



the

D&G

a roleplaying game

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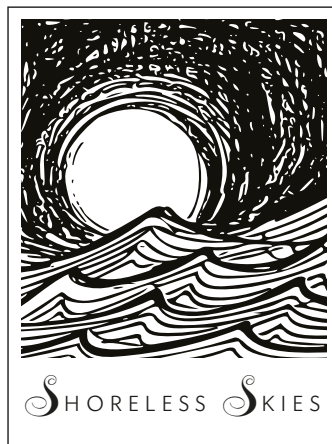
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The Dig: A Roleplaying Game

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PROLOGUE

Well yes, of course, but that's beside the point.' The old dwarf stroked his beard thoughtfully and looked down into his mug. 'The point is to do something grand, don't you see? Seize the moment. Ride the times and such like.'

Ears pricked up at this. Mindi looked doubtful.

'Why the long face, girl?' he continued. 'Certainly it will be dangerous and possibly...illegal...or so. But we are in a time of change, of renewal. The old ways are opening back up deep under the mountain and opportunity knocks for those as listen.' As if unsure he tugged his beard. His eyes darted about the table. 'Right?'

'Right!' cried two of their party, and one eavesdropper behind them who was swiftly shushed.

He sighed. The Chipped Buckler was a good pub, the only one in Old Stone and one of only a few in the Homes itself, but it was not an ideal place for conspiring. The Steel Porter was fabulous, though, and all agreed. The old dwarf grabbed a mug of the stuff from a passing server. He thought he heard a *hey* from somewhere across the room, probably whoever ordered the drink, but the complaint passed right through his ears. The current business was far more pressing. He spoke up again, saying, 'Think of the money to be made! The glory to be known!'

It was like a stone dropped into a quiet mountain pond. The ripples started to move. Quiet chatter began to bounce across the table, barely audible over the din of the pub. Even the doubtful Mindi joined in the scheming. Four of them had assembled at the old dwarf's call: two Miners, a Forger, and a quiet Keeper whose eyes lurked under a low hood at the far side of the table. They saw his wine glass move towards where his face ought to have been but the shadow of the hood made it hard to be sure he imbibed any. Mindi noticed a little red dribble into his peep of gray beard. Keepers weren't often seen abroad and so here he was a wonder.

‘My cousin Holf told me just the other day about a dip he’d found in the cave-walls outside Nettlestone with a tunnel leading out of it! A tunnel!’

‘Could be a fine place to start.’

‘Well we shall have to speak with Paal,’ said the Forger. ‘She owes me a favor and will loan us some tools, I’d wager.’

‘Good, good,’ said the old dwarf, stroking his beard madly. ‘I’ve known Nettlestone to be rich in sapphire, or it was a time ago. I remember the long walk back from Ironvale during the Chittering...’

He trailed off and the younger dwarves made a solid plan in spite of the old one’s yammering. The Keeper, who wouldn’t say his name, pulled a small book and a map out of the seeming endlessness of his robe and handed it enigmatically to Mindi. She took it with a quiet nod and wide eyes.

‘Yes, this will be a profitable venture,’ continued the old mastermind with or without his audience. ‘One that should be kept quiet, though.’ He shushed himself and peered around. Nobody was paying him any mind, not even the drunk who had chimed in earlier.

Secrecy was a sound plan, though. It seemed small parties of ambitious dwarves were popping up all over the Homes. After the recent turn of events the Stonegrown had snapped-to with zeal. Now there was talk of new trade routes, unearthing ancient treasure, rebuilding public works long left to crumble and degrade.

Once a lazy folk, something new has come over them and, the old dwarf thought, could push them into great deeds. Now was the time. He continued to twirl his beard, smiling to himself. The other four spoke seriously for some time, one produced paper and charcoal and began to sketch something or other. More drinks were poured and the crowd at the end of the working day came and went. By closing time the plan came together, but there was still the doing and that was when the real fun would begin.

INTRODUCTION

Unimaginable wealth buried ages ago; works of art thought long lost; new works bringing glory to House and Cog; a new tavern because, really, that one down the street just isn't what it used to be.

Welcome to The Dig: A Roleplaying Game! *The Dig* is a 'light' roleplaying game for 2 players or more. 'Light' because while it has most of the qualities of a traditional RPG -- character creation, dice rolling, modifiers, collaborative tale telling, and a fantasy setting -- it is much more about narrative than number crunching. The fun interaction of RPGs, the chance to sit across the table from your friends and enjoy each other whilst telling a good story, is emphasized and the mechanics are simplified. It is formatted more tightly than a traditional RPG as well: your average game of *The Dig* will last an hour or two and, while a campaign can be built out of the stories, each session works perfectly well as its own gaming experience. There is no gear to keep up with, practically no combat (munchkins are strictly unallowed), and only a few statistics to be managed. And while it exists in a complete world, the setting details have been kept to a minimum so that players can feel free to weave the world as they please. It is a storytelling game as much as it is a proper roleplaying game.

What is a roleplaying game? In an RPG players assume the roles of characters (PCs), defined by sheets containing the various traits and properties of that character, and work together to tell stories. This is done by playing the part of that character, acting only as they would act and using only the tools at their disposal. Each character is unique, with their own personality, history, likes and dislikes, skills, and preferences. It is the player's job to create the character and decide what that character would do in the given situation. The more dire the situation, and the more rowdy the group of players, the better.

Traditionally RPGs have a Game Master (GM) who is in charge of adjudicating the rules, setting the scene, describing much of what happens, and plotting out each session. *The Dig* differs in this regard because there is no GM. While one player or another, probably the most experienced with the rules or the most inspired, will certainly lead the group and help ensure that the story moves along, everyone shares the role of narrating the tale, keeping it consistent, and sorting the rules.

In a game of *The Dig* the players work together to tell improvised stories of humor and excitement. You are dwarves

in a medieval fantasy setting. All action begins in the Homes, a vast underground civilization where dwarves are reclaiming lost mines, excavating long lost cave neighborhoods, investigating caverns forgotten an age ago, or constructing great works of art. But taking on such feats of legend requires more than a sweeping beard and grim resolve. Each project needs the connections, goods, hard work and skill available to a dwarf of the Homes if it's to be seen through to completion. Will it be a grand success, winning its makers hoards of wealth, fame, and a reasonable retirement? Or will it be just another humdrum bit of work polluting the declining society of the dwarves and earning you nothing but an ashamed head-shaking from your peers? It's up to you to find out!

Once the Venture (the overarching goal) is established the game is played over five rounds. The first, the Opening Round, is a simple setting of the scene and introduction of characters. The middle three Story Rounds represent the bulk

of the action, your attempts to gather the Social capital, Material resources, and Craft skills required to complete the Venture. The fifth and final round is the Finale, representing the close of story. This epilogue is your last chance to right any mistakes made along the way and to perfect your project. All actions are resolved with a simple roll mechanic using a six-sided die (d6), but the appendices provide many variable options for using your dice of choice and varying the rules to fit your style!

This book, some paper, and a six-sided die are all you need to play.

To get into the game immediately and with zero prep, skip to the **Quick Start** section in Appendix D on page 71. A gander at **Playing the Game** is recommended but not necessary.

To start with an overview of the setting, skip ahead to chapter 3 on page 61.

And happy digging.

I. PREPARING TO PLAY

We plot in a hushed circle around the table... well, we try but Ulf won't quiet down. He's just too excited. We'll have to send him on some kind of errand until we're done preparing. Maybe the quarry?

Before play can begin you need a few things. Finished characters and the beginnings of your Venture, written as an outline, are the start. This section will go over how to make both. If you do better following examples some can be found in Appendix E on page 77.

It bears emphasizing that *The Dig* is all about great, fantastical stories of sometimes ordinary things. Opening a business, creating art and the like are all things we do every day, but in a fantastical setting they take on new meaning and grandness.

All good stories are intertwined with desire: what do these characters want and how are they going to get it? What might stop them? This is summed up in the Venture. The Venture is the crux of the story, what the characters are after, what they are actually going to do. It could be restoring a statuary that brings glory to the warriors of dwarven history, or paving new trade routes to the Blueburg at the promise of wealth and more. Whatever it is, don't let it be boring. Once the

Venture is set some motivation must be considered, if not named, and after those a good title is always in order. Then the story can be made.

These stories unfold over five rounds: the Opening Round, the Finale, and three Story Rounds (Social, Material, and Craft) in between. The Story Rounds can be run in whatever order is most appropriate to the Venture and the narrative, but the Opening always goes first and the Finale last...obviously. Setting up your Venture and its requisite goals is discussed in the **Story Creation** portion of this chapter, after **Character Creation**.

Games in *The Dig* can typically be compared to short stories, rather than the 'novel' of a full RPG campaign. George Saunders compared the two in this way: A novel is like saying goodbye to your sweetheart with a month to go before they leave; a short story is like having to say goodbye from the platform as the train is pulling away. That sense of drama applies to all sessions of *The Dig*. How can you work together to tell a compelling and entertaining story in the relatively short time of five rounds? These short stories and their characters can be pulled together to complete a larger story or Grand Venture, but the pacing still applies to each individual game.

Before a great story can be told, however, it's going to need some characters.

CHARACTER SHEET TERMS

Page 11 contains a blank copy of the character sheet used for *The Dig*. It is concise and simple, containing all (or at least most) of the details on your character and all the information needed for use with the mechanics of the game. Below is a brief overview of the terms used with the sheet.

Name

The naming methods for the Dwarves of the Homes are as loose as most of their social customs. But a name, even unbeknownst to its bearer, can have a special meaning and a destiny upon it. Some help with naming is found at the end of the section on character creation.

House

Most dwarves belong to some familial House or other. Most, but not all. Some have left, or been asked to leave, their Houses, or never had one to start with. Each House has a kind of identity or reputation and this informs a bit of your character's personality.

Cog

This is similar to a class in more traditional games, but really it's your dwarf's job. Through their Cog your character will have specific skills and connections that allow them to get things done when the

time comes. Not all professions have a Cog, though, so your dwarf may not belong to one. Cogs also inform what your character fears the most.

Skills

Instead of a myriad of skills, abilities in *The Dig* have been distilled into three sweeping categories corresponding to the three Story Rounds of the game: Social, Material, and Craft. Your dwarf will be an Expert at one of these things, Lacking in another, and Common in the third.

Appearance & History

Some samples are given in the character creation section, but really this is for you to fill in. Draw or paste a picture of your dwarf; explain how tangly his beard is or how she lost a pinky finger at the forge one day. Draw upon the most outrageous tales you can think of to make your dwarf's story distinct from the rest. History is also the box in which you'll write the changes that happen to your dwarves after each story.

Traits

Each House and Cog has a description during character creation. Those will be used to fill in this box, along with a few touches of your own. It is a summary of what your character is like and what things can be invoked for a Narrative Bonus (explained later). These will be spent as the game is played are refreshed with each new session.

Fear

Taken directly from your Cog, this is the main thing your character is afraid of and comes into play when you fail a roll.

Points of Expertise

There is no leveling up in *The Dig*, but a tally is kept of your successes for later games. This is expressed in 'Points of Expertise' and can be spent to reroll the die during the game. The number in this box starts at 0 can't go above 3. You begin each game with this many Points of Expertise.

Advantages

During the Opening Round you can use your free action to create an Advantage on a successful roll. Jot down what you were able to do here and cash it in later for a free success.

Complications

Whenever you tie a roll a Complication is generated. This describes how, although the action was successful, there was some kind of snag that might cause some conflict in the later on. Note this here as it must be resolved before the game ends. Complications are resolved either by using them when a failed roll occurs or during the Finale Round.



THE DIG

Name

House

Cog

SKILLS

	-1	0	+1
Social:	☐	☐	☐
Material:	☐	☐	☐
Craft:	☐	☐	☐

POINTS OF EXPERTISE

/3

APPEARANCE

TRAITS

HISTORY

FEAR:

Advantages

Complications

CHARACTER CREATION

The rules for creating characters in *The Dig* are not unlike those of other RPGs. However, the mechanical aspects of characters have been greatly simplified. There aren't lists of skills with corresponding stats and roll equations and convoluted modifiers. Instead the focus is on expediency and narrative.

As you go through the steps hopefully your character will begin to take shape. If you already have an idea in mind, the characteristics listed here can easily be adapted to create whoever you wish to play as. The exception is that all characters are Dwarves.

Your typical dwarf is around four-and-a-half feet in height. All have beards (even dwarf-women have stubbly, wispy beards; some choose to veil them), all are abnormally strong compared to your average Man. Most Dwarves, but especially the Dwarves of the Homes, keep to themselves and have few dealings with Men. That is reserved for the odd Traders who like the world above for inexplicable reasons.

It will be helpful to at least refer back to the character sheet in the previous section as you go, or to print one off and write things down during the process. Blank character sheets are available at ShorelessSkies.com

1. Choose a House

Most Dwarves call a House their own. This familial unit could be a tight-knit assemblage of clans that have shared a family tree for generations, or a vague confederation of dwarves of little kinship who call upon one another for the odd favor or cup of tea. As families they are also full of disfunction and odd grudges. Whatever the case may be, all dwarves of a particular House are related, whether by blood or not, and each House has come to bear a unique set of traits. These may come from genuine heredity, the reputation of a patron, or their history through times of trouble. In the end, your dwarf belonging (or not belonging) to a House will impact who they are and what they are able to do.

After choosing your House, write down its traits in the **Trait** box on your character sheet.

It is worth noting that every rule (and family) has its exceptions. Just because your average dwarf a certain House may behave a certain way, it does not mean that your dwarf fits that mold. Feel free to pick and choose which traits you feel best fit the character you wish to play from the traits of your chosen House or from your own imagination. A table of samples is at the end of this section.

House Burrowspan - Burrowspan is an old House. On the whole they are uptight and serious, clinging fiercely to half-remembered traditions and proprieties that either hold dwarf society together or make its elite feel really, really fancy. The Lady of House Burrowspan is currently an old firebrand named Maud. She is nasty but thoroughly connected, as are all of the higher-ups in the House. It is said that she softened up a bit after The Chittering, and if that is true than she truly must have been a hard case beforehand. This House has a strong relationship with the Miners Cog.

Motto: *Put that down please, darling.*

Traits: Uptight; detail oriented; well-connected; wealthy; Miners connection

House Firetooth - The story goes that not too long ago, but before The Chittering, a dwarf by the name of Antii had an incident. Booze was involved, as was fire, and somehow one of his teeth was burned black. Since then he and his House have been called Firetooth. Antii himself believes in ruckus and brawling. His wife, the Lady Thengr, seems to be annoyed by her husband's antics but she doesn't mind the publicity. They are not a prosperous House by any stretch, nor are they connected to the wealthier channels of the social pipeline, but they are many. And belonging to a House of many dwarves, even the lowly and poor,

is a great asset. This House has a strong relationship with the Clangers.

Motto: *Are you going to finish that?*

Traits: Fierce; spontaneous; many friends; resourceful; Clangers connection

House Leftbrow - If Firetooth earned its name for sheer madness, Leftbrow begat its name for eccentricity. Generations ago the Lady of the House had the grand idea of shaving her right eyebrow. Surely, went the reasoning, this would be a phenomenal fashion statement to shake up the fuddy-duddies of the nobility. The trend did not catch on, but the creative streak of House Leftbrow never diminished. Subterranean livestock, fashion, alchemy, bad poetry, anything besides hard work is the mode of a Leftbrow. This House has a strong relationship with the Forgers.

Motto: *A day without sunshine is like night.*

Traits: Eccentric; fun-loving; curious; spendthrift; Forgers connection

House Grimroot - The Grimroots are, perhaps, the direct opposite of Leftbrow. They take their work very seriously for no other reason than that of seriousness. They are mostly made up of Shapers and other crafts dwarves who strive, if not for perfection, then for just getting the thing done. Whatever it was that so sent the Homes on its long lazy streak must have missed House Grimroot completely.

In an ironic turn of events Gecky, a larger-than-life Dwarf-woman without a serious bone in her body, became the Lady of the House. She leads her people well, often pushing them to lighten up, and more often annoying the rest of the nobility. This House has a strong bond with the Shapers.

Motto: *12 hours for work, 10 for sleep, 2 for drinking*

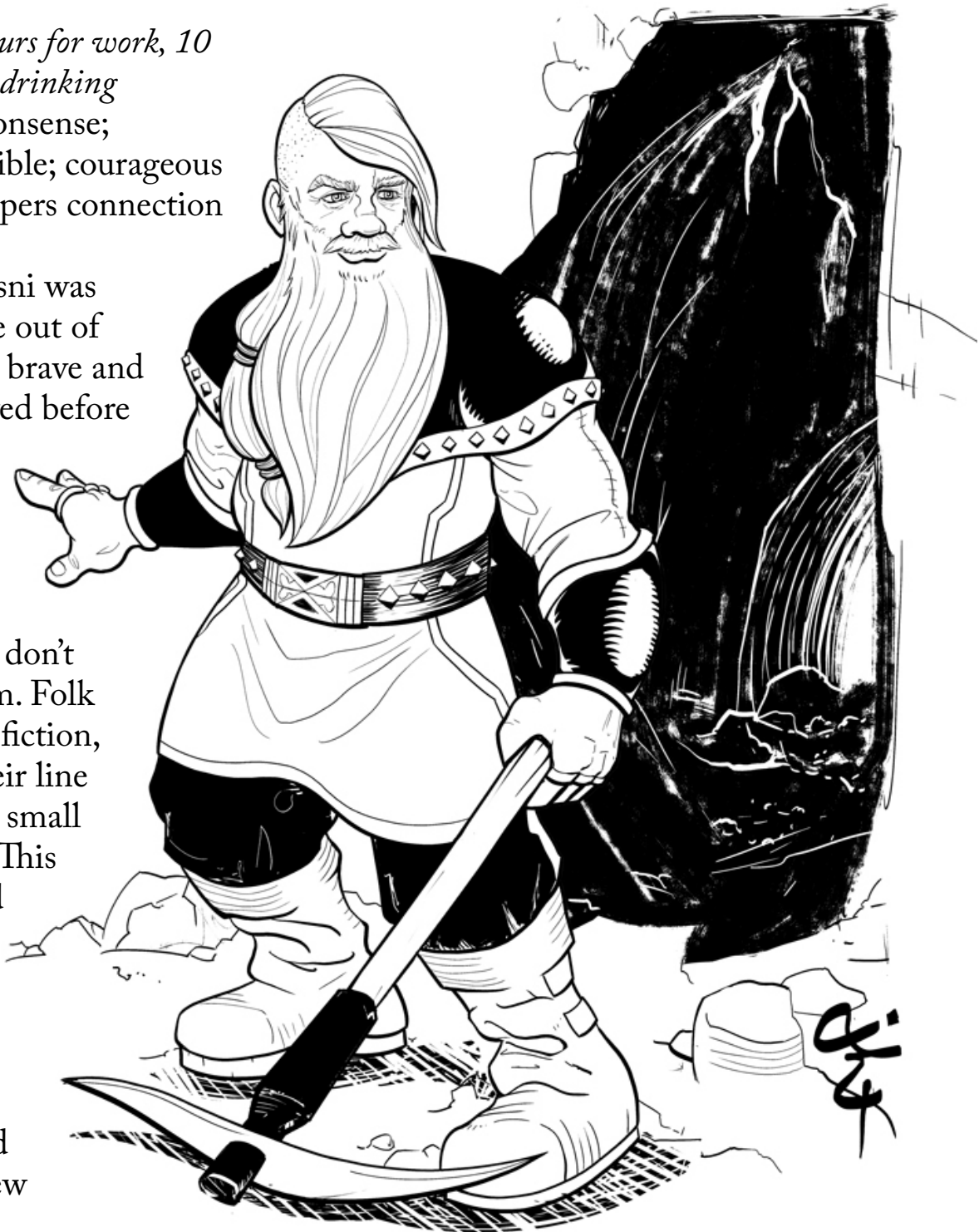
Traits: No-nonsense; deliberate; sensible; courageous in a spot; Shapers connection

House Orsni - Orsni was a warrior from time out of mind. Whether his brave and glorious life was lived before the sundering of the Dwarves or after, or if it was ever lived at all, is only known by the Keepers - and they don't say much about him. Folk hero or not, real or fiction, those who trace their line back to Orsni are a small but martial bunch. This House is composed mainly of Guards, who have seen a resurgence in the days following The Chittering, and their supporters. Few

dwarves are concerned with combat, even if they seem to have a knack for it, but House Orsni makes a practice of it.

Motto: *Run, Fight, Win*

Traits: Martial; dutiful; diligent; tough and fast; care for history; Guards connection



House Seapot - Commerce outside the Homes is almost always handled by the anomalous Traders, a motley band of varying races, including House-less and Cog-less dwarves, who spend their lives on the road making their living in the free air aboveground. Within the Homes, though, no House caters to buying and selling more or better than Seapot. Your average member is always ready to haggle, always trying to undercut a Cog and serve as the go between for the crafter and the buyer, even when most Cogs prefer to work directly with clients. They also often bump heads with the Hoarders, who are officially tasked with the management of public property. In short, House Seapot have no shame when it comes to earning. They keep a tight connection with the Traders for 'out of state dealings', as they call them.

Motto: *A dime a dozen beats twelve for ten cents.*

Traits: Shameless; bold; never miss a deal; fast-talking; Traders connection

Other - The Houses listed above are far from exclusive. There are dozens of other Houses within the society of the Homes and even more in the world beyond. Conversely not all Dwarves belong to a House: some are layabouts or wanderers or outcasts or just don't have a House to call their own for no recallable reason. Should you take this route, either name your own house or choose none, then

create 3-5 personality traits and one social connection. The social connection should be to a Cog (see below) but can be to some other element, as long as your group approves.

If you choose no house simply leave the field blank on your character sheet.

2. Choose a Cog

The Cogs of the Homes once stood for the great whirring pieces of Dwarfven Society, and some Dwarf-homes still hold them dear. Today, though, they mainly reflect those organizations required for the making of things efficiently. Dwarves, even in a shabby state, live to make things. It is the one aspect that carries over among them again and again and cannot be quelled. The Cogs are a calling, not unlike a class in other games. Each has an affiliated **Fear** that many of its members are susceptible to due to the nature of their work. Cogs are all headed by a Cog-boss which is as much a political office as it is that of a business manager.

As each profession is not represented by a Cog anymore, not all dwarves belong to one. These folks, often business owners and subsistence gardeners, are left to their own devices.

After choosing your Cog and adding it to the top of your character sheet, write down any relevant traits in the **Traits**

box, either from the Cog description or enumerated Traits. Be sure to fill in the **Fear** box towards the bottom of your sheet. Alternatively you may create your own appropriate Fear for your character.

Forgers - Great tool and weapon crafters, the Forgers are just what their name suggests. They work a forge better than any dwarf living. They are resilient from the long hours they keep, able to focus for great periods of time, often able in a fight, and have good relationships with their suppliers. They are also comfortable around high temperatures, but have a surprising fear of terrible burns, probably promulgated by Paal, the seemingly immortal Cog-boss who always finds some way to work in stories about the poor Forgers who fell into one of the great magma forges.

Traits: Resilient; focused; tough;
good relationships with clients

Fear: Terrible Burns

Shapers - Stonemasons of the Homes, the Shapers do the incredible work of shaping stone into usable objects. Most everything in the Homes is made of stone, from doors to tables to houses themselves. Wood is a rare commodity, as the trees surrounding the mountains of the Homes were chopped long ago and few dwarves actually want to go outside (honestly, who wants to deal with the weather?). So the Shapers do good business and it shows no sign of slowing. They are incredibly

strong and careful perfectionists, and have a great knowledge of the different types of stone. A Shaper expects things to be done right, and not getting it right is a genuine stressor for them.

Traits: Very strong; good sense of geometry; perfectionistic;
knowledgeable - stone

Fear: Imperfection

Setters - Dwarves love beautiful things. Even if they do not wear them or sell them, the sheer beauty of that well-made, glittering something is a joy to their dwarvish hearts. So the Setters, the jewelers of the Homes, are not the busiest, nor the most tenacious, but what they make is always beautiful. A Setter is calm, thoughtful, thorough, aloof, and creative. As high dreamers, though, they fear the ordinary. Also, as befits high dreamers, these artists do not often have a Cog-boss, and if they do it changes swiftly and often as they try to keep the position as egalitarian as possible. The Boss can only be brought in by a majority vote and they are ejected just as quickly by a similar process.

Traits: Calm but aloof;
thoughtful; exceptionally patient;
free thinking

Fear: Mundanity

Clangers - The Clangers are an odd bunch. In days when punctuality is undervalued and few dwarves are ever in a hurry, the Clangers are there to keep everyone on

time. Their base of operations is in the High Hole, the only known place in the Homes where the sky can be viewed. In the usual dim, cavernous world of the Homes, it's said that this regular exposure to elements and moonshine makes your average Clanger behave in unexpected ways. This is evidenced by their curious uniforms: yellow patched tunics with an unreasonable number of belts and buckles strapped here and there, topped by an extravagant hat. Clangers are timely, informed of the goings-on of the Homes, respected, and revered if only for their otherness. Their Boss is Tolf, a quiet but efficient dwarf rarely seen outside the High Hole. It's said that he hardly looks anywhere but up, often charting the stars and the weather with bizarre calculations of his own design. 'Efficiency,' he often mutters, 'Efficiency.'

Traits: Odd; conspicuous; timely; well organized; socially informed

Fear: Tardiness

Miners - If the various Cogs are just that, gears in the machinery of society and economy, then the Miners are the engine. The endless, winding ways branching out, above, and below the Homes are as ubiquitous as beards. Miners are, at once, road crews, explorers, and gatherers. Their findings inform the future of dwarven society. In the end, though, they're just dwarves doing a job, thinking about the pint at the end of the day. Miners are hardy, resilient, keen-

eyed, and quick of hearing - the better to notice a cave in before it happens! Yet all Miners have a deeply-embedded fear of that one sinkhole that will eat them up, or the blind drop filled with dwarf-eating creatures. It's unreasonable, but understandable. The Cog-boss of the Miners is the Dredge, currently a dwarf named Ingbi. He is harsh but respectful, truly a lover of his work as he is rarely in his office and often afield.

Traits: Good sense of direction; keen-eyed; hardy; resilient; quick of hearing

Fear: Holes

Hoarders - Every operation needs its quartermasters and the Hoarders are just that. Every parcel, ounce of ore, ingot of gold, barrel of beer is accounted for and put in its proper place. Their purview is usually only official matters: items used for and by the Cogs and the Palace. No dwarves worth their salt would allow such probing into their personal effects. But in times of emergency Hoarders are invaluable. Public materials can be moved, sorted, tallied in a moments notice and sent to where they need to be with their strange but effective symbology. A full order can be communicated with a single scribble! A Hoarder is meticulous and detail-oriented, resourceful and able to find just about anything. It's even said that they are a musical bunch, passing the time of their errantry with whistling compositions that are rather good. They

are headed by the Chief-hoarder, a very nasty old dwarf named Utto.

Traits: Materially informed; official; meticulous; “Details are the thing”; cryptographer

Fear: Theft

Keepers - In a time when lore and learning have lost much of their appreciation, when tradition is really only a tool for the rich to feel important, the Keepers are a marvel. Their task is wholly different from that of other Cogs, who are concerned almost entirely with tangible things, and so the Keepers are a Cog apart. Keepers keep knowledge. History and mythology, mathematics and the arcane, sociology and the sciences, all are the store of the Keepers. Upon initiation almost all Keepers lose (or are forced out of) their Houses. Once in this rather close and enigmatic pack, a Keeper dons his robes. They are highly ornate and sewn top to bottom with many pockets. Most Keepers are old and a little odd. They don't get out much. But they are very learned, equipped to solve problems, and respected if not feared. Even the most mean and stubborn dwarf will stop in wonder of a Keeper. If they have a leader their position is not publically known. Living in their own small, controlled world, a Keeper can be thrown off if things become too disorderly.

Traits: Conspicuous; knowledgeable - lore; haughty;

“No hurry, no worry!”; awkward

Fear: Disorder

Fargoers - Every cave, every road, every neighborhood, every Cog has ears upon it. The Fargoers used to simply be the scouts of the Homes, working for the Cogs and the Palace. Their name, though rather obvious, was revered. In recent decades they've become more of a spy network. Still counted on to provide information on unknown areas of Fogeye, the mountain under which the Homes are delved, the Fargoers are just as much an intelligence agency with loyalty only to themselves and the Great Lady. Some will break ranks here and there, bored or tired of the secrecy. The Spy-chief, their leader, is the worst kept secret in the Homes. Her name is Aevi and nobody likes her much. Fargoers are fast, nimble, interested, stealthy, and knowledgeable. They like to be prepared, though.

Traits: Secretive; fast and nimble; interested; stealthy; knowledgeable - outsiders

Fear: Unpreparedness

None - Many dwarves don't actually belong to a Cog. They are independent crafts-dwarves or business owners or they stay at home with their families. It's certainly not frowned upon; most dwarves would rather do as they please than suffer under the tutelage of their Cog-boss. But the pay is good, as are the connections.

If your dwarf does not belong to a Cog, simply come up with a narrative reason why and think up a few qualities the fit the character (or refer to the samples below). Run them by your group if any of them seem too powerful or out of character. Create a **Fear** that could affect your character and disrupt the Venture, given the chance.

3. Create Appearance & History

This is where your own ideas for the character can shine. What does this dwarf look like? Does he keep his beard uncombed, or oiled and plated? Does she wear the typical uniform of her Cog or go her own way? What does her appearance say about who she is and her role in your party? Draw a picture (or print one off) or just write a description in the Appearance box.

When creating a personal history, consider where the dwarf comes from, what their upbringing was like, and what their motivations for going on such an expedition might be. Jot down a few lines about their life's story. Just a vague idea will do here. You can go back later and write in more. Fleshing out a character helps you to create a better world and, thusly, a better story.

4. Finalize Personality Traits

You have a number of traits for your character written down in this box based on their House and Cog. Your history

should inform you of a few other traits. Pick and choose now. Cut the ones that don't fit and write down a few more traits in the Trait box on your character sheet. You should have a total of at least 8, but no more than 10 traits. This should give you a good number to both flesh out your character and utilize during a game as traits are removed for the session once they are used.

These traits can be as simple as a single adjective, or as complex as a statement of faith. Use quotations to exemplify something your character might say in a given situation and use that as a trait. These traits are also a way for you to specialize your dwarf. If you want them to be able to lift that heavy rock out of the way when the time comes, make them 'Brawny'; if you want them to be able to whip up some contraption at just the right time, perhaps 'Crafty' or 'Tinker' is a good choice. Some examples are given on the next page.

The Trait box will be used heavily during gameplay, invoked to give yourself an advantage on a roll (called a Narrative Bonus). It's important to keep these consistent with your character; there should be no 'Super Dwarves' as that would simply break the game and make for terribly boring stories. *The Dig* is all about flaws and failures and the interesting situations that result from them. Consult with your group if you are unsure.

Sample Character Traits			
Abrupt	Fancy	Odd	“Never met a hole I was scared of.”
Aggressive	Fierce	Outlaw	
Aloof	Filthy	Petty	
Amiable	Frantic	Quaint	“Wherever we go, we go together”
Attractive	Gaudy	Robust	
Brave	Gentle	Salty	
Bright	Glamorous	Selfish	“All it takes is a little convincing”
Charming	Grumpy	Skinny	
Cheeky	Icy	Smarmy	
Clumsy	Irritable	Smug	“We Dwarves are stronger than we know”
Condescending	Joyful	Strong	
Contemplative	Knowledgeable (Area)	Testy	
Cooperative	Lackadaisical	Thoughtful	“I can hear them coming after me”
Deceitful	Lithe	Timely	
Determined	Lucky	Uptight	
Distinguished	Maniacal	Vengeful	“Kill. Drink. Dig.”
Drab	Moody	Wise	
Eager	Nonchalant	Witty	
Energetic	Obedient	Zealous	“Get in there and work!”
			“Just one more swing.”

Once again, you should have about 8-10 traits to choose from while playing.

5. Skill Assignment

Finally, you will choose which skills your character is most proficient in and which they are lacking. With the three general skills explained below your character will be an Expert in one, which adds +1 to your die result on all related rolls. You will choose a second to be Lacking, which lowers the die result by -1. The third will be Common, which does nothing to augment your roll. In traditional roleplaying games there are lists of skills with in-depth explanations

and guidelines and modifiers. *The Dig* condenses these down into three broad categories for the sake of ease (and to free up brain space for better storytelling).

When choosing, it is helpful to consider the rest of your group, as ideally you will have at least one dwarf **Expert** in each skill.

The **Social** skill overminds anything having to do with personal interaction. Whether you're addressing a Lady or confronting a band of ruffians, you will roll your Social skill. All rolls during the Social Story Round will be made using

this skill. This represents your dwarf's enthusiasm, social connections, charisma, and manners.

The **Material** skill represents your dwarf's ability to acquire and gather physical resources for the completion of the project. Narratively this represents a dwarf's resourcefulness in turning stuff up, their skill in searching for things, wealth with which to buy things, or ability for digging up what they need. All rolls during the Material Story Round use this skill.

Craft is indicative of the handiness and hard work of your dwarf, from constructing things out of iron to tying a proper knot. In story terms this ranges from their expertise as a crafts dwarf, utilizing specific trade skills, to the determination required to complete a task, and so on. If it is manual in any way, it falls under Craft. As you might have already guessed, this skillset is utilized during the Craft Story Round of each game.

Decide which of these skills will be Expert, Common, and Lacking. Your choices should correspond to the character and nothing else. Even a skilled Forger can be a bit lazy and more skilled in their socializing than smithwork! Bubble the appropriate level on your character sheet.

Expert:	+1
Common:	0
Lacking:	-1

6. Set in Stone

So that's it! Go over your dwarf once more and see if there is anything you wish to add or take away. If you've yet to decide on a gender, do so now. Give your dwarf a name if you haven't already. Some dwarf names follow very intentional conventions, like a word from an ancient language specific to the dwarf and their qualities. This practice has begun to fade in the Homes but names often have meaning anyway, whether the mother is clairvoyant or the dwarf just grows into it. So a name could be meaningful itself ('Faff' means layabout) or just sound good.

I have used no particular conventions with the dwarves of the Homes, hoping to represent the directionless nature of the society at the time. Most of the names are variations or modifications of Scandinavian names (Ingbi, Acke, and so on) and some are just funny sounds meant to represent truncated full names (Tad, Gram, etc.). Most are monosyllabic. Go with something like this or name your dwarf whatever you like. Some sample names are listed on the next page.

Quick Character Creation

To make a character speedily, use the tables on the next page and get started with haste. Simply roll your die and write down the results on a blank character sheet, then whittle down your Traits to about 10 and choose your skill levels.

QUICK CHARACTER CREATOR

1. Roll House

D6	House Name	Traits
1	Burrowspan	Uptight; detail oriented; well-connected; wealthy; Miners connection
2	Firetooth	Fierce; spontaneous; many friends; resourceful; Clangers connection
3	Leftbrow	Eccentric; fun-loving; curious; spendthrift; Forgers connection
4	Grimroot	No-nonsense; deliberate; sensible; courageous in a pinch; Shapers connection
5	Orsni	Martial; dutiful; diligent; tough; fast; Guards connection
6	Seapot	Shameless; bold; thrifty; fast-talking; Traders connection

2. Roll Cog

D6	Cog Name	Traits
1	Forgers	Resilient; focused; tough; good relationships with clients
2	Shapers	very strong; strong sense of geometry; perfectionistic; knowledgeable - stone
3	Setters	calm but aloof; thoughtful; creative; exceptionally patient; free thinking
4	Clangers	Odd; conspicuous; timely; well organized; socially informed
5	Miners	good sense of direction; keen-eyed; hardy; resilient; quick of hearing
6	Fargoers	secretive; fast and nimble; interested; stealthy; knowledgeable

3. Roll Apperance & Choose Name

D6	Appearance
1	Harsh but homely and herculean
2	Blond, broad-bearded, and bellied
3	Dark, dapper, and droopy
4	Fair but fiery, fattened
5	Slim, sly, and schoolboyish
6	Old, opinionated outlaw

Male Dwarf Names	Female Dwarf Names
Barne	Aevi
Blett	Asta
Faff	Dil
Gipi	Gecky
Gram	Gilla
Gunr	Gorna
Holf	Hilda
Hrir	Mindi
Ingomr	Porey
Luk	Ris
Svartr	Sull
Tad	Syla
Ulf	Thengr
Utto	Tola

STORY CREATION

he characters are set and it is time to decide how they are going to change the course of Dwarvish History. Preparing for a game of *The Dig* is a flexible process. All stories have five required Rounds (Opening, Social, Material, Craft, and Finale), but these can be made to fit any adventure you wish to attempt. An adventure always needs a goal and motivation to drive you. The Venture is the goal, what the dwarves are actually going to do. Once that is established some motivation should be considered: Is there some familial significance to what they're doing? Do they think their Venture will help to better unify the Dwarves of the Homes? Or do they just plain want to get rich? This motivation will be solidified during the Opening Round and used throughout the story.

Once the Venture is established you need to set goals for reaching it. Any great achievement requires people power and the relationships necessary to finish what you started. It also needs building materials, money, whatever resources the project calls for. Finally it will need hard work and skill. Whether it is scouting a trade route or building a palace, you won't do it alone. And finally, even the best laid plans might fall to chance. There is always a Finale to see if the story ends on a happy note, or if missteps along the way hinder the success or crush it all together.

There are three methods for a group to create the story they wish to tell and the simplest and quickest method is to follow a pre-written adventure. One of your group mates may write one before your play session starts, or you can follow a pre-made outline from the appendices. The second method is to hash out your schemes at the top of your game night, sitting down together, character sheets in hand, creating a Venture using your combined creativity and wit. Finally is the method for those who love to take a chance, where the Venture and its goals are created randomly using dice rolls and tables.

These three methods are described below.

Pre-Written Outlines

If you've skipped ahead and read through the **Playing the Game** chapter and feel you have a good grip on the rules, you may be eager to just get to it and play. In Appendix F are pre-made characters to start with (you can whip up a few more for your group using Quick Character Creation above) as well as outlines already filled with what you need to see the story through to its end. In short, everything required for a fun game of *The Dig*. More of these 'adventure seeds' are available on *The Dig's* website at ShorelessSkies.com.

Included in these are suggestions for setting the Opening Round, and potential

player actions for the Story Rounds. The idea is to both give you something to go on and to provide an exemplar that will help keep a story in context when a GM-less game might go astray.

So if you're ready to try things out, peruse the following chapter to learn to play (it's quite simple) and go for it.

Alternatively you may be the one tasked with organizing your next game night, or you have an idea of your own that you want prepared to use next time you play.

If that is the case, get a piece of paper or index card to use for your outline and follow the steps in the following section, **Your Own Story**.

Your Own Story

The following section describes the steps for creating your own story outline for a game of *The Dig*, in much the same fashion as character creation. You start with your overarching goal (Venture) and figure out the steps required to complete that goal. Remember, this is a game of awesome storytelling where things go wrong to excellent effect. Your meta goal, as players, is to have fun. Make sure that your story outline reflects this. Unless it truly fits your group the Venture and overall story ought not be terribly serious,

nor overly ridiculous. The Homes is a place of dry wit and silliness, where the most severe thing one might encounter is a spat over the best place to quarry iron or what the finest drink at a particular pub might be. Real, horrifying trouble comes from outside the Homes, rarely from within. Read through some of the short stories in this book, or the novel *Homes*, for tonal references.

Start by getting a piece of paper and finding something with which to write. If you are doing this as a group, rather

than individually, let the conversation be lively but lighthearted. Pick one player to write things down as you go. Consider creating the goals and Venture on the fly, rather than getting it all down at once. The whole process should not take very long unless there is some real difference of opinion. If that is the case, make two stories and save one for later!

1. Choose Venture

The first thing to be determined is the overarching goal of the story. What is it that these dwarves are actually *doing*? This represents the big idea of a group of friends or associates scheming to make their names by doing something grand. Or, the machinations of a lone dwarf with dreams of her own who has been able to

HOUSE RULE SCALING TN

he base target number for all rolls is 4 (a full explanation of dice rolling is in the **Rolling Dice** section in the next chapter). For more of a challenge you may wish to raise the base TN. For a full explanation see the House Rules in Appendix B.

rope (or bribe) some like-minded folks into helping. It's important to remember that we are in a subterranean setting, a place of huge caverns half developed into neighborhoods and fortresses and palaces and more. The Homes is a whole civilization in the belly of a mountain, just like Moria in *The Lord of the Rings*.

When writing your Venture, apply several little details. This livens things up and creates more context for the players to narrate in. 'Open a bar' is a fine Venture, but so is 'Open a bar in a posh neighborhood and drive out the competition'.

You should be conscious of the scope of the Venture as well. Nothing is too big or too small, but smaller is better. Try to imagine the timeline of this Venture,

start to finish, as being a few days to a month at most. If you mean to link this particular story together with another one to create a campaign, called a Grand Venture, then make the Venture a piece of the overall puzzle. Tie three of these stories together to tell one big one. At the end of this section is more information on constructing your Grand Venture, with a sample outline. A huge project is possible in a single session, but not recommended. The Finale phase, discussed later, is designed to tidy up loose ends so if you do decide that your Venture would take years, in narrative terms, an option would be to smooth the timeline over during the epilogue. Some of the example Ventures are two-pronged but; link them into a Grand Venture or a single story.

Sample Ventures	Sample Opening Round Prompts
Excavate a Sunken Hall	Two old friends stumble into each other; one has a big idea
Open a high-scale pub and smash the competition	A group of conspirators sit around a table in a shady pub
Delve a new mine where curious amounts of jade have been found	Three of the dwarves catch the first breaking into a closed mine
Locate a new spot to quarry ore and drive out the Miners	A jolly brawl has broken out among some Traders. In the aftermath, the dwarves meet.
Open a trade route	At a boring wedding reception, a group of dwarves are assigned the same table.
Create a new professional organization	Some dwarves are returning from an brief excursion to the coast.

Take some time to think and discuss what would be fun. Once you decide upon your Venture write it down. You'll need the reminder to stay on track!

It is also helpful, but not required, to write down an idea for your Opening Round. At the beginning of each game the characters and Venture are introduced narratively in this Round, players create Advantages and discover their motivation for the Venture. Having something to go on (a local party, a conspiratorial gathering at a home, a chance meeting on the street) at the start of your game will help give the rest of the story some momentum. This is exemplified on the pre-made outlines in Appendix E, where potential player actions are also included to help keep each round in context.

Snori, Leek and Wilmund have grown tired of their jobs. Snori is a Forger but has never made anything better than a butter knife; Leek is a Setter with a bad back; Wilmund is a layabout who nods off at a moment's notice. Hard to keep a job down when you're sleeping all the time. The three of them decide it is time to do something big. They've heard tell of a ruined marketplace in a nearby neighborhood and think revitalizing it could be a great plan. Their Venture is to refurbish the dilapidated marketplace.

2. Prepare Motivation

What motivates a person to do what they do? There are the obvious choices: greed, fame, love, honor, and so on. A great deal of the fun in roleplaying games, however, is the proverbial 'group mind'; four creative people sitting around a table can come up with something great. When you write your outline, you may decide right away what the motivation for your Venture is, but it is recommended that you only create suggestions at this point.

Sitting with your group during the Opening Round, explained in the next chapter, will yield a clearer (and probably better) motivation for this group of characters.

Once it is decided, or if you're writing examples, have fun with it. If it is love, give it a twist: Ingbi and his friends are going to setup a new pub featuring many games of chance (Venture), because Ingbi lost his lady love when she caught on to his gambling problem and he thinks making more money will win her back (Motivation).

The group motivation need not be the only motivation. It also does not have to be a singular noun. There could be some event going on in the Homes and your group is responding to it. Perhaps you are going to find a fresh vein of iron ore to exploit because there is a worker's strike going on and you think you could get

some of the disgruntled Miners to help you out. Sounds a little snappier than just plain 'greed'.

Snori, Leek, and Wilmund decide this new market will not only be a source of good income, but it is a job that lends itself to their collective laziness. They need only make sure the goods show up and then they can collect their money.

3. Choose Story Round Goals

The main action of the game is made during the middle three Story Rounds: Social, Material, and Craft. These tie directly into the three skill groups on each



character sheet as well as the three guiding goals you are about to create. As I said at the top of this section, any project requires people, resources, and skills to be done and your Venture is no exception. The goals you set here should be appropriate to the Venture and should be made with good storytelling in mind. ‘Let our moms know’ is probably not a good Social goal if you’re planning a hostile takeover of a local club, unless your mothers are rich and well-connected. ‘Spread dirty rumours’ might be a better choice.

Some of the goals might bleed into one another and each is open to interpretation. ‘Buy land from a wealthy patriarch’ could be a Social goal, as you are having to convince this patriarch that she should sell you the rights to that lot behind the storehouse, but it could also be a Material goal as you are acquiring the land itself. Try not to have two overlapping goals in the same game.

How strictly or loosely you tie the action to the type of round is up to you. ‘Chatting up the store clerk’ might seem to fall under the umbrella of Social skills, but it could be applied to the Material round as well if it is used to acquire something. This is discussed further in the next chapter, **Playing the Game**.

The game can scale upwards as well. If you determine that you need more than one goal for each phase (so two Social

Goals instead of one, for example) that is entirely possible. You can split the group and accomplish both goals during the same round or simply have two Social phases. You may even decide that it will take two Story Rounds to complete one goal! Note, however, that you still must use *all three* types of goals.

The goal is the anchor of each Story Round. There is often so much going on in a game - Complications created by rolls, each character’s story and action, happenings within the setting, screaming babies, snack breaks, and texting - that it can veer away from the main Venture. Always attempt to bring your narrative back to the goal each round to keep things on track.

Finally, some suggested player actions have been included alongside the sample goal. These may be noted on the story outline to help provide further direction.

Social Round

People make the world go round. At the very least, people will be affected by your Venture is some way or another. The Social goal of your Venture represents getting the necessary people involved with your enterprise. This could be convincing a powerful Lady or Cog-boss to fund your endeavor, gathering information on a certain type of gem from a pack of Miners, hiring workers to decorate the interior of your bar, or tricking a Hoarder into

giving you the location of some mattocks fit for digging up gypsum. Be as specific as you can here, as the specificity helps shape the scene out and get each player (and thusly narrator) on the same page.

Sample Social Rounds
Learn how to make a special ale from a grouchy master
Convince a kind, but thrifty, widow that you need her money
Negotiate a contract with a group of surly crafters
Befriend the only dwarf in town who's rumoured to know where the hidden tunnel is
Bully the unkind owner of the local pub

Suggested Player Actions
Ask around to find out what the brewmaster's favorite dessert is
Trace possible family connexion to the widow to help convince her
Attempt a bold business tactic that may or may not work
Call in a favor from your cousin who's acquainted with this dwarf
Attempt to rally the patrons of the pub against the owner during happy hour

Be sure to write down the goal(s) on your outline, along with potential actions you

can think of, once you've decided. From here you can continue on and create your last two goals. Alternatively, if you've started the game, you can accomplish the goal through the Social Round (see **Playing The Game**) and then come back and create your next goal on the fly.

The companions decide it will be helpful to speak with some Traders, wandering salesmen, to spread the word and drum up business. The players write this down on their outline as 'Convince some Traders of our competence'.

Material Round

Most Ventures involve building stuff. Dwarves love building stuff. Building stuff requires stuff with which to build. This is represented by the Material goal. Generally speaking, this is going to be about acquiring building materials. It does not have to be so, though. Depending on your Venture this could be about buying land or tools or whatever physical resources you need to complete the Venture. This could get tricky but that's where the group mind comes in. Be creative. If your Venture involves exploring you will obviously need the supplies to get by while you're on the road; if it's about convincing the Ladies of a few Houses to interact and repair relations, maybe you really need some good food and drink to grease the proverbial wheels.

Snori says that the usual assortment of tools they keep will not be enough, that they need some pulleys and rope and such to clear out the rubble of the half-destroyed marketplace. The players write down the Material goal as, 'Acquire and build pulley system'

Sample Material Rounds

Explore the scary mineshaft for used tools

Sell worldly possessions for cash to fund your journey

Haul that cache of wood from outside the mountain to your build site

Search the ruins for the scroll you've heard has the scheme for a catapult

Research the best way to lay brick for a long-lived fortress wall

Suggested Player Actions

Locate enough torches to embolden your group and light the way

Hustle the Outer Courts for potential buyers

Find or build a sledge to move the wood more quickly

Using your skill as a Fargoer to search the likeliest places

Scour your House library for ancient construction techniques

Craft Round

Even the most lowly layabout of the Homes has, deep in their dwarvish heart, the desire to see and create beautiful things. Forgers and Setters, brewers and gardeners, all find joy in the making of wondrous stuff. The Craft goal is actually making a key item called for by your Venture. This could be a fully completed palace of royalty, or the first room of a large home that will serve your House for generations to come; the first tile of a long road between the Homes and the Blueburg, or a smoothed path to the world of Men. It might just be a hammer. Keep your Craft goal in scale with the rest of your Venture. Ask yourself what is an appropriate thing that needs to be crafted to complete the overall goal set by your group.

Sample Craft Rounds

Decorate the interior of your newly acquired pub

Lay the foundation for a palatial Palace

Dig an entire mineshaft

Find and strike the fatherload of a new quarry

Smooth the tunnels of your new trade route

Suggested Player Actions

Fashion some spectacular tables to be the talk of the Oldstone neighborhood

Appropriately measure the space for the foundation

Prepare carts for hauling unused rock away

Trust in your skill as a Miner to dig out the new quarry without ruining anything

Adorn the walls of the tunnel with braziers for light

The trio of dwarves have , hopefully, some hype churning and the necessary tools for excavating their site. They want to turn a quick dime and decide they are going all the way. Their Craft goal is written as, 'Clear the marketplace and repair it'.

Note: The Finale has no associated goal and will be done on the fly during the game.

At this point your outline is complete and fit for play!

Random Adventures

The Dwarves, along with all creatures of the world, are monotheists. On occasion a crafts dwarf will find themselves taken up in something, some job or craft that they begin without thinking. The work, they say, completes itself. Some call this the Maker's Touch. Whether that work

is a hallmark of craftsmanship or just a trinket set upon a mantle matters not; what matters is the spontaneity and the doing. So too might you create your story with this whimsy.

Creating random adventures using the tables below can be a fun way to generate a story and challenge yourself narratively. The words chosen for each venture are meant to support the random nature of this little system. The results are not always perfectly linear; creativity is required. They are vague guidelines, prompts to be interpreted as a group, and not facts. The process is much the same as creating your own story, but instead of thinking through what you'd like to do, either as an individual or group, the dice do the deciding for you.

Before beginning, however, it is important to decide how the goals will be generated. Below are some suggestions:

- ★ Choose one person to control the die and roll everything (Venture, Motivation, Story Rounds) before play begins, writing it down on your outline
- ★ Start the Opening Round (explained in the next chapter) and each player rolls to create goals in character
- ★ Roll at the top of each round to determine what you are doing

How you roll informs how the story will go. Creating the adventure up front can help you to determine how you are going to play, but rolling randomly each round creates more challenge and fun!

1. Roll Venture

Roll your six-sided die thrice, one for the ‘Noun’, one for the ‘Adjective’, and one for the ‘Verb’ from the following table:

Verb	Adjective
1 - Excavate	1- Public
2 - Construct	2- Sizable
3 - Prepare	3- New
4 - Locate	4- Exclusive
5 - Explore	5- Historic
6 - Refurbish	6- Valuable

Noun
1 - Structure
2 - Neighborhood
3 - Business
4 - Item
5 - Space
6 - Organization

The word usage is intentionally vague. Discuss with your group how you interpret the results. If it is ‘Construct Historic Item’, then what kind of item is it? You can try to flesh out exactly what it is you’re doing as you go, or you can keep it vague and allow the specifics to take shape as you play. Consider it a creative exercise. Oftentimes artists don’t know exactly what it is they are creating when they begin, but the work seems to emerge

of its own volition. Once you know your Venture, write it down.

Rolling the six-sided die three times produces 5, 6, and 2. This reads as Explore Valuable Neighborhood. Literally this is rather boring and confusing so the group, after some discussion, interprets this in generous fashion as their group of dwarves searching for loot in an old cave neighborhood that was once very wealthy. They write it down on their outline, under Venture, as ‘Explore the old Dirtbark neighborhood for abandoned wealth’.

The motivation for the Venture can be discovered in-character during the Opening Round, or rolled for here. Once again, the former is recommended:

Motivation
1 - Money
2 - Lost love
3 - Revenge
4 - Community
5 - Public penance
6 - Fame

2. Roll Goals

For each of the required goals, follow the same process. Roll your d6 twice and write down the results. You may choose to either do this all up front or roll between phases. The Opening Round (discussed below) should start the game and your Venture,

along with its motivation, should be established narratively. After that it's up to you! It may be helpful to generate them all first, allowing each goal to inform the other and provide context. Then again, it could be fun to just improvise the whole thing. The Story Rounds need not go in any particular order.

Note: Some of the Nouns for each phase are specific to the setting and will not make sense without having read some of the information in Character Creation and the short stories included in this text.

Roll for Social Goal

Verb	Noun
1 - Impress	1 - Royalty (or Cog-boss)
2 - Recruit	2 - Scribe
3 - Locate	3 - A small army
4 - Research	4 - Another player
5 - Swindle	5 - Warrior
6 - Patronize	6 - Foreigners

Roll for Material Goal

Verb	Noun
1 - Obtain	1 - Raw Materials
2 - Protect	2 - Money
3 - Vandalize	3 - Property
4 - Improve	4 - Livestock
5 - Sell	5 - Food
6 - Expand	6 - Skill

Roll for Craft Goal

Verb	Noun
1 - Repair	1 - Wares
2 - Forge	2 - Waterworks
3 - Dig	3 - Storefront
4 - Design	4 - Weapon Part
5 - Adorn	5 - Statuary
6 - Construct	6 - Living quarters

Examples of using the random adventures system are found in the sample round in the following chapter.

The Grand Venture

The Grand Venture is the campaign, a series of stories linked together to tell a big story. A standard Grand Venture will consist of three Ventures tied together in narrative fashion. Start your Grand Venture with the big picture. If the timeline of a standard story is a week to a month, a Grand Venture is months or years. Choose something that fits accordingly. Perhaps you're founding a new settlement; traveling across the continent to meet with the King; constructing an irrigation system so massive that it could not be handled in a single session.

After that, create the Ventures necessary to complete your campaign, then flesh each one of those out using the same steps described in **Your Own Story** above. A sample Grand Adventure about founding a new dwarf-home is in Appendix E.

ALL THAT NOISE

Hoist that girder, you louts! Why I've never seen such a grand smattering of layabouts and lazybones this side of the Blueburg! You! Hrir! Put that mattock back into the wall or I'll put it into you!

Tad had been going on like this all morning. Thanks to years of practice he was not even red in the face yet. He just kept yelling, thinking it the finest, most sensible way to motivate his companions to their limits. And why not? He'd asked himself just that the day before. This kind of encouragement had worked with his batch of Miners for time out of mind! 'Yes, a good lashing of words to keep the back straight, that's what I always say!' he mumbled to no one in particular.

But there are days when enough is enough. This was not a pack of Miners ordered by the Dredge to excavate a newly found vein of ore, or dig out a tunnel for a new neighborhood. This was a small company of co-conspirators, if not outright friends. Hrir was having none of it, not a bit.

'Hoy! Aelfi! What did I tell you?' Tad began to stride over to the dwarf-woman who'd been hauling rubble out from the opening. She froze like a drip of water caught in mid-winter. Tad, who was actually shorter than her, stopped and put his hands on his hips in an official capacity. 'Well?'

'Well what?' she snapped back.

'Well what did I tell you?'

'I don't know Tad! I've ignored you most of this morning!'

Tad's ears began to burn. Hrir, and one of their other companions, stopped pretending to work altogether and watched the exchange.

'I said,' he squeezed out with as much patience as a mining car gone loose, 'That you bring out the larger bits first! That's the way you do it!'

Aelfi sniffed and put her hands even higher up on her hips than Tad. 'Larger bits first?'

Tad nodded sagely.

'How about I stuff these larger bits up your nose, you goat!'

Tad gasped audibly.

'This is not some crackpot mining expedition you think the world owes you! We are out here to get a job done and make real money! That money would come a lot quicker if this new route were done and the route would be done quicker if you hadn't botched the deal with your mining friends! Now instead of barking at me like a fool, take a mattock,' she shoved one into his hands, 'and start digging!'

The mattock fell with a dull thud onto the floor of the cavern. Tad was shaking now. 'How dare you?' he asked rhetorically. 'How dare you speak--'

The strike came without warning. It landed somewhere about his jaw line (it was hard to tell with that scraggly, unkempt chin curtain of his) and felled Tad like a tree, if trees were to be found under the ground. He landed flat on his back and took a good long look at the dark ceiling of the cavern. Hrir and the others laughed and hooted, clapping and stamping, but Aelfi did not need the encouragement. She shot them a glare that would have pierced iron and they picked their tools up and got back to it. She lowered her hand. Tad took it and was hoisted back to his feet with no particular fanfare. Soon he was back to it as well.

It appeared Aelfi was their leader now.



9.4

II. PLAYING THE GAME

'Sometimes one knows when it is about that time, and that is the time when one knows it is the time for starting time.'

-Blett, respected Fargoer

Your characters have been made, the story outline is set. Before you is another player, or four, with completed character sheets and the ringing of anvils in their brains; an outline that's mostly filled in (or at least the Random Adventure tables); and hopefully a glass of your preferred strong drink (unnecessary but suggested). You ought to have pens (pencils if you're faint of heart) and a few scraps of paper as well. Leave sheepishness and Scottish accents at the door.

For help getting into the narrative 'mode', refer to some of the inspiring works cited in Appendix A, read the Setting chapter, or some of the short fictions throughout this book.

Playing *The Dig* happens in five rounds, all described below. You should refer to

your outline and note the corresponding goals. This will help to provide context for your group's Venture. Every round needs to have the stage set and it's the

player with the die's job to do this. Keep in mind that, just like a typical RPG, this will be quite improvisation-heavy, only moreso because you're all playing the part of GM and responding to one another. It is helpful to think of whoever has the die as being the GM for that moment -

the story is in their hands. But each other player's role is important: they may stand in as NPDs or ask guiding questions to the acting player.

When you have what you need, hand the die to whoever was designated the first player and begin. If any player characters have chalked up some successful ventures, they get Points of Expertise to spend. Either make note of this on their character sheet or give them a token (or three) to cash in at the appropriate time.

It's time to dig.

ACTION RESOLUTION

Every time you wish to resolve an action in this game, you will roll dice just as you would a traditional roleplaying game. The Target Number is 4. Declare a Narrative Bonus if you can. Roll your 1d6, then modify the result based on your Skill and then again (+1) for a Narrative Bonus. Next, see if you meet, fail, or beat the TN. For a full explanation of the dice rolling sequence see **Rolling Dice** on page 46.

THE OPENING ROUND

Opening Round Outline

1. **Set the Stage:** First player introduces Venture and Sets the Stage
2. **Act:** First player describes their character, takes optional action to create an Advantage for later
3. **Pass** the die to the left, the following players describe their characters and act
4. **Write** down group motivation as it is revealed
5. **Round End:** When all players introduce themselves and take optional action, end the round

Set the Stage

The first player starts by setting the stage for what is about to happen. This can be completely improvised or decided-upon beforehand, perhaps by a prompt written on your outline. Describe what's been going on lately, what the Venture will be, what motivated the group to begin this Venture, how you all know each other, and who your character is and what they are doing presently. This is, perhaps, the most difficult and important scene of the game. One must create an environment that gets the other players in character.

You have a great amount of freedom here and need not draw specifically from the lore of *The Dig*. Perhaps it makes more sense to have everyone sitting around, conspiring, but consider beginning

the game *in media res* or immediately following some off-screen action. Stick with your Venture and Goals, but be free to create funny or exciting or dangerous situations! You can introduce this as a narrator, or in character.

Describe Your Character

Each player will describe their dwarf. The first player will likely weave this into their stage setting, and it is recommended that everyone else try this to. Otherwise, give some interesting information about your dwarf's history and appearance, their motivation and current activities. Be detailed without belaboring it and boring your fellow players; the more goodies you drop for the rest of the party to pick up the better. You may also care to share what the dwarf's role might be for the Venture.

If you are using Random Adventures this may also be a good time to roll for your goals and discuss your plan, hopefully in character.

Action

After their introductions players can optionally attempt to do something **one time** to affect the narrative later. This just like any other action roll from a typical RPG: describe what you want to do to the group, choose an appropriate skill (Craft/Social/Material) and, if no one objects, make the roll. If you succeed describe what happens and jot down

how this is going to help you later in the **Advantages** section of your character sheet. This is really the only time during the game that Advantages can be created. *An Advantage can be invoked later, when appropriate, for a free success.*

If you fail your roll then describe why but take no other action (there is no subsequent Failure roll or Reaction as there will be in the regular Story Rounds).

No rolls are required during the opening phase as the focus ought to be on getting into the story.

Pass the die to your left and let the next player take their turn. This involves the same steps as the first player: describing your character and what they are presently doing, then taking an optional action to potentially create an Advantage. The only difference is that each player should react to the previous players' narration in some way.

Round End

Once all players have had the chance to describe their dwarves and what they are doing, along with taking any action they wish, the die remains with the last player and the first Story Round begins. Anything of interest that has happened and may be referenced later in the game ought to be written down, either on a character sheet or the outline. Non-player dwarves (NPD) names are one example.

SAMPLE OPENING ROUND

Nico, playing as Leek, has been elected first player. She starts by describing what's been going on.

Nico: *Recently, Snori had the bright idea of revitalizing this old marketplace.*

Derek, Snori's player: *It was at our dinner party.*

Nico: *Right, at the dinner party we all agreed that it was time to do something big, time to make some money. Snori decided this market would be the best thing to do. So we've been scheming since then, planning, trying to figure out the best way to do this, and we've set some goals and come to some decisions. Leek is pretty excited about this. He's sharpened his ax, he even washed his tunic. Leek is a Setter but he works a lot with the Traders. He's a heavy-set dwarf and that's cost him a few jibes in the past but he's going to show them all! And that's partly why our motivation for this endeavor is 'Spite'. So we're at Snori's house, actually. His wife has made us some very tasty cake.*

Derek: *She makes the best cake. And baskets.*

Nico: *Baskets of cake. Well we're at his house, still scheming before we start tackling some goals. The house is dim, but there are lots of candles and braziers to make for some moody, relaxing light. It smells like delicious cake and strong drink. We're all lounging in these stone chairs around a really nicely*

decorated stone table. During the game, Leek will be the point man, likely talking up anyone who will listen to his promotion of our little outing. Before we properly begin I'm going to make a Social roll to compliment Snori's wife.

Derek: *Sigi.*

Nico: *Sigi?*

Derek: *Sigi. That's my wife.*

Nico: *I want to try and talk up Sigi and tell her she should sell those baskets at our market. At least that way we can say that we've already got someone on board when the time comes.*

Nico, as Leek, gets a bonus on Social rolls because Leek's 'Expert' skill is Social. The roll should be fairly easy to make because the expertise will add +1 to the die result. And she does! Her 1d6 roll yielded a 4, for a total result of 5.

Nico: *Yes! So I'm very convincing, talking about how good her cakes are and how beautiful the baskets are and she gets behind it!*

Nico jots down in the Advantages box of her sheet, 'Snori's wife will sell baskets at the market'. She will cash this in later for a free success. Action now passes to Lauren, Wilmund's player.

Lauren: *Nicely done. Wilmund has always been a bit of a nobody and a disappointment to his House and he's grown up a little bit and decided it's go time. He's going to ensure that he doesn't get called a layabout again and that he has some money to go on...for once. But Wilmund is relatively young, his beard is actually quite short. He keeps it braided, it's the one thing that passed the time when he was in his extremely lazy days. But no more! He's ready to restore this market and start making some money.*

Lauren opts to not take an action and so play passes to Derek.

Derek: *Well, Snori is the brains of the outfit. He had high aspirations as a Forger but just never had any real skill with it, never got any recognition for his hard work...because he never really made anything. Snori is getting up in years now and he really feels that he's got to do something big and restoring this important, ancient thing ought to be just that. Plus his wife's basket weaving business is taking off and he's getting jealous. Here and now, he's enjoying the cake, feeling a little smug that his wife is already getting attention for her baskets when the spotlight is clearly supposed to be on him. So I want to give a good speech to get some attention and hopefully create a little inspiration that we can draw upon later on.*

Derek could roleplay this speech but the words aren't really coming. So he defers to another Social roll, a Common skill

for Snori so the roll will not be modified at all. He rolls a 3.

Derek: *I'm not feeling especially inspiring today so I mutter a few words but mostly I just kind of get lost and the speech quickly peeters out into me blushing and sitting back down.*

Lauren: *We don't laugh but we really want to.*

Nico: *Mostly we just look at each other and shrug.*

This was a free action so there is no consequence for failure besides not getting an Advantage. As all players have taken their turns, the game moves to the next phase. The die stays with Derek, who becomes first player, and the first Story Round begins.

STORY ROUNDS

The middle three phases can be played in whatever order the group decides to, whether they are rolling for goals or using a pre-written outline or improvising. These are called 'Story Rounds' and they are where the bulk of the action takes place. Every Story Round follows this structure:

Story Round Outline

- 1. Set the Stage:** The first player narrates where the dwarves currently are and what they're going to do to meet the corresponding goal
- 2. Act:** Narrate what your dwarf is doing and take *one* action towards meeting the goal and resolve it by rolling (see **Rolling Dice** below).
- 3. React:** One other player may react to what the current player is doing narratively, or using a roll.
 - a. If there was a Failure then another player *must* react to resolve it, spending an appropriate trait to do so. If the reaction also fails then the round ends and the goal is not met. This is indicated by writing an X next to the goal on the outline.
- 4. Pass** the die to the next player and begin again. To complete a Goal requires **all** players to succeed in their actions, or resolve their failures.
- 5. Round End:** After all players have made their actions, determine whether or not the goal was achieved.
 - a. If not, complete another round
 - b. Or, if a failed roll was not resolved, end the round prematurely

A NOTE ON GM-LESS ROLEPLAYING

Roleplaying games usually have a Game Master to manage things and maintain narrative consistency. Without this, a GM-less game becomes a good bit different than your average RPG. Imagine the story as a pie: in a typical RPG, the players control the sliver of the pie that belongs to their character; the remainder of the pie, the majority of it, belongs to the GM. When there is no GM the pie is distributed evenly. While the players gain more of this metaphorical pie, they are also forced to give something up by taking the risk of putting the narrative in the hands of other players each round (others snatching a bite of your pie, or eating it backwards, or just eating the filling). Being open to what the other players are doing, as long as it is within the context of the rules and the general setting, creates awesome opportunities for imagination and creativity.

It should be every player's goal to enrich the story as much as possible and create drama, without breaking the story, every time they have the die. To help with this, take notes on your character sheet or the story outline. Refer back to what has happened and use it to inform the present moment of your story. Adapt as needed and always use the goals and Venture as your seed. Be free! But not too free. Think of yourself as the GM when you have the die. Even a GM (at least a good one) has rules to abide by.

When someone else has the die, one must respect their authority as the storyteller. At the same time, help them to keep the story consistent with itself. You probably don't have one of these people in your group, but should a player declare something outlandish and completely out of step with the world itself or the story you're telling, kindly direct them to revise their narration to better suit the tale as told. Or you can just go with it.

If you think your game would benefit from having a Game Master, see the House Rule in Appendix B. For now, consider some thoughts on the next page.

When You Are the Acting Player

Do...	Don't...
Tell what your dwarf is doing, saying, thinking, feeling.	Take control of another player's dwarf.
Suggest what another player's dwarf might be doing.	Attempt to complete a goal/venture on your own.
Describe what's going on in the Homes, or whatever setting you're currently inhabiting.	Make a huge setting change (like killing off an important person) without group consensus.
Take control of and speak for non-player dwarves (NPDs).	Keep the die longer than you should.
Take actions (even without a roll) that work towards meeting your current goal.	Feel compelled to play the setting perfectly.
Set something up for the next player.	

When You Are Not the Acting Player

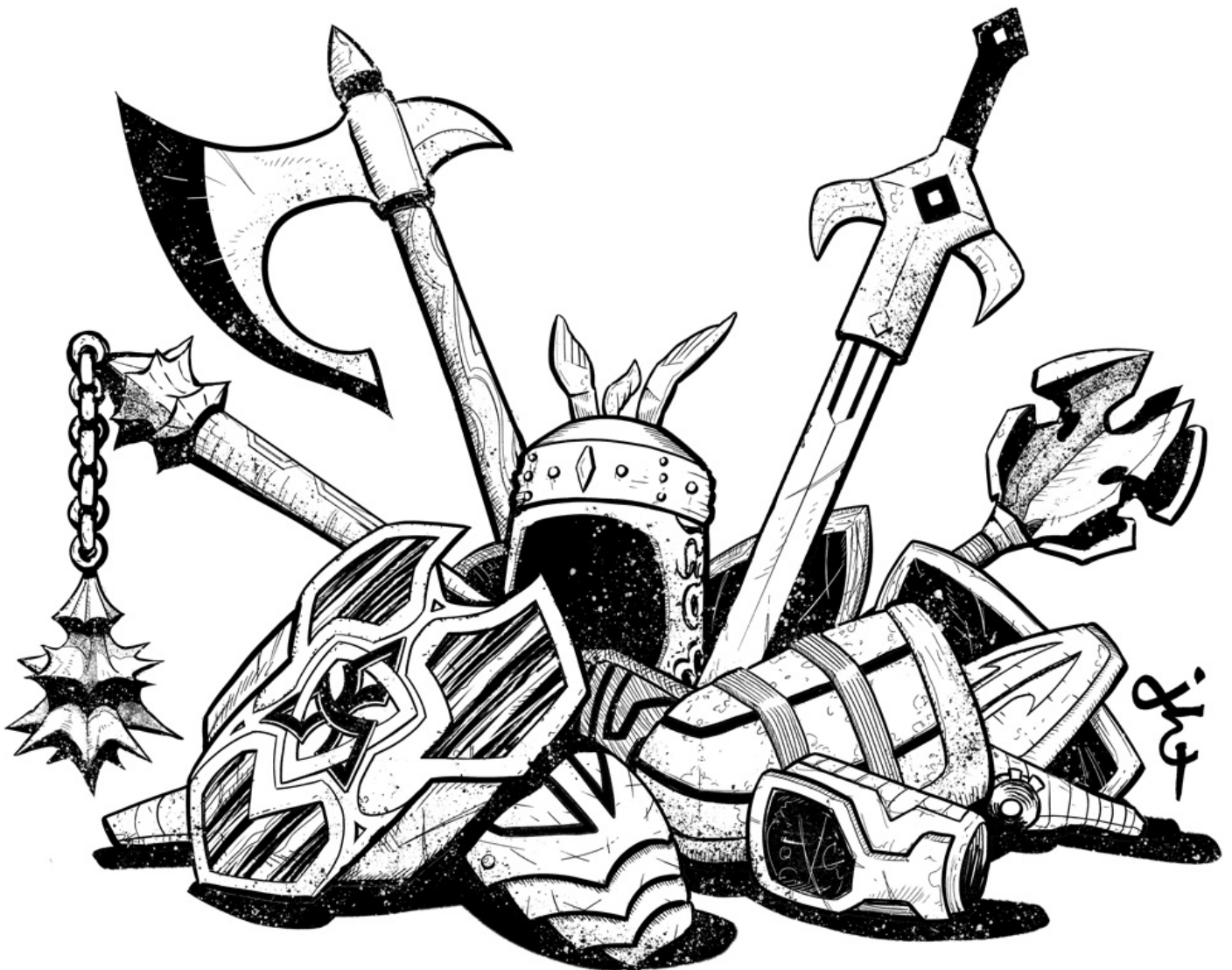
Do...	Don't...
Ask questions.	Try to dictate what the acting player ought to do.
Make suggestions.	
Provide setting information.	

Set the Stage

After each round, the last player to hold the die becomes the first player for the next Round. They begin the phase by setting the scene and describing what's going on. Just like Setting the Stage for the Opening Round, let your imagination be free to come up with something challenging, dangerous, or hilarious.

So, if the Craft goal is 'Clear the marketplace' the first player might start by explaining how they've got the right

tools and that they're at the site. But what does this site look like? Smell like? What's the general mood? Has the story been successful so far or have your dwarves taken a few lumps? Is someone there to try and disrupt you? Is morale lacking and you're already starting to give up? Perhaps the situation is worse than you recall! Be creative and don't be afraid to take risks. The bigger the stage the bigger the action; even a small thing like digging a mine can become an epic feat in the right context.



Each Round corresponds to the goal set on your outline. It is important and helpful to remind the group as you Set the Stage. This will help the group stay on track to complete their Venture and create context for the following player actions.

Other players may add to the scene as they wish, playing as other characters or suggesting ideas to the acting player. Remember, the player with the die has the final say.

Act

Once the stage is set the first player takes their one action. Subsequent players will take some time to narrate what is going on with their dwarves before acting. As with setting the stage, other players may chime in but ultimately the acting player is in control. What does this mean? It means that you are the GM, the storyteller for the turn. You may decide what the group is doing, what's going on in the setting, describe the actions and words of other dwarves, even make things happen. For more on how this works in *The Dig* see the note on GM-less roleplaying on page 42.

Whatever story you decide to tell, eventually your dwarf is going to have to roll the die and find out if they succeed.

Each player is working towards completing the goal in as dramatic a fashion as possible. Decide what your dwarf is going to do. If they are going first, decide what the first logical step is in reaching this goal that isn't going to eclipse your fellow players; don't just say, 'I'm going to clear this work site'. Should you feel stuck or unsure, run it by your group. If you're observing and feel the acting player is lost, then speak up!

POINTS OF EXPERTISE

Through experience and chance dwarves get really good at doing stuff. In *The Dig* this is represented by Points of Expertise. For each successful game completed a character earns 1 Point of Expertise and notes this on their character sheet. They can also be earned through an Extravagant Success (see below). During play, these can be kept up with on the character sheet or by using tokens. Players may cash these Points in for a reroll. A dwarf can never have more than 3 of these at a time.

After you decide what to do you should try to create a **Narrative Bonus**. This will add +1 to your die result as a reward for spicing up your action with some kind of narrative reasoning for your dwarf to have an advantage in the situation. The most appropriate place to start thinking of a Narrative Bonus is your character sheet: what or who does your dwarf know, is able to do, that could serve as a motivation or bonus to the action they are about to take? Draw upon your personality traits, but also think about anything that's happened in the story so

far. Perhaps an Action or Reaction in a previous Round has caused something to happen that affects the current situation. Pick something reasonable narrate it, and add +1 to your roll. Just remember, if it's about your character it has to be on the sheet!

After using a trait for a Narrative Bonus, cross it off your character sheet. It cannot be used again this game.

The next section goes into detail about how to resolve actions in *The Dig*.

ROLLING DICE

To resolve each player's action you roll 1d6. The Target Number is always 4. Declare your action, create a Narrative Bonus (see previous page) if you can, and roll the die. Next, you modify the result by the appropriate Skill. *The skill for the Action always matches the round you are in, which matches the goal you have set.* So if you are playing through the Social Round, you will apply your dwarf's Social skill as a modifier (+1, 0, or -1) to the result depending on the Skill level (Expert, Common, or Lacking). This

is sometimes referred to as the 'current skill'. After applying your skill modifier, add +1 to the die result if you were able to create a Narrative Bonus before the roll. Next you determine the results.

Extravagant Success - If a player beats the TN by 3 or more then it is an Extravagant Success! The action not only succeeds but something extra happens that makes it really special. In addition, that player earns a Point of Expertise that can be used for a reroll later on (a player cannot have more than 3 of these at a time).

Success - The roll succeeds by beating the TN outright and the player narrates what they want to happen, keeping it consistent with the narrative.

Tie - The action succeeds and but something goes wrong. A message is not properly received or a stud was fastened inappropriately or a tool breaks, something that is not quite right but still gets you the intended result. This is known as a Complication. The acting player describes the Complication and jots it down on their character sheet as it

Outcome (Die + Modifiers)	Result
7-8	Extravagant Success
5-6	Success
4	Tie (create Complication)
1-3	Failure
0	Outright Failure

will be resolved later, either as the result of another failed roll or during the Finale Round.

Failure - Rolling below the TN means your action failed! When this happens, the reason for the Failure is either generated randomly using the Failure Table, or the players as a group choose to invoke a Complication from an earlier Tied roll. This becomes the root cause of the failure. Once the Failure is described the players must resolve it! One (and only one) of the other players Reacts to the Failure.

They roll using the current skill. The catch is that a player *must* appropriately use a Narrative Bonus (and cross off the trait) to explain how they were able to save this failure in story terms. If this Reaction fails then the players end the Story Round prematurely and the round is considered a failure. See **Reaction** below for more.

Outright Failure - Your action fails completely. *The next player to your left* may attempt a Saving Roll for this round. They must select a character trait and use the current skill. No narrative bonus applies from the use of the trait - using the trait is the cost of making the roll, and is considered to be an instinctive move by the character. After the roll, narrate what happens, ending the round if the Saving Roll fails.

Failure Table: Whenever a roll fails and you do not choose to invoke a Complication from earlier, the acting player rolls 1d6 on the appropriate table to find out what happened. Not unlike the 'Random Adventures' tables, these results are intentionally vague, meant only to be a seed to get you to come up with something spectacular. 'FEAR' means the player must incorporate their character's **Fear** from the character sheet.

Social	Craft
1 - Kidnapping	1 - Sabotage
2 - Faux Pas	2 - Accident
3 - Absent	3 - Delay
4 - Drunk	4 - Danger
5 - Miscommunication	5 - Misstep
6 - FEAR	6 - FEAR

Material
1 - Distracted
2 - Lost
3 - Wrong Stuff
4 - Natural Disaster
5 - Robbed
6 - FEAR

If the group agrees, a player may create their own reason for failure.

Action Outline

1. Describe the action
2. Create Narrative Bonus, if possible
3. Roll die and apply modifier of current skill (corresponding to Round) and Narrative Bonus

4. Determine result
 - a. Extravagant Success - Result beats TN by 3+. Player earns Point of Expertise.
 - b. Success - Result is higher than TN. Player narrates successful action.
 - c. Tie - Result matches TN. Action succeeds but with an unintended Complication.
 - d. Failure - Result is below TN. Determine failure. Other player chooses trait to roll and possibly resolve failure
 - e. Outright Failure - Result is 0. Next player makes a Saving Roll or end the Story Round immediately

Reaction

Once the acting player makes their roll, whether it was a success or failure, one player (and one only) may React and augment the roll in some way. This can be strictly narrative, playing as another character or describing something that happens 'off camera'.

Or it could be an action. They may join in the character crafting the statue-head to refine it even more and make it exceptionally beautiful, for example. The Reaction step is simply another chance for character interaction to further expand the depth of the story. There is no risk of complication or failure; either something happens or it doesn't. When the reaction

requires a roll to resolve something a dwarf probably wouldn't be able to succeed at automatically, follow the steps for a normal action. The exception is that you may choose to use any of your dwarf's skills. A Reaction roll is optional except in the case of a failed roll.

If the acting player failed their roll then another player *must* react to attempt to resolve the failure (see Rolling Dice above). In this case the reacting player must spend a character trait (they do receive a bonus to narratively justify their helping the failure *and* they must use the current skill. Again, only one player can do this. If the reaction also fails then the Story Round ends prematurely.

SAMPLE ROLL

Lauren is deciding what Wilmund is going to do. It is her action during the Craft round and they are working to clear the marketplace. The rest of her group has cleared much of the debris away and begun raising fallen columns. Feeling stumped, she throws a hail mary.

Lauren: Wilmund is going to make a welcome mat for the marketplace.

After the other players finish gawking, Lauren quickly prepares for the roll. According to the character sheet, Wilmund is an Expert at Craft and will add +1 to the die result. Having no real Narrative Bonus

to consider, she asks the group for any help. The responses are scratched chins and shrugs. The final modifier will only be +1. She makes the roll for Wilmund and scores a 4. Adding +1 for the character's skill her final result is 5, easily beating the TN of 4! Lauren now narrates her success.

Lauren: So, I tip my cap --

Nico: What cap?

Lauren: -- and head over to the adjoining neighborhood where I know a guy. He's got a loom and some pretty decent textiles and there I slip him a coin and begin weaving the welcome mat. It comes out really nicely, in fact, with big block runes that say, 'Welcome to the Market'!

Struck by inspiration, Nico speaks up, Reacting to Lauren's roll.

Nico: Could we like enchant the mat to get people to buy more? Leek isn't skilled in that way but he has a high Social skill and could probably make contact with someone with the ability.

The Homes is a world of low magic and enchanting is a very subtle thing, but we'll give her the benefit of the doubt. Because Nico is reacting optionally (as opposed to saving a failure), she is able to use **any** of Leek's skills. Leek is an Expert with Social skills so she will add +1 to the roll. Nico also creates a Narrative Bonus because Leek is also 'well-connected', for an additional +1 to the result. She strikes the Trait from her character sheet; it cannot be used again this game.

A NOTE ON COMBAT

There really is no fighting in *The Dig*. The Dwarves of the Homes, apart from invasion or war, don't engage in armed combat generally speaking. If there is combat to be resolved, either as the result of a Failure or some narrative reason, then a simple opposed roll will do. The acting player will roll 1d6 and another player, acting either as their own dwarf or an NPD, will roll and the higher result wins. These results cannot be modified in any way.

Nico, as Leek: I have a few connections with an old weaver who used to sell stuff by the bushel. I heard about it from my auntie who swore she won her husband over because she bought him a cloak this old woman had woven with a love enchantment. I guess

it never occurred to her that her money might have been a factor.

Nico rolls a 1. Even with +2 from Leek's skills and a Narrative Bonus, she still fails the roll. She sighs but because it is a reaction the roll simply fails without consequence.

Nico: Well I couldn't find her.

Derek: She must be out playing matchmaker.

Nico: *Probably. I think Snori needs some fixing up.*

Derek: *I'm married!*

Nico: *Anyway, we couldn't find her so we're going to have to settle for a plain old welcome mat.*

Lauren: *Well it's still going to make the marketplace more welcoming. I nod with satisfaction and bring the lovely mat back to the worksite.*

Pass the Die

Once a player acts and other players have had the chance to react, the die is passed to the left and the Action process begins again. When a player has the die they are in control of the story at that point. Other players are encouraged to tell the story along with the acting player, and to provide suggestion, but the player with the die is the GM for the turn. The current player narrates the scene, describes the action they wish to accomplish, and rolls.

Round End

Once all players have acted the Story Round the group reaches a decision point. Consider whether or not the goal was successfully met. If not, the Story Round goes again. The narration continues and all players go through the **Act** and **Pass** steps again.

If the goal has been met, then the round is at an end and the last person to act should keep the die, ready to begin the next Story Round as first player. Once all three Story Rounds (Craft, Material, Social) have been resolved the players move to the Finale Round (described below).

To reiterate, if a roll was failed and unresolved (meaning the saving Reaction was not successful) the round ends prematurely. One of the players notes this on the outline with a large ✕. If it was a success, mark the round on with a ✓ on the outline.

SAMPLE SOCIAL ROUND

Snori, Leek, and Wilmund have, after an exceptionally fine dinner party, decided it was time to venture down into the neglected neighborhood of Peekdown. There was the abandoned site of an old market, long since left to disuse, or so Snori swore he heard from a young Clanger he'd met at a swapmeet. Surely, they felt, once such a place was up and running again commerce would come in great waves and they could make an easy, lazy living.

Nico, playing as Leek, was elected first player and started them off with a lively description of events. They came up with the Venture ('Restore the old market') themselves but opted to randomly generate the rest of their goals. At the end of Opening Round the die stays with Derek, the last player, who becomes first player. He begins the Social Round by rolling for their Social Goal on the fly. He rolls 2d6, yielding the results of 1 and 6. According to the table this means that they have to 'Impress Foreigners'. The goal is written down on the outline. We join them now as they discuss this goal and begin the Social Round.

Derek, as Snori: *If we are going to do this, it ought to be done right. Clearly we need to find some foreigners to impress with our idea even before work begins. I'm thinking Traders. This'll get the word spreading around and outside the Homes that we've got this new market opening up. They travel all around, you know. Besides, I'm sure they'll bring in some exotic goods we could sell later.*

Nico, after perusing her character sheet: *Well Leek's House has some connection with the Traders and it just so happens that a group of them are visiting the Homes right now. In the Hardstone neighborhood.*

Derek, setting the stage: *Alright well, Snori knows the way to that neighborhood and he asks around and finds out that they are staying at the home of a relative. He delays a bit, stopping for a fortifying drink of ale on the way to muster up some courage--*

Lauren, Wilmund's player: *We're definitely coming with you.*

Nico: *Yes, Leek and Wilmund are right behind you. We can leave the excavation site alone for the day.*

Derek: *Okay no problem. So the three of us pass through a dark tunnel into the neighborhood. It's pretty quiet because the working day is done, so everyone is either home or at the pub. We go around a bunch of really nice, well-built houses towards the wall of the cavern and step up to the carved door of the cave-house and knock on it hoping to gain entry...*

Derek has decided this is a good place to make his roll and work towards impressing the foreigners. The die will be passed to Nico next so Leek can make his move and hopefully win over these strange Traders. Derek consults his sheet, and decides to invoke the trait 'Sensible', stating that Snori's good sense will allow him to find the proper words for the occasion. Subsequently he crosses that trait off the list as it can't be used again this game. He also notes that his Social skill is Common and will not modify the die result at all; he can succeed by rolling as low as a 4, since his Narrative Bonus adds +1 to the result. He takes his d6 and rolls a 5. A success! The roll is not complicated in any way so he narrates his success.

Derek: *So Snori, being a Forger, has to deal with customers all the time. He uses some of that skill, along with his good sense, to explain why we're here and the dwarf inside lets us in, no problem. They're all warmed up.*

Derek now passes the die to Nico.

Nico: *Leek leads you guys over to the table where the Traders are sitting. It stinks like smoke and the body odour of these guys who are just traveling on the road all the time.*

Lauren: *Wilmund won't hold his nose because he's too polite, but he's kind of holding his breath. It's awkward.*

Nico: *They're pretty stuck-in at this point, but Leek is a sociable guy so he's going to introduce us and explain what's going on with the market and all that and he's going to mention how his House has done business with the Traders for years and so on.*

Leek is an Expert in social matters so his roll gets a +1 bonus. Nico has also invoked a Narrative Bonus for Leek because the dwarf's House is connected to the Traders, making it almost unfailable with a +2 bonus. She rolls the die...for a 1. Even with the bonus the final result is only a 3. The die is not in her favor today. When the groans around the table subside she takes the die again to roll and find out what the consequences are (there were no appropriate Complications to invoke). She rolls a 4 on the Social failure table: 'Drunk'. She keeps things pretty literal.

Nico: *Clearly these guys have had way too much to drink and my words fall on deaf ears.*

Derek, as one of the Traders: *You can't -hic-talk like that to me. I'm the...*

Nico, as Derek mumbles on: *I try a few different things, tell a few jokes, but the message just isn't getting through. I think the odd company is getting to me. So, short of finding a quick way to sober them up this isn't working.*

After any roll the other players get to optionally React to what has happened, but because it is a failure they *must* react. Lauren jumps on the opportunity to try and save this situation, as an unresolved failure will end a Round prematurely.

Lauren, as Wilmund: *My father used to run a pub so I'm rather accustomed to dealing with drunks.*

Wilmund's Social skill is Lacking, so the results will have a -1 penalty. But the player has invoked a Narrative Bonus, granting +1 and effectively negating the Lacking skill. The corresponding trait ('Family pub') is crossed out. Lauren rolls an epic...4. The Narrative Bonus cancels out the Lacking skill so the final result remains 4. Because she met the TN the roll succeeds! And as this is a Reaction there is no Complication due to the Tie, it simply succeeds. She takes a moment to narrate her success.

Lauren: *I speak very slowly and make even the most mundane bit of information about our market sound chummy and exciting, just like a bartender would when he's trying to shoo off the late-night pests.*

She keeps the die because it would have passed to her anyway as it is her turn, the final Action of the Round.

Lauren, again as Wilmund: *I'm getting on pretty well with these guys but they're starting to sway a little bit and it's getting late. I think an elegant 'goodbye' is in order and then we can head back to make sure the work site is okay.*

Lauren rolls to see how well the goodbye is received. Again, Wilmund's Social skill is not great so the die result will lose a point. She wants to invoke the same Narrative Bonus (the history with pubs) but it's been crossed out and repeats are frowned upon. Unable to come up with something better she rolls and lands a 5, for a result of 4. Another tie! Because this is a regular action, and not a Reaction, she must create a Complication.

Lauren: *It is is a pretty spectacular farewell, very polite. But, again, it's getting late. I'm tired. They're drunk. I notice one of them looking at me funny, like I said something wrong. Could be some kind of hiccup coming for us in the future.*

Lauren jots that down so she does not forget to bring it back up later. Under Complications on her character sheet she writes, 'Offensive farewell'. With no players choosing to React the round is now over. Everyone has acted. The three dwarves are on their way, having made friends (mostly) with a trio of Traders. They have completed their Social goal and are now one step closer to restoring the broken-down marketplace!

FINALE ROUND

All stories must come to an end, and some endings are more satisfying than others. Once all three Story Rounds have been completed the tale comes to an end through the Finale Round. This stage of play is all about tidying up the story and bringing it to a close. Players may optionally write the results down on their outline for posterity. The last player who was passed the die leads the group through the following steps, explained in detail below:

Finale Outline

1. Check for unresolved Complications and resolve them
2. Check for failed rounds and decide what effect that has had on your Venture
3. Close the story with a narration for each character
4. Advance characters with developments and Points of Expertise

Unresolved Complications

Whenever a player's die outcome ties the TN (4) a Complication occurs. It is that player's responsibility to write this down on their character sheet and then remind the players to resolve it, if possible, on future failed rolls. If the game reaches the Finale without resolving the Complication, then the players must do so at this time.

This is done through narrative and a roll, like any other action. The player who caused the complication discusses with the group how it should be resolved and then makes a roll **using any Skill justified with the narration**. Once the player explains how they are going to resolve the complication they make a roll just as they would during a Story Round (see the explanation in **Rolling Dice** above). The roll either succeeds or fails, succeeding on a tie. If the roll is successful, then the Complication is resolved (with a fitting narration) and the finale continues; if it failed then the Complication remains unresolved and it creates some other issue that ought to affect the whole Venture in some way. The acting player decides what this problem is.

Lauren rolled a tie during the Social phase and wrote down the complication 'Offensive farewell' on her character sheet. Now that it is time to resolve it she explains how she hopes to locate some of these guys and give them some free merchandise to smooth things over. Lauren rolls Social and fails. As a group they decide that the drunken Traders somehow got the notion in their heads that Wilmund's goodbye was impolite and that, surely, the service at the new marketplace would be equally impolite. Since Leek was unable to find them the impression sticks. This will come into play during the closing narration.

Failed Rounds

In the same way that a discussion takes place for an unresolved Complication, the group must discuss the consequences of any and all failed rounds. If a roll failed and went unresolved during a round, that round ended prematurely and is chalked up as a failure. Now the players must decide what the effect of that failure must be.

Was it a major part of their plan that went wrong, causing them to have to forego the whole thing? Or was it just trimming, perhaps something decorative that only a nitpicking patron might notice? Whatever it is the players must decide and narrate accordingly.

The players failed the Material phase because Snori was unable to procure the necessary pulleys to excavate the worksite. The players decide that, because of this, the workload had to be done manually and, so, took an extraordinarily long time to complete. Subsequently the hoopla they had been drumming up around the marketplace dies off a bit, on account of the delay, and sales were down the first month.

Closing Narration

The game ends with the players describing how the story (or this part of the story) ends. The Venture was either mostly a success, or mostly a failure, and should be described as such.

The general rule of thumb is that, if only one Story Round was failed but the particular goal or part of the goal that failed was not critical to the success of the Venture, then the Venture should be thought of as a win. If two goals were failed then it's a bit more difficult. The group should be quite honest about what the Venture is missing and if it could be pulled together during the Finale. Basically it's a 50/50 shot at success. Three failed goals is an outright failure, and hopefully a spectacular one.

Number of Failed Rounds	Suggested Outcome
1	Success
2	Success or Failure after discussion
3	Failure

Take turns narrating the finale. What happened? How did your characters react to the circumstances and what will they do now? Did this Venture affect the Homes, and how?

The group has determined that the marketplace mission was just barely a failure. The delay, coupled with the bad gossip from the Traders, meant that the marketplace took too long to pick up business to be profitable. Having really lazy operators to begin with did not help either, and the marketplace soon closed. Leek goes back to Setting but now has a bad rap at work for his

Character Advancement

Being a more streamlined RPG, *The Dig* does not have traditional character advancement. Skills don't level up and there are no hitpoints to increase. But dwarves should grow and change. Something, either positive or negative, surely impacted your character. You **must** note 1 development in the 'History' box of your character sheet and consider modifying traits as well to further develop your dwarf.

Derek writes on his character sheet, 'Snori was especially devastated by this lackluster marketplace Venture. He will have difficulty being motivated to attempt tthe next Venture'. He writes down a new trait, 'Hesitant', removing a previous one to keep his total trait count at 10.

leaving earlier that year on some 'confounded business venture'. Snori gets tired of it all and moves back in with his mom. Wilmund, however, took on a job as a bouncer at the Clapping Hand pub and eatery and is making a happy living shooing off late-night pests.

Characters also get a bonus for success. If the groups deems their Venture won then each player should add +1 to the Expertise box of their character sheets (without going above 3). Then shake hands and decide when your next session will be!

THE DIG

he crowd had been growing for the entire working day and the little cave was reaching capacity. Peruser elbowed passerby jostled whoever happened to be coming through on actual business. And then they stopped and stared. Picnics began and mugs were passed round, poured from tapped barrels resting atop the heads of the more opportunistic residents of the Homes. The dwarves were marveling at, or using as an excuse to dodge work for the day, a tremendous statue, such as had not been seen in the Homes for a generation at least.

‘Yes, I found it,’ said one who stood on the cyclopean torso, waving a hand importantly. ‘I had an inkling that this might be the site of something big when I was on duty, you see. My eye caught what was a rock, but surely could not be a rock. It was too smooth and of a different sort than the wall-rock here.’ She pointed then quickly snapped her hand back. The bewilderment of the listeners grew.

She cleared her throat and continued with her arms crossed. ‘Turns out that was the... nose-guard of this...nasal helm here.’ She trailed off and the listeners waited expectantly. They would be waiting a while.

At the far side of the cave, near one of the statue’s fingers that protruded like a column from the cave floor, stood Gipi. He was frowning and unsure of what to think of Ulna’s display. Moreover he felt confused. Was she, in fact, the one who had spotted the statue? Hadn’t it been him? Why were there no crowds surrounding him? Why was she talking nose-guards? The helm had no nose-guard!

He sighed and leaned against the mighty finger, which would surely become a mighty hand with just a bit more digging. The figure was imposing, even if it was just the chest and head and shoulders that had been unearthed. It was a dwarf of old, some hero or other, perhaps one of the line of Teppo Steeltruss the Hornripper. Perhaps not. It was an inspiring sight, though, and hundreds of dwarves had come out to bear witness as soon as word was spread (mostly by Ulna). The breastplate was curiously detailed; the eyes imposing, awe striking; the beard spectacular. This was the sort of history lesson the Homes needed, the kind of figure one could look up to -- literally in this case.

The dig had taken them only a week so far. When Gipi and Ulna nearly bumped heads in the dim spur of cave below Nobottle, what was almost an overlarge tube, they had

the same idea. They looked at each other, shook hands, and conspired. But distrust came as quickly as the plan. Neither denied seeing it first.

Between the two of them, Gipi, a Cog-less wanderer, and Ulna, a Cog-less entrepreneur, founded a fine little conspiracy. There was Rill the Miner, Odo the Guard, Harsip the... well, they weren't quite sure what Harsip did but she had an uncanny knack for turning up just the right bit of equipment at just the right time and a mad laugh to boot. A few dwarves more, a couple rounds of drinks, even a map or two, and the project was underway.

They worked in shifts: then digging, now excavating, then digging some more. Some hauled, others swung mattocks; some provided refreshment; more sat around and swapped stories about who, or what, they thought the massive figure was. Then He began to emerge. An eye was first, peeping threateningly from the rocks under which it had been sealed. Gipi shouted excitedly when that handsome gaze met his. The rest of the helm came next: one edge of the Y-shaped front emerged and then the next and the wide face was unearthed. And as the dozen or so of the company stepped back to enjoy their work and the enormity of their accomplishment took hold, Ulna whispered, 'We're going to be rich.'

Gipi wasn't so sure. He might be slow in thought ('Deliberate,' he would have corrected) but he was no less sharp than Ulna. Her fast talk had made her their leader but she was swiftly becoming their dictator. It went on this way for the rest of the week. Every move needed approval by Ulna, each step towards fame directed by her avarice. And yet so sure were her words that none doubted her. The working week climaxed in the current party, the teaser for what would later be a paid experience: So-and-so the Mighty Warrior of Old. Ulna hadn't settled on a name yet but she was sure it would be great.

Gipi stared harder at her, his eyes boring holes as best they could. There appeared to be no effect. But the wheels of his thought whirled more swiftly than they had in a long, long time. It came to him, words for this unease: she would turn their history into an amusement! Surely he was not the only one to feel this enmity. There must be others in their company, more to turn against Ulna. He...whoever he was, wide-eyed and terrible and grand, carved of stone and inspiring, belonged to the Homes. It was not only for those who had a coin to toss Ulna's way. No, Gipi thought, this story needs a turn and I will be the one to write it.

THE PALACE

CHASM

THE BRIDGE OF
WINDING PEARLS

OUTER COURTS

POBOTTLE

REDLEAF

HOARDERS

DIAMONDELVE

OLDSTONE

CLIPPING
HARD PUB

HARD STONE

SHAPERS

SETTERS

FORGERS

NETTLESTONE

THE GATE
OF OPENING

THE HOMES

CLANGERS

THE
HIGH
HOLE

THE WORLD BEYOND



III. SETTING

All around her were tomes of such knowledge, trinkets and oddments and the downright magical. No wonder they Kept as they did: such stuff loose in the wide world would be chaos. Most of it was pretty useless, too, she thought. Fascinating nonetheless.

It's common knowledge that when the world was made it was made as it was meant to be with all things in their right and proper places. Men governed the world aboveground with kindness, Dwarves the world below. All other creatures kept to themselves and tended the parcels of earth granted them in happiness. Men and Dwarves were ready partners joined in the bettering and refinement of what had been made. They traded goods, skill, knowledge, and labor, all freely, all with joy.

It's also common knowledge that things came apart pretty quickly.

Man was estranged from Dwarf in quiet divorce. There was no bloodshed, only a calm trailing off and eventual sundering. Soon even Dwarf was estranged from Dwarf. The great Dwarf-homes, sprawling subterranean endeavors, became separate nation states with little-to-no commerce, no cultural exchange or familiarity amongst kin. In essence, the people shut their own doors and didn't have to decide

if they would open them again when the knocks came; no one bothered to knock.

That was ages ago. Since then each Dwarf-home has grown its own history, its own identity, hardship, and joy. But now the world itself is divided.

The World Below The World

The Dig: A Roleplaying Game is set in the Dwarf-home known only as the Homes. It is a large dwarf settlement dug under a mountain in a world of medieval fantasy. The Homes itself is a quiet place of low drama where craft, formality, and strong drink are the occupancy of most of its people. It was a society concerned only with itself and the petty enterprise of a once industrious folk turned to laze and boredom. It was, however, until a turn of events set the Homes on its collective head. A horrid race of monsters, the Gormon, invaded the Homes and surrounding areas. A Darksmith, one of the evil crafts-dwarves thought expunged from society long ago, masterminded the affair. In the process the Homes made contact with another long forgotten neighbor, the dwarves of the Blueburg (or Old Home). The tension climaxed in one magnificent battle in which the dwarves defeated the Gormon and through the course of this troubled time many dwarves of the Homes, content to

spend their days putting half an effort into a lowly job at the promise of a few coins for his next drink, found himself awoken to a world of possibility. The survivors call it The Chittering, when the ghastly monsters came out of the dark and changed everything. Trade between the Homes and the Blueburg has increased exponentially, as has the interaction between the Dwarves and the Men of Ironvale, a seaside town a few days' journey from the front gate of the Homes.

Still there is much work to be done in the Homes. Neglect turned what was at some point along the line of dwarvish history a great civilization of art and splendour into a clutter of yawns, rubble, and disfunction. Long ago the Homes were grand, a callback to the early days of dwarfdom when there was joy in the beauty of making, when the pieces of society spun together in great harmony. One thing that held over from that time to the present day is the Cog system. These are organizations committed to the mastery of one craft, sort of a guild and career rolled together. Once every occupation, every artisan, every trade had a Cog to call its own; today Cogs are reserved mostly for the making of strictly useful things and the organization of that process. The system works, though, and keeps the economy of the Homes going at an impressive rate.

Then there are the Houses. Loose familial or clannish connections that function for society in much the same way as the Cogs do for the economy. They vary in size from single families to large, rambling trees of relations spanning many generations and lineages. The larger, and seemingly more important ones, create a kind of nobility in the Homes, though their power is not political in any sense. Mostly they just keep up with parties and obsolete propriety so that they have a good feel for their own wealth and status.

There is little government in the Homes, though there is a structure of authority. Houses are headed by Ladies who act as a kind of intermediary when disputes break out between individuals or entre Houses. The Cogs have their Cog-bosses, who are mostly in charge of the smooth running of the operation and for chastising lazy dwarves who won't do their jobs. There's some teaching involved as well, if the bosses can be bothered. Within the Houses and the Cogs are a kind of middle management: Cogs often have foremen (or 'foredwarves') in charge of a smaller retinue of workers and Houses have heads of individual families within the House proper, revered elders that needn't necessarily be blood relatives. At the top of this loose structure sits the Great Lady. She is, at once, the Queen and Godmother of her people; a venerated family member and honored royalty. All decisions that affect the wellbeing of the

Homes go through her, though she does take counsel with other Ladies and Cog-bosses and respected individuals.

The Homes itself is a mess of tunnels and caverns that form workshops and 'cave neighborhoods', lightly configured by House and Cog affiliations. Some settlements within these neighborhoods are jolly, well-developed areas with good paths and organized housing. These are rows of stone houses built up from the cave floor, inward arching caverns of living quarters and shops, eateries and drinkeries. The great Houses have even built shapely towers into the larger columns of rock in between. Other areas are...lived-in at best. Hastily delved dwellings built into the walls, or the ground with little thought given to design or craftsmanship. Some even squat in ancient ruins whose original tenants are lost to history. Tacky, really, just tacky.

Branching off each of these spaces are myriad mineshafts, abandoned tunnels, turret passageways, and stairwells that would make a rat dizzy. The one mainstay, the great artery and thoroughfare, is the Main Drag, a wide paved road of shining tile that goes clear from the Gate of Opening, across the great chasm, all the way to the Palace.

The Palace of the Great Lady is an emerald anthill, infinitely defensible.

A (sometimes literal) maze of rooms used for all manner of things. Her chamber is a huge, dark, plain room with only a few tapestries and a small, singular throne. It is not as exclusive as one might think. The Great Lady often takes visitors, holds court, and conspires with her counsellors, and many Fargoers, in the management of her people.

The Homes is just one such place the world. There are a number of other Dwarf-homes, but that number is uncertain among both Men and Dwarves and not often, nor easily, guessed at. None have bothered to catalogue them and few are interested. But each home is different. After the Stonegrown (a name dwarves use for themselves) were sundered from one another, the Dwarf-homes went their own way. This was learned in grand fashion when the dwarves of the Homes met those of the Blueburg.

The Blueburg, or Old Home, is a holdfast of dwarves who have kept their traditions (and pride) alive and well. It is vastly beautiful, a glowing, blue spectacle in a cavernous bowl further belowground than the Homes. It is orderly, and stuffy, and filled to the brim with regulation. Since The Chittering bonds have been reestablished between the two societies and a trickle of trade and learning has begun to flow between them.

The World Aboveground

While dwarves carry on and labor in their holes, the world aboveground teems with the slow thought of Trolls and the rambling realms of Men. It is a huge continent, rich and varied in its geography, but still relatively young compared to our own world. To the north and east is Fogeye, a Mountain among mountains. Underneath it is where the Homes were made long ago. More easterly still, on the coast, is the Man-town of Ironvale. Beyond, farther north, lay a chain of cold mountains reaching out to the coast and wretched bogs churning on its western side. That is Troll country and scarcely visited, save by the Traders who use hidden mountain passes to find their way. They say a strange change is coming among the tall, gray Trolls but no one has bothered to go and investigate. Too cold and too much bother, they say.

Due north are archipelagos and sandy soil fit for little besides the skilled delving of dwarves. Fishermen dwell along the coasts, employing their art seasonally and fleeing south when the winter comes. Haresfoot is there, another of the known Dwarf-homes.

The rest of the central part of the continent is rolling hills and grassy plains settled with sparse townships of Men and a few secretive Dwarf-homes. One such is Crenneldeep, nestled between high, narrow hills south of the capitals. Few

go there; it is common knowledge that Crenneldeep Dwarves are the worst.

But in the very center of the continent are the Three Cities. These are the capitals of the dominion of the People. One commands all commerce of the Kingdom; the second is the womb of all art and culture; the final is the seat of government, where the King of Men and his Seers abide. While his Highness might say otherwise, the Kingdom does not directly reign over the entirety of continental Men. The land is too vast, its people too careless to be managed with anything other than brute force. Being far from the brutal type, the King is content to live in his delusion, claiming all lands from east to west, north to south as far as the canal. Petty skirmishes pop up frequently as some lord or other asserts his authority. The parties clash, winners win and losers lose, and everyone is home in time for supper. Only on rare occasion, when it features a particular want of his, does the King trouble himself with such conflict.

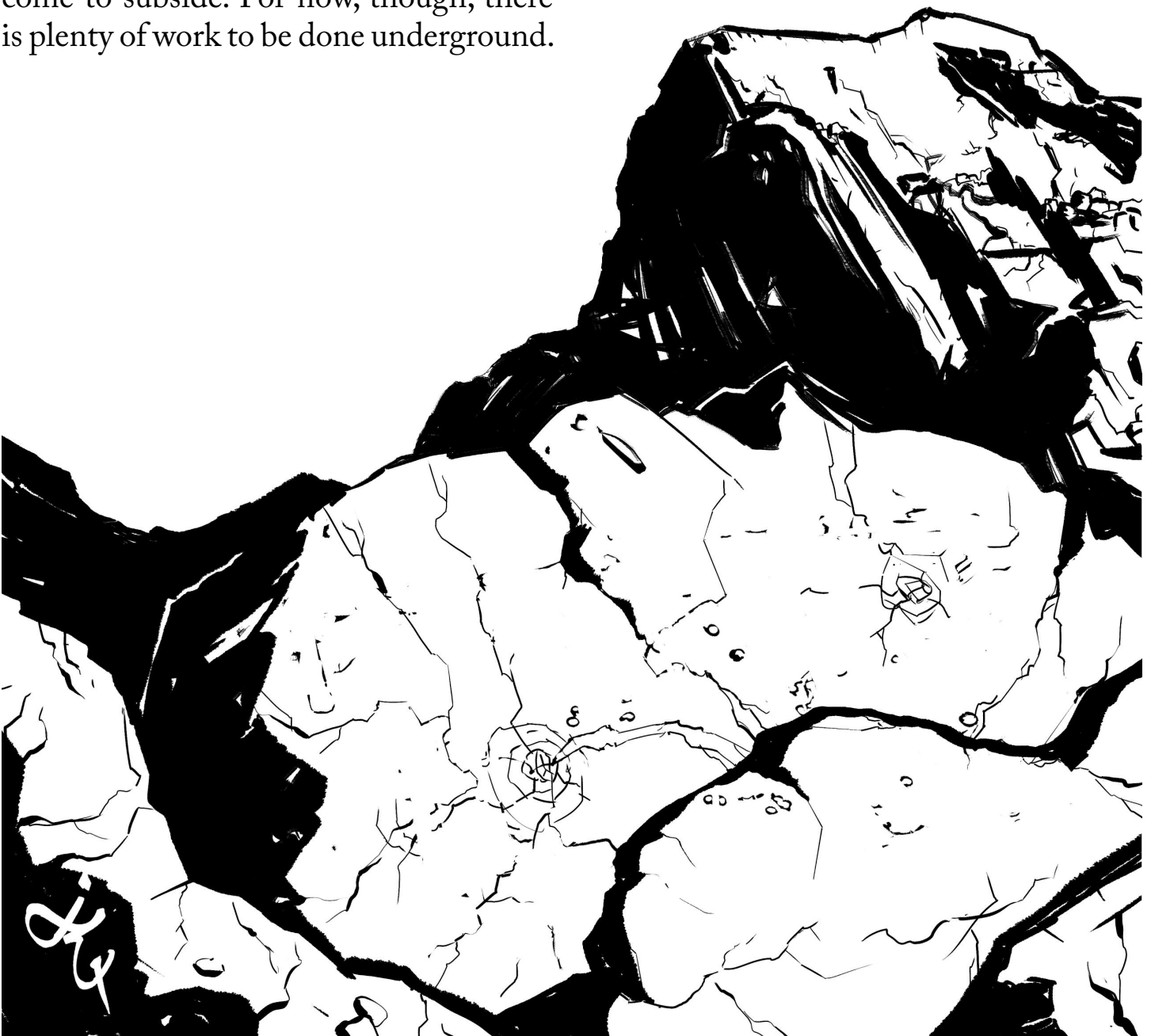
At the southernmost bottom of the Kingdom, across leagues of open land and sparse forests, downs and dales, lies the great canal. It is a perfectly straight line of water miles across and leagues wide, separating the northern continent from the southern. It is a marvel of the living world. None know who made it. None cross it and none come across.

The northern continent, with its petty arguments and upheavals, is enough.

New Beginnings

It is hoped by some, but not all, that the events of The Chittering and the interaction it has driven the Dwarves of the Homes to will spread and that a new age will dawn between the many scattered peoples. Perhaps the long malaise will come to subside. For now, though, there is plenty of work to be done underground.

For more on the setting read the novel Homes, available at ShorelessSkies.com



IV • APPENDICES

Appendix A: Inspiration

Dwarf Fortress, by Bay 12 Games

Dwarf Fortress is an atypical strategy and city-building game for PC. In it, a small pack of dwarves sets off to found a new civilization with only their wits and a few tools. There are many randomly generated events that impact your society, and each dwarf is given his or her own character that grows and changes over time. The hilarious stories that come from this game are legion and just as much fun to read as the game is to play.

When I started writing *Homes* I had Dwarf Fortress very much in my mind.

FATE Core, by Plaid Hat Games

Eldrigohr by Allen Turner was my first exposure to the FATE Core gaming system. The emphasis on creating Advantages and acting entirely within the narrative was a revelation to me. That single little snare, tying your actions to aspects in the scene or your character made so much sense and got me so excited about RPGs. The flexibility of the system is brilliant, too, and the online community is thriving with all kinds of goodies.

Hobbit Tales, by Cubicle 7

One of my goals with *The Dig* was to make a game that was accessible to new or non-RPGers. The inspiration for this was *Hobbit Tales*. In this game players use cards to improvise stories while the other players use their cards to disrupt the story in narrative fashion. It's such a fun blend of storytelling and chance that even my friends who would never try an RPG or storytelling game find themselves enjoying the process of spinning tales of mad Hobbit adventures.

The Lord of the Rings, by J.R.R. Tolkien

This one is obvious but worth mentioning. Every reader is marked when the Company sets foot inside the Mines of Moria. It is such a place of mystery and dark memory that the space has a presence and character of its own. All contemporary dwarf fantasy goes back to Moria (or, arguably, The Lonely Mountain). Tolkien took the dwarves of Norse mythology and shaped them into a noble and curious people, moreso because the available information on them is limited compared to Men and Elves. My setting would not be as it is without them and I hope I have represented them well in this game without borrowing too much.

Appendix B: House Rules

Advantage Bump - Normally, Advantages are used for a free success before a roll but an ambitious player may choose to save the Advantage to 'upgrade' a normal success or tie. When the Advantage is appropriate a player may forego using it, make a normal roll, and spend the Advantage to bump the success or tie up one level. It mean potentially saving your Advantage for later if the die is in your favor. Remember to cross the Advantage off your sheet. The table below shows how this works:

Advantage Bump
Spend an Advantage to upgrade...
a Tie to a normal Success.
a normal Success to an Extravagant Success.

Chance Die - Let's get real here for a minute. Rolling two dice is better than rolling one die. If you want to change up the action mechanic here and add another chance for success, apply the Chance Die house rule. Simply roll 2d6 instead of 1. The second die (which should be easily distinguishable from the first) is the, get this, Chance Die. And if it lands on a 6 (and only a 6) the action succeeds no matter what. This bumps your chance of success up by few percentage points for each roll.

Degrees of Success - To add another wrinkle to the game, you might use degrees of success based on the die results. This is embedded in the base game already, but the idea can be expanded upon. Follow the table below if you wish let the die dictate the degree to which you succeed or fail. Note, this assumes the group is playing using the standard 1d6 rule.

Result	Degree
8	Legendary Success
7	Extravagant Success
6	Great Success
5	Plain Success
4	Complicated Success
3	Plain Failure
2	Serious Failure
1	Spectacular Failure
0	Outright Failure

Use the adjectives to inform how you narrate your Action and make note of it, either on the outline or your character sheet. These degrees will also inform your Finale and how well the Venture is completed, or how strongly it fails.

Game Master - For a more traditional RPG approach, choose one player to be the GM for the session. This can be beneficial when working with a group of new players. The Game Master functions as the primary narrator and rule arbiter, creating the story in which the players will act.

Use the rules of as written, with the following exceptions:

- ★ Players do not see the outline, it is used only by the GM
- ★ Players do not Set the Stage; that is reserved for the GM
- ★ Players do not act in order but as they choose, responding to the scene the GM describes each round
 - ★ Each player must still act once (and only once) per round
- ★ Players follow the usual action resolution rules, but the rules for Failure change as follows:
 - ★ The GM chooses whether or not to invoke a Complication, roll for failure, or create a failure himself. They must attempt to use a Complication whenever possible.
- ★ GM chooses the order of the Story Rounds but all three types must still be used

- ★ All players contribute, but the GM has the final say during the Finale Round

More Dice! - Some groups may prefer more interesting odds provided by other polyhedral dice, or simply enjoy using varying combinations of dice for their own amusement. Below is a table for setting the base target number for all rolls when using different sorts of dice.

Scaling TN - The base target number for all rolls is 4. For more of a challenge you may wish to raise the base Target Number. If you are doing something massive, like building a fortress from scratch, and you wish to handle it in one story, it may be appropriate to up the base TN to 5! Something so huge ought to be a challenge and the subsequent failures should be pretty awesome.

More Dice		
Dice	Base TN	New Modifier
2d6	8	-
3d6	12	±2
1d8	6	-
2d8	10	-
3d8	15	±2
1d10	7	-
2d10	12	-
1d12	8	-
2d12	14	±2
1d20	12	±3
2d20	22	±4

Skill Choice - Some may find that having the skill used for an action dictated by the round to be confining. Those wishing for more freedom may elect to use the ‘Skill Choice’ rule. When this rule is applied, choose *any* of the three skills to use for your main action during a Story Round. This will free you up to make the roll how you see fit, perhaps using a stronger skill in a different Round. The catch is that, much like traits used for a Narrative Bonus, that skill cannot be used again for a Story Round action and should be crossed off your sheet. It can still be used for Reactions, or for resolving Complications during the Finale, but it cannot be used on your turn during any other Story Round.

Appendix C: Quick Reference

Interpreting Die Results	
Outcome (Die + Modifiers)	Result
7-8	Extravagant Success
5-6	Success
4	Tie (create Complication)
1-3	Failure
0	Outright Failure

Random Adventures

1. Roll Venture & Motivation

Verb	Adjective
1 - Excavate	1- Public
2 - Construct	2- Sizable
3 - Prepare	3- New
4 - Locate	4- Exclusive
5 - Explore	5- Historic
6 - Refurbish	6- Valuable

Noun
1 - Structure
2 - Neighborhood
3 - Business
4 - Item
5 - Space
6 - Organization

Motivation
1 - Money
2 - Lost love
3 - Revenge
4 - Remorse
5 - Public penance
6 - Fame

2. Roll Story Rounds

Social Goal	
Verb	Noun
1 - Impress	1 - Royalty
2 - Recruit	2 - Scribe
3 - Locate	3 - A small army
4 - Research	4 - Cog-boss
5 - Swindle	5 - Warrior
6 - Patronize	6 - Foreigners

Material Goal	
Verb	Noun
1 - Obtain	1 - Raw Materials
2 - Protect	2 - Money
3 - Vandalize	3 - Property
4 - Improve	4 - Livestock
5 - Sell	5 - Food
6 - Expand	6 - Skill

Craft Goal	
Verb	Noun
1 - Repair	1 - Wares
2 - Forge	2 - Waterworks
3 - Dig	3 - Storefront
4 - Design	4 - Weapon Part
5 - Adorn	5 - Statuary
6 - Construct	6 - Living quarters

Failure Table		
Social	Craft	Material
1 - Kidnapping	1 - Sabotage	1 - Distracted
2 - Faux Pas	2 - Accident	2 - Lost
3 - Absent	3 - Delay	3 - Wrong Stuff
4 - Drunk	4 - Danger	4 - Natural Disaster
5 - Miscommunication	5 - Misstep	5 - Robbed
6 - FEAR	6 - FEAR	6 - FEAR

Action Outline

1. Describe action
2. Create Narrative Bonus using scene or character, if possible (remove trait)
3. Roll 1d6 (TN 4) and apply Skill modifier and Narrative Bonus (+1)
 - ★ Points of Expertise can be spent for a reroll; Advantages for one free success
4. Determine result
 - ★ Extravagant Success: Result beats TN by 3+. Earn Point of Expertise.
 - ★ Success: Result is higher than TN. Player narrates successful action.
 - ★ Tie: Result matches TN. Action succeeds but with an unintended result. Player narrates success but creates a Complication to be resolved later.
 - ★ Failure: Result is below TN. Failure is determined either from Failure Table or previous Complication. Player narrates failure and another player must react to resolve it using current Skill. If the Failure is not resolved then the round ends prematurely in failure - mark with an X

GAME SEQUENCE

I. Opening Round

1. **Introduction:** The first player introduces the Venture and Sets the Stage
2. **Act:** The first player narrates, describes his character, and takes an optional action to create an Advantage for later
3. **Pass** the die to the left and the following players describe their characters, narrate the story, and take an optional action
4. **Round End:** The opening ends when all players have introduced themselves, taken an optional action, and the group has decided motivation

II. Story Rounds (Social-Material-Craft)

1. **Set the Stage:** The first player narrates where the dwarves currently are and what they are going to do to meet the corresponding goal
2. **Act:** Take one action towards meeting that goal and resolve it by rolling 1d6 (see Action Outline on previous page)
3. **React:** One other player may optionally react to what the current player is doing using any Skill they wish to augment the current player's roll.
★ If there was a Failure then another must react to resolve with current skill
4. **Pass** the die to the next player and begin again. To complete a Goal requires all players to succeed in their actions, or resolve their failures.
5. **Round End:** After all players have made their actions, determine whether or not the goal was achieved and go again or, if a failed roll was not resolved, end the round prematurely

III. Finale Round

1. Check for unresolved Complications and resolve them
2. Check for failed rounds and decide what effect that has had on your Venture
3. Close the story with a narration for each character

Appendix D: Quick Start

This is *The Dig*, a roleplaying game in which we play dwarves unearthing treasures and building great works deep underground in the Homes, our realm in this medieval fantasy setting. In our game today we will all work together to tell the story of how we found a great trove of gems and gold. Guiding us through our story is the outline.

This outline explains what our overall goal is, called the Venture. Today our Venture is to 'Find the Hoarder's Trove'. It also has a space for our Motivation, which will we discover shortly. Finally, the outline describes the goals we will need to meet to successfully complete our Venture. These always fall into three categories: Social, Material, and Craft. These are goals are played out during the Story Rounds.

To begin, however, we must introduce our characters and start the story. This is the Opening Round. Since I am the first player I will start the Opening Round by giving some background on what's brought us to this

point so far and describe my character. Also, we each get a free action during the Opening; 'free' meaning that a failed roll will have no lasting consequences. After setting the stage I will tell you about my character, adding any other touches I wish, and take an action by rolling the die. This will allow me to create an Advantage

I can use for a free success later on. Once all this is done, the player to my left will talk about their character, what they are doing, and take an optional action.

Our story begins at a local pub called the Clapping Hand. Each of us have cut out of work early, so it is quiet. The beer is warm, the service is bad, and that guy in the corner keeps giving us dirty looks. Nonetheless, we will

continue our scheming over a few drinks and plot out how we are going to acquire the treasure. I was the first to hear about this little trove. My cousin is a Hoarder and he told me, after a glass or two, about this big store of gold and gems that had been lost somewhere in the mines below our cave neighborhood. Really, the Hoarders are a lazy bunch so after a few

START HERE

This 'read aloud' game serves as an introduction to *The Dig Roleplaying Game* without the need to read the full rules and create your own characters. Instead, you will refer the character sheets and the first outline in the next appendix and then elect one player to read these quick start rules aloud. Wherever you see a little pickaxe, stop to show or do what has just been described. Besides this document, you will need a six-sided die, some pens, and a few tokens. Grab your favorite beverage and you're off!

hours of looking they gave up and forgot about the whole thing. They didn't bother telling their boss.

So I'm sure we can find this thing, given some time, and you all, my closest friends and drinking buddies, have agreed to help me. Now I'll take a second to describe my character.



I also have the option to make an action roll. This could be any action I wish to take to add something to the scene and try to create an Advantage that I can use later on in the story for a free success. For this, the Opening Round, I can roll without fear of a permanent consequence like we will have during the Story Rounds. The Target Number is always 4. Before I roll, I can check my character sheet, or use the scene around us, to create a Narrative Bonus to add +1 to whatever the die says. My Skill will also modify the die result, by raising it, lowering it, or leaving it be. I will make a **Social** roll now to see if I can find out if anyone else has heard something about this trove. If I fail, nothing happens. If I succeed I may create an Advantage.



Now that I've described the scene, told you about my character, and taken my action, the die passes to the left and it's the next player's turn to do the same. The die is passed until everyone has introduced their dwarves and added

something to the story (with or without a roll). Questioning the acting player or chiming in during their narration is encouraged. Just be nice about it.



Before ending the Opening Round, we must decide what the motivation for our Venture is. Why are these dwarves so interested in the trove? We'll discuss this now.



This is the end of the Opening Round. The last person to act becomes the first player and now we move to our first Story Round, the Social Round. This round represents the social resources, like personal connections and manpower (or dwarfpower), that we will use to complete our Venture. The new first player will set the stage by describing, in as much detail and with as many twists as possible, where we are and how we are going to start working towards our Social goal: 'Bribe the Dredge After Work'. In the world of the Homes, the Dredge is the boss of the Miners. These are the dwarves in charge of all the digging and tunneling in the settlement and we are trying to get this guy to allow us into the right tunnel where we can find the trove.

The first player will set the stage now.



With the stage set the first player gets the chance to act. They will do this by declar-

ing the first thing they think should be done to work towards meeting our goal. Then they will make a roll in much the same way as we did during the Opening. The difference is that they *must* use the same Skill as matches the current Round (in this case, Social). They can still create a Narrative Bonus if possible and they will still roll 1d6. The first player takes their action now.



Instead of simply succeeding or failing, the results are more complicated during the Story Rounds.

- ★ If the action beats the TN then you succeed and describe what your dwarf did;
- ★ If it beats the TN by three or more then you succeed extravagantly and get a Point of Expertise for a reroll later. These can be written down or represented by tokens;
- ★ If you tie the TN exactly, then you succeed but you must create a Complication and write it down on your sheet. So you do what you set out to do but something goes just a little

bit wrong and might come back to bite us later;

- ★ If you fail outright then you first decide what happens, then another player resolves it. To decide what happens you either roll 1d6 and apply the result from the Failure Table below *or* you choose a Complication from earlier to be the failure. Failing a roll without resolving it means we fail the Round!

Remember: You can use a Point of Expertise to reroll any Tie or Failure and use an Advantage for a free success.



Having gone over the possibilities, it is time to React. If the acting player has succeeded in their roll *one* of us may React to augment their action with a free action. This is just a way to add something to the story and make whatever the acting player has done better.

If the acting player has failed then one of us *must* React to try and resolve the problem. Otherwise we end the Round early in failure! Just like the Opening Round, reactions can use any Skill as

Failure Table		
Social	Craft	Material
1 - Kidnapping	1 - Sabotage	1 - Distracted
2 - Faux Pas	2 - Accident	2 - Lost
3 - Absent	3 - Delay	3 - Wrong Stuff
4 - Drunk	4 - Danger	4 - Natural Disaster
5 - Miscommunication	5 - Misstep	5 - Robbed
6 - FEAR	6 - FEAR	6 - FEAR

long as it fits the narrative. We can also still use Narrative Bonuses, so long as they also coincide with the story.



If there was a failure and the Reaction didn't fix it, we mark out the round on the outline with an X and end the Round.

Now that the first player has acted the die passes to the left. We each get to narrate the story and make an action, always working towards our Social Goal, 'Bribe the Dredge After Work'. Once everyone has acted, or we fail a roll, the Round ends.



The last player has acted and so we move to the next Story Round. Once again, the last player becomes the first. The Material Round is representative of us getting the items and goods we need to complete our Venture. In this case, we must 'Acquire Dangerously Rickety Mining Carts'. Again, the first player will set the stage by explaining where we are and how we are trying to meet this goal. The first player will then take their action and, once that is resolved, the die passes to the left and all players will take their turns to find out if we dwarves are successful in getting these mining carts to haul our treasure away in.



Since we've all acted and finished the Material Round we proceed to the final Story Round. The Craft round is when we do work, finding or creating things

to finish our great (or just plain greedy) Venture. The Craft goal is to 'Locate and Dig Up the Trove without getting into Serious Trouble'. Again, the round begins with the player who acted last in the previous Round. By now, we should be about ready to dig up that treasure trove. So the first player will set the stage accordingly, remind us of our goal, and take the first action towards getting this thing done. We'll play through the whole Craft Round now.



We have completed all three Story Rounds and now we go on to the Finale. In this final round we decide what happens to our characters and their Venture, specifically figuring out whether or not we were successful. This is done in three steps. The first step is to resolve any Complications.

Remember, any time one of us Tied our action rolls we created a Complication to explain how things didn't quite go to plan, and wrote it down. Furthermore, we had the option of using these Complications to explain Failures throughout the course of the story. Any Complications still lingering on our sheets (that we did not use with Failed rolls) must be resolved now. Here's how:

- ★ The player who accrued the Complication explains, in narrative fashion, how this Complication affected our story

- ★ Then they make a free roll with any skill, following the usual rules, explaining how they are going to resolve the Complication
- ★ If the roll succeeds then the Complication goes away and does not affect the Venture negatively;
- ★ If it fails then we must narrate how it has complicated the story.


This is just one possible story to be told using *The Dig Roleplaying Game*! Going through the **Preparing to Play** and **Playing the Game** chapters will open a world of infinite storytelling. There are more outlines in the next appendix!

We do this for each Complication.


The next thing we must do is decide how any failed rounds have affected our story. The rules of success are loose, but they are as follows: if we failed 1 Round then we succeeded, as long as the failed part of the story was not integral to the Venture; failing 2 Rounds we have a hard discussion and decide if we succeeded or not (really you should just go with whatever makes for a better story); failing 3 rounds is outright failure. Let us discuss this now.


Now that we've decided whether or not we have succeeded, it's time to close out the Finale with some story telling. Starting with the first player we'll each go around and explain how things end for us as a group and as individual dwarves. It's fine if someone chimes in during another player's narration, especially if they get something wrong.

Appendix E: Pre-Generated Outlines & Characters

‘The Hoarder’s Trove’

Venture	Find the Hoarder’s Trove <i>Potential Opening Round:</i> The dwarves meet at a local pub to discuss the plan and see what other may know of the trove.	
Motivation		✓/✗
Social Round	Bribe the Dredge After Work <i>Potential Player Actions:</i> 1.Approach the Dredge and build rapport 2.Inquire around the Forgers’ House for blackmail material 3.Offer substantial	☐
Material Round	Acquire dangerously rickety mine carts to transport treasure <i>Potential Player Actions:</i> 1.Search for mine carts, or employ Cog connection to find them 2.Locate tools to repair mine carts 3.Barter with shady merchant for mine carts	☐
Craft Round	Locate and Dig Up Trove without getting into Serious Trouble <i>Potential Player Actions:</i> 1.Repair mine carts 2.Begin excavating treasure 3.Ensure mine carts survive the trek home full of treasure	☐
Finale	Success? Failure?	
Notes		

‘Where Everybody Knows Your Name’

Venture	Establish a new tavern and drive out the competition <i>Potential Opening Round:</i> A dwarf is thrown out of a local drinkery. She meets a few other disgruntled patrons who decide to start a competitive pub.	
Motivation		✓/✗
Social Round	Rally support from neighborhood dwarves <i>Potential Player Actions:</i> 1. Canvas the neighborhood 2. Influence important community figure 3. Decry opposing pubs wine quality	☐
Material Round	Acquire and prepare space for pub <i>Potential Player Actions:</i> 1. Discuss property with local landowner 2. Work an odd job to raise funds for purchase 3. Create overtly magical sign for the door	☐
Craft Round	Brew the best beer in the neighborhood <i>Potential Player Actions:</i> 1. Go aboveground to harvest proper hops 2. Spice the mash for more flavor 3. Ensure bottles and casks don't explode	☐
Finale	Success? Failure?	
Notes		

‘The Dig’

Venture	Unearth a massively heroic statue <i>Potential Opening Round:</i> One dwarf bumps into another in an empty cave where they have discovered a buried statue of some kind.	
Motivation		✓/✗
Social Round	Gather workers to the dig site <i>Potential Player Actions:</i> 1. Ask a bartender who’s been complaining about a lack of work 2. Seek out unemployed dwarves (including other players) 3. Explain significance of dig to otherwise uninterested miners	☐
Material Round	Get a whole lot of mattocks <i>Potential Player Actions:</i> 1. Scour an old mining tunnel for disused picks 2. Repair secondhand mattocks 3. Bribe a Forger to make you some	☐
Craft Round	Not only dig up the statue, but make sure it doesn’t get broken <i>Potential Player Actions:</i> 1. Teach the poor layabouts how to dig properly 2. Replace the broken statue nose 3. Build up scaffolding for safe digging	☐
Finale	Success? Failure?	

Grand Venture Outline <i>‘Faff’ Gets Bored’</i>
Grand Venture: Create a new Dwarf-home 1. First Venture: Gather Like-minded Dwarves a. Social: Scour Pubs & Neighborhoods, Spreading Word b. Material: Find Necessary Funds c. Craft: Build Waggon Train for Transporting Goods 2. Second Venture: Journey To New Home a. Social: Raise Spirits When Journey Gets Tough b. Material: Forage for Roughage c. Craft: Make Proper Bivouacs to Keep Out the Rain 3. Third Venture: Lay the Foundation for Your New Home a. Social: Properly Assign Jobs as the Dig Begins b. Material: Count and Distribute Materials to the Right Teams c. Craft: Construct Living Quarters Before the First Winter

THE

DIE

Faff

Leftbrow

Forger

Name

House

Cog

SKILLS

-1

0

+1

Social:

Material:

Craft:

☐

☒

☐

☐

☐

☒

☐

☐

☐

POINTS OF EXPERTISE

/3

THE

DIE

Ulna

Seapot

-

Name

House

Cog

SKILLS

-1

0

+1

Social:

Material:

Craft:

☐

☐

☒

☐

☐

☐

☐

☐

☐

POINTS OF EXPERTISE

/3

APPEARANCE

Faff keeps his hair long and his beard longer and prefers one long braid down the side. He has recently taken to keeping one side of his head shaved in a bold new fashion statement. Often he wears a comfortable, fur-lined leather corslet with many straps and belts at angles across his shoulders. He's taken to trips to the Blueburg recently and is bringing back some of their odd tastes in adornment – like wearing a ring on every finger.

APPEARANCE

Eccentric; fun-loving; spendthrift; Forgers connection; resilient; focused; free spirit; natural leader; peace-keeper; “Why not?”

Once the most lazy of layabouts, Faff was a Forger only because his raw talent meant he would something legendary...once a year. The rest of the time was spent chatting with coworkers. He has always been a peace-keeper, but since The Chittering he has amended some of his lazy ways and emerged as a leader. His preference, however, will always be play.

Advantages

Complications

FEAR: Boredom

APPEARANCE

Given the option, Ulna would be dressed in fine velvet from faraway lands every day. In actuality she keeps one or two such shirts, but she most often wears a light leather jerkin and a large backpack for keeping the many things she goes around hocking. She has short, dark hair, a faint beard, and deep green eyes. Sometimes, when the mood strikes, she wears a veil.

APPEARANCE

Shameless; bold; never miss a deal; fast-talking; Traders connection; obsessed with acquiring; swift; determined to win; “Don’t mess with me”

Ulna was born into a family of poor dwarves squatting in a forgotten hole. She swore she would move up in the world and fast. Since she could talk she’s been wheeling and dealing and making connections wherever she goes. The most important event of her life was when she met a Trader for the first time; since then she only dreams of coins.

Advantages

Complications

FEAR: Lack

THE

DIE

Gunr

Orsni

Fargoer

Name

House

Cog

SKILLS

-1

0

+1

Social:

Material:

Craft:

☐

☐

☐

☐

☐

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POINTS OF EXPERTISE

/3

THE

DIE

Snori

Grimroot

Forger

Name

House

Cog

SKILLS

-1

0

+1

Social:

Material:

Craft:

☐

☐

☐

☐

☐

☐

☐

☐

☐

POINTS OF EXPERTISE

/3

APPEARANCE

Gunr is never without his hood. He claims he never takes it off, even when he is sleeping. ‘Good for the hair follicles,’ he’s been known to boast. Generally, he wears a homespun tunic and a large pack full of tools. Underneath are layers of fur ‘to keep the chill out’. His hair is red with a bit of gray and generally remains unstyled.

Martial; dutiful; diligent; tough & fast; care for history; Guards connection; secretive; interested; stealthy; “What’s down there?”

This dwarf is relatively young, only in his mid-40s, but he acts like a teenager and is about as intelligent. He’s inexplicably good at finding things, though, and that has made him a valuable Fargoer. His general ignorance, though, often gets him in trouble, especially in high social situations. Those are a serious pitfall for him...seriously.

APPEARANCE

Snori looks older than he is. His long braided beard is a little more salt than pepper. When the hair on top of his head sprouts it’s sporadic and dark gray and quickly shaved off. He’s too cheap for a barber so he does it himself; it never looks good so he’s often got a cap on. His favorite color to wear is black, but he is never parted from his white, ostrich hide boots.

No-nonsense; courageous in a spot; Shapers connection; resilient; good relationships with clients; foolhardy; dreamer; “I’ll get to it when I get to it”; family pub

Snori has always been more a dreamer than a doer. He is a Forger but has never made anything better than a spoon. Oddly enough he is still quite crafty in other respects; his craft is plotting. He is ingenious but rarely capable of pulling off his schemes, so he relies on others. A bit of a late bloomer, he did not join the Forgers until he turned 38 and has barely held on to the job.

TRAITS

HISTORY

TRAITS

HISTORY

FEAR: Unpreparedness

Advantages	Complications

FEAR: Success... or failure

Advantages	Complications

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