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This Quarter...

4 DragonMech

Mechs and Medieval Fantasy

New S&S publishing partner Goodman Games unleashes **DragonMech**, a campaign setting that combines the best aspects of two popular genres in a unique way. You got it — fantasy is the chocolate and mechs are the peanut butter. Eat up!

7 Trinity Universe

The Future Is Now

Elves and swords and magic spells are cool and all, but maybe it's time for a change, y'know? It just so happens that **Trinity** offers up plenty of d20 System sci-fi adventure.

8 Relics & Rituals

Shaking the Pillars of Heaven

The **Relics & Rituals** imprint presents sourcebooks for general d20 System use. This time around, developer Ethan Skemp brings Greek myth to your fantasy game — personally! (Leave the light on for him, if you don't mind.)

10 EverQuest®

Where Did the Dark Elves Come from?

Sony's **EverQuest®** archives are choc-full of surprises that you'd never expect. Most are too huge to spill here, but developer Stewart Wieck is nice enough to offer up a taste.

11 Gamma World

New Vistas of Adventure

Be like Bob and Bing and take your **Gamma World** campaign on the road! Developer Bruce Baugh explores the many lands of the Gamma Age in **Beyond the Horizon**.

12 Malhavoc Press

Five Ways the Sequel Is Even Better Than the Original

Book of Hallowed Might II: Portents and Visions is a whole lot more than more of the same.

13 Warcraft

Ready for Action?

Developer Mike Johnstone puts you in the thick of it with **Lands of Conflict!** If you've been wondering what's happening back in Azeroth, Khaz Modan, and Lordaeron, now's your chance to find out!

14 Necromancer Games

Beware the Lurking Terrors of a Bygone Age!

Ancient Kingdoms: Mesopotamia pulls back the veil of mystery to reveal high adventure... and lurking horrors! (It's pretty creepy, yet cool.)

Your Regular Dose...

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17 Products for September

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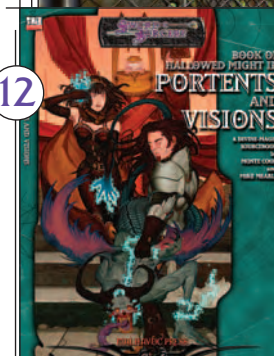
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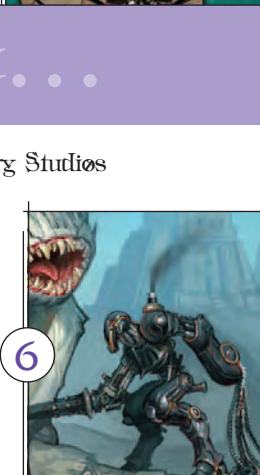
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 30083

WORDS
 SWORD
 STUDIOS

The Inside Scoop

News and Notes from Sword & Sorcery Studios

Combining all the best elements of a quarterly special-interest magazine and a product catalog, the *Insider* is your source for articles and insights on your favorite Sword & Sorcery Studios games, as well as news on upcoming releases.

Convention Attendance

Summer is convention season. Sword & Sorcery Studios' publishing partners and line developers are usually caught up in producing the games you play, but we do try to get to a few cons each year. Following is a list of who's been confirmed at what conventions as of press time.

Gen Con Indianapolis

Sword & Sorcery: Andrew Bates

EverQuest®: Scott Holden-Jones

Goodman Games: Joseph Goodman

Necromancer Games: Clark Peterson
Bill Webb

Ravenloft: Jackie Cassada
Nicky Rea

DragonCon

Sword & Sorcery: Andrew Bates

Ravenloft: Jackie Cassada
Nicky Rea

What're You Lookin' At?

It's a new look to the ol' *Insider*, that's what. Based on thousands of readers' feedback on what they'd like to see in these pages, we've made a few changes. There were a lot of good suggestions, and we thought long and hard about which ones to implement—

Okay, you got me. I haven't seen any fan feedback. Stuck way down in the depths of the editorial salt mine as I am, I'm lucky if I see the sun. Ah, the sun! I remember it fondly. Like a gigantic light in the sky, bathing me in its cold fluorescent radiance, soothing me with its constant background hum... Brings a tear to the eye, y'know?

Anyway, back to these changes. The biggest is adding more content per page. From the very first issue, we wanted you to get your money's worth — not hard to do, since it's free and all. By we're not the types to rest on our laurels. We decided to give you even more. We've stuffed a bit more into each article now, but that's not all. These first few pages will give you insight on Sword & Sorcery Studios — conventions we're attending, projects we're working on, handy references for writing (or running) a game, favorite web sites

or movies or books, which is the best green-skinned Muppet — Kermit or Yoda? — and more!

Bottom line: We work hard to make games, but we also have fun doing it. We want to share a bit of that experience; give you a peek behind the curtain, as it were — though in the manner of *The Wizard of Oz*, not an Old Navy changing room.

This is a two-way street, too. You have questions, anecdotes, suggestions, or what-have-you? We're happy to see 'em (especially what-have-you). The address is back a page, under the legal info. Just shoot us a line, care of the *Quarterly/Insider*. If you're not a Luddite, you can also send an email to <prboulle@white-wolf.com> with "Quarterly/Insider" in the subject line. Philippe Boulle, our marketing director and the guy who corrals each of these issues, will tackle whatever pressing matters you send our way (or delegate to the rest of us in the salt mines as relevant).

In the meantime, check out the rest of this issue and see what's in store for this summer!

Andrew Bates
Managing Editor, Sword
& Sorcery Studios

What's In A Name?

Need a name for your character, or for some NPC that you made up on the spot? Check out the web site of Kleimo.com:

<http://www.kleimo.com/random/name.cfm>

It uses census data to generate random names for males and females. You can even plug in an obscurity factor if you want something really exotic.

The Inside Scoop

Wizard or Pharmaceutical?

See if you can tell which of these are drugs made to cure what ails you, and which are figures who wield mighty arcane magics. Answers at the bottom.

1. Advicor
2. Benzac
3. Caltrate
4. Dar'Tan
5. Gas-X
6. Raistlin
7. Sauron
8. Tagamet
9. Voldemort
10. Winstrol
11. Yvestil
12. Ziagen

Cinematic Inspiration

You can look at just about any movie or book for inspiration in creating an adventure, a PC or NPC, a spell, or pretty much anything new for your game. As an example, designers Monte Cook (**Arcana Unearthed**) and Sean K. Reynolds (**Anger of Angels**) offer up four movies that they find have a surprisingly good roleplaying game feel:

- *Sleeping Beauty*: Watch this animated Disney film closely and you'll see some orcs among Maleficent's menagerie. We're also convinced that the dragon in the end is the core inspiration for almost all cool dragon depictions used today.
- *Ocean's Eleven*: A "party of adventurers" pulls an elaborate heist. For ideas on giving everyone in a large playing group something to do, this movie excels.
- *City of Lost Children*: Sometimes a strange foreign film can inspire you with a lot of ideas for a character or just a campaign. Take this French movie, for example. It has an amnesiac scientist, his mad assistant who cannot dream, a pair of conjoined twins who runs a gang of thieving children, a dwarf, six narcoleptic clones, and a disembodied brain in a tank. It's a goldmine.
- *The Lord of the Rings: The Return of the King*: Okay, so this one's not so surprising.



Wizards: 4, 6, 7, 9, 11. Pharmaceuticals: 1, 2, 3, 5, 8, 10, 12. At least, we think so. It's hard to tell sometimes!

by Joseph Goodman, **Goodman Games**

DragonMech

Medieval fantasy mechs powered by steam, magic,
or the labor of a thousand slaves



DragonMech
WW17600; \$34.99
ISBN 1-58846-988-3
page 15

Fantasy is Old

Face it: fantasy has been done. As the saying goes, “There’s nothing new under the sun,” — and when it comes to fantasy, “There’s nothing new since Tolkien.” There’s still room for exciting storytelling and creative visions, sure, but odds are that *someone* has done it before. For a game designer who wants to do something different — and for fans who want a change — fantasy seems to have little to offer.

Two years ago, that’s where I was. I wanted to do something different. I’d had fun with *Broncosaurus Rex*, a science fiction world that’s just plain weird. (It’s the Civil War in space with intelligent dinosaurs. Yeah, weird.) I wanted to take a stab at a fantasy setting, but I felt constrained. To make things worse, it was the height of the d20 System boom. An endless sea of expansions raced to exhaust every possible angle on fantasy.

One day, while reading an article about sci-fi mechs, I thought about how mechs don’t make sense in fantasy settings. First of all, how could mech technology ever get a foothold in a world where dragons, demons, and armies of mounted knights are already powerful competitors? Secondly, why would anyone waste his time building a mechanical construct when he could learn to make a golem in wizard school? Finally, any good mage should be able to blast a mech to smithereens with a few *fireballs*!

Then I had another thought. Would it be possible to design a fantasy setting where mechs *did* make sense? If so, what would the mechs actually be like?

From these questions, **DragonMech** was born.

...But DragonMech is New

DragonMech is a different sort of fantasy, a world that crosses lines. It’s a new fantasy setting and sourcebook that integrates the genres of fantasy and mecha. I won’t be so bold as to call it innovative, but it certainly isn’t something Tolkien covered.

In this setting, mechs are born from a cataclysm. The sky is falling — literally. The moon has been pulled into the world’s gravity well for over a thousand years. It reached the atmospheric threshold a century ago. Chunks broke loose and tumbled to the earth, beginning what is now called the lunar rain: a perpetual meteor storm that blasts the surface world each night when the moon rises. It’s merely an excoriating particulate haze on a good night... and barn-sized moon rocks crash into the surface on a bad night.

Even mighty warriors and creatures of myth have a tough time surviving on the surface in such conditions. To survive, sentient races and beasts alike were forced to seek shelter or find a way to endure the deadly rain. Initially, the surface world sought shelter, the mass migrations triggering wars at the entrances to the underdeep. There’s only so much room un-

der the earth, and it’s not a natural place for most to live.

Enter the city-mech. More than a thousand feet tall, it’s large enough to house a large population, and sturdy enough to resist all but the most catastrophic meteors. (Give or take — these meteors are smaller than the dinosaur-extinction size category.) If you allow for fantasy steam engines of unusual strength, building a city-mech turns out to be not that much harder than building the Great Pyramids. All you need is a strong leader and a few thousand willing laborers — and when you’re building your own salvation, who’s not willing?

And thus we find the answer to that first question: How could mech technology ever get a foothold in a world where dragons, demons, and armies of mounted knights are already powerful competitors? It’s easy if mechs have a far better chance of surviving certain conditions.

That leads us to the second question: Why waste time building a mechanical construct instead of making a golem? Well, you can’t live inside a golem, and the training necessary to build one takes many years. In contrast, all you need are a few skilled experts coordinating common laborers to build a mech.

In **DragonMech**, it didn’t take long for smaller mechs to emerge once the technology for the city-mech is established — smaller mechs that fill the surface-world niches once occupied by knights, cavalry and foot soldiers.

So, there you have it — a world in which mechs not only make sense, but where they are vital to the survival of the common man. There's only one question left to answer: Shouldn't any good mage be able to blast a mech to smithereens with his spells?

Not if the mech's steam cannon is big enough!

Delving into DragonMech

Four major themes guide both the world and the rules of **DragonMech**. The first theme is, well, the mech. This game explores the many permutations of what mechs can be. Dwarven steam-powered mechs are the dominant force, and the closest to what most people think of when you talk about mechs. The elves challenge these metal-and-steam monstrosities with mechs built from the still-living trunks of their ancestor trees and animated with powerful magics. Gnomes have gotten in on the act with mechs powered by clockworks and gigantic springs. In contrast, orcs have pursued their own dark variation — man-powered mechs that require thousands of toiling slaves to walk.

DragonMech gives this theme practical application with everything you need to bring mechs to life in a fantasy campaign. The construction rules are grounded in the existing d20 System type-based monster rules — you don't have to learn a whole new system to build your first mech! Similarly, combat uses the same standard format, but enters a whole new realm of daring exploits. There's mech-versus-mech combat, of course, as well as *character-versus-mech* combat! Your PC can use grappling hooks to topple smaller walkers, *spider climb* up the sides of enemy mechs, and perform other dynamic feats.

Setting and rules are reflected further in a new core class, the mech jockey, which specializes in piloting mechs. There is also a prestige class called the mech devil, whose skills cross over into the mystic.

The second major theme is the lunar rain. More than a hazardous environmental condition, this presents a major shift in the cosmic power balance in the standard **DragonMech** campaign. The lunar gods are gaining a foothold on the surface, invading by way of their lunar worshippers being dropped onto the earth. In addition, the creatures of the surface world are losing faith in their gods rapidly, as they wonder why their own deities do not protect them from the catastrophe of the rain.

In game terms, the lunar rain provides a new class of lunar monsters brought to the world on the larger meteorites. The massive lunar dragons are far more powerful than any earthly dragon, strong enough to challenge even a large combat mech. Meanwhile, terrestrial clerics find their prayers falling on deaf ears as the general loss of faith and assaults by the lunar gods take their toll. Moreover, the rising preeminence of the steam engine has fostered a new belief that the cosmos is simply a "Great Engine" set in place and allowed to run. Engineers and mech jockeys are particularly predisposed to this belief, and their growing faith has spawned a nascent demigod called Dotrak. This unique manifestation has a growing influence upon the world — influence encouraged by the Prophets of Dotrak, strange wanderers with ticking clockwork hearts who spread his teachings.

The third major theme is the destruction and reconstruction of the surface world. The lunar rain laid waste to all things in the past century, both physical and cultural. The world's great cities were decimated, and even the mightiest leaders fell in their attempts to drive back the threat. Societies collapsed into disarray as their residents fought for access to the underdeep. Social structures disintegrated as temples, castles and libraries were flattened. From this anarchy was born a new culture, one centered around the mech. Society has re-formed with new values. In some places, the rule

of law has been established; in other places, demagogues have used the chaos of the time to catapult themselves to power.

This theme of rebirth presents countless opportunities for exploration and heroism. A world full of ruins exists, ready to be scoured for treasure and knowledge. Strange new civilizations have replaced the old, from subterranean worm farmers to the mobile cultures of the roving city-mechs. In game terms, the evolution of the world's societies gives you numerous options for a variety of alternate core classes: the constructor is a wizard specialized in building constructs; the stalker is a rogue specialized in disabling mechs; and the clockwork ranger roams not the great forests but the endless engine rooms of city-mechs.

The final major theme of **DragonMech** is the competition between magic and steam engines. Magic was long the world's ruling force. Then came the rain, and the salvation of steam. The simple distinction of warrior or wizard no longer commands the quite the same awe of old — children dream of being swaggering mech jockeys when they grow up. In game terms, you have access to a new system of "steam powers," a modular building system for constructing fantastic steam engines which can rival the powers of magic. A pair of classes specialize in using these steam powers: coglayers (a core class for fantasy engineers) and the Gearwrights (a prestige class for members of an ancient organization of coglayers).

All this adds up to a layered setting with countless opportunities for adventure. Not only that, but since the rules extrapolate from the existing d20 System, you can add **DragonMech** to any ongoing campaign. This may require adjustments to the setting background, of course, but it can be worth it to bring new excitement to your game. Just imagine the first time the PCs face a 15-foot tall metal monstrosity piloted by a grinning, soot-stained mech jockey!

Spotlight on:

BARBAGULA

Just one of many mechs you'll find in the forthcoming DragonMech campaign setting.

The barbagula is a nasty little mech favored by irontooth clans (and rust riders, when they can get them). A barbagula has long legs and a light build. Its left arm is equipped with a changler and its right arm has an oversized lance.

Barbagulas are often used to ambush isolated mechs; they also fight in packs against more sizable targets. A barbagula is built for speed and skirmishing rather than toe-to-toe combat. A skilled mech jockey takes advantage of the mech's speed to execute hit-and-run attacks. The lance is used in the initial charge, with the changler used in a follow-up trip attack. A downed target is either subject to repeated charging or boarded by the barbagula pilot's allies.

There is no consistent design to the barbagula. The irontooth clans built several variations on the basic concept, and further modifications have occurred from there. Copycat models have since been seen among other forces.

Size: Huge
Power Source: Steam
Payload Units: 7 (extra weapon mounts)
Height: 15 ft.
Space/Reach: 5 ft. x 5 ft.
Crew: 1 (weapons: 2)
Firing Ports: 7
Hit Dice: 12
Hit Points: 66
Critical Thresholds: Green, Yellow 33, Orange 17, Red 7
Base Initiative: 0
Speed: 50 ft. (fast legs)
Maneuverability: Good
Armor Class: 8 (–2 size)
Hardness: 8 (Stone)
Base Melee Attack: +4
Base Ranged Attack: 0
Unarmed Damage: 1d8 +6
Trample: largest Small; safe Small; damage 2d6
Saves: Fort +2, Ref –2, Will —
Abilities: Str 22, Dex 10, Con —, Int —, Wis —, Cha —
Mechcraft DC: 33
Base Planning Time: 66 days
Base Cost: 656 gp
Total Cost: 3,000 gp
Labor Time: 960 man-hours
Construction Time: 12 days (10 avg. laborers plus 1 overseer)
Options: Extra weapon mounts (2), fast legs



Payload Usage

PU	Use
1	Crew
6	Onboard weaponry
7	Total

Onboard Weapons

Location	Arc of Fire	Weapon	PU	Crew
Right arm	Melee	Large lance (2d6+6/x3)	2	1
Left arm	Melee	Huge changler (1d10+6, +4 to trip checks)	4	1
<i>Total</i>			<i>6</i>	<i>2</i>

Weapon	Damage	Critical	Range Increment	Weight	Type	Crew	PU	Cost
Mech Weapons — Melee								
Changler								
Huge (+4)	1d10	x2	—	150 lb.	Bludgeoning	1	4	120 gp
Gargantuan (+6)	2d8	x2	—	225 lb.	Bludgeoning	1	8	360 gp
Colossal (+8)	4d6	x2	—	425 lb.	Bludgeoning	1	16	1,600 gp
Colossal II (+10)	3d12	x2	—	750 lb.	Bludgeoning	1	32	3,600 gp
Colossal III (+12)	5d12	x2	—	1,300 lb.	Bludgeoning	1	64	7,200 gp

New Weapon: Changler

A changler, or chain tangler, is a mass of ten long chains attached to a mech's arm. Each chain is as long as the mech is tall. The chains can be reeled in partially so as not to trip the mech. The chains extend fully on attack, flailing against an opponent.

Changlers can be used to make trip attacks. The number and length of attacking chains grants a bonus to your check when making a trip attack, as indicated in the weapon stats. The chains are designed to detach under sufficient pressure. If you are tripped during your own trip attempt, you can avoid the trip by detaching 1d4 chains. As long as at least one chain remains, the weapon can be used as normal.

Changlers can also be used by cooperative attackers. Each attacker after the first who uses a changler to make a trip attack receives a +2 bonus to the trip check.



The Future Is Now

If you're looking for d20 System sci-fi adventure, Trinity has plenty to offer.

— by Andrew Bates, Sword & Sorcery Studios managing editor

Starting back in May of this year, Sword & Sorcery and Arthaus Publishing launched d20 System versions of the Trinity Universe core rulebooks — a single setting represented by a trio of games, each occupying a different era of history and with a distinct thematic focus. **Adventure!** is a game of pulp action and heroism set in the mid-1920's; **Aberrant** is a superpowers game set in the present time; and **Trinity** is a science-fiction game, set in the 22nd century.

They first launched in the late 1990s using a revised version of White Wolf's Storyteller system. Given the versatility of the d20 System, we thought, "Why not bring the Trinity Universe to d20 fans?"

So that's what we're doing. **Adventure!** released this April and **Aberrant** is set for June; **Trinity** rounds things out with its release this upcoming August. While a larger story spans the three eras, each game stands on its own, and you're welcome to incorporate as much — or as little — of the setting into your own campaign plans.

Last issue, we focused more on the first two books, since **Trinity** was still a ways off at the time. So, now, let's dig into **Trinity**, see what makes it tick.

d20 System Sci-Fi

You like the d20 System? You like science fiction? Check out **Trinity**. First, though, just what is "sci fi"? The genre covers a *lot* of thematic territory, much of it subject to opinion and ongoing debate. I won't open that can of worms; suffice it to say we strive for a setting with scientific or pseudo-scientific

assumptions that are non-supernatural in origin and that contain plausible explanations *within the setting context*. There's technical stuff, but only to encourage more of a gritty and immediate feel. After all, we're not trying to break new ground in physics, here; we're making a game!

More than just sci fi, **Trinity** includes different *types* of sci fi that all work together under the same setting. You can pursue any one of the different styles, or even mix and match to suit your personal tastes. Here's a few.

- **Aliens** — Encounters with (or even playing) aliens? You got it in the cryptic and manipulative qin; the cunning, psi-wielding chromatics; and the sinister collective of races labeled the Coalition.

- **Cyberpunk** — Computer-savvy wiz kids roam through the OpNet's virtual reality domains with their CG avatars, pursuing corporate and military espionage under the aegis of rival companies and nations — or even for their own gain.

- **Dystopia** — Much of settled space is kind of a mess — Europe still reels from the ravages of the Crash; in the Federated States of America, scattered communities fend for themselves outside the protective embrace of massive regional arcologies; even the moon hides a morass of slums beneath the gleaming spires of the sprawling Olympus colony.

- **Mechas** — Sure thing. Vacuum Assault and Reconnaissance Gear (VARG) are mobile armored platforms used for everything from space exploration to military defense.

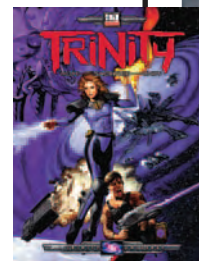
- **Other worlds** — Only a few settlements have been established so far, and there have already been shocking and exciting encounters with new life forms. Each day on an extrasolar colony is an adventure!

- **Psionic powers** — A cornerstone of the setting. Unique individuals called psions wield an array of mind powers, from telepathy to psychokinesis to teleportation. Their powers are pretty amazing, but a well-placed laser blast will screw up their day as much as anyone.

- **Sci fi horror** — There are things called aberrants — descendants of warped humans, with horrific appearances and bizarre powers. And they're not happy about having been kicked off the planet back when they still looked halfway presentable.

- **Space travel** — Humanity continues to investigate our solar system and has even found the means to travel to other worlds. It's a brand new venture, and only the barest fraction of recorded star systems have been explored.

Whew. And those are just off the top of my head. The best part is, you can draw upon each of these thematic elements as much or as little as you like. Not a fan of cyberpunk? Not a problem. Heck, you can even ignore most aspects of the psi powers if you want to run a more "meat and potatoes" game. We designed **Trinity** to be a versatile setting with a lot of gaming possibilities to offer, no matter where your preferences lie. Take a few minutes to flip through it when it hits shelves this August and you'll see what I mean!



Trinity
(d20 System version)
WW16707, \$34.99
ISBN 1-58846-971-9
August 2004
page 16

Shaking the Pillars of Heaven

by developer Ethan Skemp



Relics & Rituals:
Olympus
WW16702, \$34.99
ISBN 1-58846-974-3
page 17

With the release of **Relics & Rituals: Excalibur** in April 2004, the **Relics & Rituals** label broke free of the Scarred Lands campaign setting and established itself as an imprint all its own. Each **Relics & Rituals** book delves into a specific realm of myth, laying the groundwork for a campaign in that genre of legend or for use in any d20 System game.

In the course of developing content for **Relics & Rituals: Olympus**, I found myself using the phrase “Hellenic fantasy” a lot. It’s an invented term, not a long-established one... but, well, it had to be. And what we’re doing with the book — Hellenic fantasy — is a peculiar spin.

Why not “Grecian fantasy”? Well, for one, we don’t assume that a **Relics & Rituals: Olympus** campaign will take place in Greece, fantasy “alternate universe” version or not. Maybe your game is set in a homebrew or published fantasy world with a culture inspired by Ancient Greece — but you don’t *call* it Greece, and we don’t assume you do, either. You might not have an Athens or Sparta — or even a Perseus, Theseus or Atalanta. The greatest heroes might not be the ones you read about, but the ones you play at your own table.

For another, “Grecian fantasy” sounds a lot like a historical fantasy supplement. And **Olympus** isn’t one of those. A genuine historical supplement usually aims at making a Bronze Age fantasy game just about as close to the genuine stories as possible. We don’t do that.

But, if that’s what you’re looking for, hang on a second. Lemme explain.

By “not holding as close to the myths as possible,” we don’t mean that you’ll be tooling around the world of Kevin Sorbo and Lucy Lawless, where gladiators are passed off as Greek and half the gods are called by Roman names like Mercury and Hercules because “hey,

close enough.” Instead, we try to keep things relatively tight culturally; the original Medusa as presented in this book has the bronze scales, talons and wings that you don’t tend to see on modern interpretations of the lovely lady. Where this book differs is not in dragging in extra human culture — or anachronistic in-jokes (if you like that sort of thing, you’ll have to add ‘em yourself) — but in altering elements of other fantasy settings to make them fit. The idea behind **Olympus** is that players might like Spartans and Argonauts and phalanxes, and that they might also like dwarves and elves — and that the blending of these elements can be more like peanut butter and chocolate than oil and water.

For instance, dwarves. Dwarves don’t really appear in Grecian mythology, so they’re usually one of the first thing to go in these kinds of settings. In fact, it’s rare to see dwarves in general being presented in one of two ways. One is playing with the strong pseudo-Nordic cultural foundation that, well, gave rise to the whole image of dwarves as we visualize them. The other is breaking the stereotype as hard as possible, so you get dwarf mariners or horsemen or whatnot. The approach we take has little to do with either of these. Instead, we asked ourselves, “what sort of things would happen to create recognizable dwarves in a Grecian environment?” So we explore the possibility of dwarves arising during the time of the Titans, or of being fashioned by Hephaestus. Fundamentally, though, we as-

sume that in a **Relics & Rituals: Olympus**-inspired campaign, dwarves will be there.

Not just that; they *fit* in setting. They undergo a few changes, of course — our take on Hellenic fantasy dwarves sees them with metallic skin, dark hair, and an uncommon incidence of hunchbacks and other “imperfections” — but they’re still the beard-wearing, stoic, forge-working warriors that you know and love. The idea — common to all **Relics & Rituals** books — is that a mix of change and fidelity to the iconic images is exotic enough to be interesting while keeping things easy to pick up and play.

Devoting some time to Hellenizing (if that’s a word) the familiar faces of the d20 System doesn’t mean we ignore the possibility of introducing new stuff. Hades, no! There’s plenty of new material here — some that involves a new spin on relatively obvious ideas, some that we venture to bet you might not have thought of yourselves. You’ll find a batch of Grecian (ah, pardon, Hellenic) monsters who either don’t appear elsewhere in the core rules (like Scylla and Charybdis), or who are reimagined to something closer to the original material (such as the aforementioned Medusa). You’ll find prestige classes that reflect the prestige that only Olympus itself can offer. You’ll find feats granted by the gods, vicious curses, even a Hubris system.

So why not fire up the sun-chariot and take it for a spin? You’ll do fine. Just don’t try to crash the bacchanalia on Mount Olympus without an invite. That riles ‘em up.

Spartes

Description: The first spartes were not born of mortal woman — their fathers were teeth torn from a dragon's skull, and their mother was a plowed field. Legend holds that a hero slew a draconic servant of Ares as part of a great quest to either raise an army or found a city, and the gods guided him to remove the dragon's teeth and sow them in a field like grain. Wherever the teeth fell, armed and armored men and women sprang forth. These first warriors who arose from the dragon's teeth were powerful but belligerent, and all too quickly fell to fighting amongst themselves. But those who survived proved to be loyal to a fault, and served well the hero who sowed them. They were called the spartes, or the "sown men."

The descendants of the original dragon's tooth warriors mingle with the other races to this day. They retain a portion of the brash, warlike nature of the dragon that "sired" them, but have adapted well to civilized life. They are among the finest warriors in the world, and although a spartes regiment can be a disruptive presence, most commanders would rather have the earth-born on their side than face them in battle.

Personality: The spartes are possessed of such confidence that it frequently is mistaken for — or evolves into — outright arrogance. In part, this confidence derives from their culture, as spartes teach their children that they are capable of doing almost anything they set their minds to. This confidence sometimes also takes on a fatalistic bent; as a race of warriors, spartes are intimately familiar with the idea of death and pain. They do not necessarily hold others to their own high standards of stoicism and endurance, but an element of condescension can creep into the tone of a spartos who addresses an utter non-combatant.

Even if a spartos considers himself better than the soft-bellied people who surround him, he does not disdain their company. Spartes are social creatures, more at home in a phalanx than standing alone. A spartos frequently values the company of people that he would refuse to fight alongside; although warriors enjoy drinking with other warriors best, only a fool drinks alone if he can help it. And as it happens, spartes drink quite a bit when they are off-duty — their natural tolerance for wine is astounding, and it only encourages them to drink even harder in order to overcome it. Spartes tend to be jovial or belligerent drunks, and often both at once.

Some poets claim that a drunken regiment of earth-born fresh from the field may do more damage to a town than the invaders would have.

For all their ferocity, spartes are somewhat lacking in the fierce spark of independence that characterizes so many mortal races. The original earth-born were created by magic and bound to obey the person who sowed the teeth, and to this day many spartes are still comfortable in the role of follower. However, from this weakness also comes a great virtue: their loyalty, once won, is unshakable, and few of the spartes' detractors can match them in this regard.

Physical Description: Spartes appear at first blush to be identical to humans, though the differences are evident to those familiar with both races. Spartes stand on average two to four inches taller than humans, their bodies have little to no body fat, and their eyes are metallic shades of gold, bronze, red, blue or green. Many spartes possess birthmarks shaped like the fang of a dragon somewhere on their bodies. The spartes favor sturdy clothing usually dyed in reds, yellows, gold, grays or black, and some are even prone to indulging in the barbaric practice of tattooing.

Spartes are interfertile with humans, but the offspring are always human. The original dragon's blood of the first spartes has already been diluted, and cannot spread any thinner.

Relations: Spartes are often more willing to call other races friends than the other races are willing to return that friendship; the children of the dragon's teeth are dangerous to be around. The spartes are particularly close to races with a strong warlike tradition, such as humans, dwarves, Therian elves and half-orcs. They see Selenauos elves as too reserved for their own good and gnomes too bookish to be truly interesting. Most spartes can take or leave halflings or half-elves; if an individual proves an intriguing companion, they're delighted to call them friend, but otherwise they take no real interest.

Alignment: The spartes have no real racial alignment tendencies. For every earth-born warrior who is wild and belligerent, there is another who follows a path of personal discipline. They can be violent and cruel, but their bloodthirst is not frequently directed at those who cannot defend themselves; a spartos generally seeks a fight, not a massacre.

Where Did the Dark Elves Come From?

There are more surprises than you might imagine in the EverQuest® online archives.

— by Stewart Wieck, **EverQuest®: Role-Playing Game** co-developer.

Both the movies *Alien* and *Aliens* set audiences on the edge of their seats. An uncertainty of what will next befall the characters on the screen or what might lurk around the next corner, drives the audience — not to mention the characters in the movie! Ridley Scott's *Alien* features a masterful presentation of atmosphere and a tension that builds for nearly three-quarters of the movie before exploding in the final portion. That movie has been called a "haunted house in space," for many times there's more black cats than true monsters. By comparison, the same franchise in the hands of another master director, James Cameron, feels completely different. It's the same fictional universe, the same kick-ass heroine, and a similar threat, but Cameron's treatment is as a non-stop action thriller.

Distinct interpretations of the same source material happens everywhere: in movies, in novels, in comic books, in roleplaying games... when the creative team changes, the creative work changes as well. Each creator brings his own vision of the work to the property and can only begin to have fun with it once he's allowed the freedom to adapt it to his vision.

This same process has been true through many creative people at first Verant and then Sony Online Entertainment who fashioned the content for the *EverQuest®* Massively Multiplayer Online Role-Playing Game (MMORPG). In the beginning, the creators had no way to know that they were creating something that would last so long and become such a huge property. Let alone the fact that they were also breaking new technological ground and establishing the ground-rules for MMORPGs as a whole. Along the way, countless pages of lore and backstory were created — but were often only alluded in-game (that is, online) in the most indirect and arcane ways. In other cases, such rich material was buried completely.

Consider the case of Redak Brokenskull, a would-be troll conqueror who worked to unite various trolls tribes into a great army in ages past. Seeking even more power for his ambitious plans, Redak entered the already-cursed Befallen (formerly an outpost of paladins dedicated to the god of valor, Mithaniel Marr, the Truthbringer). Redak became the lord of Befallen, but there was one hitch in the plan: the evil of the place would not allow him to leave. So, Redak remained ruler of Befallen for many years until the arrival of the Burning Dead.

So what kind of treatment does this mighty Redak Brokenskull receive in *EQ* online? Well, he's merely "a shadowknight" (he's the troll one...). Here's this powerful and interesting historical figure — and online he's nameless?! Granted, it's unintentional that such a rich nugget is left buried online. There's so much lore packed away at Sony Online Entertainment, compounded by the vast numbers of people who work on the online game, that many of the details have gone unused or unrevealed or forgotten.

Forgotten, that is, until other interested parties with a right to snoop come along and do just that!

That's right; we ask a lot of nosey questions while designing the *EQ* products. It's absolutely amazing what we uncover sometimes. As an example, we recently compiled lore central to the history of the dark elven race, which figures prominently in the background discussions in our upcoming **Plane of Hate**. These tidbits were gathered under the umbrella of what we thought was an established "fact" of Norrathian lore: namely, that the dark elven race was created when the god of hate, Innoruuk, captured a high elven king and queen and corrupted them over centuries into the progenitors of the new Tier'Dal race.

Well, it turns out that this "fact" is open to interpretation. Not only that, the main viewpoint that mattered from our perspective — that of the dark elves themselves — is the one that most contradicts our conclusions! Since **Plane of Hate** is written with what should be the first-hand knowledge of Innoruuk himself, this revelation punched some holes in our mate-



NEW VISTAS OF ADVENTURE

EXPLORE THE MANY LANDS OF THE GAMMA AGE
AND UNCOVER THE SECRETS THEY CONTAIN.

— BY BRUCE BAUGH, GAMMA WORLD DEVELOPER

rial. Turns out that the whole story as we *thought* we knew it was a sort of creation myth that wasn't even put forth by the race in question. It's what the *other* races thought of the dark elves, not what the dark elves "know" to be true. That kind of distinction makes things quite tricky when you're presenting material from the point of view of those who know what's really going on.

Again, it's no wonder that lore like this is overlooked or becomes muddled. After all, the *EQ* online designers are busy creating content for tens of thousands of avid players. By necessity, game balance and game play issues take precedence over expressing setting details. (After all, the online game doesn't have GMs who can fudge dice rolls if the adventure is out-of-whack—the computer program must have these kinks worked out the first time.)

Still, holes like this have proven to be a good thing in most cases. They lead us designers of the *EQ* to ask questions. Sometimes we uncover inconsistencies in key lore, such as the creation of the dark elves, and other times we find a nameless villain with a colorful past, such as Redak Brokenskull.

So if that creation myth *isn't* the truth about the dark elves' origins, what is? Well, we enticed the SOE designers to dig even deeper into their vaults, and they handed off some exciting stuff. Just what that entails will have to wait for the release of **Plane of Hate** — and for my forthcoming novel, which just happens to center on dark elves as well!

I've been waiting for someone to write **Beyond the Horizon** since I was 13 years old. That was when I played in a *D&D* game in which the player characters were shipwrecked far from home, on the far side of a largely unknown continent, and had to trek home. It was a fun game, but there was so much that the GM wanted to do but didn't really have clues about.

I thought then that someone should write a book that explained how to handle changing environments, ways that exotic cultures might modify standard rules for characters, magic, and the like, and all that good stuff. I waited, and waited... and when planning out the books for this edition of **Gamma World**, I realized that the chance was here at last!

Beyond the Horizon covers a lot of ground, in more ways than one. There's a lot of description of parts of the Gamma Age we haven't covered previously, yet it's all written in ways that make it easy for you to drop them into your own campaign with minimal fuss. (Might not sound like hard work, but it is: you may be surprised at how easy it is to provide too little information for

a passage to be useful, or too much for you to keep control over your game.) There's also a whole lot of rules and advice about traveling long distances, traveling in the various climates found in the Gamma Age (which means places subject to weird postwar calamity weather as naturally unpleasant hazards), dealing with unfamiliar cultures, and the rest of the epic questing adventure.

Earlier **Gamma World** supplements offered the support for players and GMs to explore scenarios in which the PCs become leaders of their communities, and for engaging the PCs in big struggles as well as more personal ones. **Beyond the Horizon** builds on that, to help with all those characters who (willingly or otherwise) take it on the road, sea, air, tunnel, and other ways of getting around.

This book was a lot of fun to plan and prepare, and my inner 13-year-old is awfully glad that someone came up with it at last. I hope that those of you who are already interested in long journeys and explorations find it useful, and that the rest of you discover that it's a lot cooler than you thought!



Beyond the Horizon is scheduled for September 2004 release.

Five Ways the Sequel Is Even Better Than the Original



Book of Hallowed Might II: Portents and Visions
WW16106/\$13.99
ISBN 1-58846-967-0
page 15

Malhavoc Press's new release, **Book of Hallowed Might II: Portents and Visions**, follows up on the original best-selling **Book of Hallowed Might**. But is it just more of the same?

Not really. Although, like the first book, it contains new spells, feats, items, prestige classes, and variant rules geared toward clerics, druids, paladins, and rangers, there are some intriguing differences between the two books. Of course, fans of **The Book of Hallowed Might** will want to check out the new book, but the differentiation makes for attractive reasons to give this product a look on its own merits:

1. Cook and Mearls. This time around, it's written by both veteran designer Monte Cook and up-and-coming star Mike Mearls. You'll want to see what these two talented designers will cook up working together.

2. Vision Quest. As the subtitle, **Portents and Visions**, suggests, this book offers a great deal of much-needed material about divinations, omens, and dreams that

you can incorporate into your game. It gives both players and GMs advice for handling divinations and even how to cope with the trickiest divinations of all: those that foreordain the future. New spells, feats, and magic items provide player characters with the capabilities to interpret prophetic dreams, gaze into the future, and more. For too long, divinations have been second-rate, hard-to-run spells — but no more!

3. Ye Gods. The book contains a complete pantheon of six gods, the Lords of the Celestial River. This pantheon can fit into any campaign setting, and the Celestial River itself can be used as a springboard for planar adventures, as it flows through many worlds and dimensions all at once. The gods are fully fleshed-out, with a unique range of portfolios, from deception to innovation, and have new domains such as Temptation, the Future, Civilization, and more. As you would expect from a Malhavoc product, this book overflows with interesting and original ideas.

4. Location, Location, Location. There are five locales in **Book of Hallowed Might II** for GMs to incorporate into their games. From the Oracle of Jezer-At, where seers talk to the gods and look into the future (for a price), to the Fallen City of Enderfel, a once-great metropolis now haunted by demons and ruled by the young Prince of Lies, these sites are important to the gods of the Celestial River and help tie the pantheon into your campaign. They fit into any fantasy world and are ready for PCs to explore. These locations include unique new monsters, including new devil types, and ready-to-use NPCs.

5. Multi-Platform Gaming. Although the book itself is fully compatible with v.3.5 of the d20 System, the designers have included a section that converts the material in this book for use with **Monte Cook's Arcana Unearthed**.

Book of Hallowed Might II: Portents and Visions is a 64-page sourcebook from Malhavoc Press available in July 2004.

Adventure + Sourcebook = Hyperconscious

The latest psionics offering from Malhavoc Press, **Hyperconscious**, is an **adventure-sourcebook**. What the heck is that? Merely this: brand-new psionic prestige classes, extraordinary psionic powers, frightening psionic monsters, juicy psionic feats, and useful (if worrisome) psionic items, all presented in the context of a story about a monstrous psionic entity that seeks to ensure its own future origins. Moreover, the book updates all Malhavoc's previous psionic source material (from **Mindscapes** and **If Thoughts Could Kill**) to v.3.5 psionics. The mind may not be able to comprehend the full breadth of this product in a single thought; doing so requires you to reach... hyperconsciousness. Look for it in stores in September.

Book of Hallowed Might II: Portents and Visions is scheduled for July 2004.
Hyperconscious: Explorations in Psionics is scheduled for September 2004.

Ready for Action?

Lands of Conflict puts you in the thick of it!

— by Mike Johnstone, **Warcraft RPG** developer

The lands of Kalimdor were the initial default setting for campaigns in the **Warcraft RPG** setting. That's because there was too much going on in the eastern continents at the time — the events and aftermath of *The Frozen Throne* expansion for *Warcraft III* had not yet run their course.

The time has come to return to the eastern continents, to the lands of Azeroth, Khaz Modan, and Lordaeron. The new hardcover campaign sourcebook, **Lands of Conflict**, describes these continents, offering GMs and players a nearly irresistible hook for high fantasy gaming: a setting defined by the struggles of peoples after decades of war to rebuild their civilizations in the darkening shadow of an ever-growing, implacable threat — an undead army ruled by the world's most powerful being who seeks only the utter destruction of all life. Conflict defines the past, the present, and what must inevitably come in the future for these lands.

Taking a kind of "toolkit" approach, **Lands of Conflict** puts a variety of implements in your hands that you can use to craft campaigns of any sort for an entire half of the Warcraft world, following the *Warcraft* plot as closely or as loosely as you desire. The book's tools seek to offer enough possibilities for adventures and character possibilities that GMs and players alike will never lack for something to do in the setting — whether that means that the PCs eventually take on the Scourge, return Stormwind to its former glory, or search out the truth of the dwarves' titan origins. Thus, in the tradition of some of the best fantasy RPG settings, **Lands of Conflict** provides an inspiring context for gaming (the hook) and leaves the course of events wholly open to the whims of GMs and players.

A summary of the book's contents will illustrate its function as a campaign setting toolkit. The first chapter dives right in, discussing at length the considerations for games set in earlier eras of the *Warcraft* setting, such as during the First and Second Wars or even further back in Azeroth's history! It also includes an extensive timeline, covering events from the coming of the titans millennia ago to the current aftermath of the Third War.

Each of the three eastern continents receives its own chapter, with all major regions detailed fully — populations, resources, geography, culture, history. Moreover, an adventure hook accompanies each region entry, and several regions have sidebars with statistics for important NPCs and noteworthy mass combat units. Then we have a chapter of three complete adventures, one per continent. Rounding it all up are two appendices, the first describing eight organizations active in the east with which the PCs may come in contact (such as the Cult of the Damned and the Scarlet Crusade), and the second offering new rules such

as prestige classes, feats, equipment, magic items, and monsters.

As you might be able to tell, the idea was to pack **Lands of Conflict** with as much information as possible to make the lands of Azeroth, Khaz Modan and Lordaeron a distinct and vibrant setting in their own right — while also encouraging GMs to mold it according to their wishes. Sure, most setting supplements try to do this, looking to strike a balance between "fluff" (story) and "crunch" (rules). Yet, I think **Lands of Conflict** is crunchy through and through. (And not just because the book's narrator, a certain well-traveled and scholarly dwarf of Ironforge, might take offense to his words being called "fluffy"....)

Everything in **Lands of Conflict**—from rules to story — serves to aid GMs and players at the gaming table while weaving a backdrop teeming with the elements that draw us to epic fantasy: great evils to vanquish; wondrous locations; opportunities for heroism worthy of legend. Taking a bite out of this setting will leave you stuffed, but wanting more!

Ring of Ghostly Duels

Description: This mithril ring is twisted many times. Images of weapons and humanoid figures locked in combat are barely visible beneath the ring's surface.

Powers: A character wearing a *ring of ghostly duels* can make himself and one other creature incorporeal. The two remain visible as ghostly outlines (unless they are invisible by some other means). (See Chapter 8: Glossary in the *DMG* and Chapter Three: The Scourge in **Manual of Monsters** for more information on incorporeal creatures and how they function in the **Warcraft** setting.) The two do not suffer the standard miss chances for attacking incorporeal targets and thus can damage each other with weapons, incapacitate each other with spells and so forth. The effect lasts for 10 rounds or until the wearer chooses to end it.

Evoking the ring's power requires a successful touch attack. An unwilling target may attempt a DC 23 Will save to resist the effect.

A *ring of ghostly duels* may be used just once, after which it fades from existence. Strong transmutation; CL 17th; Forge Ring, *ethereality*; Price 3,150 gp.

Lands of Conflict is scheduled for July 2004 release.



necromancer

Beware the Lurking Terrors of a Bygone Age!

Necromancer Games pulls back the veil of mystery that shrouds ancient Mesopotamia.

by Bill Webb, Necromancer Games



Ancient Kingdoms:
Mesopotamia
WW8356; \$26.99
ISBN 1-58846-994-8
page 16

The glittering fires of civilization beckon the weary desert traveler, who drives his heavily laden camel-train through the desert sands towards the city-states dotted like pearls on a string along the twin-rivers Euphrates and Tigris. Here, despotic priest-kings rule from ziggurats that stretch skywards to the starry realm of the gods, while robed priests heap sacrifice upon the earthly altars of brazen and obscene idols.

The world is ancient, and there are entire epochs forgotten by Man. One such epoch was in the years after the fall of Atlantis, yet centuries before the Great Flood. According to myths and legends, mighty gods walked the earth in this time. Growing slothful and tired of manual labor, the gods created human-kind to serve as their servants and slaves.

It was a time when mythic ziggurats of black stone towered above the fertile plains of Akkad and Sumer and cast shadows upon the desert sands. It was a time when the blue-bearded kingpriests of Babylon knelt in front of obscene idols of Tiamat, the dragon-queen of chaos.

It was a savage age, when life was grim and bloodstained, and the weak died quickly. Rivers of blood flowed through the burning desert as mighty warriors of Kish, Nippur and Uruk clashed, wielding swords of bronze and riding upon chariots drawn by fierce mountain steeds.

It was an epoch of eldritch witchcraft, when black-winged demons took flight from the hoary towers of Eridu, invoked by the cuneiform seals of Xastur and Kingu. The dread arch-priest of Kutha consumed the *uruku*-larvae to raise armies of corpses and swore by the winged demon Pazuzu to bring pestilence upon his enemies.

When we make design decisions at Necromancer, we first look for whether the writer has captured the feel of the game by its roots. Nothing (well, Tolkien perhaps) captures the feel of first edition like Howard and Ashton-Smith. The world after the fall of Atlantis but before the rise of Rome has always been of great import to what we see as "First Edition Feel." If we see that, we next look for ideas with creepy, nasty, make-your-skin-crawl horror. Last but not least, we need something fresh, something that has not been done before, something that challenges players and GMs in a new way — and is well worth their time and money to explore!

About a year ago, we got an interesting proposal from a Norwegian gentleman named Morten Braten. After looking at his website — www.hyboria.xoth.net (which I encourage you to visit) — I saw that this guy had the goods to deliver a great book about adventuring in a world setting like that envisioned by the great pulp writers of the 1920's.

Rarely does such a gem cross our desks as the one Morten produced. Much like our previous release, **Necropolis**, by Gary Gygax, **Ancient Kingdoms: Mesopotamia** brings an ancient culture to life and is incorporated easily into any standard fantasy genre. The work adapts to ancient worlds as easily as it adapts to the proverbial

"knights in shining armor" so prevalent in today's RPGs. Morten's ability to capture the feel of the area and cultures allows even the most casual reader to almost see, smell, and see the sites. The work captures true horror the likes of which can only be found in the unknown and mysterious — and there is plenty of unknown and mysterious here!

Mesopotamia serves as both a sourcebook and a mini-campaign/ adventure in one. Most of the sourcebook stuff (history, religion and gods, races, classes and prestige classes, monsters, etc.) is based quite closely on actual Sumerian, Babylonian and Assyrian sources. On the other hand, this isn't "Generic Mesopotamia." In the interest of gameplay, we've mixed elements from various historical epochs with pure fantasy and swords & sorcery elements, to provide you with an exciting setting and adventure. Within this book's pages, you'll find numerous new classes, deities, monsters and magic items, vast regions to explore and epic quests to complete. Expanded desert rules and source material make this a unique offering for your gaming table. You can apply the supernatural/ fantastical elements as much as you like, whether for a quasi-historical setting or even outright fantasy... with a strong swords and sorcery atmosphere reminiscent of Clark Ashton-Smith and Robert E. Howard.

And we promise you there won't be any orcs in this book!

Ancient Kingdoms: Mesopotamia is scheduled for August 2004 release.

sword and sorcery

july releases



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ISBN: 1-58846-967-0 Stock #: WW16106

Retail Price: \$13.99 U.S. Page Count: 64

Author: Monte Cook

Artists: Malhavoc staff



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Retail Price: \$24.99 U.S. Page Count: 160

Authors: John W. Mangrum, Steve Miller, Ryan Naylor and more.

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Authors: Rob Baxter, Luke Johnson, Seth Johnson, Mur Lafferty and Andrew J. Scott

Developer: Mike Johnstone

Artists: SSS staff



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Developer: C.A. Suleiman

Artists: Super Unicorn Design Studio



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ISBN: 1-58846-994-8 Stock #: 8365
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Author: Morten Braten
Developer: Bill Webb

Artists: Rick Sardinha and others.



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ISBN: 1-58846-976-X Stock #: 16524
Retail Price: \$24.99 U.S. Page Count: 160

Author: Kurt Hausheer
Developers: Stewart Wieck and
Scott Holden-Jones
Artists: SSS Staff



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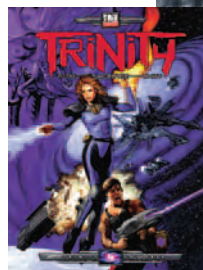
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Authors: Justin R. Achilli, Andrew Bates,
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Developer: James Kiley

Artists: Glenn Fabry, Christopher Moeller,
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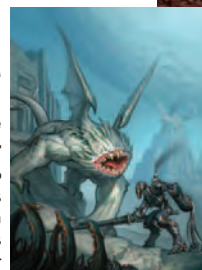
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ISBN: 1-58846-997-2 Stock #: 17601
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Developer: Mike Johnstone
Artists: Super Unicorn Design Studio



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ISBN: 1-58846-974-3 Stock #: 16712
Retail Price: \$34.99 U.S. Page Count: 224

Authors: Ian Harac, Jeffrey P. Quinn,
Aaron Rosenberg, and more.

Developer: Ethan Skemp

Artists: SSS staff



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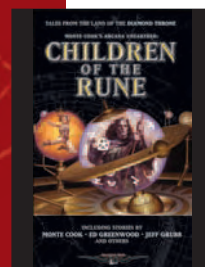
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Author: Bruce R. Cordell
Cover Artist: Kieran Yanner



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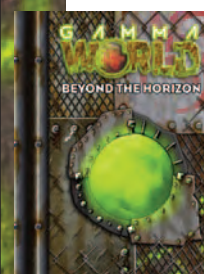
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ISBN: 1-58846-864-X Stock #: WW16145
Retail Price: \$6.99 U.S. Page Count: 288

Authors: Monte Cook, Ed Greenwood, Jeff
Grubb, et. al.

Editor: Sue Weinlein Cook

Cover Artist: Mark Zug



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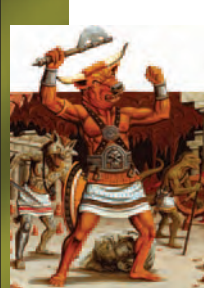
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ISBN: 1-58846-977-8 Stock #: WW17255
Retail Price: \$24.99 U.S. Page Count: 160

Authors: Alazel Acheson, Krister M. Michl, Scott
Taylor, William Timmins
Developer: Bruce Baugh
Artists: SSS staff



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ISBN: 1-58846-991-3 Stock #: 8392
Retail Price: \$23.99 U.S. Page Count: 160

Author: James Collura, based on material by
Paul Jaquays

Developer: Bill Webb and Clark Peterson

Artists: SSS Staff





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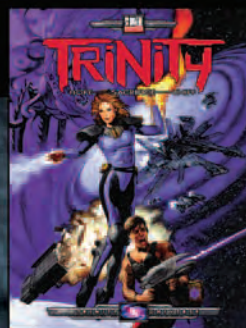
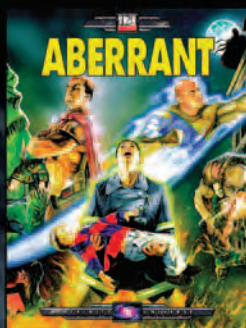


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