

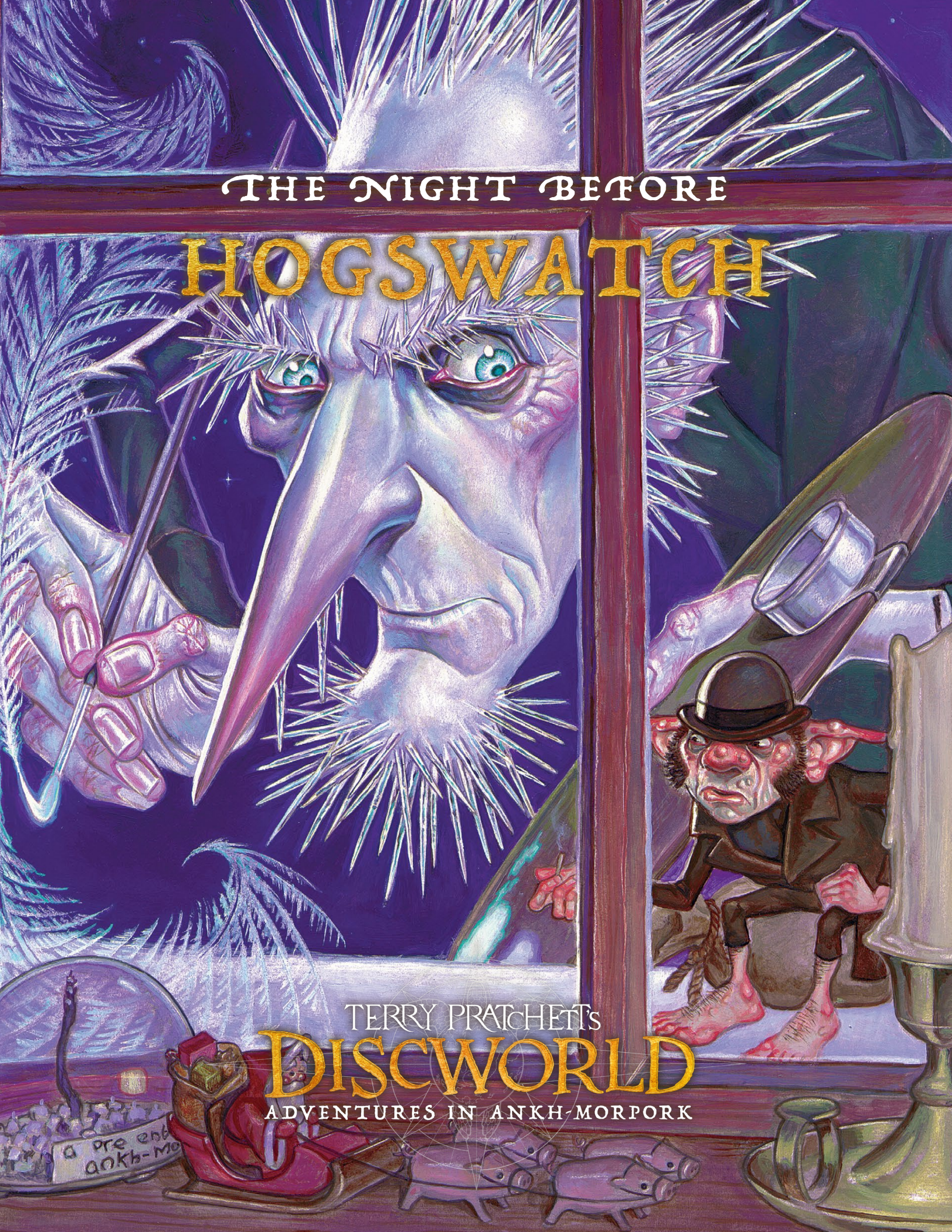
THE NIGHT BEFORE

HOGSWATCH

TERRY PRATCHETT'S

DISCWORLD

ADVENTURES IN ANKH-MORPORK



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THE NIGHT BEFORE HOGSWATCH

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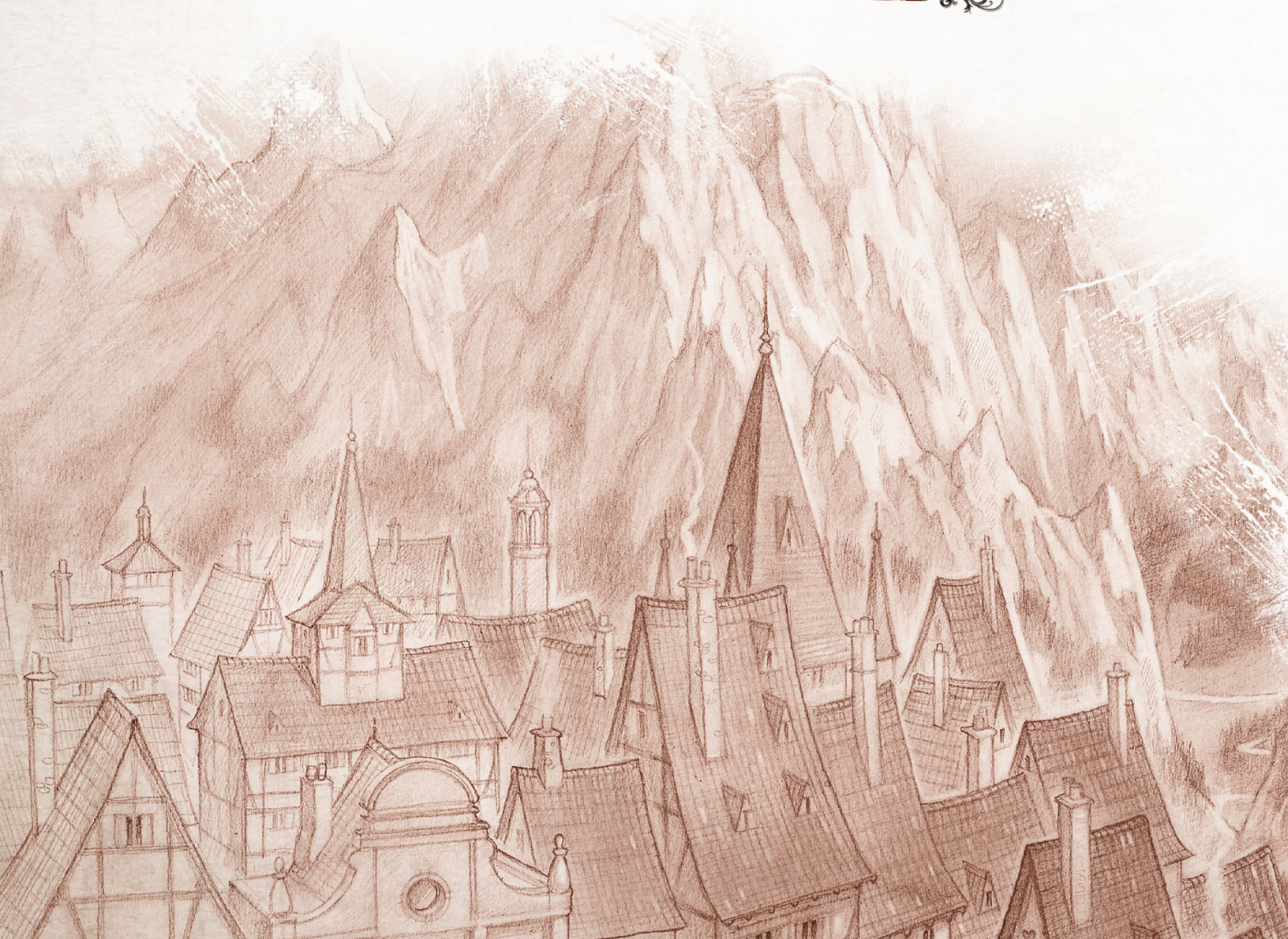
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HOGs -WATCH



INTRODUCTION

It is the coldest part of the year, a time when every sensible creature on the Disc conserves its energy and tries desperately to survive. It is also the darkest part of the year, when fuel and food are at their most precious. It is the time when the old year lies dying, and the new sun is born. There are lots of rituals surrounding Hogswatch, born of a need to cast out the old and bring a new year into being. In times long past, Hogswatchnight was a life-or-death pleading with the gods to thaw the world. It was a time of blood, of sacrifice, and of hope.

Rituals change over time, losing their purpose and becoming traditions. You end up singing loudly at doors, hanging strange plants over thresholds, and disguising yourself in ridiculous costumes, all of which are done 'because it's Hogswatch!'

The weather outside is frightful, but the fire reminds us the sun will come up again.

*In Überwald, the snow knows how to fall,
The first of winter, as if by command.
In Ramtops high, it never leaves at all,
Unfolded blanket to lie across the land.*

*O Hogfather, Hogfather, come this darkest night.
O Hogfather, Hogfather, bring the morning's light!*

*In Ankh-Morpork, the snow falls when it wilt,
Then catches up in a desperate flurry.
It covers the city in a lumpy quilt,
Then swiftly churns into a kind of slurry.*

*O Hogfather, Hogfather, come this darkest night.
O Hogfather, Hogfather, bring the morning's light!*

— AN EXCERPT FROM A CHARMINGG BOOKE OF
HOGSWATCH SONGS BY SPATCHCOCK WELLES

USING THIS BOOK

This book is split into three sections:

BELIEVING INTO BEING

This section (p. 5) gives advice for creating and playing anthropomorphic personifications, minor gods, and other creatures of belief.

NOW GOUGER, NOW SNOUSER, ON ROOTER, ON TUSKER!

This section (p. 13) gives advice for running festive one-shots, single games usually played with family and friends who might be less familiar with roleplaying games than your usual group.

HOGSWATCH AT SNYDE MANOR

This section (p. 27) contains a short mini-adventure to run in the cold months. It can be played using your own anthropomorphic personifications, or with the pre-generated characters provided at the end of the adventure.



Be Lie Ving into Being



Belief is like water. It rains upon mountaintops as a myriad of hypotheses, then coalesces into pure springs of personification and fable. The belief trickles down the slopes of tradition, meeting with other tributaries, occasionally forming into a lake of persistent being. It may take a matter of days, it may take a thousand years, but eventually the belief will reach the sea of public consciousness. The belief mixes with all the others, forming currents, surging with the tides and sometimes sinking to the bottom of the subconscious depths. Like water, it is a finite resource, with humans only able to believe in so many things at a time. To bring any new lake, aquifer, or fervent typhoon into existence requires the evaporation of ancient ideas.

On the Disc, belief is also like water in one more significant way: it breeds life. From the mightiest god to the lowliest tooth fairy, belief shapes the form and power of all anthropomorphic beings. It is for this reason that Death cannot help but bring a gothic tone to everything he touches, and that an incompetent sculptor can change a goddess's wise owl into a bemused penguin.



WHAT ARE ANTHROPOMORPHIC PERSONIFICATIONS?

A catch-all term for gods and folkloric beings, anthropomorphic personifications are creatures born out of humanity's belief. This could be the belief that a tooth left under a pillow will be taken by fairies, or it could be the belief that there is a fatherly figure sitting behind the clouds that might just make this harvest better than the last.

Making Anthropomorphic Personifications as NPCs

To bring anthropomorphic personifications into your game, you can roll two d20s on the table to the right to quickly create a random creature, or use it as inspiration for your own creatures. These become the Niche of your NPC, with their Species being anthropomorphic personification.

Once you have an anthropomorphic personification's Domain and Manifestation, you've probably got a pretty good idea of what they are and how they act. If you want to flesh them out even more you could add a few mannerisms from the *Creating Your Own NPCs* section of the *Adventures in Ankh-Morpork Core Rulebook*, p. 100.



	Domain	Manifestation
1	Wrinkle	Imp
2	Pencil	Squirrel
3	Idea	Gnome
4	Hangover	Cloud
5	Ambivalence	Sprite
6	Towel	Goblin
7	Verruca	Old man
8	Dew	Pixie*
9	Baldness	Kobold
10	Sneeze	Wasp
11	Ennui	Leprechaun
12	Tooth	Lizard
13	Lint	God/Goddess of
14	Debt	Bird
15	Jam	Brownie
16	Sock	Gremlin
17	Nap	Tiger
18	Stub	Fairy
19	Umami	Eater of
20	Cloud	Jack

* Not a pictsie, crucially. Those that confuse the two are likely to lose a fair amount of teeth, and get no financial remuneration.

MAKING AN ANTHROPOMORPHIC PERSONIFICATION AS A PC

To play as an anthropomorphic personification, you will need to decide your character's domain and manifestation. These steps replace the Species and Upbringing steps of normal character creation as found on p. 59 of the *Core Rulebook*. You may decide to play an anthropomorphic personification after rolling a Downright Bizarre suspect on the species table, or you may of course choose to play one from the start. A game as an anthropomorphic personification will be very different to a normal game, however, so we'd recommend you make sure everyone in the group is okay with it before diving in.

Can You See Me?

Most anthropomorphic personifications cannot be seen by ordinary people. They can only be seen by cats, wizards, witches, children, and other myffic creatures. If you are playing in a mixed group, we suggest that you come up with a reason why the other player characters can see you.

Domain

Every anthropomorphic personification starts with an unanswerable question. It can be as profound as 'What happens after we die?' or as simple as 'Why is one sock always bloody missing after I've done the laundry?'

Choose a question that your character is the answer to.

If you need inspiration, roll a d6 on the table below:



	Question	Examples
1	Where do X come from?	Verrucas; Feelings of ennui; Adult teeth.
2	Where do X go?	Clouds; Lost paper clips; Quaint little streets you're sure were there last week.
3	Why do we celebrate X?	Soul Cake Tuesday; Marriage; Being made redundant.
4	Who's in charge of X?	Keeping track of leap days; Making sure the Disc is evenly distributed, weight-wise; Waking up bears after winter.
5	Who is the god of X?	Agnostics; Hangovers; Accountants.
6	Does X do everything by themselves?	Death; The Hogfather; Blind Io.

Once you have decided on your question, it is time to muse on how your existence might answer it. Perhaps you hang around in bathrooms with a sackful of verrucas? Or maybe you trim clouds to artistic shapes with a giant pair of shears. Remember, most people can't see you, so your answer does not necessarily need to be subtle or make logical sense.

Manifestation

Next, you must decide how you appear to the world. Unlike most other species, anthropomorphic personifications have no limits to what they look like. Some — usually gods — look human, while others appear as colourful beasts or fairy-like creatures.* Your appearance can be anything, so long as it evokes your character's reason for being. If nothing immediately jumps to mind, you can roll on the table below to get a general vibe.



Manifestation

Examples

- | | | |
|---|---------------------|--|
| 1 | Godly | Toga and laurels, can't beat the classics;
Horned helmet and a shining breastplate;
Humanoid but for the animal head. |
| 2 | Mythical creature | Colourful bird with a specially shaped beak;
A gigantic beetle with a bejewelled shell;
A snake with no end. |
| 3 | Diminutive humanoid | Green goblin with long, droopy ears;
Fairy wings and lots of glitter;
Just a dwarf. |
| 4 | Ephemeral | Animated shadow playing between cracks;
A coincidental pattern that resembles a face;
The voice of the nearest stranger. |
| 5 | Monstrous | Nine feet tall and rippling with muscle;
Hard to tell where the teeth end really;
A wingspan that would generally be considered excessive. |
| 6 | Workaday | Human-looking and wearing a flat cap;
A sensible dress and heavy boots;
Smart suit and a briefcase filled with tools. |

Fitting In

Note that this section is written under the assumption that you are playing an anthropomorphic personification in a group that is mostly normal** characters. If you are playing in a group of all anthropomorphic personifications, your domain and manifestation will be more specific to your group's overall organisation.



* Despite having both 'anthropomorphic' and 'personification' in their name, anthropomorphic personifications do not actually have to be human, or indeed person-shaped. Belief is odd like that.

**For a given value of normal, at least.

ANTHROPOMORPHIC PERSONIFICATIONS AS AN ORGANISATION

Every so often, a bubble of belief bursts and humanity finds itself pondering new questions and inventing creatures to fill the gaps in their perception. This may occur upon the death of an old god, a scientific discovery sweeping back the curtain of natural processes, or simply the decay of old and silly ideas.

At such times, it is not uncommon for a group of anthropomorphic personifications to be conjured into being in one place, usually in varying states of confusion. If you want to play as one of these groups, you can treat Anthropomorphic Personifications as an organisation (see p. 51 of the **Core Rulebook**) using the Goals and Niches below.

In addition to these, it can be fun to come up with an overarching theme for your group. Note that even in a group themed around anthropomorphic personifications, not all of you have to play as them. You could have one or more players who are aligned with the group but are mortal flesh and blood. They can often serve as a foil for the group and allow some interesting roleplaying.

Here are a few ideas of possible overarching groups, and how they would be used as an organisation.

Hogswatch Helpers

The Hogfather can't do everything himself, you know. There are all kinds of wintry spirits, elves, and jolly little robins that help make the darkest night of the year into the brightest.



Example Goal

- 1 Deliver presents to children in difficult-to-reach homes.
- 2 Handle a public event for the Hogfather.
- 3 Survey childhood wishes to predict upcoming demand for gifts.
- 4 Someone has stolen the Hogfather's sleigh — get it back before it's too late!



Example Niche

- 1 Chimney Widener
- 2 Toy Carver
- 3 Delivery Logistics
- 4 Pie Tester
- 5 List Checker
- 6 Jolliness Coordinator

Death in the Family

Death is not a single being. Well he is, mostly, but sometimes he isn't. Though the image of the tall skeleton with a scythe is iconic, there is always the Death of Rats, because nothing is ever black and white.* Once you begin to think in those terms, there are so many things that could have their own Death. The Death of Conversation, for instance, who haunts parties, or La Petite Mort, who is very popular in Quirm.



Example Goal

- 1 Handle the death of a person who has warded themselves against Death.
- 2 There is an intruder into Death's domain, find them.
- 3 There is a place where no one ever dies, find out why.
- 4 While attending to your duties you found a child. Their time is not supposed to come for many years, yet they are in danger.



Example Niche

- 1 Witness to the End.
- 2 Overly Specific Death.
- 3 Funerary Consultant.
- 4 Keeper of the Hourglass.
- 5 Provider of the Last Last Meal.
- 6 Just a Big Fan.

*Well, except, you know, Death, but mostly nothing is black and white.



Cori Celesti

People think gods just wish something into being and it happens, but a lot of elbow grease and knowhow goes into every bolt of lightning. Someone has to keep track of things up in Cori Celesti, home of the gods, and do they get a thank you? Hardly.



Example Goal

1

One of the gods wants to take a holiday. They need you to take over their duties in the interim.

2

Heroes have stolen fire (or its modern equivalent) and taken it to Ankh-Morpork. Get it back or it's your head on the line.

3

A sudden fall in your god's belief has been detected in Ankh-Morpork. Find out what caused it.

4

You need a new high priest, now!



Example Niche

1

Cherubim

2

Messenger to the Gods

3

Toga Launderer

4

Temptations Specialist

5

Minor Smitings

6

Prayer Triage

PLAYING ANTHROPOMORPHIC PERSONIFICATIONS

Whether you're playing as the only anthropomorphic personification in your group, or you're part of a well-oiled Hogswatch machine, you will have to keep a few things in mind that differ from playing a mortal character.

The Temporal and Physical World

The Hogfather visits every house in just one night, and Death has enough time to talk to everyone after their time is through. No small chimneys or locked doors can stop them, and reality is a bit more malleable around them than it is around other characters.

In general, if your character has a reason to be somewhere (such as a Verruca Gnome getting into the public baths) you can simply say you are there. If your reasoning seems a bit of a stretch, the GM can ask you to spend 1 Luck.

Similarly, you can use this bending of reality to assert some control over your particular area of expertise. Breaking the laws of physics is encouraged, as long as you do not also break the laws of belief. The Stub Kobold may be able to make almost anyone walk into a shin-high coffee table, but would only be able to do it where such a coffee table is likely to exist.

Avoiding Perception

Most beings of belief cannot be seen by mortals, otherwise belief wouldn't be necessary. What this means for you as an anthropomorphic personification is that you are unable to interact with ordinary people in any way outside of your domain of belief. You cannot talk to the reporter, you cannot wave your hands to get the coachman's attention, and you can only pick up physical objects when you are not being perceived.



In general, the only people who can see you are:

- ◆ Cats
- ◆ Other anthropomorphic personifications
- ◆ Children
- ◆ Wizards
- ◆ Witches
- ◆ Mortals who are 'in the business'



**Though you are free to visit him at any other time, you just need to knock on Death's door.*



NOW GOUGER, NOW SNoUTER, ON ROOTER, ON TUSKER!

Whenever you get a group of people together for the holidays, it is inevitable that someone will suggest playing a game. For many people, it's the only time of year they play games. For others, it's a time to play with people they don't see very often.

EXPLAINING THE GAME TO NEW PLAYERS

If you are reading this, it is likely that you own* the **Core Rulebook** of *Adventures in Ankh-Morpork*, and perhaps you have already played a game or two. It is also fairly likely that you have played other roleplaying games (RPGs) before, so we would like to take a moment to give you some advice about how to introduce the game to people sitting down for their first adventure in Ankh-Morpork.

Introducing Ankh-Morpork

One of the wonderful things about *Adventures in Ankh-Morpork* is that it can be used to introduce new players to the RPG hobby by letting them play in a world they recognise (and that doesn't take itself too seriously). If your players are familiar with Discworld, but not RPGs, then you have a fairly easy way in. They already know and love the setting, and all that remains is to teach them the rules.**

* Unless you stole it, in which case we hope you have a licence.

** Which are 'Unbelievably easy to learn, a tour de force. They're a triumph of design, and everyone involved deserves a pretty stupendous raise'.***

*** Look, there are so many people in the world writing so many words every second, that in theory this combination of words has been typed by someone, so it's not cheating to put this in quote marks. We're just pre-empting the infinite monkeys a bit.



If, on the other hand, your players are familiar with RPGs but unfamiliar with the setting of the Discworld, we would suggest giving them the first two pages of the **Core Rulebook**, and a very light explanation of the world as a parody of fantasy literature. If they are a fan of fantasy roleplaying games, you can sell it as a parody of fantasy RPGs, and encourage them to take what they know about swords and sorcery, then twist it!

If you're introducing players to Discworld for the first time, we suggest keeping in mind that it is very important to give players room to invent and play in your sandbox. There are a lot of things a fan can take for granted that a person new to the Disc has no idea about. Don't worry too hard about the details and the 'canon'. If a player has a cool idea, it's your job as GM to work out how it *could* fit into the Discworld, not act as a gatekeeper of what *should* happen.

However, we have one final note, and it runs so against our best interests that our Marketing Department would have a fit if they bothered to read any of this: if you are thinking about running a roleplaying game for a group of players that have no knowledge of RPGs or Discworld, it might be a good idea to look for another game to run. It's not impossible to teach people about Discworld *and* RPGs at the same time, but it's more difficult than perhaps introducing them to a roleplaying game set somewhere they've already heard of. Then once they've got the basics of roleplaying down, you can get them hooked on this clearly superior roleplaying game.

Introducing the Rules

When introducing the rules to players who have never played an RPG before, we suggest doing what is called a 'rolling teach'.* Rather than trying to teach the players all the rules before you begin playing, give them just enough to get started and then teach as you go.

Tell players first that this is a 'collaborative storytelling game, where each player takes on the role of one of the main characters in the story and the GM plays everyone else'. Give them their character and let them know that they just need to say what they want to do, and you will handle the rest.

The first time a player would encounter a mechanic (most notably resolving a test), take that moment to teach them the ins and outs. This means that the player will have context for the rules and can get an idea of what playing entails without becoming overwhelmed or intimidated.

PRE-GENERATED CHARACTERS

If you are playing a one-shot game with new players, we strongly recommend they play a pre-made character (such as those in this book, on p. 94 of the **Core Rulebook**, or those that can be found at modiphius.net). This allows you to jump straight into the game without teaching two sets of rules (those for creating characters and those for playing the game), as well as giving them an anchor point in the world that they can build from.



* This was also what we called Mr Henderson at my school after he fell down that hill.**

** He was fine, or at least he would have been if he wasn't made up for the purposes of a joke. Unfortunately, he now only exists in your head and he'll die as soon as you stop thinking about him.

RUNNING A FESTIVE ONE-SHOT

Here we've laid out some advice on running adventures set around Hogswatch. We realise that there is nothing quite as festive as being given a list of instructions on how to be festive, but there you have it.

What is a One-shot?

Many games of *Adventures in Ankh-Morpork* are played in a one-shot style. That is, you should expect to start and finish your story in one sitting of around 3–4 hours. If you have a group that meets regularly, you might find that a game spills out into multiple sessions and that's fine, but if you have the family around the Hogswatch tree, more thought should be given to ensuring your game wraps up right around the point where grandma is eyeing the sherry.

Pre-Generated Adventures

We recommend *Hogswatch at Snyder Manor* on p. 27 for a festive adventure. It's themed around Hogswatch, and it's short and silly; a perfect introduction for confused (but hopefully sober) grans, sceptical mums, and teenagers with the world-weariness and ennui of Jacques Brel.

Embrace Silliness

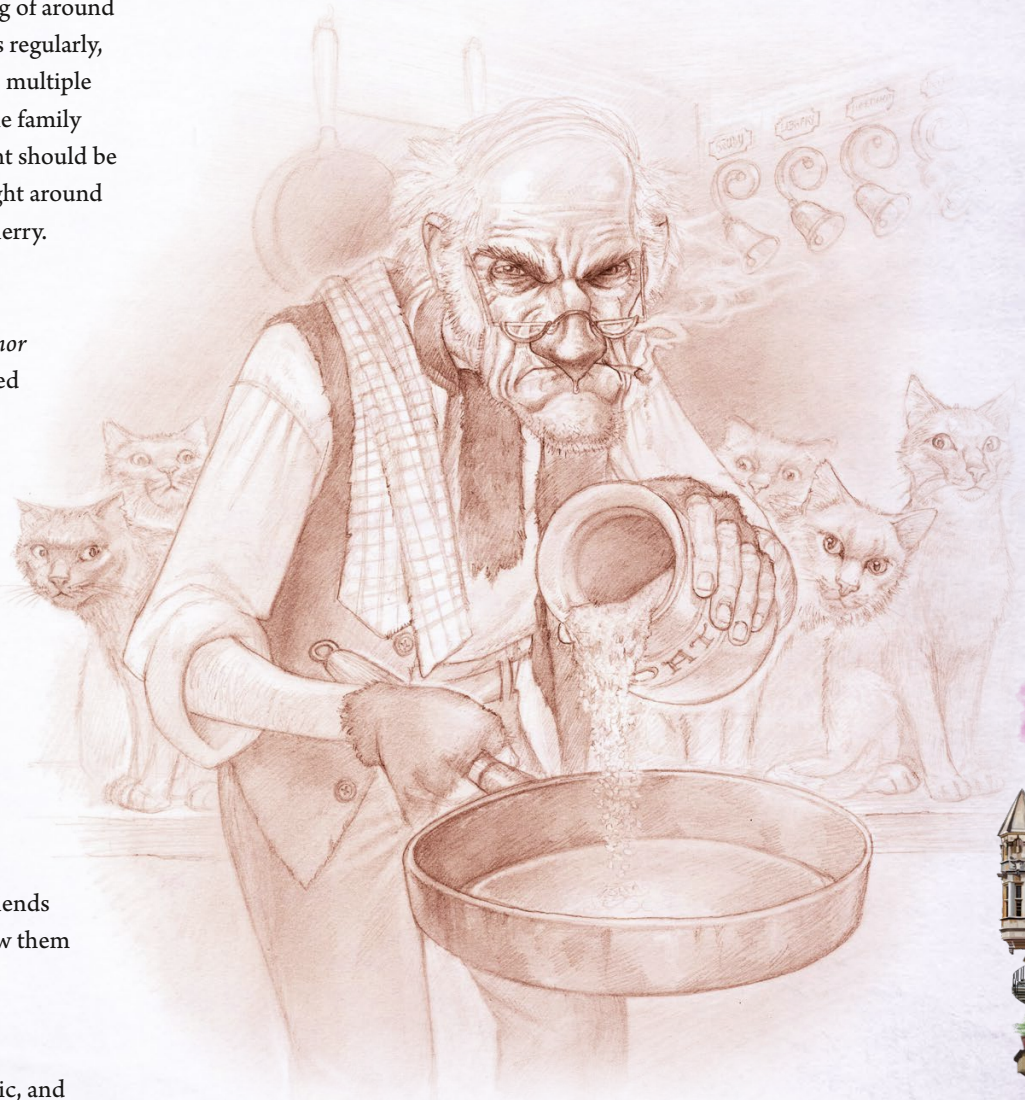
One of the keys to festive games is embracing silliness. While Discworld is never the most serious place, at this time of year things get even more out of hand. Your task for this game is not to craft an epic that players will think fondly of on their deathbed; your goal is to let your friends steal the Soul Cake Duck's eggs and throw them at each other while making awful jokes.

Encourage Heartwarming Resolutions

Festive one-shots should be funny, chaotic, and absurd — but at the end of the day, they should also have some warmth. Whether it's a group of thieves accidentally saving Hogswatch, or an incompetent wizard inadvertently inventing a beloved new holiday tradition, embrace the unexpected and let the players' hijinks become part of the Disc's rich, ridiculous history.

Edible Luck

Before the game, bake four small cupcakes* per person. At the beginning of the game, give them to each player to represent their starting Luck. Whenever a character spends a Luck, their player must eat the cupcake. If a player accidentally eats their cupcake without meaning to spend their Luck, immediately roll a Magical Mishap (see p. 42 of the *Core Rulebook*) for their character.



* Or bitesize flapjacks, bonbons, festive shortbread, pigs in blankets, Yorkshire puddings, Christmas cakes, or whole turkeys. You get the idea.

FAMILIAR FACES

As we all know, Hogswatch without the Hogfather would be a rather sad affair. And any anthropomorphic personification playing silly buggers in Ankh-Morpork is likely to be threatened, stared at, and, gods forbid, given a stern talking to by Susan Sto Helit. As such, you'll find both here for you to throw into your adventures as you see fit.

Speaking of adventures, if you're running an adventure on one specific Hogswatch (you know the one) there's a good chance that your anthropomorphic personification has only just sprung into being. Anthropomorphic personifications may seek out others that have recently popped into continual existence, if only just to prove to themselves that they're not imagining being only partly imaginary. You'll find a few of them here too.



SUSAN STO HELIT

(SHE/HER)

FULL NAME: *Susan Sto Helit*

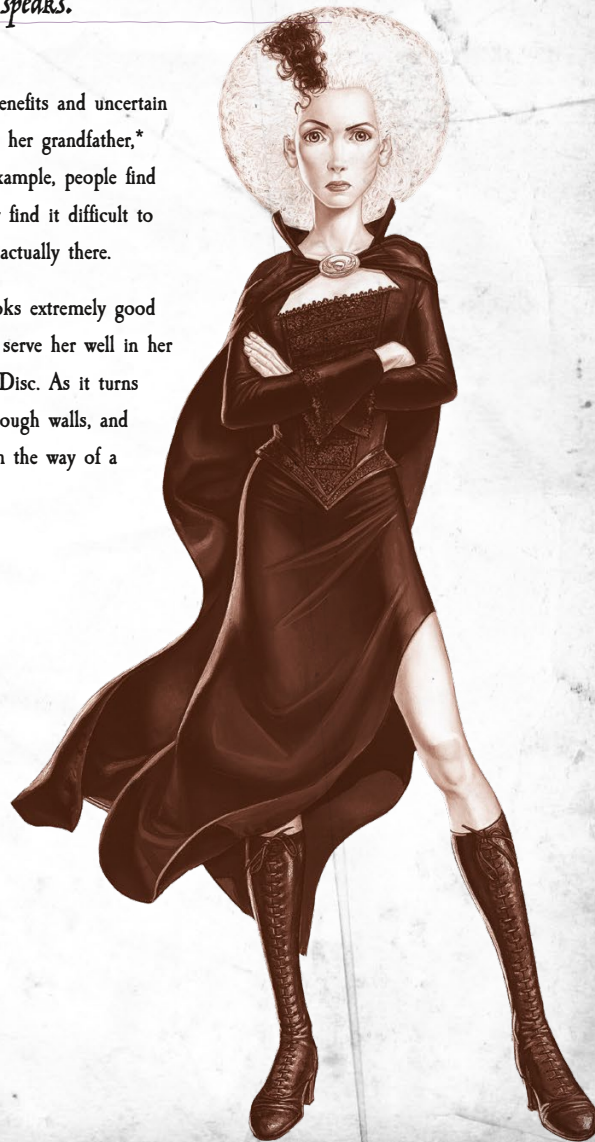
SPECIES: *Mostly Human* NICHE: *Governess*

FEATURES: *Actually good with children;*
Death's granddaughter;
Always does the right thing.

MANNERISM: *Severe, and pauses before she speaks.*

Being Death's granddaughter comes with certain benefits and uncertain drawbacks. While she has no blood connection to her grandfather,* she has acquired certain facets of his being. For example, people find it easy to overlook Susan in the same way as they find it difficult to notice Death. Conversely, she sees things that are actually there.

Perhaps the most useful benefits are that black looks extremely good on her and her hair behaves itself, both traits that serve her well in her position as possibly the greatest governess on the Disc. As it turns out, being able to SPEAK LIKE THIS, walk through walls, and remember glimpses of the future mostly just get in the way of a normal life.



*That would require blood, for one thing.

THE HOGFATHER

(He/Him)

FULL NAME: *The Hogfather*

SPECIES: *Anthropomorphic Personification* NICHE: *Hogfather*

FEATURES: *He knows when you are sleeping;*

An old god doing a new job;

The sack knows what you want.

MANNERISM: *Jolly, invigorating, and caring. Booming voice and friendly attitude.*

HUMANS NEED FANTASY TO BE HUMAN. TO BE THE PLACE WHERE
THE FALLING ANGEL MEETS THE RISING APE. — Death

Many centuries ago, ignorant people prayed to winter deities in the hopes that the sun would return. Ignorance is not stupidity, and they were successful. Each year the sacrifices were made and the sun rose again.

We live in the Century of the Anchovy now, and know better. We praise the Hogfather with cheery songs, tinsel, and a sacrifice of pork pies and sherry on the windowsill, along with a turnip for his piggies. Children write to him each year, and he has a laugh that shakes the snow from rooftops. Look into those jolly eyes today and you will see nothing of that old winter god promising the sun — but that's still his job. He ensures that it is the sun that will rise, rather than a mere huge ball of flaming gas.



BILIOUS

(He/Him)

FULL NAME: *Bilious*

SPECIES: *Deity* NICHE: *The Oh God of Hangovers*

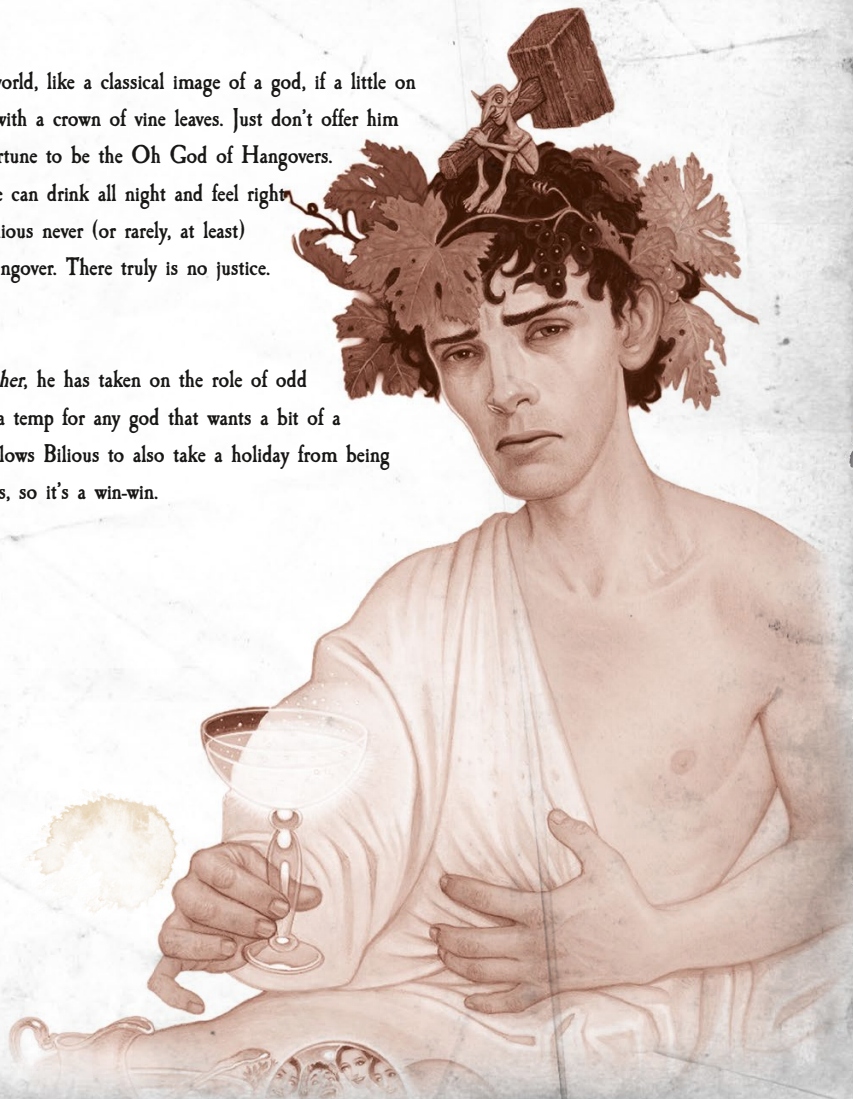
FEATURES: *What goes down, must throw up;*
Perpetually hungover;
Odd Job God.

MANNERISM: *Shhhhhh, not so loud.*

Bilious looks, for all the world, like a classical image of a god, if a little on the skinny side, complete with a crown of vine leaves. Just don't offer him a drink. He has the misfortune to be the Oh God of Hangovers.

Whereas the God of Wine can drink all night and feel right as rain in the morning, Bilious never (or rarely, at least) drinks, yet is constantly hungover. There truly is no justice.

After the events of *Hogfather*, he has taken on the role of odd job god. He stands in as a temp for any god that wants a bit of a holiday. Presumably this allows Bilious to also take a holiday from being the Oh God of Hangovers, so it's a win-win.



THE VERRUCA GNOME

(He/Him)

FULL NAME: *The' Verruca Gnome'*

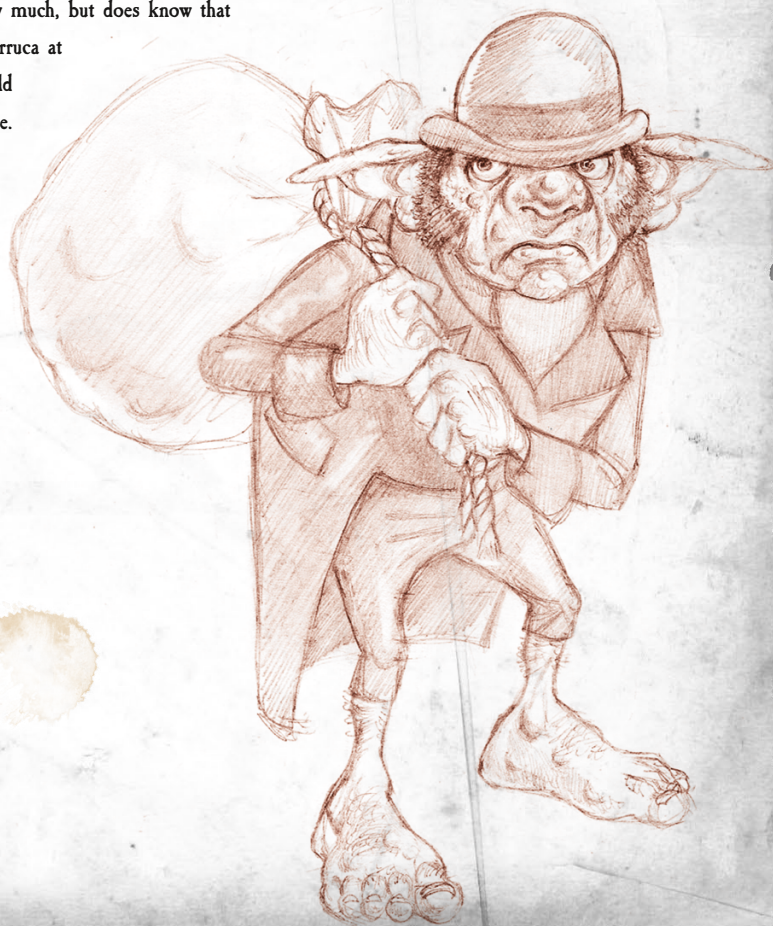
SPECIES: *Anthropomorphic Personification* NICHE: *The' Verruca Gnome'*

FEATURES: *A sack of nasty surprises;
Drawn to baths and bare feet.*

MANNERISM: *A cheeky little chap who's just as confused as
everyone else as to why he exists.*

The Verruca Gnome was called into being by the belief of Mustrum Ridcully on Hogswatchnight, and is as confused about it as everyone else. Wherever you find people bathing together or running around barefoot, you'll find him with his sack. He doesn't know much, but does know that he's only supposed to deliver one verruca at a time. Gods alone know what would happen if he let them all out at once. On reflection, he'd much prefer being the dandruff fairy: at least then he'd get out in the fresh air.

STORY PROMPT: Someone has stolen the Verruca Gnome's sack. Find them before they unleash the horrors within.



THE EATER OF SOCKS

(It/Its)

FULL NAME: *The Eater of Socks*

SPECIES: *Anthropomorphic Personification* NICHE: *The Eater of Socks*

FEATURES: *Drawn to odd socks;*
Adorable in a tiny elephant sort of way.

MANNERISM: *Sounds like something with a serious appetite.*

The Eater of Socks looks like a very small elephant with a very wide, flared trunk, through which it hoovers up any stray socks it can find. A completely harmless anthropomorphic personification, as long as you aren't a sock, it came into being on Hogswatchnight and has been lurking in Unseen University's cellars and laundries ever since.

STORY PROMPT: A rather expensive collection of silk socks is steadily getting smaller. Find the culprit before they're all gone.





THE GLINGLEGLINGLEGLINGLE FAIRY

(He/Him)

FULL NAME: *The' Glingleglinglegling' Fairy*

SPECIES: *Anthropomorphic Personification* NICHE: *The' Glingleglinglegling' Fairy*

FEATURES: *Precedes fairy magic;*

A gingle or twing for every occasion;

Glingleglinglegling.

MANNERISM: *Reluctant cheeriness and sad gingleing.*

One of those fairies that is not actually a fairy, 'fairy' in this instance being more of a job description. The Glingleglinglegling Fairy's sole purpose is to provide the gingle noise and shower of glitter that goes twing which precedes another fairy or act of fairy magic. It's a thankless task and he is, rather understandably, irritated about having to perform it. But hey, it's a living.

Story Prompt: Some upstart fairy of something or other seems to think they can appear and do magic without the need for the Glingleglinglegling Fairy. He wants to prove them wrong, preferably by breaking a few wings.

PRE-GENERATED CHARACTERS

The characters in this section are intended to be used with the adventure on p. 29, but can also be slotted into any adventure that is in desperate need of a little more magic! They are all anthropomorphic personifications (advice for playing them can be found on p. 10), with the exception of Mouse, who is a mouse. Obviously.

THE STUB KOBOLD

(It/Its)

LUCK

/4

ORGANISATION: *Hogswatch Helpers*

BACKGROUND: *Building blocks and coffee tables*

NICHE: *Temporary Toy Manager*

CORE:

QUIRKS: *Is what goes bump in the night.*

Hates being looked down on.

Has a mean streak three-feet wide.

CONSEQUENCES:

A mischievous, shin-high creature with gnarled fingers, bulbous eyes, and a snickering grin full of jagged teeth. It thrives in the dead of night, scuttling about unseen, carefully placing furniture just a few inches off from where it was before, scattering unseen pebbles, or tilting rugs ever so slightly. By morning, its work is done, and the first groggy step out of bed brings a sharp yelp of pain — its favourite sound. Some say you can hear its wheezing laughter if you listen closely after a particularly brutal stub.

MOUSE OF THE HOUSE

(He/Him)

LUCK

/4

ORGANISATION: *Hogswatch Helpers*

BACKGROUND: *Eating cheese*

NICHE: *Temporary Delivery Coordinator*

CORE:

QUIRKS: *Can speak three languages only one of which is Mouse.*

Is owed a favour from a lion.

Has a bravery completely at odds with his size.

CONSEQUENCES:

Once upon a time, a mouse came across some very strange cheese. Only after eating the cheese and gaining sapience did the mouse realise it had eaten some discarded magical waste from Unseen University. Now the mouse has been gifted with speech and an alarming number of opinions.

DUST BUNNY

(It/Its)

LUCK
/4

ORGANISATION: *Hogswatch Helpers*

BACKGROUND: *Abandoned rooms and hard-to-reach spaces*

NICHE: *Temporary Chimney Widener*

CORE:

QUIRKS: *Mortally afraid of brooms.*

Fur that sheds constant avalanches of dust.

Family members can be found almost everywhere.

CONSEQUENCES:

A skittish, rabbit-like creature that lurks in forgotten corners and under furniture, its shaggy, matted fur constantly sheds clouds of fine dust. It moves with uncanny silence, slipping from shadow to shadow, leaving behind a trail of fluff and grime. When startled, it usually flees to the nearest dark corner. Some say that when the Dust Bunny grows to a certain size it splits in two, so if you don't sweep up properly, they can quickly get out of control.

AGNOSTIA THE UNDECIDED

(SHE/HER)

LUCK
/4

ORGANISATION: *Hogswatch Helpers*

BACKGROUND: *Minor god*

NICHE: *Temporary List Checker*

CORE:

QUIRKS: *Infectious indecisiveness.*

Dangerously self-conscious.

Might be able to hurl lightning.

CONSEQUENCES:

The goddess of uncertainty, paradoxical questions, and theological shrugs. Wearing an elegant if ill-fitting toga, she wanders the world in a perpetual state of existential crisis. She avoids temples, lest acknowledging her own divinity cause it to unravel. Prayers to her are rarely answered — mostly because she can't decide how to respond.

THE BAD HAIR FAIRY

(SHE/HER)

LUCK
/4

ORGANISATION: *Hogswatch Helpers*

BACKGROUND: *Late nights and humidity*

NICHE: *Temporary Toy Carver*

CORE:

QUIRKS: *An artist of unparalleled skill.*

Sparkles are not optional.

Incessant conversationalist.

CONSEQUENCES:

A tiny, winged menace with a cloud of glittering hairspray trailing behind her. Endlessly cheerful and utterly oblivious, she flits through bedrooms and salons, tempting hairdressers to experiment, frizzing up sleek styles, and ensuring every parting is just slightly off-centre. With a chirpy hum and a flick of her comb, she leaves behind an absolute disaster — proudly believing she's done her best work.

SNOWY

(HE/HIM)

LUCK
/4

ORGANISATION: *Hogswatch Helpers*

BACKGROUND: *Snowman*

NICHE: *Very Temporary Jolliness Coordinator*

CORE:

QUIRKS: *Sculpted by very novice' craftschildren.*

Deathly afraid of warm places.

In the throes of a 'midlife' crisis.

CONSEQUENCES:

A lopsided, twig-limbed snowman brought to life by the magic of Tabitha (12) and Bertrand's (8) belief. The first few hours of his existence were quite merry, but now the children have gone to sleep. Snowy is faced with one night of existence, which will end in a dawn, and the bright sunshine. He's not quite sure what happens to him then, but he has a sinking feeling it's not going to be good.



HOGSWATCH SNYDE MANOR

By Jack
Caesar



INTRODUCTION

'Twas the night before Hogswatch, and all through the house, strange creatures are stirring, along with a mouse. In fact it's the night before *that* Hogswatch. You know. The one from the book. If you are reading this and you are not the GM, stop now! The contents of this mini-adventure are GM-only information, and should not be directly shared with players.

Now that we've got those pesky players out of the way, welcome to *Hogswatch at Snyder Manor*. During this mini-adventure your players will take on the role of anthropomorphic personifications that have sprung into being due to the missing Hogfather. In an effort to save the big man (and perhaps secure a permanent existence) the characters will have to deliver presents in his stead, ensure that the children at Snyder Manor continue to believe, and get out without being caught. No mean feat, especially considering there's an assassin dressed as the Hogfather out to get Lord Snyder, and Tabitha Snyder is out to catch the Hogfather to prove he doesn't exist.

This mini-adventure follows the advice given in *Running a Festive One-shot* on p. 15. As such, it should only take a few hours to complete. Think of it as a board game or movie replacement; an afternoon's game that should be wrapped up in time for Hogswatch dinner.





GETTING STARTED

Before we begin, it is worth taking a little look at the adventure to familiarise yourself with Snyder Manor, its various inhabitants and anything the PCs might stumble into. Next, gather 2–6 players and present them with the pre-generated characters for this adventure (see p. 23). Each player picks the character they want to play and introduces themselves to the group.

When you're ready, head to *Setting the Scene* and start your adventure by reading, or summarising, the read-aloud text there.



PLAYERS' GOAL

The main goal of the PCs is to save Hogswatch, and thus earn a permanent place on the roster of anthropomorphic personifications that exist on the Disc. To do this they will need to:

1. *Deliver presents to their intended recipients;*
2. *Leave signs of the Hogfather's visit;*
3. *Ensure the children still believe in the Hogfather when the sun rises on Hogswatch day.*

HOGFATHER'S LIST

You can't get away with just a general Hogswatchiness around the place when the jolly fellow's entire existence hinges on belief — there are some things that *have* to be done properly. It's traditional after all. Sooty footprints must be left from the fireplace,* any beverage left out for the Hogfather must be partially drunk, with just a little bit left in the bottom to show that it's been drunk, stockings must be filled, and last, but certainly not least, there must be a hearty 'ho ho ho', even if there's no one around to hear it.

TONE, TRAPS AND PRECAUTIONS

The eagle-eyed reader may have spotted that there is an assassin in this adventure. An assassin, more importantly, on the job. Not to mention all the precautions against said assassin that Lord Snyder has installed. Now, this might seem a bit odd considering this is a lovely, lighthearted, festive game that you're probably playing with your dear old mum.

There's an easy solution to this particular problem, and it comes in two parts.

Part one: don't let the assassin succeed. No one wants little kiddies, even ones as ... focused as Tabitha waking up fatherless.

Part two: make it funny. The assassin should be comically incompetent. He is not a suave, stylish and efficient killer who leaves no trace of his passing. His role in this adventure is to be seen doing very un-Hogfatherly things, to trigger traps and precautions, and generally make a lot of noise around the house at opportune moments, giving other characters excuses to be looking around suspiciously in the early hours of the morning.

It's important to remember that triggering traps is not the same as falling victim to them. As such, each time Edmund triggers a deadly precaution, his Hogfather costume should take the brunt. This will help you two-fold. Firstly, it saves awkward questions about dead Hogfathers, and secondly, it gives characters a trail of damage and discarded disguise to follow.

Luckily for the PCs, they are made almost entirely of belief, so have less to fear than Edmund from the copious traps and precautions around the house. Things like poisoned darts and crossbow bolts will pass right through them ... probably.

So to reiterate, don't kill the dad, don't kill the Hogfather, and don't kill the characters. Basically try not to kill anyone. And above all, remember that this

* This one is a real puzzler if there isn't a fireplace, but the Hogfather manages all the same.

is a lovely heartwarming Hogswatch story. So have fun, make it silly, make it slapstick and try to aim for a happy ending. The general vibe you want to be going for is the one from the film where the family buggers off to Paris and leaves their child to, were it not for the power of narrativium, commit two counts of second-degree murder.

SETTING THE SCENE

Read the following aloud to get going. If no one is playing as Snowy, don't read the Snowy section, and the same for Mouse.



READ ALOUD

A faint glingleglingle can be heard from somewhere outside of existence, and suddenly you each feel yourself... becoming. No, that's not quite right, you feel yourself having always been. Above you is the night sky, clear and crisp, with the silhouette of a sleigh pulled by some very angry looking boars sailing across the moon. Beneath your feet is the snow-covered roof of a large home with some chimneys at one end and a small decorative belltower at the other.

In all directions, almost as far as the eye can see, are more houses — big houses, small houses, dirty houses, and clean houses. Scattered amongst them are shops with creaky signs hanging above their doors, and an almost equal number of grubby pubs. They line the winding cobbled streets that run like muddy rivers through the sprawl of almost-civilisation. You are in — or, rather, somewhere above — the city of Ankh-Morpork.

A loud thud draws your attention away from the grimy vista as several presents wrapped in brown paper and jolly, primary-coloured ribbons scatter across the roof. A decidedly un-jolly voice from above enters all your heads, without seeming to bother going through your ears.

OH BOTHER. MORE OF YOU. WELL, YOU HAVE A TASK. THE HOGFATHER IS MISSING. I'M, AH, FILLING IN, AS IT WERE. YOU MUST MAKE SURE THE CHILDREN BELIEVE IN THE HOGFATHER BY TOMORROW MORNING OR THE SUN WON'T COME UP.

THIS IS NOT A METAPHOR. MAKE THEM BELIEVE.

With an enraged porcine squeal and an incongruously pleasant jingle of bells, the sleigh vanishes, speeding across the city.

Each of you is filled with a sudden dread. The Hogfather is missing, and if children stop believing in him before the sun comes up, something terrible will happen — starting with, but likely not limited to, you each receiving a visit from whoever just spoke. You have a notion — the first notion of your fledgling existences — that you don't want that.

Abandoned on this rooftop with your first, terrible thoughts, and a small pile of wrapped gifts, it's time to come up with a plan.

Snowy:

You [point at them] do not appear on the roof of Snyder Manor, but in its garden. Brought to life by the magic of children's belief, you find yourself suddenly able to move.

Mouse:

You [point at them] are not a creature of belief, merely a run-of-the-mill talking mouse. You are just settling down in your nest in the attic when suddenly you hear strange noises from the roof [gesture to the other players].





THE NIGHT BEFORE HOGSWATCH

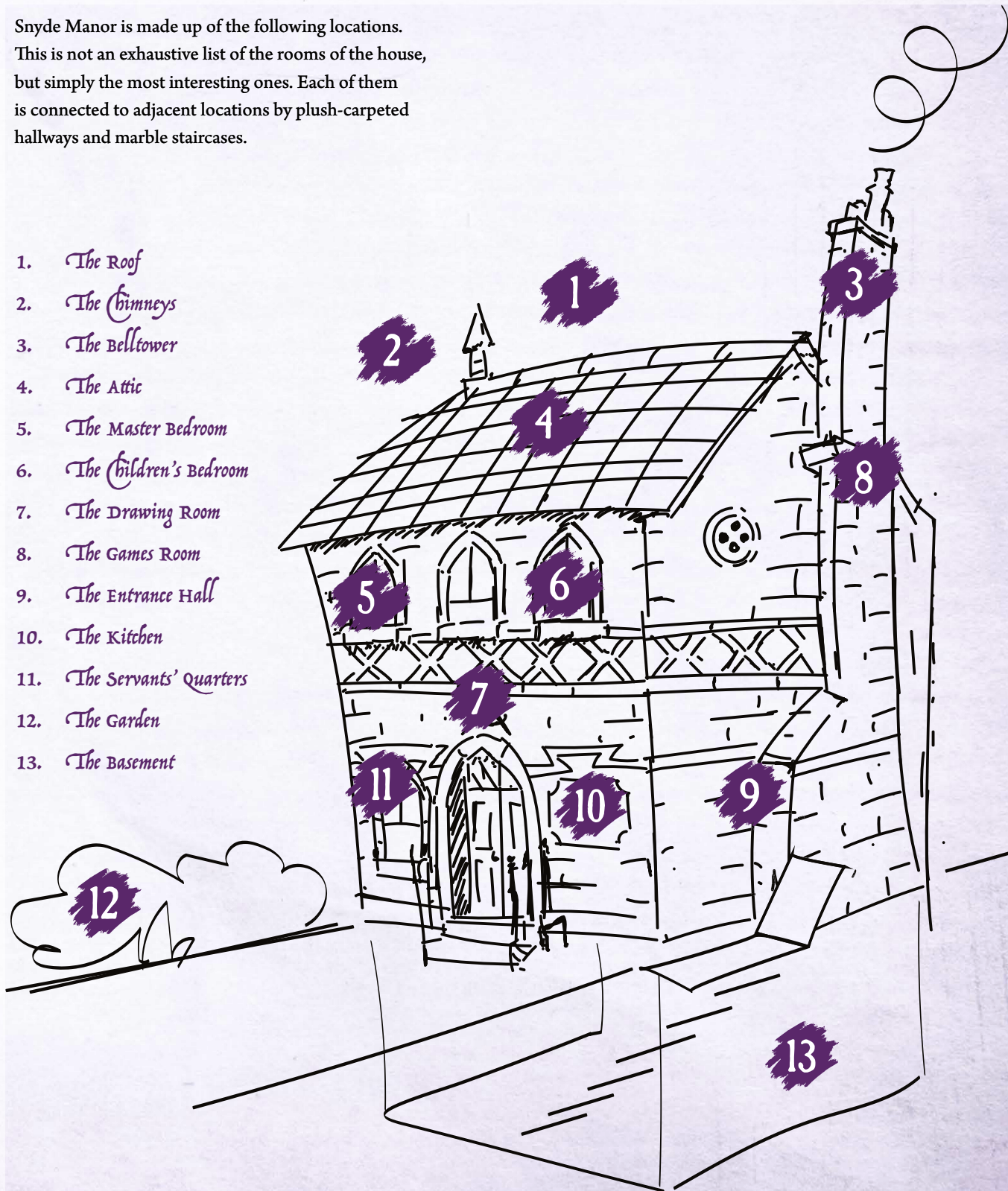
The PCs have hopefully understood the threat of non-existence should they fail. You can be clearer if you need to be. Gently nudge them towards picking up the presents if they haven't thought of it themselves, and then set them skulking, scurrying, and sauntering from room to room in an attempt to deliver the presents to their intended recipients. They'll also need to avoid whatever surprises an aspiring assassin obsessed with capturing the Hogfather might leave around the house before a flaming ball of gas comes up, all while dealing with an *actual* assassin and the precautions left to thwart him. Whoever said Hogswatch was relaxing had clearly never visited Snyder Manor.



ALL THROUGH THE HOUSE

Snyde Manor is made up of the following locations. This is not an exhaustive list of the rooms of the house, but simply the most interesting ones. Each of them is connected to adjacent locations by plush-carpeted hallways and marble staircases.

1. *The Roof*
2. *The Chimneys*
3. *The Belltower*
4. *The Attic*
5. *The Master Bedroom*
6. *The Children's Bedroom*
7. *The Drawing Room*
8. *The Games Room*
9. *The Entrance Hall*
10. *The Kitchen*
11. *The Servants' Quarters*
12. *The Garden*
13. *The Basement*





THE ROOF

Snow-covered; red tiles underneath; neat guttering.

A slippery roof covered in pristine snow. Various wrapped presents are scattered across the roof, each with a handwritten brown paper label. Now all the PCs have to do is figure out how to get these presents to their intended recipients without the help of the Hogfather's sack.

PRESENT

Pair of darned socks, used

Sport stick (or possibly bat)

Inquisition Torture Chamber with Wind-up Rock and Nearly Real Blood You Can Use Again

Dangerous Mammals, Reptiles, Amphibians, Birds, Fish, Jellyfish, Insects, Spiders, Crustaceans, Grasses, Trees, Mosses, and Lichens of Terror Incognita Vol.29 in three parts

Fresh but dead pigeon

A bottle of Bearhugger's Finest Whiskey

An ornate dagger with a wavy blade, built-in poison capsule and decorative black sheath.

INTENDED RECIPIENT

Quaill Doppler

Lord Snyder

Tabitha Snyder

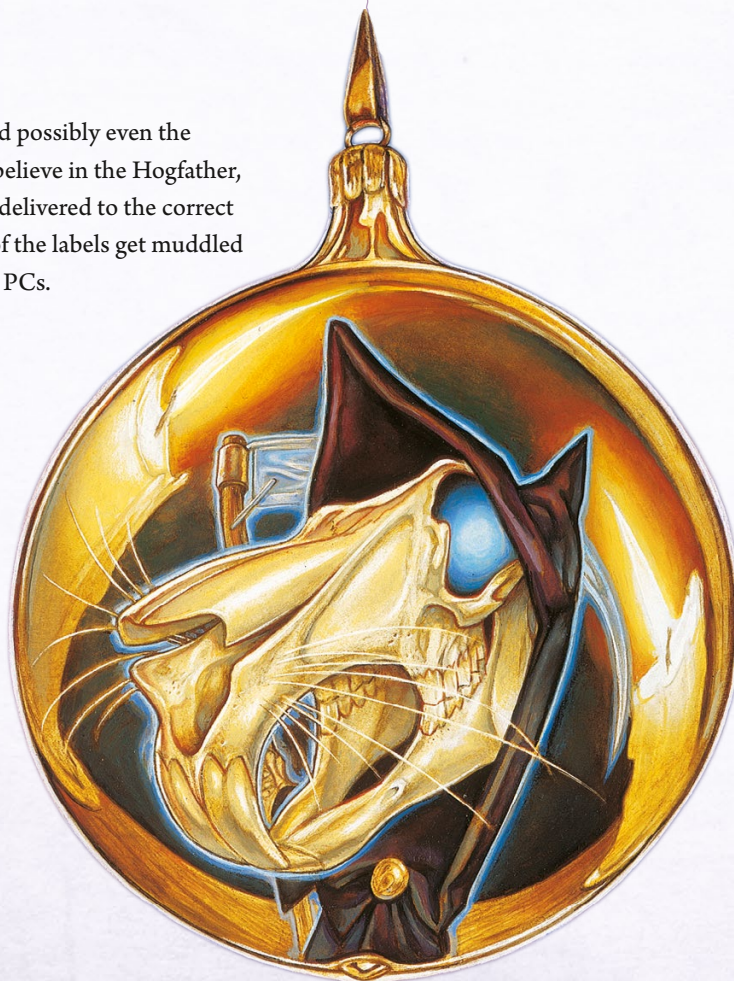
Bertrand Snyder

Bellweather

Marcus Doppler

Edmund Marley

To ensure that the children, and possibly even the adults, continue (or begin) to believe in the Hogfather, the correct presents should be delivered to the correct recipients. Of course, if some of the labels get muddled then you can't really blame the PCs.



THE CHIMNEYS

Picturesque chimney pots; sooty residue.

A quartet of chimneys are clustered at the widdershins side of the roof, each about one foot wide. Each chimney leads to a fireplace in a different room of the house. There are clues at each chimney that can help the players guess where they lead, or, of course, they can just pick one at random and jump in.

CHIMNEY	CLUE	LEADS TO
1	Clean black soot	Fireplace in the Master Bedroom
2	Greasy soot	Aga in the Kitchen
3	Recently unintentionally cleaned by Edmund's passage	Fireplace in the Drawing Room
4	A faint warmth, seems this fire's still lit.	Furnace in the Basement

THE BELLTOWER

Masonry crumbling; fancy from a distance.

A small, decorative belltower that has seen better days. It will strike every hour until dawn, when it will need rewinding. The tower can be accessed from the entrance hall via a rickety backstair. A gargoyle named Bellweather lives here, covered in snow and staring out into the night with a dirty old sock hanging from some twine around their neck.

BELLWEATHER

(THEY/THEM)

FULL NAME: *Gargoyle*

SPECIES: *Gargoyle* NICHE: *Loiterer at Snyder Manor*

FEATURES: *Likesh to have their shay;*
As patient ash a shaint;
Difficult to shurprise.

MANNERISM: *Shpeaksh perfectly normally*

A gargoyle perched atop the belltower, Bellweather has lived up here for a few years now and is very happy with the number of pigeons they get to eat. If asked, they will note that a fellow in a red suit did come by recently and make their way down the third chimney over there.



THE ATTIC

Dry; everything is a little nibbled; pitch black.

Filled with cosy memories of a happy family and sporting equipment that Lord Snyder will never use. Also the home of Mouse. If Mouse (p. 26) is not being used as a player character, they can be found here, though they are much less likely to be a helpful member of the team.

THE MASTER BEDROOM

Plush velvet; oak furniture; fading warmth.

A luxuriously curtained four-poster bed containing the snoring form of Lord Snyder. There is a rather fine-looking red-velvet stocking hung on the end.* It will take quite a loud noise to wake Lord Snyder, partly because he is a heavy sleeper and partly because you'd need quite a loud noise to be heard over his snores. The door to his room is securely locked, and armed with one of his precautions — in this case a trapdoor under the rug, leading down to the basement.



LORD SNYDE

(He/Him)

FULL NAME: Lord Snyder

SPECIES: Human NICHE: Lord of the Manor

FEATURES: Heavy sleeper;
Avid sportsman;
Snores like a drainpipe under duress.

MANNERISM: Tilts his head back and speaks down his nose.

The recently divorced Lord Snyder is doing well. He's doing absolutely fine, and is glad that the kids are visiting for Hogswatch, even if in his opinion that's only so that Mercedes can spend the winter in Quirm. He is paranoid that assassins are out to get him — quite rightly as it turns out — and will check on his little precautions if awoken, before trying to go back to sleep.

* Whether this has been hung up by Lord Snyder, one of the children, or simply discarded before bed is difficult to say, but a stocking's a stocking and this is Hogswatch.

THE GAMES ROOM

Billiard-table; dartboard; far too many heads on the walls.

The first thing that anyone entering the games room would think is: why do you need so many heads? The walls are covered in the heads of animals both exotic and mundane. Presumably some of them came with the house, but others look less moth-eaten. In the centre of the room is a billiard-table that you could play football on.

The expanse of smooth green is interrupted by a half-finished game. A glass of sherry has been left on a side table that could give a main table a run for its money. It's either been deliberately left out for the Hogfather or has simply been abandoned after the drinker realised that sherry is, in fact, vile. Hiding under the table with stocking in hand is Tabitha Snyder, ready to leap out and catch the Hogfather in an oversized butterfly net.

TABITHA SNYDE

(SHE/HER)

FULL NAME: *Tabitha Snyder*

SPECIES: *Human* NICHE: *Sweet little' thing*

FEATURES: *Looking forward to becoming an assassin;
Has never not received what she wants;
Would push any button just to see what happened.*

MANNERISM: *Why?*

The precocious daughter of Lord Snyder, Tabitha is definitely not the reason her parents live in different cities. They were very clear on that point. At the age of 6 she made it known to her father that she wanted to be an assassin, and is furious that her father wants to send her to 'big girl school' next year. Her current fascination is with capturing the Hogfather in order to show her own father how clever she is, and prove to him that he should let her enrol in the Assassins' Guild.



THE DRAWING ROOM

Hogswatch tree; tinsel; the faint smell of cinnamon.

The only way to describe the current state of the drawing room is 'aggressively festive'. A huge Hogswatch tree twinkles and glitters with fake snow and enough tinsel and decorations to sink a small boat. It is topped by a serious-looking angel who surveys the room from her lofty perch.* A large, marble fireplace dominates one wall with not a stocking in sight. Sooty tracks lead away from the fireplace, across the plush carpet, and out down the staircase into the Entrance Hall.



THE CHILDREN'S BEDROOM

Bunkbed; discarded toys; a sense of two very different children sharing a room.

It takes a moment to realise that this is, in fact, the bedroom of children and not the bedroom of someone who, say, might soon be helping the Watch with their inquiries. The room is full of an unusual mix of specialist literature and disconcertingly real-looking toy weapons (and other tools of the would-be assassin's trade). The former are neatly stacked, ordered and organised; the latter are left where any errant parent, carer, servant, or Hogfather might trip, fall or step on them. On the bottom bunk is the sleeping form of Bertrand Snyder, stocking cuddled tightly to his chest, while the top bunk contains a bundled-up duvet designed to fool parents and Hogfathers into thinking a child is sleeping there.

THE ENTRANCE HALL

Marble stairs; brass banisters; winding hallways off the landings

The eye is immediately drawn to a large marble and brass balustraded staircase and balcony which overlooks the opulent main entrance. This grand foyer connects all the rooms of the house. A figure dressed in red with a pillow stuffed up his shirt is quietly making his way across the echoing marble floor, leaving sooty footprints in his wake. This is Edmund Marley and he is entirely lost, looking for the master bedroom.

** On closer inspection, she looks more uncomfortable than serious, but this may be to do with where the top of the tree is.*



BERTRAND SNYDE

(He/Him)

FULL NAME: *Bertrand Snyder*

SPECIES: *Human* NICHE: *Wallflower*

FEATURES: *Absorbs facts like a sponge;*
Believes with his mind rather than his eyes;
Light sleeper.

MANNERISM: *Speaks too quietly to be heard.*

Lord Snyder's son is the kind of child who has never needed to say much, since his sister is happy enough to speak on his behalf. Anyway, speaking gets in the way of important things. Like reading at twice the speed of an adult and digesting encyclopedias while other children are pondering whether they can indeed See Spot Run.

EDMUND MARLEY

(He/Him)

FULL NAME: *Edmund Marley*

SPECIES: *Human* NICHE: *Assassin*

FEATURES: *As thin as the Hogfather isn't;*
Laughs like a weasel planning something;
Quick with a knife, less so with a lie.

MANNERISM: *Tries to keep up the Hogfather façade as long as possible.*

An assassin who is infiltrating Snyder Manor in an attempt to inhumate Lord Snyder. He is currently dressed as the Hogfather, right down to a big false beard and pillow stuffed up his shirt. Edmund detests the holiday with a cartoonish vigour and sees it as an opportunity to get on with some work while everyone else is on holiday. A comically inept but surprisingly lucky assassin, he cannot see anthropomorphic personifications. If confronted by one he will believe that they are a spirit trying to teach him the true meaning of Hogswatch, which happens to him every year at midnight.





THE KITCHEN

Copper pots; used but clean; a feast fit for a mouse.

The kitchen is filled with far more food than one family could possibly eat. Turkeys are stuffed, cutlets are marinating, and jellied things look on forlornly from their wobbly prisons. This is tomorrow's Hogswatch dinner, although 'feast' or possibly 'extravagance' may be a more accurate term. Assorted mousetraps of varying designs and complexity have been set in an attempt to protect the bounty from the attentions of Mouse, who has a fraught relationship with the kitchen staff.

Standing alone with a note proclaiming them to be 'For the Hogfather, and no one else thank you very much' are a pork pie and several turnips. The turnips are safe enough, but the pork pie has been laced with as strong a poison as Tabitha can get her hands on. Exactly how strong that is up to you, but we'd recommend making the effects as silly as possible. If Mouse (p. 26) is not being used as a player character, he can be found here attempting to plunder the kitchen of its riches.

THE SERVANTS' QUARTERS

Clean; draughty; understaffed.

Lord Snyder is not, probably, a cruel man. Therefore, the servants' quarters are a lot quieter than one might expect. He has given them Hogswatch Eve off, to go to visit dear old mums and spend time with family, just so long as they're back tomorrow morning to get his Hogswatch dinner ready. It is here that the PCs will find the rooms of Marcus Doppler, the butler, and his daughter Quail. The rooms are simple but well kept, and significant for their emptiness. Both beds are unoccupied and only one stocking, marked with an M, is hung as an afterthought on a coat hook by the butler's door.

THE GARDENS

Overgrown and oversnowed; backed by other houses; bitterly cold.

The gardens surrounding Snyder Manor have clearly not been Lord Snyder's priority over the last few months. A children's climbing frame sits in the centre and appears to be in mostly working order, but the hedges are overgrown and the borders don't bear thinking about. The topiary too, which was once Mercedes Snyder's pride and joy, now has the look of blob creatures drawn by four-year-olds. Tracks lead throughout the garden where snowballs have been rolled into snow boulders and turned into a snowman. If Snowy (p. 25) is not being used as a player character, he can be found here, though he is much less likely to be a helpful member of the team.



THE BASEMENT

Warm and dry; excellent vintage; secret haven.

A large furnace gives off a gentle glow, illuminating a maze of stacked barrels, wine racks and a small makeshift den containing Quail. She has set up an old sheet supported by washing poles to create her own little haven away from the empty servants' quarters. Here she sleeps under a scrappy blanket next to the warmth of the gently smouldering furnace. Hanging from one of her makeshift tent poles is a well-worn stocking with a delicate Q embroidered on it. At the other end of the cellar, a few snowflakes fall through a shaft of moonlight let in through a dirty window.

QUAIL DOPPLER

(SHE/HER)

FULL NAME: *Quail Doppler*

SPECIES: *Human* NICHE: *The butler's daughter*

FEATURES: *Filled with fragile hope;
Believes in the Hogfather, despite everything;
can whittle like nobody's business.*

MANNERISM: *Eyes the size of saucers*

The adorable young daughter of Lord Snyder's butler* is sleeping in the basement where it's a great deal warmer than the draughty servants' quarters. Due to the laws of economic disparity, the Hogfather is scheduled to deliver her a pair of old socks, while the children upstairs will get new and shiny toys. She seems happy enough with this, though that doesn't make it any fairer.

*Marcus Doppler. He is currently out having a Hogswatch dinner with other butlers in the area. They are mostly giving each other the gift of embarrassing stories regarding their masters.



MERRY HOGSWATCH, YA FILTHY ANTHROPOMORPHIC PERSONIFICATIONS

Whether it's to keep things moving or to throw a spanner in the works, feel free to choose, or roll on, the *Occurrence* table whenever the PCs move from room to room. You can use any of the following as a Consequence, or throw them in just because you want to Pavlov your players into being nervous at the sound of rolling dice.



OCCURRENCE

- 1-4 *Seems clear?*
- 5-6 *Edmund stumbles into one of Tabitha's traps — roll on the Tabitha's Traps table*
- 7-8 *A PC activates one of Tabitha's traps — roll on the Tabitha's Traps table.*
- 9 *Edmund triggers one of Lord Snyder's precautions — roll on the Precautions table.*
- 10 *A PC activates one of Lord Snyder's precautions — roll on the Precautions table.*



Tabitha's Traps

Tabitha wants to capture the Hogfather to prove to her father that she should be allowed to enrol in the Assassins' Guild. As such, most of her traps are designed to disorient, detain, and make as much noise as possible so she can claim her quarry. Use the table below to see what makeshift pitfall she's cooked up at the exact moment someone stumbles into it.



TRAP

- 1 *Tripwire*
- 2 *Strategically placed roller skate*
- 3 *Agitated salamander and iconograph*
- 4 *Weighted fishing net*
- 5 *Bag of flour over the door*
- 6 *Pre-loosened floorboard*

Lord Snyder's Precautions

Lord Snyder has a contract extant with the Assassins' Guild. This means that they determine him to be someone who has a stab* at defending himself from their attentions. Unfortunately for the PCs, and Edmund Marley, this means that the house is littered with little surprises and precautions ready to catch any intruder unawares. These are fewer and less obvious than Tabitha's traps, but are much, much deadlier — at least to anyone not created entirely from belief.

Remember the core of the adventure though. If Edmund, or a PC, triggers one of Lord Snyder's precautions, they should come out the other side scathed, but not brutally or fatally hurt. This is a lighthearted Hogswatch adventure after all.**

* Ho. Ho. Ho.

** The other option, for some of you sickos, is to deploy a gaggle of bumbling assassins and go for maximum lethality on the traps. That might create a funnier experience if your friends are Those Type of People, but we really cannot recommend doing so at Christmas with your family, unless your family is significantly more bloodthirsty than ours.



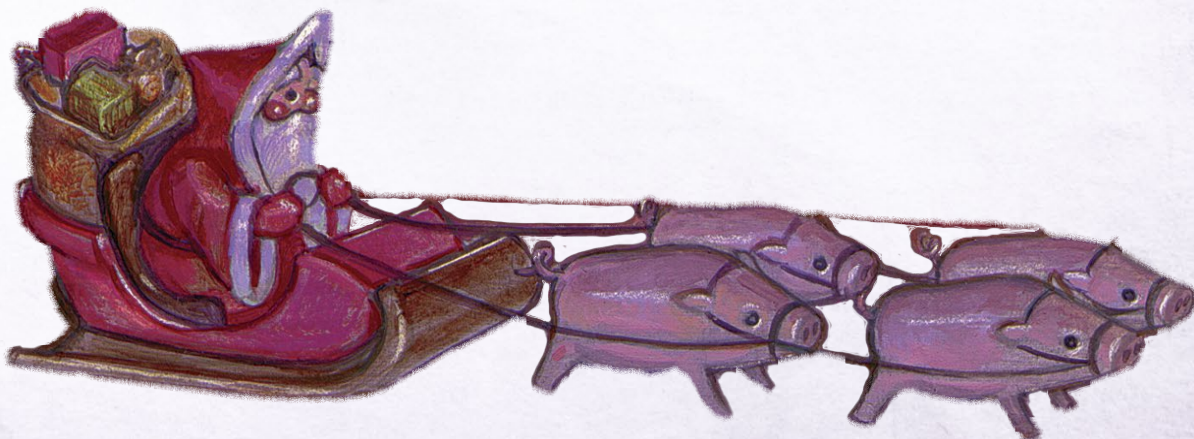


PRECAUTION

- 1 Trapdoor leading to the furnace in the basement
- 2 Springloaded crossbow
- 3 Poisoned needle
- 4 Knockout powder
- 5 Springloaded razor
- 6 Bear trap

WRAPPING THINGS UP

The sun — or possibly a flaming ball of gas — rises on Hogswatch morning. Take a moment to describe the scenes of delight, horror, or confusion as the presents are opened by eager children and bemused parents alike. Allow your PCs any final scenes they wish, then decide as a group whether they did indeed help save Hogswatch, or indeed the Hogfather. By extension, work out whether they have earned a place in permanent existence. Did they at least learn the true meaning of Hogswatch?



CONSEQUENCES

These Consequences are examples of the kind of thing you can use throughout the adventure, whenever something appropriate would set them off. You can of course make up your own as normal, but our examples will give you some idea of what you should be aiming for.

The Bell Tolls: Whatever the character is trying to do takes far longer than it should. If the players suffer this Consequence three times then dawn is rising! They have only minutes to finish their tasks and get out of there.

Thump: Either Edmund Marley or Lord Snyder hits his head, and becomes able to see anthropomorphic personifications for a short time.


Loud Noise: The nearest sleeping character will wake up to investigate the noise. If a child sees the PCs fulfilling the Hogfather's duties, they will not believe the Hogfather is real, unless the PCs can convince them otherwise.

It's a Terrible Life: The angel atop the Hogswatch tree awakens, then threatens to show a PC what the world would be like if they had never existed. Since the PCs have only just begun existing, nothing much would change. The Guilt Trip Angel may decide to stick around once the party explains their purpose.

A Blow to Belief: One of the children sees something that shakes their belief in the Hogfather. This could be one of the PCs doing the Hogfather's job for him or Edmund acting in a particularly un-Hogfatherly way. Whatever it is, the PCs will need to convince the child that this is all perfectly normal and the Hogfather has authorised all these activities because he's definitely real and would they please go back to bed now.

Mislabelled: Some of the gifts have been dropped and their labels have been mixed up; swap the labels on any two of the gifts in the Presents table (p. 31).

Signs of the Times: One of the signs of the Hogfather's visit has been tampered with, changed, or cleaned away. The PCs will need to reinstate it to prove that the Hogfather was here at all.



*"HUMANS NEED FANTASY
TO BE HUMAN. TO BE THE PLACE
WHERE THE FALLING ANGEL
MEETS THE RISING APE."*

– HOGFATHER

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