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vampire developer justin achilli spins some spooky discs for us. time to dance till dawn.

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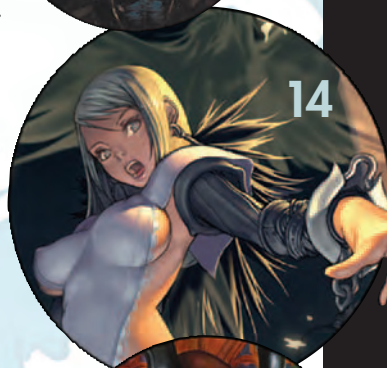
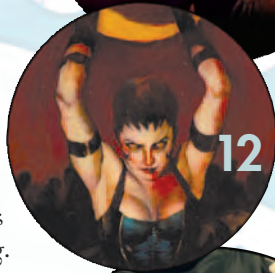
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world of darkness rulebook

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rec.games.frp.storyteller

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Howlings

news and notes from white wolf game studio

CALENDAR OF EVENTS

In July

Blood for Download — Fans get to play an introductory chronicle of **Vampire: The Requiem** at www.worldofdarkness.com.

SERE (July 22-25) — Live action galore as Camarilla Fan Club members participate in the club's Southeast Regional Event in Fort Lauderdale, Florida. Rocks, paper and scissors march on the South.

Spells Like Mean Spirit — Exalted players get their hands on **Savant and Sorcerer** and hatch all-new plans to turn creation upside-down. Storytellers everywhere smile evilly and whisper "Bring it on."

In August

GenCon Indy (August 19-22) — White Wolf attends the biggest gaming show of the year in Indianapolis, Indiana, and launches the new World of Darkness. Take one killer game, add thousands of avid fans, place in an unsuspecting city and shake. Not recommended for the weak of heart.

The Requiem Begins (August 21) — The **World of Darkness Rulebook** and **Vampire: The Requiem** launch at 12:01 a.m. Friday-night games will never be the same again.

VTEs North American Championships (August 21) — Bleary-eyed but undeterred, qualified players face off in the year's biggest **Vampire: The Eternal Struggle** game at GenCon. The winner stakes the losers for the dawn...er, accepts his trophy graciously.

In September

DragonCon (September 2-5) — White Wolf's hometown Atlanta, Georgia hosts DragonCon. Peachtree Street site of the great Stormtrooper/Kindred smackdown.

Big, Easy, Undead — **City of the Damned: New Orleans** reveals the secrets of the Kindred of the Crescent City. Tuesday may be fat, but on Wednesday you're ash.

One Night in Georgia

February saw the first "golden ticket" LARP run by the Camarilla Fan Club. Twelve members — drawn from all those who had done recruitment work for the club — were flown to Atlanta and then driven to a special location for a two-night game that played a key role in the ongoing **Year of Fire** chronicle. Including members from Canada and Great Britain, this special game was put together by the Camarilla Master Storyteller and featured White Wolf staffers and other high-ranking club Storytellers. Players got to bring their characters face to face with undead such as Beckett, Jan Pietrezoon and other elders, and shaped much of the **Year of Fire**. Players pushed their characters to the limit, uncovered long-lost secrets of the World of Darkness, and emerged ready to face Gehenna. They also discovered just how dangerous a 12-year-old diablerist can be!



The Music of the Damned

Vampire Developer Justin Achilli Spins The Requiem

When we started work on **Vampire: The Requiem**, I wanted to reinvigorate some of the old-school appeal that the original game held for me. So, I set to listening to some of the cool, thematic music that I did back in the day. But I also wanted to get into some new music that hadn't necessarily been around when the game's look, feel and sound emerged. I mean, anyone who's ever read a vampire novel can put two and two together and come up with that Sting song, "Moon Over Bourbon Street." I wanted a little more than a one-note, pop-culture reference to capture the mood, though. Also, Sting makes me think of old people, and not in a good way. Hereafter is the track list from a music compilation I put together when we were hashing out the direction of **The Requiem**.

New Order, "In a Lonely Place": I'm a huge New Order fan, so putting them on the compilation was a gimme. To me, this song sounds like what the weight of undeath must feel like. Swirly guitars, ponderous beat and spooky sound arrangements.

The Swans, "Mother/Father": If the human soul could have blisters, and those blisters could play careening, wall-of-sound guitars, they would be the Swans.

Bauhaus, "She's in Parties": Come on. It's a CD of vampire music. Bauhaus *had* to be on here, but I didn't want to use hackneyed old "Bela Lugosi's Dead." A friend of mine tells a story about going to a party that someone was throwing deep in a wooded area, and hearing this song before he actually arrived. Imagine yourself in a strange environment and hearing this song sort of creeping up on you.

Click Click, "HSD": This song makes me think of a vampire hunting prey. It starts slowly as the vampire thinks "That one" and moves to attack, all the while the prey remaining oblivious. Eventually the prey catches on, however, and the climax and denouement of the song occur as the Kindred overtakes her victim and slakes her thirst.

Clan of Xymox, "The Same Dream": This has all the gothic elements, so it just sounds right. That



Draw, Deadman!

This September sees the release of **Dead Man's Hand: Five Tales of the Weird West** by Nancy A. Collins (see p. 18). This volume brings back into print the acclaimed, hard-to-find novellas "Lynch" and "Walking Wolf," and the short stories "Calaverda" and "The Tortuga Hill Gang's Last Ride." What's more, it features "Hell Come Sundown," an all-new novella featuring a vampire lawman. This last tale finishes Nancy's trinity of stories featuring Western and Horror archetypes: the Native American werewolf ("Walking Wolf"), the Frankenstein-monster outlaw ("Lynch"), and now the vampire lawman. This collection also features a foreword by none other than Joe R. Lansdale, author of novels, short stories and comic books in the Horror, Western and Thriller genres.

What's Wrong with Chad?

Help us understand our mysterious Chad. He baffles us. Can you tell us what's wrong with him? Email answers to whatswrongwithchad@white-wolf.com.



choral female vocal, that dirgey lead vocal, and lyrics concerned with dreams (nightmares?) and "running out of time," which vampires are paradoxically limited by and utterly free from.

Switchblade Symphony, "Clown (Leatherstrip Mix)": A scary song. It makes me think of something rising from below, like a vampire emerging from a grave or crawling up from a sewer. Also, clowns killed my dad, so I've always been scared of them.

VNV Nation, "Darkangel": I love almost everything this band does. Their sound composition, the singer's voice and their lyrics (which are often about redemption in spite of their dark sound) all make for an undeniable musical contribution to **Vampire**.

Joy Division, "She's Lost Control": This one works on two levels for me. First, it obviously talks about someone who has lost control, like a vampire in the throes of the Beast's possession. Second, it's delivered so coldly and dispassionately that it sounds like *another* vampire passing judgment on the first for not being able to keep her-

self contained, as in the case of a sneering harpy spreading rumors of another Kindred's barbarism.

New Order, "Murder": More New Order, of course. The murky bass and intense beat in this song also make me think of a vampire stalking his prey, but not necessarily to feed. If **Vampire** were a movie, this is the song that would play when a vampire sneaks up on his rival and beats him into a bloody torpor. It's at once harrowing and utterly unemotional.

Funker Vogt, "Gunman (Class)": Aggressive and viciously melodic, this is the song they play when you go to the club and there are a thousand people, all dressed in black, who have simply had it with housed-up versions of Britney Spears songs.

Nine Inch Nails, "A Warm Place": This is a very internal piece of music. The harmony sounds to me like the rush of blood pulsing through a vampire's ears. The repeated minor chord is what despair would sound like if despair was a sound. It makes for a potent combination, especially as the harmony

lightens a bit as the song progresses but it concludes with the sound of despair again.

This Mortal Coil, "Song to the Siren": I imagine a vampire chanteuse singing this before an assembled group of Kindred. Maybe they're not even other Kindred. Maybe they're mortals at a piano bar and she sings about the misery of being a vampire, using this song's nautical lyrics as a metaphor.

Underworld, "Cowgirl": Underworld has a dangerous edge lurking somewhere just beneath the surface of every song they write. Sometimes it's closer than others. It's hard to find that edge in this song unless you're actually listening for it, and that's when it sneaks in and cuts you.

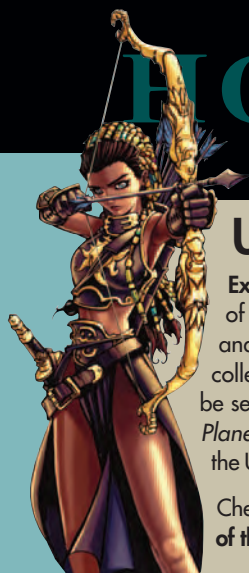
Delerium, "Innocente (Lost Witness Radio Edit)": Delerium combines dance music with a certain haunting aesthetic that pairs perfectly with vampires. While it's not goth-rock, this track has a gothic quality that the remix brings into a modern context. When you hear this song out at a club, it's probably best to assume that a

vampire's watching you from the shadows and it's time to go home. Take the short way if you know what's good for you.

The Damned, "Smash It Up": Punk doesn't get near the recognition it deserves. I mean, yeah, you see a lot of black leather jackets and nose rings, but where's all the anger and nihilism that being a vampire can spawn? It's in this song. This is an especially good track if you have a version with the instrumental introduction.

FPU, "Ocean Drive": Electroclash is a perfect blend of punk and new wave with turn-of-the-century sensibilities. This particular song is relevant to vampires because of its lyrics. Yeah, it's about a cop, but lines like "The guilty hearts and alibis/ the streets run red on ocean drive/ but can our love survive" are pure **Vampire**.

Nine Inch Nails, "The Frail (Version)": Moody chamber music for vampires. I put this track at the end of the CD because it comes at the end of the vampire's night, when he goes to sleep in preparation for the next night in his infinite multitude.



Up with UDON

Exalted fans have no doubt noticed the spectacular work of UDON, such as the covers of **Exalted: The Abyssals** and the **Exalted Players Guide**. UDON is actually a collective of talented Canadian artists whose work can be seen in such comics as *Transformers* and *Battle of the Planets*. Professional, talented and all around great guys, the UDON folks have become favorites around the office.

Check out their upcoming work on the novel **Exalted: Relic of the Dawn** and the game book **Houses of the Bull God**.

Rewarding Random Acts

Lucien Soulban is a freelance writer and game designer who has sketched out an especially dark corner of the White Wolf canon with such books as **Clanbook: Baali**, **Montreal by Night** and **Orpheus** (among others). Now he seems ready to balance the karmic scales with the help of some of his backlog of author copies. Every week, he has been giving away a copy of one of his books to one of the people who reports having performed a so-called random act of kindness, like feeding the homeless or aiding an elderly neighbor up the stairs. Just email Lucien with your story of (recent) selflessness at randomactofkindness@hotmail.com. He says he'll keep giving out a book a week as long as he has them to give (or until greedy jerks turn a nice gesture into a grab for free loot). So be kind, folks.

Vampire™ THE REQUIEM

THIS IS THE REQUIEM

By Justin Achilli, Vampire Developer



**Vampire:
The Requiem**
WW25000; \$34.99
ISBN 1-58846-247-1
page 16



**City of the Damned:
New Orleans**
WW25200; \$26.99
ISBN 1-58846-248-X
page 17



**Vampire:
A Hunger Like Fire**
By Greg Stolze
WW11235; \$6.99
ISBN 1-58846-862-3
page 17

starting over is a huge undertaking. when i sat down to outline the next version of **vampire** (with a blank page that had only “new game” scrawled at the top), it was not unlike standing on a beach with a shovel and being told, “get that goddamn sand out of here.”

so i rolled up my sleeves and commenced to shoveling.

one of the things i really wanted to focus on with the release of **vampire: The Requiem** was that indefinable feeling i had when i first picked up **vampire: The Masquerade**. i know that seems odd, trying to focus on something indefinable. but to me, that was the best way to do it. i didn't want the game to be guided by what some focus group wanted, or by what some market analysis said was a hot trend among our target demographic. what i wanted was to recreate that feeling of wonder, of stepping into a dark world and seeing the gothic heights of both the setting and the society for the first time.

And yet, i also wanted to take everything we'd learned from **vampire**'s first iteration, keep the good stuff, and discard what didn't work. i didn't want to lock anyone into thinking, “it has to be this way, because it says so on page 26 of such-and-such book.” from the beginning, we knew we wanted our new world of darkness to be free of metaplot, leaving you to do what you want with our ideas, not forcing you to come back to the well or invalidating your chronicle when we print

something new. likewise, some subtle things detracted from the old game's suspension of disbelief. famous historical figures being vampires, for example. we wanted to get away from that.

horror needed to be a strong foundation upon which the new game was built, too. we couldn't assume that people were just familiar with horror. we couldn't just say, “well, you're playing vampires, so that means it's a horror game.” the ideas and conventions of the new **vampire** needed to be horrific in and of themselves, evoking fear any time the game was played.

The game also had to be old school in the feelings it inspired. All those players who made the first incarnation a renaissance in gaming were onto something, and i wanted to emphasize that this was something different, new and scary in roleplaying. The game needed to be

Daeva

other kindred envy their beauty and grace, their ability to incite passion in mortals, the ease with which they glide through the masses — and that envy is almost as potent a draught to the daeva as blood itself. these kindred are consummate predators and would seem to be the perfect vampires. Alas that most are too dead inside to enjoy it.

called succubi by other clans, the daeva are experts at making their prey come to them, victims practically offering themselves not merely as food but as playthings. most succubi are overtly passionate beings, drawn by beauty and blood in equal measure, but it's an artificial passion. their ability to feel a true attachment to other people atrophies over years of manipulating the love of mortals and the respect of fellow kindred. The result is daeva who no longer understand those emotions as anything other than tools to be exploited and rote steps to follow. for all their apparent fervor, most succubi are as dead spiritually as they are physically. they claim to understand desire, but all they truly know is need, and it is this deadening of emotions that causes so many jaded daeva to become depraved in their efforts to feel again.

progressive, not riding on a system for which math didn't work and many of the rules amounted to, "um... make something up. That's how this power works." *Light* rules doesn't mean a game can't have *good* rules. Bill's article on creating the *storytelling* system offers more insight on that.

Better yet, rather than tell you what I mean, let me show you. Let's part the curtain and see some of what **vampire: The Requiem** has in store.

Clans and Bloodlines

Yes, the game still has clans. They're a great idea, and we've refined the nature of what clans are to allow you to customize your own lineages. The five clans themselves are the archetypes that come to mind when you think of vampires' literary origins. The new bloodlines allow you to add your own twists to the vampire myth and truly make the game your own.

Disciplines

What would a game about vampires be without fearsome supernatural powers? Disciplines return with their own systems closely related to those of bloodlines, allowing you to expand on what undead powers can do.

The Fog of Eternity

For the kindred, history is an inconstant companion. Even if a single (formerly) mortal mind could conceivably retain all that it saw, learned and experienced over a period of centuries, the very physiology of the kindred forbids such clear and detailed recall. A vampire's blood increases in potency the longer he stays awake and active. The more potent a vampire's blood, the more difficult it is for him to remain at ease with the world around him. Potent blood is demanding. It calls out for the vitae of other kindred — a terribly sinful urge in the eyes of undead society. Failing that, it calls out for sleep, so that the blood may at least have a chance to thin over time, returning the vampire to a semblance of his more composed self. To make matters worse, certain vampiric misdeeds during a time of activity can cause a kindred's blood to concentrate prematurely, thus leading to further mental distortion, frustration and anguish.

Covenants

Social conflict is much of what makes **vampire** interesting, but I didn't want to simply reintroduce the familiar sectarian struggles. Membership is now more fluid. Characters may move from covenant to covenant over the course of their unlives, or even forsake the artificial politics of sect culture entirely. Further, vampire society now has several different organizations (as opposed to the almost universally dominant two from **vampire: The Masquerade**), and none of those covenants can truly be said to have the upper hand except in individual domains.

Individual Domains

While vampire culture permeates the world, universal structures do not. Even the conventions of prince and sect can vary by location. So, the extent of the vampire's world is almost entirely local. Undead in their domains are xenophobic and isolated, not trusting outsiders and preferring to keep to themselves, where rivals are known quantities. Kindred society is neo-feudal, with a local lord or ruling body and little concern for faraway vampires whose affairs have no bearing on nearby kindred.

Territoriality

Vampires are predatory creatures, used to having their own territory. When a vampire sees another kindred whom he doesn't know, frenzy is a possibility. Certain vampires cause an aggressive fury, a desire to tear the interloper a new asshole for having the temerity to step into one's domain. Others cause fear frenzy, exuding such an aura of predatory menace that onlookers *just want to get away*. In any event, vampires feel and cause this predator's urge on sight — which means the undead instinctively recognize other vampires for what they are.

Obviously, we can't show the whole of **vampire: The Requiem** here, but the preceding ideas give you a taste of what the game has in store. You've seen some familiar terms here (clans, kindred), but you get to see a bunch of new concepts here as well. Just check out the sidebars of this article.

Vampire™

THE REQUIEM

vampire has a tremendously loyal fan base, and we didn't want to throw the baby out with the new edition's bath water. so, some ideas in the new game are similar to those of the previous edition. we're still working with vampires, after all, and good ideas from before make it all the easier for people to get into the new.

yet, many old concepts just didn't make the transition: you won't see the word "Assamite," for example nor will you see "Inconnu," "pctence" or "prince lodin." some words we tried to keep for sound and resonance, but just couldn't be cause of the preconceptions (reaction baggage) that they brought. the sabbat, for example, was originally part of the new setting, but the new incarnation was so little like its predecessor that using that name only served to distract from what it had become. we liked the spooky, hallowed sound of the name, but finally dropped it because it carried too many connotations. that said, those words that do carry over largely have the same or similar functions: "dominate" still serves the same purpose. the "ventrue" still function in the role of vampires-as-aristocrats.

still other ideas have been tweaked, but still have at their core some degree of applicability to the new setting. cain is no longer the universally recognized father of vampires. "fortitude" is in the game, but not as people are accustomed to seeing it.

note above where i said we aren't shackling any of the new setting to a metaplot. in fact, that's one of our

guiding principles. we want to put the world entirely in your hands, so that you're not dependent on us to tell you what thread develops in what direction, and which character does what. we do have signature characters, but they primarily serve as iconic representations of the game, people with whom we can characterize the

The Circle of the Crone

The circle of the crone claims a naturalistic origin for vampires. members say they have always been a part of the world, spawned in the dark places where mortals fear to tread and where guarded suspicion yields to open fear. their origin stories invoke such names as the russian witch baba yaga, the horned god cernunnos, the thracian goddess of moon and magic bendis, the animal-god pashupati, mithras and his bull sacrifices, and the bloody incarnations of the morrigan. occasionally, the pagans even incorporate cain into their philosophy through lilith, the first wife of adam. members of the circle reject vampiric notions of penitence. they take a more organic approach to unlife, one that allows for all creatures — even the living dead — to continue to learn, grow and find enlightenment. while much of kindred practice places emphasis on guilt and absolution in the judeo-christian tradition, the pagans consider themselves outside that framework.

examples of play, and figures upon whom we can base fiction. as a nod to the prior incarnation of the game, **vampire's** signature city is chicago, and its signature characters are residents of that domain (new orleans is the sample setting in the core book, but chicago is soon to follow). if you want to use those characters, great. if not, you don't have to worry about chicago intruding on *your* domain.

as an experience, it's been simultaneously exciting, terrifying, thrilling, dubious and refreshing to work on **vampire: the requiem**. it has certainly never been boring. hopefully that energy will translate into your chronicle. i like to think that enough of our love and enthusiasm has made it into the book and you can tell how much fun we've had creating it. since it's now in your hands, i can't wait to hear what you think of it.

vampire: the requiem is available in august.

VII

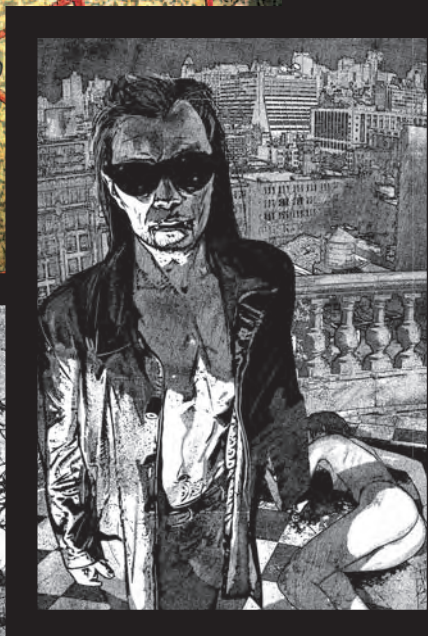
one "sect" among the world of the undead has no name. although this sect comprises vampires, those beings seem to hate all kindred not of their mysterious order, and literally attempt to destroy kindred on sight. the notion of this group as a sect might even be mistaken, as it is unknown whether the group is a true sect, its own insular clan, or just a particularly zealous cult. "seven," the name by which other kindred recognize the cult, comes from occasional icons that vampires of the order leave after particularly heinous or noteworthy attacks on kindred — the roman numeral seven.

ARTIST SPOTLIGHT

ALEX maleev

Bulgarian-born Alex Maleev has made his mark on the American scene with his ongoing stint as artist on Marvel Comics' *Daredevil* comic book, and his work on DC Comics' *Batman* and *Superman vs. Predator*, on Image Comics' *Sam and Twitch*, and on J. O'Barr's *The Crow*. His work for White Wolf includes covers for **Hunter: The Reckoning** and stunning full-page pieces for **Vampire: The Requiem**.

His weathered, moody work has become a fan favorite and sets the edgy tone for the new **World of Darkness**. Citing influence from great masters such as Rembrandt and Bruegel, as well as contemporary stars like Mike Mignola, Alex continues to evolve his style and explore the dark corners of his work.



The *new* World of Darkness rulebook

by Bill Bridges

Step into the Shadows



World of Darkness
Rulebook
WW55000; \$19.99
ISBN 1-58846-476-8
page 16

Do you sometimes see ominous shapes in the moonlight, hear disembodied whispers, or suspect the truth behind the unsettling mysteries that plague your town? Do you get that dreadful feeling that things are not right with the world, that something ancient and bloody rules the night?

If so, you need no introduction to the world of darkness. You're already there.

You know that mortals are weak and fragile beings, powerless before the supernatural. You suspect that the creatures of myth and folklore — vampires, werewolves, witches and other things — are real, sharing the world with us, dividing it into territories and hunting grounds. In such a world, knowledge isn't power, it only confirms your worst fears. Curiosity drives you to verify these fears, but maybe it's best not to know the truth at all. If you don't keep what you know to yourself, others only shun you. How do you live with such a terrible secret — that monsters are real?

There's no easy answer, but those who do realize the truth take some comfort in knowing that they're not alone. Others have reported from the fringes of the unknown. Although they often suffer grisly fates or disappear, the record of their reports remains, waiting to be discovered by other intrepid — or unfortunate — seekers of mysteries. The beings lurking in the shadows might not want mortals to know of their existence, but their secrets sometimes get out. They're distorted and exaggerated, to be sure, but still suggestive enough to warn that terror walks in human form.

And yet, those who seek to bring light to the darkness had best beware, for the light of truth can consume them. Most of the creatures stalking the night were mortal once. Some of them asked too many questions, too, attracting the attention of the beings they sought to study. It is such curiosity that breeds monsters and madmen.

Welcome to the world of darkness.

If you've been here before, don't rely on past experience to save you. Things change. What was true before might be false now. The wall between the

possible and impossible has been breached. Only those who live in the shadows know how to navigate this world, and they guard their secrets well. To know them, you must join them.

New World, New Rules

The world of darkness downs in the **world of darkness rulebook**, a sturdy hardback that provides core rules for any storytelling game. The book is a companion for **vampire: The Requiem**, **werewolf: The Forsaken** and **mage: The Awakening**, one world and one set of rules for all three games.

Characters begin as mortals before they suffer an irrevocable transformation, becoming bloodsucking parasites, bestial shapeshifters or power-mad mystics. The **world of darkness rulebook** gives you everything you need to create a mortal character and play his prelude into a life amid the shadows, before he is embraced into the Requiem, changed into a wolf, or awakened to magic. Each supernatural setting book provides rules for that transformation.

Since mortals share the same streets with vampires, urban shapeshifters and technomancers, we set out to design a consistent set of rules that applies to all creature (and character) types.

To accomplish that goal, the initial creation group met over the course of months to work out a basic design. The challenge was to reinvent and improve upon one of the most popular game systems ever. We wanted to keep what was unique and good in storyteller — 10-sided dice and trait dots, for example. (It just wouldn't be storytelling without them.) But there was also a lot we wanted to fix. Instead of modifying the difficulty of a task by shifting target numbers up or down ("what's my target number?" "uh... 6, I guess."), or altering the amount of successes needed ("I got one success!" "sorry, you needed three." "Then why do they call it a success?!"), we decided to add bonuses to and subtract penalties from your dice pools. There is now a single, constant target number for all rolls. No more asking the storyteller what you need. And for most single-roll actions, a result of one success means you succeed in a task.

once we had a first draft of our new rules, we gathered playtesters across the world, coordinated feedback over the Internet, and began playtesting in the white wolf offices. These experiences taught us a lot about what worked and what didn't. It also allowed us to kill each other's characters as often as we wanted, just to see how easy or hard it was. since vampires and werewolves have special powers of resilience (ignoring some wounds or healing others quickly), we had to be sure to balance their powers against mortals (including mages — until they cast magic, that is). of course, part of the balance was recognizing that a fight isn't always fair. more often than not, a mortal doesn't stand a chance against a supernatural foe. The trick was to make the challenge interesting and logical, yet unpredictable.

in response to playtester feedback, we made lots of changes, sometimes going in the wrong direction before we had to retrace our steps and get back to basics. (hey, three different types of dice sounded like a good idea at the time....) Although our main concern was making the rules work, we never lost sight of the overall theme of the system — that story is king, and random dice rolls are there to support the story, not stifle it. combat is fun, but it should be the last resort of the desperate, unless the inner beast or instinct takes over. (it's just not in the nature of a werewolf to stay out of a fight.)

we finally ended our quest with a streamlined, consistent and open-ended *storytelling* system. its foremost emphasis is drama and character, but the rules are solid and represent proper dice probabilities without anybody ever needing to resort to calculators or charts.

one really nice innovation is a single attack and damage roll. no more rolling to hit and then rolling again to check for damage (and sometimes getting no successes!). now it's all handled in one quick roll, thanks to weapon modifiers. if you hit, you always inflict at least some damage.

Ghost Stories

The **world of darkness rulebook**, besides presenting the rules common to all storytelling games, provides lots of advice on telling tales, including examples of antagonists who can make life difficult for players' characters. Among them are the most chilling of monsters — ghosts. even mortals who never need worry about falling prey to a vampire or treading on werewolf territory or angering a wizard might encounter a haunted house or break out into goose bumps as a long-departed spirit passes by. everyone has heard urban legends about ghosts, and everyone has a family member who swears to have seen a spirit.

but most people encounter only weak, harmless ghosts. there are tales of more malevolent beings, capable of causing harm or leading people to their deaths. some are even said to possess the living. doctors label the possessed as crazy and medicate them or lock them away. others know the true cure for such "disease" — exorcism. while rare in the "civilized" world, exorcism rituals still occur in small towns and remote villages. the people of industrialized nations consider such superstitions ignorant, but ghostly victims know far better.

the **world of darkness rulebook** is available in August with **vampire: The Requiem**. together, these books provide enough mysteries and horror to keep anyone off the streets at night.



TIME
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Vampire

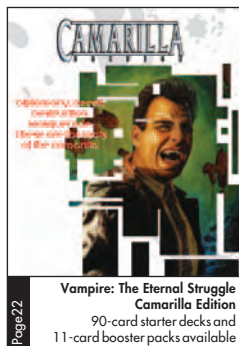
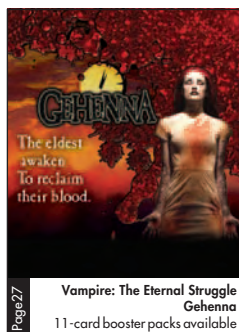
THE ETERNAL STRUGGLE

BEST OF THE BEST

INQUEST GAMER PICKS VTES AS ALL-TIME BEST MULTIPLAYER CCG

Inquest *gamer*, an industry-leading magazine, has named white wolf's **vampire: The eternal struggle** as the best multiplayer collectible card game of all time. An article, appearing in the march 2004 issue of *Inquest* *gamer* (#107), examines all the top collectible card games based on their play in games with more than two players, focusing on (among other things) the variety of strategies possible and on interaction between players. **vampire: The eternal struggle** soars to the top of the list, eclipsing such well-known games as *Lord of the Rings* and *magic: the gathering*. "[Vtes] combines the best of one-on-one with multiplayer possibilities, while remaining balanced," *Inquest* says. special attention is also paid to the importance of diplomacy and politics in the game. "The politics of the setting shine through in the cCG... diplomacy isn't just an aspect of [Vtes], it's a necessity."

"Right after he designed *magic: The gathering*, the world's best dueling cCG, Richard Garfield designed the world's best multiplayer cCG in **vampire: The eternal struggle**. cCG fans who haven't experienced real multiplayer cCG strategy owe it to themselves to pick up some **vampire** starters and see why



Inquest rates it number one," says Steve Wieck, white wolf's director of card development.

L. Scott Johnson, line developer for **Vtes**, adds, "The game emphasizes making (and the threat of breaking) deals, so it doesn't feel like each player is just playing solitaire. But predator-prey constraints and victory conditions ensure that the deal-making aspect doesn't overshadow deck building and card play."

vampire: The eternal struggle is a collectible card game based on white wolf's award-winning roleplaying game, **vampire**. In **Vtes**, players assume the roles of ancient beings called Methuselahs, who use a variety of vampiric agents (represented by cards) to act against one another. These actions (also represented by cards) can be aimed at physical resources, political influence or even social spheres. Unlike many other card games, **Vtes** is designed primarily for multiple players, and its official tournaments use that format (rather than the one-on-one duels common in other games). First introduced in 1994, **Vtes** celebrates its 10th anniversary this year and is going strong, with more organized play than ever before. **Vtes'** latest set — **gehenna** — released in May and is available now.

Vtes tournament calendar

date	event	location	city	contact
june 12, 2004	north american qualifier	dream wizards	rockville, MD	joshua duffin (duffin.jjshua@bbs.gov)
june 13, 2004	australasian qualifier	fast break	brisbane, Australia	darrel william altmann (daltmann@netspace.net.au)
june 26, 2004	north american qualifier	origins game fair	columbus, OH	kevin mergen (kjm1971@cox.net)
july 3, 2004	australian qualifier	the shed	newcastle, Australia	john merton (mudz78@hotmail.com)
july 3, 2004	australian qualifier	noel's place	rockhampton, Australia	darrel william altman (daltmann@netspace.net.au)
july 10, 2004	north american qualifier	valhalla's game center	wheatridge, CO	jon sushinsky (jsushinsky@hotmail.com)
july 11, 2004	australasian qualifier	thohah	perth, Australia	mark ryan loque (markvtes@yahoo.com)
aug 1, 2004	european qualifier	moretus	antwerp, Belgium	moretus jeroen rombouts (jeroen.rombouts@pandora.be)
aug 15, 2004	australasian qualifier	mind games	Melbourne, Australia	stewart hugh macleod (wormwood@vampirethemasquerade.com)
aug 21, 2004	north american championship	gencon game fair	Indianapolis, IN	L. Scott Johnson (vtesrep@white-wolf.com)
sep 12, 2004	european qualifier	nerus entertainment	Reykjavik, Iceland	Haukur Thor Buason (keeper_of_oblivion@hotmail.com)
sep 18, 2004	australasian qualifier	blacktown	Sydney, Australia	Brendan Basto (bbq_hille@yahoo.com.au)
sep 19, 2004	european qualifier	casa de la juventud	Logroño (La Rioja), Spain	Ginés Quiñero Santiago (damnansvtes@ono.com)
sep 26, 2004	european qualifier	ABC Benassi	Bologna, Italy	Federico Neci (princeofbologna@hotmail.com)
oct 2, 2004	australian qualifier	Mayfield Ex Services Club	Newcastle, Australia	John Merton (mudz78@hotmail.com)
oct 3, 2004	australasian championship	Mayfield Ex Services Club	Newcastle, Australia	John Merton (mudz78@hotmail.com)
nov 6, 2004	european qualifier	Guilde des Jeux	Paris, France	Stephane Lavrut (slavrut@noos.fr)
nov 27, 2004	european championship	Seminarzentrum der SBH LebnLife AG	Heidelberg, Germany	Andreas Nusse (timewalk@scram.de)

for updates, details and other events, check out the online tournament calendar at www.white-wolf.com/vtes



FUELING THE CREATIVE SPARK

players lead the way in the year of fire

by Bill Sherman, Camarilla Master Storyteller

for some tabletop players, the **time of judgment** lasted 40 days and 40 nights. for the Camarilla's live-action roleplaying (LARP) characters, the world ends in a **year of fire**. the story arc began in January at the club's regional conventions in Portland and Saint Louis, and the flames have risen at every event since.

when running a game for thousands of people around the world, it's hard to predict exactly where folks will take a story. players don't like being led by the noses with plotlines, and they really don't like it when a storyteller limits their creativity. maybe this has happened to you: you have a brilliant idea for a character, one you know will succeed, but because the storyteller doesn't want it to happen she says, "you can't do that." when you ask why, she responds, "because i'm the storyteller, that's why!"

that's no way to run a game.

designing the **year of fire** has been a storytelling challenge. the basic shape of each genre's story has demanded certain elements. ("genre" here refers to each character type possible in the world of darkness, such as werewolf or changeling, along with its associated story elements.) for example, in **vampire**, the antediluvians have to rise and make war upon their progeny. if the Camarilla tried to stage a gehenna in which that didn't happen, our players would ask if we've ever read **The Book of Nod**. similarly, players expect that the Garou's **year of fire** will feature the last battle against the Wyrm.

so, we've created our end stories based on the needs of the character types, and added elements from the time of judgment books. and yet, we still have to tell stories loaded with secrets and surprises for thousands of players to explore and enjoy. Garou have seen the coming of the perfect Metis, a story told in Australia and Canada. the Giovanni were stunned when Rafael de Corazon, member of the Camarilla's inner circle, announced the completion of the promise of 1528. Giovanni are now allowed to participate in

Camarella politics, and the world has changed for players' characters.

when we ran the promise of 1528 plotline, we created a situation that affected characters and changed the world of darkness as players knew it. yet we didn't tell players how their characters should react. they had to choose for themselves. would individual Giovanni join the Camarella and seek praxis or court positions? would the Giovanni clan petition to join the Camarella or remain distant from the Ivory Tower? would the Giovanni enter a phase of civil war or would they even go to war with the sect? our players needed to make those choices for themselves. sure, it's challenging to tell a story in which thousands of players are free to make chronicle-determining choices, but it's really the only way.

so, during the **year of fire**, ancient vampires rise, the Wyrm rages and the technocracy vies for ascendance. it all has to happen, and scary and fun stories result. players and storytellers create these stories collaboratively, though. our storytelling team, from the global to the local, puts ideas out for players, and we see what folks make of them. our storytellers shape events around players' interests and excitement. if players turn left when we expect a right, we don't yell at them. we run with it and reshape the story.

as of now, our stories wind their way through the summer convention season, including Gencon, Origins and Dragoncon. these events will push our chronicle to its breaking point, as characters face choices, consequences and personal horror. these won't be your garden-variety conventionLARPs.

at the height of the **year of fire**, all roads lead to Raleigh, North Carolina, on October 21st to the 24th for the **international Camarella convention**. last year in Saint Louis over nine hundred Camarella players gathered for a weekend of LARP. this year promises that many more will converge to discover the greatest secrets yet to be told.

come and join the fun.

WANT

TO

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HERE'S

HOW!

Camarilla Fan Club
<http://camarilla.white-wolf.com>

email: camarilla@white-wolf.com

Vampire: Elder Kindred Network
www.white-wolf.com/vtes

Wolf Pack Demo Team
www.white-wolf.com/retail/demo

Blood on the Streets

Laying the foundations for vampire: The Requiem fiction

by philippe boulle, managing editor, white wolf fiction



Vampire:
A Hunger Like Fire
by Greg Stolze
WW11235: \$6.99
ISBN 1-58846-862-3
Page 17



Vampire:
Best Kept Secrets
by Peter Michaels
WW11236: \$6.99
ISBN 1-58846-863-1
Coming in November

september sees the publication of greg stolze's **vampire: A Hunger Like Fire**, the first in a new series of novels based on **vampire: The Requiem**. each novel stands on its own, telling a complete story, but taken together the novels will paint a larger picture of the kindred of chicago, where the stories are set. characters will recur and events in one novel may have implications in another, but readers won't be faced with picking up part 17 in a mega-series and immediately being lost.

Hunger tells the connected stories of persephone moore, the young child of the city's vampiric prince, and bruce miner, a vampire freshly embraced and abandoned by an unknown master. both bruce and persephone face the ire of the city's damned. persephone tries to establish her own legitimacy, and bruce tries to survive his new existence. it isn't about a grand conspiracy of undead ninjas, it's about two people dealing with their cursed nature and paying a heavy price for it.

greg stolze nailed the relationship between personal experience and the supernatural in last year's **trilogy of the fallen**, so he was a perfect choice to kick off the new **vampire** series. his writing hits on a lot of the themes and stylistic elements i want to see throughout the fiction line.

what themes? glad you asked.

personal horror

the primary horrific element in a **vampire** story is internal. the thing the protagonist (and hence the reader) fears most is him- or herself. and that fear centers on morality. vampirism is a metaphor for the selfish and abusive impulses that lurk within us all. the beast is the part of us that wants to take without giving, that wants to be a predatory SOB who victimizes others. giving in to those urges has short-term benefits. you get blood and power, and get to be the sexiest (or scariest) thing walking, and all it costs is a little bit of your soul. in the real world, people make ethical compromises and balance self-gratification with right and wrong every day. for kindred, the process is both deeper and closer to the surface. deeper because the stakes are much higher — every time she feeds, a vampire makes a life-and-death decision — and closer to the surface because choices can't be dismissed. it's easy for a real person to ignore the social decay around him and get on with watching *American Idol*. a vampire can't so easily ignore her parasitic nature or the murderous rage that's coiled up within her. so, the thing vampires fear most is themselves. hence, personal horror.

urban unlife

kindred are creatures of the city. more specifically, they're creatures of the city's shadows. they need easy access to people — victims — who won't be missed, but need to be aware of humanity's eyes. the undead are completely

nocturnal. they exist in the core of the city, stalking streets and lounging in clubs. they don't nest in the suburbs.

"urban" also implies "local." vampires focus on the places where they feed and interact, their domains. the larger world can take care of itself. yes, vampires can watch CNN and email each other across the globe, but they just don't travel well so they tend to stay in one place. imagine you had to dig a well to get water wherever you went. you'd get tired of digging all the time. and all that excavation might piss off someone who already relies on the area's water supply. you'd soon keep to your own, too.

since vampires don't travel much, neither should stories about them. outside creatures might arrive and interfere with the local scene, but vampires tend not to embark on global treasure hunts.

tension and suspense (rather than action)

vampire is not about beating some monster or fighting one's way through enemies. it isn't about victory. it's about a growing sense of discomfort and disquiet. it's about creeping fear and uncertainty, punctuated by horrific experiences that scar one for eternity. the thriller genre is instructive here in terms of pacing. things get increasingly tense as circumstances go wrong (or become clear) for a protagonist, until there's a final burst of violence or activity. for vampires, that final burst can mean the end of decades of unlife.

the sensuality of undeath

sensuality is an important part of **vampire**. although the undead face moral degeneration and sometimes exist in distasteful places, they themselves are very, very sexy. they are alluring and seductive. they give and receive pleasure during feeding. they enjoy and indulge in the sensory pleasures of their existence. many things fall away with undeath, but physical sensations do not. pleasure in colors, textures and touch is important to what keeps vampires remotely sane. they are the baddest and raddest at any party, so much so that they make others uncomfortable. they are a turn on and are turned on. that can mean they're the most elegant and sophisticated people or just the most masculine or feminine people imaginable. vampires are social mimics, but not wallflowers.

let me be explicit: vampires can and do have sex. feeding is very much a mirror of seduction. one bleeds into the other very easily. the connection is practical. it's easy to feed *in flagrante* without a partner noticing. but the experiences aren't completely pragmatic. vampires get off on sex, too. they enjoy it. for them, sex is foreplay and feeding is orgasm. sex just makes the final rush that much better. many undead do other things to get in the mood for a good feeding, but they still "get off" on something. it's still a sexual experience.



violence (in the right measure)

first sex, now violence.

This is horror. Vampire stories shouldn't shy away from extreme acts. But gratuitous violence is lame. Violence can obviously be physical, but emotional abuse and psychological torture are just as violent as a broken bone, and can be even more shocking. Vampire stories should avoid the obvious if subtlety works better. Even when it gets physical, **vampire** fiction doesn't portray action. It focuses on violence. It never has fight scenes; it has assaults. A fight can happen, but it's not a martial-arts contest. It's a mugging, a beat-down, a bloody and horrible experience that makes you want to turn away.

gothic realism

vampire: the requiem's style is "modern gothic," but for **vampire** fiction "gothic realism" is more accurate. By this I mean world of darkness novels feel authentic, but with an undercurrent of darkly romantic sensibility. We feel as if we are in modern-day (or modern-night) Chicago, with the same streets and buildings and crimes and scandals. But is it the modern word that bleeds into the story, or the story that bleeds into the modern world?

The gothic emerges in the subtle space where the story diverges from reality. This is the romantic realm where vampires and supernatural passion, envy

and anger lurk. Yet, the gothic aspects of the story are covered with a veneer of modern sensibilities. Vampires do exist, but they hang out in clubs, storm sewers and penthouses. True love is possible, but at a price. A vampire might "goth it up" (note that "goth" and "gothic" aren't the same thing, although they are related), wearing black lace and makeup, but she can still get mud (and blood) on her stockings and face a 30-below Chicago winter. The gothic literary tradition gets a lot of mileage out of alienation and passion in an unfeeling and repressed world, and our "modern gothic" stories are no exception.

A cruel world (of darkness)

Vampires exist in a world that is unforgiving of weakness, intolerant of mistakes, and inclined against a happy ending. Indeed, the harsh nature of the world causes emotional erosion, wearing down vampires over the course of years. That doesn't mean the undead are left broken and incapable, but it does mean they have to pay dearly for accomplishments or any glimmer of happiness. Every major event in their existence is likely to involve trauma, betrayal, and compromising one's own values. "The Requiem" subtitle captures that reality. A vampire's whole existence is at best an homage to what was lost when she died.

Vampires also lie. A lot. It's not simply that they hide their existence, it's that they exist in a world where *everyone* pretends to be something they're not. Kindred wear metaphorical mask upon mask, occluding themselves from each other. They lie instead of breathing, and their supernatural existence makes them even more alien. When the creatures can use mysterious powers to literally reshape how others think and feel, trust is impossible. As a vampire (or reader), you might be interested in someone, but is that feeling genuine or have you been made to feel it? How can you know either way? You can't.

more than just a herd

Vampires are not a different species than humans. They're humans who have fallen to a curse. They're undead and have no chance of reversing the process, but they still carry baggage from their living days. A vampire is to a mortal as an adult is to a child. Kindred feel fundamentally different from the living. They know more truths about the secret world, but they are transformed, not reborn. They look back on their living days and simultaneously think, "Damn, I was naïve," and "Damn, I wish I could go back."

Vampires are torn by urges that both push them toward and pull them away from mortals. Physically, fear of sunlight drives them away while the hunger for blood pulls them in. Morally, there's the desire to avoid those they will make victims, and the craving to be near those who aren't monsters. This in-between state is a large part of the vampire's narrative power. He is neither living nor dead, human nor monster.

Thus, mortals are central to any good vampire novel. Kindred interact with and move among the living. They give to and take from humanity. They know mortals (although the inverse isn't necessarily true) and can even care for them. But vampires are not good for mortals' health, so human contact is rife with peril for both sides. Mortals can serve as supporting and even central characters. They can be lovers, contacts and rivals. That a creature of the night must hide her true nature in all of these relationships only adds to a vampire story's tension and sense of alienation.

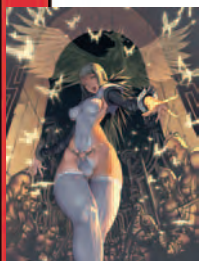
Those are the themes we aim for in a good vampire novel.

vampire: A Hunger Like Fire, by Greg Stolze, is available in September.

EXALTED™

Savant and Sorcerer

Redefining Sorcery for Exalted By Geoff Grabowski, Exalted Developer



Savant and Sorcerer
WW8805; \$23.99
ISBN 1-58846-675-2
page 16



**Exalted:
Relic of the Dawn**
WW10066; \$6.99
ISBN 1-58846-860-7
page 17



Aspect Book: Fire
WW8842; \$19.99
ISBN 1-58846-676-0
page 18

This year sees the first time that an **exalted** book is replaced in print by a new, updated version. In July, **savant and sorcerer** trumps **The book of three circles** as the game's magic book.

When it was published, **The book of three circles** was essential to the line. It placed sorcery in the hands of players and storytellers. But it was published early in **exalted**'s history, long before the creators became thoroughly familiar with the game's spirit. While the book had a lot of heart, I felt it lacked the polish necessary to stand up as a centerpiece of a maturing game line.

So with all due fanfare, let's welcome its replacement. **savant and sorcerer** is bigger (160 pages versus 128), cleaner and more complete. Three-and-a-half years of play with the **exalted** world and systems have shown us what the original book lacked, and we've done our very best to fill those holes.

Magic Theory: Gone are the begats. **savant and sorcerer** offers a clear look at the sacrifices required of those who undergo sorcerous initiation. It covers the different schools of magical thought during the first Age, and how they have come together to form the mish-mash of sorcery in the second Age of Man.

Spells: All of the game's signature forms of sorcery are still present, but they're revised, updated and made to work smoothly with the rest of **exalted**'s rules. Gone is confusion about the monstrous servants created by imbue amalgam. Now you know what happens if someone attacks the princes of the fallen tower. Where spells create beings, those beings have statistics, and where spells have a mechanical effect, those effects are well detailed. In addition, spells whose existence had long been implied but that were never fully described are now present. And, spells for banishing demons, protecting areas against scrying and teleportation, and for creating manse are all here.

Artifice and enchantment: The cumbersome old artifact-creation rules have been

replaced with a streamlined and effective system to determine artifact costs. Options available to artificers are increased considerably. Finally, the book clearly details the effects of first Age and shogunate workshops, the limitations of shogunate technology, and the effects of mortal theurge assistants, demons, elementals and extraordinary tools on the artifact-creation process.

Demesne and manse: The section on manse and demesne has been expanded considerably. You now get far more focus on the actual details of geomancy, manse architecture and manse creation, and less focus on long lists of hearthstones. As with artifice and enchantment, the use of demons and first Age tools is accounted for. The rules address a centuries-old shapechanging shaman as easily as a cocky young sorcerer freshly graduated from the heptagram.

Warstriders: The section on warstriders now includes many first Age and shogunate essence-weapons, and more detailed information on the care and maintenance of these giant sorcerous armors.

Summoning: Not only does **savant and sorcerer** detail all the summoning material from **Three circles**, it introduces new possibilities. The book includes a complete treatment on summoning, one of the most powerful — and dangerous — forms of sorcery. These rules include conjuring up masses of demons or elementals as cheap labor, and the abcyssic method, the spiritual weaknesses that sorcerers use to bind demons for long periods of time. Written by B. Sean Borgstrom, who detailed malfeas in **Games of Divinity** and who created the charm set in **The sidereals**, these summoning rules add depth and danger to this most powerful but heretofore undeveloped realm.

If you've been with **exalted** from the beginning, **savant and sorcerer** is the magic book you've wanted all along. If you're new to **exalted**, all you need to know is that the best fantasy game in town just got better.

savant and sorcerer is available in July.

JUDGMENT IS UPON US

BY MATTHEW MCFARLAND, DARK AGES DEVELOPER

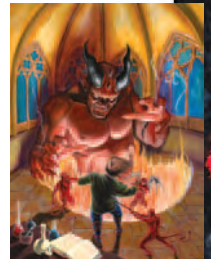
July sees the release of **Devil's Due**. I'm quite excited about this book. Until the release of **Demon: The Fallen**, we kind of tiptoed around the infernal. Oh, sure, we had **Clanbook: Baali** and the excellent **Infernalism: Path of Screams**, but there was still a lot of "we're not going to name the devil" going on in **Dark Ages**. I'm of the opinion, however, that our company caveat about these games being for mature minds extends to touchy subjects like devil-worship as well as other supernatural themes. So, when Michael Goodwin (author of **Exalted's** Abyssal charms and **Mortis** in the **Players Guide to High Clans**) came to me with a proposal for a book tentatively titled "The Big Book of Nastiness," I was willing to give it a shot.

We went in with a couple of ground rules. First, we weren't going to slap a black dog label on the book and take a sodomy-and-flies angle. That sort of thing isn't really necessary for horror gaming. Second, we were going to make the book consistent with **Demon: The Fallen**. I'm a big fan of the work that Mike Lee and his crew did with

Demon, and I wanted **Dark Ages'** treatment of fallen angels to work with it (which is the reason I hired Patrick O'Duffy, a staple **Demon** writer, to work on **Devil's Due**).

The road was long and difficult, but in the end we have a great product. **Devil's Due** covers demons, their thralls and the power of the infernal (check it out, below). It covers the Baali as they relate to demons, and gives background to and pillars for the Circle of Red. The book details the history of the fallen (from a slightly different perspective than the one presented in **Demon**; check it out, it's pretty cool). It also addresses the mentality of those who sell their souls, a superb section on thralls and cults by up-and-coming white wolf author Morgan McLaughlin, a system of magic suitable for demons and their servants, and even **fomori** for you **Dark Ages: Werewolf** players. Finally, we include system information for all five of the **Dark Ages** games (**Vampire**, **Mage**, **Inquisitor**, **Werewolf** and **Fae**).

I'm sure you'll like it as much as I do.



Dark Ages: Devil's Due
WW20047, \$23.99
ISBN 1-58846-295-1
page 16



Dark Ages: Tzimisce
by Miranda Kalis
WW11217, \$6.99
ISBN 1-58846-852-6
page 17

DEMONIC ARCANA

The devil's gifts are many. What follows are but a few of the powers on which medieval demons may call.

- **Command the Dead:** The demon may command a ghost in her presence and expect its obedience. Doing so requires a resisted roll of the demon's resolve (difficulty 7) versus the ghost's willpower (difficulty 8). If the demon wins, her player must spend a point of resolve to assure dominion. The ghost must obey every command for a number of days equal to the demon's net successes. Ghosts may twist their orders, obeying to the letter and not the spirit, but risk the ire of their masters for disobedience.

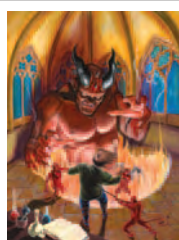
- **Lash of Anguish:** The demon concentrates on a living or undead target in his line of sight and telepathically unleashes a surge of raw pain and despair. This attack costs one resolve and bypasses the protection of the inviolate soul Arcana. The target is confronted with his own insignificance in the universe and experiences a taste of the punishment god inflicted on the infernal host. Roll a number

of dice equal to (the demon's torment, minus the target's willpower rating), with a minimum of two dice (difficulty 6). Each success rolled costs the victim a point of temporary willpower. Victims of this power who lose any willpower must also check for degeneration, if applicable (i.e., those with torment, road or piety).

- **Sin Eating:** The demon can regain resolve by indulging his vice or by witnessing a mortal indulge in that favored sin. Roll torment and then immediately check for degeneration. The difficulty is 8 if the demon performs the action, 7 if it witnesses a mortal's debauchery, or 6 if the demon directly tempts, threatens or coerces a mortal into sin. If a mortal's sin is compelled magically, the torment roll is made as if the demon performs the sin itself. The demon gains one point of resolve per success rolled. If sin eating is used more than once in a scene, subsequent activations cannot yield more than one point of resolve per roll. This Arcana may be attempted only once per turn.

WORLD OF DARKNESS RELEASES

JULY



Dark Ages: Devil's Due™

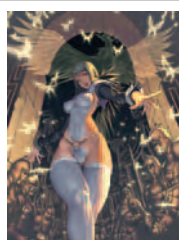
The Lure of Power

Lucifer turned his back on God and a full third of the Host of Heaven joined him in damnation. Now, a few of those damned wretches behold God's Earth again, called forth from their place of torment by the foolish, the greedy or the desperate. Those who summon demons do not go unpunished — God and His servants see to that. But neither do they go unrewarded.

No Price Is too High

Devil's Due is a sourcebook for the entire **Dark Ages** line. It provides information about demons and those who worship them, including cults, infernalist spellcasters, and those unfortunate and foolish few who make pacts with the demonic host. **Devil's Due** offers epic antagonists for your chronicles, and includes complete creation rules for characters with a tenuous grip on their souls.

ISBN: 1-58846-295-1 Stock #: WW20047
Retail Price: \$23.99 U.S. Page Count: 144
Authors: Michael A. Goodwin, Morgan A. McLaughlin and Patrick O'Duffy
Developer: Matthew McFarland
Cover Artist: Jim Di Bartolo



Exalted: Savant and Sorcerer™

The Ancient Secrets of Sorcery

During the First Age, Creation swarmed with sorcerers, magicians and savant-engineers. These Exalted and miracle-workers made the world a place of wonder. Now, at the twilight of the Second Age of Man, Creation is a place of ignorance. Splendors lie in ruins and secrets are forgotten. Yet, here and there, caches of lore remain for those daring enough to claim them. What wonders await in the libraries of sorcerers and amid the ruins of bygone glory?

Reclaim the Power that Lies Forgotten

Savant and Sorcerer describes the intricacies of sorcery in the world of **Exalted**®. The book details over 100 spells from all three circles of magic. It also provides information on Demesnes, Manses, Hearthstones, summoning spells and the creation of Artifacts. Finally, **Savant and Sorcerer** reveals warstriders, the massive war machines of the First Age.

ISBN: 1-58846-675-2 Stock #: WW8805
Retail Price: \$23.99 U.S. Page Count: 160
Authors: Rebecca Borgstrom, Gareth Hanrahan, Brian Nisbet, Scott Taylor, Adam Tinworth, W. Van Meter and William Wulf
Developer: Geoffrey C. Grabowski
Artists: Hyung-Tae Kim



Vampire: The Requiem™ T-Shirt

Prey on the Masses

Dance to the Requiem with style!

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White Wolf® introduces these new T-shirts heralding the release of **Vampire: The Requiem**. These shirts are high-quality, black, Fruit of the Loom heavy T's featuring original artwork from the game. Available in Large, XL and XXL.

Stock #: L—WW57004
XL—WW57005
XXL—WW57006
Retail Price: \$21.99 U.S.



AUGUST



World of Darkness® Rulebook

Where the Shadows Grow Long

We live our days completely ignorant of the true terrors lurking around us. Only rarely do our experiences draw back the veil of shadows and reveal the horror in our midst. These glimpses into the supernatural can cause us to retreat into comforting lies — "There are no such things as monsters" — or stir our morbid curiosity. Only a few, however, can overcome their fear and dare to look deeper.

Abandon Hope All Who Enter

The **World of Darkness Rulebook** introduces a version of our contemporary world where the supernatural is real. Players join to tell tales of mystery and horror, where theme, mood and plot are more important to a character's experiences than his weapons or equipment. Inside are rules for character creation, task resolution, combat and any activity your character attempts as he delves into the shadows. Hardcover.

ISBN: 1-58846-476-8 Stock #: WW55000
Retail Price: \$19.99 U.S. Page Count: 224
Authors: Bill Bridges, Ken Cliffe, Mike Lee and the White Wolf Game Studio
Developers: Bill Bridges and Ken Cliffe
Artists: Jason Manley and others



Vampire: The Requiem™

Welcome to the Danse Macabre

Since time immemorial, the Kindred — vampires — have stalked their prey, unseen by the mortal masses. Their world is a xenophobic nightmare, populated by tyrannical despots, wild-eyed heretics, bloodthirsty rogues and scheming manipulators, all unified by the mysterious curse of vampirism. And you would join them? You would live forever? To play the lusts of mortals like a violinist plays the strings? Then beware, the price is steep to enter the neofeudal hell that the Damned have wrought.

Welcome to Undeath

Join the revival of the Storytelling tradition. **Vampire: The Requiem** invites you to tell your own stories set within the world of the Kindred. This book includes rules for using vampires in **World of Darkness**® chronicles, covering everything from the five clans to covenants to Disciplines, bloodlines, storytelling advice and a complete spread of game systems governing the undead. Hardcover. Requires the **World of Darkness** rulebook for play.

ISBN: 1-58846-247-1 Stock #: WW25000
Retail Price: \$34.99 U.S. Page Count: 288
Authors: Ari Marmell, Dean Shomshak and C.A. Suleiman
Developer: Justin Achilli
Artists: Tim Bradstreet, Brom, Alex Maleev and others





Dark Ages: Tzimisce™ (Dark Ages Clan Novel #13)

The End of an Epic

It has all led to this. Myca Vykos, schemer of Clan Tzimisce, is thrust into the War of Princes as elders of his clan and the whole of the Cainite Heresy come calling. The Nosferatu Malachite, still seeking to restore Constantinople, is at Vykos's side, but can the fiend be trusted to restore the dream of a vampiric utopia? Or does Vykos have debts of his own to pay?

About the Author

Myranda Kalis is the author of the novel **Dark Ages: Brujah™** and a large amount of material in the **Dark Ages** game line. Her fiction has also appeared in **Demon: Lucifer's Shadow™**.

ISBN: 1-58846-852-6

Stock #: WW11217

Retail Price: \$6.99 U.S.

Page Count: 288

Author: Myranda Kalis
Cover Artist: John Bolton



Exalted: Relic of the Dawn™ (Exalted Novel #2)

Against the Deathlords

Dace, chosen warrior of the Unconquered Sun, faces his greatest challenge when he and his men stand between the armies of the Underworld and the population of the city of Mishaka. All his vaunted power will be for naught if his victory costs the lives of those he has sworn to protect. His only chance may lie with the mysterious Lilit, a wild woman who holds secrets of his mysterious past.

About the Author

David Niall Wilson is an acclaimed author and a past president of the Horror Writers of America. His novels include *This Is My Blood*, *To Sift Through Bitter Ashes™* and *Dark Ages: Lasombra™*.

ISBN: 1-58846-860-7

Stock #: WW10066

Retail Price: \$6.99 U.S.

Page Count: 288

Author: David Niall Wilson
Cover Artist: UDON



City of the Damned: New Orleans™

The Sultry Night Beckons

New Orleans lives on borrowed time. Steeped in the customs and traditions of the Old World and ruled with an iron fist by a pious Prince, the Kindred of the city keep the sanctity of the Traditions at court and sate their desires amid the neon glare of Bourbon Street. From the stately manors of the Garden District to the seedy lanes of the French Quarter, New Orleans seethes with pent-up desire and whispered promises of power, revolution and revenge.

Join the Danse Macabre

City of the Damned: New Orleans presents the Big Easy in all its baroque glory, detailing the city's history, the laws and customs of its aristocratic court, and the intrigues of vampires both prominent and petty. A wealth of characters, plot hooks and Storytelling tips make this an invaluable resource for any **Vampire: The Requiem™** chronicle. Hardcover.

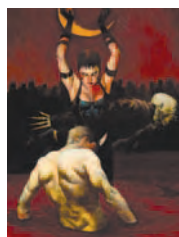
ISBN: 1-58846-248-X

Stock #: WW25200

Retail Price: \$26.99 U.S.

Page Count: 144

Authors: Kylee Hartmann and Michelle Lyons
Developer: Michael B. Lee



Vampire: A Hunger Like Fire™ (Vampire: The Requiem™ Novel #1)

The Hunger for Blood

Persephone Moore has it all — looks, brains, ambition and an unquenchable hunger for the blood of the living. In this first novel for **Vampire: The Requiem**, join the danse macabre of Chicago's undead. Persephone sees the city as a banquet and opportunity, but with every night she feels herself grow a little colder, a little more monstrous. How long will it be before her hunger consumes her completely?

About the Author

Greg Stolze is the author of the acclaimed **Trilogy of the Fallen™**, the fiction series inspired by **Demon: The Fallen™**. His writing has also appeared in such game lines as **Hunter: The Reckoning®**.

ISBN: 1-58846-862-3

Stock #: WW11235

Retail Price: \$6.99 U.S.

Page Count: 288

Author: Greg Stolze
Cover Artist: Jason Alexander



Vampire Storyteller Screen

There When You Need it

There's nothing more frustrating for a **Vampire: The Requiem™** Storyteller than searching for that one rule during a game. Well, that and needing to use a Discipline and not having enough Vitae. At least we can solve the first one. Here's everything you need in one place.

All You Need Before Your Eyes

White Wolf® introduces this useful reference tool for **Vampire®** Storytellers. The screen is made from thick, durable cardboard stock and displays all the necessary rules and charts for easy reference during game sessions. This is no flimsy screen.

ISBN: 1-58846-599-3

Stock #: WW25700

Retail Price: \$16.99 U.S.



WORLD OF DARKNESS RELEASES



Vampire Character Sheet Pad

Keeping Track of the Years

The danse macabre is set to the tune of secrets. Who knows them, who keeps them and who's willing to share — for a price. Now you have a place to keep all of your **Vampire®** character's secrets. Just beware the player looking over your shoulder.

No More Photocopies

Continuing its line of tools for the Storytelling System™, White Wolf® provides this indispensable collection of pre-printed **Vampire: The Requiem™** character sheets. Each pad contains a total of 50 character sheets tailored to the different clans and covenants.

ISBN: 1-58846-598-5
Retail Price: \$12.99 U.S.

Stock #: WW25701
Page Count: 50



Vampire: The Requiem™ Dice

The Undead Take Their Chances

The cursed undead pass every night gambling their existence against tyrannical elders, Machiavellian plots and the looming Beast.

What better way to decide their fate than with cool new dice?

A New Look

White Wolf® launches the World of Darkness® and **Vampire: The Requiem** with this attractive new dice set. Each set comes with 10 dice that capture the look of the game — all the 10-sided dice you need for the new Storytelling System™.

ISBN: 1-58846-597-7
Retail Price: \$6.99 U.S.

Stock #: WW25702



Aspect Book: Fire™

The Scarlet Offspring of Heshiesh

Socialites and soldiers without peer, the Aspects of Fire are the shimmering embers of the

Dragon-Blooded host. Yet these visionaries do far more than make love and war. With their vibrant personalities and incredible martial skills, the Children of Heshiesh are the beating heart of Dragon-Blooded society and the driving impulse of its people.

The Thousand Tongues of Flame

Aspect Book: Fire is the next Aspect Book for **Exalted®** — a series detailing the different Terrestrial Exalted. Within are the stories of five members of the caste, from the experiences of those who have just graduated to the plans of the mighty Cathak Cainan. This book also contains new magical powers, rules and artifacts that Fire-Aspected characters need to claim their role among as advocates and masters of the daiklave.

ISBN: 1-58846-676-0
Retail Price: \$19.99 U.S.

Stock #: WW8842
Page Count: 96

Authors: **Kraig Blackwelder** and **Genevieve Cogman**
Developer: **Geoffrey C. Grabowski**
Artists: **Kevin Lau** with **UDON**



Dead Man's Hand: Five Tales of the Weird West™

Black Hats & Black Hearts

Enter the Old West as interpreted by acclaimed

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About the Author

Nancy A. Collins is the author of **Sunglasses After Dark™**, **Darkest Heart™** and **Dead Roses for a Blue Lady™**. She is a past recipient of the Bram Stoker and British Fantasy Icarus Awards, and a nominee for the 2003 Stoker and International Horror Guild Awards.

ISBN: 1-58846-875-5
Retail Price: \$17.99 U.S.
(trade paperback)

Stock #: WW12995
Page Count: 400

Authors: **Nancy A. Collins**
Cover Artist: **Thom Ang**





SHE CALLS TO YOU AT NIGHT.

SHE HAS TAKEN YOUR LIFE.

SHE HAS GIVEN YOU HER BLOOD.

SHE ONLY ASKS FOR YOUR SERVICE.

SHE ONLY WANTS YOUR SOUL.

YOUR REQUIEM HAS BEGUN

Vampire

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Epic Fantasy in the Second Age of Man

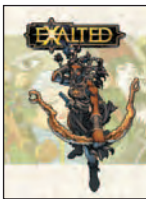
It's the Second Age of Man, a time of wonder, corruption and boundless adventure. In a game that melds cinematic action, high magic and a rich fantasy world of decadent rulers and emerging heroes, **Exalted** invites you to play a champion chosen by the great gods to be their agent in Creation. Your demigod hero struggles to find greatness, explore the hidden corners of the world and scheme in the great halls of power.

Core Products

Exalted

(WW8800; ISBN 1-56504-623-4; \$29.95 US)

The main **Exalted** rulebook covers the Solar Exalted, once the rulers of Creation, now reincarnated as a new breed of outcast heroes. Contains all core game mechanics and the powers of the Solars.



Exalted: The Abyssals

(8813; 1-58846-665-5; \$29.95 US)

Provides complete details for playing the Abyssal Exalted, the dark reflections of the Solars, who draw their power from the Underworld. Also details the Deathlords and the Underworld itself. (Requires the **Exalted** rulebook to play.)

Exalted: The Dragon-Blooded

(WW8811; 1-58846-656-6; \$25.95 US)

Provides complete details for playing the Dragon-Blooded, the hereditary Exalted who rule the Second Age. Also details the great empire called the Realm and its Byzantine society. (Requires the **Exalted** rulebook to play.)

Exalted: The Lunars

(WW8812; 1-58846-657-4; \$25.95 US)

Provides complete details for playing the Lunar Exalted, the savage, shapechanging demigods who once stood beside the Solars. Now they hunt in the barbarian wilds, with their savage tribes at their side. (Requires the **Exalted** rulebook to play.)

Exalted: The Sidereals

(WW8814; 1-58846-669-8; \$29.95 US)

Provides complete details for playing the Sideréal Exalted, the mysterious servants of the stars, and Creation's greatest martial artists. Also details the heavenly bureaucracy and the great celestial city of Yu-Shan. (Requires the **Exalted** rulebook to play.)

Exalted Players Guide

(WW8804; 1-58846-673-6; \$29.99 US)

A complete companion to the **Exalted** core products, this book provides advanced and optional rules for combat, as well as details on new character types and magical powers.

Other Exalted Products

Character Books

- **Aspect Book: Air**
(WW8840; 1-58846-668-X; \$19.95 US)
- **Aspect Book: Earth**
(WW8841; 1-58846-674-4; \$19.99 US)
- **Caste Book: Dawn**
(WW8830; 1-58846-653-1; \$14.95 US)
- **Caste Book: Eclipse**
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- **Caste Book: Night**
(WW8833; 1-58846-662-0; \$14.95 US)
- **Caste Book: Twilight**
(WW8832; 1-58846-661-2; \$14.95 US)
- **Caste Book: Zenith**
(WW8831; 1-58846-660-4; \$14.95 US)
- **The Outcaste**
(WW8850; 1-58846-671-X; \$21.99 US)

Other Game Supplements

- **Blood and Salt**
(WW8827; 1-58846-672-8; \$19.99 US)
- **Book of Three Circles, The**
(WW8802; 1-58846-651-5; \$17.95 US)
- **Creatures of the Wyld**
(WW8803; 1-58846-663-9; \$19.95 US)
- **Exalted Storytellers Companion**
(WW8801; 1-58846-650-7; \$15.95 US)
- **Kingdom of Halta**
(WW8826; 1-58846-670-1; \$19.95 US)
- **Manacle and Coin**
(WW8825; 1-58846-667-1; \$19.95 US)
- **Ruins of Rathess**
(WW8824; 1-58846-666-3; \$16.95 US)
- **Savant and Sorcerer**
(WW8805; 1-58846-675-2; \$23.99 US)
- **Scavenger Sons**
(WW8820; 1-58846-652-3; \$15.95 US)
- **Time of Tumult**
(WW8821; 1-58846-655-8; \$21.95 US)

Exalted Fiction

- **Chosen of the Sun**
(Trilogy of the Second Age, Book 1)
(WW10080; 1-58846-800-3; \$6.50 US)
- **Beloved of the Dead**
(Trilogy of the Second Age, Book 2)
(WW10081; 1-58846-801-1; \$6.50 US)
- **Children of the Dragon**
(Trilogy of the Second Age, Book 3)
(10082; 1-58846-802-X; \$6.50 US)
- **A Day Dark as Night**
(10065; 1-58846-859-3; \$6.99 US)

Exalted Merchandise

- **Exalted Dice**
(WW8810; 1-56504-624-2; \$6.99 US)

- **Exalted Essence Beads: Personal**
(WW5925; \$6.99 US)
- **Exalted Essence Beads: Peripheral**
(WW5926; \$6.99 US)
- **Exalted Mouse Pad**
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Medieval Horror and War of Princes

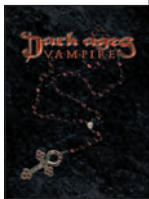
Travel to a time when priests spoke with the power of God behind every word, when mighty kings and princes warred for pride and power, and the Crusades swept the land. In **Dark Ages**, players adopt the roles of supernatural creatures ruling as lords in medieval Europe.

Core Products

Dark Ages: Vampire

(WW20000; ISBN 1-58846-276-5; \$29.95 US)

The main **Dark Ages** rulebook provides all the basic game mechanics and setting for playing the greatest of medieval monsters: vampires, the cursed progeny of Caine.



Dark Ages: Inquisitor

(WW20004; ISBN 1-58846-282-X; \$26.95 US)

Provides full details on playing Inquisitors, the agents of the Church in its war against the demonic and evil influences on the world.

Dark Ages: Mage

(WW20002; ISBN 1-58846-404-0; \$26.95 US)

Provides full details for playing medieval sorcerers and magical scholars, including the many different magical traditions and paths to power.

Dark Ages: Werewolf

(WW20005; ISBN 1-58846-284-6; \$29.95 US)

Provides full details for playing the dreaded werewolves who hunt man and beast alike through the endless woods of the Dark Medieval world.

Dark Ages: Fae

(WW20008; ISBN 1-58846-292-7; \$29.99 US)

Provides full details for playing the ethereal, wicked and glorious fae, changelings from a world of dream and wonder.

Other Dark Ages Products

Character Books and Player Guides

- **Clanbook: Baali**
(WW2817; ISBN 1-56504-213-1; \$12.00 US)

- **Clanbook: Cappadocian**
(WW2805; ISBN 1-56504-280-8; \$12.00 US)
- **Libellus Sanguinis I**
(WW2807; ISBN 1-56504-286-7; \$15.00 US)
- **Libellus Sanguinis IV**
(WW2830; ISBN 1-58846-205-6; \$15.95 US)
- **Players Guide to High Clans**
(WW20007; ISBN 1-58846-289-7; \$29.95 US)
- **Players Guide to Low Clans**
(WW20006; ISBN 1-58846-287-0; \$29.95 US)
- **Road of Heaven**
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- **Road of Humanity**
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- **Road of Sin**
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- **Road of the Beast**
(WW20030; ISBN 1-58846-280-3; \$15.95 US)

Other Game Supplements

- **Ashen Cults**
(WW2835; ISBN 1-58846-213-7; \$14.95 US)
- **Ashen Knight, The**
(WW2826; ISBN 1-56504-241-7; \$17.95 US)
- **Ashen Thief, The**
(WW2827; ISBN 1-56504-236-0; \$14.95 US)
- **Bitter Crusade**
(WW2833; ISBN 1-58846-214-5; \$15.95 US)
- **Clash of Wills**
(WW2810; ISBN 1-56504-289-1; \$8.00 US)
- **Dark Ages: British Isles**
(WW20021; ISBN 1-58846-290-0; \$21.95 US)
- **Dark Ages Europe**
(WW20020; ISBN 1-58846-279-X; \$21.95 US)
- **Dark Ages: Inquisitor Companion**
(WW20011; ISBN 1-58846-291-9; \$21.99 US)
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(WW20060; ISBN 1-58846-411-3; \$21.95 US)
- **Dark Ages: Right of Princes**
(WW20045; ISBN 1-58846-283-8; \$19.95 US)
- **Dark Ages: Spoils of War**
(WW20046; ISBN 1-58846-286-2; \$19.95 US)
- **Dark Ages: Vampire Storytellers Companion**
(WW20003; ISBN 1-58846-278-1; \$14.95 US)
- **Fountains of Bright Crimson**
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- **House of Tremere**
(WW2829; ISBN 1-56504-272-7; \$19.95 US)
- **Jerusalem by Night**
(WW2821; ISBN 1-56504-299-9; \$17.95 US)
- **Liege, Lord and Lackey**
(WW2806; ISBN 1-56504-281-6; \$15.00 US)
- **Transylvania by Night**
(WW2808; ISBN 1-56504-287-5; \$18.00 US)

- **Transylvania Chronicles 3: Ill Omens**
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- **Under the Black Cross**
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(WW2828; ISBN 1-56504-271-9; \$14.95 US)
- **Wolves of the Sea**
(WW2820; ISBN 1-56504-298-0; \$14.95 US)

Dark Ages Clan Novel Series

- **Dark Ages: Nosferatu** (Book 1)
(WW11205; 1-58846-817-8; \$6.99 US)
- **Dark Ages: Assamite** (Book 2)
(WW11206; 1-58846-818-6; \$6.99 US)
- **Dark Ages: Cappadocian** (Book 3)
(WW11207; 1-58846-819-4; \$6.99 US)
- **Dark Ages: Setite** (Book 4)
(WW11209; 1-58846-821-6; \$6.99 US)
- **Dark Ages: Lasombra** (Book 5)
(WW11208; 1-58846-820-8; \$6.99 US)
- **Dark Ages: Ravnos** (Book 6)
(WW11210; 1-58846-823-2; \$6.99 US)
- **Dark Ages: Malkavian** (Book 7)
(WW11211; 1-58846-831-3; \$6.99 US)
- **Dark Ages: Brujah** (Book 8)
(WW11212; 1-58846-832-1; \$6.99 US)
- **Dark Ages: Toreador** (Book 9)
(WW11213; 1-58846-833-X; \$6.99 US)
- **Dark Ages: Gangrel** (Book 10)
(WW11214; 1-58846-847-X; \$6.99 US)
- **Dark Ages: Tremere** (Book 11)
(WW11215; 1-58846-848-8; \$6.99 US)
- **Dark Ages: Ventrue** (Book 12)
(WW11216; 1-58846-849-6; \$6.99 US)

Other Dark Ages Fiction

- **Dark Tyrants** (anthology)
(WW11867; 1-56504-888-1; \$5.99 US)
- **To Sift Through Bitter Ashes**
(WW11031; 1-56504-995-0; \$5.99 US)
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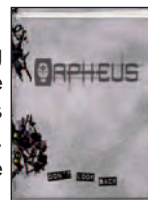
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Core Product

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A CCG by White Wolf and Richard Garfield

Named the best multiplayer collectible card game of all time by *Inquest Gamer*, **Vampire: The Eternal Struggle** casts players as elder vampires who control minions, agents and progeny, and who seek to drain their opponents of precious blood. Designed by Richard Garfield, creator of *Magic: The Gathering*. All starters are pre-constructed 90-card decks. All boosters are random packs of 11 cards.

Core Card Sets

Camarilla Edition

Six different starter decks and booster packs allow players to quickly pick up and play, or complete their collections. Cards in the Camarilla Edition focus on the refined and devious vampires who hunt within mortal society.

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