



Optional Auditing Rules

Some complementary and optional rules for a crunchier experience

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Crunchier auditing

For those who enjoy crunchier game mastering experiences I have constructed the following rules. They are specifically designed to give you as the Auditor a bit more guidance and structure when creating an adventure for the motley crew of miscreants. *These are all complementary and optional rules to the original Auditor rules.*

Setting the difficulty of a challenge

In 'A one in a million chance at adventure' you will often need to decide on a **difficulty modifier** for a challenge the players are trying to overcome. This is done in four different ways, depending on the way that the players choose to address the problem ahead. The first thing that happens in any challenge is that the players declare their intent, what they wish to achieve, and subsequently; you realizing what they are trying to do would be hard for them.

Whenever the players are doing something your role as the auditor is to judge how difficult that something is for the character attempting it. In the core rules, this is something left to the discretion of each individual Auditor. However, that free form approach of playing does not fit all players or game masters. For a more structured way of doing this follow the instructions below.

When an adventurer attempts something:

1. **Player(s) declare intent**, the Auditor evaluates if the act needs a roll or not. If you answer 'yes' to any of the questions below a roll is needed.
 - Is the thing attempted something that the character is a novice at (for example a thief will know how to steal, but not necessarily how to prepare a three-course meal for a king)?
 - Is there any type of pressure while doing it (for example a time constraint, being watched, only having one shot at it, etc.)?
 - Is anyone actively working against the interest of the adventurer (is another adventurer or an NPC trying to stop them)?
2. **The Auditor decides challenge attributes**; decide two attributes that narratively makes sense to use for the situation at hand.
 - **Trickery** - deceptive behaviour; lying, conniving, conspiring, hiding, sneaking, surreptition
 - **Wits** - awareness and observation; searching, pattern-finding, riddle-solving, translating
 - **Force** - coercion and heavy lifting; demanding, threatening, carrying, brute-forcing, bashing
 - **Speed** - nimbleness and reactions; avoiding, thinking on your feet, running, sleight-of-hand
 - **Determination** - showing backbone and getting through hardships; enduring, deciding, out-lasting
3. **Players decide what attributes or skills they will use in the attempt.**
 - Declare to the adventurer trying to do something that what they are doing will require a roll, ask what attributes or skills they wish to use for the roll,
4. **Generate a difficulty level**; follow instructions for the appropriate type of challenge. The challenge can be an *unskilled challenge*, a *skilled challenge*, a *combat challenge* or a *conversation challenge*.
 - Unskilled challenge; the player chose to use two attributes.
 - Skilled challenge; the player chose to use one attribute and one skill.
 - Combat challenge; the test is needed to resolve a part of combat.
 - Conversation Challenge; the test is needed to resolve a part of a conversation.

Unskilled Challenges

Whenever a player is trying to do something without having a skill appropriate for the situation, and the challenge is not a conversation or combat, it is considered an *unskilled challenge*. Whether it is a bureaucrat with early onset rigor mortis trying to climb a rope or a profusely illiterate barbarian trying to debate in the city council, the difficulty of the challenge is handled in the same way.

How to calculate difficulty when the adventurer is not skilled

If the player decides to go with both of the *challenge attributes* the challenge is considered to be a **really easy challenge (-1)**

If the player chooses to use only one of the *challenge attributes* it is considered to be a **regular challenge (no modifier)**.

If the player chooses to use none of the *challenge attributes* the challenge is considered a **hard challenge (+1)**.

For each *injury note*, the player has the challenge difficulty modifier increases one step to the maximum of **extremely hard challenge (+3)**

Skilled Challenges

If a player is using a skill to solve a physical challenge the way to calculate the difficulty changes a lot. Since they then know something about the thing they are attempting, they are facing a less daunting challenge. In the end, you as the Auditor decide whether or not a skill is appropriate for use in a certain situation or not.

How to calculate difficulty when the adventurer is skilled

If the player decides to go with one of the *challenge attributes* in addition to the applicable skill, the challenge is considered to be a **really easy challenge (-1)**

If the player uses an appropriate skill but not any of the chosen challenge attributes it is considered a **regular challenge (no modifier)**.

For each *injury note* the player has the challenge difficulty modifier increases one step to the maximum of **extremely hard challenge (+3)**

Combat challenges

When playing out any type of physical altercation between the player and any type of non-player-being you should follow the pattern below. Instead of the player's aptness at the given situation, the thing that matters is what the NPC brings to the proverbial table. The combat can be one combat challenge or several.

Why is the NPC fighting? What is their end goal? See to their story and characteristics. The judgement is to be made so that it fits the general narrative.

Choose one reason: *prove a point, fulfill a contract, ambition, love/hate*

Choose one end goal: *scare, hurt, cripple, kill*

Check your decisions against the combat difficulty table below. The result is the type of modifier that is added to each roll for the duration of this combat.

Reason for fighting

	Prove a point	Fulfill a contract	Ambition	Love/Hate
<i>Scare</i>	REALLY EASY	REALLY EASY	REGULAR	HARD
<i>Hurt</i>	REALLY EASY	REGULAR	REGULAR	HARD
<i>Cripple</i>	REGULAR	REGULAR	HARD	REALLY HARD
<i>Kill</i>	HARD	HARD	REALLY HARD	EXTREMELY HARD

End goal

Conversation Challenges

When playing out any conversational interaction it can sometimes be good to consider them as if a sort of mental combat. Consider the prospect of arguing with the patrician a good example of an extremely hard challenge for the player, a tense situation where the result of the player winning the challenge might actually escalate into physical combat as the patrician summons his guards to remove the PC from the room. A conversation can contain several conversation challenges. It might not always be clear at the start of a conversation if it will evolve into a challenge or not, but if it does these things should be considered:

Why is the NPC holding its ground? What do they stand to lose? Pride? Ignorance? Dislike for the PC? Superior knowledge? Social position?

What's at stake?

You should consider why the NPC is engaging in this verbal conflict. Choose between *Intellectual challenge*, *Pride*, *Honour*, *Social status* or *Wealth*.

Defence level:

The defence level is describing to what level the NPC is willing to defend their position. Choose between *Slight disagreement*, *Argument*, *Heated argument*, *Fight* or *Physical fight*.

What's at stake?

	Intellectual challenge	Pride	Personal Honour	Family honour
<i>Defence level</i> Slight disagreement	REALLY EASY	REALLY EASY	REALLY EASY	REGULAR
Argument	REALLY EASY	REALLY EASY	REGULAR	REGULAR
Heated argument	REALLY EASY	REGULAR	REGULAR	HARD
Fight	REGULAR	REGULAR	HARD	REALLY HARD
Physical fight (PC winning escalates into physical combat)	REGULAR	HARD	REALLY HARD	EXTREMELY HARD

Conversation challenges and Social stamina

When an adventurer is talking to someone and there have been one or more conversation challenges the optional rule of social stamina can be used to lend the conversation some structure. Social stamina can be considered as a simulation of how much patience or social skill the adventurer has. In social challenges you create a pool of social stamina, which is a temporary stat, based on your current number of attribute points following the formula below:

$$10 - (\text{your total of Attribute Points}) = \text{Social Stamina Points}$$

The adventurer uses up their pool of points during the conversation in order to avoid any negative effects of failed conversation challenge rolls. At the end of a conversation, the social stamina is nullified.

- Avoiding a **failed roll** costs 2 social points.
- Avoiding the consequences of a **regular success** costs 1 social stamina point.
- A **proficient success** means there is no cost of social stamina points.
- If the player has no social stamina points left they can choose to increase the difficulty modifier one step to avoid the consequences of failure. Don't forget that the highest level of difficulty in social challenges can create a physical altercation.

This means that if your character has a lot of attribute points they will have a harder time socializing. Magic users and luck-based characters have an easier time talking and socializing. Most, if not all, vices and compulsions are easier to roleplay in detrimental ways during conversations and social encounters, this, in turn, means that it is very favourable for characters needing a steady income of narrativium to be "good conversationalists" aka. Having low numbers of attribute points leads to having high social stamina.

Progression in long campaigns

When running longer campaigns it is up to each group to define how they want to deal with progression outside of the readjustment of skill points. As some of you might have noticed already, the progression system in the core rules of *A one in a million chance at adventure* is geared towards running one-shots and shorter campaigns. One clear example of this favouring of short campaigns or one-shots is often apparent in character creation; there is often no reason to go for low attribute points since you can gain narrativium as you go along. The following optional rules are meant to amend this problem.

Narrativium rewards for longer campaigns

A player may at any time try to play on one of the Vices & Compulsions to try to get some more narrativium points. They need to roleplay one of these negative traits in a way that complicates or works against themselves, narratively speaking, their attempt is then judged by the Auditor whether or not the attempt grants them a new point or not. For a more rule-bound, less free form way of doing this, you can leave it up to a die roll. The player then declares their intent to gain a new narrativium point, roleplays the scene as they see fit and then you roll *1D10* to see if they gain a new point or not. Follow the chart below to see the result.

Vices & Compulsion reward table

Player total attribute points	Roll 1D10
5	2-10 = +1 NARRATIVIUM
6	3-10 = +1 NARRATIVIUM
7	5-10 = +1 NARRATIVIUM
8	6-10 = +1 NARRATIVIUM
9	8-10 = +1 NARRATIVIUM
10	9-10 = +1 NARRATIVIUM

Gaining new traits and backstory

When finishing longer story arcs often there is a need to stop and reflect on how those story arcs affect our characters. Things that happen do change us all. The way I suggest dealing with this is by a system inspired by a system found in the Burning Wheel (2002) rules.

At the end of a longer adventure (5 or more sessions), the Auditor and the players may suggest new traits for the characters. These traits should be connected to some major event or happening that was part of the adventure so far. Each player can suggest one or two traits for each of the characters. For examples of traits see the random tables found at the end of the core rule book named "Positive Attitudes (1D66)", "Less fortunate Attitudes (1D66)", "Pleasant Smells (1D66)", "Not so Pleasant Smells (1D20)", "Identifying Traits (1D20)" and "'Heroic' Titles (2D10)". These are of course just examples of traits, and a trait can be both positive and negative, a trait can be physical or psychological. Traits should not impair the character or make playing them a hassle, they shouldn't be a type of punishment. Players get to discuss the suggested traits with each-other, the Auditor has the right to object to a trait if the trait doesn't fit the narrative of the character or the world at large. There is no voting on these traits, instead, a player basically gets to pick up to two traits that they feel are the most inline with their characters journey so far. Remember that the Auditors job is to act as the guard of the internal logic of the world. It is not to judge whether something is good or bad for the story, rather if it fits within a) Discworld, and b) the narrative so far; is it logical?

When players have decided on what traits their character have gained it is noted under the *Description* section on the character sheet.

In addition to this, a player may now add to their *Story so far* to include more details around the things discovered about their character during play. They may not at this point invent new pieces of backstory, but are here limited to expanding on things in relation to discovered skills or traits, or remembering specific events that their character lived through during the campaign (this will, in turn, allow them to create new types of skills in the future since that creation is made with the story so far as a base for what is reasonable or not).

Thematic plot building

In order to set up your coming session, maybe you want some randomized goodness to stimulate your imaginative powers. Below you'll find a few random tables based on themes found in the various plotlines of the Discworld series. The names of the tables are the popular names for the different plotlines.

DEATH (1D10)

- | | |
|------------------------|--------------------|
| 1. Life | 7. Anthropomorphic |
| 2. Death | personifications |
| 3. The point of it all | 8. Family |
| 4. Shifting time-lines | 9. Care |
| 5. Inevitability | 10. Hope |
| 6. Fates | |

THE WITCHES (1D10)

- | | |
|----------------------|--------------------|
| 1. Headology | 6. Elves |
| 2. Superstition | 7. Kings & Queens |
| 3. Aristocracy | 8. Respectability |
| 4. Country life | 9. Magic |
| 5. The cycle of life | 10. Responsibility |

RINCEWIND/THE WIZARDS (1D10)

- | | |
|----------------------------------|-----------------------|
| 1. Magic | 6. Academia |
| 2. The fabric of reality | 7. Hierarchy |
| 3. Manifestations of imagination | 8. Fate |
| 4. The Fantastic | 9. Dungeon dimensions |
| 5. Unseen University | 10. Spells |

MOIST VON LIPWIG (1D10)

- | | |
|----------------------|---------------------|
| 1. Bureaucracy | 6. Conspiracies |
| 2. Industry | 7. Scams |
| 3. Economy | 8. Morality |
| 4. Bootstrap-pulling | 9. Self improvement |
| 5. Guilds | 10. Class |

TIFFANY ACHING (1D10)

- | | |
|-------------------------------|-------------------|
| 1. Fairies | 6. Nightmares |
| 2. Coming of age | 7. Identity |
| 3. Accepting responsibilities | 8. Self sacrifice |
| 4. Nac Mac Feegles | 9. Prejudice |
| 5. Relationships | 10. Kindness |

THE CITY WATCH (1D10)

- | | |
|-------------------------|-------------------------|
| 1. Injustices | 6. City life |
| 2. Morality | 7. Personal growth |
| 3. Cultural differences | 8. Conspiracies |
| 4. Class | 9. Sleuthing |
| 5. Law keeping | 10. Finding the culprit |

Using the thematic plot building tables

When preparing a campaign or play session it is beneficial to always include a question or two in Session Zero (the preparations session where you create the characters and agree on fundamental things before playing) about the player's favourite plotlines (or characters) in the Discworld series. It will allow you to get a bit of an understanding of what types of themes or ideas that they are expecting to see in their adventure. After figuring out what the players might be expecting, roll on the Thematic Plot Building tables.

Adventure length and themes:

For a one-shot: roll once.

For a short campaign: roll twice.

For a longer campaign: roll four times.