

PERS[O]NAE

PERS[O]NAE is a roleplaying game system designed specifically for forum role play. In particular, it is made for a collaborative written fictive work where writer-contributor players take on the role of characters in an ongoing story and setting facilitated by another writer-contributor who acts as the Storyteller and arbiter of events and outcomes.

Specifically, **PERS[O]NAE** provides a framework to allow for rules-governed, structured group storytelling with a reward system in place to allow for the breaking of these rules in the interest of narrative dynamism and drama. Be warned that this system provides structure to an otherwise freeform narrative. That said, if you're scared off by anything the least bit complicated, this may not be for you.

CONTENTS:

- **Character Info:** Nature; Story; Abilities
- **Doing Stuff:** Using Abilities; Drama System
- **Life & Death:** Taking Damage; Death, Madness & Remnants; Treatment
- **Advancement**
- **The Narrative:** General Writing Guidelines, Plot, Writing Conventions
- **Appendix A:** Example Character Sheet
- **Appendix B:** Example Incidentals

CHARACTER INFO

Beyond their name and physical description (height, weight, age, appearance, etc.), characters are described in terms of three basic qualities: **Nature** (Demeanor and Incidentals), **Story** (History, Recent Events and Contacts) and **Abilities** (Stats and Schticks).

CHARACTER CREATION CHECKLIST

Basics

1. Choose a CHARACTER NAME.
2. Come up with a physical DESCRIPTION.

Nature

3. Determine DEMEANOR.
4. Select at least 2 INCIDENTALS.

Story

5. Write up HISTORY paragraph.
6. Come up with 3 RECENT EVENTS.
7. List an ALLY and a FOE as starting CONTACTS.

Abilities

8. Determine starting value for STATS, assigning DESCRIPTORS.
9. Choose a SHTICK PACKAGE.
10. Starting with a BACKGROUND SHTICK, select SHTICKS.

NATURE

Demeanor

A character's Demeanor is a shorthand description for their personality and how they see themselves fitting and interacting with the world. Demeanor is chosen at character creation and can be a short phrase but ideally it is a single word, usually a title, role or even an occupation.

Example Demeanors

Conductor. The world is an orchestra that needs direction to become something beautiful.

Healer. The world is full of problems and people that both need mending and care.

Soldier. The world is a series of orders telling me that I must do what must be done.

Scientist. The world is an experiment to conduct and observe but not necessarily be part of.

Escape Artist. The world is a place to hold me captive so it's essential to always know a way out.

Should a player, in reinforcing their character's Demeanor, worsen their character's condition or the current situation, the Storyteller may award them a Drama Point for letting bad things happen. Conversely, should a player desire that their character act in a way completely contrary to their Demeanor(s), they would need to spend a Drama Point to do so (see Drama System).

Characters can have as many as two Demeanors, either established at character creation or through the course of gameplay (but once it has been chosen, it is locked in). Players can only change their character's Demeanor(s) and/or remove an additional Demeanor at the conclusion of an arc, often a direct reflection of the character's growth in the story.

Incidentals

Incidentals are unfortunate or unfavorable character details (something from their past, an affliction they suffer from, a predicament they often find themselves in, a bad habit, some sort of disability, etc.) that can be exploited by the Storyteller, the player themselves, and sometimes even other players. The Incidental should be something that could be exploited fairly infrequently but when it is exploited, is something ranging from a mere annoying inconvenience to full on disadvantage. This could be a short phrase or, like Demeanor, could be a role or title. Incidentals are selected at character creation and, with one exception, can only ever work in a player's favor by spending Drama Points.

Incidentals can be paired with a character's Schtick (especially powerful ones). These kinds of Incidentals should not be trivial but should instead reduce the effectiveness of the Schtick by a significant amount (roughly a third or more). This sort of pairing is done for flavor and does not impart any compensation to the player besides the opportunity for exploitation (see below). In some cases, a player can have a Schtick that is also an Incidental, indicating that while the ability is useful in some situations, in others, it is a detriment.

Should a character's Incidental get exploited by the Storyteller, another player (with permission) or the player themselves, the affected player is awarded a Drama Point (See Drama System).

Each character starts off with two Incidentals but players can opt to take as many as four. All Incidentals must be approved by the Storyteller.

STORY

History

A character's history should be exactly that—the broad stroke description of him or her leading up to the moment the campaign starts. At character creation, each player should have a paragraph for their character, starting with a one-liner overall description and then a line or two about their general past. Granted, this, along with the character's recent events, may not be the character's most complete Story but it should serve as context for the other players as it may inform them of the character's personality. Whether or not the complete Story of the character is public knowledge is up to the player but it should definitely be approved by the Storyteller.

Example History:

Joe Schmoe is a hapless burglary specialist for hire operating out of Red Bank, New Jersey. Growing up in a lower class neighborhood with a blue collar family, he is a simple, no-nonsense kind of guy that does what he can to make ends meet but doesn't really wish harm on anyone.

Recent Events

At character creation a character's recent events is a listing of the last three noteworthy events in that player's life story, coming up with no more than two sentences per milestone.

Example Recent Events:

His most recent exploits have involved the theft of Duke Zanzibar's Golden Rods.. only to have them mixed up with the missing control rods from the secret nuclear reactor in the nation of Zanzibar (unrelated). Before that, he was mixed up with the mob after burglarizing an enemy's safehouse moments before a hit they called in had arrived. This was the same year his little brother was seemingly abducted by aliens but, really, was just used as bait by

Madame Turing as she had hoped to trap Joe in her Love Love/Death Death Machine again.

From character creation onward, a character's Recent Events should be appended to include a sentence or two from each arc that he or she has participated in. In effect, Recent Events becomes a continuous log of their adventures.

Contacts

At character creation, players should list both one Ally and one Foe on their character sheet. A simple one-liner description should accompany these NPC names (a separate character sheet for contacts is not necessary as the Storyteller will come up with details when necessary with the player's input). Efforts should be made to include them in the narrative either by the Storyteller or the player themselves. Other players can only include them in the narrative with permission from the player. Contacts could be a single individual or an entire organization. Moving forward, gaining new contacts will happen organically through the telling of the story.

CAMPAIGN SPECIFIC SIDEBAR

Though not often the case, some campaigns (because of projected length and breadth of the entire arc, the setting puts the characters otherwise in isolation, etc.) may not even require contacts by the Storyteller. However, contacts could still be generated all the same in order to help flesh out the character's background and personal story.

Example Contacts:

Madame Turing (Foe)

Scorned roboticist genius millionaire who refuses to take no for an answer from Joe.

Moe Schmoe (Ally)

Brother. Pawn shop owner and celebrity gossip enthusiast.

ABILITIES

Stats

A character's primary abilities are represented by five Stats:

BODY

physical strength, sturdiness, dexterity, stamina and health.

MIND

intelligence, memory, perception, wit and willpower.

PRESENCE

charisma, social aptitude, personality and empathy.

SPIRIT

psychic ability, spiritual senses, magic, soul and strength of belief.

DRAMA

ability to affect change in the story.

At character creation, all Stats start off at 0 (N/A). Players have 17 ranks to spend to boost the Body, Mind, Presence and Spirit Stats (the Drama Stat is handled differently) up a rank. A character can only have a single stat at 8 (Excellent) at character creation.

Ideally, players will spend all 17 ranks but should they have any ranks leftover, 2 unspent ranks can be turned into a Zero Schtick.

Additionally, players can assign 5 Descriptors to their character's Stats. Descriptors are 1-4 words in length and add flavor to Stats, indicating a noteworthy area or aspect that further defines the character (see Doing Stuff for how Descriptors affect Task Checks). With the exception of the Drama Stat (which has no Descriptor), each Stat can be accompanied by up to two Descriptors. Through the course of play, characters can pick up additional Stat Descriptors by spending experience points.

CAMPAIGN SPECIFIC SIDEBAR

Depending on the campaign, players may want to opt out on assigning a Descriptor to the Spirit Stat as it pertains mainly to the supernatural and has little utility in an otherwise mundane campaign.

Descriptors are always positive. If they are not completely positive, then they should be neutral, at worst. Should a player desire a negative Descriptor to pair with a Stat, they should leave that Descriptor slot empty and consider acquiring an Incidental instead.

The Drama Stat starts off at 1 (Weak) and can only be raised at character creation by opting out of a Descriptor for any of the other Stats. For every 2 Stat Descriptors left blank, the Drama Stat can be raised a rank.

STAT RANKS

N/A (0)
1 (Weak)
2 (Poor)
3 (Average)
4 (Fair)
5 (Good)
6 (Great)
7 (Excellent)
8 (Amazing)
9 (Unearthly)
10 (Godly)

Stat Benchmarks

Weak (1) Body describes the disabled, sick, elderly or children. Great (6) and Excellent (8) describe world-class level athletes.

Weak (1) Mind describes the mentally disabled, children and animal intelligences. Great (6) and Excellent (8) describe world-class thinkers and geniuses.

Weak (1) Presence describes those whose existence has only been noted by abstract data and not by actual people or who otherwise would go completely unnoticed. Great (6) and Excellent (8) describe the kind of charisma capable of shaping nations.

Weak (1) Spirit describes those who are well and truly mundane, lacking the spark in belief and experience outside of their five senses. Great (6) and Excellent (8) describe the kind of individual who is capable of bending the laws of reality in their immediate area with nary a thought.

A Stat value of 0 (N/A) means that the character does not possess those associated abilities whatsoever and usually means that they are dead or are an otherwise artificial/unnatural being.

Excellent (8) is the normal maximum value for any Stat and can be reached permanently via experience (see Advancement) or temporarily via plot devices. Stat values of Amazing (9) and

higher are only possible with Storyteller approval and are often reserved only for Storyteller-controlled non-player characters (NPCs) or temporarily for player characters via plot devices. And often, this comes with consequences.

Example Stats: Joe Schmoe
BODY 6 Great (gym rat, nimble)
MIND 4 Fair (junior college drop-out, perceptive)
PRESENCE 5 Good (charming, attractive)
SPIRIT 2 Poor
DRAMA Fair

Schticks

A character's Schticks describe the character's main deal with respect to the narrative he or she is to be part of. They are the abilities they are most known for and encapsulate what they can do beyond the simple expression of their Stats, be it through the utilization of special skills, talents, powers or signature gear.

Schticks are ranked in increasing magnitude in utility and effectiveness as Zero (0), Minor (m), Major (M) and Ultra (U). Mechanically, they represent the boost in rank to a particular Stat a character can enjoy when performing certain associated tasks (see Doing Stuff). All ranks but Ultra are available at character creation.

To describe what their character's abilities are and what level of specialization they have, players must first pick a Schtick package that best describes their character with respect to what they are capable of and to what degree:

SCHTICK PACKAGES

Generalist

2 Minor Schticks, 5 Zero Schticks

Standard

1 Major Schtick, 1 Minor Schtick, 4 Zero Schticks

Specialist

2 Major Schticks, 1 Minor Schtick, 1 Zero Schtick

Regardless of what Schtick package they get for their character, each player must use up one of the slots (at whatever rank) to identify a **Background Schtick**. This is usually a role or profession the character has that describes the bulk of what their upbringing and/or career experience has given them. Background Schticks are the only Schticks that can be broad in scope and should ideally tie into the character's player-defined Story. Your Background Schtick need not be your highest ranked Schtick, mind you.

Example Background Schticks:

Burglar, Academic, Archer, Warrior, Doctor, Police Officer, Rich Kid, Dilettante, Low-Class Criminal, Politician, Computer Programmer, Pirate, Ninja, Cowboy, Fashion Model, Librarian, Curator, Martial Artist, Gymnast, Con Man, Airline Pilot, Cheerleader, Jock, Neighborhood Bully, etc.

The remaining Schticks must be narrower in scope, often describing specific tasks or functions. Schticks can be skills, talents, powers and even specific pieces of equipment. In rare Storyteller-approved instances, Schticks can represent non-player characters like sidekicks, aides or bodyguards in service to the player character (see Plot). When it comes to gear that the player has defined as one of their character's Schticks, such an object is, in essence, part of their character as it comes to represent a particular capability that defines them. As such, gear designated as a Schtick (or a Schtick designated as gear) is not easily broken or lost the way common items can get. If any of the aforementioned happens to said gear, it would be specifically for dramatic purposes only. Also, bear in mind that that gear designated as a Schtick not only represents the object itself but also the ability to use it and, to some degree, things like it. Schticks that are represented by an object or physical resource of some sort are represented on the character sheet in italics.

CAMPAIGN SPECIFIC SIDEBAR

Given the nature of adventure story roleplay, it is highly advisable that the player devote a Schtick to something combat-oriented or at least have a Schtick that is broad enough to encompass physical ability.

CAMPAIGN SPECIFIC SIDEBAR

For stories involving characters with powers or a campaign where powers are not entirely uncommon, there are some special rules governing the way schticks describe them.

Example Schticks: Joe Schmoe is being built with the Standard Schtick Package

Burglar Background (m)

Lying (M)

Forgery (0)

Pistol (0)

Body Language (0)

Electronics Repair (0)

For increased customizability, players can trade up or trade down their Schticks in exchange for Schticks of different ranks at character creation.

SCHTICK EXCHANGE RATE

Major Schtick

1 Minor Schtick + 1 Zero Schtick

or

3 Zero Schticks

Minor Schtick

2 Zero Schticks

Additionally, characters can attach Incidentals to their Schticks, thus reducing their effectiveness but improving the player's chances for being awarded Drama Points. For example, if a character had Fast Talk as a Schtick, their player could opt for Can't Lie To Women Convincingly as an Incidental, reducing its versatility (see Incidentals for details).

Sometimes a Schtick can be a hindrance while it is also a benefit. In such a case, the player would list it in both Schticks and Incidentals (see Incidentals for more information).

Bear in mind that the Schticks listed on a character sheet represent those signature qualities the character possesses and what sets him or her apart from everyone else. There is no need to list every capability or every piece of equipment the character possesses that is not worthy of note.

DOING STUFF

Abilities, described with Stats and Schticks, represent what the character is capable of. This, combined with the Drama System, is what allows players to navigate as well as control the narrative.

USING ABILITIES

Doing stuff in PERS[Q]NAE is all about story control.

When presented with a task, the player should determine whether or not their character has the ability to perform it. They first identify what Schtick they have (if any) that is applicable and pair it with an appropriate Stat. Depending on its rank, a Schtick can bolster this paired Stat's rank:

SCHTICK RANK BONUSSES TO STATS

Zero Schtick: +0 ranks

Minor Schtick: +1 rank

Major Schtick: +2 ranks

Ultra Schtick: +3 ranks

This adjusted Stat rank is then compared against the task's Stated challenge level. If the task is considered Routine or Easy difficulty, the players themselves can determine if their character succeeds or fails at the test at hand.

Generally, if the task is Moderate or higher, Storyteller arbitration would be required to determine success. However, if the task is Moderate but within the realm of a relevant Stat's Descriptor, the player can determine the outcome, themselves. Additionally, depending on the situation, if the task is considered Moderate and conditions are optimal, the Storyteller can allow a player to determine the character's success as above.

TASK DIFFICULTY

Routine Task

The task is 3+ ranks lower than the character's adjusted Stat rank.

Easy Task

The task is 1 to 2 ranks lower than the character's adjusted Stat rank.

Moderate Task

The task's challenge level matches the character's adjusted Stat rank.

Challenging Task

The task is 1 to 2 ranks higher than the character's adjusted Stat rank.

Hard Task

The task's challenge level exceeds the character's adjusted Stat rank by 3 or more.

Failing a task check or test is not considered the same thing as the player letting something bad happen to their character and consequently getting a Drama Point for their troubles. If, however, the player chooses for their character to fail in a situation where they *could* determine the outcome, only then would they be rewarded a Drama Point.

There are times when a character can bring about a mixed outcome (a pyrrhic victory, of sorts) in order to ensure a small margin of success when none existed. At the cost of introducing a Complication to a scene, a player can bring a task's difficulty down a rank, bringing it down to such a level where they would be able to determine its outcome, ostensibly to bring about their success. Introducing a Complication to the scene does not grant the player a Drama Point. Still deciding to fail the test in spite of guaranteeing their success, however, does (see PLOT for more on Complications).

The difference in difficulty represents roughly how much effort, time or resources it would take to perform the task given the character's ability. Bear in mind that these difficulties are subjected to modifiers that could affect the task's performance (e.g., environment, tools, Tension, etc.). In terms of how much time a certain task would require in order to perform it properly, let the story coupled with the character's relevant abilities dictate that. Perhaps they keep screwing up mid-way through and have to start over a couple times. Perhaps things are easier than expected thanks to skill and/or luck. Do what feels right given the State the story is in.

A lot of times, though, the task challenge level may not be known and the players would merely have to state their intent to then have the Storyteller perform the comparison him- or herself to declare the outcome of the attempt.

Using Abilities Untrained

Just because a character lacks a Schtick does not mean they can't still try to perform a task. If the task in question is one that anyone without any special training can perform (e.g., running, lying, etc.), the character does so with the relevant Stat but at one rank lower. If it's a task that requires special training (e.g., lockpicking, computer repair, etc.), depending on the task, they either do so with their relevant Stat at three ranks lower than normal or they can not successfully perform the task whatsoever. Tasks with Hard difficulties can not succeed untrained.

Furthermore, depending on the campaign setting, there are certain Schticks that may be considered common and that all characters essentially have as Zero Schticks without having to write them down on their character sheet. For a modern setting, such default Schticks could very well include Literacy, Basic Computer Operation, Swimming, Driving, a Smartphone and a Piece of Shit Car. Default Schticks for a particular setting would be defined by the Storyteller ahead of time and maybe even during the course of storytelling.

Using Tools

In general, tasks are made easier with the use of tools. Tools can confer bonus ranks based on their quality (makeshift, improper or shoddy tools may either impart a negative modifier) and the task at hand, anywhere from +1 to +4 ranks. Some tasks are impossible without tools and, while they may not confer a bonus to the attempt, they may simply just make the attempt possible, period.

Assisting

Should characters with overlapping abilities spend an action to aid one another, the character with the highest relevant abilities uses their values and gains a bonus rank for each helper with a relevant ability within 1 rank of theirs. Depending on the task, assistance generally maxes out at 2 additional helpers (making for a total of 3 characters attempting the task as a group).

Players can opt to make their assistance less helpful for the sake of the story and character interaction, increasing the task's difficulty by a rank rather than contribute positively to the effort. Doing so grants them a Drama Point as they are most certainly letting a bad thing happen (see Drama System).

Contested Actions Between Players

Should players pit their efforts against each other, the same rules apply for using abilities. In place of difficulty, however, is the opponent's own ranks. After comparing ranks the same way as performing a task, should either side get a task difficulty of Routine or Easy, the higher of the two gets to determine the outcome of the struggle. Moderate or higher and Storyteller arbitration

may be required if the two players don't simply figure out the details of the contest on their own, offline.

Conflict

The rules governing conflict (and the consequential combat that comes after) are the same insofar as using abilities and performing task checks and tests goes. Combat between a player and Storyteller-controlled NPCs as well as combat between a player and another player are handled pretty much identically: The attacker compares their offensive ability (often a Schtick and Stat or, depending on the nature of the attack, simply a relevant Stat) against their opponent's defensive ability (Schtick or Stat) as if it were a regular task challenge level.

Difficulties of Routine and Easy mean the attacker determines the outcome of the attack. Moderate difficulty requires Storyteller arbitration (unless Stat Descriptors are relevant). With Challenging and Hard difficulties, the defender determines the outcome of the attack.

Taking damage (ranked in severity from trivial, minor, major and critical and determined by the story) normally occurs after a strike successfully lands on an opponent. However it is only with critical damage or a rapid succession/accumulation of major damage inflicted that it begins to actually have a story effect on the character (see Life & Death).

DRAMA SYSTEM

Drama Points are spent by players to manipulate the story in ways that would normally break the rules. In short, it's what allows players story control in discrete instances. There is no limit to how many Drama Points any player can have and how many can be spent in one action. But once spent, those points are gone until they're earned back. Players can spend Drama Points on player characters besides their own so long as all parties approve of this action.

At the start of every act in an arc, players get 1 Drama Point. For every rank in their character's Drama Stat above Weak, they get an additional Drama Point to start with.

DRAMA POINTS ARE EARNED BY:

Letting something bad happen to your character or your character's situation.

Having one of your character's Incidentals exploited by the Storyteller, another player or yourself (some restrictions apply).

Especially clever or entertaining storytelling.

Receiving the end of arc star player award (see Advancement).

When exploiting your own character's Incidental, you can only do so and get rewarded a Drama Point if your character (or your character's situation) is subsequently put in a comparatively worse place than before the Incidental was exploited. The awarding of Drama Points here is a very specific case of letting something bad happen. Moreover, any one Incidental can be exploited and award Drama Points (regardless of who does the exploiting) only once per scene.

DRAMA POINTS CAN BE USED FOR:

Temporary Ability Boosts

For each Drama Point spent, a single Stat or Schtick can be boosted a rank in order to perform one task. If three or more boosts are applied this way, a crash of some sort (i.e., the character passes out, the affected equipment shorts out, etc.) follows soon after the task attempt, whether it succeeds or fails. Getting things operational again becomes a Complication that needs to be resolved before the ability can be summoned again at its usual strength.

Scene Editing

For the price of a single Drama Point (and Storyteller's approval), players can edit the scene in a minor but non-trivial manner (e.g., conveniently have a tool on hand that was previously unmentioned, the chemicals in the lab just happen to include the ones necessary to make a bomb they know how to make, etc.). Such a scene edit would have to be plausible given the character's Descriptors and Schticks and would essentially confer upon their character a minor benefit for their next action or make something previously impossible a bit more possible. With the approval of the Storyteller, scene edits with more impact (e.g., the discovery of a secret passage, the culprit is the character's former partner, etc.) could be possible with the spending of 2 or more Drama Points. In particular, players could roll back an already determined outcome and play it off as a daydream, precognitive flash or something similar and take the immediate narrative into another direction entirely. This level of scene editing would cost 3 or more Drama Points and can only happen once per story arc.

Acting Contrary To Demeanor

For one Drama Point, a player can have his or her character perform a single action inconsistent with their already established Demeanor.

Favorable Exploitation

For two Drama Points, a player can have his or her character's Incidental (that is not also a Schtick) work in their favor for a change.

Outcome Determination

For 2 Drama Points, the player can determine the outcome of a test their character is performing that would normally require Storyteller arbitration within the body of their own post. Requires Storyteller approval.

Reviving

For 5 Drama Points and the use of relevant Schticks (as well as a Storyteller-approved in-narrative explanation), a character could be brought back to life. Unlike other instances of Drama Point usage, the Drama Points must be spent by players other than the affected (see Treatment for more).

LIFE & DEATH

Someone is going to get hurt some time. And while it is entirely up to the players to determine if their characters are shuffling off this mortal coil (and when), it's good to have some guidelines on how all that is handled.

TAKING DAMAGE

While there may not be hit points in **PERS[O]NAE** per se, a character's Body Stat is a measure of their overall health and vigor. Sustaining critical damage or enough successive major damage could lead to the reduction of the Body Stat by a point, reducing their ability to perform corporeal tasks and stay alive from that point on.

Damage is largely determined by the story and the descriptions used by the combatants. Severity is ranked as follows:

Trivial: Skin is not broken, blood vessels are intact

Minor: Skin is not broken, bruising occurs

Major: Skin is broken or otherwise damaged, some bleeding occurs, burning or ligaments torn

Critical: Damage sustained to organs or bones, a lot of bleeding or significant external damage sustained

If the player would rather not permanently reduce their character's Body Stat by a whole rank, they have two other options:

Unconsciousness

The affected character could elect to go unconscious (effectively bowing out for the remainder of the scene and possibly becoming a Complication for the other characters to resolve)

Wound

The affected character could take on a relevant Incidental for their character that describes an injury of some sort and stay in the fight. This Incidental, like all other Incidentals, stay with them until they are removed with Experience Points and explained away in-story.

In either case, the character does not receive a Drama Point for allowing something bad to happen to them as something bad happens to them whether they allow it or not.

The character could also sustain other types of damage that in effect target his or her Mind or Spirit Stat. The above applies but instead could lead to the adoption of Incidentals borne of the mind (e.g. phobias, manias, compulsions, etc.) or spirit (e.g., curse, magical sickness, death like presence, etc.). The character could still elect to be rendered unconscious as a matter of

recourse in these situations as well. It's worth noting that a character's Drama Stat can not typically be harmed whatsoever.

DEATH, MADNESS & REMNANTS

Once the Body Stat reaches 0 the character is dead. Their story may not be over per se but the moment this happens the character's vital signs have flatlined and whatever afterlife story the character may have begins now.

Once the Mind Stat reaches 0 the character has succumbed completely to madness. Their story may not be over per se but the moment this happens the character is under the Storyteller's complete control.

Once the Presence or Spirit Stat reaches 0 the character becomes a remnant, a thing. Their very spark destroyed, what remains of the character is an unfeeling, inhuman husk completely under the Storyteller's control and completely devoid of imagination, individuality, belief or magic.

TREATMENT

If a character sustains enough damage to reduce their Body Stat, the application of a relevant Schtick and/or the passage of time can put them on the road to recovery, healing them a single Stat point per time interval appropriate to the story. The same applies if the character's Mind or Spirit is damaged except it takes twice or three times as long a period of time to recover.

Should a character's Body ever reach 0 and he or she dies, the character can return to the world of the living through a variety of methods provided that A) Drama Points are spent by other players (see Drama System) and B) another character uses a relevant Schtick. Provided Storyteller approval, the method used is plausible within the narrative and the timeliness of the procedure performed and the recovery period required are taken into consideration, medical resuscitation or mystical resurrection are equally valid forms of bringing the character back.

Recovery from a completely broken Mind (i.e., Mind 0) is similar but does not require the spending of Drama Points. However, it involves a lot of in-story time and story development by the other players as, with a Mind of 0, the character is not under the player's control. As soon as the character is restored to a single point of Mind, however, control is relinquished back to the player.

Becoming a remnant is damn near impossible to shake off and recovering from it is only possible in the most special of circumstances and only with Storyteller approval. In most cases, it becomes a story of its own.

ADVANCEMENT

Over the course of the story, characters can progress and improve in their abilities. At the conclusion of an arc, each character is awarded a single Experience Point and any unspent Drama Points each character has is converted into Experience Points. XP can be used to raise Stats, improve Schticks, gain new Schticks and remove Incidentals. Additionally, when an arc is wrapped up, the storyteller and all the players secretly vote to determine which player was the star player. The star player begins their next arc with an additional 3 Drama Points.

IMPROVEMENT

Improving Abilities

Raising a Stat can only be done one rank at a time, its cost twice the value of the new rank.

Stat Descriptors can be changed for free but only when Stats are bumped up a rank. Adding additional Descriptor slots to a Stat can only be done one at a time and for the cost of 3 XP. Removing a Stat Descriptor (i.e., making an empty slot) will not confer a bump in the Drama Stat outside of character creation, though.

Improving a Schtick can only be done one rank at a time and its cost depends on the Schtick's old rank.

IMPROVING SCHTICKS

From **Zero** to **Minor**: 3 XP

From **Minor** to **Major**: 5 XP

From **Major** to **Ultra**: 9 XP

Gaining New Schticks

New Schticks can be purchased for 2 XP but always start as a Zero Schtick.

Removing Old Schticks

Removing pre-existing Schticks can technically be done at any time but between arcs is an opportune time to perform that kind of housekeeping as there needs to be a story reason why the character has forgotten how to perform a certain ability or permanently misplaced some signature equipment. Do note that removing a schtick does not confer the adoption of a new one as recompense.

CHANGES IN INCIDENTALS & DEMEANORS

By spending 3 XP, a player can remove an Incidental from their character's character sheet. In so doing, they must have a plausible in-narrative explanation for how this change came about. Characters must always have at least one Incidental. Depending on what had transpired in the arc, players can add a single new Incidental to their character if they so desire.

Players can also adjust their character's Demeanor(s) between arcs as described earlier.

THE NARRATIVE

Ultimately, the point of **PERS[O]NAE** is to tell a good story as a group. However to do so collaboratively, some conventions need to be followed in this otherwise guided yet freeform medium.

GENERAL WRITING GUIDELINES

While describing character actions and whatnot are left up to the player's preferences, it should be done clearly, effectively and in a manner that is enjoyable for all parties to read. Failure to do so could lead to the player's ejection from the story.

First and foremost, the following guidelines [so eloquently already established by Brinjal of the Godville forums](#) should be adhered to by the writer-players of the story:

Don't Godmod

In 90% of all cases, writer-players describe the actions, intentions, spoken words and thoughts of their characters alone. Godmodding is when you dictate the actions and Reactions of characters other than your own, effectively controlling those characters and doing so without the permission of their players. It is kind of a dick move and no one appreciates it when it happens. Obtaining the affected player's consent or the Storyteller's approval beforehand offline could easily get around this issue. Further, godmodding extends beyond character control to also include taking liberties with regard to the *story setting* (which falls within the purview of the Storyteller). Bear in mind that **PERS[O]NAE** allows for godmodding in some regard (chiefly in the form of Minor Scene Editing and Outcome Determination) but it does so in very specific instances and requires the spending of Drama Points. Should the Storyteller wrest control of a character from their player, it should only be done for dramatic effect and will often confer Drama Points should it happen.

Don't Powerplay

Seriously. Just don't. Playing an invulnerable, undefeatable character who can not be bested by anyone or anything is boring and makes for an equally boring story.

Don't Metagame

Keep player knowledge and character knowledge separate.

Don't Asspull

By “asspull”, it means to figuratively “pull things out of your character's ass” that were not explicitly described ahead of time in order to conveniently affect a solution or to instantaneously come up with a counter. In most cases, what is usually being pulled out of one's ass is a rather specific piece of equipment that is particularly helpful to the situation or task at hand that the player had, whoops, neglected to mention earlier. The Drama System allows players a means to do this legally and within an established framework but outside of that don't, in a manner of speaking, just conveniently pull things out of your ass that weren't heretofore mentioned otherwise. That's just poor planning.

Let things go wrong

This is the other half of the “Don't Powerplay” guideline. It makes for a more compelling and interesting story when you let things fail to go according to plan or when your character gets the short end of the stick. But, hey, at least you get awarded Drama Points for it when you do.

PLOT

Many elements go into the telling of the narrative, some of them incorporated by the Storyteller and others by both the Storyteller and the writer-players themselves.

Format & Structure

The long form structure of the collaborative narrative in **PERS[O]NAE** is a story arc (or, simply, an arc) with many successive arcs coming together to form a series. Mind you, multiple *character* arcs can happen simultaneously within a *story* arc but it is the progression of the main plot that describes the story the Storyteller is attempting to convey.

Arcs, themselves, are broken into individual acts or chapters and they themselves are broken down further into scenes. It's in the scene-to-scene narrations that actions and Reactions are told. Generally, with the introduction of a scene, the Storyteller makes a Setup post, describing the setting and events the characters find themselves in. Players then describe how their characters React or Interact with the scene with posts of their own. The Storyteller responds to provide further descriptions, to convey outcomes that require arbitration and to describe new events as they unfold. Generally, characters will be given the opportunity to React to a Storyteller described event but occasionally their Reaction may be pre-empted for the sake of story (awarding the affected player a Drama Point).

Other Characters

Besides the characters belonging to the players, Storyteller-controlled characters (non-player characters) will populate the narrative. Unless given permission (and with a reasonable explanation) offline to the Storyteller, these characters can not be controlled by the writer-players, themselves. Their Reactions can not and should not be dictated nor described by

anyone other than the Storyteller. In general, NPCs are given a Demeanor, Stats (only one Descriptor for each stat and a Drama stat value of N/A), one or two Schticks and, at most, two Incidentals.

It is possible that players can have non-protagonist characters in addition to their character in play. In effect, they would have NPCs of their own in the form of a Schtick and represented by a servant or a pet. Being a non-player character (despite a player owning them), the Storyteller can take control of them when needed but will only do so for dramatic effect. The same applies for having non-protagonist characters as Incidentals except they may get controlled by the Storyteller more often because of their very nature.

More often than not, antagonists in the narrative will be Storyteller-controlled NPCs. The main difference with antagonist NPCs is that one of their Schticks will usually be a combat Schtick. In contrast, the Key Antagonist, serving as the story's main villain, is built exactly like a player character. This particular NPC is not only a character in the narrative but simultaneously serves as a plot point.

Plot Points

While the medium itself allows for a freeform, sandbox environment where exploration and whimsy can be entertained in a limitless landscape, as it were, there may be narrative milestones or goals in the story (especially in a more planned out one) that the Storyteller will have setup to have the writer-players encounter and/or reach. These are called Plot Points and, while wholly depending on the narrative being told, could be a kind of checklist that the Storyteller wants the characters to go through during the telling of their tale. These are often events, places or situations but could also be Storyteller-controlled NPCs like main villains (Key Antagonists) or the revelation of crucial information (Key Truths). Admittedly, it is a bit of egregious prodding but it allows the players the opportunity to follow a path if they so choose to, providing some much needed guidance within the body of the narrative.

Complications

Occasionally, obstacles that were not already part of the situation are introduced to it by character actions, deliberately by the Storyteller or by pure chance. These are called Complications and, like the word implies, they exist merely to complicate matters, either by making things more difficult for the characters or by producing a loose end that the characters have to tie up somehow before being able to move on. Sometimes they are both.

Example Complications:

Accidentally setting something on fire, Weapon suddenly malfunctions, Weapon jams or malfunctions, Weapon runs out of ammunition, Tools break, The police witness the

character's car running a red light, An ex shows up unexpectedly, etc.

A player does not gain a Drama Point for introducing Complications to the scene their character is in as they are already gaining the benefit of reducing the task's difficulty and possibly gaining story control. And while there is no upper limit to how many Complications a scene can have, the story itself should dictate what amount is considered appropriate. Do bear in mind that for every two Complications in a scene (whether introduced by players or not), Tension goes up a point. Typically, Complications last only a scene.

Tension

Some key moments in a story bring with them a heightened state of anxiety, when the stakes are higher and the outcome of events and the seconds leading up to them are that much more intense. These moments are often when the drama becomes thick with meaning and purpose within the narrative and when things become more compelling. What happens next could mean life or death in a manner of speaking but is otherwise important to the progression of the story.

In **PERS[O]NAE** this dramatic intensity in the story is represented by points of Tension, with benchmarks at 1 (low), medium (5) and high (10). Tension starts off low but then builds over time, maxing out at 10. Tension is set by the Storyteller and only the Storyteller and it can be incremented by a single point in response to a particular event or by many points at a time because of concurrent events in play or simply because shit just got real.

EVENTS THAT MAY RAISE TENSION:

Ally/Foe Incidents

Generally, when the character interacts with their character sheet-defined Foe, Tension may rise. Being bested by them even more so. If ever their Ally is harmed or said Ally were to interact with their Foe, Tension may also rise.

Oh God, Not Now

When something goes wrong at the worst possible time, Tension may rise.

Dramatic Revelations

Whenever a hidden truth is revealed, Tension may rise. This could be as simple as the revealing of a secret, getting caught in a lie, a secret identity exposed or finding a hidden nest.

The Unexplained

When something very strange happens, Tension may rise. This could be a mysterious disappearance (or appearance) of a person or object, a bizarre encounter or stumbling upon a very telling clue.

Plot Point Pursuit

Should the players find themselves on the trail of a Storyteller defined Plot Point, Tension may rise. Additionally, interacting with a key Antagonist may cause Tension to rise.

When Tension crosses into the threshold of medium (5), task difficulties across the board increase by an entire rank. When Tension is high, any actions that a player character wishes to perform that cost Drama Points cost an extra Drama Point until Tension drops down below high.

Do note that Tension is not permanent and does not simply rise and rise. It can and will ebb and flow in response to the events that transpire in the story.

EVENTS THAT MAY LOWER TENSION:

Resolution

Resolving a Complication or a Plot Point will bring Tension down. Discovering a Key Truth will reduce Tension significantly.

Ally/Foe Interaction

Besting a character's own Foe will bring Tension down (especially if said Foe is responsible for raising it in the first place). Making things right with or confiding in the character's Ally will also bring Tension down.

Change of Scenery

Sometimes, when the narrative transitions away from one scene to another as it progresses forward, Tension can come down.

The Passage of Time

If enough time passes, Tension can come down. Without resolution, however, whatever Complications that existed before will likely return and bring Tension back up again.

Tension is usually scene-specific and does not affect characters who are not part of that scene. In the case of a story that shifts its focus back and forth between a character who is disarming a bomb and another character in a nursing home who is trying to sneak past an inattentive receptionist, for example, the two different scenes would have two very different Tensions that describe them, respectively. However, if both characters were in the same building and the sneaky character is attempting to get the plans for the bomb so that the other character can correctly disarm it in the boiler room below, they may share the same Tension as they share the same predicament.

Other times, Tension can follow a character because their situation is not limited to their immediate location (e.g., being poisoned, racing to a destination to stop a wedding, etc.). The distinction should be obvious. For the sake of convenience and bookkeeping, Tension could simply be a global value that affects all players provided they share the same goals.

FORUM SETUP & STORYTELLER POST FORMAT

Given the very vehicle that this RPG system is to make use of, here are some ideal forum configurations to have in order to make **PERS[O]NAE** really shine.

Threads & Boards

In a perfect world, the arc itself would be a thread on its own board (i.e., the story thread) that only the players and Storyteller can post to, with companion threads alongside it:

Lounge

This thread would be for all out-of-character interactions, be they between players or between players and the Storyteller and possibly even players and non-players. It is preferable to keep out-of-character interactions separate from the story thread in order to maintain the story's flow and integrity as well as the audience's immersion. Irrelevant comments (especially from those who are not participating) in the Story thread would only serve to detract and otherwise dilute the experience. In the absence of a separate companion thread to contain OOC communication, forum PMs and sidelong chat capability that the forum may have could be a viable alternative.

Cast

This thread would contain player character sheets as well as Storyteller-controlled character sheets. Not only would this serve as the canonical source of character information to be updated as the character progresses, it would also be a convenient singular location for all character details to use as reference for the entire group when making their own posts. If a separate cast thread can not be created, the character sheets could easily be what comprises the first couple posts of the story thread.

Vault

This thread would contain any clues, plot milestone descriptions or recaps that the players would populate over time. Mostly a thread for convenience's sake, this could potentially be a living repository of facts and story details served up as a list of summaries. If a separate thread like this is not possible, a shared Google doc file could be an acceptable option.

Storyteller Posts

Posts made by the Storyteller generally come in two varieties: minor updates and plot updates.

Minor updates are quite often short and do not progress the main plot forward. They are usually comprised of outcome resolutions, Storyteller-controlled character actions (Reactions and interactions to both the player characters and the setting) as well as clarifications and elaborations. For example, a writer-player may express the intent to examine a dossier. The Storyteller would then post a minor update that is comprised solely of the text that appears in the file. This, in itself, does not propel the story in any direction. It merely expounds upon what is already in the scene. Minor updates may not be necessary as story details may be revealed by the players themselves if they communicate with the Storyteller offline and include such details in their own posts.

Plot updates are much more significant and usually convey an event or a dramatic change in the setting, moving the story forward. The Storyteller should communicate to the players when the next plot update is to be made in order to offer them a chance for character interactions and dramatic roleplay among themselves and with the story.

With each plot update, it is the Storyteller's responsibility to resolve and possibly mend the disparate timelines that are often inherent in the various player posts. When players post, what they describe should occur in sequence with regard to the other posts. But given logistics and the more casual nature of this form of RP, this will most often not be the case. It is then the Storyteller's task to determine what the one true sequence of events is and to codify it with his or her update.

WRITING CONVENTIONS

Players should do their best to maintain immersion and while rules-based descriptions are somewhat necessary to occasionally interject into the narrative, doing so should be done *in situ* and in such a way that it does not detract from the story and break immersion.

Character Names

Players should bold not only their character names but the names of all other characters that appear in the story (both player characters and Storyteller-controlled characters) including epithets. Though not a requirement, in the interest of convenience for all participants it is

suggested that players also link the first occurrence of a character's name in their post to their associated character sheet.

Example:

Breaking in to nab the Jewel of Concord is going to be a piece of cake, thought **Joe** as he approached the museum under cover of night. Dressed all in black and moving all stealthy-like, he liked to think he was a ninja. Of course he wasn't a trained deadly assassin but he had been a professional burglar for more than a decade at this point in his career and his cockiness was starting to get the better of him.

That high wall around the back? Easy.

Joe was a bit of a regular at his gym and, even though he trained his lats especially hard in preparation for this burglary job in the last couple weeks, his body could easily take the abuse of a simple wall climb like that. Especially with rope. He may not have finished junior college but he was no dummy. Why take chances?

But, hey, if he encountered any other jewels on the way that may or may not have anything to do with Concord, well, he'd certainly take *that* chance. Because, *come on*.

Opportunity waits for no man, after all.

Drama Point Declarations

When a player incorporates text into their post that describes the gaining or spending of Drama Points, the **descriptive text** should be formatted in bold and then be immediately followed by a pair of brackets to form what is referred to as the **drama box**.

Gaining A Drama Point

Should a player gain a Drama Point (e.g., from letting things go wrong with their character, exploiting an Incidental themselves, having their character's Incidental exploited by another player or the Storyteller, flubbing an assist and so on), the text describing such an action or declaration that their character receives a Drama Point should be marked up in bold as described above and the drama box should contain a single carat. In the example below, Joe's player is exploiting his own Incidental and indicating that he is getting a Drama Point for it.

Example:

Oh, crap.

It was just pure luck that when **Joe** spied the drowsy-eyed, college-aged security guard lumbering out of the elevator that he had happened to catch a glimpse of the other side of the man's keycard as it swung loosely from a lanyard attached to a belt ring.

Apparently, when casing the Cascadia Museum of Fine Art all those weeks ago, **Joe** had neglected to notice that the key cards to gain entry to the vault were painted with a very specific pattern of what appeared to be colored boxes on their underside.

Great, **Joe** thought.

His inability to correctly distinguish between colors had been a thorn in his side since he was little and it damn well looked like **his colorblindness was going to continue to be a thorn in his side for this one last job**^[^].

Spending Drama Points

Should a player use Drama Points to affect one of its many uses, the drama box should contain the number of points spent, written in superscript. From the context of what is formatted in bold, it should be clear what Drama Point action is being performed. In the example below, Joe's player is spending 2 Drama Points to improve his task check with respect to getting past a particular lock.

Example:

In spite of the **visual handicap** that will thwart him later, **Joe** needed to get past this first deadbolt and get himself inside the East Wing. He's already spent five minutes using his regular methods to only meet failure at every attempt.

Five minutes. God!

Five minutes is way too long to be spending on a single lock, he thinks to himself with a grimace. Total amateur hour. And five minutes was definitely too long to be out in the open in a hallway like this.

Taking a deep breath, **Joe** took a moment to dig deep within himself and thought back to the last time he picked such a well-constructed lock and, **drawing upon the confidence he had felt then, tried once more to defeat the freight elevator door lock^[2]**.

Click. Okay. He's in. First hurdle crossed.

Current Drama Point Total

In the interest of record keeping, each player should note what their character's final Drama Point total is at the conclusion of their post. This number should appear within brackets on a line of its own at the foot of the post, itself.

Consent & Approval

Occasionally, a player, working with either another player or the Storyteller offline, can obtain consent or approval on an action rather than having to wait for Reactions to be posted by others. To communicate to the Storyteller or to readers in general that approval or consent was obtained beforehand, the player would bold the descriptive text and insert an asterisk in the drama box that follows. This method often makes the writing describing certain actions a bit more cohesive given that the flow of the narrative is continuous and the fact that the situation is neatly contained within the body of a single post. Moreover, this offers the added benefit of moving the plot along without having to wait for decisions concerning actions (in addition to Reactions) to resolve in real time. Often, in these cases, the other player who offered consent and offline cooperation receives a Drama Point as it is usually the case that they are letting something bad happen to their character.

Example:

Ugh. **Joe** certainly wasn't expecting to run into **Meg** at the museum.

What the hell was she even doing here? Didn't she have her own heist to pull? She was definitely going to screw this up for him if he wasn't careful.

Slinking by the elevators, he depressed the UP button and quickly hid himself opposite where she stood inspecting an ornate display case. When the elevator car dinged to announce its arrival, **Meg ducked behind the display case, keeping a wary eye on the elevator door. Her attention diverted, Joe proceeded down the hallway undetected[*]**.

Introducing Complications

Should a writer-player or the Storyteller introduce a Complication or mention an existing one, the descriptive text should be in bold with an exclamation point in the drama box (regular script for when it is first introduced but every mention thereafter should be in superscript):

Example Complication:

Joe faced the door to the Honeymoon Suite at fancy schmancy luxury hotel, The Ramsbodheim Arms. Fortunately, it's so old a place that they don't use electronic locks on the hotel room doors. Unfortunately, it's a really good mechanical lock and his **lock picking ability** is only of the standard garden variety. Plus, the hallways are bustling with activity. His window of opportunity is a short one if he hopes to make it inside.

He gives it one more try. Startled at the sound of a bellhop bounding down the hallway, he accidentally jams one of his prized lockpicks roughly into the keyhole. To his surprise, the lock is defeated and the door unlocks. To his dismay, however, **the lock pick won't come back out!** Hearing steps approach, he quickly enters the Honeymoon Suite and closes the door behind him. **It's only a matter of time until someone notices the big metal pick impaled through the door's keyhole!**

But at least he's inside.

Storyteller Conventions

Given that the Storyteller is the who coordinates the larger plot elements in the narrative, describes the setting and provides arbitration, there are certain writing conventions that he or she must follow to communicate metagame information to the other participants.

Indicating Plot Points

When the story gets to the point that the characters are on their way to follow the intended plot, the Storyteller can confirm this by bolding the relevant descriptive text and encasing it within brackets:

Example Plot Point:

With his gloved fingertips a mere inch or two away from the Jewel of Concord, a glimmer of light in the corner of his eye momentarily seized **Joe's** attention.

There he was, hanging upside-down, suspended by twenty feet of black nylon rope above the open glass of the museum exhibit case,

fingers outstretched and everything but all he could focus on was instead this **[funny little shiny coin that lay on the museum carpet]** at the base of the display.

To think of it in video game terms, the bracketed text resembles quest text. Obviously, it is up to the players to take the bait, as it were. Generally anything pivotal to the advancement of the plot and requires special attention should be bolded and bracketed by the Storyteller.

Awarding Drama Points and Indicating Tension

At the foot of a Storyteller's post and on a separate line should be an indication of the story's current Tension as well as the awarding of any Drama Points that had transpired in the post.

Tension should be represented as [T = n], where n is the current level of Tension. If Tension rose in the post, a + should preface the T (with a number if it increased by more than one step). If Tension fell, a - should preface the T instead. Should a benchmark in Tension be reached, that should be indicated after the current Tension level in parentheses.

Example Tension annotations:

[T = 2]
[+T = 4]
[-T = 5 (medium)]

It is important that the current Tension be annotated with every Storyteller post, especially in the case with switching between scenes that have their own levels of Tension.

The awarding of Drama Points by the Storyteller also occurs at the foot of the Storyteller's post. This is simply done by putting a character's name followed by a + within brackets like so:
[Joe Schmoe+].

APPENDIX A: EXAMPLE CHARACTER SHEET

Joe Schmoe

30 something, short dark hair/dark eyes, fit, 5'10, 190 lbs jewish-american man

DEMEANOR Escape Artist

INCIDENTALS Opportunist, Always Has To Be A Smartass, Colorblind

HISTORY

Joe Schmoe is a hapless burglary specialist for hire operating out of Red Bank, New Jersey. Growing up in a lower class neighborhood with a blue collar family, he is a simple, no-nonsense kind of guy that does what he can to make ends meet but doesn't really wish harm on anyone.

RECENT EVENTS

His most recent exploits have involved the theft of Duke Zanzibar's Golden Rods.. only to have them mixed up with the missing control rods from the secret nuclear reactor in the nation of Zanzibar (unrelated). Before that, he was mixed up with the mob after burglarizing an enemy's safehouse moments before a hit they called in had arrived. This was the same year his little brother was seemingly abducted by aliens but, really, was just used as bait by Madame Turing as she had hoped to trap Joe in her Love Love/Death Death Machine. Again.

CONTACTS

Madame Turing (Foe)

Scorned roboticist genius millionaire who refuses to take no for an answer from Joe.

Moe Schmoe (Ally)

Brother. Pawn shop owner and celebrity gossip enthusiast.

STATS

BODY Good (gym rat, nimble)

MIND Average (junior college drop-out, perceptive)

PRESENCE Average (charming, attractive)

SPIRIT Poor (unenlightened)

DRAMA Poor

SCHTICKS

Burglar Background (m)

Lying (M)

Forgery (0)

Pistol (0)

Body Language (0)

Electronics Repair (0)

APPENDIX B: EXAMPLE INCIDENTALS

SOCIAL

Short Temper
Too Damn Proud
Can't Ever Be Called Chicken
Always Has To Be A Smartass
Technology Elitist
Show Off
Can't Talk To Preferred Sex
Incredibly Body Modest
Shy
Exhibitionist
Socially Awkward
Lovesick
Speech Impediment
Always Has To Be Right
Flatulent
Shameless Flirt
Super Competitive

MENTAL

Germophobe
Absent-minded
Forgetful
Severe Mood Swings
Dyslexic
Narcissist
Phobic
Obsessed With Snacks
Hypochondriac
Opportunist
Boozer
Adrenaline Addict
Superstitious
Kleptomania
Overthinks Everything
Constantly Mistakes One Thing For Another
Code of Conduct

PHYSICAL

Pronounced Limp
Sour Tummy
Disease Prone
Wandering Eye
Tone Deaf
Severely Near-sighted
Cannot Swim
Extremely Right-handed
Allergic to Peanuts
Colorblind
Clumsy
Very Sensitive Sense of Smell
Tiny Bladder
Migraine Prone
Weak Upper Body Strength
Bad Back
Asthmatic

SPIRIT

Hardened
Death-like Presence
Zero Compassion
Incredibly Mundane
Haunted
Forgettable
Unlucky
Weirdness Magnet
Casts No Reflection
Crisis of Faith
Damned
Undead
Aura of Decay
Easily Possessed
Constantly Mistaken For Someone Else
Physical Allergy to Blessings
Electrical Glitches