

# STORYSMITH

## **THE INTERACTIVE STORYTELLING GAME**

For three players upwards, aged from eight to fourteen  
Designed and written by Pete Lynn

An *Arcadia* production

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# CONTENTS

## **THE PLAYERS SECTION**

Introduction

So what's an interactive story?

What do I need to get started?

Will there be loads of jargon?

How do I make my character?

What Do I Do Now?

How does the game work?

If I try to do something in the game, how do I know if it works?

Can I cast spells?

What else can I do?

How do you win?

What do you mean, 'Brownie Points'?

I really enjoyed myself, what can I do now?

## **THE STORYTELLERS SECTION**

What's in this section?

How are the stories laid out for the storyteller?

Which other characters are in the story?

How do I run a session of Storysmith?

Can I arrange the players in any other ways?

What if the players do something weird?

Optional rules

Teachers Notes

# PLAYER SECTION

## INTRODUCTION

WELCOME TO STORYSMITH!

Thank you for trying Storysmith. We at Arcadia are confident that you will enjoy the adventures to be had using the rules in this book and the interactive stories freely available at the Arcadia website. People wishing to run the game (storytellers) should read the whole book. If you want to learn how to play the game, either read the Players Section or ask your storyteller to help you through your first story.

## SO WHAT'S AN INTERACTIVE STORY?

An interactive story is like any story, except you are one of the characters. While the story is being read to you, the actions you choose to have your character perform will actually happen in the story. So, if you want that happy ending, you must look at your surroundings, the clues and other people around you in the story - then try and make the right decision to keep your story on track. Remember, your character has his or her own strengths and weaknesses; just like in real life, you might not succeed at everything you try, and the Storysmith world can be unpredictable at times, so you may be faced with the odd surprise....

Three important things to remember -

first, the storyteller runs the game, you never read the story itself, though you can take notes to remember important things.

second, it's up to you to look after your character's notes, which are kept on a special sheet. It's very important to keep your character up-to-date.

Three, HAVE FUN!

## WHAT DO I NEED TO GET STARTED?

All you need to get started - these rules, an interactive story, a storyteller, at least two players, one character sheet for each player, pencils and erasers, two normal six-sided dice.

## WILL THERE BE LOADS OF JARGON?

NO! Players don't need to know much about the way the game works; their task is to play the game, not learn it. **PLAYERS ONLY READ THE PLAYER'S SECTION OF THIS BOOK.** The chances are that you already have a storyteller, the person that has shown you these rules, who will have read the whole book and can explain things through the course of the game.

## HOW DO I MAKE MY CHARACTER?

Look at the sheets on the last two pages of this book. Together, these are called the 'character' sheet. You can photocopy these for your own use. Each of the headings means something about who your character is and what they are good and bad at. We will fill them in, one by one, by following the steps below -

1 - the four words, PHYSICAL, MENTAL, DEX AND PEOPLE SKILLS, have spaces beneath them. In each, you will put a number. This number will tell you how much skill your character has in this area.

PHYSICAL is your character's skill at running, jumping, lifting, pushing; all of the things that you do with your muscles.

MENTAL is your character's skill at figuring things out, doing sums, solving problems, making up good stories; anything you do with your mind.

DEX stands for DEXTERITY - it's your character's skill at tying knots, playing musical instruments, typing quickly; anything you need to have good control to do.

PEOPLE is how good you are at getting on with others, fitting into a crowd or leading a group.

You have 50 points to share out between these. Remember, you can't have less than three or more than eighteen in any of your main scores. Average is between ten and twelve. Not many people are completely average, try to make your character interesting to play by making them good at some things and bad at others. These scores don't change very often.

2 - HEIGHT AND WEIGHT. You can choose these for yourself; the choices are TALL, MEDIUM or SMALL and HEAVY, MEDIUM or LIGHT. If you're tall, medium means that you are the average weight for a tall person while heavy means that you are heavy for a tall person. There are good and bad things about choosing any of these, tall people can't fit into little spaces and small people can't be seen as easily from a long way away. Try to make your choice so that you can start to picture your character, as if in a film or cartoon. If you come across characters in the story that aren't human, this can be altered to suit - fairies are mostly 'tiny', but weight would still be one of the above, so a medium weight fairy would be average for a fairy, not for a human.

3 - Next comes EQUIPMENT. You are allowed three things, which you carry with you at the start of the first story. These things must be agreed upon by the storyteller; you must not choose anything you couldn't bring into a school classroom, if you can't buy it from a standard home shopping catalogue it probably won't be allowed and each item must be small enough to lift easily with one hand. Everyone comes with a rucksack, clothes, a watch, glasses if the character wears them, jewellery if the character wears it...little things like this are taken for granted, but they must not be sold! You can look through books and magazines for inspiration if you like.

4 - Now, MONEY. There are two types of money in Storysmith; STERLING; pounds and pence. Each character must roll two dice - they have that many pounds, which can be put in the box on the sheet

GOLD COINS and GROATS; these are used in fantasy games. Characters never start with any gold coins or groats. One gold coin is worth the same as ten groats.

5 - CON stands for constitution, and is how much your body can take before becoming exhausted or falling unconscious. This score is the same as your physical score, but CON will alter through the game quite a lot while physical won't. If your CON falls to zero in the game, tell the storyteller - you've fainted!

6 - BROWNIE POINTS are how well the storyteller thinks you have played the game. He or she will add up points at the end of the game, whoever gets the most has played the best. There may be a prize or treat for getting the highest score, or it may just be proof that you won.

#### 7 - QUIRKS and SKILLS

Quirks add to the realism of your character; if you play them well, or if they come into action through the game, the storyteller may give you extra brownie points. They are things which are neither good nor bad about a character, like always telling terrible jokes or having a very big nose. Each character must have between one and three of these; they must be agreed upon by the storyteller.

Skills are special little knacks which the character has, like being able to complete a particular computer game in record time or the ability to play a musical instrument. Each character may have three of these; they must be agreed upon by the storyteller.

8 - the NAME and BACKGROUND of the character is what finally brings him or her to life. You may choose a name for your character. The background is a round-up of who the character is, where they grew up, who they live with, what they like and dislike, what they want, what they' re good and bad at, whether they' re nice or nasty and why...everything that makes your character a person rather than a sheet of notes and numbers. Remember, if you play the game in character, the storyteller will notice and you may get more brownie points.

Draw a PICTURE of your character if you wish.

Congratulations, your character is ready to play!

### **WHAT DO I DO NOW?**

Now you have a character to play in your first story, you need a storyteller with a story to tell. The person that introduced you to this book will probably be the storyteller - there are stories on our website to download, print and play, which should be read and understood by the storyteller ONLY. Every month there will be more fantastic, FREE stories to play, the world of Storysmith is always growing!

Settle down with the storyteller, the dice and scrap paper, these rules with the stories ready to go and get into the spirit...you' re about to go on an adventure...

## HOW DOES THE GAME WORK?

The players and the storyteller sit anywhere comfortable; in a room, in a field, on a minibus; as long as these rules are observed -

You must be able to ' get into' the game, so make sure you' re not trying to play in the middle of a football match!

You must have a flat area to roll dice and be able to make sure various pieces of paper don' t blow away.

The storyteller must keep his or her story notes secret from the players, so hide them behind something or sit on them until you need them.

Players should remember that the Storyteller is in charge of the game - if they break any of the rules of the game, like looking at anyone' s secret notes, something really unfortunate is likely to happen to your character...

The characters in the story don' t necessarily know each other at the beginning of a story, they may only be able to see each other' s appearance. The players should make sure they don' t give too much away about themselves, everyone will find out about everyone else through the game.

When everyone is ready, the Storyteller will start the game by giving you the introduction to the story. This will involve one or more of these...

A description of a starting place (for instance, a school bus).

A reason why the beginning characters are together (although you don' t know each other, you' re on the way to a local theme park on the same bus)

The beginnings of a storyline (you' re approached by the conductor for your ticket; you notice he' s secretly trying to pass you a mysterious letter...).

It is possible that at the beginning of the game, or at any point through the game, there may be things only your character should know (you recognise the bus conductor as being a famous hypnotist you saw on TV last night - no-one else seems to have noticed). In this case, the storyteller will pass you a note. These notes must be kept secret!

Once the scene has been set, you must react to your surroundings; either in a group if you' re in one, alone if you wish to act alone, with or against the group; just like real life, the choice is yours.

Your task is to be the hero or heroine of the hour, by being successful in the game. In the above example, you might say ' I take the note and slip it into my pocket ' til I' m sure ~~one~~ ' s watching' , then ' I try to take the letter from my pocket and read it without anyone noticing' , or, after discussion with the other players, ' we loudly ask the bus conductor if he' s a TV hypnotist' . The storyteller may roll the dice a few times, then will tell you what happened and what your new situation is because of your actions.

That' s basically how it works! It sounds simple, but in this way you will weave your way through an adventure of your own making, having fun and solving problems as you go.

We have just gone through an example of one ' turn' . A character can do about ten minutes worth of things, or one or two actions, in a normal turn. A character could also walk all the way around a 400 meter running track in this time. There are also special turns called ' quicktime' turns, which last a matter of seconds in game time. These are used for fast-action parts of the story.

## **IF I TRY TO DO SOMETHING IN THE GAME, HOW DO I KNOW IF IT WORKS?**

You might find yourself facing many things through the course of a game of Storysmith - traps to find and avoid, other characters under the control of the storyteller, different types of setting such as fantasy or the future... you will need to deal with all of these things. Some things the character does can be taken for granted, such as putting a badge on or scratching your head; if you want to do simple things, the storyteller will usually let you succeed without any problems occurring.

However, if you want to put that badge on while bouncing on a pogo stick, it becomes much harder! If something is difficult and might fail, the storyteller will ask you for one of your main scores and will roll some dice. He or she will tell you if it worked. Sometimes, just like in real life, something will work extra well - sometimes you'll just be having 'one of those days'!

## **CAN I CAST SPELLS?**

In fantasy games, you can sometimes cast spells! Some spells are more difficult than others and it can tire your character out to cast them. If your fantasy character learns any spells, they should be put in the 'notes' section of your character sheet.

## **WHAT ELSE CAN I DO?**

Assume that you can speak the local language of where you were born and English as well. Assume that you can read and write, and can swim (unless you've made it part of your character that he or she can't of course). There may be other things your storyteller lets you do without any problems, but that's down to them.

## **HOW DO YOU WIN?**

Throughout and at the end of every game, the storyteller will give each character 'brownie points'. Whoever gets the most brownie points wins the game, having played their character well.

## **WHAT DO YOU MEAN, 'BROWNIE POINTS'?**

Brownie points are given by the storyteller whenever you solve a problem, play your character well, find treasure or an important item by using your abilities well and for various other things.

## **I REALLY ENJOYED MYSELF, WHAT CAN I DO NOW?**

Learn how to be a storyteller! Either read the storyteller's section of this book, or sit with a storyteller as they use the rules for another team. If there are too many rules to remember at the moment, don't worry you can still help, with their permission.

Write your own stories! Once you know how the interactive stories work, you can write your own. Even if you don't know how to set them out, just write from your imagination and your story can be made interactive by a storyteller. If you just want to write a normal story, do it!

Read more books! Once you've been a character in a story, you can make any story exciting by imagining you are in the story.

Send your stories or suggestions to Arcadia! We always read everything we receive, whether it's a story or a suggestion. Send something in and get involved!

**THANKS FOR READING THE PLAYER'S SECTION HAVE FUN!**

# STORYTELLER SECTION

## WHAT'S IN THIS SECTION?

This section is for the person who runs the Storysmith games for your group. If that's not you, STOP READING NOW!

If you're still reading, then make sure you understand the players section. You have to know what to expect as a player before you can run a game. Done that? Good; then continue...

## HOW ARE STORIES LAID OUT FOR THE STORYTELLER?

A standard interactive story will be laid out like this;

**FRONT PAGE.** This will have the name of the story on it, the amount of players needed to go through the story (usually from two to eight or so can do any story) and possibly other special play notes.

**MAPS OF LOCATIONS** in the story with reference numbers on each place, **CHARACTERS** in the story that you will be playing (see below), a **STORYTELLER SUMMARY** of the story to be kept secret and a **BEGINNING PARAGRAPH** that introduces the players to the story. This is easier to follow than it sounds, remember there are stories to look at and play, completely free, on the Arcadia website.

Next is the **MAIN SECTION**. Each location on the map has a number, each number appears in the main section. There's a description of that area to read to the players, a paragraph of secret information (or Storytellers' Secrets) about the area for the storyteller to pass on as the players discover it, a list of other characters that start here with their main scores and other notes necessary to play them, and finally any other notes that might be useful for you to help run the story generally.

Finally, there's the **END PAGE**. This has the most likely ends to the story on it, with ideas on how to finish the game cleanly and give out brownie points fairly.

This is a rough guide, there are a lot of different ways to lay out a story - the main thing is to make sure all of the places in the story have all of the information necessary in them to lead naturally from one to the other, with a definite beginning and end and plenty of fun had in between!

## WHICH OTHER CHARACTERS ARE IN THE STORY?

You will find that other characters appear in the stories - these are for you to play as you would play your own character. They are there for a number of reasons; they give plot information if asked the right questions, give items important to the game in exchange for tasks performed, make the characters lose their way or have a hidden mission to leave them lost in a forest....anything a minor character in a book might be there to do, these characters can do it. They move and act the same as players characters, it might be useful to keep a separate sheet for these to keep track of items they've picked up and where they are. The same goes for animals and monsters, which are just non-human characters. Don't let keeping track of these characters get in the way of the players enjoyment, you can assume they're just wandering for a while and get on with the action if it seems like a good idea - remember, you're the boss!

Here are some examples of characters, monsters and animals as they would appear in a story.

Note that the scores don't often add up to fifty with non-player characters.

Viking (male) - age 27; physical 15; mental 7; dex 13; people 8; con 15; height small; weight medium; equipment - woodsman's axe, water pouch, slingshot; money 5 groats; quirks and skills - boil on nose, growling voice / master carpenter, excellent eyesight; character notes - very quiet until physical activity happens, when he gets extremely excited and competitive. Secretly fond of small furry animals; especially fond of white cats, but very embarrassed about this.

Fairy (female) - age 147; physical 2; mental 19; dex 18; people 13; con 3; height tiny; weight large; equipment magic wand, bottomless carrying pouch, golden pendant worth 150 gold; money 7 groats in the pouch; quirks and skills - really good-looking, shines magically. Knows magic spells at start of game, can speak the language of people, fairies and elves. Spells - 'Turn Mud Into Silver', - 2 to dice roll, will turn any naturally - made mud into silver; 'Vanish Wolf', no dice roll modifier, will make wolves, foxes and dogs within 20 metres disappear.

Notice that the main scores do not add up to fifty. 147 isn't old for a fairy! Height is listed as tiny rather than any of the usual choices, to help the storyteller picture the character. Weight is large for a fairy, not for a person. Equipment, quirks and skills like this are sometimes not allowed for player's characters, but other characters in the story can already have things like this as they have usually been living in their world for some time before the beginning of the story and will have picked some things up along the way. The spells are explained later.

Dog (male) - age 8; physical 7, mental 1, dex 4, people 14, con 12; height small; weight medium; equipment - collar, name collar with 'Rover' engraved on it, rubber bone; money none; quirks and skills - very trusting of any person or creature that feeds him. Can sit and stay on command. Can talk to other dogs.

As you can see, characters that you play in the story can be very different - if you play them well, they can make the story much more fun!

## HOW DO I RUN A SESSION OF STORYSMITH?

The first rule - you should have different characters for 'real' style and 'fantasy' style stories. Mixing the two can work but may make the running plot confusing. The other rules are below, point by point...

**TURNS** - As you know, the game is played in turns - you describe what's going on, the players react, you check whether they can do what they want to do using dice and common sense, you make a note of what's changed and tell the players of the outcome. Remember, each turn counts as ten minutes in the game - a character could cross a road and enter a shop, but could not travel to another town in one turn! If someone wants to run as far as possible, they might be able to get around a racetrack twice. If they were trying to get through rough woodland, they wouldn't be able to get as far. They might be able to play a couple of songs on guitar, but couldn't compose and record a whole album. Use common sense in this, it doesn't have to be exact, just fair.

'Quicktime' is a different length of turn, for when a lot of action is happening and you have to make more dice rolls or decisions about the outcome of actions. If two players wanted their characters to juggle balls between them, you might want to use quicktime. Each quicktime turn lasts one minute.

**SKILL ROLLS** - You can decide what happens in a lot of ways. These include common sense ('I'd like to put the watch into my bag' wouldn't usually be a problem, unless the character's trying to do it on top of a galloping horse!), reacting using the storytellers information in the story ('I'd like to put the watch in my bag' wouldn't be a problem, except you know from the storytellers notes that the watches alarm is set to go off if disturbed, waking up the ogre in the next room...) or by seeing if the character is skilful enough to manage what he or she is trying to do. To do this, you must roll two dice and check the score against the main score that would be used to do the action. For instance, 'I'd like to carefully pick up the watch, careful of traps, and put it in my bag' - the character would need to test their dexterity for this. He or she has a dex of 11. The storyteller rolls two dice and gets 5. The story says that the watch is difficult to pick up and you should add 2 to any roll if you want to do this, making the score seven. Seven is less than eleven, so the character has succeeded! If your main score is the same as your dice result, you succeed but only just. If you roll 2 before adding or subtracting any numbers, the character has succeeded really well; you may want to add something good to the description like 'the watch flies through the air into your bag without a noise, in no time at all'. If you roll a twelve before adding or subtracting any numbers, the character has made a big mistake and should pay a penalty; 'the watch falls from your hands onto the floor, smashing it into a thousand pieces and waking up the monster next door...'

Another way of figuring out the success or failure of characters' actions is to test two main scores against each other. This happens if two characters pit each others strength, or any main score, against each other. An example of this is comparing strengths for an arm-wrestling competition, or a tug of war. To do this, take one score from the other. The character with the highest main score rolls two dice and takes this difference in scores away from the roll; the character with the weakest score does the same but adds the difference. The object is to score seven or under - if both succeed, there's a heroic stand-off and the rolls must be done again. If both fail, there's still a stand-off, but more pathetic than heroic! Both rolls must be taken again. When one fails and the other succeeds, the character that succeeded has won. A straight two in any roll (without any modifications) is a massive success and twelve is a massive failure - unless the other party has also rolled 12, you've automatically lost. If more than two characters are involved (for example, a tug-of-war), add up the scores of each side and continue as above.

**GETTING TIRED AND HUNGRY** - Sometimes through the game, it may instruct you to take CON (Constitution) away from a character. This happens if they are hurt, exhausted, bumped on the head or cast spells. CON also reduces by two a day, at the end of the day, if the character hasn't eaten (you should remind the characters that they're hungry though!) or didn't sleep the night before (again, remind them they're tired). It comes back at the rate of one point a day if rest and food have been used the day before. There are other ways of regaining CON, like magical potions, herbal remedies, doctors....how much and how fast CON returns using other methods is either in the story or directed by the storyteller. At zero CON, the character faints or falls unconscious, and must be carried by the other characters to keep them with the party (or left to fend for themselves...)

**BELONGINGS AND WEIGHT** - Characters carry things around with them, either in their hand or in their rucksacks, but they can only carry so much - each item has a 'weight' value and if the weight your character is carrying is more than his or her strength, the character loses 1 CON per turn, meaning that within two hours or so he or she will pass out through the effort. A good way of reckoning weight values is to see if the item in question can be comfortably picked up in one hand. A camera, a laptop computer, a can of juice, a washing up bowl and a big box of cereal are all weight 1. A portable television, a strimmer and a desktop computer are all either weights 2 or 3. Characters can't carry any more than twice their strength even for a second. Players will want their characters to buy objects through the game. This can lead to a separate mini-story if you like, in which the shopkeeper wants to charge more than the object's worth, or is selling forgeries. Either way, it's important to keep the ~~st~~ as real as possible, including the amount charged. If a character wanted to find a second hand item to save money, they could test their intelligence to see if they know of an appropriate second-hand shop. Remember, new items have weight, figure out the total and see if you're starting to struggle!

**SPELLS** - In fantasy style games, it is possible to cast spells and to meet magical creatures. Spells are taught to characters for favours, money, information or as a bartering object - just like going to a shop. There are magic specialists who devote their whole life to learning as many spells as possible - our characters, however, can have a maximum of three permanent spells. Once you've learned a permanent spell, you can never forget it; remember you have limited space for permanent spells. A character can also learn one temporary spell, which can be used once and then disappears from the memory.

Casting spells means testing your 'Mental' main score. If you succeed, the spell works. If you don't, nothing happens and you can't try casting it again for an hour. If you roll a two, it works extra well and should give the character an extra benefit. If a twelve is rolled, the spell backfires; either think of a funny way to give the characters extra problems through this, or just reverse the spell's intentional effects. It is important to remember that whether the spell works or not, the character must lose one die roll's worth of points of CON for trying. Difficult spells will mean taking points from your dice roll to succeed, but spells that involve this are often powerful

**BROWNIE POINTS** - If you' ve taken all of this information in, congratulations! You' re well on the way to running your first game of Storysmith. Remember, these are just the rules of play - The real skill comes in bringing the characters to life in the story by giving them exciting, interesting, funny, scary, amazing stories, full of tricks, traps, encounters, surprises, mystery, chance and design to let them stretch their imaginations and have fun. One way of encouraging this is the ' Brownie Points' system. During the game, make a note when characters make very good decisions, play their character well (whether good or bad!), solve a problem (whether it' s the player or the character through a dice roll), discover a plot twist or add to the game in any prominent way (not just by being loud, though, that' s not productive!). Award ' brownie points' for each time you made a note, either 1 for a mild piece of quality play through to three for solving the mystery and being the hero or heroine of the hour. At the end of the game, add up the points for each player, announce them (optional, depends on the players and the circumstances in which you play the game) and reward the ' winner' with praise, more responsibilities for the next game, a treat of some sort, or even an extra item of his or her choice for the character (up to a certain value) like some night-time binoculars or a set of unbreakable walkie-talkies. If you are playing a fantasy game, a magical item with a temporary spell to cast inside it is a suitable prize.

### **CAN I ARRANGE THE PLAYERS IN ANY OTHER WAYS?**

Yes! Instead of each player having a character, why don' t you try 1 character for every four players, each player voting to direct the character' s turn? Or, count how many people want to play, then how many characters are perfect for the story, divide the room into that many sections and give them a character each? Instead of voting, why not have a short debate at the end of each turn and choose a spokesperson to give the decision? In fact, what about each class in a school having it' s own character, playing one turn every day and having a class meeting for fifteen minutes or so a day to decide on your character' s movements and actions? The possibilities are endless.

### **WHAT IF THE PLAYERS DO SOMETHING WEIRD?**

Remember - **YOU' RE IN CHARGE!** If one player decides to leave the action and go to the cinema (for example), you should start to communicate with them with notes (the other characters can' t see what he or she' s doing, after all) and the character will not know anything of the rest of the team' s adventures so can' t use that knowledge in the game. Create a little story just for them, where they might have to choose from three films, pay money to get in, buy popcorn...the rules you have read so far can cope with any situation you may wish the character to encounter. Remember to stay consistent and that your decision is still final.

## **OPTIONAL RULES**

We have intentionally left certain aspects of life out of this game... death, dying, ageing, illness and adult-oriented concerns can be introduced if the Storyteller wishes to do so, but as this game is oriented toward a particular age group, we ask that the mature Storyteller introduces these issues with tact and sensitivity. Feel free to add your own rules for any such eventuality - we will not accept these as official additions to the Storysmith system, but accept that such subjects are not invalid.

## **TEACHERS NOTES**

Storysmith is designed to run in parallel with the national numeracy and literacy frameworks, applicable to key stage 2 and 3 children. These are UK terms - outside the UK, Storysmith is written with the eight to fourteen year-old age bracket particularly in mind. Interactive stories can be written to reinforce any curriculum topic, including individual or combined primary ' schemes , with the same amount of effort one would expect to put into a lesson plan; not only will the topic be covered in a ' first person' fashion, other topics and skills will be targeted and worked upon through the mechanics of the game itself and the outcomes of choices made by the players.

## **FINAL WORD**

Thank you for reading the whole Storysmith rulebook - you now have the framework to help children and young adults to engage in directed learning while having a lot of engrossing fun! If you have any questions on the rules, or any comments, please contact Arcadia at [pete@arcadiacasting.co.uk](mailto:pete@arcadiacasting.co.uk)

*HAVE FUN!*

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**STORYSMITH CHARACTER SHEET**

**NAME**

**AGE**

**PHYSICAL**

**MENTAL**

**DEX**

**PEOPLE**

**HEIGHT**

**WEIGHT**

**EQUIPMENT**

**WEIGHT**

**MONEY**

**CON**

**BROWNIE POINTS**

**QUIRKS**

**SKILLS**

**BACKGROUND**

**PICTURE**

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## NOTES

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