

WIELD

WICK • FRASER



STORM

WIELD

CHRONICLE OF THE VATCHA

Written & Designed by
Gillian Fraser & John Wick

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WIELD: CHRONICLE OF THE VATCHA

Designed by **Gillian Fraser**

Written by **John Wick**

Produced by **Mark Diaz Truman**

Cover and Interior Illustrations by **Storn Cook**

Layout and Interior Design by **Jessica Kauspedas**

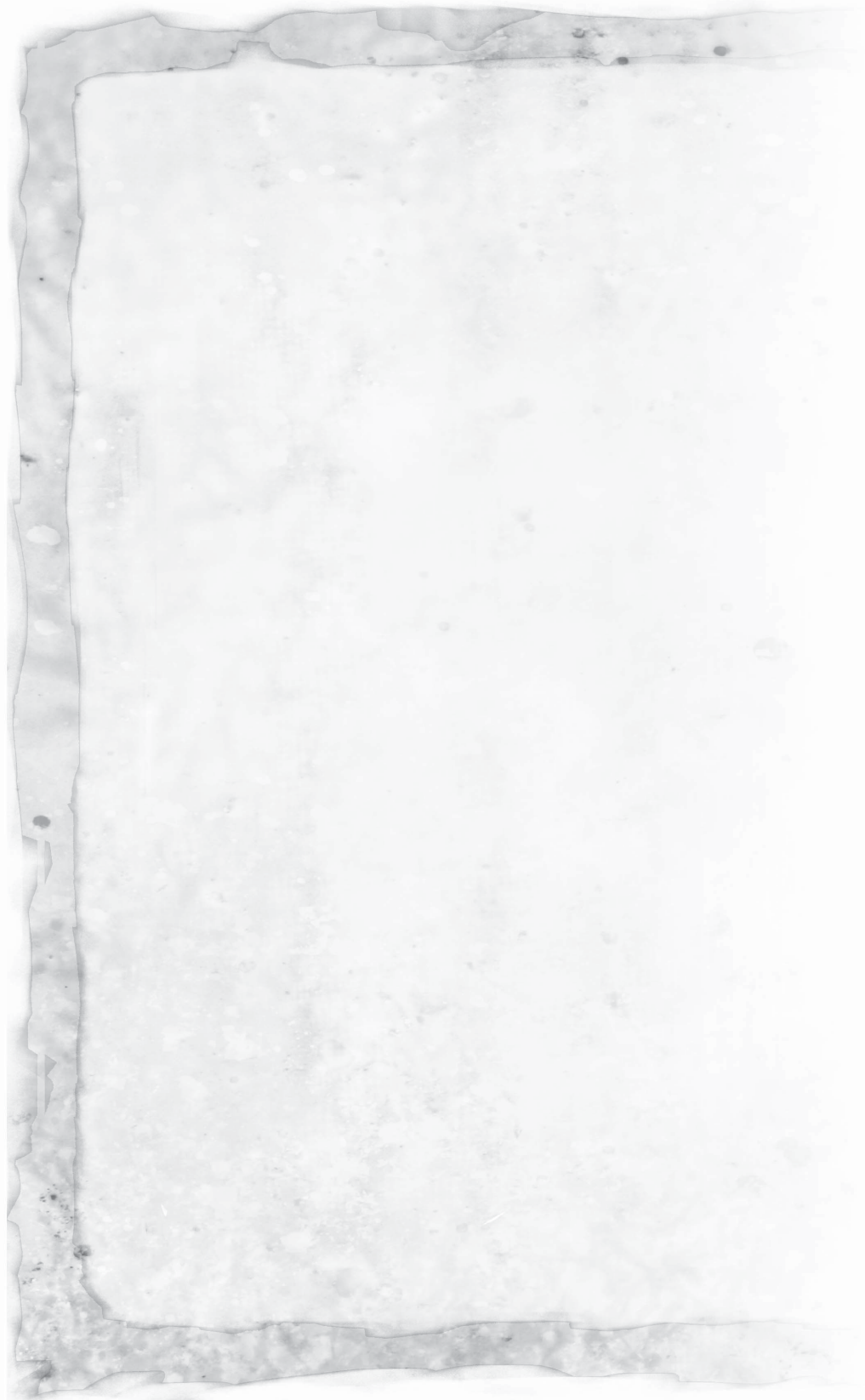


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Three Stories



IN THE BEGINNING, FATE AND CHANCE DREW LOTS TO SEE WHO WOULD MAKE THE WORLD.

CHANCE GOT TO DRAW THE LOT, BUT FATE ALREADY KNEW THE OUTCOME.

1

Torvin never called himself “the Bandit King of Ramall.” Some village leader gave him that name and it spread across the Kingdom. At first, Torvin appreciated the terror it inspired, but after a few months, he realized it brought him more trouble than it was worth.

Soon enough, self-proclaimed “heroes” from all over the Kingdom were on the lookout for him. The price on his head doubled in the first month, then doubled again. He and his band weren’t raiding any more than usual, but that cursed name...

He sat under a tree thinking about these things when his scout returned from the nearby village. Torvin looked up as the scout jumped from his mount and knelt before him.

“My liege,” the scout said.

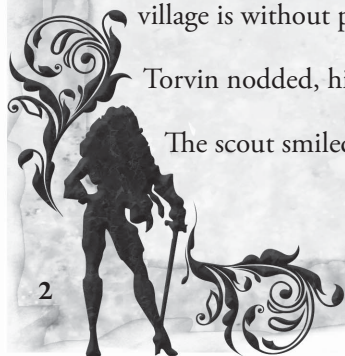
Torvin almost smiled. He still loved that part.

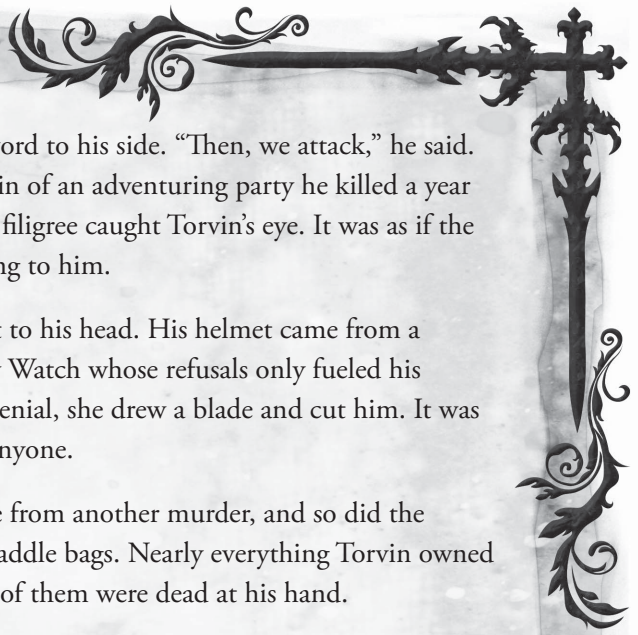
“Speak,” he told the scout.

The young man raised his head. “There are no guards,” he said. “The village is without protection.”

Torvin nodded, his grin widening. “And the harvest?” he asked.

The scout smiled. “Lush and ripe.”





Torvin stood, strapping his sword to his side. “Then, we attack,” he said. The sword was from the captain of an adventuring party he killed a year ago. Its ivory handle and gold filigree caught Torvin’s eye. It was as if the sword itself demanded it belong to him.

Then, Torvin fitted the helmet to his head. His helmet came from a woman, a member of the City Watch whose refusals only fueled his wanting more. On her third denial, she drew a blade and cut him. It was the last time she ever denied anyone.

His breastplate came as a prize from another murder, and so did the drinking horn he kept in his saddle bags. Nearly everything Torvin owned once belonged to another. All of them were dead at his hand.

Torvin walked to his steed. “We ride!” he shouted. His men all shouted and climbed up on their mounts. Then they rode down the hill, away from the thin forest, toward the helpless village.

The sound of horse hooves kicking up the grass made his heart pulse faster. The village lay before them like a victim. Torvin drew his sword, listening to the sharp blade sing in the fast air. He screamed like a beast and the others followed. Then he heard thunder and his whole world turned upside down.

He hit the ground hard and wrong. He felt the bone snap in his left arm. He was spinning away from his horse and saw others doing the same. Men and horses flailed on the field, all of them screaming in pain. All of them writhing.

Torvin tried pushing himself up, but his pain forbade it. He saw his horse breathing heavy, one of its legs twisted, bone jutting from the skin. He pulled himself across the wet, morning grass toward the horse. Something hit him and he needed cover. But what was it?

He reached the horse and he tried to ignore the sounds it was making. Torvin looked up. He looked for this thing that blew all his men from their mounts. He saw only the village buildings. They looked simple and calm. Men and women soon stepped from those buildings. They carried

pitchforks and long shovels. He watched as they rushed onto the field, lifting the tools above their heads and shoving them downward. He heard more screaming. He heard one of his bandits begging for his life. The wet sounds of men killing men followed.

Torvin ducked behind his horse. He had no way to flee. He could only hope they would consider him dead and leave him alone. Perhaps he could crawl away. Perhaps he...

"Are you the Bandit King of Ramall?" a voice asked.

Torvin looked up. He saw a young man looking down at him. The man wore the white robes of a priest and a sword belt. The weapon at his side was curved: the style of the Old Empire. The man had long black hair, tied in a braid that hung over his shoulder. He looked down at Torvin, the sun just over his shoulder. It gave the man a brightness that made him difficult to look at.

"I am not," Torvin said, speaking through the pain in his leg. "That man is dead."

The priest pointed at Torvin's hip. "You carry his sword," he said.

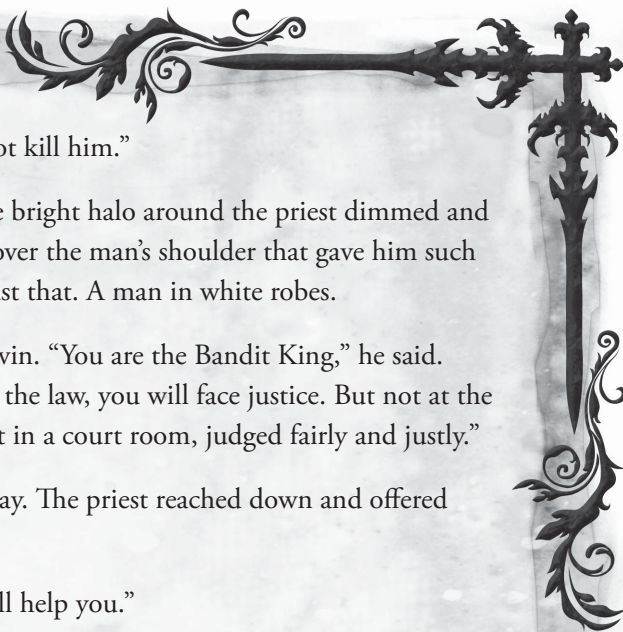
Torvin looked down at the blade. He laughed. "I took that when I killed him," he said.

The priest shook his head. "I do not think so." Then, he drew his own blade. The sun glistened off the steel and the curved sword looked like the moon, shining in the bright morning.

"No!" Torvin said. "Please! I am not him! I am not! I swear it!"

"You are a liar, a thief and a murderer," the priest said. "And it is time you paid for your crimes."

The blade swung down and Torvin screamed again. But the blade stopped, just as his throat. He felt the razor of the blade against his skin. He felt a drop of blood ooze across his throat. Then, he saw the priest withdraw the blade and return it to its sheath.



“No,” the priest said. “I will not kill him.”

Torvin felt his eyes squint. The bright halo around the priest dimmed and he realized it was not the sun over the man’s shoulder that gave him such light. All he saw was a man. Just that. A man in white robes.

The priest looked down at Torvin. “You are the Bandit King,” he said. “And like all others who break the law, you will face justice. But not at the edge of a blade. You will face it in a court room, judged fairly and justly.”

“Whu?” was all Torvin could say. The priest reached down and offered Torvin his hand.

“Take it,” the priest said. “I will help you.”

Torvin did not know what to do. He saw the priest’s hand, but he did not trust him. The man was either mad or tricking him. Or he thought Torvin was stupid.

Torvin spit and cursed, then drew his sword with his good arm. “To the Hells with you!” he shouted. “I’ll kill you, then I’ll kill the farmers and I’ll eat all your hearts for dinner!”

He jumped at the priest, swinging his blade down. But just as his sword was about to slice into the priest’s head, the curved sword at his side blocked the blow. Torvin could not tell if the sword moved on its own or if the priest’s draw was that quick. Torvin heard a thunderbolt like before and pain shot up his sword arm. He screamed and dropped the ivory-handled blade.

The priest shook his head. “I was trying to help you,” he said. “Now, *she* will have to kill you.”

Torvin was on his knees. He looked up at the priest’s face. It was full of sadness. Torvin could see tears in the man’s eyes.

“Wait!” Torvin shouted. “Please!”

"You deserved justice before you drew your sword," the priest said. "Now, you don't."

The priest's blade fell and Torvin could only hear thunder.

2

Stephan woke with the taste of wine on his lips and the scent of a woman on his skin. He turned to look, and yes, she was still there. Her brown hair was a mop, spilled all around her. She breathed lightly, her mouth open just a little. He smiled and removed himself from the bed as softly as he could. He got his trousers and pulled them up, threw a shirt over his head. Then, he walked to the door, stepped outside and closed it behind him, quietly.

He stepped out of the carriage to feel the cool air on his skin. The sun was already getting high in the sky. He had lost most of the morning.

"Ah," he whispered, "but the night was worth losing the morning."

Was it? Mathilda asked.

He turned and touched the wall of the carriage. "Aye," he said. "It was."

Will she be gone soon? You have much to do.

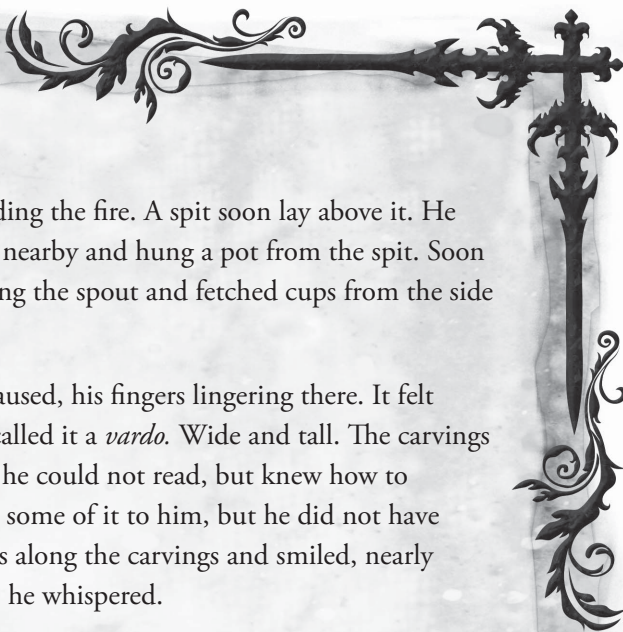
"And all day to do it," Stephan told her.

But none of the morning, she said.

He laughed and walked to the dead fire pit he dug last night, near the carriage. "When you talk like that, you sound like an old woman," he told Mathilda.

She snickered. *I am older than any woman in the world.*

He knelt down by the fire pit, poking through the ashes. "Older, yes," he said. Then, he turned and looked at the carriage. "And more beautiful."



Charmer, she said.

He spent the next hour rebuilding the fire. A spit soon lay above it. He fetched water from the stream nearby and hung a pot from the spit. Soon he heard and saw steam escaping the spout and fetched cups from the side doors of the carriage.

As he touched the wood, he paused, his fingers lingering there. It felt warm. It felt safe. His people called it a *vardo*. Wide and tall. The carvings on the side were in a language he could not read, but knew how to speak. Mathilda tried teaching some of it to him, but he did not have the patience. He ran his fingers along the carvings and smiled, nearly laughing. “Old and beautiful,” he whispered.

The door to the vardo opened and the girl stepped out, hiding her eyes from the sun.

“Good morning,” he told her, stepping back to the fire.

She nodded, painfully. “Gudmurn,” she said.

“Would you like some coffee?” he asked. “It is hot.”

She nodded, her brown hair flopping over her face. She pushed it away and stumbled toward the fire.

“Where is everyone?” she asked.

“They went back to the city,” he said. “You decided to stay.”

“Oh,” she said, a smile growing slowly on her lips. “Yes.”

He could tell the memory was coming back to her now. It was good she was smiling. It meant the morning would be much easier.

“I also have some bacon,” he said. “And fresh eggs.”

“Hm,” she said, her eyes brightening. “How did you get those?”

“A farmer came by yesterday,” he said. “I traded him.”

"Yes, please," she said.

Is she staying? Mathilda asked.

Stephan glared at her for just a moment, then turned his attention back to the girl.

You don't even know her name, Mathilda said.

Stephan poured her a cup of coffee. "I'm Stephan," he told her. "In case you don't remember."

"Mary," she said, taking the coffee. "Thank you."

We have to get going, Mathilda told him. *We have to meet with the King of the East.*

Stephan ignored her. "I only know how to scramble eggs," he said. "I hope that's good enough."

Mary nodded. "Hm mm," she said, sipping her coffee.

Stephan went back to the vardo and found his iron skillet. He made the bacon first, then used the grease to cook the eggs. He broke the eggs, mixed them in the skillet, then put them over the fire. In a few minutes, Mary was crunching on bacon.

"Do you treat all the women who sleep in your carriage this way?" she asked.

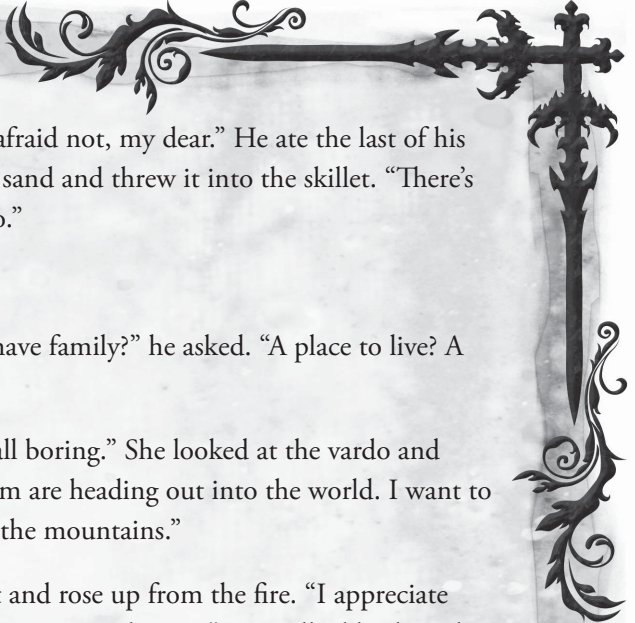
He shook his head, eating his breakfast straight from the skillet. "Only the ones who stay for breakfast."

She looked at him, smiling. "What do you do for the ones who stay for lunch?"

Stephan, Mathilda said, drawing the name out over many syllables.

"No lunch," Stephan said. "I'm afraid I have to go."

She made a sad face. "Well, why can't I go with you?"



Stephan shook his head. "I'm afraid not, my dear." He ate the last of his bacon, picked up a handful of sand and threw it into the skillet. "There's only room for one in the vardo."

Her sad face turned sour.

Stephan laughed. "Don't you have family?" he asked. "A place to live? A fiancée?"

"Yes," she said. "And they are all boring." She looked at the vardo and back at Stephan. "None of them are heading out into the world. I want to see what's on the other side of the mountains."

Stephan cleaned out the skillet and rose up from the fire. "I appreciate that," he said. "But I am not the one to take you." He walked back to the vardo and put away the skillet. "I'm the kind of man women love for a very short time," he said. "And when it's over, believe me, it's over."

I'll say.

Stephan ignored her and looked at Mary. "Go back home. Make plans. Save your money. And when you are ready, make your own way in the world." He stepped to her and offered his hands. "The wrong way to do it is to follow in someone else's shadow."

She took his hands and stood, leaning into an embrace. He accepted it, wrapped his arms around her and kissed her. Then, he looked at her and said, "Find your own path. Don't be a servant to mine."

Mary tried blinking away the tears building in her eyes. "All right," she said. "But I want to meet you again."

He nodded. "I promise."

A gypsy's promise and a lie often have the same intent.

Stephan sighed. Then, he kissed Mary again. "Go," he said. Then, he waved at the mountains. "I'll be out there when you're ready to find me."

Mary smiled and turned, running back to the city.

You'll never see her again.

He didn't turn to look, but kept his eyes on Mary. "She'll forget me," he said. "And if she doesn't, it's better that she has *this* memory of me than any other."

How very poetic.

Stephan turned and walked back to the carriage. "For one as old as you, I do not understand how you can be so cynical."

When you get as old as me, Mathilde said, it's hard not to be cynical.

"Perhaps," Stephan said, nodding. Then, he said, "The King of the East?"

The King of the East.

Stephan packed up breakfast, buried the fire, then untied the horses from a nearby tree. He tied them up to the carriage and sat in the driver's seat.

"Ready," he said.

Then, let's go.

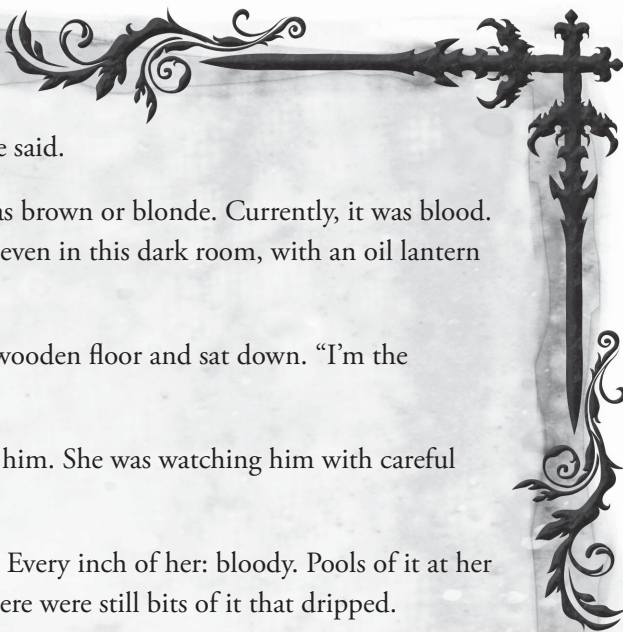
There was a flash of light, and Stephan and the carriage vanished.

3

Lein looked at the woman sitting in the cell, her face red and wet. Wet from blood, not tears. And the blood was not hers.

He looked at the deputy's testimony he held in his hand. It, too, was stained crimson. He could see Warso's bloody fingerprints on the edges. Warso's handwriting was crooked and difficult to read, but he was used to it. Lein read the testimony again, then looked at the woman sitting in the cell.

"Is your name Valle?" he asked. He had to cough twice to get the words out. It was long after dark and sleep was still in his throat.



The woman nodded. "Yes," she said.

Lein couldn't tell if her hair was brown or blonde. Currently, it was blood. But her blue eyes were bright, even in this dark room, with an oil lantern their only light.

Lein pulled a chair across the wooden floor and sat down. "I'm the sheriff," he said.

"I figured that out," Valle told him. She was watching him with careful eyes.

Lein looked her up and down. Every inch of her: bloody. Pools of it at her feet. Most of it was dry, but there were still bits of it that dripped.

"You killed Forrest," Lein told her.

She shook her head. "No, I didn't," she said.

Lein nodded. "That's what it says in the deputy's report." He tapped it with a finger. "You say you didn't kill him." He looked from the paper to her.

"I hate to say this," he told her, "but current evidence suggests otherwise."

She smirked. "Prove it," she said.

Lein took a sigh and shifted in his chair. "Well," he said. "It says here that about twenty witnesses at Forrest's tavern saw you say his name, point at him, and..." Lein paused. He didn't want to say the next part. Not at all.

"And...?" Valle asked.

Lein swallowed, then regained his composure. "And," he said, "Forrest exploded."

"Is that what they say?" she asked.

Lein nodded and tapped the paper again. "That is indeed what they say."

Valle's smirk turned into a smile. "Who are you going to believe, Sheriff?" she asked. "A bunch of drunk farmers or me?"

"Well," Lein said, leaning back in the chair. "Seeing as I don't know you, I'm disposed to believe twenty drunk farmers."

Valle nodded. She said, "What's your name, Sheriff?"

Lein looked at the paper again. "Lein," he said. "And I must..."

Valle stood, pointed at him and said, "Lein."

The Sheriff jumped back, kicking the chair away from him and dropping the paper. He fell to the floor, bumping his rump, making his left leg suddenly go numb.

Valle watched him from the cell and laughed.

"That wasn't funny," Lein said, picking himself, the paper and the chair back up.

"You didn't explode," Valle told him. "Farmers must have been lying." She sat back down. "Or just drunk."

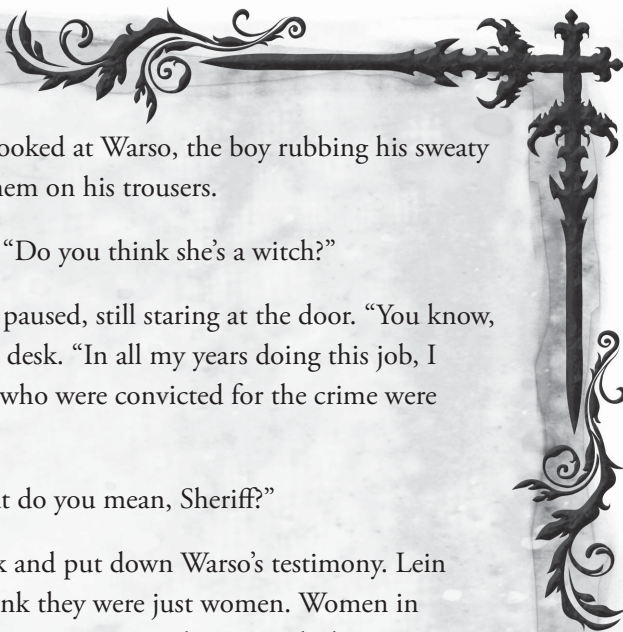
Lein didn't sit back down. He glared at Valle and held the paper in his hand, crumpling it.

"I don't know you," he said. "And I don't trust you." He turned to the door. "On top of that, I don't like you." Lein unlocked the door with his key and turned back to face her. "You'll spend the night here until the judge wakes up. Then, we'll have a longer talk."

"Whatever you say," she said. Her gaze never left him. Ice blue eyes surrounded by gore.

Lein stayed locked in her gaze for a moment, then he closed the door and locked it behind him.

On the other side, Warso waited for him. The boy was only just a man, his chin weak and his eyes soft. But when the Mayor tells you to hire his



son, that's what you do. Lein looked at Warso, the boy rubbing his sweaty palms together, then wiping them on his trousers.

"Is she a witch?" Warso asked. "Do you think she's a witch?"

Lein shook his head. Then, he paused, still staring at the door. "You know, Warso," he said, turning to his desk. "In all my years doing this job, I don't think any of the women who were convicted for the crime were actually witches."

Warso looked confused. "What do you mean, Sheriff?"

Lein sat down at his small desk and put down Warso's testimony. Lein scratched his thin beard. "I think they were just women. Women in trouble, sometimes. Sometimes, just women who got with the wrong man. Or with the wrong woman." He looked at the cup on his desk, checked it for contents and found it empty. He cursed.

Then, he looked up at Warso. The boy seemed lost.

"Warso," he said. "I don't believe any of them were witches." Then, he looked back at the door. "But this one?" He paused again. "If the Gods themselves told me she wasn't, I think I might call them fools or liars."

Warso didn't say anything. The boy just stared at him with terrified eyes. Then, he said, "That's blasphemy, Sheriff."

Lein smiled. "If you want to hear *real* blasphemy," he said, "you should spend some hours down by the church."

Lein expected a laugh, but Warso's eyes didn't change. So, Lein picked up an envelope and asked, "Her possessions?"

Warso nodded. "Yes, Sheriff."

Lein knew he should be more careful around the boy. He probably wanted to be Sheriff himself and his father could get him that if he really wanted. Lein picked up the envelope and spilled the contents on the desk.

There was some paper money, a pocket knife, and a bit of cheese wrapped in wax, but the thing that made the loudest sound was a large coin that fell to the desk and stayed there, like it was made of lead. Lein looked at it, sitting in the middle of his desk.

"Haven't seen one of those in..." he said. Then, before he knew it, he was holding the coin. Touching it.

"Sheriff," Warso asked. "What is it?"

Lein looked up. "Hm?" he asked.

"You've been looking at it forever," Warso said. "What is it?"

"What do you mean?" Lein asked.

Warso pursed his lips. "I mean that you were looking at it before I went to the privy, and you're still looking at it now."

Lein blinked and the coin dropped from his fingers, hitting his desk like a hammer hitting an anvil.

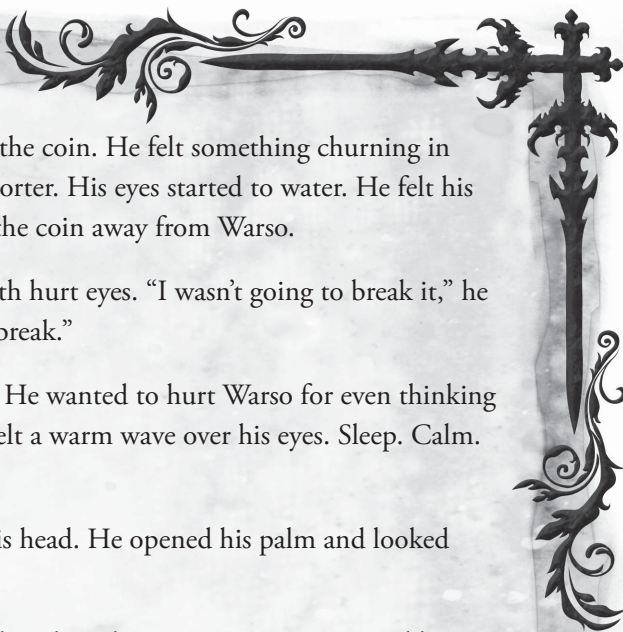
"You went to..." Lein asked. "What did you say?"

Warso smiled, putting his hands on his hips. "Are you drunk?" he asked. "You aren't supposed to be drinking after the curfew, you know." The boy's tone made him sound like he discovered a murderer, red handed.

Lein shook his head. "No," he said. "No." Then, he looked back down at the coin. "It's... a coin from the Old Empire," he said.

Warso's eyes lit up. "So, it's valuable!" he said. Then, he reached forward to pick up the coin. Lein tried to stop him, but it was in the boy's hand quick.

"How much do you think?" Warso asked. "Maybe a hundred? A thousand?"



Lein looked at Warso holding the coin. He felt something churning in his stomach. His breath got shorter. His eyes started to water. He felt his hand reaching out, snatching the coin away from Warso.

Warso looked at the Sheriff with hurt eyes. "I wasn't going to break it," he said. "It's too heavy for me to break."

Lein had the coin in his hand. He wanted to hurt Warso for even thinking about taking it. But then, he felt a warm wave over his eyes. Sleep. Calm. He yawned.

Then, he blinked and shook his head. He opened his palm and looked down at the coin.

The face of an Emperor looked to the side. Ancient writing around his face that Lein could not read. Looking at the coin, he felt like he was falling, his stomach lifting in his belly, his arms turning weak and soft. He was dizzy.

He dropped the coin and it hit the table again. This time, the sound was like a bell, waking him. Lein fell back, catching himself on the wall behind his desk.

"Sheriff?" Warso asked.

Lein waved his hand in front of him. "I'm all right," he said.

"Are you drunk?" Warso asked again, smiling and nearly laughing.

Lein shook his head. "Go fetch Brother Wylan from the church," he said.

Warso looked confused again. "But Sheriff, it's passed three bells..."

Lein almost shouted, "Fetch him!"

He had never shouted at Warso before. The boy's grin snapped off his face. Like a startled cat, he almost jumped. "Yessir," he said, rushing out of the room. Warso didn't even close the door behind him.

Lein heard the sounds of the city outside, but slowly, they began to fade. The whole room fell into a dull silence. The only sound Lein could hear was a soft whisper, lurking in the edges of the room.

He looked at the coin, sitting on his desk. For a moment, nothing happened. Then, he heard a voice. An echo.

He looked down at the coin and the sounds stopped. He laughed and said, "We're alone now."

Yes, a voice replied. We're alone now.

That was when Lein screamed.



Lein heard four bells just before Warso came back with Father Wylan. The old man was out of breath, holding his wide belly. When he spoke, Lein could smell wine. He hoped the old man wasn't drunk. Or, at least, what he was about to hear would sober him up.

"I brought him as fast as I could," Warso said, nearly out of breath himself.

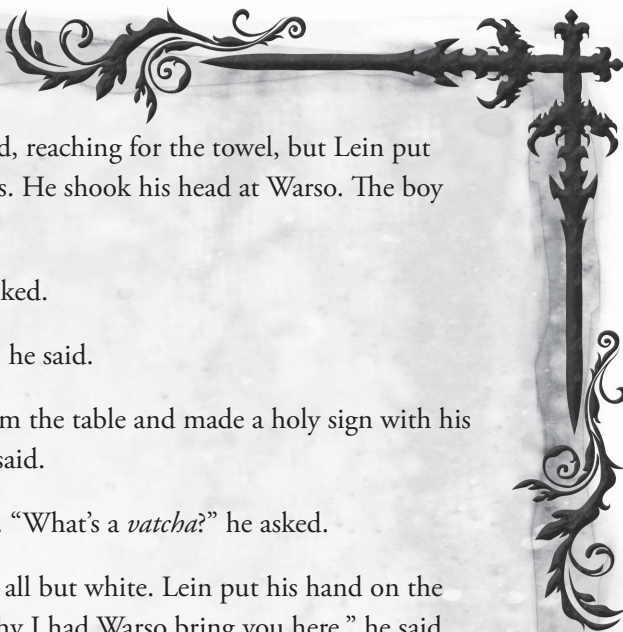
The old man looked at Lein. "I heard it was an urgent matter," he said. Lein smelled the wine even stronger.

Warso nodded. "I told him, if it wasn't, the Sheriff wouldn't be asking for him."

Lein nodded and walked to the office door. "It is urgent," he said. He closed the office door and locked it. "Something we have to keep secret."

After he locked the door, Lein pointed at his desk. "It's there," he said. "Under that towel I threw over it."

Father Wylan shook his head. "I don't understand."



“Let me show him,” Warso said, reaching for the towel, but Lein put his hand on top of the deputy’s. He shook his head at Warso. The boy withdrew his hand.

“What is the secret?” Wyland asked.

Lein took a breath. “A *vatcha*,” he said.

The priest took a step back from the table and made a holy sign with his hand. “Gods be merciful,” he said.

Warso looked at both of them. “What’s a *vatcha*?” he asked.

Wyland looked at Lein, his face all but white. Lein put his hand on the old man’s shoulders. “That’s why I had Warso bring you here,” he said. Lein looked in Wyland’s eyes. The man looked back at him with stone cold sobriety. Lein’s smile crept up to his lips and he tried to catch it before it got there. He thought he succeeded, but he wasn’t sure.

Wyland nodded. “It was a wise choice.”

“What’s a *vatcha*?” Warso asked again, his voice showing a hint of annoyance.

Wyland took a breath and said, “It is an ancient item of great power,” he said. “An artifact of the Old Empire.”

The boy shook his head. “That’s a long time ago,” he said.

The priest nodded. “The *vatcha* have minds of their own,” he said. “And a will that can conquer the will of a man.”

Warso smiled. “Oh, was that what was happening?” he said, looking at Lein. “The coin was trying to conquer your will?”

Lein didn’t like this. If the coin was a *vatcha*, the boy would be susceptible to it. But... he touched it... held it... and it seemed to have no effect on him. Maybe...

His mind was swimming in suppositions. He touched his forehead and wiped sweat away. "We need to deal with it," he said.

The priest nodded. "Yes, we do."

Warso asked, "Is it evil?"

The priest shook his head. "No," he said. He paused and changed his mind. "Not necessarily," he said. "The *vatcha* are things that are neither evil nor good. They are ancient." He paused. "And they have their own plots and plans."

"What the priest is saying," Lein interrupted, "is that they see us as toys, and a child doesn't care when it breaks its toys, does it?"

"I cried when I broke my toys," Warso said.

"But then you just got a new one," Lein asked. "And you forgot about the old one. Didn't you?"

"Not all of them," Wylan said.

Lein looked at the old man. "What?"

"Not all the *vatcha* see us as toys," he said. "Some of them see us as more than that. Unfortunately, some of them see us as even less."

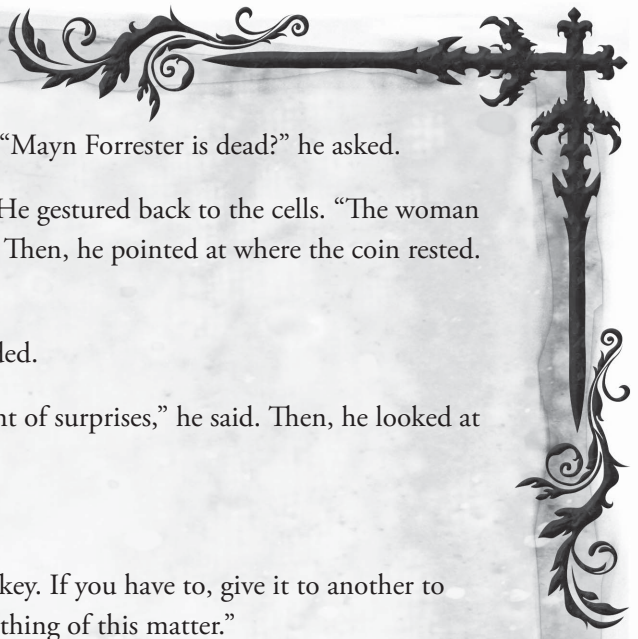
"So some are good and some are evil," Warso said, nodding. "Got it."

Lein looked at Wylan and saw that the old man knew there was no point in explaining any further. "What are we going to do?" he asked the priest.

"Throw it in a fire?" Warso asked.

The priest shook his head. "Nothing so mundane will destroy it," he said. "The key to its destruction is a secret that only the *vatcha* itself knows." Wylan gestured at the towel. "Whatever we do, we must be very careful. We do not know what its intentions may be."

"Well, tonight," Lein said, "its intentions were to kill Forrester."



That caught Wylan off guard. “Mayn Forrester is dead?” he asked.

Lein nodded. “I’m afraid so.” He gestured back to the cells. “The woman who killed him is back there.” Then, he pointed at where the coin rested. “She was carrying *that*.”

“And he exploded,” Warso added.

Wylan shook his head. “A night of surprises,” he said. Then, he looked at Lein. “You have a safe?”

Lein nodded. “I do.”

“Put it in there. And hide the key. If you have to, give it to another to hide. Someone who knows nothing of this matter.”

Lein nodded again. “Good idea,” he said.

Wylan put his hand on both their shoulders. “We must be in complete confidence,” he said. “No one else must know this secret. If they learn of it, the entire city is in danger.”

Lein said, “Agreed.”

Warso nodded. “Yeah. Agreed.”

The men shook hands. Lein picked up the towel, wrapping it three times around the coin without touching it. Then, he put it in the safe and locked it. He gave the key to Father Wylan. “Give this to someone you trust,” he said.

Father Wylan took the key. “I will.”

Then, each of them left the office. Lein locked the door behind them.

By morning, two of them were dead, the safe was open and empty, and Valle was gone.



Introduction

Welcome to *Wield*.

This is a storytelling game. In this game, you tell the story of an ancient, powerful, magical and sentient item called a *vatcha*. You may be a sword, a dagger, a coin, a necklace, or even a sentient gypsy caravan. Whatever you may be, there are a few things you should know.

First, you are ancient. You've been in existence for thousands of years. You've watched empires rise and fall.

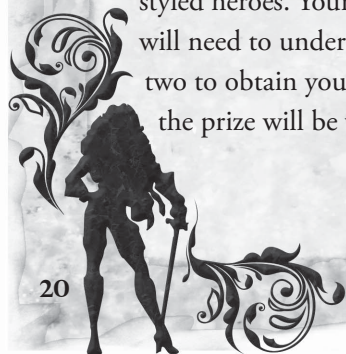
Second, you are powerful. You can destroy entire cities, burn forests to the ground, raise up the earth to swallow armies. Nothing in the world compares to your might.

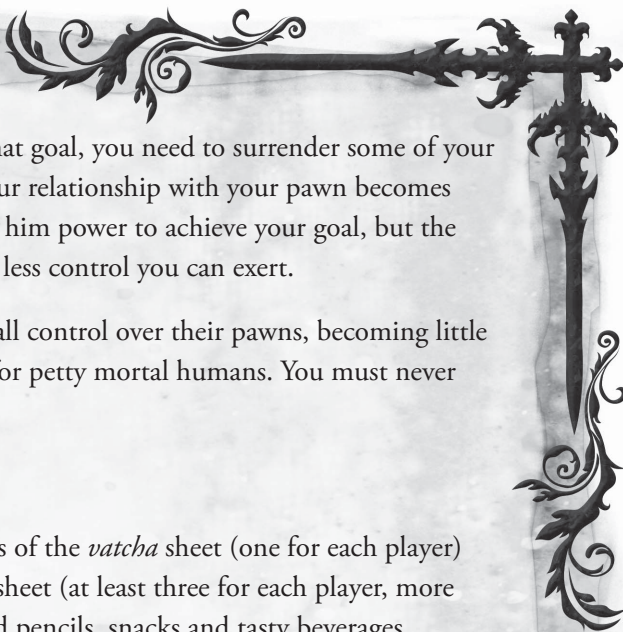
Third, you are not alone. There are others like you in the world. Other *vatcha*. And they have plans, just like you.

The Price of Power

As a *vatcha*, you have incredible power. Unfortunately, you can't use it. Only a mortal human can unleash your power on the world. Humans call these people, "heroes." You call them "pawns." Yes, it's that kind of relationship.

With this game, you tell the stories of the *vatcha* and their pawns, the self-styled heroes. Your *vatcha* has a goal and in order to obtain that goal, you will need to undertake an epic journey. You may go through a pawn or two to obtain your goal—in fact, you probably will go through *many*--but the prize will be worth it.





However, in order to obtain that goal, you need to surrender some of your power to your pawn. Thus, your relationship with your pawn becomes a balancing act. You must give him power to achieve your goal, but the more power you give him, the less control you can exert.

In fact, some *vatcha* have lost all control over their pawns, becoming little more than batteries of power for petty mortal humans. You must never allow this to happen. Never.

GETTING STARTED

To play *Wield*, you need copies of the *vatcha* sheet (one for each player) and many copies of the pawn sheet (at least three for each player, more might be better). You also need pencils, snacks and tasty beverages.

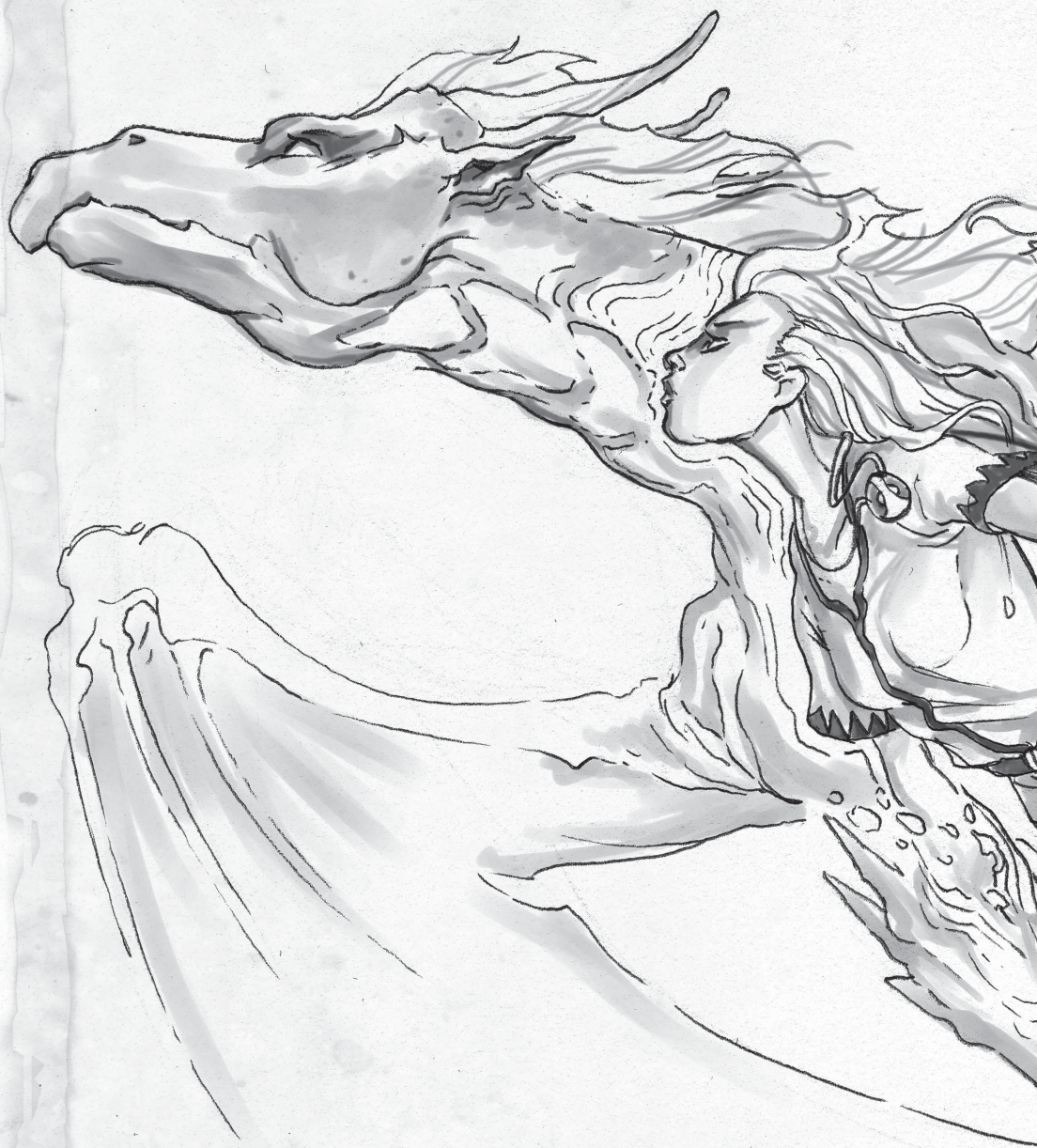
ROLES

One player takes the special role of *Fate*.

In the world *Wield*, Fate is an ever-present figure. She watches over humans, always aware of their deeds, both courageous and cowardly. She does not judge, nor does she act. At least, that's what some say. Others suggest she may be wooed by bold deeds. Some say she has seen all that has happened and all that may ever happen, and like a spider tangled in its own web, is helpless to change the patterns she wove long ago.

The player who takes the role of Fate speaks for all the characters not played by the other players, as well as describes scenes and adjudicates disagreements. If there is ever a dispute between players, Fate is the one who chooses.

Other players take the roles of the *vatcha* and their pawns. In Chapter 2, we talk about how to make *vatcha* and pawn characters. In fact, let's get to that right now.





Vatcha:

Character Creation

This chapter teaches you how to make a *vatcha* character. Each *vatcha* has a wielder played by another player. Fate makes all heroes and assigns them to players.

CREATING A VATCHA

Vatcha Step 1: Choose Item

Choose what kind of *vatcha* you are. You can choose from the list below or make up your own (with the Narrator's permission).

Fate can also make restrictions on Item choice. For example, Fate may decide that everyone must pick a weapon. Or perhaps everyone must be rings.

- | | | |
|------------|------------------|-----------------|
| • Sword | • Luggage | • Crown |
| • Chair | • Coin | • Withered Limb |
| • Loveseat | • Gauntlet/Glove | • Shield |
| • Helmet | • Earring | • Boots |
| • Ring | • Police Box | |
| • Staff | • Wagon | |

EXAMPLES

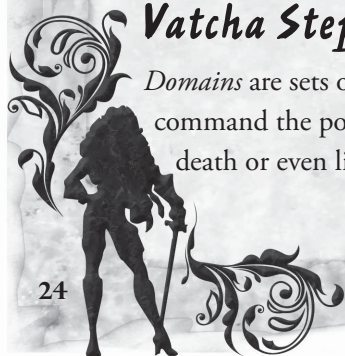
John is playing a ring.

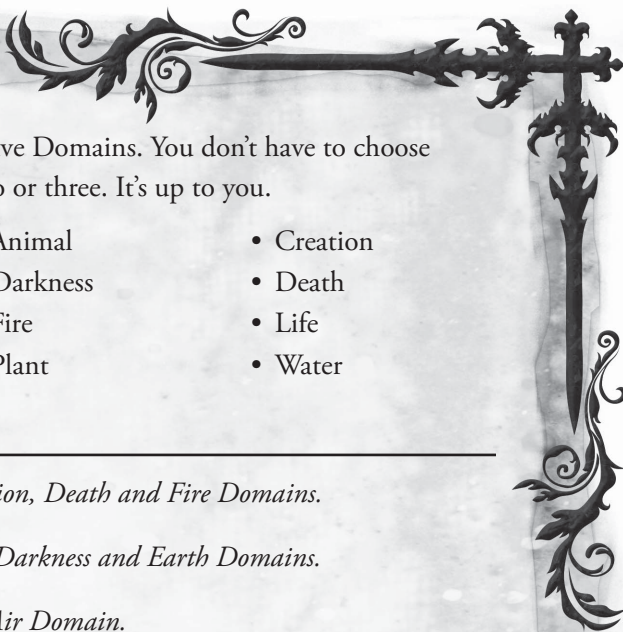
Jill is playing a belt.

Ro is playing a gypsy caravan.

Vatcha Step 2: Choose Three Domains

Domains are sets of powers your *vatcha* commands. Some *vatcha* command the powers of air while others command the powers of fire or death or even life itself.





Choose up to three of the twelve Domains. You don't have to choose three, you can choose one, two or three. It's up to you.

- | | | |
|---------------|------------|------------|
| • Air | • Animal | • Creation |
| • Destruction | • Darkness | • Death |
| • Earth | • Fire | • Life |
| • Light | • Plant | • Water |

EXAMPLES

John's ring has the Destruction, Death and Fire Domains.

Jill's belt has the Creation, Darkness and Earth Domains.

Ro's gypsy caravan has the Air Domain.

Vatcha Step 3: Choose Goal and Steps

Each *vatcha* has a long-term Goal. First, choose a Goal below or make up your own. Then, choose four Steps that lead you towards your Goal.

† Kill (THIS GOD)

- ✂ Find (this ritual)
- ✂ Find (THIS PERSON) with (THIS TRAIT)
- ✂ Find the God's weakness
- ✂ Bind the God with (THE RITUAL) using (THIS PERSON)

† Find the True Ruler of (THIS KINGDOM)

- ✂ Learn the traits of the True Ruler for (THIS KINGDOM)
- ✂ Find a way to prove who the True Ruler of (THIS KINGDOM) is
- ✂ Keep the True Ruler alive until they are 18
- ✂ Have the True Ruler prove who they are to (THIS KINGDOM)

† Get revenge on (WHOEVER).

- ✂ Track down (WHOEVER)
- ✂ Find their greatest weakness

✂ Be wielded by someone close to (WHOEVER) and never give them more than 4 levels of control

✂ Use that person to exploit (WHOEVER's) greatest weakness

† **Destroy the** (INSERT ANOTHER VATCHA HERE)

✂ Force the vatcha to tell a Hero how to destroy it

✂ Learn how to destroy the vatcha

✂ Gather everything needed to destroy the vatcha

✂ Be wielded by a Hero who once wielded the vatcha

EXAMPLES

John's ring was created to Destroy Jill's belt but instead the ring wants to be destroyed itself. Instead of using the steps above he details out how to be destroyed.

Jill's belt was created to Kill the God of Death. She uses the steps detailed out above.

Ro's gypsy caravan is destroyed if it is set on fire by a descendant of the king who originally forced the gypsy people into a nomadic life.

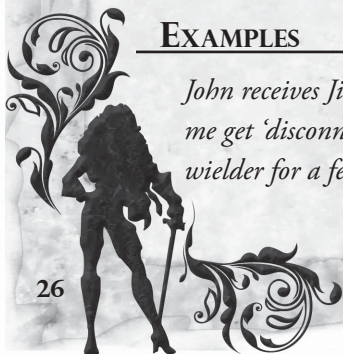
Vatcha Step 4: Histories and Connections

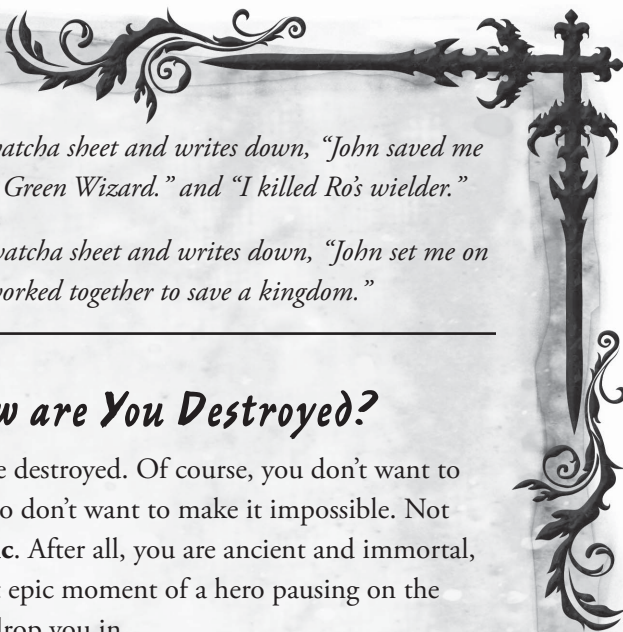
During this step, every player passes their *vatcha* sheet to the left. Then, everyone writes down a connection that their *vatcha* has to this one. Keep in mind: these are the connections the *vatcha* have to each other. We're not talking about mortal wielders yet.

Keep passing the Item sheets until you get your sheet back. Then, everyone reads the connections out loud.

EXAMPLES

John receives Jill's and Ro's vatcha Sheet. He writes down, "Jill helped me get 'disconnected' from the Mad King." and "Ro and I had the same wielder for a few years."





Jill receives John's and Ro's vatcha sheet and writes down, "John saved me from being destroyed by the Green Wizard." and "I killed Ro's wielder."

Ro receives John's and Jill's vatcha sheet and writes down, "John set me on fire once." and "Jill and I worked together to save a kingdom."

Vatcha Step 5: How are You Destroyed?

Finally, choose how you can be destroyed. Of course, you don't want to make this too easy, but you also don't want to make it impossible. Not easy, not impossible... just **epic**. After all, you are ancient and immortal, right? You deserve to have that epic moment of a hero pausing on the edge of the volcano, ready to drop you in...

EXAMPLES

John's ring is destroyed by when it is soaked in the blood of a specific mage, spends a 1000 years in the stomach of a specific beast, worn by a virgin princess for 10 years and finally thrown into a specific volcano.

Jill's belt is destroyed if it is hit by the hammer of the God of the Forge.

Ro's gypsy caravan is destroyed if it is set on fire by a descendant of king who originally forced the gypsy people into a nomadic life.

Vatcha Step 6: Choose a Name

Now that you know about your item's powers, histories and connections, give your item a name.

EXAMPLES

John's ring is the ANCIENT AND POWERFUL RING OF FOUR FLAMES.

Jill's belt is the BELT OF MANY POCKETS.

Ro's gypsy caravan is MATHILDA.

Vatcha Step 7: Gain a Hero and Set Control

Finally, Fate gives you a Hero. You choose how many powers you bestow on your first Hero. You may choose as many powers as you want to bestow. The more powers you grant, the more control your Hero has over you.

Powers are magic feats your wielder performs. Your powers come from the Domains you selected in **Step 2**. Control represents how much control the *vatcha* has over its wielder. You may bestow any powers you want to your wielder, but each power you give up also gives up Control. Use the Control Pyramid graph to determine how much Control a *vatcha* has over its wielder.

A *vatcha* begins the game with 10 points of Control over its wielder. As he bestows Powers, that Control shifts to the wielder.

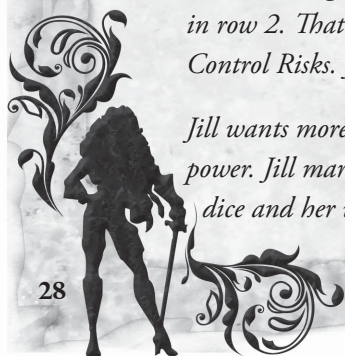
When a *vatcha* gives its wielder a power, mark off a number of boxes equal to the rank of that power. For example, if the *vatcha* gives a Rank 1 Power, mark off one box. If the *vatcha* gives a Rank 7 power, mark off seven boxes. Start at the top of the pyramid and work your way down, level by level. The number you stop at is the amount of Control the *vatcha* loses. Each rank represents one die that transfers from the *vatcha* to the wielder when they make a Control risk.

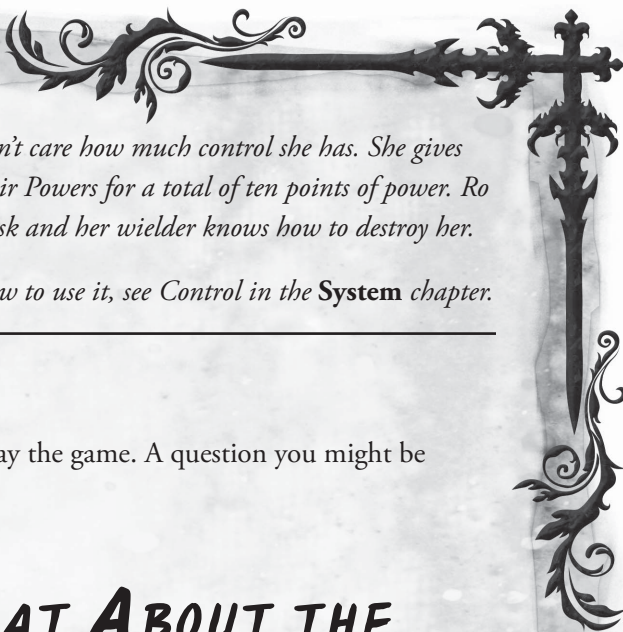
If a wielder gains 5 or more ranks of control, they learn how to destroy the *vatcha* they wield.

EXAMPLE

John gives his wielder three Rank 1 Powers. John makes an X in three boxes, starting with the single box in row 1, going down to the two boxes in row 2. That means John's vatcha loses two points of Control during Control Risks. John's vatcha rolls eight dice and his wielder rolls two.

Jill wants more control over her wielder, so she gives her just one point of power. Jill marks just one box on the Control Pyramid, so she rolls nine dice and her wielder rolls only one for Control Risks.





Ro, on the other hand, doesn't care how much control she has. She gives her wielder the full list of Air Powers for a total of ten points of power. Ro rolls no dice in a Control risk and her wielder knows how to destroy her.

*For more on control and how to use it, see Control in the **System** chapter.*

DONE!

Your *vatcha* is now ready to play the game. A question you might be asking right now is.....

BUT WHAT ABOUT THE HEROES?

You will be playing a hero, but not the hero who wields your *vatcha*. Instead, you play a hero who wields *another player's vatcha*.

A plays B's hero, B plays C's hero and C plays A's hero.

In other words, my *vatcha* is the Ancient and Powerful Ring of Four Flames, but Jill plays the Hero who wields the ring. Meanwhile, Ro's *vatcha* is a gypsy caravan named Mathilda, but I play Mathilda's "wielder." Finally, Jill's *vatcha*, the mysterious and treacherous leather Belt of Many Pockets, also has a wielder, played by Ro.

The catch here is that the players do not "create" the Heroes. That job belongs to Fate.

Fate chooses who picks up a *vatcha*. A blacksmith or a carpenter or a midwife or a ferryman... Fate chooses.

ISN'T THAT CONFUSING?

Having a table of four-to-five people is hard enough, but give them each two characters to play... and things can get messy fast. Now, this can

get confusing if you don't have some way to identify which character is talking. Folks ask, "Are you talking for your *vatcha* or your hero?" We have some solutions for that.

First, use a distinct voice for your *vatcha*. It may be your own, but whatever voice you use, make sure you identify it as the one that belongs to your *vatcha*.

Second, whenever you play another character, give that character a distinctly different voice. Deeper, slower, higher, quicker. You can also use different dialects or accents. Pick "catchphrases" your *vatcha* likes to use and make sure to start your sentences with them.

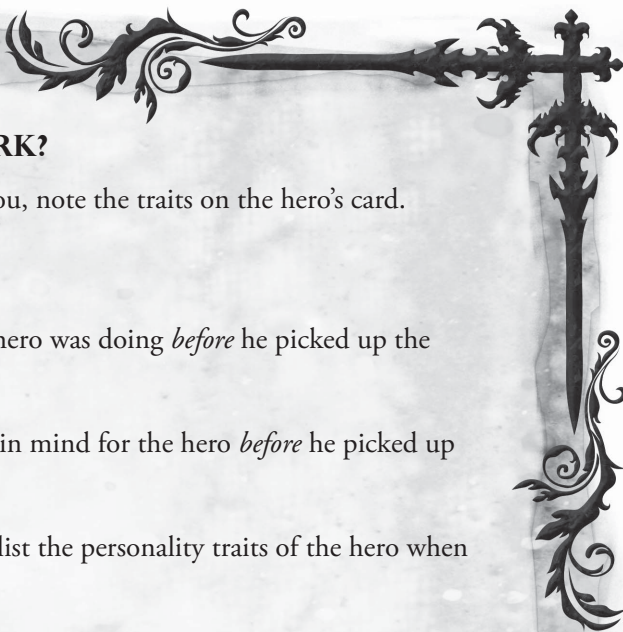
Third, you can also use non-verbal cues to indicate who is speaking. Put your hand on your *vatcha* sheet when the item talks or pick up the hero card when the hero speaks. One playtest group put the hero card in front of their mouths when the hero talked, and that cleared up a lot of confusion.

WHAT HAPPENS WHEN MY WIELDER DIES?

When a wielder dies, Fate destroys the dead hero's card, collects the hero cards and shuffles a new hero card in with them. Then, Fate redistributes the hero cards to the players. (Or, if you like, you can simply switch hero cards so you aren't playing the same hero again.)

Whenever you get a new hero (including your first hero), you add a Personality Trait to that hero. The hero maintains any Personality Traits he had from previous players, so while you may "reinterpret" the hero, please try to respect the hero's past. In other words, if Jill played a hero as "sneaky," don't ignore the trait. The hero is still sneaky, but perhaps adding "loyal" to the card will put that initial trait in a new perspective.





HOW DO HEROES WORK?

When Fate assigns a hero to you, note the traits on the hero's card.

- † **Name:** The hero's name.
- † **Background:** What the hero was doing *before* he picked up the vatcha.
- † **Destiny:** What Fate had in mind for the hero *before* he picked up the vatcha.
- † **Personality:** Where you list the personality traits of the hero when you first receive him.
- † **Equipment:** Where you list the equipment the hero is carrying with him.
- † **Wounds:** Each Hero has 3 wounds before he dies.

Generally, Fate fills out most of this, but you get to add one personality trait when you get the hero. Think about it, then write it down.

THAT'S IT!

You're done. Time to start playing the game. The next chapter shows you how to do that.

System





Taking A Chance

Whenever your character rolls the dice, it's called **taking a chance**.

Roll two six-sided dice (d6) to resolve all chances.

If your **background** can be used in the chance, you gain one bonus d6 to the roll.

If one of your **personality traits** can be used in the chance, you gain one bonus d6 to the roll.

If your **destiny** can be used in the chance, you gain one bonus d6 to the roll.

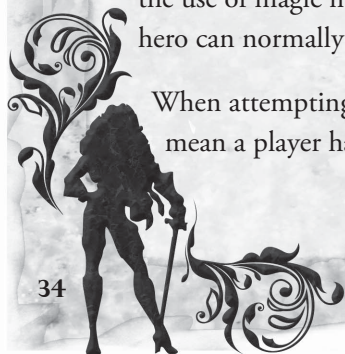
There are only two situations when you take in a chance:

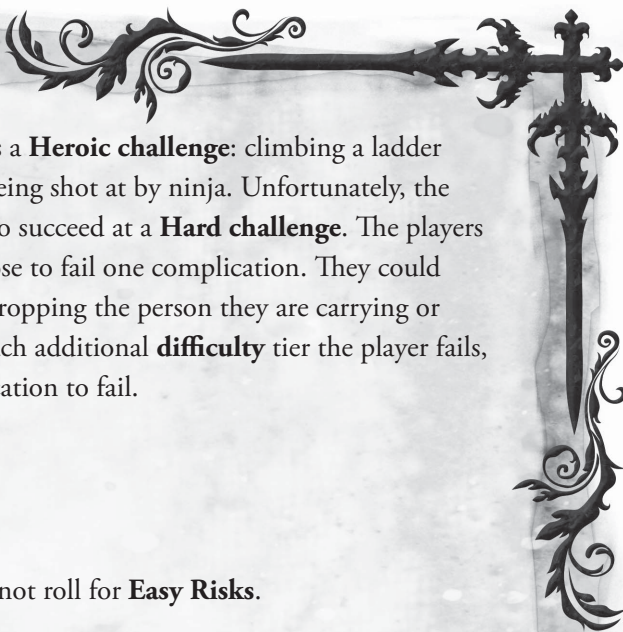
OVERCOMING AN OBSTACLE

An **obstacle** is any challenge that is not specifically related to attacking or defending against an enemy. Opening a locked door, climbing a wall or cooking dinner. When taking a chance against an obstacle, Fate sets how challenging overcoming that obstacle is and assigns a difficulty. The higher the **difficulty**, the more challenging the **obstacle**.

Difficulties range between **Easy** and **Impossible**. **Easy challenges** are common everyday tasks that anybody can do with no complications. Adding a complication to a challenge increases the **difficulty** from **Easy** to **Hard**. Every additional complication increases the **difficulty** again. Most Obstacles fall under the **Easy** or **Hard** category. Only tasks that are beyond average human ability fall into the **Heroic** through **Impossible** categories. **Impossible** obstacles are challenges that are impossible without the use of magic in some way, which is why the target is higher than a hero can normally roll.

When attempting obstacles, rolling lower than the set **difficulty** does not mean a player has completely failed the challenge.





For example, a player attempts a **Heroic challenge**: climbing a ladder while carrying someone and being shot at by ninja. Unfortunately, the player only rolls well enough to succeed at a **Hard challenge**. The players failed by one tier, so they choose to fail one complication. They could choose falling off the ladder, dropping the person they are carrying or being shot by the ninja. For each additional **difficulty** tier the player fails, they choose one more complication to fail.

Difficulties

Easy (no roll)

Climbing a ladder. Players do not roll for **Easy Risks**.

6 = Hard

Climbing a ladder while carrying someone.

12 = Heroic

Climbing a ladder while carrying someone and being shot at by ninjas.

18 = Epic

Climbing a ladder while carrying someone, being shot at by ninjas while the ladder is on fire.

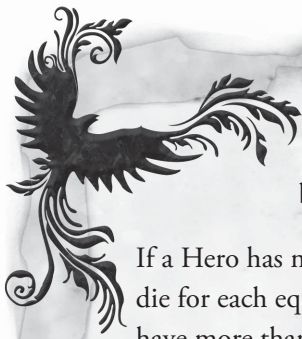
25+ = Impossible

Climbing a ladder while carrying someone, being shot at by ninjas, the ladder is on fire and you are shooting back. Shooting back should be impossible, that's why you need magic.

Equipment

If a Hero has equipment that would help him for a risk, he gains a bonus die.

Thus, if he has climbing equipment and needs to scale a wall, he gains a bonus die.



If he has a sword and gets thrown into combat, he gets a bonus die. Armor also counts as a bonus die for that risk.

If a Hero has multiple pieces of equipment to assist him, he gains a bonus die for each equipment, but only up to two bonus dice. A Hero cannot have more than two bonus dice from equipment for a single risk.

Combat

When your character attacks or defends in combat you choose the **difficulty** of the roll you are going to make. It ranges between 1 wound and 5 wounds. You are either attacking someone for 1 to 5 wounds or defending against 1 to 5 wounds.

STEP 1: DECISION

In combat everyone acts at the same time and you make the decision in secret about what you are going to do this round.

Fate counts to 5.

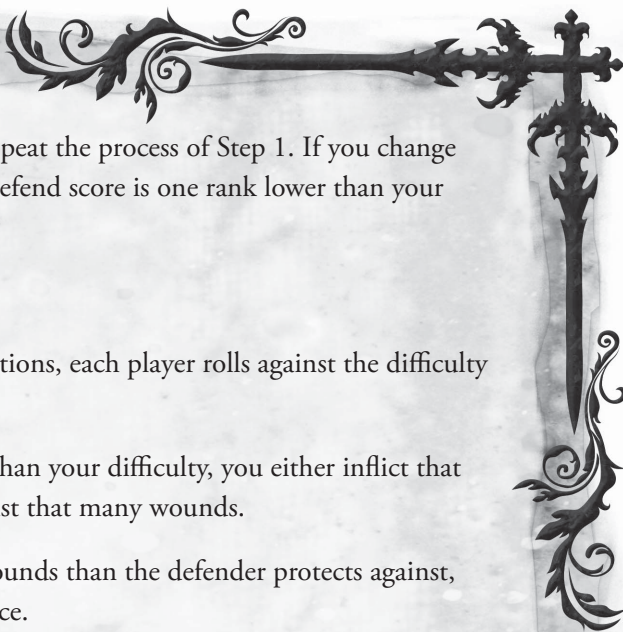
Then everyone reveals their action and difficulty at the same time. You may choose to **attack**, **defend** or **use a magic power**.

- ✂ To **attack**, point at someone and hold a number of fingers equal to the wounds you wish to inflict.
- ✂ To **defend**, place your arm across your chest and hold up a number of fingers equal to the wounds you wish to protect against. To **defend** someone else, place your arm across your chest, hold up a number of fingers equal to the wounds you wish to protect against and point at the person you want to defend.
- ✂ To **use a magic power**, raise a fist to represent you are going to use a power *instead* of **attack** or **defend**.

STEP 2: RECONSIDER

At the end of **Step 1: Decision**, you may choose to change from **attack** to **defend**.





Fate counts to 5 and players repeat the process of Step 1. If you change from **attack** to **defend**, your defend score is one rank lower than your attack, minimum 1.

STEP 3: RESOLUTION

Once all players reveal their actions, each player rolls against the difficulty they assigned themselves.

If you roll equal to or greater than your difficulty, you either inflict that many wounds or protect against that many wounds.

If the attacker inflicts more wounds than the defender protects against, the defender takes the difference.

If more than one attacker attacks the same defender in the same round, handle each attack separately. In other words apply the defender's defense score against each attack separately. Highest attack roll resolves first.

USING A VATCHA POWER

If you choose to use a power instead of attacking or defending, your action happens first. Certain powers require you to designate a target; you can do this after everyone else has revealed their actions.

If more than one hero uses a power, Fate counts to 5 once more. At the end of the count, everyone using a power holds up a number of fingers equal to the level of power they want to use and declares which Domain the power comes from. The highest ranked power goes first, followed by each subsequently ranked power. Powers of the same rank occur at the same time.

Certain powers allow a hero to also attempt a defend or attack roll. This is specified in the power's description. Otherwise if you choose to use a power you can neither defend or attack that round.

DIFFICULTIES

Easy = 1 Wound
(no roll)

6 = 2 Wounds

12 = 3 Wounds

18 = 4 Wounds

25+ = 5 Wounds

FATE VS. HEROES

If NPCs are part of combat then Fate decides their actions. She needs an index card for every NPC involved. Before she starts her first count to 5, Fate writes down the actions of the NPC on one side and the NPC's name on the other. She makes choices for NPCs in secret. Then she put the index cards name side up on the table. Fate counts aloud to 5. If a player wants to attack an NPC they point at the index card which represents that NPC. Fate flips the NPC's index cards over at the same time the heroes reveal their actions. Before

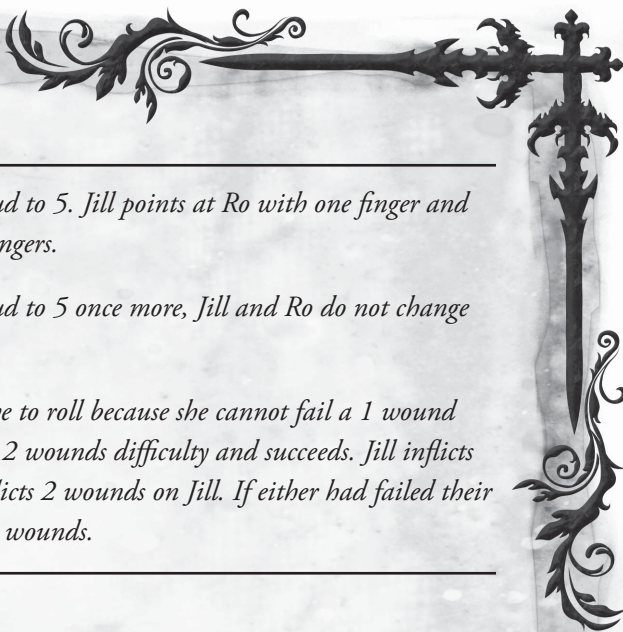
Fate finishes her second count to 5 she may flip an NPC's index card back over to the name to represent the NPC changing their action from attack to defend.

EXAMPLE #1

For Step 1, Fate counts aloud to 5. John pulls his arm across his chest with two fingers and Jill points at John with three fingers. This means John announced an intent to defend himself against attacks (a challenge 2 risk) and Jill wants to attack John (a challenge 3 risk). Remember, the fingers they hold up indicate the difficulty of their risks.

For Step 2, Fate counts aloud to 5 once more, Jill does not change her attack.

For Step 3, John rolls against a 2 wounds difficulty and succeeds. Jill rolls against a 3 wounds difficulty and succeeds. John protects himself against 2 wounds but Jill inflicts 3 wounds because Jill inflicts more wounds than John protected against, he takes the difference in wounds. So, John takes 1 wound. If John had failed his roll and Jill succeeded, he would take 3 wounds. If Jill had failed her roll, John would take 0 wounds.



EXAMPLE #2

For Step 1, Fate counts aloud to 5. Jill points at Ro with one finger and Ro points at Jill with two fingers.

For Step 2, Fate counts aloud to 5 once more, Jill and Ro do not change their attacks.

For Step 3, Jill does not have to roll because she cannot fail a 1 wound difficulty. Ro rolls against a 2 wounds difficulty and succeeds. Jill inflicts 1 wound on Ro and Ro inflicts 2 wounds on Jill. If either had failed their roll, the other would take 0 wounds.

EXAMPLE #3

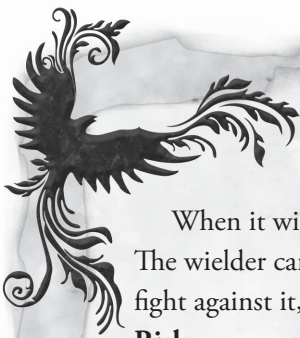
For Step 1, Fate counts aloud to 5. John pulls his arm across his chest with one finger and Ro pulls her arm across her chest with two fingers. Because no one is attacking this round Fate does not count to 5 again and the round is over.

EXAMPLE #4

For Step 1, Fate counts aloud to 5. John points at Jill with three fingers, Jill points at John with three fingers and Ro points at Jill with two fingers.

For Step 2, Fate counts aloud to 5 once more, Jill realizes that John and Ro are both attacking her and she might not survive. So, Jill pulls her arm back across her chest changing her fingers from three to two before Fate finishes her second count.

For Step 3, John rolls against a 3 wounds difficulty and succeeds. Jill rolls against a 2 wounds difficulty and succeeds. Ro rolls against a 2 wounds difficulty and succeeds. Ro has a higher total roll so she resolves her attack against Jill first. Jill protects against 2 wounds and Ro inflicts 2 wounds. Jill takes 0 wounds. John resolves his attack next. Jill protects against 2 wounds but John inflicts 3 wounds. Jill takes 1 wound.



Control

When it wishes, the *vatcha* can force its wielder to take certain actions. The wielder can agree to the action or fight against it. If he chooses to fight against it, both the *vatcha* and the wielder must make a **Control Risk**.

The hero rolls a number of d6s equal to his Control over the *vatcha*. The *vatcha* rolls a number of d6s equal to its current Power. Whoever rolls higher wins and the hero and the *vatcha* follow that path.

DESTINY

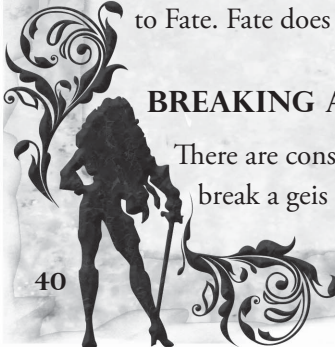
Just like other risks, if a hero is in conflict with the *vatcha* and the conflict involves the hero's Destiny, the hero adds 1d6 to his roll.

Geis

Before you roll the dice and take a chance, you can offer up a geis to Fate to succeed on your challenge. A geis is a promise to Fate to do a certain action or not do a certain action. A small geis would be promising to give your cloak to the next beggar you see. A large geis would be rescue a town from bandits and take no reward. Also, a geis could be agreeing to not drink alcohol for the next two months. A major geis may involve *never* drinking alcohol. If Fate agrees to your geis, write it down on your hero's sheet including the rank.

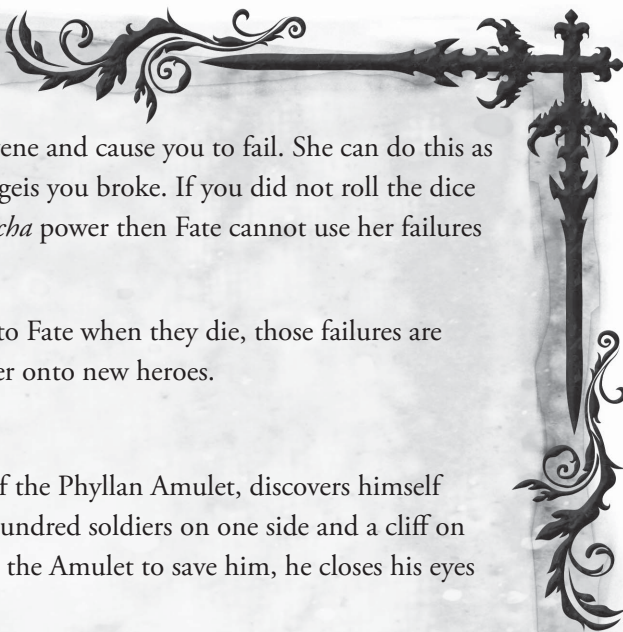
If Fate does not accept your geis she may offer modified terms. If you and Fate can agree on terms then the geis is sealed and you succeed without rolling.

If you are in conflict with another player, neither of you may offer a geis to Fate. Fate does not play favorites among heroes.



BREAKING A GEIS

There are consequences for breaking a geis with Fate; whether you break a geis on purpose or by accident. At any time after you have



rolled a success Fate can intervene and cause you to fail. She can do this as many times as the rank of the geis you broke. If you did not roll the dice to succeed, such as using a *vatcha* power then Fate cannot use her failures on that action.

If your hero still owes failures to Fate when they die, those failures are gone. A geis does not carry over onto new heroes.

Geis Example

John's Hero, Vinten, wielder of the Phyllan Amulet, discovers himself surrounded by a gang of five hundred soldiers on one side and a cliff on the other. Unwilling to put on the Amulet to save him, he closes his eyes and asks Fate to intervene.

"Why should I?" Fate (in this case, Jill) asks him.

"Because I must rescue the Princess from the Litch King!" Vinten says.

Fate asks, "What shall you give me in return?"

Vinten thinks for a moment, then says, "If my Destiny is true. If I am to rescue the Princess and become King by my own hand... I will liberate all the slaves of the Kingdom."

"Do you swear?" Fate asks.

Vinten nods. "I swear."

Fate says, "You have one year to liberate the slaves of the Kingdom of Usrin. If they are not liberated by that time, my wrath will be great."

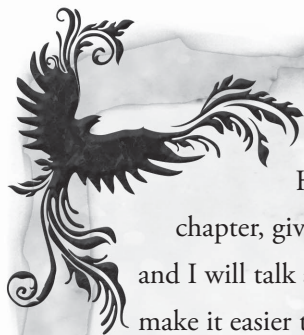
Vinten says, "I swear. One year."

Fate nods. Vinten opens his eyes and runs. He leaps off the cliff away from the soldiers. He falls, plummeting down, until he hits the river... and miraculously survives.



Fate





Hi there. This is John and I'll be with you for the rest of this chapter, giving you a whole ton of advice on how to run *Wield*. You and I will talk about a few tricks Jill and I learned during playtesting that make it easier to play and run. Oh, and fun. That's important, too.

Heroes

First off, it's your job to create Heroes for the *vatcha* to use, abuse and control.

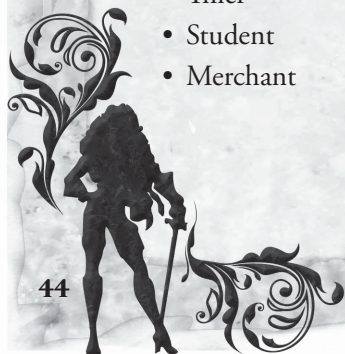
When we first started playtesting, we had alternate players create the Heroes, but we found that gave players a strong emotional attachment to them. In other words, the folks playing the Heroes didn't want their characters discarded like tissue paper.

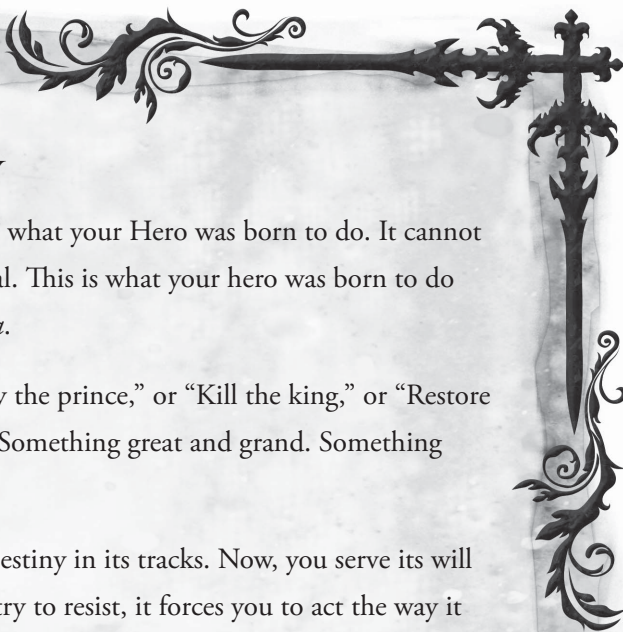
So, we passed the responsibility of making Heroes to you, sweet Fate. That way, the players have a kind of distance between themselves and the Heroes. They'll feel free to toss the Hero aside when they need to.

HERO STEP 1: BACKGROUND

Your Background Trait is a word or phrase that best describes your character's profession before he picked up the Item and became a Hero.

- | | | |
|--------------|---------------|--------------|
| • Craftsman | • Philosopher | • Surgeon |
| • Scholar | • Noble | • Apothecary |
| • Politician | • Courtesan | • Alchemist |
| • Knight | • Highwayman | • Chef |
| • Thief | • Hunter | • Midwife |
| • Student | • Solider | • Sheriff |
| • Merchant | • Sailor | |





HERO STEP 2: DESTINY

Now, choose a Destiny. This is what your Hero was born to do. It cannot be the same as your Item's Goal. This is what your hero was born to do before he picked up the *Vatcha*.

Your Destiny could be, "Marry the prince," or "Kill the king," or "Restore the reputation of my people." Something great and grand. Something important and significant.

But the *Vatcha* stopped that Destiny in its tracks. Now, you serve its will and purposes. And when you try to resist, it forces you to act the way it wants...

HERO STEP 3: PERSONALITY TRAIT

Every hero has one Personality Trait: a word or a phrase about your hero's personality. Write that down on the sheet. Here are some suggestions.

- | | | |
|-------------|-------------------------------------|---------------|
| • Clever | • Never Takes "No"
For an Answer | Box |
| • Stubborn | | • Courageous |
| • Willful | • Honest (to a Fault) | • Cowardly |
| • Charming | • Empathetic | • Industrious |
| • Seductive | • Psychopathic | • Rational |
| • Friendly | • Thinks Outside the | • Emotional |

HERO STEP 4: NAME

Now that you've got the meaty bits, it's time to think of a name for your hero. Write it down and you're done.

DONE!

Okay, so your hero is done. Hand him off to a player at random (that's Chance sticking her nose in things) and get rolling!



Groups

Group NPCs are armies, traveling caravans or citizens of a kingdom. They are any sort of NPCs with multiple nameless people or creatures. Groups have three aspects to them:

- † **Name** – “The King’s Army”, “Leo’s Caravan” or “Kingdom of Adri-nay”
- † **Wounds** – Represents how many people in the group
- † **Abilities** – “Can attack three times a round”, “Ignores two wounds a round” or similar

If a named NPC or PC works with a group in combat, the group’s wounds are used before the names NPC’s or PC’s wounds.

Powers with the *someone* keyword do now work on a group, only an individual within the group.

Groups cannot wield a *vatcha*, otherwise they work the same as normal NPCs.

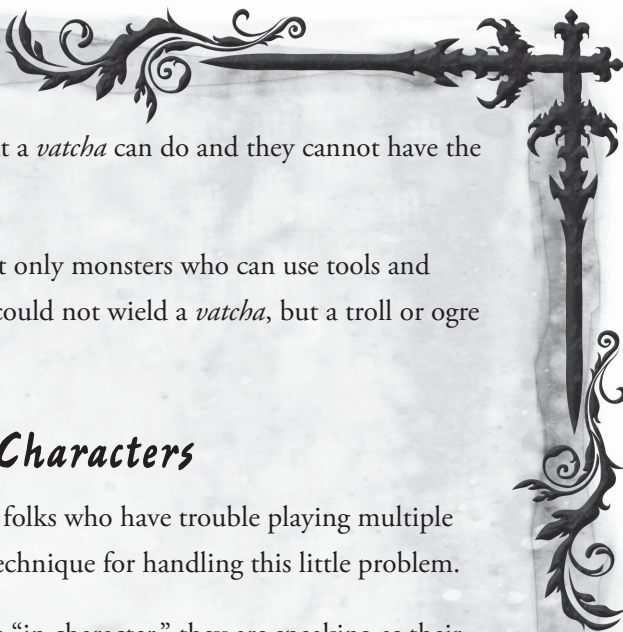
Monsters

Monsters are non-human creatures such as dire wolves, trolls and fairies. They have special rules for wounds and abilities; otherwise they work the same as normal NPCs.

Monsters may have more or less wounds than a wielder. A troll may have 8 wounds but a fairy only has 1 wound.

Monsters may have special abilities that normal humans do not. For example, “Can attack three times a round” or “Regeneration”. They do not need to have a *vatcha* to have or use these special abilities. None





of the abilities are beyond what a *vatcha* can do and they cannot have the power to destroy a *vatcha*.

Monsters can wield *vatcha*, but only monsters who can use tools and weapons. For example, a dire could not wield a *vatcha*, but a troll or ogre could.

Playing Multiple Characters

Jill and I have some advice for folks who have trouble playing multiple characters. We found a great technique for handling this little problem.

We assume when a player talks “in character,” they are speaking as their *vatcha*. If a player wants to speak as his hero, raise the hero card when you speak. This indicates, “I am speaking as my hero, not my *vatcha*.”

This little technique fixes all that confusion with one simple action.

Also, when players speak as their *vatcha* and their hero, encourage them to have two different voices. The *vatcha* voice should be different: higher, lower, a dark whisper, a whiskey-soaked voice, gravelly, whatever. Make it different than your normal voice. That indicates, “Hey, my *vatcha* is talking.”

Or, a player uses his normal voice for his *vatcha* and different voices for his heroes; each new hero has a different voice.

Vatcha Communication

Vatcha may, if they wish, communicate with each other without the wielders knowing. This is a special kind of telepathy that cannot be heard by wielders, regardless of what powers they may have.



Vatcha may also communicate with any wielder they wish using the same telepathic technique. *Vatcha* may make this communicate exclusive or allow other *vatcha* to hear it.

You Are the Wielder

If you don't want the players taking the roles of the wielders, we suggest Fate playing those roles. After all, the wielders are little more than NPCs and it's usually Fate's job (the GM's job) to play NPCs. Yes, this makes the heroes NPCs. That just takes the presumption of the game (that heroes are secondary and transitory) to a higher level.

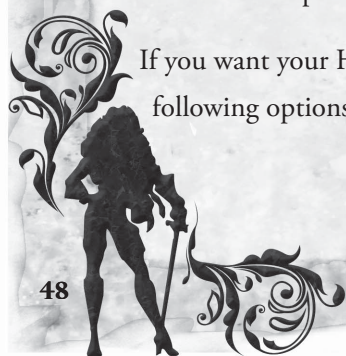
This *further* distances the emotional attachment players have to the heroes, which can be a good thing depending on what kind of game you want to run. It also means you (Fate, I mean) have better control over the wielders.

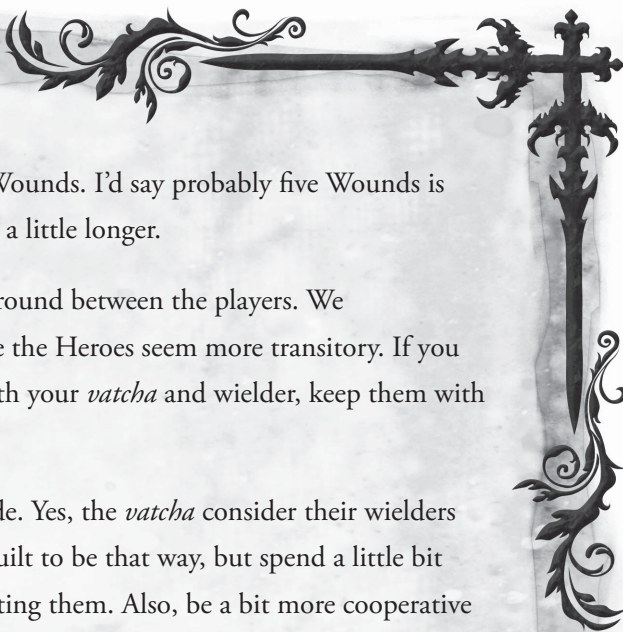
Long-Term Relationships

Some players may be intrigued by the possibility of having "long-term relationships" between their *vatcha* and wielders. After all, the story of Elric and Stormbringer is the one that inspired this game in the first place.

Granted, Stormbringer is an ancient weapon forged at the Dawn of Time and Elric lives only a few short decades, and that doesn't really count as "long-term" in Stormbringer's eyes. But as far as Elric is concerned, he wields the weapon for years rather than months or days.

If you want your Heroes to have their weapons longer, consider the following options.





First, give your Heroes more Wounds. I'd say probably five Wounds is good. This keeps them around a little longer.

Second, don't switch Heroes around between the players. We implemented this rule to make the Heroes seem more transitory. If you want to have a longer story with your *vatcha* and wielder, keep them with the same player.

Finally, just a change in attitude. Yes, the *vatcha* consider their wielders temporary, and yes, they are built to be that way, but spend a little bit of extra time and effort protecting them. Also, be a bit more cooperative when it comes to them gaining their goals. You can always slay them at will later.

PvP

Wield may seem like a PvP (Player vs. Player) game, but it isn't. It's a game about negotiation, yes, but that doesn't mean the players should see each other as enemies. They are characters with opposing goals.

Part of your job as Fate is to maintain the tone of the game. You keep the Monty Python quotes down to a minimum. You keep folks from talking about last night's episode of... whatever's hot on the TV this month. And, you make sure everyone is having fun. One of the ways players can kill other players' fun is by turning this game PvP.

Just remind everyone of this simple fact: you are all friends and you all came here to have fun. If one of you plays too rough (trust me, I know about this part), you spoil your other friends' fun. Don't do that.

Players should know this. Sometimes, they forget it. Make sure it's plain and clear before the game begins.

Chance Steps In

Finally, here's a quick rule that will help you when you get caught in a corner.

If you can't make a decision quickly, or the game starts slowing down, use this little mechanic.

When Fate is indecisive, that's when Chance takes over. Pick up a d20, announce some odds, and roll the die. Then, stick to the roll. After all, sometimes, Chance has her own ideas about how things go.

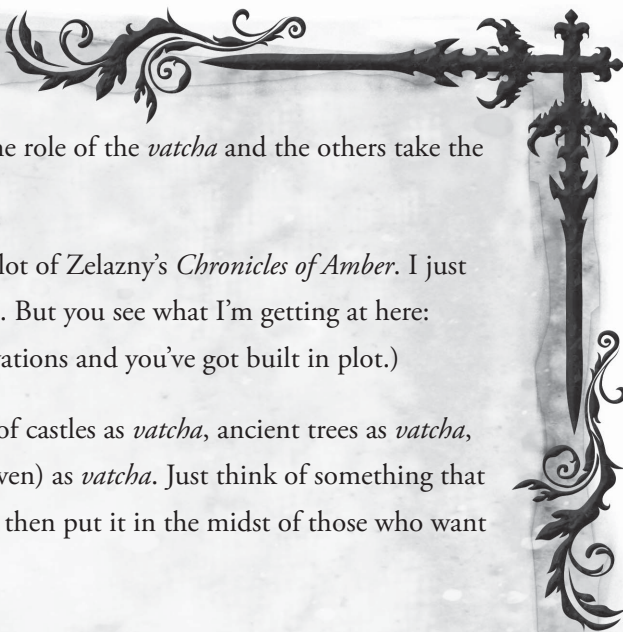
Adventure Quick Starts

Alfred Hitchcock once said something along the lines of, "If you have great characters, you don't need plot." At least, people say that he said that.

Wield works along the lines of that philosophy. If you have well-designed characters--both *vatcha* and heroes--you won't need plot. Look at the *vatcha's* Goals and the heroes' Destinies and build adventures around those. Those conflicts provide you with all the plot you need.

But you do need a starting point. That can be tricky. Of course, if you plan ahead and provide the players with a starting point *before* they make characters, you build that starting point into their backgrounds.

Give the players this to work with: all of you are royal siblings in a magical castle. Your father is missing and left his *vatcha* behind. All of you want to control it, but you also know it could kill you if you aren't careful. You can use whatever tools or weapons you want: deceive, connive, convince, seduce... do your worst. Only one of you can control

A large, ornate black decorative flourish runs vertically along the right edge of the page. It features a cross-like top, a central vertical stem, and elaborate swirling leaf and vine patterns extending to the top and bottom.

the *vatcha*. One player takes the role of the *vatcha* and the others take the roles of the royal siblings.

(By the way, that's the entire plot of Zelazny's *Chronicles of Amber*. I just made the Pattern into a *vatcha*. But you see what I'm getting at here: provide the players with motivations and you've got built in plot.)

Think outside the box. Think of castles as *vatcha*, ancient trees as *vatcha*, mummified ancestors (the *suaven*) as *vatcha*. Just think of something that everyone wants to control and then put it in the midst of those who want to control it. Instant plot.



Vatcha Powers

The gifts bestowed by a *vatcha* are not trivial. They are pure, unrivaled power. They are also the only magical power in the world. As such, *vatcha* powers break many of the world rules as well as rules of the game.

Whenever a rule contradicts a vatcha power, the vatcha power has precedence.

To understand the powers, you need to become familiar with the concept of *keywords*.

Keywords

All *vatcha* powers have *keywords* that tell you what and/or who they affect. All keywords are italicized for your convenience.

YOU

This may be obvious, but *you* means you and only you.

SOMETHING

Something means one non-living item. It could be a piece of parchment, a building, a sword, or a wagon wheel.

There are two kinds of *something*. The first is *small*. Small means the something is smaller than you. The second kind of something is *large*. Large means the something is not smaller than you.

SOMEONE

Someone means one person other than yourself.

Someone also includes an animal. Animals smaller than you are *small animals*. Animals larger than you are *large animals*.

In case you are curious, zombies and other undead creatures are *something* and not *someone*.

EVERYTHING

Everything means your spell affects every non-living item in the effect range of your spell. If you target a city for your effect, it affects the walls, the roads, the tavern signs, the wagons, the windows, the buildings... but not the people.

EVERYONE

Everyone means your spell affects every living creature in the effect range of your spell. If you target a city for your effect, it affects the people, the cows, the cats, the dogs, the rats, the roaches... but not the buildings.

NO ONE

When a power says *no one*, it means that nothing and nobody exists in this set.

Conditions

Conditions represent benefits or penalties. A character who is afraid, invulnerable or on fire has a condition. Some powers below grant or removed conditions.

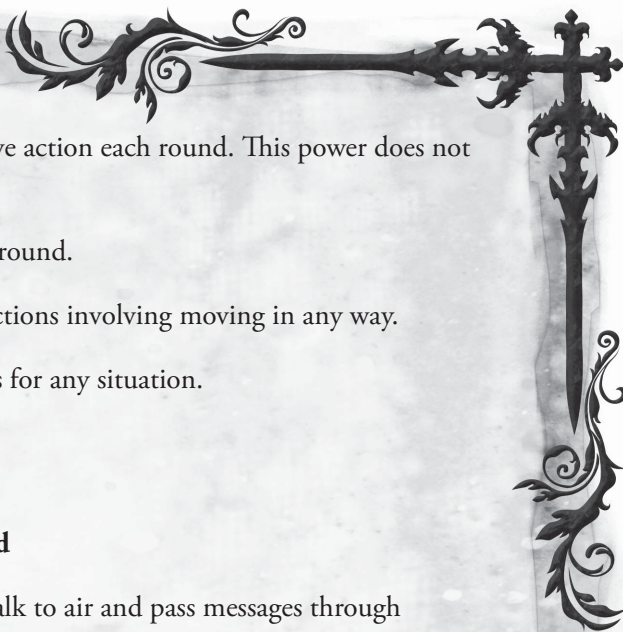
Afraid: Lose 1d6 to any action involving facing danger.

Blind: Lose 1d6 to any actions involving aiming or moving.

Invulnerable: Cannot be wounded by any weapon forged by man. *Vatcha* that are weapons can still wound *someone* who is invulnerable.

Hindered: Cannot move from their current spot.

Hopeful: Gain 1d6 to any actions when saving *someone* from danger or death.



Pained: Can only take defensive action each round. This power does not physically wound *someone*.

On Fire: Inflicts 1 wound per round.

Unbalance: Lose 1d6 to any actions involving moving in any way.

Fate can create new conditions for any situation.

Air

1. Whispers on the Wind

- a. **Description:** You talk to air and pass messages through it to someone within 100 miles. The spirits of the air can tell you what sounds have been in the area recently, just as conversations, the sounds of battle, etc.
- b. **Combat:** In combat, you can neither attack nor defend this round.

2. Grasp of Wind

- a. **Description:** You move something small towards you. The something moving towards you moves quickly, capable of moving across a room in a single breath.
- b. **Combat:** In combat, you can neither attack nor defend this round.

3. Wings of Air

- a. **Description:** You fly! This effect lasts until you do not want to fly anymore.
- b. **Combat:** In combat, you can both use this power and defend this round.

4. Grasp of the Gales

- a. **Description:** You move someone towards you. The someone moving towards you moves quickly, capable of moving across a room in a single breath.
- b. **Combat:** In combat you can both use this power and attack the someone you moved towards you this round.

5. Summon the Storm

- a. **Description:** You can create storms. This effect lasts until you dismiss the storm. During the storm, everyone (except you) has the conditions “blind,” and “hindered.”
- b. **Combat:** In combat, you can neither attack nor defend this round. Each round that the storm persists you select someone and they take 1 wound that cannot be defended against.

6. Wings of the Storm

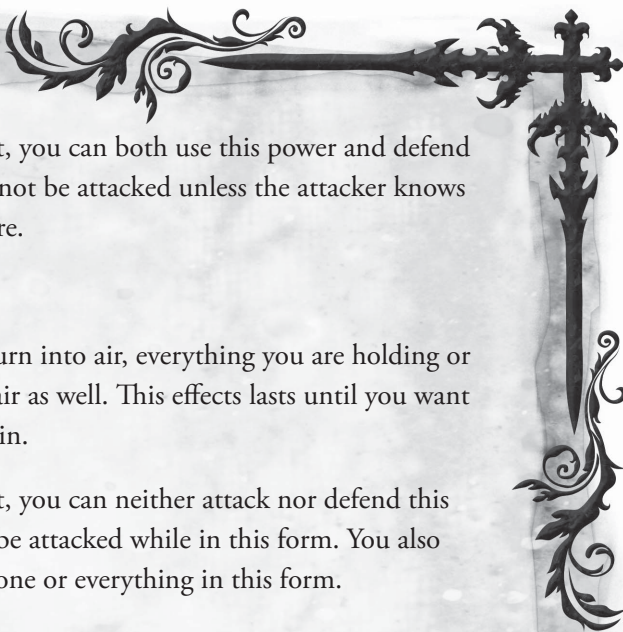
- a. **Description:** Everyone you want can fly! This effect lasts until you do not want everyone to fly.
- b. **Combat:** In combat, you can both use this power and defend this round.

7. Wrath of the Storm

- a. **Description:** You summon a lightning bolt to a specific place.
- b. **Combat:** In combat, you can neither attack nor defend this round. You select someone and they take 3 wounds that cannot be defended against. Or you select something that can be destroyed by lightning: it is destroyed.

8. Stormcloak

- a. **Description:** You become invisible. This effect lasts until you do not want to be invisible anymore.

- 
- b. **Combat:** In combat, you can both use this power and defend this round. You cannot be attacked unless the attacker knows exactly where you are.

9. One with the Wind

- a. **Description:** You turn into air, everything you are holding or wearing turns into air as well. This effects lasts until you want to become solid again.
- b. **Combat:** In combat, you can neither attack nor defend this round. You cannot be attacked while in this form. You also cannot attack everyone or everything in this form.

10. Whirlwind

- a. **Description:** You move everything and everyone, including yourself, that you see from one place to another. You can choose to leave someone and/or something behind but it must be declared at the time of the move.
- b. **Combat:** In combat, you can both use this power and defend this round.

Animal

1. Savage Tongues

- a. **Description:** *You* speak with animals.
- b. **Combat:** In combat *you* can neither attack nor defend this round.

2. Call the Wild

- a. **Description:** *You* summon *small* animals. The animals stay until *you* dismiss them. *Small* animals can take 2 wounds before they die.

- b. Combat:** In combat *you* can neither attack nor defend this round. If you have the control the swarm power, you can use that power this round.

3. Manner of the Beast

- a. Description:** *You* gain animal traits. (scent, claws, hearing, sight and so on). This effect lasts until *you* want to revert to normal. If the trait *you* gained will help *you* succeed on a challenge, gain an extra 1d6 to your roll.

Combat In combat *you* can both use this power and attack *someone* if the gained animal traits was specifically for combat.

4. Animal Kin

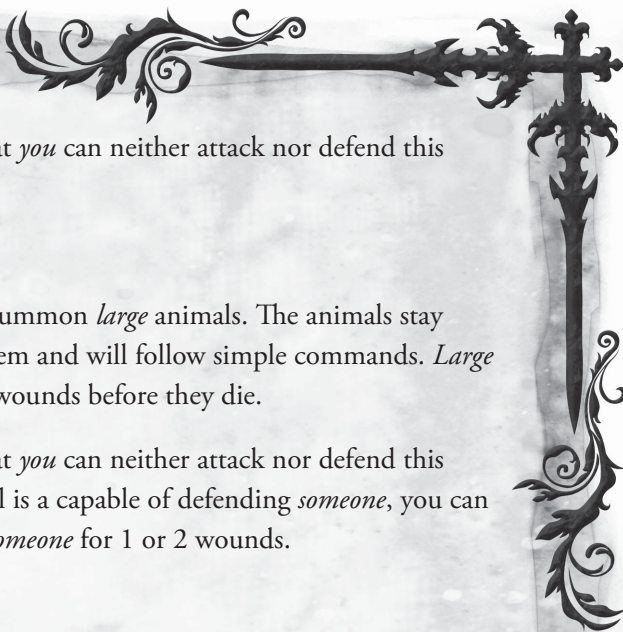
- a. Description:** *You* gain a *small* animal friend. The animal will stay until *you* dismiss it and will follow simple commands. *Small* animals can take 2 wounds before they die.
- b. Combat:** In combat *you* can neither attack nor defend this round. If the animal is capable of defending *you*, it will defend *you* for 1 wound.

5. Beast Shape

- a. Description:** *You* shapeshift into an animal. This effect lasts until *you* want to revert to normal.
- b. Combat:** In combat *you* can both use this power and defend this round.

6. Control the Swarm

- a. Description:** *You* control a group of *small* animals. *You* can have them attack *someone* for 1 wound or defend *someone* for 1 wound. They follow simple or complicated commands if they are able to. *Small* animals can take 2 wounds before they die.

- 
- b. Combat:** In combat *you* can neither attack nor defend this round.

7. Summon the Pack

- a. Description:** *You* summon *large* animals. The animals stay until *you* dismiss them and will follow simple commands. *Large* animals can take 4 wounds before they die.
- b. Combat:** In combat *you* can neither attack nor defend this round. If the animal is capable of defending *someone*, *you* can have them defend *someone* for 1 or 2 wounds.

8. Become the Pack

- a. Description:** *You* turn *everyone* *you* want into an animal. This effect lasts for 24 hours or until *you* want *everyone* to return to normal; whichever comes first. If *someone* is still capable of wielding a vatcha in animal form they can still use powers.
- b. Combat:** In combat *you* can neither attack nor defend this round.

9. Beastial Ally

- a. Description:** *You* gain an intelligent or *large* animal friend. The animal will stay until *you* dismiss it. An intelligent animal can make its own educated decision but will follow commands from *you*. A *large* animal will follow simple and complicated commands. Small animals can take 2 wounds before they die and *large* animals can take 4 wounds before they die.
- b. Combat:** In combat *you* can neither attack nor defend this round. An intelligent animal gets its own turn in combat, it can only attack or defend for 1 wound. A *large* animal can attack or defend for 1 or 2 wounds for *you* this turn.

10. The Dragon

- a. **Description:** *You* turn into a dragon. Dragons cannot be killed and inflict 3 wounds per attack to *someone* that cannot be defended against.
- b. **Combat:** In combat *you* can both use this power and attack this round.

Creation

1. Lesser Repair

- a. **Description:** *You* repair *something small*.
- b. **Combat:** In combat *you* can neither attack nor defend this round.

2. Lesser Glamour

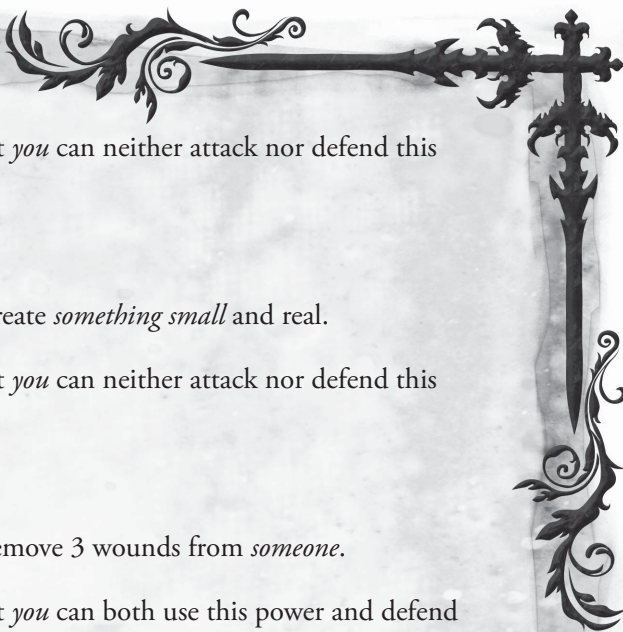
- a. **Description:** *You* create *someone* or *something small* and false. This effect lasts until *you* dismiss it and is treated as real until *someone* or *something* physically interacts with it.
- b. **Combat:** In combat *you* can neither attack nor defend this round.

3. Repair

- a. **Description:** *You* repair *something large*.
- b. **Combat:** In combat *you* can neither attack nor defend this round.

4. Glamour

- a. **Description:** *You* create *someone* or *something large* and false. This effect lasts until *you* dismiss it and is treated as real until *someone* or *something* physically interacts with it.

- 
- b. Combat:** In combat *you* can neither attack nor defend this round.

5. True Creation

- a. Description:** *You* create *something small* and real.
- b. Combat:** In combat *you* can neither attack nor defend this round.

6. Hands of Mercy

- a. Description:** *You* remove 3 wounds from *someone*.
- b. Combat:** In combat *you* can both use this power and defend this round. This power can be used in a turn directly after *someone* has died to heal them.

7. Greater Repair

- a. Description:** *You* repair *everything* in sight.
- b. Combat:** In combat *you* can neither attack nor defend this round.

8. Greater Glamour

- a. Description:** *You* create multiple glammers. This effect lasts until *you* dismiss it and is treated as real until *someone* or *something* physically interacts with it.
- b. Combat:** In combat *you* can neither attack nor defend this round.

9. High Creation

- a. Description:** *You* create *something large* and real.
- b. Combat:** In combat *you* can neither attack nor defend this round.

10. True Sacrifice

- a. **Description:** Anything *you* want happens right now but you die and can't come back.
- b. **Combat:** In combat *you* can neither attack nor defend this round.

Darkness

1. Eyes of Shadow

- a. **Description:** *You* see in the dark. This effect lasts until *you* do not want to see in the dark anymore.
- b. **Combat:** In combat *you* can neither attack nor defend this round.

2. Trick of the Dark

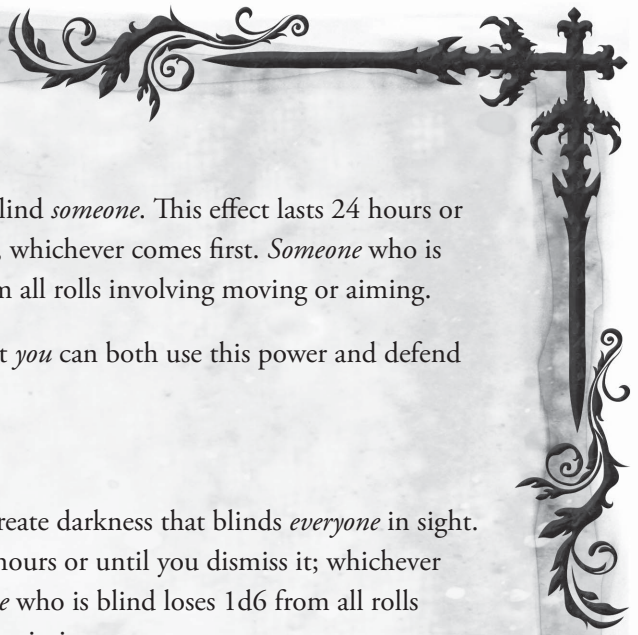
- a. **Description:** *You* reroll a failed roll once per encounter. *You* must take the second result.
- b. **Combat:** In combat this power is used after *you* fail a roll.

3. Trust the Darkness

- a. **Description:** *You* gain a bonus d6 to your roll but Fate decides which complications you fail if you do not roll high enough.
- b. **Combat:** In combat *you* can neither attack nor defend this round.

4. Shifting Shadows

- a. **Description:** *You* shift one of your failures onto *someone* once per encounter.
- b. **Combat:** In combat this power is used after *you* fail a roll.



5. Stealing the Light

- a. **Description:** *You* blind *someone*. This effect lasts 24 hours or until you dismiss it, whichever comes first. *Someone* who is blind loses 1d6 from all rolls involving moving or aiming.
- b. **Combat:** In combat *you* can both use this power and defend this round.

6. Falling Darkness

- a. **Description:** *You* create darkness that blinds *everyone* in sight. This effect lasts 24 hours or until you dismiss it; whichever comes first. *Someone* who is blind loses 1d6 from all rolls involving moving or aiming.
- b. **Combat:** In combat *you* can both use this power and defend this round.

7. Shadow Curse

- a. **Description:** *You* make *someone* fail once per encounter.
- b. **Combat:** In combat this power is used after *someone* succeeds on a roll.

8. Shadow Step

- a. **Description:** *You* travel through shadows. You travel twice as fast as normal in shadows. If the shadow disappears while you are traveling in it; you reappear where you would have been in the shadow.
- b. **Combat:** In combat *you* can both use this power and defend this round.

9. Shadows in the Heart

- a. **Description:** *You* stop an action once per *someone* per encounter.

- b. Combat:** In combat *you* can both use this power and defend this round.

10. Blessing of Darkness

- a. Description:** *You* succeed at anything. This power can be used a number of times equal to the control you have over the vatcha per day.
- b. Combat:** In combat *you* can both use this power and attack or defend this round if you declared to succeed at one of those attacks.

Destruction

1. Wreckage

- a. Description:** *You* break *something*.
- b. Combat:** In combat *you* can both use this power and defend this round.

2. Sabotage

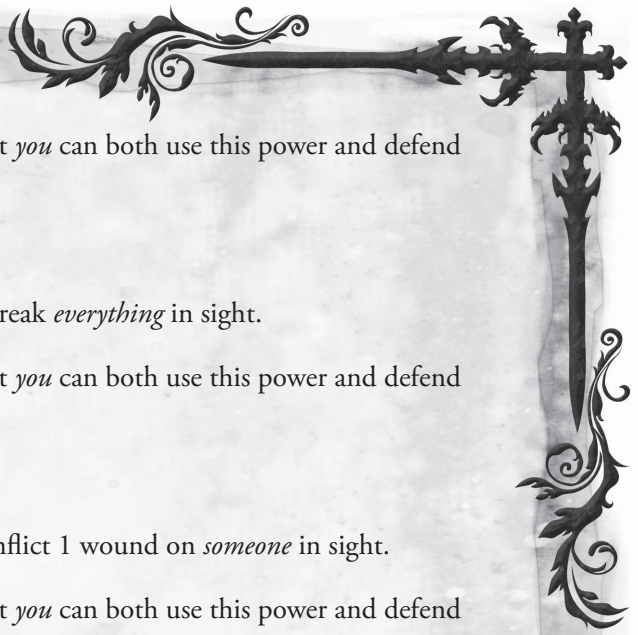
- a. Description:** *You* break two *somethings*.
- b. Combat:** In combat *you* can both use this power and defend this round.

3. Waste

- a. Description:** *You* break three *somethings*.
- b. Combat:** In combat *you* can both use this power and defend this round.

4. Ravage

- a. Description:** *You* break four *somethings*.



b. Combat: In combat *you* can both use this power and defend this round.

5. Ruin

a. Description: *You* break *everything* in sight.

b. Combat: In combat *you* can both use this power and defend this round.

6. Injure

a. Description: *You* inflict 1 wound on *someone* in sight.

b. Combat: In combat *you* can both use this power and defend this round.

7. Maim

a. Description: *You* inflict a total of 2 wounds on up to two *someones* in sight. (1 wound on one *someone*, one wound on another or two wounds on a single *someone*.)

b. Combat: In combat *you* can both use this power and defend this round.

8. Mutilate

a. Description: *You* inflict a total of 3 wounds on up to three *someones* in sight. (1 wound on one *someone*, one wound on a second and one wound on a third or three wounds on a single *someone*.)

b. Combat: In combat *you* can both use this power and defend this round.

9. Mayhem

a. Description: *You* inflict a total of 4 wounds on up to four *someones* in sight. (1 wound on one *someone*, one wound on

second, one wound a third and one wound on a fourth or four wounds on a single *someone*.)

- b. Combat:** In combat *you* can both use this power and defend this round.

10. Break the Unbreakable

- a. Description:** *You* kill *someone* or *something* that cannot be killed.
- b. Combat:** In combat *you* can both use this power and defend this round.

Death

1. Ghost Tongue

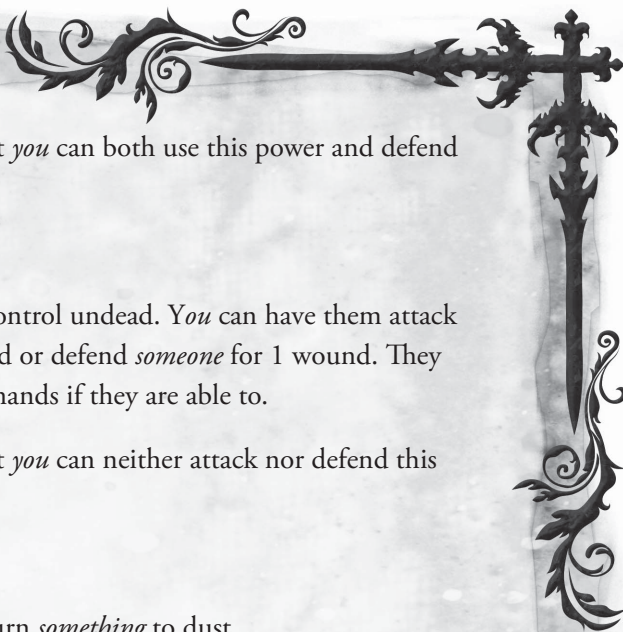
- a. Description:** *You* speak with corpses and ghosts.
- b. Combat:** In combat *you* can neither attack nor defend this round.

2. Eyes of Fear

- a. Description:** *You* cause *someone* to become afraid. This effect lasts 24 hours or until you dismiss it; whichever comes first. *Someone* who is afraid loses 1d6 from all rolls that involve dangerous conditions.
- b. Combat:** In combat *you* can neither attack nor defend this round.

3. Talons of Pain

- a. Description:** *You* cause someone to feel extreme pain. This effect lasts 24 hours or until you dismiss it; whichever comes first. *Someone* who is pained can only take defensive actions each round. This power does not physically wound *someone*.

- 
- b. Combat:** In combat *you* can both use this power and defend this round.

4. Hand of Death

- a. Description:** *You* control undead. *You* can have them attack *someone* for 1 wound or defend *someone* for 1 wound. They follow simple commands if they are able to.
- b. Combat:** In combat *you* can neither attack nor defend this round.

5. Gaze of Dust

- a. Description:** *You* turn *something* to dust.
- b. Combat:** In combat *you* can neither attack nor defend this round.

6. Death's Mercy

- a. Description:** *You* stop *someone* from dying once per *someone* per encounter.
- b. Combat:** In combat this power is used after *someone* gains enough wounds to die. They remove all wounds.

7. Cruel Mercy

- a. Description:** *You* remove one of your own wounds and *someone* gains 1 wound.
- b. Combat:** In combat *you* can both use this power and defend this round.

8. Sword of Doom

- a. Description:** Your weapon kills *everyone* it hits except *everyone* who cannot be killed.
- b. Combat:** This power is always active.

9. Dead Stare

- a. **Description:** *You* turn *someone* into a undead. This power can be used a number of times equal to the control you have over the vatcha per day.
- b. **Combat:** In combat *you* can both use this power and defend this round.

10. Storm of Doom

- a. **Description:** *You* raise an army of the undead under your control who can destroy *everyone* and *everything* in their path once per week. *You* can choose to leave *someone* and/or *something* undestroyed but it must be declared at the time of the attack.
- b. **Combat:** In combat *you* can neither attack nor defend this round.

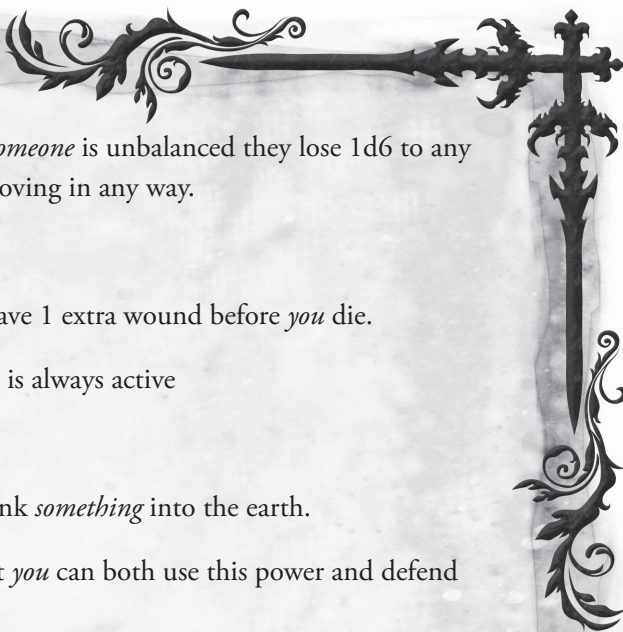
Earth

1. Earth Speak

- a. **Description:** *You* talk to earth and pass messages through it to *someone* within 100 miles.
- b. **Combat:** In combat *you* can both use this power and defend this round.

2. Move the Earth

- a. **Description:** *You* move soft earth; such as sand, soil and other loosely packed earth. *You* move a 10 foot square at a time in any direction.
- b. **Combat:** In combat *you* can both use this power and defend this round. If you move the earth under *someone's* feet they



are unbalanced. If *someone* is unbalanced they lose 1d6 to any actions involving moving in any way.

3. Strength of Stone

a. **Description:** *You* have 1 extra wound before *you* die.

b. **Special:** This power is always active

4. Into the Earth

a. **Description:** *You* sink *something* into the earth.

b. **Combat:** In combat *you* can both use this power and defend this round.

5. Statue

a. **Description:** *You* turn *something* into stone. This effect lasts for 24 hours or until you dismiss it; whichever comes first.

b. **Combat:** In combat *you* can both use this power and defend this round.

6. Dig

a. **Description:** *You* travel through solid earth as though it was water, breath it as well.

b. **Combat:** In combat *you* can both use this power and defend this round.

7. Excavate

a. **Description:** *You* move hard earth; such rock and packed dirt. *You* move a 10 foot square at a time in any direction.

b. **Combat:** In combat *you* can both use this power and defend this round. If you move the earth under *someone's* feet they are unbalanced. If *someone* is unbalanced they lose 1d6 to any actions involving moving in any way.

8. Caress of Stone

- a. **Description:** *You* turn *someone* into stone. This effect last for 24 hours or until you dismiss it; whichever comes first.
- b. **Combat:** In combat *you* can both use this power and defend this round.

9. Become the Earth

- a. **Description:** *You* turn into earth, *everything* you are holding or wearing turns into earth as well. This effects lasts until *you* do not want to be earth.
- b. **Combat:** In combat *you* can both use this power and attack this round. In additional, you automatically defend against 2 wounds without rolling every round you remain earth.

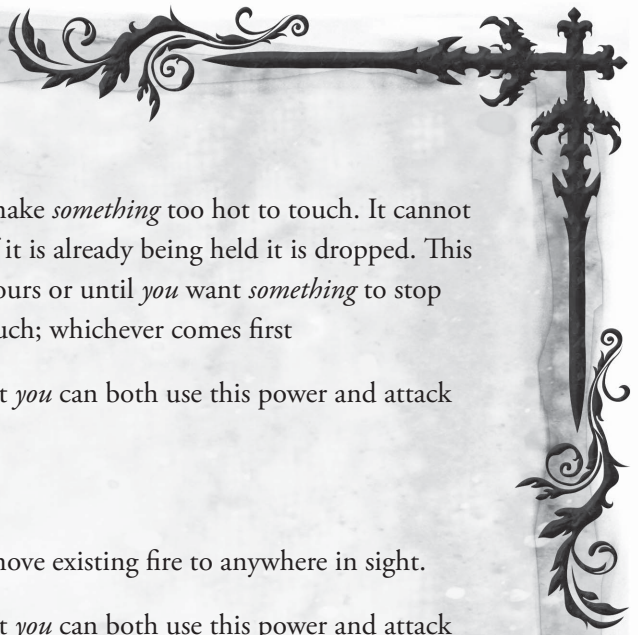
10. Earthquake

- a. **Description:** *You* cause an earthquake that destroys *everyone* and *everything* in sight.
- b. **Combat:** In combat *you* can both use this power and defend this round.

Fire

1. Fire Tongue

- a. **Description:** *You* talk to fire and pass messages through it to *someone* within 100 miles. Fire can communicate what it saw, but not what it heard.
- b. **Combat:** In combat *you* can both use this power and attack this round.



2. Heat

- a. **Description:** *You* make *something* too hot to touch. It cannot be picked up and if it is already being held it is dropped. This effect lasts for 24 hours or until *you* want *something* to stop being too hot to touch; whichever comes first
- b. **Combat:** In combat *you* can both use this power and attack this round.

3. Conflagrate

- a. **Description:** *You* move existing fire to anywhere in sight.
- b. **Combat:** In combat *you* can both use this power and attack this round.

4. Swallow the Fire

- a. **Description:** *You* stop fire from burning out.
- b. **Combat:** In combat *you* can both use this power and attack this round.

5. Ignite

- a. **Description:** *You* set *something* on fire, if it is capable of catching fire. Fate determines how many rounds it takes for *something* on fire to be destroyed.
- b. **Combat:** In combat *you* can both use this power and attack this round..

6. Heart of Flame

- a. **Description:** *You* are immune to fire. *You* cannot be burned or take any damage from fire.
- b. **Special:** This power is always active

7. Explode

- a. **Description:** *You* create a fiery explosion. The explosion takes up a 5 foot circle. It does 3 wounds to *everyone* standing in the circle and 1 wound to *everyone* within 5 feet of the circle. (Yourself included).
- b. **Combat:** In combat *you* can both use this power and attack this round.

8. Burn

- a. **Description:** *You* set *someone* on fire. *Someone* on fire takes 1 wound every round. This wound cannot be defended against.
- b. **Combat:** In combat *You* can both use this power and attack this round.

9. Torch

- a. **Description:** *You* turn into fire. This effect lasts until you do not want to be fire. *You* add one extra wound to every successful attack.
- b. **Combat:** In combat *you* can both use this power and attack this round.

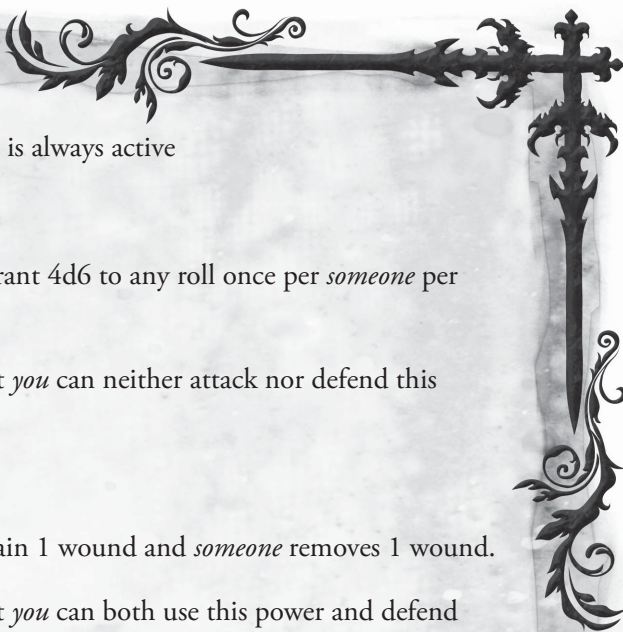
10. Flame Storm

- a. **Description:** *You* call fire falls from the sky that destroys *everyone* and *everything* in sight.
- b. **Combat:** In combat *you* can both use this power and attack this round.

Life

1. Life Link

- a. **Description:** *You* have telepathy with *someone* in sight.



b. Special: This power is always active

2. Power of Life

a. Description: *You* grant 4d6 to any roll once per *someone* per encounter.

b. Combat: In combat *you* can neither attack nor defend this round.

3. Sacrifice Blessing

a. Description: *You* gain 1 wound and *someone* removes 1 wound.

b. Combat: In combat *you* can both use this power and defend this round.

4. Hear the Heart

a. Description: *You* detect when *someone* is nearby.

b. Special: This power is always active

5. Aura of Life

a. Description: *You* remove 1 wound from *everyone* you want to remove wounds from.

b. Combat: In combat *you* can neither attack nor defend this round.

6. Merciful Justice

a. Description: *You* stop *someone's* heart .This power can be used a number of times equal to the control you have over the vatcha per day. *Someone* with a stopped heart dies.

b. Combat: In combat *you* can neither attack nor defend this round.

7. Mind Link

- a. **Description:** *You* read *everyone's* thoughts.
- b. **Combat:** Use this power to stop the first count of five and ask a player or Fate what a character is about to do. They must answer truthfully but secretly.
- c. **Special:** This power is always active

8. Armor of Will

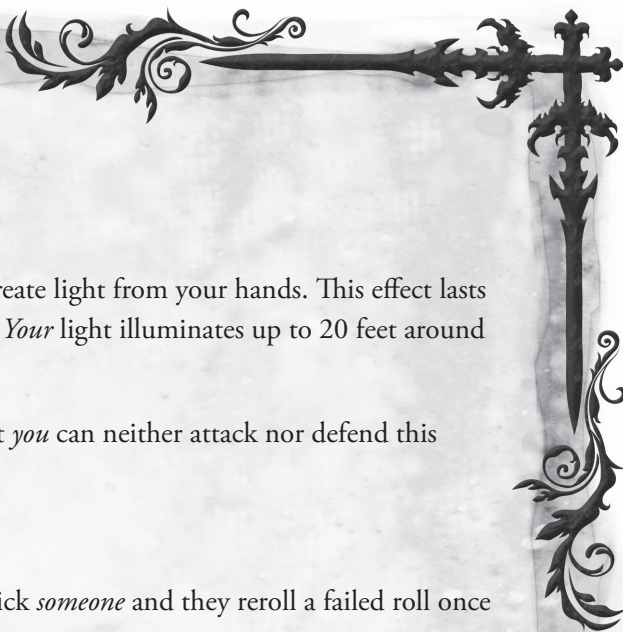
- a. **Description:** *You* are invulnerable. *Someone* who is invulnerable cannot be wounded by any weapon forged by man. Vatcha that are weapons can still wound *someone* who is invulnerable.
- b. **Special:** This power is always active

9. Undo the Darkness

- a. **Description:** *You* turn an undead creature (or human) into a normal corpse.
- b. **Combat:** In combat *you* can neither attack nor defend this round.

10. Life and Light

- a. **Description:** *You* bring *everything* in sight back to life. *You* can choose to leave *something* dead but it must be declared at the time of the revival.
- b. **Combat:** In combat *you* can neither attack nor defend this round.



Light

1. Hand of Light

- a. **Description:** *You* create light from your hands. This effect lasts until *you* dismiss it. *Your* light illuminates up to 20 feet around you.
- b. **Combat:** In combat *you* can neither attack nor defend this round.

2. Light's Blessing

- a. **Description:** *You* pick *someone* and they reroll a failed roll once per encounter.
- b. **Combat:** In combat this power is used after *someone* fails a roll.

3. Aura of Hope

- a. **Description:** *You* pick *someone* and they gain a bonus d6 to their roll but *you* decide which complications they fail if they do not roll high enough.
- b. **Combat:** In combat *you* can neither attack nor defend this round.

4. Blessed Martyr

- a. **Description:** *You* can take *someone's* failure as your own once per encounter.
- b. **Combat:** In combat this power is used after *someone* fails a roll and *you* succeed at the same time.

5. Body of Light

- a. **Description:** *You* can turn into light, *everything* you are holding or wearing turns into light as well. This effects lasts until *you* want to become solid again.

- b. Combat:** In combat *you* can neither attack nor defend this round. *You* cannot be attacked while in this form. *You* also cannot attack *everyone* or *everything* in this form.

6. Eyes of Truth

- a. Description:** *You* cannot be blinded or fooled by glamour.
- b. Special:** This power is always active

7. Aura of Pure Light

- a. Description:** *You* remove all negative conditions from *everyone you* want.
- b. Combat:** In combat *you* can neither attack nor defend this round.

8. Aura of Truth

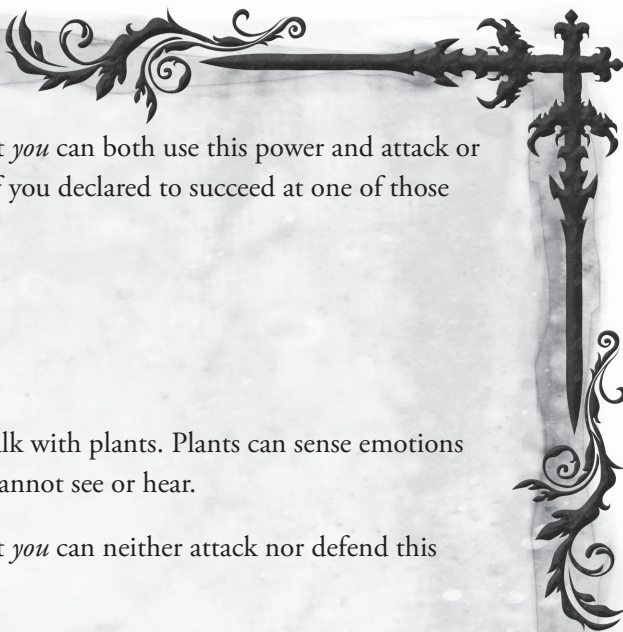
- a. Description:** *You* see *everyone* invisible and *no one* can lie to *you* (even by omission). This effect last for 1 hour or until *you* dismiss it; whichever comes first.
- b. Combat:** In combat *you* can both use this power and defend this round.

9. Strength of Hope

- a. Description:** *You* give *someone* an extra action once per *someone* per encounter.
- b. Combat:** In combat *you* can both use this power and defend this round.

10. Righteous Hammer

- a. Description:** *You* pick *someone* and they succeed at *anything*. This power can be used a number of times equal to the control *you* have over the vatcha per day.

- 
- b. Combat:** In combat *you* can both use this power and attack or defend this round if you declared to succeed at one of those attacks.

Plant

1. Voice of the Green

- a. Description:** *You* talk with plants. Plants can sense emotions and thoughts, but cannot see or hear.
- b. Combat:** In combat *you* can neither attack nor defend this round.

2. Touching the Green

- a. Description:** *You* animate *small* plants. They cannot move from the spot they are rooted but bend in any other way *you* want.
- b. Combat:** In combat *you* can neither attack nor defend this round.

3. Feed the Masses

- a. Description:** *You* create enough food to feed *everyone* in sight.
- b. Combat:** In combat *you* can neither attack nor defend this round.

4. Join the Green

- a. Description:** *You* create seeds that create telepathic contact between you and anyone who eats them. After the seed is eaten, the effect lasts for 24 hours.
- b. Combat:** In combat *you* can neither attack nor defend this round.

5. Raise the Green

- a. **Description:** *You* make plants grow.
- b. **Combat:** In combat *you* can both use this power and defend this round.

6. Tree House

- a. **Description:** *You* create a tree house that houses and feeds *everyone* and protects *everyone* from *everything* until sunrise the next day.
- b. **Combat:** In combat *you* can both use this power and defend this round.

7. Wrath of the Green

- a. **Description:** *You* animate large plants. They cannot move from the spot they are rooted but bend in any other way *you* want.
- b. **Combat:** In combat *You* can both use this power and defend this round.

8. Mercy of the Green

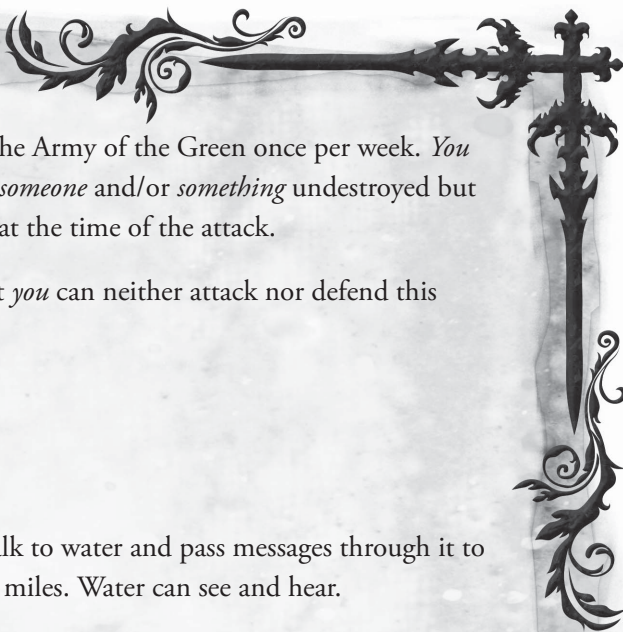
- a. **Description:** *You* remove 1 wound per round.
- b. **Special:** This power is always active

9. Blessing of the Green

- a. **Description:** *You* remove all wounds from *someone*.
- b. **Combat:** In combat *you* can both use this power and defend this round.

10. Army of the Green

- a. **Description:** *You* raise an army of walking trees under your control who can destroy *everyone* and *everything* in their path.



You may summon the Army of the Green once per week. *You* can choose to leave *someone* and/or *something* undestroyed but it must be declared at the time of the attack.

- b. Combat:** In combat *you* can neither attack nor defend this round.

Water

1. Pools of Vision

- a. Description:** *You* talk to water and pass messages through it to *someone* within 100 miles. Water can see and hear.
- b. Combat:** In combat *you* can neither attack nor defend this round.

2. Cleansing Water

- a. Description:** *You* remove one condition from *someone* in sight.
- b. Combat:** In combat *you* can neither attack nor defend this round.

3. Direct the Flow

- a. Description:** *You* move existing water to anywhere in sight.
- b. Combat:** In combat *you* can neither attack nor defend this round.

4. Cleansing Sight

- a. Description:** *You* learn where *something* is while looking in water.
- b. Combat:** In combat *you* can neither attack nor defend this round.

5. Raise the Waters

- a. **Description:** *You* create up to 50 gallons of water anywhere in sight.
- b. **Combat:** In combat *you* can both use this power and defend this round.

6. Water Lung

- a. **Description:** *You* breathe water.
- b. **Special:** This power is always active

7. Protective Wave

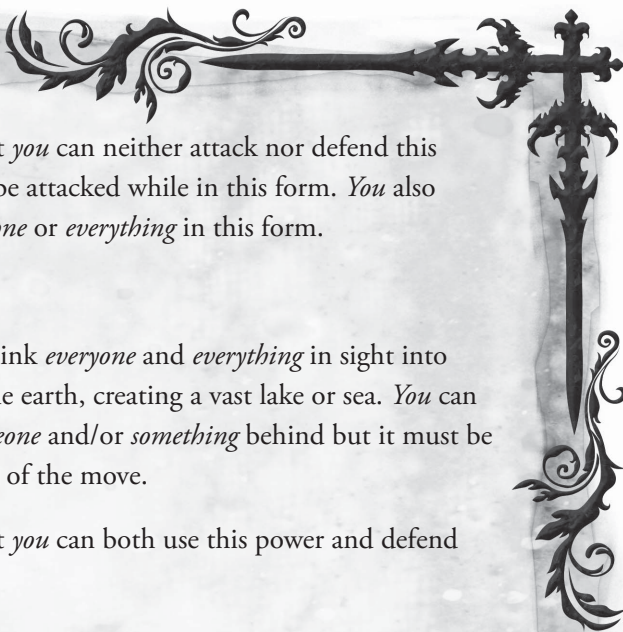
- a. **Description:** *You* move *everyone* and *everything* away from *you* with a huge wave of water. *You* can choose to leave *someone* and/or *something* unmoved but it must be declared at the time of the wave. The *everyone* and *everything* moved, moves until it is 1 mile away from *you*.
- b. **Combat:** In combat *you* can both use this power and defend this round.

8. Mercy of the Blue

- a. **Description:** *You* remove all negative conditions from *everyone you* want.
- b. **Combat:** In combat *you* can both use this power and defend this round.

9. One with the Waters

- a. **Description:** *You* can turn into water, *everything* *you* are holding or wearing turns into water as well. This effects lasts until *you* want to become solid again.

- 
- b. Combat:** In combat *you* can neither attack nor defend this round. *You* cannot be attacked while in this form. *You* also cannot attack *everyone* or *everything* in this form.

10. Wrath of the Blue

- a. Description:** You sink *everyone* and *everything* in sight into water rising from the earth, creating a vast lake or sea. *You* can choose to leave *someone* and/or *something* behind but it must be declared at the time of the move.
- b. Combat:** In combat *you* can both use this power and defend this round.

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Rostow
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Ryan Young
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Sam Hodge
Sam Paley
Sam Piaggio
Sam Young
Samuel Bird
Samuel Dillon
Sarah
Saucy Jack

Scott Raby
Scott Underwood
Sean M Dunstan
Sebastian Dietz
Seth Hartley
Sharon Chisholm
Sleet
Stanislav Nowak
Stephen & Roberta
Wright
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Steven Lord
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William
William Craig
William Hensley
William M Wilson
William Riker
Xavier Aubuchon-
Mendoza
Zach Cullimore
Zach Dando-Thompson
Zack Koz

----- ARTIFACT -----

Adam Albee
Adam Boisvert
Alex Jacobs
Alex Kracht
Alistair
Andrew Kenrick
Andrew Matiukas
Andy Leighton
Anthony Lanese
Austin Stanley

Ben McFarland
bmarkslash7
Bob Darko
Bradson Goldie
Brandon Zempel
Brent Schultze
brett
Brett Levin
Brian Mooney
Brianna Sheldon

Bryan Campbell
Caoimhe Ora Snow
Carl Rigney
Catherine Bilnoski
Chad Barber
Chancey Scott
Chris Stevenson
Chris Wong
Christian Malleck
Christopher McDonough

Christopher Paul	James Allen	Lekon
Christopher Pound	James Husum	liz
Christopher Weeks	James Rowe	Lorraine
Connor Alexander	James Simpson	Lucek
Craig McRoberts	Jared Kenjamin Fattmann	Lucille Thompson
CthulhuGirl	Jared Pryor	Lucioman
Damien Brunetto	Jason Miller	Lukar Lucas Millan
Dan	Jason Paul McCartan	Marc Tassin
Dan Grendell	Jason Pitre	Marcus Shepherd
Daniel E. Chapman II	Jazhuis	Mario Morales
David Duerschlag	Jeff Hessell	Mark Kadas
David Godwin	Jeff Zitomer	Mark Laird
Dominic	Jennifer Hanses	mark naber
Doug Atkinson	Jim Paprocki	Mark Rowe
Duane Moore	Johan Nilsson	Marshall Miller
Edward B	John Cohen	Martin Severin Jensen
Elijah Leffingwell	John Dominguez	Martin Wagner
Eloy Lasanta	Johnie Hill	Matthew Nielsen
Eric Coates	Jon Robertson	Michael Northington
Erik Cumming	Jonas Lowery	Michael Shollar
Erik Ingersen	Jonathan	Mike
Ernest Cummings	Jonathan P. Niess	Mike Davies
fantomas	Jonathan Spengler	Naderius
Ford Fitch	Jordan	Narayan Bajpe
furstenberger	Joseph Limbaugh	Nathan Grant
Gabriel Bohannon	Josh	Nathan Sullivan
Geoffrey Hebel	Josh Louie	Neal
Ghost DM	Josh Medin	Oscar Iglesias
GMChris	Juan Andújar Molina	Paul Vogt
Gomai	Jurri van Meerveld	Peter Woodworth
Haydn Johnson	Justin Stamen	Philippe Debar
Henrik Augustsson	K S	Reece Miller
Henry W	Karl Zahler	Renam
inzane22	Keiran Sparksman	Richard Heitzenrater
Isaac Carr	Kelly Brown	Richard Rohlin
Jace Java	Kergonan	rjones

Robert Bowers
Robert C Miller
Robin Eriksson
Romall Smith
Ruben L.Z. Tan
Sam Hing
sammo
Scott Hannah
Sean Smith
Simon Gerrard
Simon Landreville

Stephen W Griffith
Steven Lynch
Steven Warble
Streamjumper
strongbif
Tanya Lussier-Normil
Thom Wilson
Tim Isakson
Tom Lommel
Tom Walker
Tyler Lanser

Undecisive
Ungjoon Lee
Vasco A. Brown
WebPollution
Will Triumph
William Evans
William J. (B.J.) Altman
wraith808
Xavier Daragon
Zachariah Willloh
Zeke Waletzky

----- HERO -----

^JJ^
Aaron Finch
Aaron Kotte
Adam Canning
Adam Drew
Adam Krump
Adam Lane
Adam Neisius
Adam Rajski
Adrian Dorobat
Alan Johnson
Aleksandr Ermakov
Alex Neilson
Alex W
Alexander Lucard
Alexis Lamiable
Alok Baikadi
Amanda Heitler
Andrea
Andrea Sala
Andreas Lindegren
Andreas Rugård Klæsøe
Andrew

Andrew
Andrew Betts
Andrew Wing
Anemos
Angelo Pileggi
Annastacia Smith
Anthony Gascon
Arfon James
Azriel
Balgin Stondraeg
Baraqijal
Bay Chang
behippo: Hippomaster of
Obsidian Order
Beliagal
Ben-Jessica Feehan
Benjamin Pavey
betray001
Bill Harris
Blue Gargantua
Bo Saxon
Boarstorm
Bob Richardson

Bonus Ghost
Boris
Brad Robins
Brady Chin
Brandon Lam
Brandon Schaffer
Brett Alexander
Brian
Brian Bird
Brian Chapman
Brian Creswick
Brian Mathews
Brian Piper
Brian Wilson
Bruce Curd
Bruno V.
Buffy McKinley
Caeden Crotty
Cameron Youngs
Camilla
Carl de Visser
Carl Gilchrist
Carl Rauscher

Casey McKenzie	Dave Sherohman	Emily Shirley
chad brown	David Belcastro	Eric
Chad Reiss	David Berg	Eric Magnuson
Chaos Interactive	David Bowers	Eric Woods
Charlotte Bethel	David Eugene Durrett Jr.	Erica Sontz
Cheyenne Smith	David Gatt	ErrBerry
Chico Martellini	David Lee	Eva Muhlause
Chris Czerniak	David Morrison	Exile
Chris Lenk	David Nadj	Fedoseev Vitaly
Chris Venus	David Saggars	FelTK
Chris Visser	David Taira	"Filkertom" Tom Smith
Christian Carugo	DavyRam	Floyd Tarrant
Christopher Avery	Declan Feeney	Fnord Prefect
Christopher Lewis	Dengarm	François Lalande
Christopher M. Sniezak	Dennettlander	Fredrik Ringström
Clancy Cunningham	Dennis Pierce	Fridrik Bjarnason
Colin Fredericks	Dennis Quearry	Gaërouant
Craig Crowe	Derrick Kapchinsky	Gajzágó Gergő
Craig Curtis	Deudanann	Galen Teschendorf
Craig Hatler	discuit	Gary Roth
Craig Judd	Dominic Quach	George Alexander
CrowdCounsel	Don Peebles	Georgios Chatzipetros
Curt Meyer	Donna Nutter	Ghislain Hivon
cytorak	Doramos	Gintaras
Dain Lybarger	Douglass Barre	Gonzalo Dafonte Garcia
Dale Friesen	Drew Wharton	Graf
Dan Keller	DrewSouth	Gray Detrick
Dan Loos	DualPistoleiro	Guns_n_Droids
Dan Massey	Duncan Bain	Gustavo Campanelli
Dan Paddock	Eadee	Gustavo Herodier
Daniel	Ed Alexanian	Hannah McKay
Daniel Cassidy	Edward Kabara	Hans Messersmith
Daniel P Owens	Edward Lynch	Hanzou
Daniele Ruggeri	EdwardD	Ian Borchardt
Darren Hill	Emery Shier	Ian Roper
dartois jahd	Emiliano Marchetti	Igor Toscano

Iko etc	Joe D	Konstantin Stojko
illotum	Joe Robbins	Kris Schnee
imredave	JoeyR	Kristofor Newman
J Pearson	John Didion	Kyle Cassidy
J-P Spore	john e graham	La Calavera Catrina
J.Barker	john hayholt	Lars Holgaard
Jacek Darken	John Ickes	lavonardo
Gołębiowski	John M. Portley	Lawrence Townsend
Jaime Robertson	John Moyer, Jr.	Lee Valentine
Jake Leeder	JohnGabriel Azriel C	Leo Lalande
Jakob Asplund	Utanés	Leprechaun Games USA
James Barratt	jon h	Inc.
James Close	Jon Mei	Liana Burnside
James Mason	Jonathan Bristow	Lindsey
James Myers	Jonathan C. Dietrich	lm logo
James Orr	Jorge Luis Sánchez	Lobo
James Rouse	Sancho-Sopranis	Loki Carbis
James Stuart	Jose Alarico Teixeira	Longstrider
James Worley	Manzano	Louise Postlethwaite
Jarval	Jose Espinoza	Luca Beltrami
Jason	José Luis Rodríguez	Łukasz Matylla
Jason Cotton	José Manuel Palacios	Luke Stibbs
Jason Jahr	Rodrigo	Lydian Coda
Jason S.	Joseph Thibodeau	Manu Marron
JD Champagne	Joshua David Bailey	Marc Hameleers
JDenton	Joshua LH Burnett	Marc Margelli
Jean-Christophe	Joshua Wheeler	Marcel Lotz
Cubertafon	JReynolds	Marcus Burggraf
Jeenious Games	Justin Lowmaster	Margaryan Georgy
Jeff Lewis	Kairam Ahmed Hamdan	Marissa Chabon
Jeff Xilon	kalyptein	Mark A. Schmidt
Jens Thorup Jensen	Kauê Bittencourt de	Mark Anthony Tesone
Jeremy Forbing	Carvalho	Mark Blaise Pankhurst
Jerry Rahll	Kay Gallagher	Mark Quigley
Jesus Ladevesa	Kenny	Martin Greening
JH	Kevin J. Maroney	Martin Mann
Joe Crow	Kevin Veale	
	Kevin W. Kulp	

Marty Jopson	Noah Doyle	Rene von Bonaparte
Massimiliano Grazini	Olivier Grima	Rich Rogers
Matías Nicolás Caruso	Olivier Roullier	Rich Warren
Matt Houck	Ollie Gross	Richard Bellingham
Matthew Caulder	Oreolek	Richard Robertson
Matthew D. Miller	Óskar Örn Eggertsson	Richard Tolley
Matthew Dahlberg	Owen Moore	Rob Donoghue
Matthew Edwards	Owen Westcot	Rob Justice
MatthewB	Panner	Rob Sansone
MattK: Pathfinder inXile for Eternity	Patrice Hédé	Rodney
Max Kaehn	Patrick Burroughs	Rosemary Warner
Megan Brown	Patrick Richar	Ross Hellwig
Michael Blanchard	Patrick Warren	Ross Wilkin
Michael Boone	Paul Czege	Roy Sachleben
Michael Gradin	Paul Lynch	runester
Michael Hill	Pedro Godeiro	Russell Ventimeglia
Michael Reeder	Pete Figtree	Ryan Darge
Michael Sandlin	Peter Cobcroft	Ryan Olson
Michael T.	Peter Coffey	Ryan P.
Michael Tree	Peter Griffith	Ryan Ziegler
Michael Van Biesbrouck	Peter Hatch	Salvador Melo
Miguel Navarro Sans	Phil King	Sam Wu
Mike Sands	Phil Nicholls	Sandfox
Mourterou Thibault	Philip Espi	saodhar
Mr.Float	Philip Harboe	Sarah Mahoney
Myreitha	PiHalbe	Scan Ladaga
naas	Pitpipa	Scot Solomon
Nachtflug	Porter Williams	Scott Bennett
Nancy Schultz	PrimeLoki	Scott Christofferson
Nathan Jensen	ProfileName	Scott Vandervalk
Neall Raemonn Price	Quasi	Sean K Reynolds
neongrey	raditya prasetyo	Sean Kelly
Nicco Wargon	Rafał Pośnik	Sean L.
Nick Bate	Ray Brooks	Sean McAlister
Nick Keyuravong	Raymond Barajas	Sebastian Gebski
	Raymond Nagle	Sebastien Windrunner

Seth Corbett
Seth Harris
Andreia "shana" Gaita
shane david brown
Shane Donohoe
Shane Mclean
Shawn Lamb
Shawn Marcil
Sigil Stone Publishing
Simon Brunning
Simon Hunt
Sirko Rückmann
Snackeater
Stefan Lerbech
Stefan Schloesser
Stefano Liggeri
Stephanie Bryant
Stephen Ball
Stephen Gunning
Stephen Rowe
Steve Moore
Steven McKean
Steven Thesken
Steven Wintle
Steven Zandstra
Stewart Wieck
Stras Acimovic
Stuart Austin
Stuart Dawson
Tara Flint-Hollins
The City of Brass
Thierry De Gagné
Thomas Deeny
Thomas Gassner
Thomas Markwart
Thomas Zuliani

Tiff
tim oliver
Tim Watkins
Todd Zircher
Tom Ryan
Tom Stilkey
Tommy Brownell
Tony Love
Tony Parsons
Trent Boyd
Tresi
Tristan Zorak Sanders
tubamaster
Tyler
Unisus
Vincent Arebalo
Von Quiroz
W.Alexander
William
William Bossier
William Weidner
Winston Crutchfield
wouter
Wythe Marshall
Xphile
Ynas Midgard
YoMaster
Yoshi Creelman
Zac Monette
Zachary Best
Zed Lopez
Zork
張閔翔

WIELD

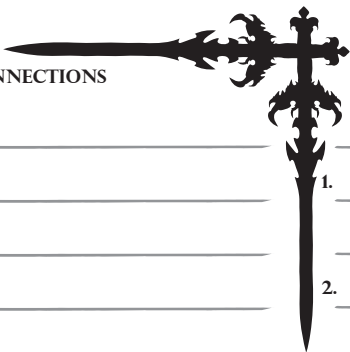
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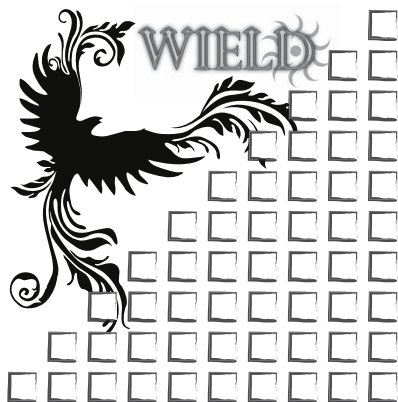
DOMAIN	
DOMAIN	
DOMAIN	
WIELDER	
ITEM	
NAME	



— FOLD HERE —

DESTROYED BY	GOAL
HISTORIES & CONNECTIONS	
	1.
	2.
	3.
	4.





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WIELDER NAME

BACKGROUND

DESTINY

PERSONALITY

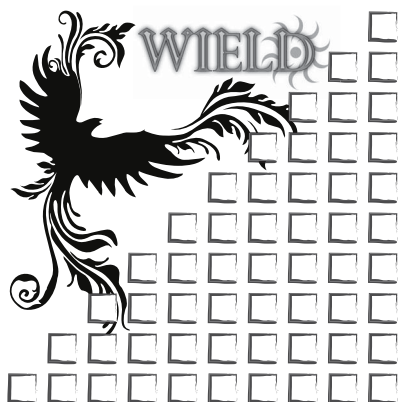
EQUIPMENT



WOUNDS

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WIELDER NAME

BACKGROUND

DESTINY

PERSONALITY

EQUIPMENT



WOUNDS

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