will, costs the spirits 5 Fatigue, and lasts 3d seconds). Spirits can also affect reality as stated, but ST should cost twice as much (i.e. 1 Fatigue per ST, but still 1 Fatigue for DX 10 and 1 Fatigue per extra +2 DX). Spirits can also affect probability as stated, although I think the events should probably be played out instead. Materialization works as stated, or possibly only the full materialization is allowed (costing 1 Fatigue per 2 points in ST, DX and HT the manifestation will have). To protect mortals, some spirits are also apt in the following new skill (based on the Parry Missile Weapon skill on MA34 and CI135):

Missile Deflection (Mental/Very Hard)

No default

Allows a spirit to nudge a projectile just enough to make it miss its target. This can be done once per spirit’s turn, costs 1 Fatigue, and the projectile must actually be ”struck” by the spirit, implying an ”interception range” of only 1 yd or so. A success works exactly as if the intended target had dodged, meaning that targets beyond might get hit and so on. Some projectiles are harder to redirect than others: Bullets -5 (should they somehow show up), darts and crossbow bolts at no penalty, arrows and shurikens +2, thrown knives +4, and larger thrown weapons +6. The actual roll to redirect is at half the (modified) level of this skill.

The local voodoo gods, the ”loas”, of Genua are the same as those portrayed in GURPS Voodoo, including the evil ones. Just remember to adjust their appearance to fit the Disc, so Mbua will take the form of a hunting noblesse, and so on. (If you don’t have GURPS Voodoo, you’re forced to make up your own; good luck...) I have also suggested introducing weak versions of the gods, which will produce gods worth only a few hundred points, i.e. near starting characters. This is to keep the ”godly influence” a possibility without unbalancing the game (and also makes Genua an ideal place for an all small god group...) For weak versions of those gods, take the stats for the minor one and reduce them by about 20% (or you can compare how the traits have decreased from Major to Minor and continue along those lines, but it takes more time). As a consequence of this, the GM should also make sure that anything above minor manifestations become rare events. Of all the loas from GURPS Voodoo, only one requires a comment; the Guede Triad. Since the Triad includes Baron Samedi, who actually figured in *Witches Abroad*, the GM has options: a) the Baron is really dead and there is no Triad, b) the Baron died but the Triad still exists as minor loas use the lingering belief to sustain themselves, c) the Baron did die but he turned into a quite powerful ghost following the rules presented here to the letter (and possibly he likes to dress up, hence the ”triad”), or d) the Baron didn’t actually die but he’s still ”living” as a zombie out in the swamp in which case there should be no spirit Triad. Apart from all that, there are a few special loas native to Genua:

The Swamp

(major manifestation)

ST: 50	IQ: 10	Will: 25
DX: 12	HT: 30	Alertness: 25
Move/Dodge: 5/5	Fatigue: 500	

This is the swamp as a (singular) semi-intelligent being brought into existence by Gogol. Such a manifestation has no real body, but rather a strong presence of

”swampiness” and thick mud. The Swamp can also assume immediate control of any present animal native to the swamp, usually alligators to fight, insects to distract or parrots to shout abuse.

Someone possessed by The Swamp is granted ST +10 (50 points), HT +5 (60 points), DR 10 (30 points), Animal Empathy (5 points) and 24 points to put into any outdoor, swamp related skills. If the Spirit Warrior rules are allowed, The Swamp costs 118 points and the worshipper must have some sort of strong connection to the swampland, and more often than not, an appropriate Sense of Duty.

Jambalaya

(weak manifestation)

ST: 7	IQ: 9	Will: 12
DX: 11	HT: 11	Alertness: 13
Move/Dodge: 5/8	Fatigue: 10	

The loa of small things prone to get eaten. Has an appearance shaped thereafter. Jambalaya does not possess. (OK, perhaps the occasional crayfish, but that’s left to the GM.)

Gator (a k a the Lurking Death of the Swamp, the Jaws of Death, and the Lispng Horror)

(weak manifestation)

ST: 12	IQ: 10	Will: 13
DX: 9	HT: 13	Alertness: 11
Move/Dodge: 5/6	Fatigue: 15	

(minor manifestation)

ST: 20	IQ: 12	Will: 14
DX: 11	HT: 16	Alertness: 12
Move/Dodge: 6/7	Fatigue: 20	

(moderate manifestation)

ST: 35	IQ: 14	Will: 15
DX: 12	HT: 20	Alertness: 13
Move/Dodge: 8/8	Fatigue: 50	

(major manifestation)

ST: 60	IQ: 16	Will: 17
DX: 14	HT: 24	Alertness: 14
Move/Dodge: 9/10	Fatigue: 100	

This is the loa of all the large man-eating reptiles of the swamp. Needless to say, all with a desire to survive out in the swamp believe in the benevolence of this loa, especially if due respect and sacrifices are observed. This is probably Offler in disguise by the way.

Gator grants ST +10 (50 points), DX +2 (20 points), HT +4 (45 points), DR +7 (21 points) and 16 points in the Swimming skill to his horses. On the down side they lisp (treat as Stuttering, -10 points) and if they have to fight they tend to bite (see That Extra Bite), even if they are holding a weapon they are proficient at. The bite does damage as

a carnivore though (cutting damage per ST, see B140), so it's worth no points. It costs 99 points to be a Spirit Warrior of Gator.

Anthropomorphic personifications work, as far as rules are concerned, exactly like small gods. Ghosts follow the same rules, but exist for different reasons. A ghost is a human (mostly) who died, but without leaving the realm of the living. He's now an invisible entity, able to interact with reality only when special conditions are met (see DW173-174). When people pass on in Genua, they might feel a burning desire to continue watching over their beloved family, turning them into "family loas". Others simply weren't prepared to die, so they stayed on as rogues, or perhaps by joining the small gods as one of the loas. GURPS Voodoo contains rules for playing a ghost, which work well with the setting presented here, but the cost of the Ghost advantage could be lowered (halved?) to represent the fact that I've made the spirits weaker than those presented in GURPS Voodoo in many ways. A final thought, which I won't flesh out here, is the possibility that the familiars some voodoo workers keep might actually be weak spirits in physical form (remember Om in *Small Gods*).

(posta ej nedan)

As I have pointed out, the loas roam Genua freely, unseen by all mortals who aren't blessed (or cursed) with Octarine Vision (by Magery or Second Sight). This means that the GM can distract such character pretty freely by letting them see the odd loa or two sneak about, peeking at them. This simple table can be used in a pinch (roll 3d):

3	Baron Saturday shows up. (See discussion above concerning this.)
4	
5	
6	Jambalaya appears briefly, only to flee upon detection.
7	
8	
9	
10-11	There are no spirits present at the moment.
12	A weak Chango, Oggun or Gator tries to show off.
13	
14	
15	
16	
17	
18	The Swamp is present. Re-roll this result in too civilised areas.

Designer's Notes

These rules have been in the making for over a year, causing me much agony and despair. There are rules in GURPS Voodoo, but they don't really fit the Disc, and I had no desire to introduce a new system beside the magic and psionic ones already in use. There are magic rules all over the place, but they don't really cover the voodoo situation (GURPS Wizards being the possible exception). So I decided to make as small amendments to the basic magic rules as possible to take voodoo to the Disc. Other suggestions could be found on previous versions of this site, but they're now a thing of the past as far as I'm concerned.

Playing in Genua

I will now present some character types, along with a brief description of each. For Status, see the table presented somewhere above. But first, some comments on the Genuan families game-wise:

Genuan families

Since family ties are so important in Genua, the GM might create a package for each family to save time. Each noblesse family should have a Status between three and five (10-20 points, the first level is free due to Wealth), a wealth level of Wealthy or above (20 points or more; the top-notch might even have a level of Multimillionaire, reducing the cost for Status even more), a collective family Reputation (can be split in two; one for other noblesse and one for the swamp people, in which case they can balance each other out), the rest of the family as an Ally Group (count only the important members, and let the frequency of appearance reflect the fact that although family is always there for you, they do have their own things to attend to; any level and "fairly often", 10-30 points), another family or two as Enemies (usually medium sized and any frequency, can be designed to cancel out the Ally Group in points) and a Duty or Sense of Duty to the family (-5 points either way). This gives an average noblesse family a cost of 40 points, which is actually pretty expensive, but naturally very advantageous.

A swamp family living within the city walls have a Status between nothing and two (no points being the norm), a wealth level of anything between Struggling and Very Wealthy (varies; Wealthy or higher automatically gives one level of Status), perhaps a local reputation (a few points or so), the immediate family as a weak Ally Group or Contact (should be no more than 10 points), perhaps a competitor as an Enemy (unlikely to rate more than -10 points, unless it's a noblesse family) and a Duty or Sense of Duty to the family (-5 points either way). All this more or less evens out, with the exception of Wealth, which actually determines the point cost of the entire package.

A swamp family living in the shantytown or out in the swamp have a Status of -1 (-5 points), a wealth level of Poor or Struggling (-10 to -15 points), perhaps a local reputation (a few points or so), the immediate family as a weak Ally Group or Contact (should be no more than 10 points), perhaps a sworn Enemy (unlikely to rate more than -10 points, unless it's a noblesse family) and a Duty or Sense of Duty to the family (-5 points either way). This package actually turns out to be a disadvantage, worth about -20 points. No wonder the swamp youngsters rebel for a long time.

This is what goes for an *entire family* with few exceptions. More specific traits are discussed below. Characters who for some reason have no contact with their family can disregard all of the above, but a stubborn Enemy might linger on, at the GM's discretion.

Assassin

I have a dim recollection that the Assassins' Guild of Ankh-Morpork used to have a branch in Genua, up until Lilith and the Duc's takeover at least. It might have re-opened by now. The local guild hall is probably too small and work oriented to support any real training programs, so the odd noblesse son is probably shipped to Ankh-Morpork for his education, returning as a fully fledged Assassin. This does however cause some problems with the tradition of youngsters' rebellion phase.

Stats: See DW38-39 and the Assassin Training style in the Martial Arts section. See also DWA58.

Beggar

Extremely poor swamp people unable to support themselves are always taken care of by their family, most often their children. But some swamp people do not have children, or there are family issues that prevent them from asking for help, or there is something else. The point is that there are beggars in Genua, and these beggars are actually worse off than their organized counterparts in Ankh-Morpork; they get spat at, robbed, beaten up and even killed. And nobody cares.

Stats: See DW41.

Bodyguard

Warriors from all over the Disc, but usually from the Circle Sea region. Being a bodyguard hired by the noblesse in Genua can be either a picnic or an ordeal, depending on what family you're hired by, and perhaps which specific family member you're instructed to keep in one piece, and breathing. Pay varies accordingly.

Stats: Real fighters need only apply. Most are battle hardened veterans. Many with honours. Status, Reputation, Wealth and other social advantages are probably left behind, but new can be acquired by a skilled and brave bodyguard. A Duty or Sense of Duty is required. If you're responsible for one of the more helpless member of the household, he or she might be a dependant. Further inspiration can be taken from Mercenary/Soldier on DW45, but creating a fighting machine isn't really that hard.

Craftsman/Artisan

The swamp men talented in some craft skill, living inside the walls. Probably aren't fit for adventures, but you never know.

Stats: One craft skill at 14+. Otherwise similar to Merchants.

Foreigner

Foreigners have a slightly hard time in Genua; they aren't welcome! But still, some merchants stick around to manage their business, and they can bring guards, clerks, family, friends or whoever. The noblesse might send for some sort of well paid professional to tutor their children. An entire group of travellers or adventurers might end up in Genua for whatever reason. People who are on the serious run might find Genua or the surrounding swamp to be a good place to lie really low in for a while. Priests might show up to spread the word (they usually leave after a run in with the local voodoo witch). Agatean tourists might even venture this far from the path. And so on. A creative GM should have no trouble getting the characters to Genua if that's what he really wants!

Stats: All foreigners in Genua have Social Stigma: Foreigner (-10 points). The GM decides when the foreigner has become "accepted" and a part of Genuan society, at which point he must buy off the disadvantage. Although Status isn't affected as such by this, foreigners with Status above 1 are very rare.

Ganger

The young swamp people who roam the streets at night, looking for trouble. But sometimes trouble see them coming.

Stats: See Thug on DW47. Don't forget Pirate's Code of Honour. Many are Intolerant toward the noblesse.

Merchant

This is the swamp man merchant. The noblesse are always noblesse, regardless what they do for a living. But this is the hard working swamp man who managed to get hold of some money, bought what he knew was in demand, and sold with a profit. And on it went. Most make enough money to stay alive. Some set up a good life for themselves and their family within the city walls. A select few become wealthier than many noblesse.

Stats: Wealth is the ultimate goal, but anything goes. The money needed to start the business was perhaps supplied by someone who wants something in return, leading to a Patron, Duty (possibly Involuntary) or even Secret. Merchant, Fast Talk and Area Knowledge: Genua City are all required skills. Shady merchants know Streetwise as well. See DW45-46 and Swamp People (below) for further ideas.

Noblesse

A highly varied bunch. Ranging in status from the select families who rule Genua, to the large mass of "ordinary" noblesse families, to the occasional noblesse who does not socialize with his own family (considered eccentric but they are still respected; called "noblesse on the move" in the Status table), to the noblesse currently doing their term of rebellion, to the noblesse that have been disowned by their family due to some unfortunate event or wrongdoing (sometimes imagined, at other times staged). But they are all part of the beautiful people. They are born to rule, trained from birth in doing so. They are fearless, calculating, honourable and proud! But some say that foolish, cunning, two-faced and arrogant are better descriptions.

Stats: See Noble on DW46. Area Knowledge: Genua (City or Swamp) should also be required. Intimidation might come in handy when dealing with the swamp people. See the discussion on family above for Status, Wealth and other things you're born with. Other noblesse (including your own family) can be Enemies as well as Allies. A young noblesse is usually an Heir and might have a Patron. Older noblesse can retain a rebellion loved one as a Contact or Ally. All are Literate, Gentleman's Code of Honour should be more or less obligatory and Secrets just make life more interesting. A disowned noblesse naturally has Disowned. A few are Intolerant toward the swamp people.

Organized Criminal

If the GM wants to get really modern, he can throw these guys in. They live out in the swamp, deal in illegal commodities, kill people who cross them, bribe others, extort some and keep the rest living in fear. They're even worse than the noblesse! The up-side is that they're actually violating the law, so the Red-batons are all over them. But then again, if the noblesse turn out to be the ones pulling the strings this time as well, heads will roll. And lots of them.

Stats: Low Status, unless the person has some sort of front, in which case it's a Secret. The really successful (i.e. ruthless) ones might be Wealthy. The bosses can have thugs and bodyguards as an Ally Group. Everyone who's not at the top of the organisation have a Duty. Apart from that, they mimic the Noblesse in housing, clothing, weapons and mentality. The rougher ones can use Thug (DW47) or Mercenary (DW45) as inspiration instead. Sadism isn't compulsory, but it helps.

Putain

In Ankh-Morpork they're called seamstresses. They are the working girls (and sometimes boys) of the streets. They usually lead short and violent lives, but it's either that or begging. The men who pay are usually drunk swamp people, but bored noblesse make up for almost as much. You sometime hear the odd story or two about a young girl actually getting a small apartment and a comfortable life due to some noblesse sugar daddy, but those girls are never actually seen. Perhaps the stories are only the product of human hope and desperation, but there might be a darker background, especially if you linger on the fact that the girls are never seen *again*.

Stats: Poor, or Struggling at best. Above average Appearance is actually quite common. Sex Appeal is essential. Streetwise if you're planning on staying alive. Running is also a good idea.

Rebelling Youth

These are actually covered by the Noblesse and Swamp People entries, but a few things are special.

Stats: Compulsive Carousing, Gambling and Spending are all common. Alcoholism might mark the beginning of a short and tragic life. Daredevil, Overconfidence, Impulsiveness and Lecherousness are all reasons why the rebellion tradition exists. Alcohol-Related Quirks can be fun. Common Sense usually comes *after* this period.

Red-baton

The young men employed to keep the streets safe. Mostly ambitious but poor swamp people, but a disowned noblesse or two might feel the need for money and join up as well. They do their best to prevent crime and solve problems, but are virtually powerless if the noblesse are involved. But *officially* the noblesse can't touch them, which might come in handy from time to time.

Stats: See Watchman on DW43. A Duty to Ella (-5 points) or a Sense of Duty to Genua (-10

points) is probably called for. Contacts are essential. Favors are a big help. All Red-batons have access to horses at all times, and many are experts at Riding. Criminology can be found among those who take their job seriously (some say a bit too seriously). For some reason, a few of the most skilled fighters in the swamp area are currently in the Red-batons. And those guys have all the advantages, disadvantages, skills and maneuvers associated with real action heroes (200 point characters, or more).

Servant

The swamp people employed by the noblesse to manage their household. This involves cleaning, washing, nanny work, driving the coach, handling the horses, carrying the luggage, maintaining the house, patching up clothes, patching up the kids, waiting on the masters, serving during meals, and so on. But bear in mind that most noblesse houses have a small army of servants, so each and every servant doesn't need to know everything.

The cooks are a bit special however. First of all they're truly respected by the noblesse for their skill. Further on, if a leader must be appointed among the servant staff, the cook is it. She (male cooks employed by the noblesse are rare) knows everyone and everything in the house, and no one would even contemplate doing something against her will! Sometimes this includes the noblesse she works for.

Stats: Whatever skills required to perform the tasks at hand (Savoir Faire: Servant is a good start). See Swamp People for further input. Cooks know Cooking at a ridiculously high level; they try you out before they hire you, so you can't fake it! Cooks also have Status 0 (as opposed to -1).

Swamp People

This is the generic description of the local inhabitants who aren't noblesse. This includes the hunters, fishermen and farmers who live in small villages out in the swamp, the fishermen and labourers who live just outside the Genuan city walls and the workers who toil for almost no pay on the noblesse plantations. The odd rebelling youngster or two might actually take up travelling, and some actually manage to carve a name for themselves in faraway countries, as merchants or warriors, but most come back in year or so, dead broke, but with a smile on their face.

Stats: Whatever skills are needed to survive, for instance Survival: swampland, Area Knowledge: Genua (either one), Fishing, Boating, Swimming, Running, Tracking, Bow or Throwing, Cooking, Agronomy and perhaps Brawling. Many have at least basic knowledge in Theology: Voodoo. Many know Dancing and a Musical Instrument or two. See the discussion on family above for input on Status, Wealth and so on. Due to the rebellious nature of all local youngsters, Allies and Contacts (as well as Enemies...) can be found among the swamp people as well as the noblesse.

Thief

Oh yes, these exist as well. What separates these from their Ankh-Morpork colleagues is obvious; there's no Guild in Genua, so there are no fees to pay for the victims and the noblesse gut them if they catch them red-handed. They aren't even liked by their fellow swamp people

who view theft as something vulgar and desperate. Consequently most thieves live apart from their families.

Stats: See DW47, but keep in mind that thieves in Genua live more like the freelancing thieves in Ankh-Morpork.

Voodoo Witch (Mambo)

Do pretty much the same things as the witches from Lancre; they treat illness and injury, predict the future, keep troublemakers at bay, make hard decisions for people and generally make the neighbourhood at large feel at ease. They also create the occasional zombie servant, voodoo doll or curse, but that stuff is mostly for show. And yes, a GM might permit a male witchdoctor (called Houngan) if a player is really desperate.

Stats: The local equivalent of basic witch training (see Voodoo above, as well as DW48, DW104 and especially DW126) is required. At least if the young mambo wants a shrimp-fork of respect that is. Occult: Voodoo or Theology: Voodoo is a must! Compared to the standard witches, Borrowing is rare, but Zombie (DWA31) isn't entirely unheard of. Cooking and Divination: Cuisinomancy (DW145) are very common.

Wizard

To our knowledge, there are no wizards present in Genua, and if they were to arrive, the witches probably wouldn't approve of their presence.

Stats: Apart from the obvious which can be found althrough the GURPS Discworld book, a foreign wizard will have Social Stigma: Foreigner (-10 points). If a wizard should somehow manage to become accepted (by doing the noblesse or Ella a huge favor, or actually being born in the area perhaps; swamp families tend to be large, so why not eight kids?), the Social Stigma must be bought off. He could then be given Status 1, same as a junior witch, but it is unlikely that he could achieve more just by being a wizard.

Local celebrities

Some of the more colourful and important residents of Genua.

Duchess Ella Saturday

The current Duchess of Genua is young, beautiful (in an exotic yet familiar way), and truly kind at heart. What her exact role is in Genua right now is up to the GM (see discussion above), and her social traits vary accordingly. If she's a strong ruler, the noblesse won't like her. If she's a pawn of the noblesse, the bourgeoisie won't like her. If she hasn't been able to change the rather hostile atmosphere of the area, the swamp people might feel betrayed and disappointed. And so on. Whichever it is, she's Beautiful, she has a Sense of Duty to the people of Genua, and quite likely Common Sense.

Mrs Erzulie Gogol

Gogol has left the scene in order to observe things from a distance, far out in the swamp most likely. Because of this, exact stats aren't really called for, but ST 11, DX 12, IQ 17, and HT 14 feel about right. She's also Fat, has Magery 3 and Cooking at least at 20. What exact spells she knows is unknown, but she most certainly knows any spell that can be associated with voodoo, and then some.

Baron Saturday

The Baron is no longer with us. But on the other hand, he actually died some time before the events in *Witches Abroad* even began, so he might have cheated Death this time too. Just in case he's still around (either as a ghost, or in the flesh, so to speak), he is likely to have stats around ST 18, DX 12, IQ 11, and HT 14 (but with 22 Hit Points). The standard zombie package (DWA29) also applies. He also has Dancing-15.

Madame Claire Étoile

She is also known as the White Seeress and the Noblesse Stargazer. She is a noblesse by birth and heritage, but she left her parents and her old life at the age of twenty, all to follow her own heart's wishes, and to pursue her desire to learn about the mysteries of the swamp and the dead side, the other place where the ghosts exist. She is now over forty, but she is still an attractive, slender woman, with an amiable demeanour and a soft voice. But she can get really nasty if the situation calls for it, as she is as far from helpless as humanly possible under the circumstances. She is also one of few noblesse who have earned the respect of the local voodoo witches.

Her divination talent is real, and the GM can either make her a low grade Mage or give her some appropriate advantages (see Medium DW44-45 for ideas). Her stats are something like ST 8, DX 11, IQ 14 and HT 10. She has Attractive, Voice, Status 2, Wealthy and a Sense of Duty to the weak and those in distress (a true saint).

Jonathan "Skunky" Ribbon-Shaw

ST 15 DX 15 IQ 13 HT 15

Speed 7.5, Move 9 (Running)

Dodge 8 (10 with Boxing), Parry 13 (Rapier), Parry 11 (Boxing, Knife), Block 8 (Cloak)

Advantages: Combat Reflexes, Comfortable Wealth, Handsome, Intuition, Reputation +2 ("best fighter in the bayou"), Status 1

Disadvantages: Alcoholism, Enemy (most noblesse!), Reputation -2 (among voodoo witches), Reputation -2 (among aspiring fighters as "just a has-been"), Sense of Duty (to Genua)

Quirks: Ill-tempered, Slightly brutal, Secretly an idealist, Can't stand critique, Has a streak of pale white hair

Skills: Acrobatics-14, Area-Knowledge (Genua Swamp)-18, Boating-15, Boxing-16, Carousing-13, Climbing-13, Cloak-14, Criminology-15, Crossbow-17, Fencing (Rapier)-18,

Fast-Draw (all relevant)-14, First Aid-12, Fishing-14, Hiking-13, Interrogation-13, Intimidation-13, Main-Gauche-16, Law-10, Leadership-11, Naturalist-12, Orienteering-12, Riding (horse)-16, Running-12, Stealth-15, Streetwise-13, Survival (swampland)-14, Swimming-15, Throwing-15, Traps-12, Wrestling-13, (and more, quite possibly including fencing maneuvers)

Languages: Ankhian-13

The origin of Jonathan Ribbon-Shaw is largely unknown, but he is most likely one of the swamp people by birth, although he is unusually tall and impressive. He is now in his late forties (or possibly early fifties), he has left his post as Commandant of the Red-batons, and he's currently living in his cottage out in the swamp, minding his own business. Rumours say he and Ella just didn't get along.

Jonathan is a tall (6'2) and athletic man, with an exceptionally male complexion and a gaze that makes toads' eyes water. The nickname "Skunky" comes from the streak of white hair by his left temple, a trait he was probably born with. He is rather difficult to get along with, and over the last couple of years, few have even met him. But the stories of his days in the Red-batons live on.

He dresses like a casual noblesse; high leather boots, a loose shirt and tight pants. He is an accomplished fighter, and should there be a need he's armed with a slashing rapier (with a basket hilt), a couple of large knives, and a ST 17 crossbow. If the need is extreme, he might also pack a corselet.

Swear-By-My-Mother's-Grave Dibelieux

This is simply the Genuan C.M.O.T. Dibbler analogue (DW87). The only exception is that this one owns a business which is actually successful (the trams), making him Filthy Rich.

Comte Le Sadeau

This is a rightly feared and loathed crime lord living out in the swamp. From there he commands an underground empire of protection rackets, extortion, prostitution, illegal trade and smuggling, and whatever else is illegal but highly lucrative. How he's managed to keep the Red-batons at bay for so long is a good question, but some dubious noblesse families might have something to do with that.

He is tall and muscular, his body and face are scarred by a number of failed assassinations (the people who gave him the scars just aren't around any more), and his long hair is either braided or tied in a tight knot at the back of his head. He dresses, acts and lives like a noblesse, but his olive tanned skin and calloused hands show that he is a man much too used to getting the work done personally to be one of the noblesse. His stats are ST 14, DX 12, IQ 14, and HT 13, and he has Filthy Rich (possibly with a level of Multimillionaire), High Pain Threshold, Sadism, Status -2 (crime lord), and Reputation -4 among honest citizens.

He is constantly surrounded by a court of loyal henchmen and women who just don't know better, or have no choice.

A Typical Noblesse family

Master Luc Montplace. A true noblesse patriarch of the old school, but as he's getting older he's about ready to hand over the family business (foreign trade) to Jaques, his oldest son. Has had a local swamp woman (Emelie Mouch) as his mistress since his rebellion years.

Madame Juliette Montplace. Traditional noblesse housewife in all respects. Has a secret affair with a local swamp man, who is actually the husband of her husband's mistress!

Jaques Montplace. The elder son, who has been rebelling for over a year now. What his parents haven't realized yet is that he has no intentions whatsoever of coming home, since he couldn't care less about politics and business. Even though he's still in Genua at the moment, he's had plans on heading for the great city by the trading sea. (Ankh-Morpork just in case you were wondering.)

Phiône Montplace. The drop dead gorgeous daughter of the household. Arrogant, aloof and sooo bored. Might run away just to get some attention.

Marcel Montplace. The younger son. The *other* son. Ready, willing and able to assume command of the family business, but only if Jaques steps back voluntarily, and mere absence doesn't count. Very ambitious, but bound by a code of honour most noblesse abandoned decades ago.

Uncle Tom. The old servant who's been with the family since the master was a young boy. They still play Cripple Mr Onion at night over a bottle of whiskey and a good cigar. His duties include nothing but that nowadays.

Auntie Mollie. Cook par excellence and supreme ruler of the household. Has always been on very good terms with the madame, and still is.

Agathéa. Mollie's daughter. Young teenager with a serious crush on Marcel, but he barely knows she exists, naturally.

Martial Arts

It has been said that "when the going gets tough, the tough gets going". Indeed. Anyone familiar with the Discworld chronicles know that people bleed and die pretty good. Including the heroes! And if you add the classic you-just-can't-win Noir twist to the campaign, the already grim streets of Ankh-Morpork get even grimmer (just try to imagine...)! But still, fights on the Disc are short and brutal. Martial arts could surely exist, and indeed seem to (although study through books with "Dibbler" on the cover doesn't count), but the Discworld's need for fancy fighting is really covered in full by the regular combat skills, without adding neither styles nor maneuvers. But I have included the following suggestions for GMs who are desperate to use their copy of GURPS Martial Arts in conjunction with the Discworld (using a hefty crowbar and pliers if need be).

Now for some general comments on the rules of fighting, game-wise. Styles, skills and maneuvers are generally learned exactly as in the real world. All styles should be realistic. The Disc just isn't the place for lightning fast Discshaking Kung Fu showdowns. But I have to admit that Cohen and the Silver Horde taking on the Agatean Empire seems a bit cinematic, so it might be called for. But perhaps the cinematic combat rules (B183) would be enough? Or the "skill bonuses" version in MA65? Or both? But chambara attacks and cinematic skills, advantages (Iron Hand possibly being an exception) and disadvantages are generally advised against! What I'm getting at is that the Trained by a Master advantage shouldn't be necessary (but see the new optional Trained by a Wandering Master advantage below). Apart from all that, feel free to use pretty much anything from GURPS Martial Arts. Now on to the individual styles.

The Agatean Empire

The continent is undoubtedly Asia, but the empire seems to be a mix of feudal Japan, China and possible other neighbouring countries like Korea, Thailand and perhaps even the Phillippines (I'm guessing here). Due to this wonderful fact, all styles originating from the countries listed above can be found (something like 25 or so in total). The problems are that the names should be lightly adjusted (see Tsimo wrestling below for instance), the styles' historical origin is questionable and just how are martial artists viewed, now and before the revolution? Crack these and you're home. And yes, please let me know.

There's really only one reason to use all 25 or so styles: confusion. (This isn't Qing Fo! It is Puh Chan, fighting art of the lazy bobcat! Bloody ignorant foreigner.) Otherwise three or so of the "common" styles should be enough, for instance Karate, Judo and Shaolin Kung Fu.

There are samurai warriors who wield katana-like swords, hence they know Kenjutsu. Their bows should qualify as dai-kyus, giving them the Kyudo style.

There are also the extremely obese Tsimo wrestlers. Believe it or not, but this is exactly the same as our world's Sumo wrestling.

The assassinating and spying shadow warriors know ninjutsu. But please bear in mind that if ninjas take your fancy, the Discworld isn't really the place for you.

Apart from all that, all eastern weapons from Martial Arts could be plausible, but go easy on

the improvised farming tool weapons (kama, tonfa, sai, etc) since they evolved around courageous peasants actually defending themselves. To summarise, Kobujutsu shouldn't be available.

Fencing (ska ej postas)

(Co-written with Sim.)

Nobles all over the Disc have always felt the need to defend themselves (often in a very pre-emptive way) with style and flair. Consequently certain styles have become more popular than others, and elegant razorsharp swords never go out of fashion.

Circle Sea Fencing

Fencing weapons appear from time to time alongside the traditional broadswords, so the styles Italian Rapier Fencing and French Fencing could easily be used as stated in Martial Arts. But there's one problem: Where do they come from? I juggled several places in an earlier posting (including Tsort, Quirm and Krull), but I have now reached a final verdict: Pick one of the styles and let it originate from Genua. Although Pratchett mentions no rapiers whatsoever in *Witches Abroad*, Genua is so colonial New Orleans that fencers simply *must* exist! At least if you're going to use my Genua after *Witches Abroad* setting. But when you think of it, Casanunda appears to be armed with a fencing weapon of some sort on the illustration by Paul Kidby, and he did show up in Genua. Perhaps this could be where he learned the basics, only to move on from that and become the Disc's finest swordsman? It sounds plausible to me.

Whichever style hails from Genua, let the other one have some sort of vague Circle Sea origin, passed on to ambitious seafarers by gnarled cutthroats and old pirates, never taught in any formal school but nevertheless a style to be reckoned with. Personally I think that Italian Rapier Fencing fits the Genua milieu best (which also means that the noblesse use slashing rapiers, not sabers), consequently placing the "lighter" French Fencing in the Circle Sea, where smallswords (or possibly fencing sabers) are probably preferred weapons while leaping from ship to ship and climbing up masts.

SIM

Fencing

Weapons

as I have already stated the Fencing is not very big on the discworld. also it is still not developed for certain weapons to exist. the 2 basic weapons on the disc are the smallsword and the Rapier (considerd pre 1660). the saber was not developed until the 1800s, and even with the most advanced disc tech it couldn't really be considered to be in this time period. however those cut fanatics out there will be pleased to note that the slashing rapier does exist (although finding one outside it's native Genua is rare) other fencing equipment includes the dress smallsword, swordcane, main gauche, cloack, duelling sword and foil.

Styles.

As I see it there are 5 basic Styles on the discworld. the "Old style". the Genuan "progressive

style" the Quirmese "circle style" the aristocratic "modern style" and the ludicrous "noble and honorable art of swordsmanship" I detail them below

Old Style (11pts)

Primary Skills: shortsword, Broadsword, Acrobatics, Buckler, Brawling

Secondary Skills: Wrestling, Polearm, Riding (horse), Knife, Seamanship, and Tournament Law (tourney).

Optional Skills: Animal Handling, Savoir faire (military), survive (any) and Navigation.

Manouvers: Close Combat (Broadsword or Shortsword), Ripost (shortsword or Broadsword), Feint (Broadsword or shortsword and Brawling), Hit Location (any), Rabbit Punch.

This is the Acrobatic style of those who could fight blindfold but have never seen anything so ponsy as a rapier in their lives. these include sea dogs (who fight with shortswords (cutlasses)), swordmasters from out of the way places (such as pseudopolis), or Traditionalists. it somewhat overlaps with barbarian heroism, but I believe that there is enough of a distinction to warrant the new style.

Progressive Genuan style

this is the Italian Rapier Fencing style. typically the Genuans use their own invention of the slashing rapier, but it can be done with normal rapiers as well.

Circle Style (11pts)

Primary Skills: Body Language, Fencing (rapier), Mathematics

Secondary Skills: Cloak, Main Gauche.

Optional Skills: Combat Art Sport (any), Savoir Faire and Philosophy

Manouvers: Close Combat (Fencing) [2pts] Ripost (Fencing), Feint (Fencing) Hit Location (fencing) [2pts], off hand weapon training (fencing), and Retain Weapon (fencing).

This is the style of Quirm. it broadly relates to the Spanish tradition here on the roundworld. particularly it puts great emphasis on Geometry. beginners start out fighting in a circle which becomes smaller and smaller as they get better. then when they are thought good enough they start to fence in a pentagram, then a square, then a triangle. legends speak of grand masters who can fence in 2D space, however no one believes them. No one has any idea why this is

modern style.

this relates to the French fencing style. it has been claimed by almost every country on the disc, but almost exclusively by masters who have come from these countries. this is the style that aristocrats tend to know, except those from Quirm and Genua who tend to learn the local styles. Although this is a smallsword style many aristocrats still keep rapiers because they look better.

noble and honorable art of swordsmanship (5pts)

Primary skills: Weapon art/sport (Fencing smallsword) and Cloak

Secondary Skills: First Aid, Savoir Faire and Main Gauche

Optional Skills: Tactics, Boxing (noble art of fisticuffs) and armory.
Manouvers: Lunge (smallsword), Feint (smallsword), ripost (smallsword)

After his successful civilianization of boxing the Marquis of Fontailler had a go at fencing. Unfortunately he was not quite so successful at this one, partly because aristocrats quite liked dueling to the death, and partly because the idea of edged weaponry made him go weak in the knees. However there are 2 or 3 schools teaching this somewhat odd style. Practitioners are encouraged to use foiles, and to wear light armor. and just in-case any damage is done they are also taught first aid. This style is all but useless to anyone who wants to fence, and is designed as a "modern" fencing style for fencers who wish to parody their sport. NB modern fencing rules apply which means any adventurer will be banned before the match starts unless he tries really hard to observe all the etiquette. also no kicking, punching, bighting, talking while fighting, non saluting, flore lunges, swords with points, hand guards, dodging etc etc

In Mail

- Which styles are there in that book? On what exact pages? (I like precise references.)

none. my styles are very broadly based on those that can be found in pages 28-31, however they have been modified and reduced to fit the setting so it isn't really that big a thing.

- What do you suggest calling them on the Discworld, and where are they from? (In addition to what you have posted in the Message Board.)

ok to re-cap

- the old school style is simply a fancy sword technique. in Psudopolis and the ram-tops it is the sword technique of choice, here they use broadswords, and sometimes Claymores [2 handed swords]. In the circle sea Pirates use this with short swords {cutlasses}, but it is not really a defined style, and there is lots of variation, however this represents the most effective, and so most common variation. it also looks rather cool :)

- the progressive style is called the progressive style and taught in Genua. the slashing rapier is generally used for this.

- the circle style [correctly called La Distressed Viadanda] originates in Chirm, however it is also used in the region as seen in "a first full of dwarves" it is the type of fencing Zorro uses

- The Modern school comes from everywhere and is taught around the circle sea. some places give it fancy names, but it is basically the same everywhere

- the noble and honorable art of swordsmanship is often called c**p by those that use it, and originates in A-M

(ovan ska verkligen inte postas)

Other Parts of the Disc

Although not as exotic and intriguing as the Counterweight Continent, advanced ways of killing people have evolved on other places as well (in the Shades for instance, at least one new way is found by trial and error each night).

The desert warrior nomads of Klatch

With especially the D'regs in mind, perhaps the Hashashin style might be called for, if the knife skill is exchanged for or taught together with some sword skill.

Soldiers and the Watch

Please!!! No way! Perhaps if Carrot gets ambitious, but otherwise; no. And lack of discipline is only one of the reasons.

Blood sport

If Tsort is in the mood and era for gladiators and public carnage, Pancratium could be used by the fighters, and they could even be pretty darn good at it! While in the classic region, Ephebe just isn't cut out for this sort of thing with all the philosophising going on and such, so drop it.

Witches

This is an interesting thought, but calling it a style might be pushing it. But they could very well have a high Brawling skill (Esme and Nanny both have DX+2). Perhaps some of the maneuvers from the Streetfighting style are appropriate, being nasty, cheap, dirty and all that.

The Noble Art of Fisticuffs

This is a gentleman's sport, created by the Marquis of Fontailler. It's similar to boxing, but with strict rules of conduct and a ban on hitting any part of the body that might actually hurt. Fisticuff fighters tend to get their asses kicked while cursing the day the Marquis was born. The Fisticuffs skill is actually the same thing as Boxing Sport, including the dodge bonus but excluding the damage bonus. If some bored but resilient young nobleman ever decides to get mean and dirty, the Disc might see its first real boxer.

Streetfighting

When you come to think of it, anyone who is proficient in Brawling and used to fighting for his life in an urban environment (the Shades spring to mind) might actually know the Streetfighting style. It's certainly an option anyway, to shock cocky PCs for instance ("ah, what the heck, how tough can that single thug be?"), but don't get too carried away.

An alternative approach for really bulky ruffians is to give them a brutified version of the Professional Wrestling style.

Dwarf Battle Bread

Yup, here we go. The dwarfs seem to be able to throw these marvels of bakery (or perhaps engineering) with great precision and lethal force. As with the Throwing Stick skill, the

lethality must come from the skill, not the projectile (and don't you dare argue!). The skill as well as stats for the actual bread can be found below.

Some additional comments on the topic can be found on DWA7. Feel free to use either one, and although the rules are slightly different, they don't directly contradict one another.

Battle Bread Throwing (Physical/Average)

Defaults to DX-6 or Throwing -1

The skill of throwing dwarfish battle bread. The actual appearance of the skill varies depending on the size and type of bread, but they are broadly similar and it's safe to assume that they are all trained together. It is very uncommon for others than dwarfs to learn this skill (really).

Dwarfish Battle Bread

In order to keep things simple and neat, battle bread comes in three sizes; small, medium and large. What category a close combat crumpet, a throwing toast or a hunting loaf belongs to is anyone's guess, and probably depending on the baker. Here's an example of battle bread stats, but they do seem a bit too deadly to be really real. Each GM is naturally free to change whatever he would like, and it shouldn't be too hard to add more levels, such as extra large or large medium.

Small	cr/thr-1	SS 9	Acc 1	ST*1/ST*1½	½ lb	min-ST -
Medium	cr/sw	SS 11	Acc 1	ST*2/ST*4	1 lb	min-ST 7
Large	cr/sw+2	SS 12	Acc 1	ST*6/ST*10	3 lbs	min-ST 11

In a pinch, a large battle bread can be used as an improvised shield (PD 1), and small battle bread can be held in a fist, adding weight (damage +1). Treat battle bread as wood if someone would like to demolish it (3" thick, DR 6 and 30 hits points).

Barbarian Heroes

Now this is where it gets interesting. There are of course no formal schools teaching how to become a Barbarian Hero (there is Cohen's book though, but my take on that is that it teaches *Broadsword Art* and nothing else; very amusing really). But the same goes for the *Streetfighting* style. So it might be a style, although not a formal school as such. But then we have the note on Conan the Barbarian on MA150; Conan does not have a style, he's simply very good at a lot of combat skills. So it's really up to the GM. Here is my suggestion for a Barbarian style, a mix between *Streetfighting*, *Smasha* and some common sense. Or perhaps the absence thereof.

This style could also be used for the Viking-like berserkers from *Nothingfjord*, the tribes from the *Hubland Steppes* and the inhabitants of the *Wyrnberg*. This is the realistic version of the style. For a cinematic version, the cinematic skills and maneuvers from *Smasha* could be used.

Barbarian Hero Fighting (15 points)

Being a Barbarian Hero is more than a job. It's more than a lifestyle. It's more than living up to an idea. What it's really about is essentially one thing; simplicity. In a stupid, naive sort of way. Whatever the truth in this, it surely describes the way they fight; simple, in a brutally

direct sort of way.

The style concentrates on the use of traditional barbarian weapons (such as big swords, big axes, big clubs, big bows or anything equally big and barbaric), but a lot of no holds barred hand-to-hand fighting is included, as well as some nasty maneuvers designed to end fights quickly.

Primary Skills: One barbaric weapon skill [2 points], Brawling, Wrestling

Secondary Skills: Two more barbaric weapons, Climbing, Jumping, Running, Survival

Optional Skills: Any number of additional barbaric weapon skills, Acrobatics

Maneuvers: Arm Lock, Eye-Gouging, Face Attacks, Head Butt, Hit Location (any, more than one may be learned), Kicking, Knee Strike, Neck Snap, Rabbit Punch, Roundhouse Punch, Stamp Kick

Barbarians and mere Barbarians

There are many different kinds of Barbarian Heroes. I will now attempt to shed some light on exactly what types there are. DW40 states that some are born, others made and others have it thrust upon them, but usually all three versions work together. If we forget all that for just a second and try the following on for a change:

Genetic Barbarian Hero: These are the poor souls whose mother happened to be the temple dancer or maiden on call when the Barbaric Heroing father passed by, not unlike an unexpected tornado during the harvest festival. Regardless what they want to do with their lives, they get stuck with Compulsive Behaviour: Barbarian Heroing, Combat Reflexes and the Barbarian Hero Fighting style, usually at a high level. They do not need the Trained by a Wandering Master advantage though, but an Unusual Background should be called for instead. Lastly, they do not suffer from the Odious Personal Habit: Barbarian Heroism. That's for the ones who really *want* to be Barbarians. But should the poor child suddenly actually want to be a hero, True Barbarian Heroism is the natural next step.

True Barbarian Hero: These are usually old and wise. As long as wisdom is a term used to measure a person's ability to stay in trouble but alive. These fellas know the Barbarian Hero Fighting style because, simply, they are the ones who created it. They are the Masters. But if they are willing to teach it is highly questionable.

Unaware Barbarian Hero: This is how most of the True Barbarian Heroes start out. They are usually native to the barren Hubland Steppes, they learn to fight before they learn to walk, and their parents tend to get killed by evil wizards at an early stage (hence the classic hatred of evil wizards). The reason they are called unaware is that they are too busy robbing temples, killing wizards (preferably evil, but beggars can't be choosy) and generally causing mayhem to actually think of themselves as either Heroes or Barbarians. And if some foolish passer-by should point it out, there's always the chance that he might take it as an insult. They usually know the Barbarian Hero Fighting style, taught by a Master or by sheer experience, and if they live long enough, they usually end up True Barbarian Heroes.

Wannabe Barbarian Hero: These are the young lads who happen to get hold of a copy of "How To Become A Barbarian Hero Inne Juste Seven Dayes" and unfortunately feel the Calling. This usually involves changing your name (usually ending with surnames like "the Unforgiving Slayer"), wearing woolly underwear and spending all your money on magical swords (signed CMOT Dibbler). Remember that the book probably only teaches Weapon Arts. There is a however a slim chance that these young braves live long enough to acquire real skill

to balance their enthusiasm, and this could take its form as the Barbarian Hero Fighting style. And eventually a True Barbarian Hero might take shape. But don't hold your breath waiting for it to happen.

Assassins

It is a well known fact that the Assassins have a lot of skills, many with no combat orientation whatsoever. This does not automatically make it a style as such, but it could be. If the GM doesn't want to use it as a style, the extensive list of skills below should still be useful as a complement to the brief information found on DW38-39 (but then again, the template on DWA58 is also very good, and it's official).

I based this style on the information found in *Pyramids* and my faint memories of the Assassins appearing in other books, for instance *Hogfather*. As mentioned before, I have only constructed a realistic version of the style. A GM inclined to cinematics could use the cinematic skills and maneuvers from Ninjutsu (at least those not dealing with unarmed combat), see MA93-94. When it comes to all the skills and their grading (primary etc), feel free to shuffle them about if you like. If I've missed something vital, please let me know. Below you will also find a few rules, a new skill and some official Assassin equipment.

Assassin Training (13 points)

Known throughout the Disc as the best education the son of a wealthy man can get, the Assassins' Guild offers a highly versatile education covering the arts, modern languages, how to behave in high society, and of course how to inhumate people, cleanly and dispassionately while dressed stylishly. The examination is said to be lethal, in both respects. After all, you seldom meet any almost-Assassins, nor any softhearted ones.

Combat training seems to be heavy on weapons, especially light, concealable and slightly exotic ones. See the Inventory for a list of weapons and equipment. Hand-to-hand combat doesn't seem to be a compulsory part of the training, although it can surely be learned as one of the many optional subjects available at the end of the education.

Primary Skills: Acrobatics, Climbing, Crossbow, Garotte, Inhumation Strategy (see below),

Knife (can be substituted for Main-Gauche), Poisons, Savoir-Faire, Stealth, Throwing

Secondary Skills: Dancing, Disguise, Fast-Draw, Heraldry, History, Holdout, two Languages, Literature, Lockpicking, one Musical Instrument, Shadowing, Traps

Optional Skills: Acting, Area Knowledge (Ankh-Morpork), Bard, Carousing, Detect Lies, Escape, Fast-Talk, First Aid, Gesture, Judo, Karate, Lip Reading, Riding (horse), Running, Sex Appeal, Swimming, any weapon skills (most likely Blackjack, Blowpipe, Broadsword, Cloak, Fencing, Main-Gauche, Shortsword or Slingshot), Ventriloquism

Maneuvers: Feint, Hit Location, Riposte (all primarily for knife, but if an optional weapon skill is learned they can be for that weapon instead)

Note on skills

First of all, the grapnel seems to be handled with the Throwing skill. This is a slightly unnecessarily expensive skill for something that limited. My suggestion is to introduce the

Grappling Hook skill (Physical/Easy). If it is used it replaces Throwing as Primary skill. But the Throwing skill is still useful to an Assassin so it can be taken anyway, possibly added to the list of Optional skills. And remember to add the Knife Throwing skill to the Primary list if Throwing is removed!

Slingshot is a non-existent skill (to my knowledge). If the need should arise, treat it as a Physical/Average or Hard skill, but as for stats for the actual weapon, I'm at a loss.

The Guild's edificeers use some sort of rating system to measure how difficult a particular building is to scale. The scale seems to stretch from 1 to 5, including decimals. In game terms this should translate into 1 being no modifier to the climbing roll, and then -1 to the roll for each 0.5 increase in difficulty rating (i.e. rating 2 equals -2, 2.5 equals -3, etc). A difficulty rating of 5 should however indicate a penalty of -8 *or more*. Note that these penalties can apply to other skills than Climbing as well, for instance Acrobatics to break a fall or Throwing to attach a grapnel.

Lastly I feel the need to introduce a completely new skill:

Inhumation Strategy (Mental/Hard)

Defaults to IQ-6 or Tactics-9

Put simply, this is the planning stage of an assassination. It deals with opportunity, geography, technique and everything else needed to properly end someone's life. It also covers the Assassins' code of conduct, facts about weapons and equipment and knowledge of famous Assassins of the past.

A successful roll produces a plan on how to assassinate a named subject. The difference can be used to measure how good the plan is. A failed roll indicates that the Assassin needs more time to plan; roll again after say 24 hours using the Repeated Attempts ... (c) rule on B92. A critical failure produces a plan that seems brilliant but is doomed to fail, whereas a critical success produces a plan that actually is brilliant.

Modifiers: +3 if the subject is studied in detail or observed over a long (two weeks) period of time (not cumulative); +/-2 if the subject has unusually regular or erratic routines; -3 if the Assassin must plan in extreme hurry; -3 if subject has neither firm job nor home; -10 for unlikely or special targets such as an anthropomorphic personification or the Patrician.

Grades

When it comes to rank and suchlike, there seems to be some sort of grading system within the Guild ("only assassins of the third grade may use [the killing rope] as one of the three options" - *Pyramids*), but the details are sketchy at best. But it's a fair assumption that all the teachers at the Guild are at black belt level. They are called masters after all. How good a student should be if he is to stand a chance in the examination (i.e. a fully trained PC Assassin) is an open question, but levels around 13 in all primary skills should be required (or an average of 13).

If we push this just a little bit further, the following grading system seems viable, but it is still only a highly unofficial suggestion:

Student Assassin: Initial points only.

Graduate Assassin (1st grade): All Primary skills average 13 and completed examination.
Assassin (2nd grade): All Primary skills average 14 and successful unsupervised assignment.
Assassin (3rd grade): All Primary skills average 15 and at least one exceptionally well executed assignment. (Sometimes called Seasoned or Veteran Assassins.)
Master Assassin (4th grade): All Primary skills at 15, at least 1 point in each Secondary skill, at least 2 points in each Maneuver and the other masters' approval. Now allowed to teach and wear the purple sash.
Master Assassin (5th grade): As Master and skill 15 in three Secondary or Optional skills (or skill 18 in three Primary skills) and specially appointed by the Lord of the Guild. Either one of the head teachers, part of the top administration or an expert Assassin. Might obtain a title connected to exact role (e g Master of Poisons and Traps).
Lord of the Assassins' Guild (6th grade): As Master and whatever it takes to run the place.

Remember that all Assassins (except Students) must buy one level of Status. Masters can buy two levels and the Lord should have four levels. Masters could also buy Tenure. It is possible that some grades can be skipped by ambitious individuals.

Assassin equipment

Skimming through the first fifty pages of *Pyramids* reveals a lot of equipment an assassin might find useful. I will list as many as possible here. I have tried stating weights, but costs are more difficult, and besides, Assassins usually get what they need from the Guild, as long as they behave and follow orders.

- Knives; usually a full set (six?) of Klatchian steel knives (ranging in size from dagger to large knife, fine quality) with darkened blades (no reflexes). Usually kept in a roll of black velvet. Mainly used as throwing knives.
- Throwing blades (tlingas); equivalent of daggers. Stored wherever possible; in boots, belt, thighs, arms, brim of hat, cloak, etc. An Assassin usually carries half a dozen, just in case.
- Blowpipe and darts; darts braille coded for easy selection in the dark. Usually tipped with poison.
- Rapier; not necessarily as fancy as the knives.
- Slingshot (½ lb) and lead pellets (? lbs); probably used more as a mean of distraction or for long range pushes than as a weapon. For skill, see my suggestion above.
- Crossbow; often pistol sized (ST around 5, Acc only 2, should weigh around 4 lbs). Remember that a crossbow with ST five below your own takes less time to cock (B104).
- Brass knuckles; crude, but they work. See B112.
- Punch dagger; a large knife (same weight, cost etc) with a grip perpendicular to the blade. Can be used either with Knife skill for sw-3 cutting damage, or as a thrusting knife, doing thr-1 impaling damage using either Knife or any punching skill, including DX. Maximum damage is 1d+2.
- Chainmail shirt; see B210. Generally too cumbersome to be a good choice.
- Caltraps; usually steel but preferably copper (can't be detected by magnets). Weight 1 lb per five caltraps, or?
- Folding grapnel (2 lbs) with silk rope (1 lb per 10 yards, supports 300 lbs).
- Oil flask; in order to oil rusty or squeaky hinges. ½ lb.
- Roll of lockpicks; a full set of good quality (+1 on rolls).
- Poison; bloat. Blood agent. Roll vs HT-2 or suffer 2d damage. If the roll fails by five or more, the victim explodes! If the victim survives (failed roll or no) he suffers DX and IQ

-3 for 20-HT minutes. This poison is rare and very expensive. See MA121 for some poisons the ninja used.

- Pitons; used when climbing. Attaching one to a wall requires 15 seconds and a Climbing roll with the usual penalty due to the wall's difficulty (ordinary stone wall -3 etc). When in place it can be used for better grip or as a ledge, giving the climber some additional freedom of movement, like the ability to use a single-handed weapon at -4 (other effects at the GM's discretion). Weighs 1 lb per five pitons. In a pinch, small knives and daggers can be used as pitons.
- Diamond compass; for sheering circular holes in glass windows. Probably very expensive. 1 lb. (Use of this item should not require the Starglazing skill.)
- Armoured gloves; for climbing where there might be poisoned nails or annoying bugs. See leather gloves or gauntlets on B210. Naturally the palms are also covered on this version (DX -1). Remember the punching damage +2 for gauntlets!
- Slip-on priests; metal reinforced overshoes. For walking around on caltraps or otherwise sharp terrain. See solerets on B210.
- Glass phial and tweezers; come in handy when an object is either small or suspected to be coated with poison. The phial is used if a sample is needed or if you don't want to throw the poisoned needles over your shoulder, where you might step on them later on.
- Collapsible metal rod; not used as a weapon but as an extension of the arm in different ways, like feeling around a dark room for tripwires (or trap-wires). Various items can also be attached to one end; mirrors for peeking around corners, hooks for pulling strings, magnets or lumps of clay to pick up small objects, and so on. The rod is 3' long fully extended, less than 1' folded up and it weighs about 2 lbs.
- Concealed weapons and equipment; see entry below.

Adding all this up, we find that Teppic was carrying about 60 lbs when he fell over, which is medium encumbrance with his ST 11. What a wuzz.

Concealed weapons and gadgets

No real cloak and dagger or spy story is complete without a few hidden weapons, miniature safe-breaking charges, poison needles hidden in rings and the occasional palm sized camera. These are often used by Assassins, but any dubious individual may want to acquire them. Concealed weapons are however illegal in Ankh-Morpork (legality 0 in a city with CR 2), but the Watch is hardly on the lookout for people who might carry them, they simply confiscate them when they do show up.

Concealable items cost at least four times as much. Weight might be lowered, but a lighter weapon usually has a lower damage value. Concealable items are usually a bit clumsy, giving the user a penalty (-1 to -3) to all skills that are used with the item. Concealed missile weapons have Acc reduced and SS increased by a few points. There's usually a bonus to the Holdout skill (+1 to +3). How difficult it is to tell that the object is in fact a camouflaged other object is up to the GM. See also MA122.

Common concealed items are spring knives attached to the lower arms, knife tipped boots, hats with razor brims, miniature cameras (using nano-imps) and one-shots (see below).

One-shot

This is not the same thing as a pistol crossbow, which is just a small crossbow. The one-shot is

a very compact miniature crossbow, which still carries a considerable punch due to some very strained piece of metal. It looks pretty much like a modern flashlight and it's a bitch to cock. Halve the user's effective ST (round up) when calculating how long it takes to cock it. The usual ST of a one-shot is 10 (!), so a man with above average strength must usually use the built in goat's-foot to cock it, and a ST 10 person can't even do it without an extra effort!

It is however very inaccurate (double range/speed penalties), short ranged and expensive (at least AM\$30). A final advantage though is that the one-shot is rather sturdy. It can be manhandled much more than a regular crossbow, and it can be Fast-Drawn. But if someone packing a one-shot is all too adventurous (mainly if he falls), the GM can roll 3d; a result of 15 means the one-shot goes off without personal injury, a roll of 16 means the person carrying the one-shot is hit in a random location, and a roll of 17+ means that someone is hit, but not necessarily the carrier. The one-shot is fired with the Crossbow skill, although there is a -4 penalty until you're familiar with it.

One-shot imp/thr+4 SS 10 Acc 2 ST*2/ST*2½ 2 lbs min-ST 7 max dam 2d

The History Monks

The Fighting Monks of the Order of Wen the Eternally Surprised from the monastery of Oi Dong. Or the History Monks, for short. These are the monks that make sure there is a tomorrow. For a full description on what they are, exactly what they do and why Wen decided to found the Order in the first place, please read *Thief of Time*. And beware of massive spoilers below.

Designer's Note: These rules are fully capable of bringing the History Monks into a GURPS Discworld game, but it should be pointed out that I have taken quite a few liberties in the making of this section. If facts from *Thief of Time* proved contradictory, incomplete or simply too damn tricky to "convert" to GURPS, compromises have been made. Nevertheless; enjoy!

The Monks

Rule One: "Do not act incautiously when confronting little bald wrinkly smiling men."

The History Monks are covered briefly on DW44, and what is said there is still true. The History Monks all have one thing in common, and that is their ability to wrap time, an ability which is covered by a number of advantages and skills which will be dealt with below. First of all, it's good to know that the monks are recruited from all over the Disc by any History Monk that happens to find a youth with a knack of making time last. Since history needs maintenance all over the Disc, the monks are a varied bunch. When a new novice is accepted, the monks use their powers to remove him from history; there are no traces left that he has ever existed when it's done. He is also given a new name at this point. He is now a keeper of history. A guardian living outside time. One of the Men in White (the robes are actually yellow, but that just sounds so lame).

The Order has its seat in the monastery of Oi Dong, high up in the Ramtops. In a way the monastery exists in a pocket outside time, but this only means that the cherry blossoms are in eternal bloom in the exquisite garden, and that it's easier to slice time there. Time seems to pass outside the valley as well as in the valley. At the same rate even. This doesn't mean that

the monks have to grow old and die like normal people though, but this has nothing to do with the environment. The History Monks are all in such control of their own personal time that they can make it tick almost infinitely slow, so they are actually growing older, but in such a pace that they are for all practical purposes Unaging (CI69).

The Order consists of perhaps a thousand monks, all of different grades and titles. The first position is that of a *novice*, which includes kitchen duty and long boring lessons in temporal theory, but also quite a lot of combat training. Slicing time is best learned in practice, and to kick someone's kidneys out through his ears usually attracts the young lads' attention. (As for the young lasses, the Order seems to have a rather politically incorrect view on such things.) The next level is that of an ordinary *monk*, which means that the period of training is over. He is now a full member of the Order, but he's usually considered to inexperienced to be sent on a live mission though. At least not alone. The next level is that of a *dong*, which is basically a monk with enough experience to be sent on solo missions, to train the novices and monks and to have other responsible duties within the Order. Then there are the *tings*, which means little more than being a dong. It's like an honorary title that comes more with time than actual achievement. But some of the more pleasant posts within the Order now become available, for instance Master of a Dojo, which is a very pleasant job (watching the novices and monks batter each all day, shouting out "Start!", "Stop!", "Good!" and "Don't!" once in a while). Finally, the Order is headed by an *abbot* and a council of *acolytes*, posts which rarely (if ever) change occupants due to the longevity of the History Monks. The current abbot has been in his chair for more than 600 years for instance. Apart from all the monks there is also a small servant staff, sweepers and such, who also live in the monastery. Aside from the formal titles above, there is also a ranking system linked to how good a monk is at slicing time. This is achieved by the *djim* system, graded from one to ten. The easy way to find a monk's djim is to calculate the average of all his time slicing skills (or at least those taught at the Order) and subtract ten. So a monk with an average of 12.2 is a Second Djim.

Time

Time isn't as absolute as you might think it is. We can all remember that moment that seemed to last for ages, giving us time to *really* think, or just enjoy it. We also remember those days and years that just flew by. All this is because sentient minds can actually bend time, just a little, to give them that precious extra moment, or to make that tediously boring afternoon pass a little quicker. But some are better at it than others. A few are truly amazing at it. And then there are the gods and similar beings who live outside time. The points is, that a second isn't always just a second. At least not if you've had the proper training.

Manipulation of time can be done on a personal level, which is usually called *slicing*, *folding* or *wrapping* time, or on a more grand scale, which might cause previously believed extinct reptiles to suddenly emerge from the depths. A trained individual can fold enough time around himself to perform pretty much anything the cosmic temporal laws permit, but to make serious transfers of time the History Monks use large time-batteries, so called procrastinators, designed to handle entire *yonks* (a very large unit of time). One final thing there is to know about Time; it's a She.

But now on to the basic advantages and a skill:

Temporal Aptitude

15, 25 or 35 points

This is the knack of being able to manipulate time better than the average mind. The first level is truly exceptional in itself, and qualifies the person to join the Order of Wen. Someone with two levels has a definite edge, and the older monks will usually try to find out why he is so gifted. The third level is very, *very* rare. In *Thief of Time*, only Lu-Tze and quite possibly the Abbot have three levels in Temporal Aptitude (or "Timery" or "Time Apt" if you think an abbreviation is called for).

Temporal Aptitude is a prerequisite for many of the skills described below, and in many cases the level is also added to the skill level (including default levels). This advantage can *not* be increased further after character creation.

Being Outside Time

200 points

This is an advantage naturally possessed by all kinds of "special" creatures, mainly anthropomorphic personifications, but other gods might have it. There is evidence that this can be interpreted rather broadly. Susan Sto Helit, Death's granddaughter by adoption, is for instance a Being Outside Time. It is also important to remember that a Being Outside Time might not be aware of this, in which case it might come as a mild surprise when it kicks in.

This advantage works pretty much like a very high level Temporal Aptitude. Any advantage or skill that requires Temporal Aptitude is available to a Being Outside Time as well. And when Temporal Aptitude would give a bonus, this advantage grants a bonus of +7! This bonus also applies to default levels.

There is also one final effect, an effect that is rarely needed. A Being Outside Time can still act even though time has stopped around him. He doesn't have to though, but he can never be trapped in timelessness. He can also choose to take a surrounding radius of IQ hexes with him (i.e. they are "taken out of" the frozen time), if he makes a roll versus IQ or the Prism of Ages skill. He can also choose to exclude certain hexes, or to only affect some, all as long as the reach of IQ hexes isn't violated. Also note that a Being Outside Time can emulate stopping time with the Temporal Vortex technique, a special effect covered by the Folding Time skill, detailed below.

In all fairness, there should be a cheaper version of this advantage, worth 50 points or so, which has all of the abilities above, but only when performing a specific duty or something similar (remember the tooth fairies), but this is left to the GM.

Temporal Theory (Mental/Very Hard)

Defaults to IQ-7*

This is theoretical knowledge of the flow of time, how it works, how it can be manipulated, what the consequences of a mistake might be, and what might have caused a specific disturbance in the flow of time. All theoretical, but still. It's needed when trying to manipulate time on a larger scale than just the one person. And it's pretty damn near compulsory when you're trying to correct a historical problem.

The level of Temporal Aptitude is added to the level of this skill.

* Only those with Temporal Aptitude get this default.

Slicing Time

This is the most frequently used term for wrapping time around oneself for whatever purpose. As a rule of thumb, "slicing" is done on a short and action-packed timescale, while "folding" is on a more extended or creative level. But terminology is hardly ever consistent.

When a person slices time, the rest of the world can see a blue glow envelop him. The brighter the glow, the more time just got folded. But this can naturally only be witnessed if the slicer remains in place. A slicer on the move is just a blur of rapid motion, and sometimes the human eye isn't even fast enough to see him at all! From the slicer's point of view, the world slows to a creep and takes on a blue tint. A slicer on the move somehow perceives the world in front of him as blue or violet, and if he looks over his shoulder he sees the world in a deep red hue. The world becomes darker and darker for the slicer as he folds time over and over again. Sounds are inaudible to a slicer; the soundwaves are too slow for his ears to register as actual sounds. While in folded time, there is just a constant muffled hum or deep drone in the background, reminding the slicer that he's currently in a rather unusual place. Senses like taste and smell are completely blocked out, and folded time is always slightly cooler than real time. All this is until a stage called Zimmerman's Valley is reached. In the valley, the world is coloured light blue, and everything is perfectly calm, real time virtually standing still. Witnesses say that once you're in the valley, staying there is a picnic. (There are rumours of a valley beyond Zimmerman's Valley, a Final Valley, but those rumours have never been confirmed.) A complete standstill (or an eternal loop), which probably can't be achieved by a human, causes a deep purple to cover the frozen, never ending gallery that is reality.

When talking of time, the term "time factor" must be introduced. A time factor of 1 means real time, and 10 means that something is existing ten times faster than the surrounding world. An educated guess is that a human moving at 10,000 mph is moving too fast for the human eye to see, at least at close range. This could be achieved by, for instance, a running speed of 10 mph and a time factor of 1,000. A time factor of X means that time is standing still, a condition which is sometimes called "hitting the wall". Needless to say, but it's impossible to slice time if normal time has stopped.

Another basic thing when slicing time on a personal level is that the slicer wraps a "pocket" of personal time around himself. This includes the slicer's body and about an inch away, which is usually enough to make sure his clothes are included. If the slicer wants to bring more stuff, he suffers a penalty to all his time related skill rolls equal to his Encumbrance level. But it should be pointed out that it's usually impossible to bring another living being when folding time. No one knows exactly why.

Over the centuries certain techniques have evolved to optimize the use of time in each and every possible way. These different ways are covered by a number of skills. In short, these are: Chambara Slicing (slicing time in fights), Corridor of Light (time to think), Eye of the Frog (sensing distortions in time), Flinch (memory manipulation), Folding Time (prolonged tasks), Prism of Ages ("shooting" time), Stance of the Coyote (stop your own time), Stride of the Cautious Yeti (undo serious errors) and Way of Wind and Water (manipulate objects in other time levels). They all require Temporal Aptitude (this goes for the defaults as well), the level of Temporal Aptitude is always added to the skill level (including defaults), and unless specified otherwise, slicing is only possible when you're fully conscious.

Chambara Slicing (Mental/Hard)

Defaults to IQ-7

Even though it was Wen the Eternally Surprised who founded the Order, it was one of his first disciples, Chambara the Unbelievable, who perfected the way of slicing time in combat. This is harder than you might think, because if you slow time too much, all objects frozen in time around the fighter will go hard as rock, thus causing the time slicer much pain and agony, and quite possibly injury. The trick is to speed up your own time just enough to let you avoid any and all attacks directed at you, but to keep the pace down so that you can attack without breaking your bones or weapons. In practice, combat slicing has a time factor between two and ten. For the sake of simplicity, this is true even if both fighters know Chambara Slicing. Someone who is fighting with sliced time usually uses such a low time factor that the glow of wrapped time can only be seen by those who know what to look for. But when a slicer is attacking, he does appear to move with superhuman speed!

Out of sheer simplicity, this skill introduces the rules for Chambara fighting from GURPS Martial Arts (MA64; I think they can also be found in GURPS Compendium II) to the Discworld. The Temporal Aptitude advantage replaces the Trained by a Master advantage for all purposes in actual fights. There are however some differences. The number of extra attacks and parries allowed by a Chambara fighter is derived from Chambara Slicing, not any of his combat skills, and the first extra attack and parry is received at skill level 12, the second at 15, and so on. When a slicer leaves the "Chambara mode", he immediately suffers Fatigue as per B134. If the fight lasted longer than 10 seconds, he does lose Fatigue twice; one time for fighting and again for doing so far too fast!

Although slicing time probably should be *much* deadlier than these rules suggest (how the heck are you supposed to parry something moving ten times faster than you possibly even could?), they are a good compromise of superhuman speed and playability. The skills that actually allow the History Monks to fight well have nothing to do with slicing time, and are described below.

Corridor of Light (Mental/Hard)

Defaults to IQ-7

Sometimes you just need time to think. Nothing else, nothing fancy. Just to think. This is to wrap time around your mind alone. Take a Step and Concentrate action for a second, roll for this move just before your next turn starts, and then kick back and relax. (Unless you fail the roll, in which case you lose 1 Fatigue.) The difference by which you make the roll decides how much time you get.

Difference	Time
0	10 seconds
1	1 minute
2	10 minutes
3	1 hour
4	3 hours
each +1	+3 hours

The GM and the other players might get annoyed though, so the GM can naturally reduce this to a minute or two, or even less. But in game terms this means that the slicer has time to use any number of knowledge skills, or indeed perform any operation that requires nothing outside his own head. Someone with Architecture (and preferably Eidetic Memory) could fold time and design an entire castle in his head for instance. When the player is ready, he returns to real time and takes his turn as normal. All that could be seen was a bright blue light that flashed around the monk's head for an instant.

The long term effects of this stance are debated. First of all, the "time-out" fatigues the slicer's mind even though his body is unaffected. This means that a slicer who folds 16 hours to think will be quite tired afterwards. While in the fold his mind is clear, but as soon as he leaves it, he'll feel the consequences as time catches up with him. There is also some evidence that this causes the mind to age faster than the body, which could be annoying even for a History Monk. Whether this is fact or fiction is up to the GM. Anyway, wise monks save it for use in real emergencies, not everyday puzzles.

Eye of the Frog (Mental/Easy)

Defaults to IQ-4

When time is manipulated, a "ripple" in the great temporal fabric is created. This ripple can be sensed by those who know what to sense for. A successful roll versus this skill will let a perceptive senser know from what direction a disturbance came and how strong it was. A good roll might even reveal something about the nature of the disturbance. This skill can be used actively or whenever there is something to discover, in which case the GM rolls secretly. Simply treat it as an extra sense.

As for penalties due to distance between the senser and the disturbance, use the Range Table on B201, but reduce all penalties by 10 and ignore any result that would turn up positive (e.g. 200 yds is only -2, not -12, and all ranges below 100 yds is +0). As for the modifier due to the magnitude of the disturbance, assume no penalty for anything done on a personal level, and up to +15 for a time tweak involving an entire continent (see the Procrastinator Operation skill below and the modifiers there for hints)! Also add a bonus of +1 if the disturbance involved a year's time or more, +2 for 10 years or more, +3 for 100 years or more, and so on. Other modifiers are up to the GM.

This is also how slicers perceive one another through folded time. As it takes only a lousy second to slice time to a fraction of what it should be, and from there each additional slice is done in milliseconds, a slicer can be miles away in just a little over one second. This skill allows slicers to find each other by their "tracks" in time. It also makes it possible for two slicers to maintain the exact same time factor while folding time, and finally it allows two slicers to start slicing at the exact same instant, whether the first slicer wants to be followed or not. All such effects are fairly simple and should be able to pull off by a simple roll versus this skill.

Flinch (Mental/Very Hard)

No default

This is a theoretical specialization of the Prism of Ages skill. It allows the time apt to manipulate a living creature's memories. If the GM should permit this skill at all, it should be terribly rare!

This skill requires eye contact (max range 5 yds or so, less if lighting is bad) with the victim for at least one second (a Step and Concentrate action, and the GM must rule that the victim actually returns the look). The time apt must then win a quick contest of this skill versus the victim's IQ (including modifiers for the victim's Strong or Weak Will). The time apt's skill is modified depending on how far back the event is in the past (calculate from when the episode ended, which usually means a lower penalty), and how long the event to be modified is. Fatigue cost for the time apt depends on how long ago the event was (i.e. it's harder to fiddle with a long memory, but it costs no extra Fatigue). The following table applies (twice for the

skill penalty):

Time Ago/Event	Difficulty	Fatigue Cost
under 10 seconds	no penalty	1
1 minute	-1	2
1 hour	-2	3
1 day	-3	4
1 week	-4	5
1 month	-5	6
1 year	-6	7
+1 year	-1	+1

This skill can be used mainly in three ways. The most obvious is to *erase* a specific memory. The time apt need not know exactly when the event took place or how long it was. He simply gives a clear description of what he wants erased (e g "the last trip to Pseudopolis") and the GM looks up how hard it will be. (An ambiguous description probably means automatic failure.) If the time apt wins, the memory is gone, although magic, hypnosis, dream interpretation and such might bring the memory back at the GM's discretion. A tie or failure means that nothing happens; the time apt simply stares at the victim in a puzzling way. If the time apt rolls a critical failure he himself becomes "klocked", as described below.

The second way is to actually *change* a memory. This works exactly as above, but the GM is free to assess any penalty (up to -5) for the complexity of the change, and the Fatigue cost should go up by as much. Such use of this skill is frowned upon by the Order, and must be used with utmost caution.

The third way is perhaps the most common one. Instead of manipulating the victim's perception of the past, his grasp on the present is shaken. This is usually called "klocking" someone, and means that the victim is completely gone (although still standing) for 2d seconds. When the victim comes around, the last few seconds before the clocking are usually forgotten, and he won't know that something strange actually happened unless it's pointed out to him, in which case he *might* realize that there's a gap in his memory. This is an easy adaption of this skill since there is no skill penalty and costs only 1 Fatigue.

Folding Time (Mental/Hard)

Defaults to IQ-7

This is how to fold time for pretty much any purpose but fighting, for instance to travel. This is done via levels (or tiers, or depths, or layers; terminology varies) loosely based on a logarithmical scale. As a rule, each level can only be entered from one of the adjacent ones, each attempt requiring a Step and Concentrate action (roll just before your next turn starts, like spells), so in a way a folder must "accelerate" and "brake" while folding. To enter a higher level always requires a roll with a penalty depending on which level is going to be entered. Going to a lower level does not incur a penalty, but you must still roll (including when going to real time).

Level	Time factor	Difficulty	Comment
0	1	-	Real time
1	3	no modifier	
2	10	-2	
3	100	-4	
4	1,000	-6	Invisible if running

5	10,000	-8	Invisible if moving at all
6	100,000	-10	
7	1,000,000	-12	"Zimmerman's Valley"
8	10,000,000	-14	"The Final Valley?"
-	X	Special	

A successful roll means the slicer has entered the new level. He can then start to act, or he might Step and Concentrate again to enter yet another level. A failed roll when trying to enter a higher level simply costs the slicer 1 Fatigue, and he remains in the level he tried to leave. A critical failure afflicts the slicer with time illness (see below). When trying to enter a lower level, a failure *or* critical failure afflicts the slicer with time illness. Just *being* in a level costs the slicer no Fatigue at all; it's moving about *between* the levels that's tough! A critical success has a very curious side effect; the slicer's Fatigue is fully restored. Somehow time rushed past him (or he rushed past time) without taking its toll!

Experienced slicers rarely bother with the "level by level"-rule though. Because that's all it is; a rule taught by the Order for the sake of safety. A slicer who wants to skip a level or two can simply add all the difficulty penalties of the levels he's passing (including the destination level) and make one roll to pass 'em all (e g trying to going from level 2 to level 4 would be at -10). The drawback is that a failed roll automatically afflicts the slicer with time illness. But it does mean that seasoned monks usually go to time level 2 from the start, at least! Slowing down faster than one level at a time is also possible, but it brings with it a penalty of -2 per level passed, including the destination level (e g going directly from level 5 to level 2 would have a penalty of -6). Remember that a failed roll always means that the slicer remains in the time level he tried to leave. Finally, there actually is a way to instantly leave folded time, the "emergency exit", but that trick is covered by the Stance of the Coyote skill below.

While in folded time, everything works as normal for the slicer, but the rest of the world is left behind. Someone in time level 4 running at 5 mph will cover 5 miles in what he perceives as an hour, but is really just 1/1,000 of an hour (i e 3.6 seconds). Note that this does mean that after marching 50 miles in time level 5, which should take a couple of seconds of real time (!), the traveller is just as tired as he would be after marching 50 miles in real time! (Ok, perhaps it's a bit easier since there is no wind, heat or humidity, but we disregard that.) So what this means is that a traveller in folded time will cover a full day's journey in mere moments, but must then go to real time to rest for eight hours or so.

Even a static and completely frozen environment can be hazardous. Heights for instance. If someone in folded time takes a fall he will actually plummet toward the ground much faster than a human body possibly can, but for some reason this isn't the case when the universe applies impact damage (i e calculate fall damage as per B131 as normal). Another problem is liquids; mainly water. In time level 5 and up, water is moving too slow to be treated as an actual liquid (same principle as glass), so a slicer can walk on it. He will start to sink if he moves too slow though (low time levels make you sink faster), which will also happen at a time level below 5. Details aren't important, but as a guideline, liquids aren't liquid any more at time level 5 (which should mean that time can't be folded beyond level 4 if the slicer want's to move around in the rain, but this is up to the GM). A final issue is damage from sources of energy, for instance fire, and magic. This could get really complicated, so my suggestion is: unless the slicer stands still for too long, he's immune. Electricity, being "lightning fast", might be a different matter though, but this is for each GM to mess with.

Time illness is the danger of all this. It's like diving; if you don't pace and monitor your ascent, you'll get hurt. When time illness hits, the slicer must immediately return to real time.

Why? Because his body is starting to be affected by time in very unhealthy ways, that's why. Each second (not real time!) the slicer stays in folded time, roll versus HT. A failed roll means that the slicer suffers damage as the atoms in his body start to unwind all over history, at different rates! The amount of damage is equal to the time level number of dice (i.e. time level 5 = 5d damage). Magic might stop this, but nothing else can. A critical failure displaces the slicer's body all over creation and time. A successful roll means that all the slicer suffers is headache and nausea; -2 to DX and IQ (including skills). The penalties aren't cumulative. Time illness keeps forcing the slicer to roll HT each second until he's in real time again. After 10 minutes of (unsliced!) rest, the symptoms are gone and the brave lad can start slicing again!

Someone who loses consciousness (due to injury, Fatigue loss or whatever) while in folded time is in *big* trouble. He immediately gets one shot at The Stance of the Coyote to "emergency exit" (yes, even if he just fell unconscious), but if he fails that roll, he suffers injury as per a failed HT roll due to time illness and is hurled out of the fold (which might aggravate the situation further), still unconscious.

Temporal Vortex: This is how to *almost* stop time. Almost since there are no means to stop Time but to trap it, causing the tick of the universe to, well, stop ticking. Which is bad. And fairly impossible to pull off. But this is how to *loop* time in such a way that pretty much the same effect is produced. The world stops and everything goes grayish purple and silent. Only Beings Outside Time can achieve this effect, and only those can act when time is looped. The table above mentions a level beyond the Final Valley, which has a time factor of X. The temporal vortex is it.

Creating a loop is ridiculously simple. If you're a Being Outside Time that is. Otherwise it just can't be done. But if you are, simply roll versus this skill to leave or enter the flow of time at will. In all other respects you can treat this as Folding Time on a very high level. Due to the fact that time is looped and not slowed, objects are much easier to manipulate than they are in extreme time levels. This means that Way of Wind and Water must still be used, but there's no penalty!

Prism of Ages (Mental/Very Hard)

No Default

Time can be manipulated in many ways. True masters are actually known for directing it away from themselves, not only into the surrounding world at large, but *to a specific location*, causing an object to age or rejuvenate rapidly! This is sometimes called "refracting" time.

This skill works in very much the same way as a missile spell (B150). First a "time projectile" is created, with a roll versus this skill, and then it is directed at a target with the Throwing skill or the new special Spell Throwing: Time skill (CI149 or M105). The "power" of the projectile is determined by the user's Temporal Aptitude level (Being Outside Time counts as level 7 for this purpose). It costs 1 Fatigue to create a projectile with this level, or a lower level if the user so desires. The level can be raised above this norm by spending extra Fatigue (1 Fatigue per extra level) and taking a penalty to the roll against this skill (-2 per extra level). If the roll fails, 1 Fatigue is always lost. It should be pointed out that there is no real projectile per se. Suddenly an object ages, and that's about it. But those with Eye of the Frog can sense what is about to happen, and in game terms the same rules apply, so it's a convenient likeness.

The imaginary projectile has the same profile as Lightning (SS 13, Acc +3, ½D 50, Max 100), and only those that know what is about to happen (by having Eye of the Frog or by being generally suspicious) can use any Active Defence to avoid it (Passive Defence from shields

and such apply, but armour offers no protection at all). The effect upon impact is that the object ages (only 1 hex is affected if the object is very large). How much depends on the level of blast, as follows:

Level	Effect
1	1 hour
2	4 hours
3	1 day
4	1 week
5	1 month
6	3 months
7	1 year
8	10 years
9	100 years
each +1	times ten again

This is useful in a number of ways. A plant can be grown to a tree. A broken leg can heal. Drugs or enchantments will wear off. A person suffering from a poison or disease will either recover or die (which is a gamble, and consequently very seldom used). And if enough time is blasted, pretty much anyone will crumble to dust in a split second! When it matters, the GM should treat this as if the time had passed naturally, rolling for HT or whatever is appropriate.

Stance of the Coyote (Mental/Very Hard)

Defaults to IQ-10

This is how to *stop* your own time (or close to stopping it anyway), instead of speeding it up. This is extremely difficult, but it can be useful from time to time, usually when heading for the ground far too fast. But since time has stopped, it's uncertain whether the situation has really improved. It just means that the slicer is hanging there. But he can also choose to let his mind stay in real time, which means that he will have lots and lots of time to ponder his will and look in the direction his head is currently facing... And yes; when he allows time to speed up again, his body will have the exact same kinetic energy as it did before. So if he fell off a mountain and paused 10' above the ground, he will go "splat".

A roll versus this skill is required to "stop" time. This roll can be made at any time and is instant (the GM can ease up on the "fully conscious" bit here; a drunk slicer might find himself hanging a foot from the ground until he sobers up). A failed roll means that a second passes before the person can try again. A successful roll costs the slicer 1 Fatigue and means that the person's "physical time" has stopped. This also means that a "hanging" person can't recover Fatigue or Hit Points by rest. But movement *is* somehow possible. This is actually so tough that it requires a special skill, Way of Wind and Water, but the rules will be presented here. Moving something very small, like an eye or a finger is at -4, turning your head or moving a hand is at -6, an arm or leg -8, but that's about it. You can't actually change your *position*, only your *relative position* (i.e. only body posture and facing). Attempts to manipulate objects in real time is usually impossible, but in a pinch the GM might allow a go with penalties of -10 or more.

So why use the Stance of the Coyote? It depends on the situation. Sometimes reaching out an arm is enough to save you. Or taking a moment to look around. And you might just want to stop midair in a controlled fall to peek through a window or something. Be creative!

If you choose to freeze your mind as well as your body, you've practically turned yourself into

a statue of frozen time. When you enter the stance you must specify when it will end. Alternative criteria are accepted. Some common ones are "when whoever I'm waiting for enters my arc of vision", "when a day has passed" or "if something touches me". Conditions which require superhuman senses or powers are not accepted (unless the person actually has those powers somehow), so forget about "if someone sees me" and "if something important happens in any nearby city". The stance is immediately terminated if any of the criteria are met, but the monk is also mentally stunned. The GM is free to misconstrue any condition he deems vague or stupid. A careless monk could quite possibly remain trapped in time for all eternity... (At the GM's discretion, a jolt of Prism of Ages or precise use of a procrastinator might break the prison of time.)

This move can also be used to instantly leave folded time, no matter what time level you're in (sometimes called the "emergency brake" or "emergency exit"). You simply leave folded time instantly and freeze. This is very useful if you accidentally fall off something high while in folded time. The drawback is that you're immediately afflicted by time illness, but since you're out in real time this only gives you DX and IQ -2 until you've rested 10 minutes.

Stride of the Cautious Yeti (Mental/Very Hard)

No Default

This is what yetis do. They are cautious, but careful creatures get killed as well. So they wrap time in a cautious way, saving their life up to a point when danger is present, and when danger grabs them by the throat, they step back and avoid it. And to make it really confusing, they can still remember what didn't just actually happen. Quite clever really.

This skill is used in two steps: "saving time" and "stepping back". Saving time takes 10 seconds of concentration, no roll required. The saver should always make a note of the last time he saved, since this is *vital* for the next step. Each save can only be returned to once, after that it's "spent", and when a new save has been made, the previous one is "erased". This means that after you have successfully stepped back, you must save anew before you can attempt a second step back. An attempt to step back can be made at *any time*, even immediately after death or loss of consciousness, as long as there's an unused point of save to return to. The step back first requires the saver to specify which single event he wants undone. Possible events can include walking off cliffs, being decapitated, spraining an ankle, stepping in a bear trap, dropping the toast or picking the wrong cup. Any single event is generally viable, but an event further back in time than the point of save is not. The saver then rolls for this skill, at additional penalties depending on how long ago time was last saved (round down), *and* when the specified event started taking place (meaning that the same table is applied, twice!).

Last Save/Event	Penalty
under 1 minute	no penalty
1 minute	-1
10 minutes	-2
1 hour	-3
3 hours	-4
12 hours	-5
1 day	-6
each +1 day	-1

If the roll fails, the saver is trapped in the time that just happened, thus nothing happens. If he tried to avoid death by stepping back, he just died. If the roll succeeds, he momentarily returns

to the point of save and then works his way all the way "back" to the exact moment which he stepped back from, with the exception that he makes the specified event undone.

To make this a bit clearer, let's finish the examples given above. If he fell off a cliff, he'll find himself standing on the ledge. If he was beheaded, his body will disappear and reappear 1 hex away, unharmed. The runner simply did not sprain his ankle and will probably keep on running. If he stepped in a trap, the trap is instantly reset with the saver standing right next to it. The dropped toast is miraculously in hand again. The wrong cup is suddenly back in place and the right cup is now in hand. The GM has the final word on how this turns out, but as a rule, the adjustments in passed time should be as tiny as possible. Note that the saver usually succeeds automatically with what he's trying to do. After seeing the future, doing the right thing usually isn't difficult, but the GM could very well start forcing rerolls if this skill is exploited.

Way of Wind and Water (Mental/Hard)

Defaults to IQ-7

When a slicer has wrapped time, the real world becomes "hard". It is difficult to move objects, since this would mean moving them much faster than they are used to being moved. A slicer can walk past a thrown object hanging in the air, but touching it can be dangerous, because the object is *still moving*, albeit very slowly compared to the slicer. In game terms this means that objects that aren't moving require some effort to manipulate, and that touching moving objects can be downright dangerous.

Moving a stationary object gets harder and harder the faster the slicer is. Look up the modifiers in the table under Folding Time and apply the Difficulty when rolling for this skill (someone who is "Chambara slicing" counts as if in time level 1, i.e. no modifier). A successful roll means that the slicer can *attempt* to move, pick up or manipulate the object in any other way. A heavy object might still require an extra effort, a lock might still need picking, and so on. A failed roll costs the slicer 1 Fatigue and wastes the time it took to try.

If a slicer incautiously touches a moving object he suffers 1d-4 crushing damage (cutting if the object has an edge and impaling if it has a sharp point) due to pure friction. The GM can modify this as he pleases. If a slicer willingly touches an object with the purpose of manipulating it in some way, roll as for moving a stationary object above, but with an additional penalty of 1-10 depending on the speed and size of the object (large and fast things are harder to "bring up to speed"). The exact penalty must be improvised by the GM. A failed roll means that the slicer is hurt as specified above. A successful roll means that the object has been successfully brought into the slicer's time level, so he can simply catch a falling object or make an appropriate DX roll (or whatever appropriate roll) to snatch a thrown object midair. Note that an object might hurt the slicer at this point by simply being what it is; it hurts grabbing a thrown dagger point first, and burning coal will burn you no matter how delicate your touch is! Such dangers are left to the GM.

It should also be pointed out that if a slicer for some reason drops an item (the burning coal springs to mind) it will fall a few inches away from his body and then freeze. If this is done while the slicer is moving, any people present will simply see the object mystically appearing and then falling to the ground (unless the slicer caught it again, naturally).

Finally, this is the skill to use whenever the slicer wants to manipulate real time from a fold. The GM will have to be flexible when dealing with this. An example is mechanical work. The slicer can start by Folding Time to whatever time level he deems appropriate, and then

proceed with rolls against this maneuver to affect the thing he's working on. And this does mean that he can assemble a wagon from scratch in a second if he makes all his rolls!

Messing with Time

Different games have different sanctions for those who try to wreck the fabric of reality, be it Paradox, Mayhem or the doctrine of Just Don't. Pratchett has yet to describe one for this segment of the Discworld, but the one I have invented and will present below could actually fit *Thief of Time*. Remember that this is just a safety valve to prevent abuse, and shouldn't be strictly enforced unless the story calls for it.

Normal people don't know that History happens. And usually they don't care. They are shielded by their ignorance and should History be re-written, they will simply adapt. Beings Outside Time don't have to bother with History. It's after all one of the perks of Being Outside Time. They look at reality with the same eyes, regardless what is taking place, according to the script or not. But the Temporal Aptitudes are in deep, deep trouble if real time is tampered with, since their minds and bodies are linked to reality in such a way that they might disintegrate if the rift is too great.

This kicks in when reality is being tampered with. The GM should start by pinpointing the spot where the disturbance has occurred. All sentient beings with Temporal Aptitude are physically damaged by the rift in time, similar to a psychic earthquake that only affects the specially gifted. (This has occasionally been called a "timequake".) The rift continues to harm all Time Apts until it has been sufficiently mended. Those at the point of disruption suffer 1d hits per minute, those nearby (e g the same city) suffer 1d hits per hour, and those within shockwave reach (a couple of hundred miles or so) suffer 1d hits per day. All time intervals are in real time. The only way to avoid this is to *actively try to heal the damage*. Should the Time Apt make a serious effort to make good, he is unaffected by the timequake. It should also be pointed out that a Time Apt who is actively trying to derail History will always be at the point of disruption, and he suffers damage not per real time minute, but per *perceived* minute, so he can't slice time to escape the timequake he has caused.

There are a few things that can be used to complement the basic rules above. First of all the GM can use a "time jolt" effect to cause more direct damage to characters who are incautious in the presence of the fabric of reality. Simply dish out between one and five dice of damage whenever a character does something that is really stupid. Secondly, only actions that are likely to have actual effects in History should trigger the hazards above. Talking to someone is usually alright, but telling that someone what is going to happen might have some negative side effects. But on the other hand, telling a hermit what will happen the next hundred years or so could be OK if he won't have a chance to pass it on before he passes on. The same thing *might* go for interaction with dying characters, which includes perfectly healthy people who are simply destined to die some time soon. As a rule, interaction with the world as *anyone* (a fellow traveller, a face in the crowd, someone who gives advice on the street, etc) is always safe, but interaction as a *History Monk*, telling people what you are or what you do, or what is about to happen, might be serious.

Designer's Note: Optional Approaches

The skills above all work. But do they constitute the best way of time slicing emulation, game wise? I don't know. There are many other ways that spring to mind: one basic skill and a

number of subordinate skills (like the Paths and Rituals in GURPS Voodoo), one basic skill and a number of maneuvers (which was actually how this section was from the very beginning), spells, psi powers, or just a bunch of advantages, old ones from GURPS Compendium or new.

If you for some reason find the above suggestion flawed or otherwise in need of improvement, by all means go ahead and change it! And/or let me know.

Quicker Slicing

The rules presented above have been play tested and work just fine. They are however a bit more detailed than is required when the adventure at hand isn't primarily about History Monks and their education. The simple solution to this is that when the folding or slicing isn't part of a dramatic sequence, simply roll against a relevant skill once. A successful roll lets the character do what he wanted. A failed roll indicates some minor mishap, or just a late start. A critical failure usually means time illness, but the GM could get creative here. A critical success means nothing special. This approach speeds up things greatly. The advanced and detailed rules can be used when there are many slicers involved in a dramatic sequence, or when it is important exactly how many milliseconds it takes the Monk to reach his destination.

Fighting Arts of the Order

The Fighting Monks of the Order of Wen fight a lot (duh!). In the spirit of *Thief of Time* this means martial arts. The Order seems to have a vast number of styles and techniques which are taught to the monks as they rise through the ranks. The generic basic style is this:

Fighting Art of Oi Dong (23 points)

This is a fighting art similar to Kung Fu. A practitioner must be a member of the Order, so Temporal Aptitude is pretty much a prerequisite. (The Social and other devious skills that are often crucial in the field are oddly enough not included in the formal training of the school.)

Primary Skills: Chambara Slicing, Corridor of Light, Eye of the Frog, Folding Time, Judo, History, Karate, Meditation, Philosophy (The Way of Wen), Stance of the Coyote, Temporal Theory, Way of Wind and Water

Secondary Skills: Acrobatics, Breath Control, Climbing, Hiking, Mandala Interpretation, Procrastinator Operation, Stealth, Throwing

Optional Skills: Area Knowledge (any), Bow, Broadsword, Hypnotism, Knife, Language (any), Shortsword, Spear, Staff, Two-Handed Sword

Maneuvers: Arm Lock, Axe Kick, Back Kick, Elbow Strike, Feint (Karate), Hook Kick, Jump Kick, Kicking, Knee Strike, Spin Kick, Spinning Punch

Additional Combat Glossary

Chang-fu: Actually the art of disguise, the ability to blend in, to look like an inconspicuous nobody, to be just a face in the crowd.

Chi-bang: Furious hip shaking, primarily used to impress the ladies.

Dakka stick: A stick used for fighting. As for size, between one and six feet is a good guess, but that's all I know.

Déjà-fu: This is a legendary style, currently thought to be just a legend. If the GM decides it really exists it's just a set of additional skills and maneuvers that are added to the basic Fighting Art of Oi Dong, but they are only available to those that are truly worthy. Such special and arcane skills can include the time skills that aren't normally taught at the monastery (i.e. Flinch, Prism of Ages and Stride of the Cautious Yeti; this is mainly because no one at the monastery knows them well enough to teach them to others), but pretty much any Esoteric skill from GURPS Martial Arts could qualify if the GM feels it's appropriate (e.g. Pressure Points and Pressure Secrets).

Okidoki: Some sort of training in acrobatics, especially jumping.

Pika sword: A long curved and very sharp sword, similar to the katana.

Shiitake: Hardening one's hands in hot sand. Could mean the Iron Hand advantage (CI26 or MA27), or maybe it's just a cool thing to do.

Sna-fu: Style of the tailless serpent. Involves a lot of furious crawling techniques. Possibly the Ground Fighting maneuver.

Toro-fu: Believed to be the art of avoiding running bulls. Probably by staying away from cities which run bulls through the streets.

Tung-pi: Flower arranging. Probably not a fighting technique at all, but you can never be absolutely certain.

Upsidazi: The art of smashing bricks. This could be the Breaking Blow skill (CI138 or MA36), but only the realistic version should be used.

Procrastinators

Procrastinators are designed to absorb, release and hold time. They look like prayer-wheels of varying size and material. Those designed to contain thousands of years are made of stone and can be 30' tall or even higher, while the smaller end of the scale consists of tiny reels made of chalk, designed to hold only seconds. A procrastinator currently winding time in from a place, making that place "lose time", i.e. slow down, glows with a blue light. One winding time out, pumping it into an area causing it to go faster, glows with a red light. The brighter the light, the more time is being moved. The Order's procrastinators, a total of a thousand or so, are all kept in the Procrastinator Hall under the monastery. The skill used to run the show is:

Procrastinator Operation (Mental/Very Hard)

Defaults to IQ-7*

Prerequisite: Temporal Theory

This is how to operate procrastinators of all sizes and shapes. This skill is primarily for the monks assigned to work in the Procrastinator Hall, in all likelihood only as greasers or switchers. But the real trick is to work the switchboard and give orders. Either way, this is the skill that covers it all. A skill level of 15+ is required in order to be let near the actual

switchboard though, and a level of 20+ is usually required to keep history intact in the long run.

The exact use of this skill will probably never be needed in an adventure, but as a rule of thumb, a roll without penalty can give or take time from an area at least the size of a small continent, and the amount of time transferred can be up to 50% off (roll 4d-14 and multiply by 5) on a successful roll. A failed roll only means that the procrastinators soaked the time and nothing happens, but a critical failure means that if you wanted to add 10 days, you instead *draw* 10 days, or you hit the wrong area (GM's call). Either one can be *very* bad! A critical success means there is no time leakage. To pinpoint a smaller area, there is a -2 penalty to hit a specific country, -4 to hit a small country or region, -6 to pin a city, -8 to hit a village or certain area of a big city, -10 for a specific building, -12 for a specified room or a small house, -15 or more to hit a person, and so on. To fine tune the amount of time moved, each -2 to the skill roll removes a miss by 5% units (e g the 4d come up with 8, -14 is -6, times 5 is -30, which would mean that 30% less time is transferred, but the operator had rolled at an extra -4 to reduce leakage, so the 30% is reduced to 20% before it's finally applied).

This skill is also used to fix time if it breaks, to stabilize the Procrastinator Hall if it goes haywire (which is *extremely* dangerous, since very few can survive aging 50,000 years in a split second), and to erase specific individuals and events from history (the effects of this operation are left entirely to the GM).

The level of Temporal Aptitude is added to the level of this skill. Note that Temporal Aptitude is not a prerequisite, although in practice, no one without it will ever know this skill even exists.

* Only those with Temporal Aptitude get this default.

The Mandala

The Mandala is the canvas of time. It is a large room with a floor covered with coloured grains of sand, ever moving and changing with the flow of time. Each colour and pattern has a meaning, each line and blur a hidden message. Everything that will ever happen can be read in the Mandala, if you know how to decipher it. A few centuries ago the monks installed procrastinators in the Mandala Hall to record the patterns, so each moment of time from recent time can be replayed and studied.

In game terms, the Temporal Theory skill covers attempts to interpret the problems caused by tears in the fabric of time. But the Mandala can be used as an aid. Study of the captivating flow of the Mandala is covered by:

Mandala Interpretation (Mental/ Hard)

Defaults to IQ-7*

Prerequisite: Temporal Theory

Use of this skill requires access to a Mandala, but not necessarily *the* Mandala. Any smooth surface which is covered with the special multicoloured Mandala sand will do, although there's a -2 penalty if the Mandala is only one square yard big, and -4 if it's something like a square foot, and -6 if it's only a couple of square inches. Smaller Mandalas than that will be impossible to read. It usually takes a full minute to read the Mandala, but it can be rushed to 10 seconds if a -3 penalty is accepted, or even less, but this causes an additional penalty of -1 per second shaved from 10 (minimum 1 second though).

The effect of the Mandala reading is simple. The difference of the roll is added or subtracted (important!) from the skill level in Temporal Theory when trying to solve problems of time like: "What might have caused the sudden collapse in the Procrastinator Hall?". A critical failure on either roll means that a completely incorrect conclusion is drawn.

* Only those with Temporal Aptitude get this default.

Qu's Gadgets

Inspired by certain books and movies with three digit secret agents, the monastery of Oi Dong is blessed with a genius inventor: Qu. He is probably older than history itself, but he's also cheerful, overtly optimistic and very, very bright. These are some of his creations:

Exploding Begging Bowl

Blowing things up is always fun a dramatically correct. This is a basic begging bowl, that can be used for begging. It can also be thrown, and when used for that purpose, metal blades spring from the sides, turning the bowl into a discus of death (treat as a thrown hatchet, separate Thrown Weapon skill). Between one and five seconds after impact (set by buttons on the bowl, *before* it is thrown), the bowl will explode like a fragmentation grenade, doing 2d-1 damage.

Exploding Mandala

A fine, multi-coloured sand that will detonate when exposed to sufficient kinetic force. Primarily used as a mine by sprinkling it on the ground. One spoonful causes 1d concussion damage (fragmentation damage only occurs when there is debris present to be blasted about; the sand itself does *not* qualify). A fistful causes 2d damage, a small pile 3d damage, but more punch is unlikely to be mustered by exploding mandala alone. Note that it can be fairly dangerous to carry the sand with you if you fall down... Unless Qu invents a two component mandala, with two colours that are stored separately and mixed to activate. It's a thought.

Force Redirector

A nifty device owned by Soto, senior monk and scout for the Order. It looks like an abacus, but it's a tad more useful than an ordinary abacus. It is controlled by the Force Redirector Operation skill (M/H), and a successful roll allows the operator to "move" the kinetic energy from one object to another. There is a penalty of -1 per yard between the two objects affected, and there is an additional -3 if the direction of the force is to be altered. A failed roll means no force is shifted, and no additional attempt is allowed within a day. When active, the force redirector glows faintly and some of the balls might slide out of our reality for a moment or ten. The traditional use of this device is to cause a falling object which has been stopped in time to land safely.

Portable Procrastinators

Highly risky stuff! And against Order regulations as well! But Qu doesn't seem to care that much. This is a miniature procrastinator that is propelled by a clockwork machinery, which must be wound up a few times per hour or so. The effect is that the person carrying it (it is usually rigged on a backpack) can exist in highly sliced time for a time. Assume that one

wind-up is good for 2d+23 minutes in time level 5, 1d+2 minutes in time level 6, and only one minute in time level 7. This also makes it possible to act in stopped time. No rolls are required to act in this way, and there is no risk of time illness. For some reason, Qu has not made it possible for the carrier to wind himself up, but that might just have been a prototype oversight. It is very unlikely that junior characters ever lay their hands on these babies.

Special Issue Prayer Drum

A standard prayer drum, but the handle can be drawn, revealing a dagger, and the weighted cords can be removed and used as a rope garrote. Nasty stuff, religion.

(nedan ska ej postas)

History Monk Characters

Advantages and disadvantage? Lite template stuk.

Legendary powers of the monks (Unaging, Temperature Tolerance, etc)

NPC Gallery

Lu-Tze

Lobsang Ludd

The Abbot

Soto

(ovan ska ej postas)

Optional Wandering Master Approach

One way to deal with the geographical problems illustrated above is to make all styles very small and preferably mastered by one person only, the Master. The Master is a wandering do-gooder (or do-eviler, or do-whatever-suits-your-own-needser; clichés can be avoided) who the PCs can encounter during their adventures. Since maneuvers and styles should be rare on the Disc, why not transform the cinematic Trained by a Master advantage into a realistic Trained by a Wandering Master advantage (basically an Unusual Background). Feast your eyes:

Trained by a Wandering Master

10 points

A character with this advantage may learn his Master's style. If the GM allows cinematic skills, the cost should be increased to the usual 40 points. This advantage is most suitable for use with the Agatean hand-to-hand styles (the 25 or so), Circle Sea Fencing, D'reg Ass-whoopin' and of course Barbarian Hero Fighting (although genetic Barbarian Heroes should

substitute this for the "Son/daughter of a Barbarian Hero" Unusual Background instead). Students accepted by some sort of formal school (the Assassins' Guild, a Pancratium or Tsimo stable or a ninja or samurai clan for instance) do not normally have access to this advantage.

A style learned by a Wandering Master is virtually unknown; authorities don't know that the character's hands qualify as lethal weapons, thugs don't know that either and all the character's opponents will suffer the -1 to their Active Defences since the style is new to them (until they get familiar with the character and his style naturally). The character could also take the Master as an Ally, Patron or Contact, other students as Allies (should be very few, if any at all!), the Master's old enemies as Enemies (all do-gooders have enemies; it's part of the concept of being a do-gooder), his skill might result in a Secret if it is forbidden or feared for some reason, the training and its philosophy might result in a Duty or Sense of Duty, and so on. See MA25-30 for more comments on suitable advantages and disadvantages.

A student who has reached the black belt level might obtain the Master's permission to teach select and worthy students the basics of the style. But remember what happened to Anakin Skywalker!

If this optional advantage is used, the GM should prepare himself for the day when the characters want the title Master and seek to establish their own styles. Have fun!

Playing a Martial Arts Campaign on the Disc

Many styles mentioned above can easily be known by some of the characters in any ordinary campaign, but there might be some ways to play an entire campaign evolving around the finer points of kicking ass. A few examples:

Agatean Fighting Tourists: No one knows why they come, or how, but they do pretty much the same thing as Barbarian Heroes; right wrongs with the subtlety of a bulldozer, make lots of noise and fight a lot, for fun as often as survival (a lot of it in slow motion too).

Violent Smallfolk: What if goblins and gnomes knew martial arts? This is basically a way of playing a near cinematic campaign on the Disc without messing up the game world. Why? The smallfolks are so small that street fights, underground tournaments, martial arts crime rings and jumping four times your height up in the air (four times one foot...) become equally small! On the whole, it'll go unnoticed! So even though Pratchett hasn't written about it, it's small enough to actually exist.

All-fighters group: The easy way. Make sure all characters are warriors of some sort and give each and every one a style. Barbarian Heroes or Assassins are the most obvious, but Tomb Evacuators, pirates or highwaymen might also work. And beware the day when vampires or werewolves learn to fight properly!

Weapons and such

Some weapons vaguely related to the Discworld which aren't covered by the basic rules.

Double-crossbow

I have no idea if rules for this thing have already been made, but here goes nothing. A double crossbow has two bows, one directly over the other, and it can consequently hold two bolts at a time. They do not have to be fired together, but if they are, it counts as only one attack, with only one to hit roll being made. If the difference of the roll is two or more, both bolts hit (the same target). They must be avoided separately. Whether both are fired together or not, the double-crossbow is a bit too big to be aimed quickly, giving it SS 14.

Cocking the upper bow works as normal. Cocking the lower bow does however take twice as much time as it normally should, unless a goat's-foot is used, in which case it takes the normal 20 seconds. A double-crossbow weighs an extra 2 lbs, and usually doubles the cost.

Standard Dwarf Pickaxe

The most common dwarf axe consists of one edge axe and the other side pick (this variant could be called the Dwarf dress axe). Size can vary, leading to a single or double handed pickaxe. In game terms, a Dwarfen pickaxe is considered both an axe and a pick, and the different sizes have the following traits. Note that the smallest version can be thrown with the Axe Throwing skill, possibly for impaling damage, and that the medium version can be used either single or double handed, but with different skills.

Axe/Mace (DX-5), becomes unready if used to parry

Small pickaxe	cut/sw+2	Reach 1	\$80	4 lbs	ST 12	1 turn to ready
	imp/sw+1	Reach 1				1 turn to ready, may get <i>stuck</i>
Medium pickaxe	cut/sw+2	Reach 1,2*	\$100	6 lbs	ST 14	1 turn to ready
	imp/sw+1	Reach 1,2*				1 turn to ready, may get <i>stuck</i>

Two-Handed Axe/Mace (DX-5), requires two hands, becomes unready if used to parry

Medium pickaxe	cut/sw+3	Reach 1,2*	\$100	6 lbs	ST 12	1 turn to ready
	imp/sw+2	Reach 1,2*				1 turn to ready, may get <i>stuck</i>
Large pickaxe	cut/sw+3	Reach 1,2*	\$120	8 lbs	ST 13	1 turn to ready
	imp/sw+3	Reach 1,2*				1 turn to ready, may get <i>stuck</i>

Axe Throwing (DX-4)

Small pickaxe	cut/sw+2	SS 10	Acc 2	ST/ST*1½	\$80	4 lbs	ST 12
	imp/sw+1	SS 10	Acc 2	ST/ST*1½			ST 12 -2 to hit

It takes a Step and Ready maneuver to change from axe grip to pick grip, and vice versa. It does however take only one second to change both reach, type and grip with a medium or large pickaxe.

Far-away Shores

Klatch

Over the last few decades, the Disc has opened itself for tourists, treasure-hunters and adventurers. The Dark Continent, as Klatch is sometimes called, is the ideal setting for all of the above.

The Howondaland Jungle

First of all, let's get the facts straight. Usually, this is a jungle as jungles come; full of insects, mud, horrible diseases, filth, vicious predators, dirt, excruciating humidity, and so on and so forth. But for the purpose of a good story or two, narrative causality has arranged for the area to occasionally (and quite possibly only locally) change into a nicely temperate forest area, where infections won't kill you if you get a scratch, you don't have to change clothes five times a day just to feel dirty, the trees are easy to climb and lianas are plentiful. But above all, orphans aren't killed off before they have a chance to reach adulthood. You know; comic-jungle!

There are of course treasures, left behind by ancient mysterious civilizations, and lost cities riddled with traps, snakes, scorpions and pygmies. At least according to the "Welcome to Howondaland" pamphlets the natives make sure are in constant circulation. They also make sure there are plenty of old "adventure veterans" around, ready to tell fabulous stories about when they raided the whatsit'sname's place for whateveritwas and nearly got killed, and had to leave all the goods behind. But they always seem to have a map. And sometimes the ink has even had time to dry.

The area is dangerous though. The natives make good money guiding tourists around in circles, showing them the "old secret tribal rituals", and selling ornaments and stolen treasures, so all events leading to fatality among tourists are usually too bad for business to be tolerated among the business oriented natives. But still, the stray troupe or two does get lost in the jungle. Whether robbery, predators, the wrath of Gods or just plain stupidity are present is always open for speculation.

Bluestone

Bluestone (usually pronounced "blown"; no one knows why) is one of two major ports in the area. The other is Pearl Pier, located only a day's journey by boat further rimwards (i.e. further away from the Circle Sea). Pearl Pier is by far the more prosperous of the two, being the natural trading port of the entire region. Bluestone suffers from a very shallow harbour, so when faced with the option of casting anchor and moving the goods to a smaller vessel, most captains prefer the extra day's journey to Pearl Pier, which will usually fetch a better price as well.

What keeps Bluestone going are the seekers of fortune. These are more often than not shady individuals, not fond of organized and public places like Pearl Pier. Bluestone is the place for them. Dark alleys, taverns open 24 hours a day, the drunken native guides who really know about the lost cities (that may be why they're drunk) and lots and lots of questionable thugs for

hire. Those who leave Ankh-Morpork usually turn up in Bluestone sooner or later.

Bluestone has a population of a few thousand people actually living there, and a few thousand more just passing through, on vacation or merely looking for trouble. About half the town is built on land, the other half stretching out over the water, standing on poles in constant need of repair (some houses actually have signs labelled "walk lightly please"). From there the wharf begins, stretching far into the sea.

Oddball stuff

Language: The local catch-all language is Howonda, although there are no native tribes that actually speak that precise language. They do speak languages that can be similar though. For simplicity's sake, each time a Howonda speaker must communicate with someone speaking a related language, roll 1d. A result of one to five (1-5) is the penalty the two have to understand one another. A result of six (6) means the languages are too different for the persons to actually speak to each others, except maybe a few words. Howonda defaults to Klatchian at -3, but most traders in the area, as well as some of the young natives, know Ankhian at a low level.

Jungle Heroes

If there is a jungle, of course there will be heroes. Or at least legends of heroes. Whether the actual heroes measure up to their reputation or not is a completely different question. Note that the heroes presented below are actually pretty low key for legendary heroes (only 150 points or so), so feel free to add a few hundred points.

(These three characters have actually been playtested. See the Adventures section for a brief summary of the adventure.)

Dr. Klatch

ST 12 **DX** 13 **IQ** 15 **HT** 12

Speed 6.25, Move 7 (Running)

Dodge 6, Parry 7 (Machete), Parry 8 (Brawling)

Advantages: Extraordinary Luck, Fearlessness +2, Handsome, Language Talent +2, Literate, Reputation +3 (all treasure hunters, archeologists, and those of similar trade)

Disadvantages: Curious, Greed, Overconfidence, Severe Phobia: Snakes

Quirks: Always wears his hat, Can get caught up in boring recitals of academic facts, Likes to be the one who saves the day

Skills: Anthropology-15, Archeology-17, Architecture-15, Area Knowledge (Klatch)-19, Brawling-13, Climbing-13, Crossbow-15, Fast-Draw (all relevant)-13, Fast-Talk-13, First Aid-14, History-17, Jumping-12, Lock Picking-13, Merchant (treasures)-15, Naturalist-13, Riding (horse)-11, Running-9, Shortsword-14, Stealth-12, Survival (many)-14, Swimming-12,

Throwing-12, Traps-14, Whip-15, (various others at appropriate levels)

Languages: Ankhian-17, Klatchian-15, Howonda-15, countless others

One of the Disc's most famous treasure hunters. Ever. Educated in the Guild of Archeologists, Ankh-Morpork. Majored in "Ancient but Lost Civilizations of the Disc" in his early 20's, a doctor in "Klatchian Culture, Architecture and Ornaments", and currently well on the way of becoming the Disc's first professor in "Stealing Priceless Artefacts Discwide Armed Only With A Whip". The nickname "Dr. Klatch" got stuck somewhere along the way.

Average height, average build. Handsome looking, although rarely clean. Armed with a 7 yd whip, a machete and sometimes a crossbow. Dressed exactly as you might think, including the hat and the leather jacket (PD 1, DR 1).

The Ghost Who Strolls

ST 12 DX 13 IQ 13 HT 13

Speed 6.5, Move 8 (Running)

Dodge 7, Parry 11 (Fencing), Parry 9 (Main-Gauche), Parry 10 (Brawling)

Advantages: Animal Empathy, Attractive, Combat Reflexes, Danger Sense, High Pain Threshold, Reputation +2 (all who've heard the legends), Strong Will +3

Disadvantages: Enemy (the Sing Sing pirates), Reputation -3 (all local "bad guys"), Sense of Duty (the people of Howondaland), Vow (right all wrongs)

Quirks: Looking for lost dog, Always wears tights, Trademark (the Skull), Quotes old jungle sayings about himself

Skills: Acrobatics-12, Animal Handling-11, Area Knowledge (Howondaland)-14, Brawling-14, Camouflage-13, Climbing-12, Crossbow-15, Fast-Draw (all relevant)-14, Fencing-15, First Aid-12, Interrogation-13, Intimidation-12, Leadership-12, Main-Gauche-12, Naturalist-11, Riding (horse)-14, Running-12, Stealth-12, Survival (jungle)-14, Swimming-13, Throwing-12, Tracking-11

Languages: Ankhian-13, Howonda-13

Deep into the jungle there is an area that is referred to by the natives only as "An Area One Should Not Enter Without Invitation". There one can find the Skull Waterfall (not resembling a skull in any way; it's just a name). Behind the waterfall lies the Valley of Skulls, and in the valley lies the Skull Cave. The cave's entrance actually is shaped like a skull. In that cave lives the Man That Cannot Die, The Avenger Of All Wrongdoings, The Phantom Of The Jungle, or... The Ghost Who Strolls. He does not actually live in the cave nowadays though. It became too damp.

There are several versions how the legend started out. Some include shipwrecks and sanguinary oaths, others the soul of the jungle assuming physical form to battle the ills of the world, and some speak of generations of vigilant keepers of the peace and helpers of the weak and those in need. Perhaps they are all true.

The Ghost Who Strolls is dressed in a dark green, tight outfit (green goes so much better with the rainforest than, say, purple, or blue), and the mandatory tiny, black eye-mask. He's usually armed with half a dozen or so throwing knives, a fencing saber with a basket hilt, a matching large knife with a basket hilt, and a double crossbow (ST 16). He has a cavalry horse by the name of Rogue (IQ 5), and used to have a dog called Damnit. The jungle tabloids are currently spreading rumours that he's spreading a visiting lady called Diane-Jane.

There used to be a pretty valuable treasure in the cave, but due to mortgages, living costs, a generous demeanour and perhaps the odd bad bet or two, the treasury is now filled with nothing but bananas.

White-Foot

ST 13 **DX** 15 **IQ** 9 **HT** 13

Speed 7, Move 8 (Running)

Dodge 8, Parry 8 (knife/spear), Parry 11 (Brawling)

Advantages: Alertness +3, Animal Empathy, Attractive, Combat Reflexes, Toughness +1

Disadvantages: Curious, Dead Broke, Illiterate, Truthfulness

Quirks: Enemy (big tiger called "Cherry Kahn", due to red nose), Banana lover, Scratches his balls in public places, Likes to smell things, Annoying yawl at the crack of dawn

Skills: Acrobatics-15, Brawling-15, Camouflage-12, Climbing-16, Escape-13, Fast-Draw (all relevant, including knife from teeth)-16, Hiking-13, Knife-16, Naturalist-8, Pickpocket-13, Running-12, Spear-15, Staff-14, Stealth-15, Survival (jungle)-15, Swimming-15, Throwing-14, Tracking-10, Wrestling-14

Languages: Howonda-8, Ankhian-7

A tall white male, with filthy hair in long dreadlocks, dressed in a fur loincloth, wearing a necklace made out of teeth, armed only with a large knife and his wits (...), and sometimes a staff (which tied together with the knife makes a long spear).

White-Foot is actually a likeable guy. He helps people out of sheer curiosity what might happen if he does. He has next to no language skills, but at least he's trying, and he's stopped chewing the alkova leaves, which partially paralysed his tongue, making conversations even more incomprehensible. It is also good to know that he isn't a native to the Howondaland jungle, but the other major jungle area of Disc, near the Tezuman empire. How he ended up there in the first place, no one knows. And out of sheer coincidence, the jungle tabloids are currently spreading rumours that he's spreading a visiting lady called Diane-Jane.

The Omnian Post-Quisition

"CVIVS TESTICULOS HABES, HABEAS CARDIA ET CEREBELLVM"

Vorbis died and the Omnian Quisition was put to an end the hard way. That's what the history books tell us, so it must be true. But what if some members managed to hide? Or perhaps the ideas and principles that fuelled the organisation survived? What if?

The Veiled Crusade

During the peak of old Omnia's power, the church was supported by an organisation designed to trace and root out heresy in whatever form and shape it took. That organisation was the Quisition. With the accession of the prophet Brutha, the Quisition was disbanded. Some of its more brutal members were even executed, but in all, the chapter of the Quisition ended not with a bang, but with a whimper.

To review history, the Quisition consisted of Inquisitors and Exquisitors. Below the Inquisitors one could probably find a vast number of lesser servants and helpers that were not yet worthy of the title Inquisitor, but those can on the whole be disregarded. The Inquisitors could be divided into several grades, such as Probationary Inquisitors, Junior Inquisitors, Executive Inquisitors (usually called just Inquisitors), Senior Inquisitors and Master Inquisitors. The Inquisitor were the hands of the Quisition, and the ones who got dirty. The Exquisitors were those who arranged things, and those who, after the Inquisitors had extracted organs and bodily fluids, simply extracted the truth. The Exquisitors where rightly feared and awed by all. Exactly how many Exquisitors existed at a time is obscure, but about a dozen is a good a guess as any. The more important members of the Quisition also held posts in the ordinary Omnian church, but according to tradition, not even the Head of the Quisition could hold higher rank than that of a Deacon. This had next to no practical meaning though since the Quisition could declare anyone, regardless of rank and breeding, a heretic, thus bringing them under their jurisdiction within the heartbeat of a hummingbird. Needless to say, everyone with the desire to hold a higher office in Omnia made sure they were on good terms with the Quisition.

When the Quisition was disbanded, most of its members left the dungeons of the Church and got lives, but some were killed, and some went into hiding, disappointed in how they and their venerable organisation had been betrayed. Most of those refugees remained in hiding until they passed on (they weren't that young to begin with), but some sought out those who shared their views and visions. Years passed. A failed (but almost bloodless, it should be pointed out) coup by the largest Post-Quisition group brought the problem to Brutha's attention and steps were taken. To the horror of the Post-Quisitors, Brutha did not start an all-out war on them. He started by apologizing on behalf of the Church for turning ordinary decent men into killers and torturers. He went on to give them amnesty and a promise of a new life somewhere in Omnia where they weren't known. He ended the campaign with his famous words: "As long as there are those who feel that they are treated unjustly, there can be no justice. As long as there are people who don't feel accepted, there can be no acceptance. And if people don't believe in the goodness of themselves and the Great God Om, there can be no goodness at all." Public support for the Post-Quisition dropped to nill.

The Post-Quisition today

Despite hardships and misunderstandings, some Post-Quisitor cells still exist today. They are few and far apart, but they're still out there. Since popular support is virtually non-existent, recruiting is slow, and thus most of the cells are very small. Some things most cells agree on though:

Titles: The titles Exquisitor and Inquisitor aren't used any more. Instead the title *Quisitor* is used by those who are worthy. The Quisitor title is agreed by most cells to be the highest possible. Other titles more or less universally accepted are *Acolyte* (a full member of a cell but who isn't a Quisitor) and *Novice* (a member to be). The title *Brother* is no title as such but rather used to address one another in a formal way, like "Mr".

Holy Horns: The modern symbol of the Omnian Church is the turtle, often worn as a pendant around the neck. The traditional symbol on the other hand was that of the holy horns which were normally seen on the Great God Om as he manifested himself (usually some trampling of infidels and smiting was involved too). This is the symbol that is most commonly used by the Post-Quisitor cells. The holy horns are displayed by a believer (in the same way that a Catholic would cross himself) by either holding both hands, index fingers up, by the temples, or by putting one hand, index and little finger up, against the forehead. In either case, the phrase "holy horns" is usually uttered, albeit very fast to get on with things.

Clothing: The ceremonial colours of Omnia have always been black and golden yellow. The Post-Quisition thus wear black robes sparsely decorated with golden yellow trims and patterns. Simple symbols are sometimes seen, usually depicting the holy horns, chains or blades, but sturdy buildings or the sun have been used by some cells. Ceremonial arms and relics are sometimes made of gold, but such luxury depends on the relative prosperity of the cell. Masks or concealing hoods are also very common.

Globe: Many cells hold on to the archaic belief that the Discworld is not a disc on the back of four elephants and a turtle, but a sphere in orbit around the sun. Consequently, they refer to the Hub as the Pole. This could be one of the reasons that recruitment is slow; people may not be able to see a lie, but they can see sheer bloody-minded stupidity.

Other things vary widely from cell to cell. It is also necessary to realise that cells are usually shaped by a single strong mind alone. In a world where loyalty and trust are the only things between you and extinction, democracy isn't in demand. I will now present a few very different cells and the strong minds supporting them. Feel free to change and mix them up, or invent your own with these as a guide-line. The names of the cells aren't formally accepted (except The Disciples of Bizette), but they are sometimes used.

The Quisition of Old

Location: Kom, Omnia. Situated in secret dungeons within the actual Church complex, forming a small hidden community within the community.

Beliefs: The Quisition is indispensable. The cell recognizes and respects the present Omnian administration, but sees itself as a necessary compliment to keep heresy at bay.

Leader: Sobal. A spooky elderly man, never seen without his metal face mask with round glass eyes. Very wise, and believed to have contacts high up in the Omnian Church. Has adopted the title Head Quisitor.

Organisation: Large (100+). Many Quisitors (a dozen or so) as well as specialized members such as Eliminators (assassins and spies), Desert Lions (guerilla soldiers and survivalists) and Holy Eagles (light cavalry and messengers).

True Omnia

Location: Ankh-Morpork.

Beliefs: Brutha was not a prophet. Vorbis was the true prophet, and Omnia has been ruled by infidels ever since Brutha came to power. The cell wishes to restore order, probably by reinstating the Quisition and making it the de facto ruler of Omnia. To this end, *any* means can be justified. There are some (fairly credible) evidence that this cell is what remains of the group that initiated the failed coup almost a hundred years ago.

Leader: Venkel. Rumoured to have been a dangerous and wanted criminal before he saw the truth. A brutally, cold and efficient man. Admired but feared by his followers.

Organisation: Small (a dozen members at best). Four Quisitors, Venkel included. A cell veiled in mystery and secrecy. Quite possible that Venkel is the only one who knows all the members.

The Unnamed Travellers

Location: Nowhere and everywhere.

Beliefs: Good can sometimes only come from the sharp end of a sword. The cell has not expressed any views on Omnia, at least not as a group. The cell travels the Disc and lend their combat expertise wherever it is justly earned and needed. They have proved to be the jokers in many political campaigns, tipping the scales of power when it is least expected.

Leader: Ifsi-Wen. A Klatchian warrior who is now a devout Omnian.

Organisation: The travellers consists of a small network of devout warriors who use the title Quisitors. Each Quisitor travels alone with a small (usually only one man) retinue of so called Adepts. New Quisitors are recruited whenever a skilled and devout Omnian warrior is found, but such are rare. All travellers usually get together once every other year or so to approve new member and mourn those who have died, but Ifsi-Wen can, and has, summoned the travellers if there is a great need.

The Disciples of Bizette

Location: All around the Circle Sea, except in Omnia.

Beliefs: Oppose the totalitarian power of the Omnian Church. The disciples have no plans on moving against Omnia though. They simply advocate an alternative way of worshipping Om, without the wealth and splendour of the Omnian Church. They praise asceticism, revere purity and admire discipline. The long term goal is a country of their own somewhere.

Leader: Formally, Bizette, the founder. But he hasn't been seen for decades, although he is believed to be in the heathen countries near the Pole, converting infidels to the greater glory of Om.

Organisation: Very large, but only if you count the Supporters. The disciples have set up a

number of small enclaves around the Circle Sea where they live according to their beliefs. Only the leader of each enclave is called Quisitor. The disciples have a larger number of Supporters who do not officially have anything to do with the organisation, but who donate money and aid whenever possible, and usually share the same goals and dreams.

Isle of Maid'n (ska ej postas)

- * Även Isle of Wait?
- * Legenden börjar med Sirener, skeppsbrutna (och sångkunniga) kvinnor som helt enkelt inte räddades
- * Viss bitterhet uppstod, och gav upphov till en annan legend, den om Amazoner (minimalt med kläder och viss kompetens med vapen, Barbarian Fighting?)
- * Ön ligger vid valfri kust (random brigadoon?), och är omgärdad av livsfarliga klippor, dimmor och kraftiga strömmar
- * Enstaka män som driver iland lever ”ett lyckligt men kort liv”

Adventures

Scenarios

When it comes to scenarios, adventures and the like, three types of material can be found; *general comments* on how to write your own stories and campaigns, *scenario seeds* and actual complete *adventures*. What will be found here are the scenario seeds, ideas that each GM can flesh out and custom to his own campaign and characters. Personally I would love to write an essay on the general comments topic, but most good RPG out there already have a section or two on that, so there's really no need for yet another.

As I have hinted before, no scenario *should* fit all character groups. The GM has the ultimate responsibility of making sure that the characters' backgrounds are woven into the story. Money and fame as motivation simply doesn't cut it for that many characters. Don't hesitate to use the oldest of clichés; the long lost sibling, the unknown parent, the missing heirloom, a dark and secret past, being the rightful heir, destined to kill the bad guy, and so on and so forth. These are all cheap and easy elements that can be used to propel an entire adventure from time to time. And of course, the mystery should never *really* be solved, at least not without an even bigger mystery appearing.

And finally, the scenario seeds. Many of these can easily be combined, and most are written with a certain movie, book or game in mind. Cheap, yes, but it works. (Please note that all these scenario seeds were written with the Noir theme in mind.)

A bizarre story

Reality is a subjective state of the world. At least if drugs are involved, or perhaps magic or other dimensions. Accidents happen and the characters are on the run. Both through the real world and the world they think is real. Or are they really the same? Or is neither real, but what is real if that's true? And what's really true? Sooner or later they arrive. The community is small and quiet. The people are friendly. The drugs are cheap. What are they hiding? You are instructed by your superiors to investigate. Strange creatures emerge to tell you about your mission. Others try to kill you right away. You must arm and defend yourself. And eventually you reach the point where there is only a matter of time before you kill someone who was just an innocent bystander. Or do those really exist?

This can be used as a one-off style scenario in a regular campaign, if your characters for some reason end up drugged or otherwise have their perceptions shifted. The next adventure could be trying to find out what really happened or what they did. Enjoy the ride.

Artifact

A rare and valuable object is the focus of all the actors' attention. Everyone wants to get their hands on it. Exact reasons might vary but most are up to no good. The characters are actors as well. Whether they need the artifact to prevent further bloodshed and mayhem or to destroy the world as we know it is up to them. Make sure this scenario is played like an intense hockey match, but with more back stabbing and no referee. A further step is to let different characters desire the artifact for reasons unknown to the others, testing their loyalty and integrity and

probably ending up in a display lacking both.

Pretty much any type of characters could get swept away in this treasure hunt, as long as they have at least half a decent motive to get hold of the thing. Greed might not cut it, since many artifacts are useless to all but a few, but when you come to think of it, those few are probably willing to pay for the thing. Or kill for it.

Back from the other side

Death should have been the end, but it was only the beginning. For some reason you have been granted one chance to set things right, or at least to get even. This is your chance to write your last will and testament in blood on the bodies of those responsible for your misery. But when that's been taken care of, what's left?

This is most suitable as a one-off, or as a way for a dead character to get even with his killer or the equivalent. But how did it all happen? Did Death miss an appointment? Or was he beaten in chess? And how does the character return, as a zombie or what? Other characters could still be alive naturally.

Cloak and dagger

Ankh-Morpork is the ideal setting for secret organisations plotting to destroy one another and obtain total power. Since no one *really* wants to kill the Patrician, the ultimate goal of all the plotting is slightly hazy, and killing off all the other secret brotherhoods, sects, cults, fellowships, families and societies would make the plotting pretty boring thereafter, but it is very entertaining none the less. Fatal accidents do occur, usually involving exotic poisons, back stabbing among close friends or the occasional tiger, but usually the plots are nothing but an eccentric pastime for the old men pulling the strings. The younger men doing the legwork however, tend to find themselves in mortal danger on a regular basis. Not to mention the unwary bystander caught in the line of fire.

The characters can be anywhere in this intricate network of deceit, plotting and watching your back, even when everything behind you is a solid brick wall or your oldest and most trusted ally. They could be some new contenders pulling strings, the young lads doing all the running and getting killed, or the bystanders who get trampled so hard they find it impossible to resist the urge of kicking back.

Creatures of horror

The characters are the monsters, most likely the traditional werewolves and vampires but pretty much anything loathed will work. Let misunderstanding, fear and prejudice rule, destroying every single chance of acceptance, understanding and friendship. Let these things dominate the campaign. Individual scenarios can address smaller things, like getting through the day without being staked, hitting on the cute girl in the flower stand, inventing a disguise in order to visit an old friend, or any of the other more dramatic scenarios found on this page.

Crushed under the wheels of bureaucracy

Each day was essentially the same. And each week. And so on. Until something happened. Something that made the characters open their eyes and see the truth. Perhaps not The truth but at least A truth. Or a Somewhat truth. Anyway the characters leave the security of their daily routine and mundane lives in order to make a difference in the wider scheme of things. It's suddenly a silent struggle between the small individual and the huge and faceless system. The world is suddenly even colder than it was before. The goal is so far away and almost impossible to reach, at least for people as small, ordinary and pointless as the characters. But the hope has been lit. But in the end, perhaps the tiny flame of hope is everything there will be left.

This scenario is perfect for 25 p characters and perhaps characters of a non-human race, like dwarves or goblins, or something equally small and timid. If this can survive long enough to be a campaign is uncertain though.

Goodfellas

Crime organisations are highly present on the disc. The usual turf battles, raids, hit and runs and deals aren't that interesting, at least not from a Noir perspective. But if the characters are the freelancers who get caught in the middle, played and screwed by both sides, then we have a story. Offer the characters a huge bag of cash in exchange for a nigh impossible mission. Make sure they must work hard to get even a fighting change. Give them time to plan and gather information, and perhaps even a few side jobs to get a feel of what's coming. Make sure they get their hopes up. Let every piece fall into place, allow all plans to run like clockwork. Except the one that counts. Turn the tables, let it all go down the drain, and make sure you have one helluva twist in store, and let any survivors share the blame.

This is for characters with seedy and violent pasts. If they can't handle themselves when the blows start flying, they can't handle this mission.

Lost time

Parts of your past are blanks. Or perhaps all of it. Either you're aware of it and are looking for hints as to what's missing, or you're in denial, trying to live your new life in peace, in which case your past is looking for you, whether you like it or not. Sooner or later you find people who can tell you what should be in the blanks, but are they telling the truth? Who were you before? Where are you from? What happened? Who are the people out to get you? Why are you so afraid of certain things, and why are you so good at others? And why do people you're sure you've met before say they've never seen you? And why can't you remember those who say they're your best friends?

The high castle of paranoia. If there are more characters than one, you must decide if they all have amnesia, or just one or some. Who are the others in that case? What is the real past? How violent should the past and the present be? The characters don't *have* to be super agents working for some secret organisation, but it's a good start.

Murder in a small town

This is the story of a seemingly idyllic small town, suddenly touched by tragedy, the death of a young girl. The local equivalent of the law are out their depth and send for help, either from the capital of a larger empire or kingdom or from an independent group, preferably one who

already know the local lawmen, so their loyalty isn't in jeopardy. When the investigation starts uncovering dark secrets in all shapes and places the characters discover more and more of a greater mystery. Or is everything just a cover-up? And what is really lurking out there, among those mighty trees? But in the end, who killed the girl is all that should matter.

The characters should be some sort of law enforcement officers, but any character could work if they know someone important in town or have proven their worth in the past. One or more characters could even be local. This setting can easily turn into an entire campaign, as long as the original case isn't cracked or forgotten. The GM also has the choice of steering the campaign toward the occult or the more ordinary organised crime.

Rare and valuable items

Museums on the Disc are somewhat unrealistic. Just imagine putting a lot of rare and valuable items in the same place and see how long it takes before at least some are missing. The first you should suspect are probably the guards. But rare and valuable items do however exist, mostly owned by the nobility, the clergy or the nouveau-rich (although the latter tend to get suckered more often than not). It isn't very difficult to create an adventure or two based on the theft of a painting, statuette, piece of jewellery or whatever. What separates this from the artifact hunt is that this object is valuable to pretty much anyone. But the item could naturally turn out to be priceless as well, i.e. worthless to all but a select few, and these people usually aren't nice when it comes to parting with money. Especially their own.

The characters can enter the chase from either direction. They could be the cat-burglars, adventurers, Robin Hoods, gentleman thieves or just common thugs with lots and lots of luck. Or they could be the Watch, in-sewer-and investigators, private-eyes, adventurers (again), hired muscles of the owner or perhaps the characters *are* the owners. And besides, there is nothing to prevent the two camp version to be changed into a more-than-two camp version. Say A owns the item. B wants it and hires C, who steals it but decides to keep it to himself and perhaps sell it to D. B gets pissed off and hires E to retrieve the item from C, while carefully monitoring E and doing his own investigating on the side. Meanwhile F, who has a grudge with the C from before, attacks C and takes the item in sheer spite. Suddenly everybody is after F! And nobody has even called for the Watch yet.

Runaway property

A somewhat living piece of property has run off. This could be a golem, a zombie, a sapient pearwood bed table, something magically animated or something truly horrifying. What the runaway is after could be anything; a life without shackles, knowledge about itself, revenge for some deed of the past, or perhaps it's out simply to end its own misery. The characters are in a position that puts them in charge of bringing the runaway in, whatever they personally feel about. Make sure the characters know they will be thoroughly sacked if the objective isn't completed. This should be a story about life in all its forms, about dreams and the things we easily take for granted. And perhaps it must also be story about death.

The characters could be watchmen, bounty hunters, mercenaries or something similar. In a pinch any of the usual adventurer archetypes might be accepted.

Serial killer

There is a terrifying and very clever serial killer on the rampage. No one can tell how his victims are chosen, who he is, or even if he's human. Somehow the characters enter the picture, starting out as hunters, but eventually ending up as prey, either being stalked by the killer or even the watch as more and more clues seem to tie the characters to each and every murder. What can they do? Who can they turn to?

Again, law enforcement characters are most suited, but any sort of expert can be called in to join the hunt, especially if the killer and the characters seem to share the same esoteric interests and hobbies. In a pinch, the characters could get involved by having someone they cared for being one of the victims.

The Chosen One

One character is somehow chosen (preferably against his will and personal morals) as the Killer, Avenger, Executioner, Slayer or similar. He must learn to kill on command, or perhaps he is gifted with an item or powers to make his job a bit easier. His old life is but a memory, and perhaps an impossible dream. From now on he must obey orders and is tossed from one dangerous situation to the next without time to even catch his breath. There are enemies of his enigmatic patron naturally, and they're out to destroy both him and his patron, and anyone else who gets in the way. But perhaps there is a way out of this never ending wheel of death and destruction. Perhaps.

One characters should be The Chosen One, but he could be an NPC. The other characters are hard to fit in, but they could be people from his old life, henchmen of the patron or people simply caught up in the game, unable to leave it in an upright position. The Chosen One should be a 150-200 point (or higher) killing machine, either by mundane means or by some form of supernatural powers or items. The moral conflict is essential, otherwise he's just a regular superman doing his job.

Used-to-be badguys

The characters are adapted and even respected. They are a part of the great machinery known as society. They're dug in. But their past is a bit shady. Actually, you can't see past your own nose. The thing is, they're still spoken of in the circles they have left. Young hotshots seek them out, either to kill them in a glorious (but usually short) cutthroat duel or to ask for help pulling off the crime of the century, at least once a month. The answer is always no (sometimes delivered with an edge) and life goes on. But not this time. The person asking is either too convincing, too good a friend or knows all too many of your secrets to be refused. And that's the first mistake. What happens after this is anyone's guess, but each and every turn should be for the worse.

This could be either the end of or the "back into the fray" sort of beginning of a campaign. Only formerly violent characters should apply, but their current occupation is almost completely unrestricted.

Adventure Style

Much can be said about this. Much has already been said by Phil Masters in the GURPS

Discworld book. Much remains to be said. This is what I have to say.

When I am the GM, I really play the game *with* my players and their characters. I strive to build the adventures around their characters. I do my very best to involve their histories in the campaign at large. I listen to my players and tailor the game to fit their needs and desires. (I haven't really asked my players if they agree on that last entry, but who cares what they think?) One simple way to make sure you're off to a good start is by asking the players what they think is important among the group of paired concepts below; what they find amusing, intriguing, and so on. Don't expect direct answers; somewhat serious mumbles are usually enough. Ah well, on to the pairs:

High Fantasy - Modesty
Humans - Not
Combat Heavy - Walkover or Outclassed
Ankh-Morpork - Elsewhere
Independent - In The Loop
Free - Linear
Stationary - Picaresquish
Puzzle - Straightforward
Dark - Hollywood Ending

Naturally some of these blend into each other, but probably less than one might think.

High Fantasy - Modesty

Tolkien is fairly high fantasy. Most Sword & Sorcery are too, e g Conan. The Discworld murder mysteries are very modest, but Pyramids can be considered high fantasy, as well as most books evolving around the future of the Disc. But a setting in the middle is perhaps the best.

Humans - Not

Hard to get around this really. My general tip is to go easy on the non-humans, but I've played by that for so long I'm actually going to encourage non-human PCs next time.

Combat Heavy - Walkover or Outclassed

Combat Heavy is simple; use the full combat rules for maximum realism. If the characters are fighters, they will win. If they aren't, they will learn to flee or talk their way out of trouble (or they will learn that Death can neither be bargained with nor escaped). Walkover is a way of not having to use the combat rules for fights, because the characters are either so good, or the enemies so bad, that all (OK, most) fights end within seconds, with the characters as victors. Outclassed is the same thing, but vice versa, so talk or flee should apply again. So: fighters usually win fights, non-fighters avoid fights. What differs is that you either spend an hour or so fighting, or say: "You won".

Ankh-Morpork - Elsewhere

Basic. Questions?

Independent - In The Loop

Most Discworld characters are rather independent, possible with the exception of the Watch, answering to the Patrician, but they don't really take orders as such. But rookie characters in the Watch might be In The Loop; they are told what to do, and when to do it. This is usually comforting for the players, because they will always have people to turn to and some form of sanctuary if the going gets rough. The Discworld Noir PC game is a splendid Independent example; Lewton has no one to turn to, and nowhere to hide.

Free - Linear

This is intimately tied to the GM and the way he writes his adventures. A linear adventure is what most computer puzzle games are; to get to A you must do B and say C to D, otherwise you won't get to A. There really is nothing wrong with this. But one drawback is that if the players get stuck, they're usually really stuck! But this can be helped by inserting optional clues, or by improvising. Another drawback is that the adventure might get too rigid, and should the players get too creative, the entire adventure might have to be re-written. A free adventure is when the events aren't mapped in as much detail; A, B and C might all lead to D. This usually calls for more work by the GM, and a lot of improvisation might be required. The drawback of this version is that the entire adventure might be sidetracked, the players might get confused or felt left hanging. But the advantage is the larger flexibility.

Stationary - Picaresquish

Rather basic as well. Will the characters stay in the same area (most Ankh-Morpork adventures) or will they travel about (Rincewind)?

Puzzle - Straightforward

A dungeon is usually a very straightforward place. Enter here, kill all here, loot here, dragon here, treasure here, The End. The treasure is the goal, and each step in that direction is a step forward in the adventure. A puzzle could be a murder mystery, or how to prevent an unreal invasion and so on. The goal might be obscure from the start, or it might be shifted as the plot unfolds. Either way the players aren't sure what the desired ending is from the start. This pair is not the same as Free - Linear above. A murder mystery can easily be linear; for person A to talk, room B must be searched and object C found. A hack and slay scenario can be free; there are lots of artifacts to be recovered in order to achieve effect A, and they can be collected in whatever order. (These examples weren't Nobel prize material, but you get my drift.)

Dark - Hollywood Ending

Hollywood Ending equals more or less happy ending, and Dark equals Noir which equals more or less guaranteed unhappy ending. Either way might involve a lot of action and death on the way there though. See the Noir section for more input on Noir. Hollywood Endings are what RPG is usually about, so there's nothing new there.

Sample Settings

Here are some settings that can be fleshed out into one-offs or entire campaigns. First of all, I really want to recommend the "multi character" approach. This can be played in a number of ways:

1. The most direct is to split your players into several small groups. This is a good option if you a lot of players, but it can be tough on the players since they only get to play half as often (or less, if you have more than two groups). Whether they are actually against each other or unknowingly working toward the same goal is up to the GM. It is also very amusing to bring all the players together for that climactic ending, or otherwise all-important event.
2. Another approach is to let the players play several characters each, thus creating several groups of PC but only one group of players. The obvious problem is the difficulty of letting the groups meet, at least if all characters are to be involved.
3. The second variant can be modified slightly, placing the PC groups in different times, or at least in very distant places. This eliminates the meeting problem by making it impossible. This also opens up the possibility of playing the *same characters* in two groups (see below).
4. There is yet another spin on the second variant. If the adventure calls for a really large group, for instance a large number of experts and bodyguards in an expedition to a far-away or lost place, then a large number of characters can be created from the start by the players and the GM together. Who's playing who (possibly more than one each, the rest turn to NPCs) can be decided from session to session, giving the players the rare opportunity to play different characters in the same adventure.
5. "Shadow"-play is a concept stolen from White Wolf's Wraith: the Oblivion. Each player has a PC as usual, but each PC also has a "dark side" controlled by another player (preferably forming a circle). Since this is the Discworld, the shadow need not be malicious. It could be like Agnes Nitt and her Perdita; a second aspect who wants to have some fun from time to time. (See below for rules.)
6. All players in the head of one character is also a version I've kept in mind over the years. The players can have responsibility over different aspects of his personality, such as "righteousness", "greed", "survival instinct", "thrill seeker" and so on.

Now on to the settings:

Opposing Force

There are two groups, and they're either competing for the same prize, or they simply don't like each other. Trolls vs Dwarfs will end in violence. Undead vs hunters/prey probably will too. Adventurers after the same treasure might not go so far as direct aggression, but accidents do happen. Two groups of nobles (or something equally above the average man) might end up the same way.

I remember...

Play the same heroes as teenagers, in their prime and in their old age. Traits should correspond roughly, but things can be forgotten. Start as old geezers and let a problem present itself. Let them remember that they came across something similar years ago, and play out the memory, and so. (And why not let the old buggers tell the story first, bragging as hell, only to bring it back up when it turns out they didn't exactly manage to get hold of the *whole* treasure.) Rough point value suggestions are; young: 75 points, prime: 300 points and old: 150 points (but not so much when it comes to Attributes perhaps?). And yes, character points are given to all "generations" as a whole, so only one will get any better during the adventure, or they will all improve, but very slowly.

Don't they look familiar?

Play the same general *type* of character in different cultures and/or periods of history, all evolving around a very extended plot, or perhaps an item prone to travelling. If we use the Star Wars cliché; old wise man might be a wizard in one setting, a priest in another, and a philosopher in a third. The princess is a true royal, the daughter of someone important, or simply the girl next door with a heart of gold. The big brute is a big brute, a troll, or an unusually stocky dwarf. Reckless youngsters are Assassins, highwaymen, or mere farmers with a Destiny. And so on.

Gutter Fighter 2 (Gold) (Alpha) (Super)

This setting is reserved for goblins (and gnomes), and goblins alone. Anything larger would unbalance the Disc. Use GURPS Martial Arts to the max! Let there be fighting circuits. Let there be betting. Let there be violence. And let there be fights! And the occasional fire ball, if you're not afraid things might get out of hand. A tip is to introduce "goblin-scale", doubling reach for all but goblins (reach 2 becomes 4; 1 becomes 2; and C becomes 1!). Goblins then follow the normal reach rules (most unarmed attacks reach 1; grapple reach C). This setting can easily shift into wall running and bullet-time, or swordplay and "There can be only one!", should the GM so wish.

Shadow Play

Profound thanks to White Wolf for coming up with the original idea.

A Shadow is an aspect of your being taking form, more or less becoming a separate, sentient entity living in your mind. You're dependent on each other though. You feed off each other. You might not like to admit it, but that's the way it works. The Shadow has a personality that represents parts of you that you don't want to have. Those parts can be either more extreme than your conscious self (someone who loves to fight has a downright homicidal Shadow), the complete opposite (standard Dr Jekyll and Mr Hyde approach), a strange variation (the uncaring and arrogant noble has a responsible but still arrogant Shadow), or anything else you and the GM can agree on.

The Nature of the Shadow

The Shadow is played not by you, but by another player in the group. This means that each player has his own character to control, and another character's Shadow. Whether the Shadow player is fixed or randomized at the start of each session is up to the GM. Fixed Shadows probably make better Shadows since they get to know their "host", and learn to exploit their weaknesses to the max. Rotating or randomized Shadows are more flexible and makes for a system that doesn't collapse if one or more players are absent.

The character with the Shadow designs his own Shadow in cooperation with the GM. The character gets a disadvantage worth at least -10 points (the GM should probably cap it at -40 points). This disadvantage should be included in the maximum -40 points of disadvantages, but the GM can rule otherwise, for instance if the character has to buy a really expensive character package (vampires spring to mind).

The Shadow can spend points when it's created, and during play, same as for a character. While a standard character should total 100 points (or whatever), the Shadow should total the value of the disadvantage he is (i.e. character with a -25 points Shadow will have a Shadow totalling -25 points). These points can be spent on, in short, disadvantages, advantages, extra Will and attempts to control the character. Note that the Shadow is created by the host's player in cooperation with the GM (as with any normal PC), *not* by the Shadow player, although he can naturally be asked for advice.

- First of all, decide what disadvantages (primarily mental) the Shadow should have. The character's original disadvantages are still "active", so they can't be bought again. A minimum of one disadvantage must be chosen.
- Secondly, you should (but you don't have to) pick an advantage or two. These will mostly benefit your Shadow, but they can be used to help the character as well (see below). Skills can also be bought this way. Simply write the number of points you want to add to the skill, and recalculate the skill level when the extra points comes into play.
- Lastly, spend any odd points on extra Will for the Shadow. This costs -5 points per +1 Will, and the basic Will is 10 (i.e. Shadow Will 12 is a -10 points disadvantage).

Example: Baron Günther von Überwald is a werewolf. But he's also Überwald's response to Casanunda. He's a handsome rogue, impulsive and wild. But he's got a Shadow. His Shadow is fairly weak, only -15 points, which is recorded as a disadvantage on his character sheet. The same value is recorded as the Shadow's point total on the separate Shadow Sheet. First of all it's time to check what kind of guy Günther is. Currently relevant traits are Overconfidence, Lecherousness and the fact that he's a werewolf, which includes the Social Stigma and the Odious Personal Habit of staring at people's throat. Generally speaking, he's not a likeable guy, so how the heck will he ever become the Don Juan of the Old Country? Easy; his Shadow buys three levels of Charisma, which will give Günther an edge while cruising the neighbourhood, and his Shadow another 15 points to spend. Since Günther is already an eager lover, the Shadow decides to get really nasty. He buys Sadism and Jealousy, which might turn Günther from passionate lover to compulsive rapist or vengeful psychopath in no time! The two disadvantages total -25 points, so there are -5 points left, which are spent on Shadow Will, bringing it up to 11. To summarise; 15 points (Charisma +3) -15 points (Sadism) -10 points (Jealousy) -5 points (Shadow Will +1) = total -15 points!

Shadow in Action

The Shadow player has the responsibility of harassing the host. This task is carried out by subtle coaxing or less subtle attempts to take over the body. Subtle ways first.

The Shadow players can always talk to the host in the voice of the Shadow. This is simply a voice in the host's head and can't be heard by others. The Shadow can in turn hear what the host "thinks to him" (or what he says out loud for that matter), so they can have a dialogue. (Someone reading the host's thoughts will simply hear an inner monolog, albeit a strange one.) The Shadow and the host can't read each other's mind though, but they usually know each other so well that there's no real need... Günther's Shadow (from the example above) will probably make inappropriate suggestions whenever there are women present for instance. The host is free to ignore everything the Shadow says. It's usually just a nuisance. But sometimes the Shadow might actually say something helpful, which leads to question: what does the Shadow have to gain from helping the host now? It is important to know that the Shadow has no concern for the wellbeing of his host. Poverty, alienation or injury won't discourage him in the slightest, but he will never commit suicide; that would kill the Shadow too! The Shadow's only motive is to destroy the host's life and to have fun (in whatever way his disadvantage leads him). That said, it doesn't mean that the Shadow won't be helpful from time to time, but usually only because he will benefit from it in the long run.

The Shadow has one direct way of actually "helping" the host. If the Shadow has advantages, he can offer the host to make use of those in exchange for points (1-5 points at a time). The host doesn't actually have to spend the points though. The Shadow simply offers: "Three levels of Charisma for two points. Come on! You *need* it!" The host can refuse or accept as he pleases, and if he accepts the Shadow is awarded the specified number of points, which appear out of nowhere. Things get interesting when the advantage is for instance Combat Reflexes and the host must fight a lot... The advantage is in effect for the duration of the current "event"; for instance one fight, one social occasion, one day's journey, or whatever, depending on the situation and the type of advantage in question. The GM has the final word, and the Shadow can't recall it prematurely once it's granted.

The Shadow can also attempt to take control of his host's body, doing everything he's always dreamed of doing; destroying his host and having fun in the process. The Shadow can only attempt to take control if *either* of these criteria are met:

- The host is acting like the Shadow would anyway (can also lead to point gain, see below).
- The host is under more than trivial pressure (in combat, being chased, trapped, questioned, nervous, frightened, whatever).
- The Shadow spends three (3) character points to take control.

If a criteria is met and the Shadow wants to take control, roll a quick contest of Shadow Will versus host Will (Emotional Will if that rule is used; see CI9). The Shadow can spend additional character points to increase his chances; each Will +1 costs the Shadow 1 character point. If the Shadow wins he takes control. On any other result nothing has happened, and the host instinctively knows that his Shadow made a go for it, but failed.

When the Shadow is in control, someone must still play the character. The proper way would be to let the Shadow player assume control, but this would mean that he has both his own and another character to control, while the host's real player has none, so it's not advisable. A better option is to let the host's real player still be in control, but he must now play his character in such a way that is consistent with the Shadow and its disadvantages. If he's being too easy on himself, the GM and/or the Shadow player must step in and make suggestions, or force things if need be.

One last detail is that a Shadow in control will usually choose to bring disadvantages into effect even if he doesn't have to (if the disadvantages belong to the host or the Shadow doesn't matter). A character with Berserk might automatically go berserk if the Shadow feels like it for instance. And don't forget that the Shadow's advantages now take full effect.

The Shadow's control ends as soon as the "event" is over (see above). The GM should consider being kind here... The only exception is if the Shadow chooses to spend another 3 points and wins a second contest of Will (the Shadow can still spend points to increase his Will), in which case control is extended to one more "event". Otherwise the Shadow loses control and the character might want to try and repair some of the damage he might have caused.

Development

The Shadow can gain additional points when the following things happen:

- The host is acting like the Shadow would anyway, and the Shadow does *not* want to take control (so it's either one, never both!); worth 1-3 points
- While in control, the character shows restraint and hesitation about giving in to his Shadow's wishes (this being common since the host player is still controlling his character, and might not want to go completely berserk; could also be penalised for bad role-playing), obviously giving his Shadow the chance to muster strength; worth 1-3 points
- The Shadow is awarded points for giving the host an advantage (see above); worth 1-5 points specified by the Shadow when the offer is made (haggling *is* allowed)

Unless specified otherwise, the GM decides how many points should be awarded each time. (Technically speaking, all these points should really be negative, since negative points are "good" for the Shadow, but it doesn't really matter as long as you don't mix things up.)

The host character's player can in cooperation with the GM and the Shadow player spend the Shadow's earned points on new disadvantages or higher Shadow Will. This is done as described above, and only in between scenes (like normal characters spend points). It would cost 10 points to make the Shadow Paranoid for instance. Make sure the new disadvantages fit the character as well as the Shadow! This will increase the negative value of the Shadow, thus lowering the total point value of the character.

The Shadow player can spend the earned points alone only during play, and only to take control and to improve his chances of doing so, as described above.

The host player can weaken his Shadow by spending character points on it. He is in effect buying off a disadvantage, little by little. This is done in 5 point steps. Each five points spent by the character lowers the Shadow's Will by one, and reduces its total value, thus increasing the total value of the host character. Should the Shadow's total value (i.e. the value of the Shadow disadvantage) ever reach zero, the Shadow has been "killed". The character is now in control! But remember that the Shadow can fight this by spending all his earned points on Will, stubborn as he is... (If a player decided to get rid of his Shadow and starts to spend lots of points to kill it, it's safe to assume that all the Shadow's earned points will be spent on Will, regardless what the host player says.)

Common Discworld Plots (ska ej postas)

Upholding Reality

Thwarting the Inhumane

Struggle for Power in Ankh-Morpork

Moving with the Times

Major Events

Other GURPS books

There are lots of GURPS books out there, and many of them can be used in a Discworld game. As the Discworld is "a world and a mirror of worlds", it's actually easier to point at the ones you *can't* use. High-tech, future and space books are hard to wrestle into the Discworld (but *The Last Hero* has produced a narrow opening). Super heroes and similar mega point value settings aren't really in sync with the general theme of the Discworld adventures, but perhaps if the PCs are gods or truly spectacular heroes. Pretty much any other book could actually be used, perhaps not in each and every adventure and in all settings, but at least once in a while. See DW200 for further comments.

Over the last few years, I've purchased a number of GURPS books, and this list presents them as well as some comments on how each could be used.

Basic Set - 3rd ed Revised (B): Pretty hard to get anywhere without this one. But if you play the game for the atmosphere alone without interest in rules at all, GURPS Lite (included in DW) will probably do.

Compendium I (CI): This is more or less mandatory as DW mentions a lot of advantages and such which can only be found in this book. But it has also been of great help for me in my games (character creation to be precise) as well as the writing of the material on this site.

Discworld (DW or DI): This one is however hard to live without. Period.

Discworld Also (DWA or DA): Contains templates, new adventure settings, new races and some adventures. Quite a bargain really.

Magic (M): A must have if you want to involve wizards, witches or any other magic user of any importance. As those are present in nearly all Discworld books, you might want to consider this book a "must have".

Grimoire (G): You can live without this one, but it does contain some neat spells.

Martial Arts (MA): If you plan on fighting a lot, this book is a good buy. It is also necessary if you want to use the stuff in the Martial Arts resource. A lot of the actual rules (as opposed to the history, settings and similar "fluff") is supposedly found in GURPS Compendium II as well (a book which I don't own yet).

Blood Types (BT): Very useful if vampires appear more than occasionally in your games. Otherwise not.

Voodoo (VO): Necessary if you want to include voodoo in an adventure, which pretty much makes it compulsory if you want to play in my Genua setting (which is rather mean as I know this book is out of print...). Otherwise not. Supposedly some of the rules from this book can also be found in the more recent GURPS Spirits.

Arabian Nights (AN): Useful if you want to play in Klatch, or for that matter, the Klatchian parts of Ankh-Morpork. Otherwise not.

Atlantis (AT?): Quite useful if you're keen on exploring lost places and random brigadoons all over the Disc. Otherwise not.

Space (S): Actually the second GURPS book I bought, and I still haven't been able to use any of it. But it's a good book.

Some books I haven't bought yet, but will when I get around to it are: Bestiary (which *might* result in a new resource), Compendium II (for the sake of completeness), Cliffhangers (for Far-away Shores), Low-Tech (generally useful), Swashbucklers (for Far-away Shores), Vehicles (to make stats for some devices in the making).

Our Adventures So Far

As we (me, the GM, and my players) are now grown up and busy, we don't have time to play that often. But when we do play, we make sure we get the most out of it. Therefore, the adventures we embark on are usually quite long and the intrigues can be rather complex. But it usually ends in chaos anyway. We never learn.

Here are summaries of some of the adventures we've had so far. Enjoy!

An ordinary day in the barbershop

(Summer -99)

This first attempt of a Discworld adventure was very low key, with low point characters and a fairly trivial setting. At least from the start.

Somewhere in downtown Ankh-Morpork lies a barbershop. The shop is owned and run by a forgetful but kind man called Terrence. Terrence doesn't have a problem in the whole world. That's only because he doesn't notice the problems, so you can't really say he *has* them. But nevertheless, strange things always seem to happen to Terrence and his barbershop. First of all the shop has two doors; the front door, which patrons use, and the back door, which is used by pretty much anyone who's running away from someone else in the area. There is nothing unusual (well OK; *unusual*, but not surprising) about a few hooded ruffians running through the shop, pause, and then half the City Watch chasing after. Due to Detritus, the doors have been under constant repair over the last few years. But that's only part of it. There is also the *other* back door. It doesn't show up often, but when it does, *anything* can come walking through.

About a year ago, a particularly lengthy chase ended up leaving some of the participants behind, knocked senseless on the floor. Whether these two were among those chasing or being chased no one has asked. It took Terrence several days to realise he had guests. This was not only because he's absent minded, but because the guests were goblins, and thus only a foot or so tall. And by then they had made some sort of nest under the floorboards, under one of the chairs. You can tell which one by the little chimney sticking up. From that day on, the goblins live in the shop, eat Terrence's food and pay no rent. But they do keep rats and cockroaches away (nowadays by word of mouth alone), and they can easily scare off freelance burglars, being the vicious little bastards that they are. They were recently accused by one of the neighbours for killing one of his cats with a crossbow. They retaliated the shameful accusation by poisoning the rest of his cats.

The story as we remember it began on a cloudy day in Ankh-Morpork with a panicked dwarf rushing through the front door of the barbershop, pursued by two sturdy trolls (like calling water "wet", but OK). The dwarf managed to hide and the trolls carried on. The dwarf turned out to be a starving inventor and gadgeteer called Twobeard (why this had become his nickname was never revealed during the short adventure). Twobeard was on the run from no other than Chrysoprase, who he owed a substantial amount of money. Since his tiny apartment was probably watched, Terrence offered the dwarf to live in the barbershop until he knew what to do with his life. The goblins (called Rimsin and Flapp by the way) objected, but were ignored.

That same afternoon, a foreigner dressed in black rushed through the front door, said something in what must have been Klatchian, dropped a small something on the floor, and left in a hurry. The man was later found dead in the street, run over by a cart, but witnesses swore that the man had been followed by other black clad men. By now the small box had been taken into custody by the two goblins. (Fond memories of Terrence reaching into the nest, goblins screaming at the top of their lungs, poking at Terrence's arm with their daggers, and sounds like "No!", "Let go damnit!" and "Yaaaaaargh!!!") The box turned out to contain a very large diamond!

Hereafter my memory is blurred, but the diamond was clearly in demand. The Thieves Guild came by asking for it, the old lady vampire who had sent for it from Klatch also wanted it, and for some reason, Chrysoprase himself also expressed an interest. After some careful examination, Twobeard concluded that the diamond, due to some impurities, must be a cut troll's tooth. But the troll who donated the tooth must be *huge*! Twobeard also noticed some sort of tiny refraction irregularities in the diamond. After projecting a near laser strength light beam through the diamond (don't ask why, nor how), a map projected itself before the surprised observers. With all of the involved parties closing in on the characters, they studied a lot of land maps trying to figure out what the diamond map actually mapped. To their

amazement, and later on horror, the map marked the spot where, according to legend, the troll hero Atlas had lied down to sleep the long sleep. The characters concluded that the diamond must be a cut tooth from this legendary troll hero. They also guessed that this location was generally unknown to trolls at large, but that the trolls would surely like to find out where one of their greatest (or only) heroes of all times had lied down to rest. The horror element entered when Twobeard remembered that this site was levelled by a dwarf mining operation some hundred years ago. Should this knowledge become public, the trolls would probably declare war on the dwarfs, and chaos would follow. What to do?

Everything worked out fine out of sheer accident. The *other* back door suddenly appeared, opening a gate into Klatch. Some sort of workshop actually. In the top of a tower really, but that's hardly relevant. The manager of the workshop was happy to exchange the diamond of utter destruction and upheaval for an ordinary one, although slightly smaller. Happy with the way things had worked out, the characters returned to the barbershop, and handed the substitute diamond over to the first person who asked for it (I think it was the Thieves Guild, but I honestly don't remember). The word that the diamond was a fake was bound to get around, thus leaving the resting place of Atlas undisturbed (the real resting place of Atlas is of course a few dozen miles of paved road, but that is even more secret).

And that was a few perfectly ordinary days in the barbershop. Be sure to stop by again!

Raiders of the Heart of the Jungle

(Summer -00)

The second adventure took place in the Howondaland jungle. In fact, it was the notes and characters left behind from this adventure that spawned the entire Far-away Shores setting as it is now (i.e. nothing but a lame description of Bluestone and three characters). The idea developed as I suggested to my players that we could play a movie, following the plot, but going ad-lib from time to time. My players weren't exactly thrilled with this suggestion, but somehow the idea of playing movie style heroes caught on, and suddenly the jungle hero concept was decided upon. The original idea of several characters competing for the same "role" (e.g. multiple Tarzans) was discussed, but discarded. Eventually the three players agreed on making lookalikes of Tarzan, The Phantom and Indiana Jones. The Discworld equivalents were called White-Foot, The Ghost Who Strolls and Dr Klatch, respectively. See the Far-away shores section for details. In retrospect, the characters should have been made with more points.

Deep in the jungle there is a tribe known as the Eety'all tribe. They are a numerous, warlike and cannibalistic people. At least they were some fifty years ago. Back then they waged constant war on their neighbours. But then rules were introduced. No one remembers how, but The Ghost Who Strolls may have been involved. At least he says he was, and in most part of the area, his word is law. Anyway, the rules specify under which circumstances there is allowed for the Eety'all tribe to wage war. The rules are long, intricate and very unfair to all but the Eety'all, since most of the rules are phrased "if the ants choose the left path at the old stone, there is WAR", or "if the green feathered parrot does not sing exactly at sunset, there is WAR", or "if the evening breeze doesn't scatter the leaves on the village square, there is WAR" and so on. But somehow, the area has been pacified for nearly 50 years. This could have something to do with the clever arrangement of trained ants, professional parrot imitators, camouflaged bellows, and so on. The neighbouring tribes, under supervision of The Ghost, make sure the Eety'all shaman has no excuse to exhume the hatchet.

The adventure as far as the characters were concerned started when they accidentally (and literally) crashed into one another (it's a small jungle), and while arguing who'd had obligation to veer, they heard the cries of a damsel in distress. The damsel, a noblewoman from the Sto Plains called Diane-Jane Mendelev, was not in the mood to admit distress though, so after the heroes had killed off the thugs trying to rob her, she squeezed out a very silent "thanks" and left. The characters decided to follow her anyway though, but out of very different reasons. The Ghost knew that a lonely and not so outdoor experienced girl probably wouldn't make it to Bluestone. Dr Klatch was simply headed for Bluestone as well, to resupply. White-Foot was simply waiting for Diane-Jane to fall asleep so he could go through her luggage.

At about that time, someone wanted a war to break out. This led to the theft of the Eety'all tribe's most sacred treasure; the Heart of the Jungle, a fist sized ruby, kept in a sacred cave next to the Eety'all village. The cave's back entrance was riddled with traps, pitfalls, automated spears, and so on, but the front door, leading directly to the Heart, was guarded only by four very large guards in intimidating skeleton inspired white bodypaint. All this was brought to The Ghost's attention by the Eety'all chieftain's son, Chewie, a young somewhat noble savage who stated that although the tribespeople didn't really mind waging war and eating people (it's tradition after all), they were quite happy as hunters and gatherers as well. Therefore, Chewie asked the Ghost to make sure that the Heart was restored within a month. The exact month was important since in a month from then, the Eety'all Heart Feast was scheduled to take place. At that time, the shaman presents the Heart of the Jungle, and there is a great party. But if the Heart is gone... Then the Heart Feast might take a gruesome turn.

The heroes waved Diane-Jane goodbye as she set sail for Ankh-Morpork, and then headed out to find the Heart. The Ghost did this in order to keep the peace of the jungle. Dr Klatch in the hope that he might swipe the stone and sell it. White-Foot simply tagged along because cool stuff happened around the other two.

The odd trio's research eventually led them to Ankh-Morpork, but a lot of confusing clues appeared before that. Who could want a war in the jungle? The Eety'all shaman, Ogoola? Or the Eety'all chieftain, Tukk-Hut? Who else? But why were there rumours of a wealthy foreigner leaving Pearl Pier in a privately chartered ship (mucho expensive!)? And why was Diane-Jane so secretive concerning her mission in Howondaland? What was she really doing there? And on a completely different subject, why did a small village not too far from the Eety'all territory suffer a rather nasty outbreak of the flu?

Anyway, Ankh-Morpork did offer the hardened jungle heroes some difficulties. After all, they were only used to ferocious man-eating predators, organisms too small to see that kill in messy ways and hazardous jungle treks. Nothing could prepare them for the Shades, the Smell and CMOT Dibbler.

Diane-Jane was tracked down, and she confessed, not to stealing rubies, but to being extremely jealous of her two successful and adventurous elder brothers, so she had gone to Klatch to find some treasure herself. It hadn't worked out well. The second person to be tracked down was a legend among treasure hunters; Edward Steinhardt. An elderly gentleman, dressed in white, with an elegant walking cane. Most initiated agree that a top ten list of treasure hunters of all times would include both Dr Klatch and Steinhardt, but that Steinhardt would rank higher. (Dr Klatch would never agree on that though.) Steinhardt wasn't very friendly though. Suddenly the heroes had a strange suspicion. Perhaps Steinhardt was the wealthy foreigner who'd hired a boat back in Klatch? If it was so, the hurry was

probably due to the theft of, say, a valuable ruby... The characters decided to break into his house, failed miserably at it, and White-foot even got shot in the process. It was a sad day for heroes.

Then inspiration struck! The heroes had an exact glass replica of the heart made by an expert jeweller (Diane-Jane happened to find an old drawing of it in an even older book). And then they headed home to Howondaland. They arrived at the Eety'all village the day before the ritual. After a hazardous trip through the backdoor (involving snakes, spears and rooms that fill with water) the heroes returned the Heart to its pedestal. Well, the replica at least. Then they left the way they came, made camp on a nearby ridge, and waited.

Imagine their surprise when the Eety'all declared an all-out war on existence the next day! It turned out that the replica had gone missing too! The heroes decided to interfere in some way, but were stopped by the untimely entry of Steinhardt and his fierce (and very experienced) bodyguards and two foreign mercenaries, who had also taken Diane-Jane hostage! After a vicious and prolonged struggle, White-foot and The Ghost were wounded (White-foot to the point where he had no further effect on the adventure actually), Steinhardt's bodyguards killed or routed and Steinhardt himself was caught. The heroes marched Steinhardt down to the village to try and sort things out.

The village was in upheaval. Tuk-Hut, the chieftain, yelled at Chewie, his son. Ogoola, the shaman, yelled at the world in general. Everyone yelled, just for the sake of it. But the heroes eventually yelled louder. Now it was time to solve the mystery. Who had really stolen the Heart? Twice even! Ogoola? The shaman was probably too honest and bound by the sacred laws of the tribe to actually start the war himself, although he'd sure want one. Could Chewie have a hidden agenda? Possible, but he was the one who'd involved the heroes in the first place. Steinhardt? Very possible. He's a treasure hunter (read: treasure thief) by nature, he had the opportunity, and the means. But how did he get into the cave? The front door guards hadn't seen anything, either time. The backdoor is a bit tricky for an old man, and his bodyguards were more of the hired brawn kind, not hired brain. Perhaps the other two henchmen though.

After an episode of complete chaos the solution presented itself. Diane-Jane had ventured into the village in search of a weapon, but instead she found the Heart. Or the replica to be precise. In the chieftain's hut... Logic prevailed. Tuk-Hut was the leader of a tribe that had become a shadow of its former glory, and wars always seem to perk people up! And who else knew the backdoor maze like the back of his hand? And Steinhardt got the Heart for his help in the plot. Just before the plot unfolded though, Tuk-Hut ran Steinhardt through with a spear, desperate to protect his secret. But to no avail. Diane-Jane presented the fake Heart, The Ghost stripped Steinhardt of the real Heart, and peace was restored. (I think Ogoola smote Tuk-Hut, but I'm not sure.)

Chewie went on to lead the Eety'all tribe. The fear of war is still present though, or at least until Ogoola finally dies, or Chewie finds a clause somewhere in the stone tablets that can retire him sooner. White-foot recovered and went on to terrorise the jungle with his six o'clock wake-up calls. The Ghost made sure Diane-Jane boarded the next ship back home to Ankh-Morpork safely, although she's found tremendously many excuses to visit over the last year or so. Dr Klatch rests assured that he must have been a better treasure hunter than Steinhardt, after all he's never died in action. And for the Heart of the Jungle, Dr Klatch also knows that as soon as things calm down just a bit, they'll never look for him on the Counterweight Continent, and he's always wanted to go there...

Seek and ye shall find

(Autumn -00)

Act 1 - The Shades

It all began on a rainy night in Ankh-Morpork. In the Shades to be precise. Four wet individuals were planning on breaking into a house. Three of them needed to get into the house because they hoped that a person who had previously lived there had left some clues to his mysterious disappearance. The fourth was an Assassin of the Guild in Ankh-Morpork and was there to assist the former three, because they were student wizards and thus incapable of pretty much anything. The Assassin really hoped that his friend and fellow Assassin wouldn't be long, because herding wizards is no easy task.

In a spectacular display of flight spells, oiled hinges, picked locks and levitated children, the group made it into the house and located a forgotten hatch under the floorboards. Somehow nobody awoke. Just as the group was about to enter the lower floors of Ankh-Morpork (or the sewers if you think that's a better description for them) the second Assassin arrived, making a full party of five. Down in the sewers they found a downright homicidal smell and a lot of rats. By pure chance they also spotted the glint of a tiny mirror in the ceiling as they waved their torches and lamps about. The mirror was followed by more mirrors, and by following the rather clever trail the group eventually found a room a few hundred yards from the starting point. The only problem was that the room was lit. And inhabited.

Three dead unlicensed thieves later, the group tried to force open a door which turned out to be nearly indestructible. Luckily, one of the wizards had a key (!). The room behind the door was unfortunately pretty empty, but some traces and leads were recovered from the tidy debris. Satisfied with a hard night's work, the group left the sewers, the house and the Shades. And the three year old boy who had silently witnessed the group enter and leave his poor family's home instinctively knew that no one would believe him. Ever.

To be totally honest, it all began a few days earlier than that. (To be absolutely, completely, brutally honest, it all began more than fifty years ago, but that didn't become obvious until much later.) Three young graduate wizards were working on a joint essay on *Aspected Thaum and its Uses*, and in their research they had come across the name Rufus Gondolfino one time too many. This mysterious genius had vanished some fifty years ago after a row with the Unseen University faculty. All his books and essays were gone. No one remembered him. There were no records of his stay at the university, just some stray notes in odd margins. But they knew that his crude research on the area would probably be helpful in their work.

It should also be noted that the three wizards knew each other since about age eight, when they all came to the university. All the way from Genua came the rather odd *Tout Çvitte*, a very talented young man from a poor swamp people family, unfortunately prone to random seizures of pure magical overload. From the Hublands came *Chop-Chop*, a barbarian by birth and heritage. He always stood out slightly in the university with his leather thong and numerous crude weapons on his back (the robe is worn on top if you're curious, and the wizard staff *can* be made into a spear). The third wizard was the one known as *Frisky* (due to his complete inability to remain still, including during sleep). He was found on the steps of the university as an infant, and since he showed magical aptitude, the wizards had taken him in. His only possession when he came to the university was an extremely powerful (and eccentric) staff made of sapient pearwood. No one knew how he'd gotten hold of the staff. These three student wizards had spent time together on and off over the years, one event being important

since they had broken into an old exhibit room together and stolen an old copper key, marked with an "I". Chop had kept the key, and by pure chance he had it on him on the night of the break-in.

Tout Çvitte was from Genua. He'd been discovered by a travelling wizard named Cuub van der Kloss, who brought him to Ankh-Morpork. On their journey they were accompanied by, *Claude Bordeaux*, a young noble boy who was headed for the Assassins' Guild of Ankh-Morpork. His family had always had trouble with other noble families, so they decided to plan ahead and have their oldest son trained as an Assassin. Tout Çvitte and Claude got to know each other pretty well, and that was why Tout Çvitte called on his friend when it was time to break into a house some twelve years later. Claude then brought one of his Assassin colleagues, *Rosnar Musgo*, a native Ankh-Morporker and more or less Assassin by birth since his father had been a Master Assassin in his prime years. No one could suspect that Rosnar was actually a very prominent Renegade Mime, but that little secret had little effect on the adventure.

Those were the five men who dripping wet had broken into a building in the Shades and dared the Ankh-Morpork sewers, and the reason now had a name; Rufus Gondolfin.

Act 2 - The City

Half-way across the Disc, a fat woman poured a bowl of gumbo and saw that trouble was about to return. She saw death, evil and the past. Then she ate the gumbo.

The wizards had struck, maybe not gold, but at least some semiprecious stone. The clues from the sewer room did prove that Rufus had existed, and that he'd gone to Genua. They also found hints of Rufus' life; he had been a 7th grade wizard, a magical engineer *way* ahead of his time and he was a loner. At least he didn't associate with other wizards at the UU. They also deduced that he was about forty when he left for Genua some fifty years ago, so he might actually still be alive...

There was one more clue connected to Ankh-Morpork though; a love letter from Rufus to the Countess de Pomm Piff. The wizards stopped by the Countess the following morning, only to be informed that she had passed away that very night. They saw the body and concluded that she must have been nearly 80 years old, and that she looked like a tetanus infected rodent. The butler actually remembered that the household had once contained a painting of Rufus and the Countess, and he promised to keep an eye out for it when he cleaned up the house.

The wizards were now preparing a journey to Genua, but only after doing a serious "ask-around" on the university. They eventually found an old druid-wizard, Leonal Greenfinger, who vaguely remembered Rufus. He didn't have anything revolutionary to say though, but he confirmed that Rufus didn't get along with the faculty and that the reason was that they didn't approve of his work. Exactly what that work was, he couldn't remember. The wizards now went on to bug the Archchancellor for a quick teleport to Genua.

Claude Bordeaux was now a fully trained Assassin and requested a transfer to the Genua branch office. Finally he was going home! No more dark, cold, damp streets. Back to dark, warm, damp swamp. Rosnar had no reason whatsoever to join the wizards; he hardly knew them after all. But all that changed when his local cell of Renegade Mimes were hit hard by the Authorities. Suddenly Rosnar felt a compelling urge to leave Ankh-Morpork, and Genua was as good a place as any.

After extensive blackmail of the Archchancellor, the five were teleported to Genua, where they landed on a fishing boat out in the swamp. They were greeted by a fat voodoo witch, *Molly*. They didn't know her. They didn't want to know her. But she kept following them around, so now there were six members in the group. She did have a boat anyway, with a small imp-powered motor (small imp team pedalling like crazy, and a fore-imp making "brrr-rrr-prrrr" sounds).

The group came to Genua, the city, and started preparing. They checked into a tavern, and pretty much by chance they were told that Rufus had died some twenty years ago. They also learned that he was buried on the northern cemetery, just outside town. The Assassins went to the local Assassin house, and were welcomed by Master Viktor Ogeness, a sinister looking Assassin in his fifties. Ogeness went on to inform the Assassins that there was an old but still valid contract out on Rufus' head, and since there were some matters of debate concerning his death, the young Assassins' first mission would be to make sure Rufus was indeed dead. Home at last, Tout Çvitte and Claude Bordeaux also stopped by their families. Tout Çvitte's family normally lived out in the swamp, but some were in town for the day, so there was much rejoicing. The Bordeaux family lived in the Quarters, and were equally glad to meet their son. Claude soon learned that his family was about to get seriously hostile with the Chateaulaire family, especially the hothead tomboy daughter Evangeline and her sturdy bodyguard Rodrik. Molly kept tagging along. No one knew why.

The heroes then spent a day in the city of Genua, finding things out. Rufus was actually remembered by many of the elders. Obviously he had made quite an appearance in those days. First they learned that Rufus had spent some time with the Étoile family when he was new to the area some fifty years ago. They also heard that he had had an affair with the Étoile's daughter, the exceptional Madame Claire Étoile, just before his death (i.e. some twenty years ago). The two Assassins went to see the parents, and met with Alfonse and Béatrice, now in their late sixties. The couple confirmed that they had known Rufus, and they clearly regretted his demise. The Assassins got the impression that at least Alfonse was holding something back, but decided not to apply pressure at this point.

The wizards went to see Madame Claire Étoile, who they learned was a well renowned fortune teller, respected even by the local voodoo witches. They found her in her mansion just outside town. Claire wasn't too keen on talking to the wizards, but after some turmoil they learned that she certainly had not had an affair with Rufus! Rufus was just a kind, rugged, beardy and slightly paranoid old man who had helped her when her parents had disowned her for being a bit too independent daughter by Genua standards. Rufus had helped her get up on her feet, and he also made her realise that her gift of divination was real and not just superstition. Just before she had the wizards thrown out of the house, she also told them that she had witnessed Rufus' funeral and that she actually missed the man who had been like a father to her.

(Somewhere around this time, the wizards had also visited a market place where they had bought spice, herbs and some cool fungi. Suddenly they felt a compelling urge to follow the strangely glowing afternoon sun which led them to a shed in the shantytown. There they found a carpenter, his wife and their infant son. For some reason, the wizards gave the family the spice, herbs and fungi, and listened to the father muttering something about "... wasn't even in town by that time... how could...? I don't...". Then they left.)

The Assassins had by then picked up the rumour that one of Rufus' old servants might still be alive. When they went to speak to him, they accidentally crashed a funeral wake. The deceased was Old Greg, Rufus' old servant, who had drowned that day while talking his

morning stroll. On the way back to tavern, the two Assassins were confronted by Evangeline Chateaulaire and her sturdy bodyguard Rodrik. Had not a couple of red batons arrived, blood would very likely have been drawn. The two sides now had to settle for verbal abuse and frowns.

Over the course of the day, the group had also learned that Rufus owned a house out in the swamp, and that the villages in that area had some trouble with diseases, and that people who ventured too close to the house were sometimes not heard from again. No one seemed to know the exact position of the house though, but they did get the name of a man who was sure to know; Jonathan Ribbon-Shaw. They also learned that although Rufus had been quite the party starter when he first came to Genua, he was seldom seen the last ten years of his life.

At that night they all went to see the grave, and found that the above ground tomb had a door very similar to the one they had found in the sewers of Ankh-Morpork, and that Chop's old key worked here as well. The tomb was empty, except for a stone sarcophagus. A couple of spells later, the lid was off, and below there was, not a shrivelled corps, but a staircase, leading down. Below the tomb the group found a small room with some *very* old mouldy food. Under the muck and dust on the floor the group could also see the remains of an octagram. It was now clear that the death of Rufus had very little truth in it. On the way back to the city an old crippled swamp man with a cane appeared, said "You cannot find what is already in front of you", and left. The group thought little of this, but were seriously rattled when a skeletal hand shot up from a somewhat fresh grave. An innocent bystander might have seen two wizards fly over the cemetery wall, three armed men running right behind, and eventually a fat woman lumbering after. The innocent bystander might also have been a voodoo spirit such as the two the group had just met.

The Act ended the next morning with a couple of deaths. First the wizards got a clacks from Cuub van der Kloss in Ankh-Morpork, who informed them that Leonal Greenfinger had passed away the same night the party had left. The clacks described the dead body of Leonal as "a tetanus infected rodent". The second set of deaths was the Étoile couple who had spent an early morning on their balcony when it suddenly collapsed. This on top of the death of the Countess de Pomm Piff and Old Greg scared the adventurers stiff. Rufus was not dead at all, and people who had known him were dying all over the place! Chances were that Rufus was still around, and that he didn't like people knowing about his existence...

Act 3 - The Swamp

That day was spent in the swamp. The group got a grip and tracked down the supposed guide Jonathan Ribbon-Shaw. Somehow they learned that Jonathan was actually the former captain of the red batons, the city watch, but who had quit his job and now spent his time doing nothing out in the swamp. He was generally thought of as an honest man, and many seemed to believe that he was the fiercest fighter in the entire Genua area. They found him in his house, sleeping heavily in a pool of liquor. After nearly starting a fight, Ribbon-Shaw took a swim (naked) out in the swamp. The group noticed that all the alligators hurried out of the water as Ribbon-Shaw dived in. Then the group realised that they were watched. By the alligators. By the parrots. By the fish. By the insects. By *everything* that had eyes! (And a few things that didn't, and some that had way too many.) It was as if the entire swamp watched them. And then the swamp stopped watching, and attacked. The animals charged the house, but the group locked the doors and closed the windows. Some spells were cast in desperation. Then the muddy earth itself started pouring up through the floorboards! By now the group was completely panicked, but the wizards managed to muster a full scale airborne escape, and 50

feet above the ground, the swamp finally settled. By the time Ribbon-Shaw got back from his skinny dip, the group had landed and were a bit shaken, but largely intact. After some arguing, he agreed to take them to Rufus' house, but not right away. He had something to do, so he agreed to take them to the house the following day.

The gang spent the day visiting villages where people who had worked for Rufus lived. The actual former servants had all passed away though, of old age over the last twenty years or so, and there was nothing strange about that. But their children did have some interesting things to tell the heroes. First of all, all the servants had received a small sum of money. Not much by any means, but such acts of non-covert generosity toward swamp people are rarely heard of in Genua. Secondly, the servants never uttered a word of what had taken place in Rufus' mansion, except possibly with other old servants. Thirdly, they said something about Rufus' staff not being buried with him, but still wandering the swamp. Lastly, they told of a rumour that on the night of Rufus' death, Old Greg had ventured into the swamp with... *something*. The group was starting to feel a bit uneasy about their destination. They spent the night in Tout Çvitte's family's village, which wasn't that far away.

The following day the group joined up with Ribbon-Shaw and they all went to Rufus' old mansion. They reached the mansion late afternoon. That area of the swamp was dead. Void of all life. Not even a single insect was heard... The mansion lay on a low hill, and it was a sturdy two story building with a porch, made of dark wood. Ribbon-Shaw said good bye and left the wizards, assassins and the voodoo-witch to their fate. They entered. The house was dusty, dirty and empty. The library had no magical books at all, so they assumed Rufus had a laboratory elsewhere in the building. The spare bedroom contained one thing that seemed a bit out of place; a crib. Whoever found the crib, raised an eyebrow, but then the group found a hidden staircase in a storeroom, and they all descended into the darkness.

The mansion did in fact have a basement, even though the house was built in the middle of a soggy swamp. And the basement was situated far below the ground, some fifty feet or so. They were obviously getting close to something as they found a door marked with a "I". The door also had a keyhole. They inserted the key and turned. And then they entered Rufus' secret laboratory. It was a big room with many strange machines along the walls and hanging from the ceiling. There were also two large glass globes containing salamanders hanging from the ceiling, obviously still alive and glowing with a dull yellow light. The group spread out to tinker with the gadgets.

The wizards found what they were looking for: Rufus' notebooks. An entire bookcase of them! They were overjoyed! Meanwhile, Rosnar got bored and approached the huge black and white mirror mounted on one of the walls (covering most of it). He stared into his reflection. Then he saw a dark wasteland. Then he saw creatures on the horizon, rushing toward him with an alarming speed. He tore his gaze from the mirror and called for help, or attention, or anything. He called very loud anyway. The group rushed to the mirror, only to see a large metallic mirror with a black and white reflection. Rosnar insisted on what he had seen. Had the group taken it easy for a minute or two, one of the wizards might have realized that the mirror was no mirror as such, but polished octiron... But as young Rosnar was impatient, he touched the mirror, and as he did so, his reflection grinned and lounged at him.

The group was completely paralyzed! They saw two identical Rosnar Musgo struggling before them. They were both obviously reaching for blades to cut the other one, but both knew the other inside out so the struggle turned into wrestling between two exactly matched opponents. Frisky broke the stalemate by casting a suitable spell on the false Rosnar. The group threw the dazed reflection at the mirror, and without a sound but with a ripple on the metal's surface, the

reflection of Rosnar was swallowed, never to be seen again. Six members of the groups stared at their five reflections through the eerie metal mirror. Then they shrugged and started packing the bookcase of notebooks. Quickly.

On their way out they found the second door. Behind the door to the laboratory there was another door, marked with a "II". The door had some strange symbols and bolts on it. Chop finally inserted the key and turned. Then he broke into a cold sweat as he waited for the door to click open. Then he turned the key around a second time, and as he heard the click and saw the door swing open, he was relieved beyond belief. Behind the door lay a narrow corridor. At the end of the corridor was a very large round room. The room had octagons on the floor. And when the wizards lit the room they saw metallic cages hanging from the ceiling. In the cages they saw skeletons. Human skeletons. And the floor was stained with blood. Probably the blood of men. The shriek from the laboratory almost gave half the group a heart attack! The mirror was acting up again, showing the entire group a dusky wasteland, and closing quickly was a horde of strange creatures, howling, snarling and growling! And this time, the group wasn't that certain the image would disappear... They fled, closing the door behind them. They heard hooves and paws against the floor in the laboratory, and claws and talons against the door they had just sealed behind them. The group ran out of the mansion with one single thought in their head: We are leaving Genua, *right now*!

Act 4 - The End

As the hour was very late, the group slept in Molly's cottage which was on the way to the city. The group had a lot to think about, but nothing made sense any more. What on Disc had Rufus' been up to?! They had seen a lot to indicate that he was actually into the dubious art of *demonology*... But why? Sensible men stayed way clear of demons, and any wizard to reach the 7th grade was bound to be sensible. And what had actually happened when Rufus supposedly died, and what had happened just before that? The wizards rifled through some of the notebooks, but they weren't meant for others to read but Rufus himself. They weren't ordered, and parts were in unknown languages or code. But they did find some evidence to confirm their suspicion of demon involvement. One name that was mentioned more than once was that of Duke Phabulus Vassenego Santero, Arch-Demon of the inner circle, devourer of souls and punisher of those who run.

The next day was spent travelling back to the city, and they arrived just after sunset, which just happened to be when the festivities of Samedi Nuit Mort began for real. The city was glowing with fireworks, bonfires and shining parades. The streets were filled with people, dancing, drinking, singing and enjoying themselves. But the group had only one question on their mind: Where was Rufus? The assassin made a quick stop at the Guild Hall to report to Ogeness. The assassin at the door seemed a bit confused. He explained that there were no old contracts regarding this branch at all, and that Master Ateljett was the one running the show. Neither Rufus' nor Ogeness' names rang any bells. The assassins left in a hurry.

At this point, someone also picked up a stray rumour that Madame Claire Étoile had been attacked in her home that morning.

On the street, the group was interrupted by Cuub van der Kloss who suddenly appeared, stating that he had teleported to Genua to deliver a painting from the Pomm Piff house, but that the painting had been stolen only hours ago from his room at the local tavern. Cuub had also remembered one event from UU some twelve years ago, when a wizard named Erfas Bovin had died, looking like a tetanus infected rodent when they found him. And Erfas had

known Rufus. As the group tried to focus, an old swamp woman approached the group, tugging at Molly with a nervous look on her face. Then she spoke:

"On the night of Rufus' death, I was there, by the mansion. There was a terrible storm that night. We all knew something has happened. The demons came from his house on that night. They are still out in the swamp. But on that night, I saw something. When whatever had happened was over, Old Greg left the mansion. I saw he held something in his arms. And then, in a flash of lightning I saw what it was. Soaked by the driving rain and torn by the cold wind was a baby, clutching Rufus' staff with its tiny hands, as if it was its only possession in the whole world. Then Old Greg and the child disappeared from my sight."

Twenty years ago Rufus had disappeared without a trace, presumed dead. An infant had left the mansion. With a powerful staff. The wizards stared at each other. The assassins stared at the wizards. Molly stared at the wizards, and knowing that bad things might happen, quietly produced a knife. They all looked at Tout Çvitte and thought of his tremendous magical ability for his age and the strange magical surges that afflicted him. Then they looked at Chop-Chop and thought of his knack of picking up knew spells without anyone ever remembering him studying them. Finally they looked at Frisky and his magical staff, and recalled that Frisky had been left on the steps of UU as an infant. All the wizards were twenty years old.

The moment was interrupted by a brief battle as Evangeline Chateauclaire, Rodrik and some of their guards charged the assassins. Spells went off, blades were swung, and eventually, Evangeline bit the dust.

Once again the group stared at each other in silence. Around the group the party roared on, but for the group, time had stopped. From the crowd, a figure emerged. It was a man in his fifties with a sinister look on his face. Viktor Ogeness smiled at the wizards and produced a large flat parcel, possibly concealing a painting. The group threw themselves at the package and tore away the wrapping. Frisky's grip on his staff tightened. Chop-Chop felt the key in his pocket. Tout Çvitte's eyes crackled with octarine fire.

There was silence. On the painting was the Countess de Pomm Piff, in her twenties, sitting on a chair. Behind her, in his forties, was Tout Çvitte. He had a beard, a black staff, and other clothes, but it was him. And suddenly Tout Çvitte remembered.

He remembered his days at UU, more than fifty years ago. He had found a forgotten copy of *Mallificarum Sumpta Diabolicita Ocularis Singularum*. He had read about the immense power of the demons and of the dungeon dimensions. But his research wasn't approved by the UU faculty. He remembered fierce rows, and he remembered packing up and leaving Ankh-Morpork.

He remembered parties in Genua with Alfonse and Béatrice Étoile. Those were happy times. He remembered discussing the black arts with Alfonse, and how fascinated the ignorant man was. He remembered a cool night, standing beneath the Étoile balcony. A silhouette was seen in the open doorway. He glided through the air. "Come to me, my love", Béatrice whispered in the night.

He remembered experiments in his laboratory out in the swamp. Strange experiments. Dangerous experiments. *Bloody* experiments. He remembered the ritual that summoned the arch-demon Vassenego. They made a deal. He remembered the cry of an infant. He remembered looking up at Old Greg, and his firm hands picking him up.

He remembered Greg wrestling the staff from his tiny hands, throwing it far out in the dark swamp night. He had a distant fading memory of Greg asking a swamp family to take care of an orphan. He remembered Old Greg leaving him in the arms of strangers. Then there was blackness.

Then he remembered an old wizard looking at him in a funny way. So he killed him. He remembered walking the dark streets of Ankh-Morpork on a rainy night. He entered the home of an old mistress, and found her in bed. Old and shrivelled. He looked at her. She awoke. She looked at him. And she died. He remembered visiting Leonal Greenfinger in his room. Leonal looked at him, and suddenly his faced changed. "Oh my..." Then he killed him.

He remembered the shantytown on a warm morning. By the water sat an old blind man, who did not hear him coming. "Have you missed me old man?" Old Greg went stiff as he fell into the water.

He remembered a sunrise in the Étoile garden, looking up at the balcony he used to visit forty years ago. He saw the elderly couple sitting in silence, burdened by the past. Then he let the pillars collapse. Béatrice screamed.

He remembered a house. A hallway. A mirror. He stopped to look at himself. He was young again. He had no beard. His clothes were different, and he had a new staff, but he could still recognize himself. A woman appeared at the top of the stairs. "What are you doing back here? I thought I told you to-." She stopped. "Daughter..." She remembered. She gasped as she fainted and fell down the stairs.

He awoke.

The group and a surrounding crowd watched in silent astonishment as Tout Çvitte got to his feet after a tremendous magical seizure. Viktor Ogeness looked at Tout Çvitte with a grin. "It is time to go now. Rufus." The group held their breath. Tout Çvitte grasped his staff. "No." Vassenego grinned again. "Then we shall settle this by a test of wits. That is fair, yes?"

Playing scrabble with an arch-demon can be fun. But it does mean that he makes up the rules as he goes. And he makes up words as he goes. For instance "Dantau" ("my old friend who comes to visit me back home from time to time"). But it does also mean that he is bound by the rules he does make. So Rufus won. (With "Teophyss". The word was never really given a satisfactory explanation.) Silence once again created an awkward moment. Then Vassenego turned on his heel and disappeared into the crowd.

But evil was still out in the swamp. Molly knew this. She felt the knife in her hand. Then she asked: "What about the mansion?" Tout Çvitte remembered the spell. The spell that had protected the mansion from the powers of the swamp for so long. Tout Çvitte also realized that although he had always been Rufus Gondolfino, Rufus was not he. "I don't need it any more". Molly felt she could relax. The group looked at each other. They were all alive, they had gotten more than they bargained for, and now life could go on. The party caught up with the city around them, and the city around them swept the group into the night, and the lights.

Out in the swamp, the mansion creaked and heaved under the power of the very ground beating at it as the spell dissipated. And then it gave way. The building started sinking. The walls caved in. The old wood was reduced to dust as the swamp eliminated the cancer that had been growing for twenty long years in its very heart. If anyone had been there to hear it, the muffled sounds of fists banging against a metall surface would have been heard. If anyone had

been there to see it, the terrified face of the real Rosnar Musgo would have been seen through the black mirror, just before the cellar caved in.

And in a way, this too, was a happy ending.

Some Comments

This was a big adventure, although it took us only four (long) sessions to get through it. The story was blatantly stolen from the movie *Angel Heart*, which some of the players actually had seen, but they didn't make the right connections. The final act was played out with an extra GM as Vassenego/Viktor Ogeness and to help me keep track of things. The ending wasn't fixed. I more or less left it to Vassenego and Tout Çvitte/Rufus to work something out, and as the extra GM had brought scrabble, everything worked out just fine... (There were some more fake words that gave Vassenego a lot of points, but I didn't write them down at the time, and I'm writing this summary more than a year later!)

I Wish...

(Summer -01)

Interesting Times in Wadi El-Rukl, including genies, history monks, poor but noble d'regs, and a fat merchant. Coming to your local bye Nighte site, soon...

What is left in the room

(Whole of -01, except summer, will end spring -02)

The aristocracy of the Old Country is in trouble. The dwarfs have opened the silver mines again. The humans arm themselves. But the Strong will prevail. Help is always useful though, so a delegation of mixed undead have been sent to Ankh-Morpork, to gather the support of the nobles there. But things aren't going that well...

If we ever finish this adventure, I might post a summary here.

Mæz

Magic Proficiency

When creating an NPC spellcaster, choosing spells can be a bitch. But there really is no need to get that specific. Broad descriptions are enough. For instance "Wizard Hegflam Prodd has most Movement spells-16." The key components of that sentence are "most" (how many spells), "Movement spells" (stating which college and thereby which spells are in question) and "16" (the overall level).

The number of spells can be stated by the following rough legend:

Some - The basic spells of the college.

Many - All basic and some advanced spells.

Most - Most advanced spells and possibly some rare.

All - Pretty much all known spells.

The "overall level" is usually no higher than the wizard's base level (IQ + Magery + Eidetic Memory -2), but can of course be higher if the wizard is especially good in those particular spells.

The point of all this is that NPC spellcaster creation is greatly simplified. When it is time to actually cast a spell, simply open GURPS Magic or GURPS Grimoire and pick a spell, bearing in mind that a wizard with "many" spells might not know the *really* cool ones. Really important spells can be added within brackets (e g Fireball-20).

Natural Spellcasters

Some are born with it. Some even moreso than others.

The eighth son of eighth son automatically gets Magery, whether he likes it or not. This doesn't necessarily mean anything though. An undiscovered mage can live a long and happy life without ever learning any magic or casting a single spell. His octarine vision might never kick in either. But for some, things aren't this way. The magic wants out. Why some are afflicted with this mixed blessing, no one knows.

On CI41 there is an advantage called Natural Spellcaster. On the Discworld that advantage works as stated, but the GM can tweak its effects, and add more. Possible effects are:

- Previously unknown and often quite powerful spells might go off while the Mage is asleep. This is a purely comical special effect and usually has little effect on the game, rule wise. Lost ST is usually recovered during the rest of the night, no one is likely to get hurt and spells can't actually be learned this way.
- The usual penalty for casting a spell where you don't have all the prerequisites is -8. An option is to reduce the penalty to the standard -4, but not allow the spell to be taught this way at all. Naturally it doesn't cost any character points to cast such a spell, but all other

restrictions apply.

Expanded Backfire Tables

These tables are still only a rough draft, but I can tell you how they're supposed to work. All tables are meant to work together with the standard backfire table on DW125, therefore these tables are incomplete, number-wise. So, if you roll a result that is represented on more than one table, simply pick the one you like. If you want a more firm guideline, use these tables first. There is supposed to be a system what tables occupy what number, but for now that system is very obscure. And finally, do interpret all the headlines very broadly; "object enchantment" could for instance be read as "any spell meant to affect an object in any way".

If a result is vague, interpret it any way you like, or sneak a peak on similar results on the same table. If actual rules are vague, I apologize and suggest you do what you can with some common sense and existing rules.

If the duration of the effect isn't momentary or dependant on the spell cast, it is specified within brackets and should be read as follows; sec = 1d seconds, min = 1d minutes, h = 1d hours, day = 1d days, per = permanent (meaning that the effect will not dissipate without proper action).

Info and Senses:

- 4 - Caster is reminded of his death, resulting in a normal Fright Check.
- 5 - Spells works, but will show info from the wrong trouser of time.
- 6 - Divination spells only: any and all material used is somehow rendered useless.
- 7 - Spell actually works, but info is supplied by an involuntary mime by the caster (sec).
- 8 - Caster's sensory input is delayed five seconds (h).

Missile:

- 3 - Missile is fired into the ground, sending the caster 2d yds in the air and 1d yds in random direction. Fall damage should apply.
- 4 - Missile is hung. It appears to have failed, but will fire in any direction the caster points within the next couple of minutes.
- 5 - Missile is created but sticks to the caster and can't be fired for 2d seconds. Caster doesn't automatically know when the missile is "un-stuck".
- 6 - Missile is fired from the caster's rectum.
- 7 - Small pennant with the word "Bang!".
- 8 - Ball spell produces a harmless ball of some sort (e g billiard ball, inflatable beach ball). Beams and lightning spells produce a coloured paper streamer.
- 9 - Missile is fired and ricochets wildly, probably hitting a hat in the process.

Resisted:

- 3 - Caster's morpic field is disrupted, causing random humorous changes (day).
- 4 - Caster changes sex (day).
- 5 - Caster's age changes, 1d: 1 = infant, 2 = child, 3 = teenager, 4 = prime years, 5 = old, 6 = very, very old (day). At the GM's call, age continues to change, once per hour or so.
- 6 - Caster changes color (h).

- 7 - Caster is shrunk to an 1/8 of his regular size (h).
- 8 - Caster is twisted about in space (sec).
- 9 - Caster turned into frog, pumpkin or something equally cliché (min).
- 10 - Spell affects the Wizard, no resistance allowed.

Object Enchantment:

- 3 - Spell appears to have no effect, but the object gets a Destiny, an obligation to play some role in a larger scheme (per).
- 4 - Object is turned into a perfect illusion (per).
- 5 - Object is possessed by a foreign entity (per).
- 6 - Object becomes sentient (per).
- 7 - Object develops a quirk of some sort (per).
- 8 - Object turns into something utterly useless (per).
- 9 - See number 10 below, but effect is permanent!
- 10 - Object starts to radiate magic, but isn't really magical. Effect lasts 1d months.

Area of Residual Magic:

- 3 - Caster is driven insane (per).
- 4 - Death is summoned.
- 5 - Area turns to a childhood fantasy, with licorice trees, talking animals, walk-through closets and so on (h).
- 6 - All (not too small) living creatures nearby switch bodies in a random way (h).
- 7 - Huge explosion centered on the caster, doing 3d damage on the adjacent hexes and 1d less per hex away, but pure force might knock people beyond 3 hexes down anyway. The caster is unhurt though, albeit stripped of all clothes, except his underwear.
- 8 - A gate to the dungeon dimensions is torn open.
- 9 - Caster absorbs a huge amount of magic in a colourful display of octarine lightning (sec) and his thaum supply becomes infinite (min), but there might be side effects...
- 10 - Spell is horribly distorted and blown out of proportion, but might still be useful.

Undead Magic:

- 3 - Caster turns into a mindless but cunning killer (h).
- 4 - Caster blocks out the fact that he is undead, and might while he thinks he's an ordinary human do things that are very dangerous to him (day).
- 5 - A terrible stench of decay and death is excreted by the caster (day).
- 6 - Caster immediately shapeshifts (if he has such powers).
- 7 - The caster's appearance is altered slightly, but in such a way that it is now completely impossible to think of him as human for more than an instant (day).
- 8 - Lots and lots of animals associated with the caster's race (or undead in general) arrive within a minute (min).
- 9 - Caster becomes a super conductor for clichés concerning his particular race (day).
- 10 - A noisy thunderstorm arrives (h).

Movement:

- 13 - The weight attempted to move is applied as pressure on the caster's shoulders.
- 14 - Something else present is moved instead.
- 15 - Caster teleported anywhere, how far depends on power of spell.
- 16 - Gravity's grip on the caster starts to switch on and off randomly, usually being

somewhere on the very light side (h).

Illusion and Creation:

- 13 - Illusion/Object created, but takes on a mind of its own (min).
- 14 - Something is created, but not what was intended, instead the creation is a duplicate of any appropriate object present.
- 15 - Illusion/Object created, but completely out of scale.
- 16 - Illusion/Object created, but only the idea and purpose are correct, the era isn't (e g a flashlight instead of a torch).

Element:

- 13 - Caster burps up a quantity of the element in question.
- 14 - A quantity of the element is created nearby, possibly in an inconvenient place (h).
- 15 - Something nearby is transformed into the element (h).
- 16 - Anti-element is produced, which probably has the opposite effect.
- 17 - Super-element is produced, which might be too much to handle.

Weather and Nature:

- 11 - All nearby plants bloom (day).
- 12 - It starts pouring down (h).
- 13 - All nearby insects opt to perch on the caster (min).
- 14 - All nearby trees shed their leaves.
- 15 - Strong headwind follows the caster (h).
- 16 - A cluster of nearby plants grow human features, for instance eyes (min).
- 17 - An animal becomes lovingly but annoyingly fond of the caster (day).
- 18 - A cluster of nearby plants "unroot" and grow legs, and quite possibly arms as well (min). Singing might be involved.

Sound:

- 13 - Loud music is produced (sec).
- 14 - All nearby sounds somehow seem more annoying (min).
- 15 - Caster turns mute (day).
- 16 - Everything the caster does that produces sound is amplified about ten times (h).

Wizard Grades

How should this be handled rule-wise? When I come to think of it, there's probably a reason that Phil Masters didn't cover it in the original rules (it is mentioned on DW113 though). First of all, this is not a Rank as described on C129, because its area of effect is way too small. Secondly, Status and grade do not go intimately hand in hand. Student wizards have Status one, the Archchancellor has five and the rest of the faculty all appear to have three, but this is due to appearance more than anything else. People can generally see the difference between a real wizard and a mere student, and most people know the Archchancellor by sight, at least those who care about things like Status. The point is that what grade a wizard has doesn't necessarily have to be a separate advantage. After all, no one listens to what he says anyway. A campaign set entirely in a magical university environment (there are other universities than

Unseen, but they aren't as famous) might however introduce a Magical Grade advantage. See Rank (CI29) for further ideas, but it should be cheap (say 3 points per level?).

During the course of my thorough research (yeah, right!) I have found the following list to be at least moderately accurate. Grades must be scaled one at a time (i.e. no skipping is allowed), and a successful roll versus Thaumatology is required to obtain each new grade (with a penalty to the roll equal to the old grade), unless the GM wants the crucial events to be roleplayed (research and preparation for essays, written and oral exams or oppositions, backstabbing at the UU, etc).

Student (no grade): A student wizard at UU is usually no older than 24, and he must have Magery and he must be Literate (see DW127). He also has Status 1 (see DW59). Other than that, anything goes.

1st Grade: A simple graduate. No more, no less. Status 1 or 2.

2nd Grade: At least one published essay. Status 2 or 3.

3rd Grade: Two published essays. Status 2 or 3.

4th Grade: Four published essays. Wizards are usually in their thirties when they reach this grade. Status 3.

5th Grade: Eight published essays, and at least one of them must be generally accepted as good. Status 3.

6th Grade: A dozen published essays. A couple of them must be good, and one should be accepted as brilliant. Wizards at this grade are usually in their forties, at least. Status 3.

7th Grade: There are only 64 positions of this grade at a time, eight per Order (DWA34). Candidates are at least in their fifties, although this is naturally not a *formal* prerequisite. Status 3 or 4.

8th Grade: Only eight positions at a time. The heads of the eight Orders which together used to form the Hebdomadal Board who ruled the UU (DW112 and DWA35). Status 3 or 4.

Archchancellor: The 8th grade wizards appoint the formal head of all wizards on the Disc by an "election" (DW114). Whether the Archchancellor had to hold a certain grade prior to his election is a little hazy. Status 5.

Mirrors

Although powerstones and such shouldn't be available on the Disc, there are similar items in circulation. To begin with, wizards use staffs to store large quantities of magic (DW132 etc). Other magic workers have no equivalent however. This is somewhat unfair, at least speaking in game terms. To even things out I strongly recommend that all wizards must buy the Book-Bound Wizard disadvantage (-5 points, DWA34), which might cause severe inconvenience from time to time.

What other "magical batteries" might exist? Witches have cottages. And cats. Cottages are far from magical (usually anyway) and should be treated accordingly. Animals are probably just pets (DW125). The voodoo witches of Genua do use special rituals to drain power from the spirits of the swamp (see the Voodoo Rituals skill in the Voodoo section). But what else is there? Of course! There's the...

Mirror Magic

This is the trademark of (usually evil) fairy godmothers. Incredibly powerful, but it corrupts the soul and taints the mind of the user. Eventually.

Mirror magic is no special spell or skill as such. Any magic user can place two ordinary mirrors facing each other and stand between them, and all magic users with any training at all know this (roll for any theoretical magic skill or flat IQ if there's any doubt). If a spellcaster does so, and deliberately casts a spell with the aid of the mirrors, powerful things happen. But first of all, the number of mirrors is important. The mirrors are always placed in pairs, and no more than four pairs can ever be used (count the number of mirrors and you'll get it). The following table applies:

Mirrors	Effect	Side effect
One pair	x 2	1d
Two pairs	x 4	2d
Three pairs	x 8	3d
Four pairs	x 16	4d

The table should be read as follows. The "effect" is what happens to the energy points (Fatigue, Hit Points or whatever) "invested" in the mirrors when the spell (any spell) is cast. The caster cannot choose to use fewer mirrors than those present; the only way to reduce the power is to actually remove or cover some of the mirrors. As a simple example, if the spellcaster spends 4 Fatigue and has three pairs of mirrors (i.e. effect times eight), 32 energy points (!) is returned to be used with the spell. All the energy must be spent immediately on the designated spell. Any excess energy is lost. But what are the costs of such tremendous power?

Corruption. (Surprised? Anyone? At all?) Upon *each casting* with the aid of mirrors, the caster must make a Will roll. For this roll, Will is reduced by a fifth of the caster's selfish or "evil" disadvantages' (see more on this below) point value (e.g. a total of -20 points is a -4 penalty to Will). If the roll succeeds nothing bad happens, and the spell is cast with the multiplied energy. If the roll fails the spell is still cast with the multiplied energy, but the caster must also roll on the following table with the number of dice indicated in the "side effect" column.

Roll	Result
1-3	Caster acquires a selfish or evil quirk.
4-5	The caster is transfixed by her own reflection and is stunned in awe for 2d seconds.
6-8	Caster acquires a selfish or evil disadvantage worth -5 to -10 points.
9-10	The caster is drained of all Fatigue but one single point. Her reflection as well as shadow appear a bit pale over the next few days.
11-13	Caster acquires a selfish or evil disadvantage worth -15 points or more.
14-16	The spell is cast, but the mirrors affect it somehow, making it dazzling, reflecting it elsewhere, duplicating it, or whatever the GM sees fit.
17+	The caster's soul is swallowed by the mirrors. The End.

If a quirk or disadvantage is acquired, the GM and player can either pick a new one or increase the severity of an existing one. Either way will reduce the value of the character. Quite rapidly too. (To avoid too many disadvantages over time, the GM *can* ignore result 1-3 if the caster already has -30 points, and possibly also result 6-8 at -60 points.)

As for selfish and evil disadvantages, the GM must rule as he sees fit, but the first disadvantage which is acquired by use of mirrors is always the Compulsive Behaviour: Mirror Spellcaster. This disadvantage comes in three levels; -1 (a quirk; the caster must use mirrors if it is convenient to do so), -5 (the caster must always use mirrors unless it is very inconvenient

to do so) and -10 (the caster MUST always use mirrors to cast spells, and will never be further than an hour's travel from his mirrors). Here are some further suggestions for selfish and evil disadvantages (from B and CI): Bloodlust, Bully, Callous, Chauvinistic, Fanaticism: Self, Glory Hound, Greed, Intolerance, Jealousy, Loner, Low Empathy, Megalomania (especially this one!), Miserliness, Overconfidence, Proud, Pyromania, Reclusive, Sadism, Self-Centered, Selfish, Staid and Stubbornness. Also bear in mind that any of these can be downgraded to a mere quirk, letting the mirror user's personality slowly twist into something horrible.

Divination: Mirror Scrying

Mirrors can also be used with the Divination spell (DW144). As with all sorts of Divination, this is a separate spell. It requires a mirror to work (not a pair). Anything less than a genuine mirror, but which is still reflective works too, but at a penalty. Static but imperfect surfaces (e g polished metal) have a -2 penalty, organic or otherwise changing surfaces (e g water or polished ice) have a -4 penalty, and anything rougher than that won't work at all. Whether size is important is up to the GM, but a mirror smaller than one square foot probably won't work. An enchanted mirror might give a minor bonus.

This spell can only be used to see the present, but range works as normal. Further on, the only way to see anything is to *look out through another reflective surface* (of whatever quality). This means that it's impossible to see what happens in a room that has no mirrors, windows, or anything else that can reflect an image, and it's also very hard to see what goes on in the countryside, unless there's water around. The surface used to look through also displays the image of the caster, as seen by the mirror the spell is cast with. Sound is transmitted from the target location to the caster by this spell, but the only way for the caster to actually *send* sound is by an appropriate spell *or* if a "receiver" at the target has Magery. The up side is that the image is clear (or as clear as either surface allows it to be), and that there's no penalty for repeated castings on the same location. It should also be noted that what is asked for when casting this spell is simply the target location, or a general direction or route if the exact location is unknown. A final and minor quirk of this spell is that when it is cast, the caster's image can be seen flashing by the reflective surfaces between the caster's location and the target location.

L-Space

Sim has written som material for L-Space, which can be found here.

(Punkterna nedan ska ej postas)

* Different areas of L-Space (near, far, weird, intangible, surreal, corporeal, magical, void, etc...), tables for random generation?

* Inhabitants (.303 bookworm, "librarians living off the land"), tables for chance meetings?

* Access (how much books?)

* Adventures

Sim's L-space

In some respects every book can be found in a library

As all who know discworld will know, books = knowledge = power = energy = matter = mass, in short books distort space. On our world there are few collections of books big enough to do anything but mutate and bulge their own bookshelves, but on the disc there are magical books, and more to the point large library's of these books, and these collections are so vast, they form a parallel universe, connecting all libraries, even those who do not themselves create it, this is L-space.

This in it's self is an interesting concept, but what does it have to do with GURPS Discworld. Well I for one feel that this fresh, surreal environment creates an ideal setting for the creative and ambitious GM. For there are things in L-space, things that would make you crawl, things that will make you scream, and most defiantly things that go bump, squeak, rattle and clang all bloody night long, and that is just the books!

Getting into L-space

"after a while the librarian stopped, he concentrated all his powers of librarianship ... he swung into an avenue of shelving that was apparently a few feet long, and walked along it briskly for half an hour." From Guards Guards!

This is no mean feat, for one thing you have to find a big enough source of books, the most logical being Unseen University's own library, although I would be surprised if there are not others. I think that any source of over 10,000,000 SPs would suffice to act as an entrant into L-space,. So possibly some other magical libraries, or even the very largest of non-magical ones

(probably in ephebe where knowledge is valued so highly, or the argentinian empire). However outside UU, most players will be hard pushed to find anywhere they can get into L-space.

*Source Paperback: this is a measure of how large and important a book is. 1 SP is a standard paperback. A typical Leather-bound Hardback carries about 1.64 (Eric's number) SPs, and this is about the maximum a normal book can have (the actual number being defined by $L/3 * QP/2R$) where L is the total number of books in existence, Q is the number of pages, P being the weight of the book, and R being an undefined variable. However it is possible for books to have more SPs if they are special. A Magical tomb, or a moderately important book (like an good volume of Shakespeare) carry about 10SPs, a good history book carries about 17SPs, A large Magical tomb, or a very important book (like the chronicles) carry about 100SPs. And an earth (or disc) shattering book (like the communist manifesto, or the accent of man) can carry 1000SPs+.

However even if they do find a suitable entry point, they will still have to get into L-space, for this to happen, they will have to make a successful skill roll against L-space theory, if they fail this roll, they must wait around for a day before trying again, a critical failure means they get lost in the library, but are not actually in L-space. If the character does not have L-space theory and is just acting on rumors, they can try rolling against a suitable skill (like research, any book skill, or any skill involving exploration) at -5, or they can roll against a flat 7 with a bonus + 1 for any sort of luck they have. However if they get into L-space this way, they will have to make an IQ roll to realize it (unlike leaving L-space there is not energy).

What is L-space like?

“the air became very still, so still you could hear the slow fall of dust. The librarian swung on his knuckles between the endless bookshelves. The dome of the library was still overhead, but then it always was” From Guards Guards!

When first entered L-space will look almost identical to the library that the players have just left, it is only when they venture deeper that it will start to look strange. On the face of it L-space will look like an average of every library ever, and so it is quite possible the scrolls will share shelf space with high tech info disks, and that where there is bare earth floor somewhere,

there will be parquet somewhere else, in-fact because of the nature of books, and knowledge, L-space may well change while the players look at it, the covers of books constantly changing until they are read properly, shelves appearing or disappearing, and even combusting (after all if there is one thing revolutionaries like it is to burn books, and there have been a lot of revolutions, and so a lot of burning books).

There are of course many different levels with staircases, lifts (which the players will have no idea how to use) and passably even teleporters (which wizards will play with). And if the players do anything random, like going through strange little doors (obviously stupid, after all this is a library), climbing up bookcases, or even running into bookcases, don't be afraid to do something random back.

As far as what L-space sounds like, it sounds like almost anything, as is stated in the science of discworld, the effect is like “someone playing with handfuls of sound”. The sounds can be of anything, speech, fire and science being the most common, but anything that happened in a library will happen just the other side of the bookshelves, so anything may be heard.

L-space ecology

“usually he could forewarn himself by keeping a careful eye on the kick tool crabs that grazed harmlessly on the dust. When they were spooked, it was time to hide. Several times he had to flatten himself against the shelves as a thesaurus thundered by. He waited patiently as a herd of critters crawled past, grazing on the contents of the choicer books and leaving behind them piles of small slim volumes of literary criticism. And there were other things, things which he hurried away from and tried not to look hard at” From Guards Guards!

The kick stool crab.

I quite like this one, because the kick stools at our library look just like crabs.

Anyway, these are like low metal stools on wheels with round holes at the front and back, except with these ones, the metal sides can detach themselves to form claws, I 'm sorry I haven't explained this very well, but if you have been into many libraries you helpfully will know what I mean. Anyway the stats.

ST 17 IQ 3 DX 7 HT 10/20

Move 6 PD 6 DR 4

Can pincer for 1d+2 impaling damage, although it can only do this to the foot or leg.

The reason that this creature looks hard is because it is made of that annoyingly hard metal designed to break your shins. The main tactic of this stool is to sit there and look like a normal kick stool, move away if you try and stand on it, maneuver it's self into your shins, and if it gets you down on the ground, then it attacks. These are solitary creatures who when they kill their victims eat all of them, except their boots. However, most kick stool crabs are passive, and are quite contented to live by grazing dust off the floor. And they are mainly scared off by danger. In fact some librarians can even use them as an early warning system, if you see kick stool crabs scuttling off into the distance, you know trouble is on it's way.

There are also some other wild versions of library furniture such as the roaming step ladder, but the rest seems to be pretty insignificant and passive.

The wild thesaurus.

This looks to the world like a small red book. It flies around the shelves, and can do absolutely anything. However the way that they work is because as soon as anything is done to them they will do something back.

The way to work out what is done back is kind of complex.

You take what is done to them (say 'I will swing my axe at the book), the GM then goes to a suitable thesaurus (I am using the one with Microsoft word) look up the words, and choose a suitable phrase. So for example the above could become it will dangle (or swerve) a blade, or if you are being more malicious he could say it moves it's blade backwards and forwards (i.e. thrusting something, possibly a bastard sword). Anything it does will be at ST 10 and Skill 12.

This is a helpful table with some common synonyms, some don't seem to make sense, but never mind

Swing	Move backwards and forwards, dangle, swerve, fluctuate and manage
Thrust	Push, power, point and shove
Punch	Blow and hit
Kick	Boot, jolt, thrill and give up
Talk	Converse, have a discussion, conversation, lecture, inform, discussion and language
Sword	Blade
Fencing	...Lattice
Broad	...Wide, wide ranging, rough, distinctive and obvious
Short	...Small, brief, concise, curt and midstream.
Axe	Knife
Arrow	Projectile
Burn	Be on fire, destroy by fire, damage, injury and tingle.
Hit	Strike, crash into, reach, affect, success and knock
Spell	Magic charm, mean and bout
Read (or try to)	Understand, peruse, interpret and recite
Catch	No win situation, grasp, trap, capture, find, hit, fastening, strike, hear, contract and snag
Follow	Go after, go along, ensue, abide by, be a fan of, understand and monitor
Advice	Recommendation and information

This list may well expand!

However, they are visious and will often ram people in a very non synonymic way if nothing is done to them. They do 1d+1 crushing damage if they do this.

Quarto-horses

Luckily, I can say with grate confidence what these are like since it is described as a leathery Eohippus (an early horse)

ST 12 DX 11 IQ 5 HT 13
Move 6 Dodge 8 PD/DR 1

Kicks for 1d-1 crushing damage.
Bites for 1d-3 of crushing damage.

This is like a very small (2ft long, 8 or 9 inches high) horse, it has toes instead of a hoof, and has leather skin (providing the PD 1 DR 1 armor). This variety will feed on books, and will probably move around in packs of 1d creatures. They will be pleasant, but wild, and will attack if intimidated. They cannot be ridden by anyone except gnomes for whom they will be quite big. God knows what they are doing here.

Carnivorous Carol plants

These are a cross between Venus fly traps and sirens, I really can't figure out what they are doing here, but they will sing hogswatch (or Christmas) carols, and then when people come and investigate, they will find a bush of what look like tulips, however if they step in them they will take 1d + 2 damage immediately, they can then make an ST role to pull themselves out, if they don't they will be slowly digested taking 2 points of damage a turn, they can make an ST role to pull themselves out after each role. Each time they take damage they make and HT role or there foot is crippled, if they fail another role their leg is crippled. These are evil.

The unspeakable shushers.

These are the shades of librarians who have died in L-space, and who patrol it's many bookshelves promoting all the rules of liberties everywhere, particularly silence. They are attracted to speaking like a shark to blood, when they find the culprit they will first ask them to be quiet, if this does not work they will enter the characters shoal, displacing it temporarily so that anything the character says comes out as just one long shushhhhhhh! Role against IQ every 5 minuets to chuck them out, and critical failure means that the person can no longer say anything except shhhhhhhhh!

The .303 bookworm

This almost defiantly exists in L-space

People in L-space

There are a whole number of people who one might find in L-space (outside booktown), however they will all be vary rare. There may well be librarians who have gotten so sick of libraries where people go in and take out books that they have disappeared into L-space where they can simply be among books. There will also probably be some pore soles that got into L-space by accident, they will probably be starving, and will stick to the party like glue to try

and sponge off them. Anyone else could be in L-space, after all it is infinite.

Books in L-space

Any book can be found in L-space, however there are some that are wired.

Some of them are just normal magic books which are trying desperately to get out of their shelves, if they hit someone while trying to get off the shelves they will do 2 points of damage. However they are blind, and so won't actively attack anyone.

Others may actually have got off their shelves and be dangerous. There are 2 kinds of these, small and large books. Small books have a move of 8 and will try and fly into characters doing 1d - 1 at a skill of 14 crushing damage they have 7 hit points. The large variety are about man sized, and blunder along the corridors with loud footsteps and a loud rustling. They have a move of 4, can flap their pages at a character against skill 14 doing 1d + 1 crushing damage, or they can fall over on people at skill 12 doing 2d damage, however it will then take them 3 turns to get up, they have PD 1 DR 1 due to their thick covers they have 12 hit points. Both of these books are quite intelligent about IQ 3, but hate humans, and so will always attack. If a book does not attack, a reaction role may be made, and any reaction of good or better means the book will allow itself to be read.

What does a book know? More than you would think. The IQ 3 above is not actually IQ at all, it is a mixture of the sort of instincts which somehow seem inherent to everything, the ability to read, and the sort of knowledge gained by living your whole life in a library. If for some reason a book is friendly (and this should be very rare) then players can speak to it, and it will answer by the obvious means. However it could know anything that anyone has ever written down, on a recast for information role 1d, a 1 means the book knows a lot about the subject, a 2-5 means the book knows progressively less, and a 6 means it knows nothing.

The book snake

ST 12 DX 13 IQ 3 HT 15/20
Move 4 PD 1 DR 1

Bites for 1d - 1 impaling damage, poison is not very bad, does 1 point of damage each turn, until an HT role is made, a critical failure means the victim is stunned. However it cannot bite through metal. If a player is grappled by it, it does 1d-3 crushing damage a round by squeezing. (only plate armor counts against this sort of attack, but it protects with full DR)

This is another evolution of the common book-worm (now extinct due to competition). However it has gone completely the other way about book eating. Whereas the .303 bookworm, is small but gets through whole shelves at once, this reptilian is a lot more lazy, and only eats the most juicy books. It is much like a normal snake, however instead of mammals, this snake much prefers a good tomb. He is a dull, dark brown, with tinges of a wooden color, perfect camouflage for L-space (vision role to see). It stalks wild books, as they fly off their shelves, it sits their eyes glowing waiting to pounce. Of course it finds organic matter disgusting, and would never attack a human, but players don't know that

Critters

I have this feeling that this species wins the prize for most weird L-spacial Life form. They are basically small bugs (ST1 DX 6 IQ 1 HT 7 / 1). Their sole purpose in life is to much

through choice volumes, digesting all the words, and extreating small volumes of literary criticism. However be careful, get in the way of these things and they may start to try and criticize you. Such a treatment involves losing 1 hit point a turn (if you are warring armed, these hit points are cumulative against DR). in order to get away, you have to brush them off, this will kill them. After they have gone through however, you may find a tiny volume of character criticism.

Anything else

L-space can (and does) contain everything simply because it is so vast. So feel free to chuck in whatever you like, afterall this is one area where discworld metaphysics do not work (no these are much stranger). There are several ways things can get into L-space.

- 1.) It just wandered into a library (not that rare, after all the library might have been abandoned, or in extreme cases void of books)
- 2.) It once belonged to a librarian who took it into L-space, and it got away.
- 3.) It is itself, for some weird reason a librarian
- 4.) It was imported into Booktown by someone and it then got away
- 5.) It was drawn in by some twisted narrative causality
- 6.) Some idiot believed they could find it in L-space (i.e. believed this strongly enough that it actually appeared there)
- 7.) It got summoned by some powerful but bored magical tomb.
- 8.) Anything else which takes you fancy (or it just is there, no one said L-space had to make sense).

Places in L-space

This is pure speculation, but I think that L-space has several different regions. These regions form an onion skin effect if viewed from above, however of course this is not an effect, or a view point of physical nature but of reality. These rings are the core, dreamland, L-space and the edge, and ruff details will follow.

The core

This is the most central part of L-space, the smallest part, and also the weirdest. It is a bubble of blackness, formed by every book, and every potential book (i.e. all carbon, oxygen, and hydrogen atoms, all light (because light forms trees), all thoughts, and basically anything else) being scared off. If PCs enter this area they will feel very scared (a fright check) and very nervous (a will check at -3 to go on). The reason for this is what lies at the center of this bubble. After about 2 hours journeying (not measurable in space, and not really in time) the PCs will reach the corner of a giant book. This book is infinite in content, but looks about 200 by 300 by 100 miles in size. It's paper is infinitely thin, and it's writing infinitely small, it is the book. The logical conclusion of the invisible writing theory. In it everything is written, and from it, all things that have ever been written are derived. As can be seen this book has so much book in it, it creates L-space (infinite SPs), and it is only because of this book that L-space exists. Why people would like to know this is beyond me.

Dreamland

This is the area of L-space that borders the core. Once again, there are no books here because they are still too scared, however potential books, can just about calm down to perpetual fear. This means that this area contains all the books that never were, and all those which never

will be. It is an area of almost pure ideas. The most intrepid Librarians have ventured to the edge of this area but tend to come back mad. There is nothing actually maddening about this area, however all the potential books in this area are kind of like small gods, and would love to get hold of someone to write them. Upon entering this area, and every five minutes players must make a will role (-5 if they are naturally creative, or have disadvantages such as curious, or -10 if they are an inspiration magnet) if they fail this role they suddenly get a brilliant idea for a book, and must write it at once. However if during this writing they receive another book idea, the 2 will fight, and it is this which causes the madness. Naturally nothing lives here, except for the ideas, this is a rolling desert of library flour. If anyone roles a critical failure on a navigation role, role 1d, a 1 indicates they have wandered to the edge of this area.

L-space

This is the main area of L-space (durgh).

As you get towards the edge of dreamland, bookshelves start to appear. At first these are few and far between (only the most stupid books, mainly biographies can stand it here. However these get more and more common until, at an undefined point you leave the land of ideas, and enter L-space, the land of books. This is where most people mean when they talk of L-space. It is an area which holds every book ever written. Now, then, hear or anywhere you can find it in L-space. L-space looks like a large, and badly kept library, exempt of course, it has no clear exit. This is where most of the action in an L-space adventure should occur. It contains all the species which I have mentioned, and any humans in L-space can be found here. The main use of this area is to travel across it into other libraries, because well it contains every book ever written, they are not classified in any way, and frequently change before the readers eyes (see what does L-space look like above). There are some special features of L-space.

Portales: these are freak bookworm holes in the L-space time continuum which allow people to travel large distances through L-space, in a very short time. They look like normal bookshelves, but are slightly translucent. To recognize one requires an L-space survival role, or a vision role at -3. To work out where they go, means a careful analysis of the local L-space makeup, and requires 3 hours of study, and a successful L-space theory role. This may be reduced to 2 or 1 hours of observation, but the role is at a penalty of -3 if only 2 hours are taken, or -8 if only 1. However once portal is identified, it can be reused, and the person will always know where it goes. If no skill role is made, role 2d

2 the portal leads to the dreamland, or the core, GMs choice

3 the portal leads to some library on the disc

4 the portal leads to UU library

5 the portal leads to some library off the disc

6 the portal leads to an area containing a book which radiates more than 100SPs (see getting into L-space) examples of this include the Portal leading to Darwin's study.

7-11 the portal goes to another area in L-space

12 the portal goes somewhere random, this includes but is not limited to (the dungeon dimensions, deaths domain, corie solesti, Booktown (see below)) if this would not be fun treat as a 7-11 above.

There are few known portals, or though in science of discworld, the Librarian goes through one to the library of Charles Darwin. The only clearly identified ones are those in Booktown, which are librarian made (don't even think about this, PCs could never do it). However they do always go to the same places, but can (at the GMs discretion) go to different places depending what side you enter them on.

“the librarian was faced with a blank wall of books, he stepped up to them with librarian confidence, and they melted away in front of him. He was in some sort of study” a description of a portal from the science of discworld

Booktown: this is as you would suspect a town in L-space. It is almost entirely populated by retired librarians who got so fed up with people reading their books that they simply walked into the fiction section and never came out again. However it does also contain librarians friends / relatives, unlucky adventurers and even the odd useful person. The main use of this is for somewhere that PCs can fall into (or be taken bleeding to) when they are on their last legs, and have just given up hope. It is a nice enough although weird place, built in-between the bookshelves, it is truly representative of the universal population as a whole. The inhabitants raise quarter horses for food, and because it sounded like a good idea. They also get a limited amount of food and other goods from outside. The most important thing in Booktown is the council of the librarians of time and space, this is the governing body of all librarians who have made contact with Booktown, and as a very secondary role the people who run Booktown. They also organize patrols of L-space to make sure none of their rules are broken, and expeditions to enlighten Librarians of suitable skill. These people are armed with special tubes which use a small piece of doweling through which a .303 bookworm can accelerate, and then fire off the end. The citizens of Booktown don't mind about this because they can't stand the way .303 bookworms damage books. There are about 1000 people in Booktown, and PCs are quite welcome to stay, but if and when they leave, they will probably be able to find a patrol or expedition to help them get to where they want to go. Actively searching for Booktown requires the L-space navigation roles (below) but at no penalty.

By far the largest thing in Booktown is the catalogue. This is a huge structure which details (in the Dewey system) every known book in L-space, it is in-fact so large that it connects with L-space (yes a place in L-space connecting with L-space) because of this it does in-fact catalogue every book, but attempts to understand this usually lead to people brains melting.

The only other important buildings in Booktown, are the portals, these line the main square, and lead all over L-space, they are man made portals though, not the natural sort, and so it is always known where they go. The trick to making a portal is to get 2 matching bookshelves, and then do some wired ceremony involving swapping covers. This could not be done by anyone except the most experienced librarians, and the catalogue, a 50 story building in which can be found reference cards for every book in existence.

The edge

This is the area between L-space and the real worlds. It is not as weird as L-space itself, but is no normal library. In-fact this is the small amount of L-space created by libraries, which touches the greater L-space created by the book at the core. If someone “wanders into L-space” but will not encounter anything this is probably where they go. They can travel through time, a bit, but it is not really big enough to allow travel as described in the rest of this chapter. These 1 spaces touch L-space at several places (or gates), and some areas even share a gate (e.g. discworld and earth). Finding these gates is the skill behind L-space navigation. Any library can be entered through gates, however some are harder than others (see below). As a rule of thumb, the weirder the world, the further into L-space it is. Our world and the discworld are both quite weird, some are more normal, but few are more weird, so our gate is in-fact quite near dreamland (this is where the inspiration magnet advantage comes from). The gates closest to dreamland are those to the forbidden libraries, as those are the only books solid enough to take the stress.

At the edge of L-space, the individual library starts to show itself, this will have know effect unless you know the libuary in question very well, in which case you will feel that you somehow know the place. Upon exiting L-space there is a dimension shift which causes the following problems:Disorientation (this makes people feel weird, and loses absolute direction until they find a reference point)

Temporal Energy discharge (this is like static, but worse, it makes people feel hot and uncomfortable, their hare stands up, and if they touch anything they get a shock)

If this sounds strange, then let me tell you IT IS!

Navigation in L-space

“the librarian navigating by booksign carved on shelves by past explorers, navigating by smell, navigating even by the whispering of nostalgia, was heading purposefully for one very special one” from Guards Guards!

It is possible to get anywhere in L-space, you can travel across the disc, to other worlds and even through time. However it is a difficult task to get somewhere through L-space. In order to navigate you need to make 2 roles the first against L-space theory, this allows you to work out how to get somewhere, you then need to make a second role against L-space survivable to get their without mishap. Both roles are made with the following modifiers

Returning home +1

Distance traveled –1 to –5 (1 being same city / area 5 being to another dimension

Size of library traveled to –1 to –5 (1 being UU 5 being a small privet collection

Time travel –1 to –5 (1 being a day back or an hour forward and 5 being 1000 years back or 50 years forward)

However of course to make any navigation roles, the PC must know exactly where he or she wishes to go.

Area knowledge (L-space) mental hard

This is a variation on the Area knowledge, it can be bought by people who have experience of L-space and represents a practical knowledge of how L-space works. It can be used to replace both L-space theory and survival when navigating through L-space, however it does not wholly replace the skills. It is easier to get then L-space theory and knowledge, and is picked up like language skills during time in L-space, and represents how veterans of L-space can get through it with ease (although not now much about it, or be able to live there) while having relatively low intelligence. This is still experimental.

Previous expeditions

Those stupid people who have entered L-space without any L-space skills will be delighted to know that all is not lost. This is because many Librarians who have entered L-space, have left directions on bookshelves to help them in the future. If players run across these directions they may well direct them to a library, or place of interest, however, they are very likely to be complete gibberish to the PCs, because most of them are in foreign languages (including orangutan). Role 3d, on a 3 or a 4, they can understand the massage, on a 5 or a 6, they may be able to decipher the message, on a 7 to 16 the message is in Booksign, the Language of

L-space, and on a 17 or 18 it is in some other languages.

Notes on L-space

I can see it being quite difficult to get players to enter L-space if they have read about it, however this is just a problem with playing in a well-known setting. Hopefully just reminding the players they only know what they have been told should deal with it, but I can see this being a problem.

Who knows about L-space, I think that Rincwind (the librarians ex assistant) and Ponder Stibbons (the reader in invisible writing a branch of L-space theory) might have some knowledge, and any wizard may know something, after all it is mentioned somewhere that as students wizards were taken on expeditions to find the lost reading room, but only found last years expeditions (and ate their boots), however these people would only have ½ or 1 point in L-space theory and almost defiantly nothing in survival.

It is hard to decide what mana level L-space must be, I can think of arguments for it being any of the mana levels. Personally I consider pure L-space to be a low mana zone because the magic has to be spread out over a large area, although I think that there will be fluctuations if you get near any particular library, I suggest that any time a spell is cast, roll 1d for that area, and consult the following table

- 1: no mana zone (the dreamland, core, and other assorted places)
- 2-4: low mana zone (pure L-space)
- 5: normal or high mana zone (there is little difference in discworld)
- 6: high mana zone (and there still be some pretty wired stuff going on in the area)

some useful things to take into L-space include, a ball of string (to help people retrace their steps), a special lantern designed to have no exposed flames (to help people see without burning any books, and some food (both to eat, and to distract the wildlife).

it is important to remember that well books will burn very well, any fire in L-space will be contained to that bookshelf, or even that book because it's neighbors are in fact somewhere completely different. However fire is still a very good way of dealing with wild books.

It is of course possible to travel to forbidden libraries through L-space, these libraries include deaths library, the library of history books, and also quite possibly the libraries of some goods. To get to these libraries incurs a -15 penalty on your skill roll, and you will almost defiantly have to do something else before you can gain axes. It is also possible to find books which have not yet been written, however as these are specific books, it will be very difficult, however it is possible given enough skill, time and a really messed up head.

Book titles: this is an opportunity for some cheap humor. If L-space is getting a bit to boring get the players to look at some book titles, they will mostly consist of books such as "the long walk home" by miss D Buss, or "getting rich" by Robin Banks. NB. In Terry Pratchetts L-space (describe in Guards Guards!, if it is impossible to read book covers while in L-space, so this is only included for the purpose of humor.

Those libraries which do not have enough books to connect to L-space, often manifest their excess volume in other ways. This can cause oddities in even quite small collections of books. The most common effects are; freak bookworm holes that cause books to suddenly move to another part of the libraries, distortion of space, so you can never quite count how many books

are on a shelf, minor distortions of time, so that sometimes while in a place of books time travels slightly faster or slower, and for larger collections, (10,000 SPs) enough distortion of space to make the hole library seam bigger (if in the expanded part of the library, other slightly strange effects may be visible). These effects can start with collections of as few as 250SPs.

As far as magic in L-space goes, there is just one point to remember, any spell which affects animals, can also affect books, this includes the following.

Book Soother (same as animal soother)	calms a book
down so it will open up, stay still, and allow itself to be read.	

Book Rouser (same as beast rouser)	makes a book
frisky so no one will be able to read it.	

Book Summoning (same as animal summoning)	allows the caster to
summon all books of one type.	

Book control (same as ?reptile? control)	allows the
caster to control the actions of a book.	

Book speech (same as beast speech)	allows the
caster to talk to books.	

Books may also be borrowed, but at -4 for unfamiliarity, for a description of what it is like to be inside a book see the light fantastic.

And so on

There are also a few other spells

Pronounce

(regular, resisted by IQ)

This makes a book read itself out aloud completely, well it is reading it will fall to the ground and stay there. It speaks in a loud reading voice, and pronounces every word carefully.

Duration	until it is finished.
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Cost to cast	5
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Perquisites	Book soother + 3 mind control spells.
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Of course these spells will only be available to librarian wizards

L-space Science

Of course L-space is not only real, there is some science too.

The invisible writings:

This is method, whereby you can work out the content of any book, simply by looking at all other books. It is based on the discovery of the bi-directional nature of L-space, which simply states that all books are linked by L-space, and because the majority of books are written on the research of previous books, any book may be analyzed and extrapolated to produce any other book. At the moment the reader of invisible writings a UU is Ponder Stibbons.

Schrodingers paperback:

This theory simply states that, because all books are related, and because you have to look at a book before you can read it, then it can be concluded that every book is in a state of complete and utter randomness until it is read. The basic upshot of which is that if you pick up an unread book, without looking at it, it can be about absolutely anything. This theory has been mostly

declared rubbish by scientists, but librarians have denied to comment on it.

An L-space adventure seed

As is stated in the equation books = power, so it is quite possible that someone is going to try and steal them. However the clever thief will also remove those who can stop them (yes those who are big and orange) the players have been charged with getting the book back, they have been given a small grounding, placed in the library and told if they are found without the book, they will be charged with stealing it. Can they do it, or will those who have stolen the books stop them, or will as so many have, be found next day stuck between the pages of a beginners guide to necromancy (J A Bert) who knows.

Grimoires (ska ej postas)

Typ egen vilja (t ex quirks likt stavar), förmågor (sluka folk), rörlighet (i t ex L-space, men annars?), besvärjelser (att kasta själv?), intellekt (text rör sig, etc).

6 st olika arketyper, med olika förmågor?

Without a Prayer

Priests on the Disc wield exactly nil mystical power. Worldly and administrative yes, but if a mountain need be moved, masons and sturdy lads with wrecking balls must probably be hired. But the gods on the Disc are quite active from time to time. It's just that they don't like the general idea of them actually having to do what they are asked, whether the requests comes from a devout believer or anyone. It's just the way they are.

But. To make things interesting, a religious character could have his god as Patron. These are some simple and basic guidelines to spin worship in a game-friendly direction. (For a good picture of what a priest on the Disc is like, see the template on DWA53.)

(This has absolutely nothing to do with real magic by the way, but this section is rather sparse as it is.)

The basic cost of the Patron is based on its power (B24). Gods are per se rather powerful. They also have magical powers which raise the basic cost by 5 points, or 10 points if that particular deity has a habit of smiting people left and right, or otherwise taking very direct actions. The basic five extra points are included below, but the further five "interference points" should be added by the GM as he sees fit.

- A small god with enough power to actually be worth following should be worth 20 points. This should make the small god pretty much in sync with the template on DWA65.
- One of the real gods, or a very powerful small god, should be worth 30 points. Turning this into stats should never be necessary.

- The major gods, such as Blind Io, Offler and Om, are all at least 35 point Patrons. Offler is also known for being keen on frying people who denounce the gods, misuse his name, or people that just annoy him, making him a 40 point Patron as stated above.

As for the frequency of appearance (or aid granted, more to the point), the following might be added:

- Rarely; is really the ideal frequency, and it makes the Patron rather cheap. The GM can always tweak the roll, so this usually means "whenever it pleases the deity's spokesman (the GM of course)", which is good, storywise.
- Fairly Often; is the standard option, and is probably possible to deal with in a game. And remember that a subject who asks for help all too often will find that the Patron won't listen as keenly in the future...
- Quite Often; should be a rare exception. The gods simply do not like being told what to do by mere mortals! (And my it's expensive too.)
- Almost All the Time; pretty much out of the question with the gods as described here, but could make for a rather interesting scenario with a very weak entity (read the book *Small Gods* and you'll get the idea). But such a being is probably just an Ally, or possibly a Dependent.

In specific cases, the GM could modify the chance of appearance roll by the circumstances and whim. Some examples include: worshipper or church in really great danger (+1), chance to show off in a dramatic way (+3), severe blasphemy (+3), request that is traditionally granted (+2), repeated request (-2 or more), chance to annoy or damage a rivalling god (+1), risk of angering a more powerful god (-2), anything involving a very high priest of the religion which the god has approved of (+1).

Sourcery (ska ej postas)

888 points!

Improvised magic rules (exclusive for Sourcerers?), each college is a M/H skill for Sourcerers. Automatically have all existing spells at that level as well?

Sourcerers carry an internal Very High Mana node that supports them. May be used by others?

May use spells that are normally magically dangerous (e.g. Healing) as they are in such total control.

bye the Waye

About GURPS Discworld

Comments on GURPS Discworld Also

This is a rather dumb title, since the entire GURPS Discworld bye Nighte site is more or less a comment on the GURPS Discworld game, which of course includes GURPS Discworld Also. But these comments are really basic.

Abbreviations: The official ruling is that GURPS Discworld in short is "DI", and GURPS Discworld Also is "DA". I disapprove of both, so on this site the abbreviations will be "DW" and "DWA", respectively.

Conflicts: This site has been written as a complement and development of DW and DWA, so conflicts between the official material and this site should be rare. But I have questioned some rules which I didn't like, usually presenting some alternative rules instead. In those cases each GM is free to choose whichever version he likes the most (bearing in mind that the material on this site might conflict with future official material).

The making of better NPCs

Here are some comments on NPCs from GURPS Discworld.

Vimes (DW91)

Captain Vimes of the Ankh-Morpork watch does not have the Criminology skill, which is very peculiar indeed. Give him a skill level of 15 or something; he's good, but he must still put some effort into it.

Area Knowledge: Streets of Ankh-Morpork goes without saying! At least skill level 17.

He should also have the Alcoholism disadvantage. Although he is clean at the moment, this a special disadvantage which cannot normally be bought off (B30).

The Patrician (DW85)

Rumour says that Vetinari moves like a snake. He does have a DX of 12, but I think he could be given Combat Reflexes as well. But higher DX? I don't think that'll be necessary.

Acting as the supreme court of Ankh-Morpork (instead of the King), the Patrician should be given Law-20.

Agnes "Perdita" Nitt (DW187)

According to Phil Masters, the Perdita aspect is "a rather substantial quirk". In general I'm

inclined to agree, but certain events from Carpe Jugulum would suggest that there is a little more to it than that. The alternative is of course the Split Personality disadvantage (B37). If the GM wishes to make Perdita a second personality, up ST to 13, DX to 12 and add a few disadvantages like Impulsiveness (B33) and Proud (CI93).

The GM might also consider giving the Agnes personality Low Self Image (CI92) by the way. Perdita, of course, does not suffer from that.

Detritus and his Crossbow (DW73)

First of all I must say I think ST 23 is a bit stingy, but I can live with it. Secondly, the small ballista Detritus uses should have ST 27 and a goat's foot (or the troll equivalent; a meander maybe?). This gives it a hefty impaling damage of 3d+3 (or 4d). If loaded with the special multi-arrow-barrage we all know and love, it gets even deadlier. One suggestion is to reduce the damage by 1d and make it crushing, halve the range and increase SS to 16, but let the blast affect each and every target in the arc of fire (roughly a 60 degree cone, but the GM is permitted to kill of the occasional stray bird as well). A single to hit roll is made against all possible targets, but with individual speed/range, size and cover modifiers, so an average roll might hit some but miss others, and all victims are allowed to Dodge or Block individually as usual. A miss indicates that the recoil made the salvo miss the *entire target arc*. It is however very interesting to know in what exact direction the salvo went... The GM should improvise this to his best ability, but a random direction (1d: 1-2 left, 3-4 up, 5-6 right) and the rules for hitting the wrong target (B117-118) are good guidelines. But there is nevertheless no realistic way to describe how such a blast can tear down walls, but the GM should be kind when weighing realism against fun and narrative causality. And one final note; do not, I repeat, do NOT roll a critical failure when handling this baby.

Clacks

The semaphores on the Disc are covered on DWA10-15, so my rules have been removed. (And I found a few embarrassing errors in my version as I reviewed it, so I'll get over the disappointment pretty soon.) I'll leave the comparison with the semaphores in France though, but DWA has precedence.

Brief history of time: In 1844 there were actually a grand total of 534 semaphore towers in France, covering a distance of about 5,000 km (i.e. about one tower every 10 km) and connecting 29 cities. A message could, on a clear day, go from Paris to Lille in about two minutes, which means a speed of roughly 100 km (about 62 miles) per minute! An example from the Disc would be Ankh-Morpork - Genua in less than an hour. (DWA pointed out that due to the lame speed of Disc light, Ankh-Morpork - Genua is covered in "less than a day", and no less.)

About New Rules

Navigation (B57)

On the Discworld, seasoned travellers have learnt to navigate by sensation alone. If it gets warmer, you're headed rimwards. If it gets colder, you're headed hubwards. If you get dizzy

you're headed widdershins.

This is best covered as a special effect of the Navigation skill. Under normal circumstances and a clear sky, day or night, a simple Navigation roll tells the character which way hubwards is (or any other direction, naturally). However, due to the effects mentioned above, it is possible to tell the directions even without a clear view of the sky. The sensation roll is at -3, and a further -3 if the character is moving involuntarily (e.g. lying tied on cart). Apart from the usual Absolute Direction bonus (+3), the roll is modified by Alertness (the level is added), but not by any of the "lesser" perception advantages.

This special effect is not available if the character has a pure academic knowledge of the skill.

Plaster Surgery (Physical/Average)

Defaults to DX-5, IQ-5 or Sculpting-3

The process of altering a troll's face. It's actually not that hard, trolls are quite tolerant, although slightly jumpy when it comes to wielding chisels in their face.

The modifiers that apply to Sculpting can apply to Plaster Surgery as well.

Area Knowledge: Streets of Ankh-Morpork (Mental/Medium)

No default

Prerequisite: Area Knowledge: Ankh-Morpork

Apart from being a ballad sung by the fairly renowned troubadour Bryce of the Jumping Spleen, the streets of Ankh-Morpork are something rarely noted. This skill is the rare ability to navigate the great city by its cobblestones, and nothing but the cobblestones. In order to do this, you must own a pair of footwear with soles thick like paper. Watchmen on the beat hence have an edge.

This skill does not default to the regular Area Knowledge: Ankh-Morpork skill. Why? Few people realise that the cobblestones they have trod all their lives are actually differently textured depending on where you are. Hence you can live your entire life in Ankh-Morpork without learning this skill, and indeed most do.

Modifiers: Main streets, no modifier. Less main streets or outside the city walls, -3. The shades, -6. Streets the character is familiar with, +3.

The art of living in Ankh-Morpork

How do you stay alive in Ankh-Morpork if you're down on your luck, too wanted to show your face or just plain stupid? There are a number of skills designed to cover this situation. Survival: Urban (see CI153) is one, but since there is probably only one city on the Disc big enough to merit the skill, it might as well be called Survival: Ankh-Morpork. In the Discworld setting this skill covers finding clean water (Immunity to Disease is still recommended though), finding a dry and warm place to sleep, knowing which cellars are ready to collapse, which alleys are lethal, and which places the Ankh might flood (or whatever it's called) this evening. Interaction with sentient beings is still covered by the Streetwise skill though (which isn't that limiting though), and actually finding a given place is covered by the Area

Knowledge: Ankh-Morpork skill.

Another skill that might come in handy is the following:

Area Knowledge: Ankh-Morpork Sewers (Mental/Easy)

Defaults to Area Knowledge: Ankh-Morpork-4 or Survival: Urban-2

This skill covers knowing your way around the previous Ankh-Morporks. Yes you heard me. Ankh-Morpork is built on, well, Ankh-Morpork. The cellars are simply old floors that were abandoned as the street level rose due to trash and strange weather conditions. Most such old rooms are filled with mud, earth and debris, but roughly 10% aren't, which is just about right to make for a pleasant sewer system. And then it should be pointed out that those floors are in turn built on even older floors, and if you keep descending, Gods know what you might find...

Someone with this skill can find the fastest way to get below ground and then navigate the passages safely in search of either another exit or a specific place in the sewers. But using the sewers usually isn't any faster than running above ground though. And it's usually damp. And dark. And smelly.

If the GM feels there are enough skills in his game, just treat this as a special effect of the default skills, with an appropriate modifier (say -4 or -2, respectively) until the character is familiar with the sewers.

Comments on Somewhat Combat Related Advantages

Extra Fatigue (CI24): This is a *very* useful advantage for spellcasters. In fact, it's so useful that unless the GM starts taking precautions, all spellcasters will buy as many levels as they can possibly afford! But as stated only three or four levels should be allowed in a realistic campaign. And the Discworld qualifies as a realistic campaign in this respect. My suggestion is that any character could buy one level, having such small effect that it's hardly worth it. Truly athletic characters, and possibly experienced warriors, could buy a total of three or four levels. Mages could buy their Magery plus one level (i.e. Magery 2 allows 3 levels of Extra Fatigue). If these increases need a reasonable explanation of some sort is up to the GM.

Extra Hit Points (CI24): This is also an advantage that ordinary characters could be allowed to take three or four levels of. My suggestion is to ignore the "any ordinary" bit. Only the following characters are allowed to buy Extra Hit Points: characters with Fat, Gigantism or something similar, trolls, golems, undead and Real Heroes. This is hardly a limitation at all since most characters can be considered Real Heroes, but it serves the purpose of making character creation a bit quicker as truly regular and mundane characters don't even have the option, thus eliminating one decision from the process. Feel free to ignore all this though.

Hard to Kill (CI25): Only available to Real Heroes and Real Villains.

Philosophy

-1, -5 or -15 points

Philosophy on the Disc isn't something you end up practising of your own free will. Philosophy is much more like an illness, a disease (very common in Ephebe by the way). When you least expect it you'll find yourself pondering the nature of the world, mind and

spirit, heart and soul, life and why the duckbilled platypus. This condition comes in three degrees of severity. At the GM's discretion this disadvantage can be acquired during play, possibly together with some mental skills or an IQ increase to reduce the cost. And please note that you don't have to have the Philosophy skill at all to have this disadvantage.

Slight case of philosophy (-1 point): Basically a quirk that makes you noticeably philosophical from time to time. Should never be inconvenient though, but it must be roleplayed.

Philosophy (-5 points): You're prone to ponder the philosophical side of pretty much everything, all the time. This means that you must roll vs Will each and every time you're faced with a problem that might have a philosophical aspect to it. A failed roll means you must pursue that chain of thought instead of actually trying to solve the problem, although they might overlap at the GM's discretion. The Will roll can be modified according to the severity of the situation (from +3 in a crisis to -3 if you're merely cooking dinner). On a detailed weekly schedule you spend an hour a day philosophising.

Profound philosophy (-15 points): You live to philosophise! It's all you can do, so either you live in Ephebe and shout "Eureka!" a lot, or you're the eccentric old geezer who's loved (or loathed) by the entire neighbourhood, or you're an old troll in hibernation. In game terms this is the same thing as Absent-Mindedness (B30), with the exception that only philosophical questions can be of interest. The GM should be kind when determining what is philosophy and what isn't though, otherwise this disadvantage isn't just a nuisance; it'll keep the character from actually joining the game.

(Initial idea provided by Sim)

The Thiefsigns

First appearing in *Pyramids*, it has been brought to our attention that the Guild of Thieves, Burglars and Allied Traders mark certain houses with special symbols, telling the reader for instance "noisy dogs in house", "beware crossbow" or "wizard!". How they're able to read the signs in the dark is a good question.

Game-wise, knowledge of these signs is a M/E thief/spy language skill, available not only to thieves, but to any and all who prowl the streets intent on entering where they should not. A kind GM could give these people an IQ-4 default, and Assassins might get a default equal to Inhumation Strategy-4 (special skill, see the Martial Arts section).

About Nothing in Particular

About the Ankh

After several adventures taking place in Ankh-Morpork, the twin city on the mighty river Ankh, we came across some minor linguistic problem.

First of all, what preposition is used to throw something [preposition being discussed here] the Ankh? "In" assumed that whatever being thrown or dropped would actually end up *beneath the surface*. Being the Ankh, this is not always certain. One could actually argue that it's almost certain that whatever the tossed object is, it *won't* end up beneath the surface. So we

ruled out "in". Next we tried "on" or "onto", as these alternatives came naturally when objects do not break the surface. But we are still discussing something with a *surface* as opposed to a solid object, and the Ankh is after all called a *river* (and boats do travel on it). Thus we felt obliged to rule out "on" and "onto" as well. That left us with a wide variety of words. "At"? When you throw an object "at" something, you don't necessarily have to hit the something, so we thought "at" was a bit too vague. After some additional discussion along these lines, we decided on the word "about". It had no relevance whatsoever, but it just felt right in some way. So from now on, our group says "we throw the wossname about the Ankh", and it works for us.

Another problem we haven't really had an in-depth discussion about yet is what verb to use when the Ankh, so to speak, *propels itself* down the plains on its way to the Circle Sea. "Runs?" "Flows?" I think not. "Trundles?" "Creeps?" We'll have to get back to you on this one.

Counting Pines

Great news! It is now possible to play a counting pine! The package includes six levels of Slow Metabolism (-360 points, CI104), Sessile (-50 points, CI104), No Manipulators (-50 points, CI103), Decreased Life Support (10 points, CI52) and some sort of Psionic power enabling them to copy the most successful local genetic code (20 points or so?). This does free up a lot of points to buy a high IQ.

Golem

A Discworld golem isn't a magical creature, but rather a humanoid clay statue animated by a religious ritual and bound by the small slip of paper in its head, its "chem". All this and more can be found on DW174-176, and the book *Feet of Clay* is the source of it all. The material on golems found in GURPS Magic has little bearing on Discworld golems.

A Discworld golem has ST +20 (175 points) and DX +4 (45 points). A golem's HT is a special case and is discussed below. A golem's advantages are Ambidexterity (10 points), Body of Stone +8 (non-switchable ceramic body, gives PD 2 and DR 6; 48 points), Doesn't Breathe (20 points), Doesn't Eat or Drink (10 points), Doesn't Sleep (20 points), Extra Encumbrance (5 points), Hit Points +8 (for a total of 18 Hit Points; 40 points), Immunity to Disease (10 points), Immunity to Pain (see below; 30 points), Immunity to Poison (15 points), Increased Density +2 (DR +2 against crushing damage; 10 points), Injury Tolerance (all; 50 points), Literate (5 points), Night Vision (10 points), Temperature Tolerance +50 (just assume it is immune to temperature; 50 points), Unaging (15 points) and Unfazeable (15 points). A golem's disadvantages are Golem Unlife ("deactivates" if chem is removed; -20 points), Mute (-25 points), Pacifism (*total* pacifism, may under no circumstances harm any living being; -50 points), Slave Mentality (-40 points), Status -3 (unliving valuable property; -15 points), Ugly Appearance (-10 points) and Unhealing (-20 points). Golems usually have Brawling, Parry Missile Weapons and Throwing at DX level (total 9 points), and Pottery at IQ (2 points). This package would cost 414 points. Thus, golems aren't good PC material.

A golem doesn't have a HT attribute as such; it feels no pain, it doesn't breathe, eat or sleep, and it can't succumb to poison or disease. But HT is also used to calculate a lot of stuff, like Dodge, the temperature comfort zone, etc. In all these cases, assume a fictive HT attribute of 10. The new "Immunity to Pain" advantage means exactly what it sounds like. High Pain

Threshold allows a creature to ignore stunning effects, but only gives a bonus to resist pain in other situations. Immunity to Pain means the golem can ignore the effects of pain in any situation, no matter what. This is a pure advantage; the golem is still aware of damages his body may have sustained, and he suffers no ill effects by this loss of sensation. Note that this (possibly in conjunction with other advantages such as Injury Tolerance) also means that a golem doesn't have to roll versus HT to stay conscious or alive if its Hit Points are reduced to zero. This in turn means that a golem can remain active as long as at least one limb is functioning. The GM can assume a golem to be out of function at a full negative 50 Hit Points (i.e. five times a fictive HT of 10), but a golem usually isn't completely destroyed until it has suffered a full negative 100 Hit Points. A damaged golem doesn't heal, but as long as it's not completely destroyed it can be repaired with fresh clay, a large furnace and a roll against Pottery. This usually takes ten minutes per Hit Point, minimum one hour. But the golems' biggest weakness are still the source of their unlife; the chem. If this is removed the golem's eyes go out and the golem "deactivates"; it is for all practical purposes dead until someone restores the chem. The chem can be removed by ordering the golem to stand still while removing it, or by hitting the golem very hard over the head. A critical hit, or a hit doing at least 10 Hit Points (after DR), to the head has a 1/3 chance of removing the chem from the golem's head, causing the golem to shut down.

The mental disadvantages (Total Pacifism and Slave Mentality) all come from the instructions written on the chem. Thus it is theoretically possible to write a new chem without these limitations, but it can be dangerous. It might also be possible to add extra instructions, such as a Sense of Duty to someone or a Vow to perform some task, but this can also cause side effects or quirks. All this is up to the GM, and should require rolls versus Theology and Philosophy, both at -10, to pull off. The GM might give the golem an IQ roll to interpret any instruction that isn't fool proof. A failure means the golem must do as the designer intended, and it may never try to bend that rule ever again. A successful IQ roll allows the golem to interpret the instruction as it sees fit for the situation at hand, as long as it doesn't go against the strict wording of the rule.

Some important golem statistics: Punching damage 3d+1 cr (thrust-2, +2 for Body of Stone, +1 for Brawling), kicking damage 3d+2, both at skill 14. Dodge 6, Parry 9 (Brawling) and Parry 7 (Parry Missile Weapons; see CI135). PD 2 and DR 6 from Body of Stone. The Increased Density gives DR +2 against crushing damage, and raises the golem's weight to about 450 lbs, which isn't enough to count as encumbrance. Golems can be assumed to be immune to any temperature encountered in a normal adventure, including fire balls, frost attacks and lightning bolts (after all, electricity doesn't harm ceramics).

Dragon Packs (ska ej postas)

The clever and ever innovative Leonard of Quirm has come up with the idea of strapping a swamp dragon (snout down) on a wooden frame with levers and then strapping the construction on the back of a human. This would surely work in an environment with less air resistance, such as the void surrounding the Discworld, but a GM can rule that a fairly large swamp dragon on a good diet (as a rule of thumb, anything that's likely to explode if handled carelessly) can actually generate a flame jet with enough force to actually lift a human off the ground and propel him through the air. Quite fast too perhaps.

If the GM rules that this is possible, a dragon pack ...

Legendary Creatures on the Discworld (ska ej postas)

Pratchett has actually dealt with some of the traditional legendary creatures. And there is actually a pattern in his approach that can be used when adapting more creatures to the Discworld. So far Pratchett has covered dragons, unicorns, the sphinx and the phoenix (and probably a bundle which I've forgotten). What is the common approach? He's taken the traditional view and made it reasonable; birds mate and they do lay eggs, no matter what the writers of folklore say. Then there's the parallel existence approach; dragons live in the imagination of humans, the sphinx can only be reached if you have a confused camel, and so on. Following the example set by these creatures we can improvise a few more:

Basilisk/Cockatrice: Could be the same creature, or? Do they really turn people to stone? Imagine how hard that is, and most of the time such changes are only temporary.

Chimera: see DC p 88.

Gryphon:

Harpy:

Hydra:

Manticore: Lionish things with scorpion tail.

Pegasus: How can a horse-sized creature fly? Perhaps they can only glide.

Rock: Bird rock, or whatever it's called in English. Klatchian legend. Might be the same thing as with the phoenix; stays small and harmless until size and brutality is needed.

Wyvern:

Thief Guild's Tariffs

What is not included in the living cost on DW59 concerning Ankh-Morpork citizens are the Thief Guild's fees for robberies and break-ins. The current six month fee is AM\$25 (\$500), or for a full 26 months the fee is AM\$100 (\$2,000). And note that these "insurance" periods are the *minimum* times! A lucky citizen can go on forever without being robbed again! But when the time is up, roll 3d each month. A result of 9 or less indicates a new robbery or break-in, resulting in a new fee and a new safe period. But then again, in order to be safe, you have to hold on to the latest receipt, and small slips of paper can get lost...

Trolls

Body of Stone

To all the poor souls who do not own a copy of Compendium I but still try to play Discworld by the GURPS rules, here's a minor help; Trolls' Body of Stone give them damage +2 on all unarmed attacks, not cumulative with brass knuckles or hard shoes. Body of Stone also reduces Move by 20%.

Sensing Trolls

An observation on how to sense trolls is this: Stone shouldn't really smell that much, but since trolls are actually (a) *living* rock, and (b) not really known for washing often (or at all for that matter), it's reasonable to say that those with Discriminatory Smell can sense and track trolls just as easily as humans. A second observation is that trolls probably lack body heat, which means that creatures with Infravision have absolutely no advantage when looking for trolls.

Troll Skin

Trolls are made of living rock, and their skin is a special flexible form of stone. It is similar to leather but it's much tougher. Wearing clothing of troll skin in Ankh-Morpork just isn't a good idea, and the same goes in any other region where trolls are accepted.

Troll skin is however very sturdy, and should it be used as armour it works exactly like leather but with DR 3 and a price tag at least ten times as high. The advantages are that troll skin can easily be worn underneath ordinary clothing (thus giving no PD), it is lighter and less obvious than chainmail but almost as effective, and apart from the rigidity, it's quite comfortable, at least when it comes to temperature issues. Rumours say that paranoid nobles frequently wear troll skin vests to feel a bit safer.

Yeti

The trolls near the hub are generally speaking no different from other trolls, but there are exceptions. The yeti is probably the best example. A yeti is a tall, thin troll with long skinny extremities, big hands, *huge* feet and a torso covered in thick fur (rock wool, actually). Their fur and stony body has a colour more suited for snowy landscapes, for instance white, blue or bluish gray. They're also known for being very rare, and for the fact that they've become extinct at least three times. I'll get back to that.

A yeti has the traditional troll package (DW74 or DWA20) with some minor changes. They have a base height of 8' and mass of 380 lbs. Each point of ST above the norm increases height by 3" and mass by 15 lbs. (The yeti in *Thief of Time* has a very high ST, since he's about 11' tall and can carry two men while running.) Note that they still count as if carrying 100 lbs of extra encumbrance. They are however very good runners due to their long legs, which qualifies as a level of Enhanced Move (CI54) costing 10 points, doubling their Move rate when running long distances (not in combat).

The yetis live near the hub. The hub is an area where magic gathers, and time is frail. Somehow the yetis learned to tweak time for one purpose only; to survive. Or to be precise, they "save" their life up to a point, and if they should get themselves killed sometime soon, they "step back" to the point of save. First of all they cheat death this way (which is no small feat!), but they also remember what *would have* taken place if they hadn't saved. (Think computer games and you'll get the picture. Don't bother with how they actually do it.) In game terms, this means that Yetis have access to a special version of the Stride of the Cautious Yeti skill, normally only available to History Monks and supernatural entities. They have this skill at level IQ+7 (!), but with their troll brain, they better stay above the snow line in order to feel entirely safe. This adds another 36 points to the package. See The History Monks section in Martial Arts for a full description of how all this actually works.

Quick Reference

Inventory

Since there are pieces of weaponry, equipment and items in general scattered all over this site, we now give you a complete list of links to all that stuff, in alphabetical order:

Assassin equipment (Martial Arts)
Concealed weapons and gadgets (Martial Arts)
Crowbar (Noir)
Detritus' Crossbow (bye the Waye)
Double-crossbow (Martial Arts)
Dwarfish Battle Bread (Martial Arts)
Exploding Begging Bowl (Martial Arts)
Exploding Mandala (Martial Arts)
Flapping-wing-flying-device (Noir)
Force Redirector (Martial Arts)
Imp-Powered Coffee Machine (Noir)
One-shot (Martial Arts)
Portable Procrastinators (Martial Arts)
Special Issue Prayer Drum (Martial Arts)
Standard Dwarf Pickaxe (Martial Arts)
The Tsortese Falchion and The Golden Jewel (Noir)
Troll Skin Clothing (bye the Waye)

Summary of new rules

In the spirit of the inventory above, here is a list of all new advantages, disadvantages, skills and spells found on this site. Entries marked with a * are only mentioned briefly or are otherwise special in some way.

Advantages

Being Outside Time; 50 or 200 points (Martial Arts)
Magical Grade*; 3 points/level? (Magic)
Patron: God*; variable (Magic)
Temporal Aptitude; 15, 25 or 35 points (Martial Arts)
Trained by a Wandering Master; 10 points (Martial Arts)
Vampiric Regeneration; 35 points (Überwald)

Disadvantages

Compulsive Behaviour: Mirror Spellcaster*; -1, -5 or -10 points (Magic)
Flash-kill; -20 points (Überwald)
Philosophy; -1, -5 or -15 points (bye the Waye)
Residual [disadvantage]*; -1 point (Überwald)
Werewolf Morphic Echo; -20 points (Überwald)

Styles

Assassin Training; 13 points (Martial Arts)
Barbarian Hero Fighting; 15 points (Martial Arts)
Fighting Art of Oi Dong; 23 points (Martial Arts)

Skills

Area Knowledge: Ankh-Morpork Sewers; M/E (bye the Waye)
Area Knowledge: Genua City*; M/E (Genua)
Area Knowledge: Genua Swampland*; M/E (Genua)
Area Knowledge: Streets of Ankh-Morpork; M/E (bye the Waye)
Battle Bread Throwing; P/A (Martial Arts)
Chambara Slicing; M/H (Martial Arts)
Corridor of Light; M/H (Martial Arts)
Eye of the Frog; M/E (Martial Arts)
Fisticuffs*; P/A (Martial Arts)
Flinch; M/VH (Martial Arts)
Folding Time; M/H (Martial Arts)
Force Redirector Operation*; M/H (Martial Arts)
Grappling Hook*; P/E (Martial Arts)
Inhumation Strategy; M/H (Martial Arts)
Mandala Interpretation; M/H (Martial Arts)
Market Analysis*; M/H (Ankh-Morpork)
Missile Deflection; M/VH (Genua)
Navigation*; M/H (bye the Waye)
Plaster Surgery; P/A (bye the Waye)
Prism of Ages; M/VH (Martial Arts)
Procrastinator Operation; M/VH (Martial Arts)
Slingshot*; P/H? (Martial Arts)
Spell Throwing: Time*; P/E (Martial Arts)
Stance of the Coyote; M/VH (Martial Arts)
Stride of the Cautious Yeti; M/VH (Martial Arts)
Survival: Ankh-Morpork*; M/A (bye the Waye)
Temporal Theory; M/VH (Martial Arts)
Thiefsigns*; M/E (bye the Waye)
Way of Wind and Water; M/H (Martial Arts)
Werewolf Shapeshifting; M/H (Überwald)
Voodoo Rituals; M/VH (Genua)

Maneuvers

Bite; Hard (Überwald)

Spells

Bloody Writing (Überwald)
Compel Howl (Überwald)
Divination: Mirror Scrying* (Magic)
Haunting Sounds (Überwald)
Ignite Candles (Überwald)
Shut Doors (Überwald)
Summon Voodoo Spirit; VH (Genua)
Swarm Shapeshifting (Überwald)