

WHITE WOLF QUARTERLY

FALL 2004
VOLUME 2.4

FREE
OCTOBER TO
DECEMBER

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A BUSHEL OF BAD GUYS

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THE REQUIEM



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developer ethan skemp whips his writing team into shape with a list of dos and don'ts for **werewolf: the forsaken**.

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vampire: the requiem developer justin achilli gets into the basics of existence as one of the damned in **coteries** and **nomads**. Bring some o negative.

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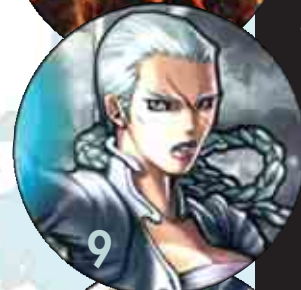
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robert goudie explores the 10 best location cards in **vtes**. Better pack extra edge markers.

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Howlings

News and Notes from white wolf game studio

CALENDAR OF EVENTS

In October

VTES Australasian Championships (October 3) — Sydney, Australia hosts the top VTES CCG game for Asian and Australian players. The Coriolis effect forces ash heaps to swirl counterclockwise, but no one notices.

International Camarilla Conclave 2004 (October 21-24) — The Year of Fire reaches its climax in the Camarilla Fan Club's premier show in Raleigh, North Carolina. The Time of Judgment sweeps through the club's chronicle and the club gets ready for its all-new chronicle.

In November

VTES European Championship (November 27) — Qualified VTES CCG players from across the Euro Zone and beyond meet for the premier European game of the year in Heidelberg, Germany. Blood donors get to the front of the line at sign-up.

Ten Years in the Making — Vampire: The Eternal Struggle celebrates 10 years as the best multiplayer CCG with a special anniversary set sold in two special tins.

In December

All a-Board — Vampire: The Requiem fans get their own boardgame when **Vampire: Prince of the City** hits the shelves. Family games were never this bloodthirsty.

GenCon SoCal 2004 (December 2-5) — Gamers descend on the lovely burg of Anaheim, California. The Camarilla holds a special preview event of its new live-action chronicle. Players go without sleep and trade as many Mighty Ducks jokes as they can.

My Mind's Eye Wears Shades — The all new **Mind's Eye Theater Rulebook** launches along with **MET: The Requiem**. Camarilla Fan Club members worldwide begin to machinate anew.

Meet the New MST

Last April (when this issue of the **Quarterly** was being put together — welcome to publishing), Bill Sherman stepped down as Master Storyteller of the Camarilla Fan Club. Bill put long hours and oodles of creative energy into the unfolding **Year of Fire** event that ends the Camarilla's "old-WoD" chronicle and was looking forward to sinking his teeth into the new chronicle launching at the end of the year. Work obligations took their toll, however (damn employment taking away game time!), and Bill decided it was time to pass the torch, to let others set the stage for the biggest live-action **Vampire** game going. At first, we thought it wouldn't be possible. Bill had set a high standard of

play. Replacing him struck us as a difficult task indeed. Oh, we of little faith! From the very heart of the club, Alex Teodorescu-Badia rose to the challenge.

An international player for an international club, Alex has been a member of both the UK affiliate of the Camarilla Fan Club and the US club. Before becoming MST, he served as an assistant to outgoing MST Bill Sherman and was responsible for plot development. In the months since he became MST, Alex has overseen the creation of the new global chronicle for the Camarilla, working with National Storytellers (both in the US and abroad) and partnering with the creative team of the all-new **Mind's Eye Theatre** rule set.

Dos and Don'ts for the Forsaken

Developer Ethan Skemp and the rest of the **Werewolf: The Forsaken** crew are hard at work getting the second World of Darkness game ready for its February release. Next issue of the **Quarterly** will feature full coverage, of course, but in the meantime, we thought you all might like to take a glimpse behind the creative curtain. Ethan put together a massive bible for this project, including an extensive list of Dos and Don'ts for writers. These give a nice snapshot of the game's feel. So, without further ado:

Do show blood. Blood is a key element to a werewolf story, and it's the best way to showcase the savagery of an animal that has the mind of a human and the power of a monster.

Don't play up blood to the point of splatterpunk. Werewolf

is not about carnage as comedy, nor is it about an arms race of shock value splatter.

Do remember to play up the negative aspects of being a werewolf.

Being a werewolf is a cathartic release, and certain aspects of being a werewolf can be almost transcendent, but it's not a life full of cheer and joy. You're a protagonist in a horror game, and even though you're powerful, the power you have at your disposal is not fully under your control. That's scary.

Don't have werewolves come across as angry head-cases. Nobody likes a whiner.

Do make the world real. Use brand-name vehicles or the names of specific types of trees or wildflowers. Describe actual city or wilderness environments.



Don't use brand names excessively to promote a false sense of sophistication. Werewolf isn't a glossy ad in Maxim.

Do personalize antagonists. Spin the opposition not as a global organization that holds South Dakota and is fighting over Miami, but as a shadowy horde that's said to have a nest somewhere in your city and that may have some interest in you.

Howlings

Don't give werewolves lives that the average suburban kid is accustomed to.

Werewolves exist on the fringe of society at best. They don't go home and watch TV for three hours before going to bed. Limit those pop-culture references, particularly for elders. There are plenty of real cultural references out there for you to cite without looking like a goob.

Do make werewolves sexy.

They're predatory, passionate and, usually, in great shape. They're all the hard-bodied, primal sexuality of a professional athlete with the stormy personalities that both men and women find appealing. Being in the presence of a werewolf should be exciting (when it isn't terrifying).

Don't overdose on the sex appeal or make it clumsy. A female werewolf shouldn't behave like some tart out of a bad-girl comic written by a pimply geek. She doesn't need to be an exhibitionist or a dominatrix in order to be empowered. She can turn into a nine-foot-tall killing machine that can track her prey through a blizzard – she is empowered.

Do remember the myths, and celebrate them in your writing.

Even though our own werewolves aren't typical movie or fiction werewolves, they should still feel close enough to the source that gamers can find elements they liked about werewolves before they found our game.

Don't make werewolves blas about their condition.

There's nothing matter-of-fact about having a supernatural hair-trigger temper and the constant presence of a totem's eyes on your back.

Do use the word "werewolf."

They may have a specific First Tongue name for their species, but that shouldn't be the only word they use, any more than

we don't say "people" or "men and women" because we're already using the word "humans."

Don't overuse gamespeak within in-character or fiction segments.

I know it's hard to not have your characters speak like players around a table, but it spoils the whole game. Careful word choice makes characters real.

Do emphasize the spiritual.

Werewolf takes place in an animistic world, and that means actions have repercussions. Think of weird, freakish things that would logically evolve from a spiritual reflection of our own bizarre society.

Don't write Werewolf as if it were fantasy, pulp or sci-fi.

The spirit world is not an excuse to write some cheesy Weird Tales reject of a story and put some werewolves in it – it is a place of great meaning and danger, of lessons learned about our own world in the language of symbols and of evils that have been born out of our own souls.

Do provide ways for characters to interact with their environment and change things for better or worse.

Give them choices to make with consequences for each. Guide Storytellers and players alike to the style of gameplay where the players' characters are the most important people in the story.

Don't threaten the fabric of Reality itself at every turn.

Being a werewolf and dealing with the threats of other werewolves, malevolent spirits and those freakish rats and spiders is stress enough if you present it as such.

Do stress the territorial nature of a werewolf's life. A pack should look at crossing over into another pack's territory as dangerous. Alliances with

other packs and elders should be tenuous – a player should never assume, "Well, these guys will understand if we cross into their territory, 'cause we're all werewolves here."

Don't make your characters high-demigods who are So Much Older, Tougher and Cooler than the players' characters.

A grizzled old man who turns into a nine-foot-tall werewolf with streaks of silver in his fur is scary enough, if you write it correctly. He doesn't have to be an ex-mercenary who learned how to kill grown men with a toothpick when he was in 'Nam.

Do have fun with what you're doing.

Don't have fun at the expense of the game line or the fans. We call that crapping where you eat.

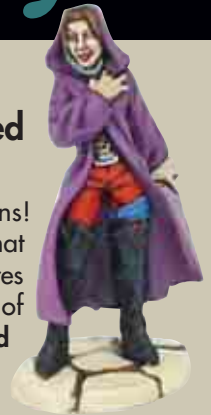
Chosen of Unconquered Pewter

Hey **Exalted** fans! You do know that Reaper Miniatures has a fine line of official **Exalted** minis available, don't you? Check

out www.reaperminis.com or your local hobby shop for the full scoop. In the meantime,

here are a few pics of some of them painted by White Wolf graphic designer (and all-around mini-head)

Mike Chaney. Schu-weet!



A Fan Club with Fangs (and Dice)

For several years now, White Wolf's Camarilla Fan Club has been *the* place for fans of the World of Darkness to get together. Home of an exclusive world-spanning, live-action chronicle, the club hosts numerous events, publishes its own newsletters and gives members access to gaming on a truly huge scale. Now, the club returns to its roots with the opening of a tabletop gaming venue. Camarilla members can participate in a second grand chronicle, this time using the Storytelling System for tabletop roleplay. Play **Vampire: The Requiem** in local games with club members or in online chat rooms, then carry your character to other events and national games. Connect with other tabletop fans and even give live-action play a try if you want. **Werewolf: The Forsaken** games will be starting soon, too!

Go to <http://camarilla.white-wolf.com/> for more info.

Next Issue

Are you tough enough to be a Blood Talon? Can you hunt down the Host before they make you the prey? If you howl at the Moon, will She answer? There's blood on the ground and rage in the air. Join us as Ethan Skemp and crew take a walk on the wild side in **Werewolf: The Forsaken**, the second World of Darkness game.

Vampire

THE REQUIEM

two roads on the highway of the damned coteries and nomads further define the danse macabre in **vampire: the requiem**.

by justin achilli, vampire jr manager



Coteries
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page 18

one of the great opportunities in launching **vampire: The Requiem** is the chance to go in and redefine much of the basic building blocks of vampiric existence. Sure, pop culture and inherited folklore tell us about fearing sunlight and the hunger for blood, but the Requiem is also about social relationships. The first batch of supplements thus aim to deepen our understanding of those relationships, looking at the coteries that are the staple of kindred existence and the dangers (and opportunities) that await those who leave the city streets behind.

ties that bind: coteries

vampires are social creatures. They hunt by moving largely unseen through mortal society and picking their prey at leisure. But they also build societies and relationships of their own. The bonds of sire and childe, the common ground of covenant, even shared respect (or hatred) for the prince, all form bonds that provide some truth to the term “kindred.” The coterie is the smallest and most personal of all these social units. These are the individuals with which a kindred chooses to make common cause and, perhaps, to share eternity.

Always central to a coterie’s relationships is the issue of trust. This isn’t a matter of going out for a drink with friends. This is making a place for yourself in a world populated by literal horrors — and doing so alongside other urban predators. Politicking and treachery are the kindred’s stock in trade, and the undead have no “friends,” only fellow fiends with whom they deal for an undefined amount of time. Some coteries last damn near forever, while some tear themselves apart mere nights after forming.

Most vampires belong to coteries by some definition or another. While elders have some degree of luxury in ignoring this because of their own estimable potential, they do tend to form at least social coteries, if nothing more. The primogen might be considered a very political coterie, for example, and other examples abound: the city’s harpies, the prince and his retinue, a big-shot carthian and his brood, a member of the circle of the crone and her cultic followers. In fact, a vampire usually belongs to several coteries during her unlife, her associations changing as she grows in status and changes outlooks.

coterie types

Each coterie is unique, an assortment of individual kindred who have decided to make common cause. Nevertheless, three broad categories exist that can help you (as a player or storyteller) decide how to build your coterie.

- **The covenant-based coterie:** covenants provide underpinnings of belief and understanding, and so, shared allegiance forms the basis for many coteries. Members of the invictus swear common fealty to powerful lords, while the

faithful of the lancea sanctum pray and preach together, for example. Most coteries who share covenant allegiance exist to support — in one way or another — the overall agenda of the covenant. In cities with a significant membership of the covenant in question, an individual coterie is likely to specialize and serve the organization’s interest in one particular way. This might be as defenders or enforcers of an elder in power (for an invictus covenant), protectors of mystical secrets (for the circle of the crone or ordo dracul) or preachers and inquisitors (for the lancea sanctum). Carthian coteries are likely to center around one particular aspect of the covenant’s egalitarian philosophy.

In cities where a covenant is in the minority, a coterie of its members might well encompass all or most of its members. In that case, the line between covenant and coterie can blur. In some cases, the members will stand together against their dominant rivals, creating a power bloc or even an opposition (or insurgent) movement. More subtle kindred may take their coterie sub rosa, meeting in secret and creating a hidden web of influence and favors that allows them to play kingmakers (or prince-makers). The invictus of New Orleans have long operated in such a fashion, for example.

- **The cosmopolitan coterie:** perhaps a touch rarer than the covenant-based coterie, the cosmopolitan coterie is the most likely to come up in play. Indeed, most player troupes will want to portray kindred from a variety of covenants and clans. These mixed coteries are based on personal bonds between kindred more than on shared philosophy or service to an elder. Neonates often form cosmopolitan coteries with others embraced around the same time as them, since they share at least the bonds of having been alive (and having begun their requiems) at around the same time. That simple bond is rarely enough, however, and for a cosmopolitan coterie to last its members must share some common agenda. Kindred are nothing if not ambitious, of course, and neonates often find that they can accomplish more by working together than alone. A coterie can hold domain more easily, can build a wider web of contacts and can get itself noticed among the damned — which can lead to its own problems, of course.

A cosmopolitan coterie founded on the common experiences of neonates can grow into the a powerful center of influence as the kindred involved grow older and more potent. That same growth can fracture the coterie, however. To be sure, as the members become more established in their own circles, the bonds they once shared may break down. Many a bitter rivalry can trace its roots to a fractured coterie.

- **The single-clan coterie:** because individuals choose their covenant and coterie, clan-centered coteries are rarer than the other types. Sometimes, however, vampires embrace broods or trust only in the sense of community

Vampire

THE REQUIEM

engendered by the blood. These single-clan coterie are more diverse than one might at first imagine. Obviously, what clan we're talking about is a primary concern, as an all-mekhet coterie of information-gatherers will no doubt differ significantly from an all-nosferatu one. Another important concern is the actual relationship of those clan members — a single lineage from one sire has a different dynamic than a gathering of vampires of a single clan but with different sires. And of course, simple relationship by blood doesn't guarantee trust by any means. A powerful sire can keep a brood-like coterie together for a while by sheer will, but any other single-clan coterie will need other reasons to stay together.

road to perdition: nomads

Most kindred — and so most characters in *Vampire: The Requiem* — spend their requiems in a single city. The urban landscape is both a natural hunting ground for the damned (because of plentiful prey) and a feudal domain for them. Still, vampires do occasionally leave the confines of the city to brave the countryside. Not only that, but players are likely to want their characters to travel at least once, and this type of “fish out of water” situation is ripe with storytelling potential. **Nomads** exists to provide you with tools for dealing with this type of game.

a dangerous notion

Leaving home is a dangerous proposition for kindred. In their home domain, even if the kindred are on the outs, at least they know the evils with which they're surrounded. A new domain means meeting new people, facing the predator's raint many times, figuring out an all-new balance of power and, possibly, even entails dealing with a different covenant at the head of things — all matters that require adjustment, which is the bane of static undead existence. Further, even *getting to* those other domains is a problem. Kindred aren't extremely portable creatures, owing to their weakness to sunlight (which means they need secure shelter) and their hunger for blood (which means they need reliable sources of prey). Other supernaturals also prowl the distances in between the cities, from savage werewolves to insane mages to less easily categorized threats.

Imagine, then, how hardy, desperate or deranged those vampires are who spend their unives moving from place to place. Risking everything from social ostracism to catastrophic violence to destruction by the rays of the sun, some vampires find it easier, more fulfilling or, well, *whatever* than making a lasting haven in a single city.

why would anyone do this

It's a valid question. Why would anyone forgo the (relative, mind you) comforts of stable vampiric society? Here are just a few examples of vampires who might want to hit the road.

- **Outcasts:** Kindred justice is not known for its moderation, but execution is not always the best solution. Exile provides a nice middle ground, getting enemies and troublemakers out of a prince's

hair without seeming needlessly harsh. Some exiles are self-made of course, deciding to leave a domain they find antithetical to their well-being (but that they are unable to change). Some even choose a nomadic existence as a conscious rejection of domain and feudalism as a whole.

- **Thrill-seekers:** A nomadic Requiem is a rush. The kindred has nothing to depend on but his wits in the ultimate “roughing it” experience. Thrill-seekers who manage to survive mere hardship often go looking for ever increasing dangers, even going to the length of becoming lupine hunters.

- **Madmen:** Creeping insanity is part of the kindred condition (especially for ventrue). Such madness can easily lead to sociopathic and antisocial outlooks and to paranoia and delusions, all of which can make the open road seem like the only choice. If you have enemies everywhere, flight becomes a legitimate option.

- **Hermits and pilgrims:** Some vampires actually think they have it better out there than they did back at a more established haven or may have a specific spiritual calling or some such that sets them apart. The odd rites of the ordo dracul can easily lead beyond a city's confines, as can those of the circle of the crone and the lancea sanctum. More than one sanctified vampire has gone searching for his own road to Damascus, for example. Others may fancy themselves as itinerant preachers, metaphorically carrying the spear of destiny to new domains.

- **Couriers:** Some princes and elders just don't trust modern conveniences when it comes to communication. Prince Vidal of New Orleans, for example, has been known to send tough messengers whose mettle he trusts completely up the Mississippi to carry messages.

All of these options open up dangers and opportunities all their own. Whether you want to simply take your characters for a spin in the country, from one city to another, or want to base a whole chronicle on the open road, **Nomads** provides the material you need.

ordo dracul executioners

An example of a hyper-specialized, covenant-based coterie, executioners are weapons of last resort for the ordo dracul. The order understands that it cannot keep the coils of the dragon (its discipline-like training technique) to itself. The dragons might like for it to remain their exclusive domain, but that isn't the case, and they must content themselves with the fact that advancement in these practices is difficult without an ordo dracul tutor. In fact, instruction in the coils is one of the strongest bargaining chips the covenant can offer when trying to win support among kindred of other covenants.

That said, some secrets, and therefore some kindred, simply *cannot* leave the covenant. Those learned dragons known as kogaions who attempt to defect to other covenants pose the gravest threat, but occasionally, a dragon in a lesser position knows secrets or lore so essential that she simply cannot be lost. In either case, a coterie of executioners is assembled to hunt and destroy the defecting vampire.

Elder dragons in a city form executioner coterie from trusted seconds and agents and from those who know the most about the target. Often, in fact, at least one member of the coterie is a former student of the target. Once the target is dead, the coterie's members are richly rewarded and then separated. Sometimes, elders of the covenant even employ liberal uses of the dominate discipline to cloud or erase memories of the mission. The ordo dracul doesn't wish stories of sanctioned execution to circulate, at least not in any verifiable form.

the prince is dead! long live the prince!

the requiem gets its own board game

by mike nudd, **vampire: prince of the city** designer and developer

since time immemorial, the kindred — vampires — have stalked unseen by the mortal masses upon whom they prey. their world is ruled by the prince, the most powerful and influential of the city's kindred. The prince's word is inviolate and his actions unquestionable. However, the prince is dead and his legacy is but ashes. The mantle of leadership must fall upon another kindred resident of the city — one of the primogen, the ruling council that normally supports and advises the prince in his decisions and judgments. The competition will be fierce, and only the most cunning and resourceful kindred will prevail. deals will be struck, alliances will be forged, and agreements will be broken. do you have what it takes to become the new **prince of the city**?

over the years, the world of **vampire** has spilled beyond the boundaries of the original storytelling game and inspired several novels, a unique collectible trading-card game, a groundbreaking computer game, and a tv mini-series. now that tradition of innovation continues with the release of **prince of the city**, a boardgame of strategy and conflict set in the same world defined by the new **vampire: The Requiem**.

The aim of the game is simple: score more prestige than any other player so that you may be declared the new prince. playing the game is far from simple. At every step of the way, opponents are there to assist or oppose you, and you need to curry the favor of at least some of them to enjoy any kind of success. in turn, they come to you to seek aid in their own endeavors, or in opposition to others. marshal your resources and navigate the machiavellian politics of the kindred in your bid for supremacy over your peers.

you gain prestige by controlling areas of the board that are defined as realms of mortal influence. each category is further divided into zones, and some zones are more prestigious than others. gain even more prestige by resolving events that affect the kindred world, or by implementing various strategies that give you a unique edge over your opponents. most troublesome, prestige can be lost as well as gained — if you are outmaneuvered, you may find yourself becoming notorious.

in the process of building your prestige, you may acquire resources or directly challenge your opponents to hinder them or send them to torpor. you must also keep track of your blood, which is used up as game turns go by and which you spend to activate discipline powers. influence, resources, strategy and blood are the currencies of kindred unife, and thus they are all bargaining chips for you to use on the way to ultimate victory.

prince of the city is designed for three to five players, each of whom represents a different clan from **vampire: The Requiem**. The length of games can vary depending on the number of turns that are chosen for play (approximately two hours or longer). The winner is the player with the most prestige when the last turn ends. of moderate complexity, the game calls for strategy, tactics, diplomacy and guile to succeed. A number of optional and advanced rules provide even more strategy and replay value for more experienced players.

created in the model of the finest european boardgames, the **prince of the city** box contains everything you need to play the game, including a full-color board of artwork depicting the city, a rulebook describing how to play, three decks of playing cards (events, resources and strategy), several 10-sided dice, and a number of miniatures, counters and tokens.

The **vampire: prince of the city** boardgame is available in december.

ARTIST SPOTLIGHT

RON SPENCER

Ron Spencer, known to white wolf fans for his dynamic and powerful artwork, returns as one of the lead artists on **werewolf: the forsaken**. we asked Ron to talk about his long partnership with white wolf.

It's been a visceral, frenzied 13 years since Mark Rein-Hagen contacted me with an assignment for a new game called **vampire: the masquerade**. over that time, white wolf has given me the opportunity to contribute to a whole series of new and totally unique realms of existence. My favorite subjects have always been the werewolves and other shapeshifters who prowl the world of darkness using strength, fang and fury to survive and triumph. It has been challenging and enjoyable for me, as I've attempted to produce images that would do justice to the fabulous creativity of the white wolf staff and other contributing artists.

My eternal gratitude also goes out to all of the maniac players who keep it all alive. Your support, compliments, and critiques have made it possible for me to live my dream. I look forward to being involved in the future wildness that the folks at white wolf have planned. Never forget that there is a ravenous presence underneath your bed and we'll always be there to feed you to it.



The Soul of Drama

Word of Darkness: Antagonists Makes Conflict Fun and Easy

by Matthew McFarland, Developer

In game design, we ask several questions when developing a new type of character. “what do these characters do?” is a common one. The follow-up to that question is often “who do these characters fight?”

roleplaying has a long and somewhat checkered relationship with combat scenes. The hobby evolved out of war-gaming, after all, so it's not surprising that how a game system works in combat is often a measure of the game as a whole. And yet, as any real roleplayer will tell you, a good, dramatic combat scene isn't recounted later as a series of dice rolls (“Then, I rolled *four* successes! Then, the storyteller rolled *three*!”). What makes the tale worth the telling are the participants: your characters and *the enemy*.

which brings me somewhat circuitously to **world of darkness: antagonists**.

This is a sourcebook for use with the **world of darkness** in general, rather than **vampire: the requiem** in particular. This means that, while you haven't had the chance to read **werewolf: the forsaken** or **mage: the awakening** yet, the beings in this book can easily serve as foils, foes and general stumbling blocks for those characters as easily as for the kindred (or, indeed, normal mortals). You might wonder how that is possible, given that vampires, werewolves and mages all have vastly different capabilities and concerns and that the themes of their respective games also represent a broad spectrum. Here's how it's possible:

- **do it yourself.** I'm a fan of toolkits. As a storyteller, I like being handed information and suggestions, rather than lists of monsters. Oh, lists of easy-to-use foes have their place, too (usually when the players do something I didn't see coming and I have to think fast), but when I'm planning a story around a particular group of characters and their players, I prefer to be able to customize. **antagonists** provides exactly that: chapters on three of the best staple groups of foes in horror gaming, how to use them in play, how to build your own members of said groups and, of course, some great examples.

- **don't mess with the classics.** And what are some of the classic foes of horror gaming? vampires! oh, damn. That's right. We're on the other side of the mirror, here. Well, with that in mind, ask the same question. How about... monster hunters? zombies? members of fiendish cults?

rep. **antagonists** has all of that. Whether you want to have your troupe stumble across a graveyard where the dead don't quite rest easy or a secret society slowly working its way through the city's government or even a network of survivors of vampire attacks who have found strength — and a desire for revenge — in each other's stories, this book gives you the tools to do it.

- **include the players.** Okay, let's be honest. If only the storyteller can use the book, that's a book of fairly limited utility. Sometimes that's necessary, but not for **antagonists**. Players can find inspiration for character backgrounds, goals for their characters to achieve and ideas for defeating their foes. And since **antagonists** is a toolkit rather than a list of monsters, it isn't like you can just memorize something's traits and kill it in one turn. You know what the storyteller knows... but not what she did with that knowledge. That little bit of information might actually be more frightening than none at all (which is fine with us).

- **surely there's a fourth chapter.** Actually, yes. The last chapter in the book begins with a set of storytelling hints for using, for want of a better word, *monsters*. The **world of darkness** has no shortage of strange creatures. Some are visitors from other planes of existence, while some are just beings that developed alongside humanity but stayed out of its path. All of them want something, and that something is very seldom benign.

After the hints come the monsters themselves. These are creatures that don't really fit in to any of the other categories. Some are inspired by urban legends and folk tales. Others sprang from the tortured imaginations of the authors. Some of them feed on blood (but are manifestly *not* kindred), some feed on flesh — while some urge others to do so. Some target human beings, some target supernatural creatures, and some don't have any target in particular... and woe to anyone who meets such a being.

Antagonism isn't just about combat. An antagonist acts against the protagonist of a story. What beings your storyteller chooses to act against *your* character is a reflection on that character and the themes of the chronicle as a whole.

We're happy to help her make that choice.

world of darkness: antagonists, a 128-page hardcover supplement, releases in December.

Against the Wyld Hunt

An excerpt from **Exalted: In Northern Twilight**, by Jess Hartley

*The epic fantasy series that began in May's **A Day Dark As Night** continues in November with Jess Hartley's **Exalted: In Northern Twilight**. This novel, set in the high-octane world of **Exalted**, tells the story of Swan and Arianna, two solar exalts driven from their lives and toward their destiny. In this scene, Arianna faces the realm's Wyld Hunt.*

Arianna did not broadly advertise her exaltation, obviously. It was, after all, tantamount to a death sentence. Even those who struggled, as she had, to keep their nature a secret would eventually be found out. The Wyld Hunt would track them down and destroy them. It was only due to the treasure trove of knowledge still hidden deep within the library's texts that she had dared to remain so long. Now, looking out from the highest parapet of the castle's walls, it was clear to her that she had tarried too long.

She watched the horizon, and a group of chariots accompanied by a handful of mounted riders emerged across the crest of the hill. The horsemen, all heavy with armor, wove in and out of the chariot formation like a course of hunting hounds speeding around their master's mounts. As the party left the town's light and still shone in the night air, its otherworldly glow gave no doubt to its dragon-blooded nature. Near the center of the group, one figure let out a howl. His crimson war chariot flared, gleaming with infernal fire. Living flames danced along the figure's outline, framing him in demonic light. As Arianna watched with growing horror, the fire-skinned war leader turned his attention up to the castle, and the flame in his topaz eyes reached out directly for her, burning with a blazing hatred that could not be mistaken.

Spurred on by their leader's orders, the hunters picked up speed, their eerie war cries reaching out for the castle and its sole occupant.

Arianna did not wait for their arrival. As the first of the horses clattered into the courtyard of the castle, she was already halfway down the stairs.

How could I not have been ready for this? Arianna chided herself, racing down the stairs and slamming the heavy bolt on her bedroom door behind her. Heavy boots echoed up the stone staircase, and angry shouts carried even through the solid oaken door. Arianna knew she only had a few moments at best.

Escape was obviously not an option down the already occupied hallway. Arianna turned toward the only other escape route. Jumping out the small

third-story window was not a pleasant prospect, but it was still a better option than facing the fate that was rushing up the stairs to meet her.

"Unconquered sun, you did not create me to be snuffed out so quickly! Give me strength!"

Arianna concentrated, and her plea was answered as her skin began to glint a metallic bronze. Slinging the bundle of supplies onto her back, she grabbed the first piece of furniture at hand, a heavy oak chair, and flung it up through the western window. Heavy iron gauntlets began beating on the thick wooden door to her room, attempting to force entry into her chambers.

Betting on the door's strength to hold, Arianna summoned forth all of her strength and agility. In one dexterous leap, she was on the window's edge, landing light as a peregrine. Broken glass crunched beneath her soft slippers. It was easily 60 feet to the ground, and a misstep would give her no chance to recover before hitting the unforgiving cobbles of the courtyard below.

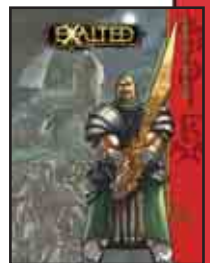
Behind her, the door exploded inward, suddenly filled by a gray-haired warrior who did not hesitate to launch himself toward her. His armor gleamed in the room's firelight, as did the wickedly sharp sword in his hand. "Unclean! I am Cathak Sivan, and I shall purify your taint!"

Arianna leaped, arms outstretched, cloak and scarf billowing behind her. Borne lightly on the night wind, she sailed from the window ledge and somersaulted. Tucking her knees toward her chest, she rolled in the air, unfolding upright just before her feet struck the flat slate roof of the castle's entryway. Still 20 feet above the courtyard floor, Arianna spared a glance above her, as the dragon-blooded warrior matched her leap, sweeping down the stone wall like a typhoon. Arianna marveled as he fell with equal grace and greater speed than she had. Behind him, he left a blazing comet tail of blue and white lightning bolts. Even in the reflected light of the low clouds, his jade blade gleamed fiercely, crackling with energy as he plunged toward her.

"You will not escape me!" he roared. Arianna feared he might be right.



**Exalted:
A Day Dark As Night**
by Carl Bowen
WW10065; \$24.99
ISBN 1-58846-859-3
Available Now



**Exalted:
Relic of the Dawn**
by David Niall Wilson
WW10066; \$6.99
ISBN 1-58846-860-7
Available Now



**Exalted:
In Northern Twilight**
WW25300; \$6.99
ISBN 1-58846-861-5
page 19

Exalted: In Northern Twilight, a 288-page mass-market paperback novel, is available in November.

EXALTED

Playing the Dreams of Chaos Spotlight on **Exalted: The Fair Folk**

by Geoff Grabowski, Exalted Developer



Houses of the Bull God
WW8828; \$21.99
ISBN 1-58846-677-9
page 18



Exalted: In Northern Twilight
WW10067; \$6.99
ISBN 1-58846-861-5
page 19

this christmas, **exalted** fans can look forward to the latest expansion of the game's setting, **exalted: The fair folk**. while the other hardbacks in the line deal with the various types of **exalted**, **fair folk** focuses on creation's most alien and insidious enemy, the raksha. warrior princes who assaulted the frontiers of the world en masse during the great contagion at the behest of their great prophet bator, the fair folk are dedicated to overthrowing the kingdom of men and gods and returning creation to the roiling chaos of the wyld. or are they?

What Do You Play?

The default character type of the fair folk is the noble. while raksha commoners are mechanically playable, they're very narrow beings and probably not much fun to portray. nobles, on the other hand, have much more diverse motives. These lords are differentiated by the virtues on which they feed, which the raksha term the cup (compassion), the sword (valor), the ring (temperance) and the staff (conviction). some examples:

panjandrum (worker and diplomat): panjandrums are the living hearts and ritualists of raksha courts. they're architects of societies and worlds, organizing others into the patterns of their vision. the influence of the panjandrum is seen everywhere in the wyld. they are shamans and mystics and on occasion social theorists. their will, dreams and whispers shape the culture and courts of the raksha into eccentric, mad and alien designs. where the leaders of the raksha use the staff to shape society in pragmatic service to their own ends, panjandrums shape society simply because they can. one might seek to balance the interests of residents in a glorious utopia. another might craft her freehold into the endless twisted branches of a silver moebius tree, with blind worker acolytes trudging forever across the wood, singing to call forth flowers, corpses, shadows, light or sickness.

panjandrums wield the ring and the staff — the tools that define themselves and their society. because their ring is ascendant, they shape the order of the world to better fit their definition of themselves. they make others the mirror of their own identity. in so doing, they provide stability of a sort. their desires for society and the influence they wield flows consistently from their nature rather than from their changing needs.

anarch (warrior and diplomat): anarchs are the savagery of the wyld. the natural state of chaos is an endless, raging battle, where every raksha is enemy to every other. there is no industry, culture, knowledge, time or society. all live in continual fear of death and subjugation, and the life of every creature is soli-

tary, nasty, brutish and short. the raksha create the art of the staff to rise above chaos and to live in opulent luxury, but among the anarchs the sword ascends above the staff. they use the arts of diplomacy to destabilize human and raksha courts, driving their kin and victims into primal conflict. some do so to spur evolution or from a religious devotion to the concept of strife. most, being raksha, are just self-oriented monsters. in places of chaos, strife and madness, driven by treachery and fear, the anarchs thrive.

anarchs wield both military and diplomatic power — the sword and the staff. for this reason, they are creatures both of battle and the between. it is their gift to find the points of compromise between any two positions. it is their nature, on finding such opportunities for reconciliation, to shatter them and use the splintered pieces to fuel the fires of hatred and madness.

The Raksha? What the Hell?

Q: but aren't the fair folk supposed to be called faeries or the fae? don't they come from faerieland, better known as the wyld? what's up with this sudden name change?

A: it's like this.... when reviewing drafts of the book, it became obvious to me that the word "faerie" was wrapped up in trappings that we really couldn't escape. there was no way that i could call the beings from beyond the wards of creation "faeries" without basically making them nothing more than that — lop-eared sissies with puffy shirts, come to creation to spell their names with too many 's', and otherwise entirely out of place in the glorious and not-at-all celtic panoply of the age of sorrows.

so i wondered what in the world could replace the word "faerie"? i settled on the shapechanging, illusion-wielding hindu demons, the raksha. after trying out the substitution in a few important paragraphs, off the drafts went to their authors with a particularly inflammatory instruction, as by imperial decree, that "faeries" would henceforth be "raksha."

i'm sure this will cause some trouble for people as they settle into the new setting, but i think the overall effect — keeping **exalted** close to the epics of asia and the ancient world — will be worth all the cries of outrage on internet forums. so, when your friends want to get a game started playing faeries in **exalted**, you can tell them there's no such thing and hit them with some raksha, instead.

EXALTED

The Halls of the Mountain Folk

exalted: the fair folk doesn't merely explore the raksha courts. It also details the mountain folk, fair folk touched by autochthon early in the history of creation. These beings were set by the great maker to guard the jade heart of the imperial mountain from menaces that few among the surface-dwelling races of creation could imagine. As with their wyl-dwelling cousins, the mountain folk are described in full, playable detail.

As with all **exalted** core books, **fair folk** focuses on these beings unto themselves, not necessarily as other denizens of creation see them. Thus, a game based on the raksha is more political than usual for **exalted**. **fair folk** resides in the hothouse atmosphere of raksha courts, a realm where death is impermanent, wealth is mere illusion, and relationships and reputation are the cornerstones of power and the wellspring of essence.

Oh, quests are launched into the cold wastes of creation and the deadly chaos of the wyl-d, and they are adventures even to a race as madly fearless as the raksha. But the meat of fair folk existence is spent in their halls of exile, battling with their fellows for position. The book therefore details a world where a lunar or imperial punitive expedition is a rare and wondrous challenge, rather than assuming that all fair folk live among the denizens of creation and are weird supporting characters in the stories of the exalted.

What Do They Do?

When plans got underway for this book, I realized that the fair folk couldn't be as simple as they're presented thus far in the **exalted** rules. While the systems in the main rulebook and **scavenger sons** are great for antagonists, they reduce raksha powers to just a few selections — beguilement, glamour, a terrible mien and not much more. That makes them great foes, but a little limited for an ongoing game.

There were two ways to approach this problem. One was to heap on every power I could think of and find in a faerie tale and basically replicate the charm trees of the exalted. Except, those charms would all have been swiped from the Brothers Grimm or Andrew Lang.

I didn't want to do that, and the fair folk were therefore made more involved. The raksha are from outside creation. Their nature and the way they manipulate essence is ultimately based on existence in an unstructured environment. Thus, their powers are based on the need to control and manipulate the total madness of their realm, where they are the only structure.

To the fair folk, the result is akin to moving pots and pans around a kitchen. To the outside observer, it's like rewriting reality. What the creatures of creation perceive as the illusory effects of glamour is really creation undoing very real changes that the fair folk have wrought.

This might seem like nothing more than a difference in perspective, and among mortals, that's what it is. But **exalted: the fair folk** isn't about mortals, it's about the raksha, for whom mortals are food, entertainment and occasionally dangerous enemies. While their deadly tricks and stunning illusions might be nothing more than tricks to mortals, to other creatures of the wyl-d they are very real, very powerful magical conjurings. From seizing control of demesne to rituals that subjugate rivals, the fair folk are glamour itself.



exalted: the fair folk, a hardcover **exalted** rulebook, is available in december.

In the Mind's Eye

An interview with **Peter Woodworth**, developer of the all-new **Mind's Eye Theatre**.

*December sees the release of the **Mind's Eye Theatre Rulebook** and **Mind's Eye Theatre: The Requiem**. Together, these books take the new world of darkness away from the gaming table and into live-action play. Using these elegant systems and the structure of the camarilla fan club, you can partake in a grand, global chronicle and evenings of play full of intrigue, costuming and intense, character-driven roleplaying. We sat down with Peter Woodworth, developer of the all-new **Mind's Eye Theatre**, to talk about what to expect from these new books.*

White Wolf Quarterly: Mind's Eye Theatre, White Wolf's live-action storytelling system, has been around for years. What made it time to come out with a new set of rules?

Woodworth: Well, obviously the release of a new edition of tabletop rules is a natural time for looking into a new edition of our live-action system. With the new **Mind's Eye Theatre**, I think fans will find that the system has finally come into its own. It is more compatible with the tabletop materials than ever before. These are much better, stronger rules than what we've seen in the past, and more importantly they provide a much easier framework to build on as we

look to the future. On a basic level, the rules are very streamlined and geared for quick conflict resolution. Yet, they bring over enough additional rules and guidelines from the tabletop books and our own laboratories that storytellers who want to have more gritty and realistic systems can run that style of play, without needing to "house rule" a number of changes from the start. No longer do we try to split the difference between the two styles of play and lose the heart of the system in the process. We offer a basic system that works quickly and cleanly with minimal complications, while providing in-depth optional mechanics for storytellers who want a more tabletop-style experience. It's been very exciting to put together.

Of course, this time around we also have a much closer relationship with the camarilla fan club than we had before, which provides its own unique input into the mix, especially considering what works in long-term, large-scale chronicles.

White Wolf Quarterly: What did harmonizing with the camarilla fan club's style of play mean in terms of design?

Woodworth: Generally speaking, it forced us to recognize what many players and storytellers in large

The Camarilla Fan Club

The **Mind's Eye Theatre** rules serve as the underlying mechanics for the camarilla, White Wolf's official fan club, and its global live-action chronicle. Kicking off in January, the camarilla's new chronicle allows you to take the role of one of the kindred and to play with thousands of fellow enthusiasts worldwide. Events in your local game influence and echo events on the global stage, and you can carry your character to other cities and large regional, national and international events such as October's International Camarilla Conclave (ICC). Dedicated in-character mailing lists and other services allow you to participate in intrigues with fellow "kindred" across the street or across the world. Indeed, how well you cooperate (or conspire) with members of your clan and covenant determines what social influence those groups enjoy in the city. In 2005, with the release of **MET: The Forsaken** and **MET: The Awakening**, new venues will open up for playing werewolves and mages in this integrated chronicle.

The camarilla has chapters across the country and affiliates across the world, publishes exclusive newsletters and hosts several prestige events. The club has also recently opened a tabletop venue, allowing you to play **Vampire: The Requiem** and **Werewolf: The Forsaken** in integrated global tabletop chronicles.

For more information on the camarilla fan club and how to join, visit <http://camarilla.white-wolf.com/>

MIND'S EYE THEATRE

games have been seeking for years — that we need the game to be able to run without a narrator or storyteller around every corner. The game needs to offer systems that players can apply to resolve problems on their own. It's a simple fact that in large games or convention events, hundreds of players can be scattered across multiple floors or even in several different buildings. You can't run to get a storyteller every few minutes when trouble breaks out! We've worked hard to make sure that the number of powers and systems that require active narrator or storyteller supervision are kept to an absolute minimum.

Also, we've paid more attention to group dynamics and managing large groups of players over the course of a long-term game. One very common mistake of new players and storytellers is to assume that a live-action game runs similarly to a tabletop one! We include a lot of material on chronicle management and maintenance, as well as information on the structure of a healthy live-action game and how players and storytellers interact with each other. I think players will find that the new **Mind's Eye Theatre** is a better picture of what live-action gaming looks like, because we pay attention to the people in the show itself!

White Wolf Quarterly: What parts of the new system are the most exciting to you, as a designer and a player?

Woodworth: Without a doubt, it's been heightening the focus on social interaction and dealing with other players in a mature and responsible way, from character creation to the last punch in a bitter battle. Below is a sneak preview of a system that illustrates this new focus. The first step of the combat system is now called "mediation." Players involved in a conflict are highly encouraged to compare their characters' motivations and see if there's any resolution they can all agree on that will avoid plunging the game into combat. While mediation may not be for every troupe or even every fight, its inclusion sends a message loud and clear that we only whispered before — **Mind's Eye Theatre** is a social environment that depends on the cooperation of players for everyone to have fun, even in such a contentious situation as combat.

Clan Status: Daeva

One of the most exciting innovations of the new **Mind's Eye Theatre** is the dynamic status of the clans and covenants. The actions of players within a city directly determine which group has the edge. The more organized and involved the players of a certain group are, the more likely that group is to gain advantages in the danse macabre. Simply put, clans and covenants gain status within a domain (city or region) based on their membership (the number of active characters of the clan or covenant) and on how well-connected that membership is (the number of dots in merits such as contacts and allies those characters possess). With status comes perks in the form of special abilities unique to the prevailing clans and covenants. Groups can attempt to become *ascendant* or *ingénue*, terms for the leading and up-and-coming social factions in a city. With these posts come further perks. For the succubi of clan Daeva, some of these benefits include:

- **Special Ability — secrets & Lies:** consummate social predators, the succubi gather a huge amount of gossip, which can be very useful to them. Once per month, the Daeva can learn one of the following things per dot: the complete allocation of all city status; or the total status of all types possessed by a single character; or all boons and favors owed to and by a single character; or the total allocation of any single kind of boon/favor within the domain (for example: everyone in the city who owes a blood boon); or whether a single character has recently committed any acts that justify a change in personal status. secrets & Lies for any given month get processed after all other clans, covenants and characters have made their between-session purchases.

- **ingénue benefit — The party never ends:** Daeva never lack for the ability to get invitations to the most exclusive parties, but perhaps the most useful kind for their purposes are the soirees where emotions run high, intoxicants flow freely and no one is likely to notice a bit of indiscretion in a darkened corner. Daeva are never considered without a ready source of blood in their home city (requiring no tests to hunt to full capacity at any time), and in one other city per dot of this benefit. Finally, once per month per dot, each Daeva in the city may spend an hour out-of-game during a session (provided they are not followed/attacked by other characters) and return full of vitae.

The **Mind's Eye Theatre** rulebook and **Mind's Eye Theatre: The Requiem**, both trade-sized hardcover rulebooks, are available in December.

Vampire

THE ETERNAL STRUGGLE

A Decade of Blood

The 10th Anniversary of **Vampire: The Eternal Struggle**

by L. Scott Johnson, VTES Developer



Vampire:
The Eternal Struggle
Tenth Anniversary Set
(Pack #1)
WW2658; \$19.99
ISBN 1-58846-632-9
page 19



Vampire:
The Eternal Struggle
Tenth Anniversary Set
(Pack #2)
WW2659; \$19.99
ISBN 1-58846-633-7
page 19

with the double distinction of being one of the oldest trading-card games in publication, and the only “classic” world of darkness product line to continue beyond the time of judgment, **vampire: The eternal struggle** proves aptly named. so here we are, going strong, August 1994 to october 2004.

Ten years ago, the game was produced on the other us coast. one year after the release of *magic: The gathering*, the whole trading-card game industry was still in its infancy. **jyhad** (as **VTES** was then known) was the second major tcg on the market, following in the giant footsteps laid by *magic: The gathering*. And no one knew what to expect. would it sell like the expansions for *magic* had? would it sell at all?

it sold, but not to the degree of its predecessor. **jyhad** proved to be a more complex game, better suited to multiplayer games. A few short years later, after a name change and three expansion sets, wizards of the coast had outgrown it and several other tcgs, and could no longer support them. **VTES** entered torpor.

meanwhile, the fans kept **The eternal struggle** in a state of unlife, by organizing annual worldwide tournaments (through the efforts of the nascent vampire: elder kindred network), and even playing excruciatingly long games via email with a deckserver program developed by **VTES** fan george fink.

eventually, fans’ loyalty was rewarded when a fourth expansion set for **vampire** was released. white wolf and wizards of the coast had reversed the license so that white wolf could produce expansions. **sabbat war** was released in october of 2000, four years after the previous expansion. we’ve released six more expansions since then (which have

included new clans, new disciplines, a new look, some new rules and card mechanics, and even a new card type).

And now, everything old is new again. for players who started in the beginning with wizards of the coast’s releases, mixing old-edition and new-edition cards can be aesthetically unpleasant. for the influx of players who started playing when the game was resurrected, there’s a whole group of vampires that are difficult to find, which brings us to the **tenth anniversary set**. this set includes (produced in the new-edition look) 180 cards printed by wizards of the coast that white wolf has not yet reprinted, including all of the crypt cards (the original group 1 vampires, as well as some vampires such as *jimmy dunn* from the early expansions).

And the set includes 10 new cards designed especially for this set.

The release’s format is new, as well. The cards are available in two packs of 100 cards each. each pack comes in a distinctive deck tin (manufactured by book storage). each pack contains half of the reprints and all 10 of the new cards. (each pack contains all 10, so players who buy both packs have two copies of each of the 10 new cards, in addition to the 180 reprints.)

No boosters. No rarity. No trading required to complete a set.

Judging by the requests we’ve received, the contents should please both longtime players and those who’ve joined in the fun on this side of the license change. And the custom deck boxes should be a big hit as well, especially for travelers to conventions or tournaments.

we think it’s a great way to celebrate what has come before and to set the stage for the next 10 years.

Both 100-card packs of the **vampire: The eternal struggle tenth anniversary set**, complete with special carrying tins, are available in november.

A Ten-Year Travelogue

Circle the globe and explore the 10 best location cards in **Vampire: The Eternal Struggle**.

by Robert Goudie

10: Secure Haven

For fragile decks relying on a key vampire, *Secure Haven* provides top-notch protection.

9: The Barrens

An all-around favorite that gets you key cards when you need them the most.

8: Khobar Towers, Al-Khubar

Sacking your own minions for pool is the perfect late-game booster shot.

7: Foundation Exhibit

It won't stay in play long, but combined with a bunch of Toreador *antitribu* progeny, it allows your political power to temporarily rule the table. Best yet, it fits perfectly into *palla grande* decks.

6: Succubus Club

The ability to trade minions, pool and cards makes this the most flexible card in the game — all you need is an accomplice to make it work.

5: The Ankara Citadel, Turkey

The Tremere are blessed with this gem that halves the cost of cards played by the vampire it is on.

4: Arcane Library

Like its twins, *ecoterrorists* and *Art Museum*, *Arcane Library* helps you spend less pool on expensive vampires, and doubles as a pool gainer.

3: Ventrue Headquarters

You need only one ready Ventrue to enjoy the three votes that come with *Ventrue Headquarters*. Not only is it the next best thing to having a Justicar in play, it's even usable during a blood hunt referendum.

2: Heidelberg Castle, Germany

Heidelberg helps you get the most out of your equipment, blood and retainers by letting you share them with another vampire.

1: The Parthenon

An extra master phase action is the greatest benefit a location can offer. A staple in heavy master decks and often accompanied by its vampiric counterpart, *Anson*, it provides unequalled opportunities to gain pool and wreak havoc. *The Parthenon* turbocharges mundane tasks like taking pool from investment cards, and enables powerful combinations such as *Malkavian Dementia* and *Golconda*, or *Giant's Blood* and *Minion Tap*.



VTES Tournament Calendar

Date	Event Type	Location	City	Contact
Sep 11, 2004	constructed tournament	Avalon	Trondheim, Norway	John Ivar Sandvik (johnivamp@hotmail.com)
Sep 12, 2004	constructed tournament	MJC La Prairie	Caen, France	Denis Chanteloup (denis_aum@yahoo.fr)
Sep 12, 2004	European qualifier	Nexus Entertainment	Reykjavik, Iceland	Sigurthor Hjalti Gustafsson (muline3@hotmail.com)
Sep 18, 2004	Australasian qualifier	Blacktown	Sydney, Australia	Brendan Basto (bbq_hill@yahoo.com.au)
Sep 19, 2004	European qualifier	Casa de la Juventud	Logroño (La Rioja), Spain	Roberto Carreras Perez-Adrados (robin.toreador@lycos.com)
Sep 26, 2004	European qualifier	ARCI Benassi	Bologna, Italy	Federico Neri (princeofbologna@hotmail.com)
Oct 2, 2004	Australian qualifier	Mayfield EX Services Club	Newcastle, Australia	John Merton (mudz78@hotmail.com)
Oct 2, 2004	constructed tournament	Menza CVUT	Prague, Czech Republic	Karol Magda (karolko_sk@yahoo.com)
Oct 3, 2004	constructed tournament	Mayfield EX Services Club	Newcastle, NSW, Australia	John Merton (mudz78@hotmail.com)
Oct 3, 2004	Australasian championship	Mayfield EX Services Club	Newcastle, Australia	John Merton (mudz78@hotmail.com)
Oct 9, 2004	constructed tournament	Avalon	Trondheim, Norway	John Ivar Sandvik (johnivamp@hotmail.com)
Oct 23, 2004	constructed tournament	The War Room	Norcross, GA	Todd Banister (tbanister@bbandt.com)
Nov 6, 2004	European qualifier	La Guilde des Jeux	Paris, France	Stephane Lavrut (slavrut@mailblocks.com)
Nov 13, 2004	constructed tournament	Avalon	Trondheim, Norway	John Ivar Sandvik (johnivamp@hotmail.com)
Nov 27, 2004	European championship	Seminarzentrum der SBH Learnlife AG	Heidelberg, Germany	Andreas Nüsse (timewalk@scram.de)
Nov 28, 2004	constructed tournament	MJC La Prairie	Caen, France	Denis Chanteloup (denis_aum@yahoo.fr)
Dec 4, 2004	constructed	Menza CVUT	Prague, Czech Republic	Karol Magda (karolko_sk@yahoo.com)
Dec 5, 2004	limited tournament	Menza CVUT	Prague, Czech Republic	Karol Magda (karolko_sk@yahoo.com)
Dec 11, 2004	constructed tournament	Avalon	Trondheim, Norway	John Ivar Sandvik (johnivamp@hotmail.com)

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

VAMPIRE THE MASQUERADE

DIGITAL DAMNATION

A SNEAK PEAK AT VAMPIRE: THE MASQUERADE — BLOODLINES

Activision and developers Troika Games are set to release the next generation of PC action roleplaying game with **vampire: The Masquerade — Bloodlines**, in which you take on the undead skin of one of the kindred. Set in the classic world of darkness, **Bloodlines** takes place during the lead up to the **Time of Judgment** and provides new insight into the course of Gehenna. We sat down with Troika's joint CEO/producer Leonard Boyarsky to get the inside scoop.

White Wolf Quarterly: How would you summarize **vampire: The Masquerade — Bloodlines**?

Boyarsky: It is a stylish, gothic, world of darkness game of personal horror. It is also a next generation RPG that brings the Troika-style RPG to a first person perspective.

WWQ: Other RPGs have recently showed that it is possible to have a branching story line where a player's experience was dramatically changed by whether they were playing good or evil. How much further will players go with **vampire: The Masquerade — Bloodlines** since gamers can play as one of six different vampire clans?

Boyarsky: The paths a player chooses and the choices he makes will have much more to do with how the game plays out rather than clan affiliation itself will. If the player chooses to disregard his humanity (rather than keeping it high enough to keep from indiscriminate frenzying), for instance, he will have a much different game-play experience than someone who is trying not kill to innocents. The choice whether to play "good" or "evil" has nothing to do with the player's clan, though certain NPCs do react differently to you depending on your clan. The choices the player makes also have a dramatic impact on the way the game ends.

WWQ: Which clans are available in the game?

Boyarsky: The six clans of the Camarilla are all possible as player choices: Brujah, Malkavian, Nosferatu, Toreador, Tremere and Ventrue. Gangrel are also available.

WWQ: Do different clans have a different "feel" to them? Which clan would a more action/first-person shooter gamer play as? How about a hardcore RPG gamer? Or someone interested in stealth?

Boyarsky: The different clans definitely have a different feel to them, as each has its own set of disciplines, and its own individual slant in terms of what style of game play it is predisposed to. The **vampire** system is

open enough, however, that it is possible to play against type. If we're talking stereotypes here, though, I'd have to say the Brujah is definitely the action/FPS player choice. The hardcore RPG gamer is not as cut and dried. The Toreador could be your talking character, though Malkavians have their own special way of communicating, and the Ventrue can dominate others in conversation.

The Nosferatu would definitely be the stealth player's first choice.

WWQ: If much of the game is played through a first-person perspective, are the interactions still adjudicated by the White Wolf combat rules?

Boyarsky: Yes, your capabilities with firearms are based on your ranged combat rating much more than your twitch-based abil-

ity as a player. Brawl and melee affect your unarmed combat ability in much the same way.

WWQ: How closely is Troika sticking to White Wolf's system for character creation? If the game is looking to appeal to FPS players, how has

Troika implemented stats so they aren't overwhelming?

Boyarsky: We're sticking as close as possible to the White Wolf system for character creation, but we're also implementing a step-by-step character-creation process for less advanced players to ease them into the system.

WWQ: Do we get to meet any Cathayans or members of non-playable clans? What about other creatures in the world of darkness?

Boyarsky: You meet Cathayans and members of other non-playable clans in **Bloodlines**, and you might see a hunter or a werewolf or two. Who knows?





VAMPIRE

THE MASQUERADE

BLOODLINES™

YOUR EMBRACE BEGINS HALLOWEEN 2004



Visit www.esrb.org
for updated rating
information.



vampirebloodlines.com

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Coteries™

Strange Bedfellows

The Kindred are solitary predators, yet something within compels them to seek out others of their kind. Whether formed as a social faction, a cult of heretics, a consortium of conspirators or as an exercise in safety in numbers, a coterie of Kindred is no strange thing to see after sunset. How, then, do its members reconcile their bestial urges with the demands of nightly unlife?

Trust Doesn't Come Easily

Coteries examines the "family unit" of Kindred society. Broken down by sect and clan relations, this book sheds light on how groups of disparate vampires set aside their differences (or nurse grudges) to protect themselves against the hostile world in which they exist. Sometimes, only your fellow Kindred can protect you from the darkness, but trusting them to do so is a dangerous proposition in itself. Hardcover.

ISBN: 1-58846-251-X Stock #: WW25100
Retail Price: \$24.99 U.S. Page Count: 128

Authors: Kraig Blackwelder, Travis-Jason Feldstein,
Jacob Klünder and Matthew McFarland



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



Exalted: Houses of the Bull God™

We Have Been Slaves too Long

Proud and skillful warriors, descended from a war-god by blood and marriage, the inhabitants of Harborhead have never been easy for the Realm to govern. These unExalted persist in slaveholding, and the Cult of Ahlat has prospered for centuries despite the stern warning of the Immaculates. Now, with the disappearance of the Empress, the people of Harborhead turn to conquest.

We Serve the Realm No Longer

Houses of the Bull God details Harborhead, a nation already straining against the Imperial tether when the Empress vanished. Now at the height of the Time of Tumult, the people of Ahlat will not be denied. **Houses of the Bull God** details the country, the Imperial Concession in Yane, the gods of the area, Ahlat and his Celestial retinue and the proscribed Court of the Orderly Flame.

ISBN: 1-58846-677-9 Stock #: WW8828
Retail Price: \$21.99 U.S. Page Count: 128

Authors: Michael Kessler, Geoff Skellams, Andrew Watt
and Voronica Whitney-Robinson
Developer: Geoffrey C. Grabowski



Nomads™

Something Wicked This Way Comes...

Vampires are loath to risk their unives by relocating to new cities. Blood is in scarce supply, werewolves haunt the wilds, and newcomers may break rules upon arrival that they never knew existed. Still, some vampires put the entire Requiem on the line for a taste of the freedom that the road offers — while others do it to escape their past.

So Let's Get the Hell Out of Here

A guide to survival outside protected cities, **Nomads** offers vampires a chance to leave their old domains behind and begin a new Requiem, or to simply go abroad and return home to the evils they know all too well. Begin a new chronicle or take an old one on the road, abandoning characters' greatest achievements and most deadly failures. Hardcover.

ISBN: 1-58846-252-8 Stock #: WW25101
Retail Price: \$24.99 U.S. Page Count: 128

Authors: Brian Campbell, Patrick O'Duffy and
Greg Stolze
Developer: Justin Achilli



Rites of the Dragon™

"I shall sleep but not rest."

Slain by his enemies and cursed by God, Vlad Dracula arose from the battlefield as a ravaging beast, hungry for the blood of men. For centuries the son of the Dragon has haunted the earth, driven by an implacable will to unravel the mysteries of the Embrace — and to master them. The Requiem is no mournful elegy to one such as the Impaler. It is the riddle of the ages, and at its heart may lie the key to life itself.

"I gird myself for battle, not of the body, but the mind."

Rites of the Dragon is the testament of Dracula himself, written in his own words. Within you learn the story of his transformation and quest to unlock the secrets of his undead existence. Hardcover. trade-sized edition.

ISBN: 1-58846-254-4 Stock #: WW25300
Retail Price: \$24.99 U.S. Page Count: 128

Author: Greg Stolze
Developer: Mike Lee



World of Darkness: Ghost Stories™

Death Is Not the End

"I see you. You go about your life like nothing ever happened. You think you're safe now that it's done, like a problem that you've solved once and for all. You're wrong. I remember what you did. You might have killed me, but I'm not gone. I stayed behind... and I won't go until you've paid."

A New World of Darkness Begins

Ghost Stories is the first supplement dedicated specifically to mortal characters in the World of Darkness. Glimpse the secrets of the supernatural in five different adventures that lead players and characters into the deepest shadows and unknown places of the brand-new setting. This is your chance to explore the hidden world all over again, using the new Storytelling System. Hardcover.

Requires use of the **World of Darkness Storytelling System Rulebook**

ISBN: 1-58846-483-0 Stock #: WW55400
Retail Price: \$24.99 U.S. Page Count: 128

Authors: Rick Chillot, Matt Forbeck, Geoff Grabowski
and Chuck Wendig
Developer: Ken Cliffe





Exalted: In Northern Twilight™ (Exalted Novel #3)

At War with Destiny

Two lost souls, chosen by the Unconquered Sun but hated by their world, face a bloody war that sweeps across the frozen north of Creation. For a young diplomat named Swan and the budding sorceress Arianna, destiny as Exalts may never come to bear if they cannot defeat the barbarian leader known as the Bull of the North.

About the Author

Jess Heartley is a writer living in the Pacific Northwest. This is her first novel.

ISBN: 1-58846-861-5

Stock #: WW10067

Retail Price: \$6.99 U.S.

Page Count: 288

Author: Jess Heartley

Cover Artist: UDON



Vampire: The Eternal Struggle® 10th Anniversary Sets

Celebrating a Decade of Bloodletting

No other trading-card game aside from *Magic: The Gathering*® has enjoyed such long-standing popularity as *Vampire: The Eternal Struggle*. White Wolf is proud to celebrate a decade of nocturnal politics and blood drinking with two special anniversary sets.

Twin Anniversary Edition Card Sets

Each of these two anniversary sets comes in a custom designed steel-alloy case that's oversized to hold a sleeved VTES deck. Each set contains anniversary editions of a fixed selection of 90 previously out-of-print cards. Plus, each set contains copies of 10 new anniversary cards, for a total of 100 cards per set.

ISBN: 1-58846-632-9 and 1-58846-633-7

Stock #: WW2658 and WW2659

Retail Price: \$19.99 U.S. each

Creator: Richard Garfield

Developer: L. Scott Johnson



Vampire: The Requiem™ Pin Display

Declaration or Misdirection?

Conspiracies and modern feudal freedoms dictate the unlikes of the Kindred. Who

do you trust? Where do their loyalties lie? Who belongs to which clan or covenant, and can you believe it?

A Badge of Horror

Flaunt your clan and covenant affiliation with this new assortment of *Vampire: The Requiem* pins. Each display contains two pins for each of the clans and covenants, for a total of 20, and is attractively displayed on a colorful backing board.

ISBN: 1-58846-596-9

Stock #: WW25703

Retail Price: \$99.99 U.S.



Prince of the City™ — the Vampire Board Game

The Midnight Kingdom Needs a New Prince

Unseen by mortal eyes, the Kindred have long pulled the strings of power in humanity's cities. But now the ruler of the vampires' Midnight Kingdom has met Final Death. In the resulting power vacuum, each of the five clans seeks to claim the throne. The only thing in their way is each other.

Make Your Bid for Power

Prince of the City is a European-designed and manufactured board game for White Wolf's new *Vampire: The Requiem*™. Up to five players assume the roles of vampire clans in a struggle for control of their city. Build your influence in key power centers and earn prestige among undead peers to name yourself as the new prince.

ISBN: 1-56504-274-3

Stock #: WW05212

Retail Price: \$39.99 U.S.

Designer: Mike Nudd



World of Darkness: Antagonists™

Deep in the Shadows

The night is not alone. Even those few who see into the shadows of the World of Darkness are surprised and horrified at what lurks there.

Not every corpse that walks is a vampire. Not every mortal who chants in reverence to a greater power is a mage. Some of these beings are creatures born of fear and hunger... and some defy definition altogether.

Monsters Know Fear

World of Darkness: Antagonists provides systems and information on beings for use as foes and foils for your Storytelling characters. Zombies, monster-hunters, cultists and stranger things await. Some want only to exist, to feed in their own ways and be left alone. Others exist only to stalk and kill the unsuspecting. Do you stand against them, or do you have something more... devious in mind? Hardcover.

ISBN: 1-58846-478-4

Stock #: WW55301

Retail Price: \$24.99 U.S.

Page Count: 128

Authors: Pamela Collins, Aaron Dembski-Bowden, Jonathan McFarland and Morgan McLaughlin

Developer: Matthew McFarland



WORLD OF DARKNESS RELEASES



Exalted: The Fair Folk™

Lords of Chaos

Once, the great lords of madness fielded an army vast beyond all reckoning. They scoured the corners of chaos for warriors to throw against the hateful edifice of shaped reality. When the wards around Creation wavered during the Great Contagion, the Fair Folk rushed forward to ensure cataclysm... and were defeated.

Princes of the Wyld

Now, in the twilight of the Age of Heroes, the ruined courts of the Unformed Fair Folk prepare for a final, glorious crusade against Creation. **Exalted: The Fair Folk** provides detailed rules for roleplaying nobles and commoners in the faerie courts on the edges of Creation. Trapped between the hostile reality of Creation and the impending rush of the Faerie host, the Fair Folk of the Middlemarches must make their own fate as the Time of Tumult unfolds around them. Hardcover.

ISBN: 1-58846-678-7

Stock #: WW8815

Retail Price: \$29.99 U.S.

Page Count: 256

Authors: Rebecca Borgstrom, Genevieve Cogman, Michael Goodwin, John Snead and W. Van Meter

Developer: Geoffrey C. Grabowski

Artists: UDON



Mind's Eye Theatre™

A World of Darkness

It's never far away. You glimpse it shift in the shadows, hear it whisper on the breeze, feel its presence in every nightmare. A world so very like our own, but where sinister societies and ancient horrors cloak themselves in modern guises, and every truth uncovered only reveals a deeper mystery beneath. The shadows call. Will you answer?

How Deep Do the Shadows Reach?

Mind's Eye Theatre gives you everything players and Storytellers need to play a live-action game set in the World of Darkness®. From setting material and rules for playing mortal characters to Storytelling advice and an innovative challenge-resolution system, this book is the cornerstone of a totally new live-action experience. Enter the theatre of the mind and learn the secrets of the night. Trade-sized and hardcover.

ISBN: 1-58846-522-5

Stock #: WW50000

Retail Price: \$22.99 U.S.

Page Count: 160

Authors: White Wolf Game Studio

Developer: Peter Woodworth



Mind's Eye Theatre: The Requiem™

There's Music in the Night

As the sun fades into memory and the world falls into darkness, the haunting notes of the danse macabre echo, calling the undead to play their nightly games. From turf wars in the streets to cutting remarks at society parties, old grudges spill fresh blood as vampires vie for power and prominence. It's a world without pity, a world of predators. Now that you're one of them, it's your world too.

Won't You Join Us?

The Requiem provides all the information necessary to bring the mysterious existence of vampires to your **Mind's Eye Theatre™** game. Secret histories of the undead, the clans and covenants that make up the danse macabre, rules for the mystic Disciplines — it's all here. Discover the nocturnal world as you've never seen it before. Requires the **Mind's Eye Theatre** rulebook for play. Trade-sized and hardcover.

ISBN: 1-58846-523-3

Stock #: WW50001

Retail Price: \$27.99 U.S.

Page Count: 224

Authors: Andrew J. Scott, Peter Woodworth and the White Wolf Game Studio

Developer: Peter Woodworth



Pimp: The Backhanding™

Ho! Ho! Ho!

Forget growing up to be a fireman, cop or doctor. Join the profession so highly regarded for its virtues — become a pimp! Mack some ho's and put them to work. Make the biggest roll of dough and be declared the Mack-Daddy. Just watch out for other pimps as they try to put a beatdown on you and your ho's. A ho in the hospital don't earn you no dough!

I'm Your Mack Daddy Now

Pimp is a hilarious, stand-alone card game for two to four mature players. Rev up the chrome-caddy, dust off the purple suit and fedora, and make yourself some dough with the world's oldest profession. 100 cards plus rules sheet.

ISBN: 1-58846-624-8

Stock #: WW5140

Retail Price: \$14.99 U.S.

Designer: Jason Lira

Developer: Stephan Wieck





Step into the Shadows

Enter the World of Darkness, a version of our world where the supernatural is real. The core setting for such games as **Vampire: The Requiem** and **Werewolf: The Forsaken**, the World of Darkness line presents core game mechanics and setting material shared by all Storytelling game lines.

Core Product

World of Darkness Rulebook

(WW55000; ISBN 1-58846-476-8; \$19.99 US)

The core for all World of Darkness games, this book presents the complete Storytelling System. All World of Darkness, **Vampire** and **Werewolf** titles require use of this rulebook.



Join the Danse Macabre

Since time immemorial, the Kindred — vampires — have stalked unseen by the mortal masses upon whom they prey. Their world is a xenophobic, neo-feudal nightmare, populated by tyrannical princes, wild-eyed heretics, bloodthirsty rogues and scheming manipulators. Factions vie for power, conspiracies plot in the darkness, and vampires struggle with morality and the Beast Within against a modern-gothic backdrop of horror and decay.

Core Product

Vampire: The Requiem

(WW25000; ISBN 1-58846-247-1; \$34.99 US)

The first core setting sourcebook intended for use with White Wolf's new Storytelling System, **Vampire: The Requiem** includes rules for using vampires. Requires the **World of Darkness Rulebook** for play.



Other Products

Vampire Merchandise

- **Vampire Character Sheet Pad**
(WW25701; ISBN 1-58846-598-5; \$12.99 US)
- **Vampire: The Requiem Dice**
(WW25702; ISBN 1-58846-597-7; \$6.99 US)
- **Vampire Storytellers Screen**
(WW25700; ISBN 1-58846-599-3; \$16.99 US)
- **Vampire: The Requiem T-Shirt**
(L: WW57004; XL: WW57005; XXL: WW57006; \$21.99 US)



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 reality 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 Sidereal 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**
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Everquest II Player's Guide

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This Quarter...

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It's Your (All-New) World Now

Scott Holden-Jones shows off the awesome **EverQuest II Player's Guide**, flagship of the new **EQIIrpg**. Online or at the gaming table, you can't go wrong.

6 Scarred Lands

A Guide Through Strange Lands

Developer Joseph Carricker gives us a tour of the three continents of mythic adventure revealed in **Strange Lands: Lost Tribes of the Scarred Lands**. Welcome to the Dragon Lands — hope you survive.

7 Ravenloft

Masques and Magic

Developers Jackie Cassada and Nickie Rea return to the classic Gothic Earth setting with **Masque of the Red Death**. It is an age of steam and terror and your PCs are in the middle of it.

8 Malhavoc Press

No Berks Allowed!

It's a **Planescape®** Reunion! **Beyond Countless Doorways** reunites members of the **Planescape** creative team for a d20 book of planes. We sit down with authors Monte Cook, Colin McComb, Wolfgang Baur and Ray Vallese.

10 Warcraft®

To Eternity and Beyond

Developer Mike Johnstone shows us the divine and the eternal in **Shadows & Light**, the latest **Warcraft RPG** supplement. Mike's house has many mansions indeed...

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The Macabre of the Macabre

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Goodman Games gives us more **DragonMech** hardware with the **Mech Manual**. More mechs, more monsters, and still more.

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STONE MOUNTAIN, GEORGIA
30083

The Inside Scoop

News and Notes from Sword & Sorcery Studios



In Memoriam

Michel Martin Koiter

Born: San Rafael, Argentina — 3 May 1984

Died: Rotterdam, The Netherlands — 18 March 2004

On Thursday, 18 March, 2004, my twin brother Michel passed away from unexpected heart failure. In a matter of three days he progressed from a simple fever to a life-threatening situation which, in the end, took his life at the age of 19.

Doctors tried without success to revive him in his last two hours. Afterward, they examined Michel's body and especially his heart for any clues to the cause of his death. The tests indicated that his body and heart were absolutely clean. My brother and I always stayed away from alcohol, smoking and drugs and we were active in the martial art of Tae Kwon Do. Being Michel's exact genetic copy, I was tested thoroughly in the hospital for hours one week later. Those tests concluded that I was in perfect condition. To this day, the doctors have no clue on the cause of Michel's heart failure and his passing remains a mystery.

I want to thank everyone for your support in the years we worked and lived together. Thank you, art communities and art supporters, for bringing so much joy to my brother and me. Although we are separated physically, we will always be Twincruiser in spiritual essence.

— René Rijkel Koiter

Michel and René Koiter have provided numerous illustrations for the **Warcraft RPG** line. René and Blizzard artist Samwise Didier have set up an online memorial at www.sonsofthestorm.com/memorial_twincruiser.html. Everyone here at Sword & Sorcery Studios extend our condolences to René and the rest of the Koiter family.

Don't Say We Didn't Warn You

Malhavoc Press is hosting a *Planescape*® reunion with **Beyond Countless Doorways** (see p. 8). But before you decide to take what's behind Door Number Three, make sure your sword is at the ready and you've got a full supply of spells. Because it doesn't matter whether it's 1994 or 2004 — the planes can be a pretty dangerous place. In case you're not convinced, here's a glimpse at what's in store for those who venture beyond the countless doorways:

- Watch the aranea scuttle through their colossal rainforest web-nests on the world of Dendri — just hope you see them before they see you.
- Bring an extra blanket to Avidadrel, where all the stars have gone out. The only place to stand is on a chunk of the cold, dead heart of a sun, haunted by the ghosts of those who once worshipped it as a god.
- Discover the hive cities of the formians and bee folk. Any place heated by the body heat of a thousand insects crawling over one another in unlit, claustrophobic tunnels is pretty creepy in our book.
- Float in a gravityless plane full of vines in *The Violet*. Doesn't sound too bad? Wait till we tell you that something has gone so terribly wrong here — you can't rely on your spells or even your perception of time to work.
- Take the Ride of the Barrow Wraiths in Faraeny! — a Wild Hunt for undead elves!
- Dodge the groundflesh eruptions and bloodswill geysers of the living plane of Palpatur.
- In the Burning Shadow of Kin Li'in, encounter a demon so horrible that even touching his shadow inflicts harm.
- Take a dip in Mother Ocean, where you'll be dissolved by a sentient, acidic ocean goddess aware of your every thought as you die.
- Meet the Tormentors of the Mountains of the Five Winds. Having come to terms with primal Chaos, these creatures hate anything with an immutable form. All they want is to bring all things into impermanence — permanently.
- Get hauled before the Hell Judges of the Ten Courts. Trust us, you never want to hear the bang of one of those gavels.

The Inside Scoop

Meet (and Summon) the Ashen Servitors of Asherak

December's **Strange Lands: Lost Tribes of the Scarred Lands** brings you to some very dangerous parts of the fantasy world of Scarn (see p. 6), including the blighted continent of Asherak. While most of Asherak is made up of deserts, occasionally, one encounters great fields of gray, silken ash — the remains of entire settlements that were caught in the wave of devastation that turned the once-fertile plains of Asherak into a blasted wasteland. These pits of ash and silt can become a weapon in the hands of a skilled necromancer. First harnessed by the necromancer-templars in Belsameth's service, the ashen servitor has become a prized spell for many necromancers seeking an able bodied and portable guardian.

Ashen Servitor Necromancy

Level: Clr 2 Death 3, Sor/Wiz 3,

Components: V, S, M, F/DF

Casting Time: 1 round

Range: Close (25 ft. + 5ft./level)

Effect: One summoned creature

Duration: 1 min./level (D)

Saving Throw: None

Spell Resistance: No

Spell Effect: The caster spills ash from a specially prepared urn. This fine powder quickly forms into a humanoid shaped cloud. The *ashen servitor* is a single undead creature with the same statistics as a shadow (see MM, Shadow) that can manipulate objects in the same manner as the spell *unseen servant*. The shadow, bound into a cloud of ash, does not gain its normal racial skill bonuses, and is treated as a corporeal creature.

The summoned undead creature serves the caster faithfully for the duration of the spell, and it is not vulnerable to clerical turning or command. The *ashen servitor* can still be rebuked and spells that target undead specifically affect it normally. Holy water deals an additional 1d4 points of damage to an *ashen servitor*. Once the spell expires, the ash returns to the urn and can be reused.

Material Component: Six cubic inches of volcanic ash.

Focus: A stylized black and grey cremation urn worth 100 gp.

Inspira-Sean

Sean K. Reynolds, veteran Wizards of the Coast author and now part of the **Malhavoc Press** team, is a walking idea factory. Whether in his published books like **Anger of Angels** and **Skeryn's Register: The Bonds of Magic**, or in his own games, Sean is well-known for creative, entertaining spins on traditional gaming. To whit, here are a few tidbits from Sean to jumpstart your own games:

• **Think Outside the Bard:** Far too often the bard is simply a lute-playing minstrel. Try something of a different tune for a change. What about an acrobatic cheerleader-bard, taking cues from the movie *Bring It On*? Or a bard who adapts modern-day songs to a different purpose, like those in *Moulin Rouge*? Stephen King's *Dark Tower* novel

series features a gunslinger/fantasy world where Beatles tunes such as "Hey, Jude" are old folk songs — using that trick, a bard's player can motivate the other players as well as their characters.

• **Crime Does Pay:** Crime shows such as *Law & Order* can be the source of many adventure plots. Murder, jealousy, and greed are all spelled out on the screen — these are common human elements, whether you're in modern-day New York, a **Diamond Throne** village, or the Imperial City of the **Exalted** game.

• **The Horror! The Horror!** Horror movies — even bad ones — are a good source of plots for one-shot games, especially if you're burned out with your current party or setting. Sometimes it's fun to know your character is going to die.

Relive a Modern Classic

In 2001, **Necromancer Games** was the first to the gate opened by the publication of Wizard of the Coast's Third Edition of *Dungeons & Dragons* and the Open Game License. **Necromancer** published **The Wizard's Amulet**, the very first adventure under the d20 System logo. That same adventure went on to win an ENie Award that same year. Since then, **Necromancer** hasn't stopped releasing product with its distinctive "Third Edition Rules, First Edition Feel," but the **Necromancer** crew certainly hasn't forgotten the early days. In fact, both the original version of **The Wizard's Amulet** and a revised edition (for v.3.5 rules) are available at <http://www.necromancergames.com/> for download, absolutely free.

While you're there, take a look for lots of other free goodies, like scenarios for **Gary Gygax's Necropolis**, character sheets, screen wallpapers and much more. And remember that you can always visit <http://www.swordsofceremony.com/> for even more free stuff and links to all our partners.

It's Your (All-New) World Now

by Scott Holden-Jones, **EQIIrpg** lead designer

The New and Improved EverQuest II Role-Playing Game

Ah, the difference a roman numeral can make. The **EverQuest II Role-Playing Game** — or **EQIIrpg** — has been a while in development, and we've all turned blue holding our collective breath about it. Well, I can breathe a sigh of relief at last and even wax loquacious about it for a page or two. (Silly writers, always looking for a good excuse to wax loquacious.)

Now, before you start thinking that **EQIIrpg** isn't that big a surprise and that a new edition of the **EverQuest Role-Playing Game** isn't necessary, read on just a bit further. The **EQIIrpg** is not even *remotely* "just a new edition" of the existing game.

First off, it uses every bit of the new lore and setting material — all-new races, classes, spells, abilities, items, quests, and more — from Sony Online Entertainment's imminent **EverQuest II** MMORPG (that's Mega-Massively-Multi-Player Online Role-Playing Game, if you didn't know). The adage "It's Your World Now" may still apply, but trust me, the world has never been like this!

(For those of you who like your **EverQuest** just fine the way it is, thank you very much, rest assured that not *everything* has changed. Like the online game, **EQIIrpg** holds on to a lot of the things that made the world of Norrath unique yet comfortably familiar to the fantasy enthusiast. Also, upcoming releases will contain material useful for *both* the **EQrpg** and **EQIIrpg**. Take **Kunark: Past & Present**, for example. The "present" is the era of **EQII**, but the "past" part works for

those who want information concerning the iksar's continent in the time period of classic **EQ**. It's the best of both worlds!)

There are many ways in which we've improved upon good old **EQrpg** in both setting and rules for **EQIIrpg**. We had several major goals in mind every step of the way. We wanted to craft something with strong appeal to online players who had never played pen-and-paper role-playing games (or PNP RPGs) before — for instance, as with **EQrpg**, the two core books contain lots of lore that'd probably take you hundreds of hours of playtime to learn online. That being said, we also wanted to keep the integrity of the existing rule system for both **EQrpg's** many fans and for tried and true PNP RPG gamers in general. We didn't want to make any truly radical changes — like, say, refit everything to run with d6's as the basic variable rather than d20's. But we definitely wanted to take a new look at some of the rules, and to challenge ourselves to find better ways to do some things. Most importantly, we wanted to simplify the rules while expanding players' options — in essence, we wanted a faster learning curve, but more playability.

So, first off, let's talk about game mechanics. In the same way that **EQrpg** was compatible with 3rd Edition fantasy role-playing, **EQIIrpg** runs quite easily alongside v.3.5 game rules. But the game as a whole uses a more streamlined, sleeker rule-set. We've eliminated a number of things — like attacks of opportunity — which have caused no end of confu-

sion at the gaming table in the last few years. Skills and skill points are far easier to manage (no half skill ranks or cross-class skills, for example). To better reflect the way avoidance and damage mitigation work in online play, we've incorporated a simple defense bonus that increases with character level, just like the base attack bonus. Armor now provides damage reduction rather than a bonus to Armor Class (in fact, there is no more AC, so no more worrying about "AC/touch AC/flat-footed AC" and so on). And with all that, we've managed to keep all the cool little things that always separated **EQrpg** from normal 3rd Edition gaming: mana points, recast times, weapon delay, the neat races and classes, and so forth.

What about the characters themselves? Well, all of the old races are still around. (There aren't any more Vah Shir, per se, but their cousins the Kerra abound in the Graystone Yard district of Freeport and elsewhere.) There are also a couple of new playable races: the ratonga, basically a race of gnome- or dwarf-sized rat-people which surfaced shortly after the Rending of Antonica; and the frogloks, small frog-folk blessed by Mithaniel Marr, descendents of those frogloks who once stormed the troll settlement of Grobb about 500 years before the **EQIIrpg** timeline begins.

And best yet, as in **EverQuest II** online, your race doesn't limit the professions you can play. Sure, racial adjustments to your ability scores can put a dent in some plans, but if you're willing to make a few small sacrifices, you can play pretty much anything you

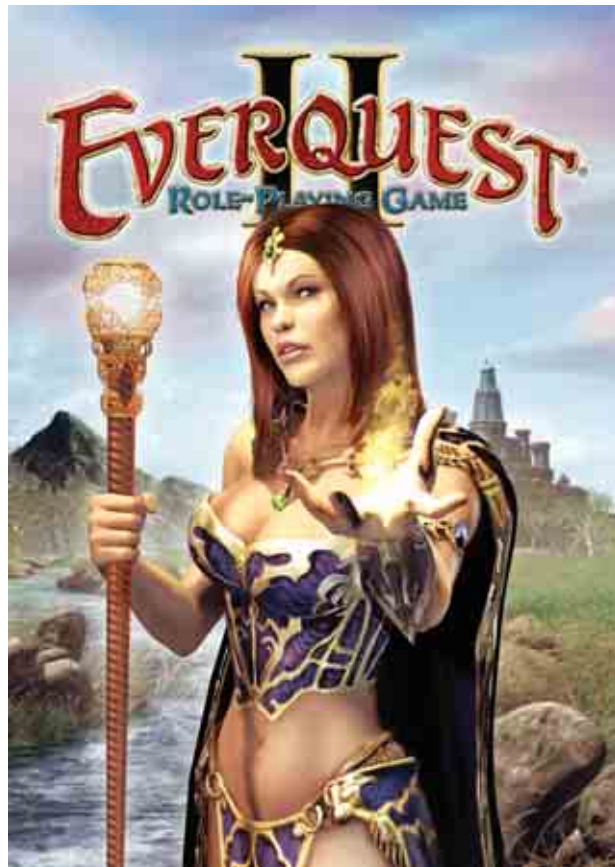
want. Wanna be a halfling berserker? Okay. A dwarf conjurer? Check. Troll swashbuckler? Sure. Barbarian paladin? Easiest thing in the world.

I think the thing that will *really* capture people when they see **EQIIrpg** is the player characters' absolute customizability *within* their professional roles. In addition to skills and feats, we've instituted a new classification of character capabilities called talents; you select virtually *every* special ability that your character gets as she advances in levels (aside from spellcasting) from the pool of available talents for that profession.

So, you want to create a fighter who wears heavy armor and can take a metric ton of punishment? No problem, just start off with the right Armor Proficiency feats, top up your Constitution score, and follow the damage reduction line of talents. You want a fighter who wears only light armor, hits like lightning with her trusty quarterstaff, and is a dodging machine who seeks only to serve and protect? Simple. Start with a high Dexterity, take Dodge and Armor Proficiency (light) among your starting feats, and pursue the Dual Wield and Intervene talents. Maybe you want to play a scout who's an unarmored longbow sniper and can run like the wind? Again, it's as easy as choosing the right starting skills and feats and taking the right talents. In other words, in **EQIIrpg**, you don't "waste" feats or class abilities to wedge in a character concept that just doesn't quite fit the rules.

And speaking of classes... hoo, boy! Have we got them! Over 40 of

them, in fact. Things are simple at character creation, with only four archetypes to choose from: fighter, mage, priest, or scout. Your options expand rapidly from there. Once your character achieves 5th level or so, you may choose to have her enter one of about a dozen classes that arise out of the archetype(s), feats, skills, and talents you've put together. **EQIIrpg**'s classes are thus similar to what some folks might recognize as "prestige



classes.” And again, you can select from all the class talents. Coupled with that the fact that you can advance in more than one archetype if you want, this gives you the makings for some truly unique characters.

After five levels in any given class, you're eligible for the game's 24 advanced classes: assassin, berserker, brigand, bruiser, coercer, conjurer, defiler, dirge, fury, guardian, illusionist, inquisitor, monk, mystic, necromancer, paladin, ranger,

shadowknight, swashbuckler, templar, troubadour, warden, warlock and wizard. And once again, all of the special abilities you gain — talents and disciplines — come from separate and selectable lists available to each advanced class.

When it comes to spellcasters, **EQIIrpg** still has truckloads of spells to choose from and independent spell lists for each spellcasting profession — yet with changes to lessen the confusion for new players, just as with every other aspect of the game. For example, a mage no longer gains access to 2nd-level spells when she reaches 3rd level. (Just whose idea was that in the halcyon days of RPG gaming, anyway? An odd egg, that one.) In **EQIIrpg**, when a mage advances to 3rd level, she gains access to 3rd-order spells. Yep, 3rd level spellcaster, 3rd order spells. Simple and clear.

So, let's see — cleaner mechanics and clearer rules; new and improved races; streamlined combat; easier skill management and easier-to-use skills; base defense bonuses and damage reduction from armor; over 40 customizable archetypes, classes, and advanced classes; a simplified magic system. That's a good start, but there's so much more to talk about. Like better weapon-and-size rules. More interesting racial attributes. Training points. Really cool spellcaster talents. (Did I mention talents? Talents are neat.)

But I guess you'll just have to trust me for the moment, then see the game for yourself to check out all the neat changes and innovations. You'll have your chance in just a little while, now. If you hold your breath waiting for it, you might not even have turned blue by the time it arrives.



A GUIDE THROUGH STRANGE LANDS

THE MYTHIC CORNERS OF THE SCARRED LANDS ARE REVEALED AT LAST.

BY JOSEPH CARRIKER, SCARRED LANDS DEVELOPER



Strange Lands:
Lost Tribes of the
Scarred Lands
WW8338; \$34.99
ISBN 1-58846-778-3
page 16

Strange Lands: Lost Tribes of the Scarred Lands is about much, much more than just some folks who dwell at the very fringes of what those who dwell in the Scarred Lands might consider “civilized.” Rather, it is an exploration of lands that have, until now, been unexplored. This book paints a broad picture of three entire continents, presented in general terms to allow the GM to take any specific area and tailor it to his precise needs. Within, you will find the histories, people, culture and strange secrets of Asherak, the Dragon Lands and Fenrilik.

The Cradle of the Gods

A variety of ideas went into the creation of Asherak as it is conceptualized in **Strange Lands**. There has been hints about Asherak from day one of the Scarred Lands — it is mentioned in the first **Creature Collection** as the home to such weird beings as the Ubuntu and the Exemplars of Hedrada. As time went on, however, we found other uses for Asherak — notably in the **Player’s Guide to Clerics and Druids**, when Asherak became the unspoken setting for the apocryphal texts that told of the discovery of the gods by mortals.

Eventually, our concept of Asherak evolved into what it is now — a once-fertile land that was the first to embrace the worship of the gods. By the time the Divine War rolled around, the titans were little regarded on Asherak save as natural disasters. The titans struck this land, which served as the source of power for the gods — for the gods drew their might from the worship of the mortals who dwelled in Asherak. The defense of this land took a terrible toll, with the gods

having to resort at last to defending isolated enclaves of their most numerous worshippers while the worst of the devastation obliterated the life around them.

Now, Asherak is a desert land, literally cracked down the middle by the might of the gods and titans. Where the gods shielded their faithful, there still stand mighty theocratic city-states that survive by the beneficence of civic-minded clerics. In the wastes between these city-states roam all manner of beings, from horribly warped abominations to noble tribes of Ubuntu, all with one thing in common — they have managed to find a way to survive in this blighted place.

The Land of Wyrms

The first hint of the existence of the Dragon Lands came from the history section in **Scarred Lands Campaign Setting: Ghelspad**. The text noted that the dragons retreated during the Divine War, after both godly and titanic forces decided that they would wipe out the dragons rather than allow them to remain neutral. Faced with such a threat, the dragons fled back to the mythical land that was their place of origin. This was a sort of homage to the Grey Havens of Tolkien, except for dragons instead of elves.

When we discussed the origins of monks in the **Player’s Guide to Monks and Paladins**, it seemed the ideal time to touch on the Dragon Lands again. It was conveyed as a land where the humans revered their draconic overlords as near-gods and asked the dragons to teach them how to harness the same powers that dragons themselves wielded

innately. The dragons agreed to do so and the monk was born.

With the Dragon Lands, we have gone for a faux-Japanese feel, using the theme of dragons for justification for many of these details. The people of the Dragon Lands seek to emulate their draconic overlords in many ways: their blades tend to be curved like the talons of a dragon, and their armor is usually made up of overlapping scale-like plates lacquered to resemble the hide of their overlord.

Ice & Savagery

Like Asherak, Fenrilik was first noted in the original **Creature Collection** as the environs for a creature or two. Of all of the other continents of the Scarred Lands, it has received the least attention, and likely for good reason — very little lives there, it is far from most other lands and it is quite inhospitable. It does hold secrets of interest to adventurers, however. Most notably, it is one of the last bastions of full titan worship in the Scarred Lands, a place where some of the mightiest servitors of the titans fled in the twilight of the Divine War. Fenrilik is one of the few places where even the champions of the gods were loath to follow their foes, for the land itself is a weapon.

The titanic servitors survived in this harsh realm, and the savage tribes that dwell in Fenrilik have learned their liturgies and rituals. Barbarian shamans still speak the titanic blasphemies that were last spoken on Ghelspad during the height of the Ledeian Empire, and their mightiest warriors protect relics and secrets that might well damn the worship of the gods to those who found them.

Strange Lands: Lost Tribes of the Scarred Lands, a 288-page hardcover sourcebook, is available in December.



Masques and Magic

Presenting Ravenloft's Masque of the Red Death

by Jackie Cassada and Nicky Rea, **Ravenloft** developers

The Mists of Ravenloft travel where they will, seeping into many worlds and many times. Long ago, those Mists enabled an already ancient evil to enter into a strange and varied world, where it settled in for the long haul. For centuries, that malevolent being made subtle movements that helped shape the history of that world, biding its time until it felt ready to launch its campaign of evil.

That world is the world of Gothic Earth — a world very like our own, but with a sinister twist. That evil is the entity known only as The Red Death.

This October, **Ravenloft** visits the 19th century of Gothic Earth in **Masque of the Red Death**, a core campaign setting that introduces players to a world in which magic and steam engines coexist, where arcane wizards and ambitious archaeologists uncover forbidden knowledge and serve evil, unearthly masters, and where your characters may brush shoulders with such luminaries such as Sir Arthur Conan Doyle or Bram Stoker. This is a world in which Dracula — *the* Dracula — exists... and that's just the beginning.

In addition to the setting itself, the Gothic Earth of **Masque of the Red Death** has some distinctions from the normal **Ravenloft** campaign. For instance, though magic works, it has its price. A few dedicated individuals have risked their lives, their health and their sanity to uncover long forgotten spells and rituals. Magic

in Gothic Earth is more difficult, takes more time and follows different laws than is standard for **Ravenloft**. The following excerpt from Chapter Five: The Magic of Gothic Earth demonstrates this difference.

The Laws of Gothic Magic

Magic cannot be trusted: No matter whether it is divine or arcane in origin, spellcasting is and should always remain an uncertain art, one that is ultimately indifferent to any attempts the characters make to codify and understand it. Even experienced magic-users cannot always rely on their talents functioning and the potential for failure — or worse still, perversion or backlash — remains present at every turn.

Magic cannot be purified: While magic was once as “clean” an energy as on any other fantasy world, the coming of the Red Death changed that forever, and as a canonical matter the corruption of the web is not something the characters can ever really hope to change, try though they might. Do not allow the characters to have access to totally “untainted” spells or magical items, or you risk losing the very essence of what makes spellcasting so demanding — and dangerous — in the first place.

Magic cannot be cheated: Above all, do not allow characters or systems designed to circumvent the terrible risks and costs involved in casting spells in the Gothic Earth, or even just allow it to become a game of simple numbers rather than fear and horror. It may be possible to stave off disaster every now and then, particularly with quick thinking and no little sacrifice, but in the end, magic *will* claim its due — most often with interest.

TSR first published **Masque of the Red Death** ten years ago, written by William W. Connors and other members of the TSR staff. Today's version is updated for the *Dungeons & Dragons*® v.3.5 rules. We're pleased to have Harold Johnson, part of the creative team for the original **Masque of the Red Death**, join Claire Hoffman, Carla Hollar, Rucht Lilavivat, Andrew Scott, Pete Woodworth and ourselves as the writing team bringing you a new version which features even more information than the original of a decade past, while remaining faithful to the spirit of its predecessor.

This is a project both near and dear to us; in many ways, it epitomizes the essence of Ravenloft — a world both familiar and terribly different, with uncertainty and dread as constant companions. The 19th century is an age exploding with discovery. Human inventiveness grows by leaps and bounds and, for perhaps the first time in history, scientific knowledge outstrips its moral and ethical watchdogs, creating monstrous machines and chemical chimera capable of doing great good or causing great evil.

The familiar has suddenly become totally strange; comfort and ease evaporate. Adventure and terror begin. This is the world of **Masque of the Red Death**; we hope you enjoy it as much as we do.



Masque of the Red Death
WW15007, \$34.99
ISBN 1-58846-979-4
page 14

***Masque of the Red Death**, a 288-page hardcover campaign setting, is available in October.*

No Berks Allowed

Planescape® Designers Celebrate Ten Years With **Beyond Countless Doorways**



Beyond Countless Doorways
WW16108; \$34.99 US
ISBN 1-58846-975-1
Page 14



Mystic Secrets:
The Word of Lore and Rune
WW16144; \$15.99 US
ISBN 1-58846-985-9
Page 15



The Book of Iron Might
WW16109; \$13.99 US
ISBN 1-58846-980-8
Page 16

This year marks the 10th anniversary of the launch of the *Planescape®* campaign setting; Malhavoc Press has decided to commemorate the occasion. After all, those books and boxed sets meant so much to so many people — especially those who wrote, edited, and illustrated the product line back at TSR and who now hang their hats at Malhavoc (at least part of the time). So Malhavoc invited some of these *Planescape* veterans to produce a new book of planes, merging the edgy creativity and imaginative storytelling of the last decade with the evolving vision and updated rules set of the new one.

The result? **Beyond Countless Doorways**, an informal “*Planescape* reunion” written by Wolfgang Baur, Monte Cook, Colin McComb, and Ray Vallese. Artist rk post created a cover evocative of his planeswalking days, and *Planescape* creator David “Zeb” Cook was kind enough to contribute the foreword. This book is a collection of 15 new planes which you can use together or insert individually into your own campaign setting. They’re not part of the Great Wheel cosmology, but something wholly new and different for adventurers who are ready to take the plunge.

The **Sword & Sorcery Insider** asked this team supreme to reflect on adventures past and present.

Insider: They used to say that *Planescape* was “fantasy taken to the edge.” Was it?

Monte Cook: Well, that was just a marketing tag line. In fact, we used to make fun of it sometimes. We’d say, “This new idea I have: *This* is the edge that we’re taking the fantasy to.” So in a way, the product line lived up to its slogan, because of the ideas.

Colin McComb: It was the most daring work TSR had allowed to that time. There were certainly other companies doing games that were darker and edgier, but as TSR was the proverbial 800 pound gorilla, I think we had the opportunity to make a great impact.

Monte: In a way, *Planescape* was “TSR taken to the edge,” because we got away with things in *Planescape* that we shouldn’t have gotten away with at the time. Honestly, I don’t think anyone in the corporate part of the office was paying attention. So we were able to do things that were verboten.

Insider: Like what?

Monte: People talk about how demons came back to *D&D* in 3rd Edition. But actually, demons were in *Planescape*, and *Planescape* called them “demons” first. The whole “tanar’ri/baatezu” thing didn’t start in *Planescape*. Also, there’s a homosexual couple in *Dead Gods*. And there’s some pretty graphic violence in *Hellbound*.

Colin: The overall impact of the line — from the game concepts to the cover art to the graphic design — allowed us to redefine some of the basic concepts of *AD&D*, and it certainly moved to

the edge in any number of ways. Look at 3rd Edition onward, and you’ll see elements of *Planescape* scattered throughout the core material. In other words, I think we helped redefine the edge, and forced the center to move toward our shared vision.

Insider: Did you approach the design of your new planes for **Beyond Countless Doorways** in this same frame of mind?

Wolfgang Baur: Definitely. It’s a matter of taking a standard fantasy location and bending it until it almost breaks. In the end, GMs and players should always feel as though they’ve gone somewhere odd, and seen things they’d never see anywhere else. The things they think they know should be confounded at least once, and yet the whole experience should offer a sense of wonder.

Ray Vallese: I tried to come up with planes that couldn’t be reduced to a simple, “Oh, it’s just a world where _____.”

Monte: For me personally, since the creation of 3rd Edition, I’ve mostly been known among gamers for writing rules-heavy products, with lots of new spells, feats, prestige classes, and whole new rules subsystems. So, with **Beyond Countless Doorways**, I’ve gone back to the mindset I had when I was working on *Planescape*, when I was known for imaginative creations — and, hopefully, entertaining writing. There are more new and original ideas crammed between the covers of **Beyond Countless Doorways** than almost any 10

Beyond Countless Doorways, a 224-page hardcover sourcebook of planes, is available in October.

other game products. The focus wasn't on the rules, but on the intriguing settings and creatures and characters.

Ray: Focusing more on wild ideas than on game rules helps to give this book the *Planescape* feel.

Colin: And Malhavoc gave us complete freedom — even freedom from the Great Wheel — so we had only our imaginations to constrain us. This should be one hell of a fun read.

Insider: Did you find yourself tempted to slip into the “cant” here and there?

Colin: Only a few times — mainly along the lines of, “Chant has it...” and “Here’s the lan, cutters.” But the multiverse is too wide for a single tongue, and it seems to me that, with the opening of the countless doorways, one can’t get nailed down to a dialect.

Ray: I did consider having a character or location called “Berk,” but I figured that would be too cutesy. And you don’t need to use the cant to craft a product with that tangy *Planescape* flavor, you leatherhead. (Oops — there I go!)

Wolfgang: I was one of the few who enjoyed writing the cant, but I have to admit I rarely used it in my own campaign. Mostly, I was always amused at how filthy some of it was; I guess archaic profanity was one way to sneak around the TSR Design Code.

Insider: But can you really have a *Planescape* reunion without any “berks”?

Monte: Sure. The cant was really more than just a collection of slang words, but rather a whole writing style that allowed the writer to present the unimaginable in a very matter-of-fact and practical sort of way.

Wolfgang: Actually, I liked the cant best when applied to Sigil, the City of Doors. Other planes deserve to have other voices.

Insider: Did anything you learned during your time on *Planescape* come back to you while writing these new planes?

Ray: Just that no idea is too weird to use, as long as you find the right hook for it.

Wolfgang: Knowing where to draw the line between “too much” and “not enough.” The *Planescape* credo was always about going faster, lighter, and harder, and trusting the GMs to carry the ball over the finish line. The adventure seeds were part of that. The hints at greater possibilities (only a few of which were ever worked out in detail) littered throughout the planes make it easy for GMs to pick their favorite line of attack — but they require a lot of simultaneous inventiveness and restraint in design. It’s important not to provide *Forgotten Realms* levels of choking detail, but you want people to get their money’s worth.

Colin: Working on this book was occasionally limiting, though mostly freeing — I kept wanting to describe the planes as locations on the Great Wheel, or to describe fiendish actions in terms of their consequences for the Blood War, and then I realized that I no longer worked within those constraints. I suppose the best lesson I learned with *Planescape* is how to fill out the freedom granted to me during the course of this project.

Monte: If *Planescape* did anything wrong, it was that it presented some environments that were so hostile and forced such complicated alterations to PCs’ abilities and spells that they became less fun than they should have been. That’s an important game design lesson that I applied to **Beyond Countless Doorways**, where things are strange, but the strangeness isn’t so debilitating that you can’t still have fun.

The Bloods

They may be 10 years older, but these *Planescape* veterans haven’t forgotten their way around — and through — a portal.



Wolfgang Baur Designer

Planes of Chaos, Planes of Law, In the Cage: A Guide to Sigil

David “Zeb” Cook Foreword

Planescape Campaign Setting



Monte Cook Designer

Dead Gods, Faction War, The Inner Planes, The Great Modron March, A Guide to the Astral Plane, Hellbound: The Blood War, Planescape Monstrous Compendium Appendix III, Planewalker’s Handbook, Tales from the Infinite Staircase

Colin McComb Designer

Faces of Evil: The Fiends, The Great Modron March, On Hallowed Ground, Hellbound: The Blood War, Planes of Conflict, Planes of Law



rk Post Cover artist

Cover work: *Dead Gods, The Great Modron March, A Guide to the Ethereal Plane, Planescape Monstrous Compendium Appendix III, Tales From the Infinite Staircase, Interiors: Dead Gods, The Great Modron March*

Ray Vallese Designer/Editor

Design: *Faction War, Something Wild, Uncaged: Faces of Sigil*; Editing: *Dead Gods, Faces of Evil: The Fiends, Fires of Dis, The Factol’s Manifesto, Harbinger House, Hellbound: The Blood War, The Inner Planes, On Hallowed Ground, Planescape Monstrous Compendium Appendix III, A Player’s Primer to the Outlands*



To Eternity and Beyond!

A New d20 System Template Casts **Shadows & Light**

by Mike Johnstone, **Warcraft RPG** developer

Beyond just providing lots of great material for your ongoing campaign, each **Warcraft RPG** supplement also makes a significant contribution to d20 System gaming at large. This trend continues with **Shadows & Light**, which does something a little new and innovative: it introduces and makes extensive use of a creature template for creating immortal, divine-like beings. **Shadows & Light** gives you “epic” **Warcraft**, providing material for high-level play, for taking adventures beyond Azeroth to the planes of existence, and for the setting’s legendary heroes and villains and immortal powers.

Including statistics for those immortal powers presented one of the most intriguing design challenges during the writing of **Shadows & Light** and in the **Warcraft RPG** line as a whole. The end result, however, was well worth the challenge and should make this sourcebook attractive to all d20 System players.

When it comes to deities, the **Warcraft** setting relies upon certain distinct differences from standard *D&D*. The setting has only one true deity: Elune, the Moon Goddess. Its other immortal powers are more like demigods, but they do not grant divine spells or domains. Our challenge in **Shadows & Light**, then, involved finding a way to represent them within the boundaries of the d20 System mechanics.

One key aspect of the **Warcraft** setting to keep in mind is that its immortal powers are vulnerable to physical destruction. (Most notably, Grom Hellscream’s demonic orcs kill Cenarius in *Warcraft III*.) They can therefore be stattd legitimately, especially for epic-level play. The design process focused on finding the

most flexible, most comprehensive means of representing **Warcraft** immortals with the tools available in the d20 System. Initially, we thought of treating each immortal individually, with its own powers and abilities. Yet that avenue proved unwieldy, for each immortal is incredibly powerful. Another option was to establish a new creature type or subtype, with its own set of racial traits. This road, however, seemed to forfeit some flexibility. Finally, we settled upon a creature template as the optimal solution.

Bob Fitch (of Blizzard Entertainment) crafted the template for the immortal powers, giving the writers of **Shadows & Light** rules mechanics that proved highly flexible and that established a core set of common features for **Warcraft** immortals. In terms of flexibility, a template allows for the use of elements already created for the **Warcraft RPG**: races, core and prestige classes, feats, spells, and so forth. In terms of commonality, a template ties all immortal powers together with

similar abilities and traits (e.g., special attacks and qualities, save bonuses, ability bonuses). Bob’s efforts in crafting the template were heroic in their own right, and I look forward to the response from **Warcraft** players and d20 System gamers alike.

One final challenge remained, though: *naming* the template. “Immortal” didn’t feel right; although “divine” was used in *Warcraft III* for units such as Cenarius, it also felt a bit awkward. So, Bob Fitch and Chris Metzen (the main **Warcraft** guy at Blizzard) got together and came up with... “Eternal”! Some of the Eternals you’ll see in **Shadows & Light** include Alexstrasza, Queen Azshara, Cenarius, Deathwing, Ragnaros and Sargeras — just to name a few.

The Eternal template thus represents not just a crucial contribution to the **Warcraft RPG**, it also makes an innovative addition applicable to any d20 System campaign. I hope you have as much fun with the template as we did in designing (and naming) it!

Excerpts from the Eternal Template

Hit Dice and Hit Points: An Eternal must have 20 or more Hit Dice. An Eternal receives maximum hit points for each Hit Die.

Special Qualities: An Eternal retains all the special qualities of the base creature and also gains the following qualities. If the base creature already has one or more of these special qualities, use the better value.

Booming Voice (Ex): When an Eternal speaks or makes a sound, as a free action he can make his voice be heard by all creatures within a 5-mile radius.

Damage Reduction (Ex): An Eternal has damage reduction 20/epic. This overlaps but does not stack with any existing damage reduction.

Fast Healing (Ex): An Eternal has fast healing equal to half its Hit Dice.

Immortality (Ex): Eternals do not age, eat, sleep, or breathe. An Eternal cannot die from natural causes or from taking massive damage.

Keen Senses (Ex): An Eternal has darkvision out to 120 feet, low-light vision, and is continuously affected as though by the *true seeing* spell.

Abilities: Increase from the base creature as follows: Str +6, Dex +4, Con +8, Int +6, Wis +8, Cha +10.

Shadows & Light, a 160-page sourcebook, is available in November.



the Macabre of the Macabre

Introduce Some Creepiness into your Game

by Bill Webb and Casey Christoffersen of **Necromancer Games**

Mark the GM clears his throat and says, "The scene before you is one of unbridled horror..."

Trevor groans. "Unbridled horror again, eh Mark? Bowen runs a thumb along the razor sharp edge of his waraxe and stares about looking for something to cleave into."

Mark smirks and looks at the rest of the players who are variously having mock sword fights with their miniatures or doodling on their character sheets. He clears his throat again and says, "Trina, could you roll a d20 for me?"

Trina looks up from her sexy elf sorceress sketch and says, "Huh? What did I do?"

"Never mind, just roll a d20 for me, okay?"

Trina rolls the d20 and it comes up a 6. "Oh dear!" exclaims Mark.

All the players around the table zero in on Mark's look of dismay, their relaxed manner forgotten. Sitting forward in their seats, they ask, "What is it, what happened?"

Feelings of insecurity and fear of the unknown are recurring themes in Necromancer Games products, and are almost as recognizable as our beloved fat demon lord mascot. Text that hints at the unspeakable horrors that await your friends' characters on game night have been a hallmark of our authors since the release of **The Wizard's Amulet**. But what does it take to mix some real creepiness into your campaign, a

mood that will keep your players on their toes and slaving for more?

It takes one part imagination and one part of the things that frighten us in real life. Easy enough equation, but finding a way to put into words stuff that sends a chill up your own spine and crafting encounters around those personal fears is no easy challenge. You have to get inside your players' heads and think about what they are concerned with, then disregard that completely. Gamers who have been playing for a number of years already know what a dark elf will do if their character encounters one, as surely as they know that orcs are smelly and green. It's what they *don't* know that gets them engaged in the adventure, because the unknown can kill a PC quicker than falling into a pool of green slime.

It can be hard to avoid clichés in RPGs. Instead of avoiding them, try turning them on their ear. In **What Evil Lurks**, we created a villain who commits some of the most unspeakable acts of evil thus-far printed in an RPG. Yet the villain has a sense of humanity and humility about him that takes PCs out of their comfort zone. There is a purposefulness in his actions that leaves even the most hard-hearted characters sympathizing with him in the end. In **Rappan Athuk I**, Zelkor, the fiendish guardian of the final layers, was once a wizard who followed goodly gods. Destroying him surely frees his soul from the clutches of Orcus, but how does that sit with good characters that must slay one of the heroes of legend? In **Aberrations**, the PCs must

search an old abandoned mine — an old hack-and-slash staple. Things get interesting when they discover that the meekest and most innocent of characters that the PCs encounter are in fact the vilest beasts of all. The adventure throws countless moral dilemmas at the PCs, and no players who have experienced it can say that their PCs came out of it the same people that they were when they went in.

One thing that seems to work well is instilling the old-school theme of self-sacrifice into the campaign setting. You may remember the days when a PC had to give an arm and an eye to use a certain set of very powerful and hideously evil relics. This concept was well in mind when developing the upcoming **City of Brass**. Situations that require PCs make some payment for use of powerful relics, or give up some of their innocence in order to defeat the great evil that plagues the land, not only makes for great roleplaying, it also poses the question to the players: "What are you willing to sacrifice in order to survive?"

The final caveat to creepiness is the fear of instant annihilation. You do not have to kill your players' characters every weekend to keep the players guessing. Occasionally however, it is good when PCs come across something that is more challenging than your average ogre. "Dungie" in **Rappan Athuk I** is a classic example. Right there in the first level of the dungeon is an alien, unkillable creature that the PCs must flee from if they hope to survive and go on to creepier and more terrifying foes.



City State of the Invincible Overlord
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City State of the Invincible Overlord, a 288-page hardcover campaign setting, is available in October.

THE GROUND TREMBLES AGAIN

by Joseph Goodman,
F. Wesley Schneider and
Matt Sprengeler of
Goodman Games

THE DRAGONMECH MECH MANUAL GIVES YOU EVEN MORE MEDIEVAL FANTASY MECHS
POWERED BY STEAM, MAGIC, OR THE LABOR OF A THOUSAND SLAVES.



DragonMech:
The Mech Manual
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page 15

DragonMech is a unique fantasy world where the planet's surface has been destroyed by a relentless meteor storm called the lunar rain. Survival on the surface is possible only with the aid of a portable, durable shelter of some kind — and fantastic steam-powered mechs provide that shelter. But food and fuel are limited resources in this war-torn world, and it often comes down to mech versus mech. But it's not even enough to beat the other mechs: you also have to survive wizards throwing fireballs!

The **Mech Manual** is a comprehensive look at the mechs that dominate this world of steam and sorcery. It gives you everything you need to blast enemy mechs to smithereens — and deal with those pesky wizards, too.

This d20 sourcebook is a “monster manual” designed for a world of fantasy mechs. For players, it has a huge list of new mech options — the better to save the world, defeat enemy mech raiders, or loot the ruins of the surface world. For GMs, it has a wealth of resource material on both friend and foe, whether they be mech or monster.

Mechs as Enemies

Mechs serve several roles in a **DragonMech** campaign. Most simply, they're transportation. They're also homes — gigantic city-mechs house populations in the thousands and smaller mechs shelter families, tribes and parties of adventurers. But from a gaming standpoint, their most important role is as enemies. For you to survive, other mechs must die!

In **DragonMech**, a mech pilot must know his enemies. The enigmatic mechs of the Legion continually invade the territory of the Stenian Confederacy, and every good mech jockey knows he'll have to face the

Legion sooner or later. Legion mechs are strange, faceless opponents, but they're nothing compared to the extremes that magic can produce.

The elven mechs of L'Arile Nation are one such extreme. The elves have taken the ancestor-trees of their now-destroyed villages and reshaped them into living, walking mechs. These gigantic forest-striders patrol the woods, dispatching remorseless death to those who would raid for elven artifacts.

Worst of all are the necromechs. Horrid constructs built of bone, sinew, and flesh, these castle-sized mechs shamble across the horizon, sustained by the dark rituals of their necromancer-captains.

The **Mech Manual** presents stats on these and many more mechs, complete with deck plans, new steampunk gear, mech-based character options, and a selection of new monsters. Being fully compatible with the d20 System, you can use these mechs in non-**DragonMech** fantasy worlds as deadly constructs or animated golems.

New Kinds of Mechs

The **Mech Manual** covers new ground for **DragonMech**, introducing mechs that expand the world as they add new opportunities for adventure. Here are a few examples.

• **Tunnel Warden:** Beaten down by their decades-long struggles with the displaced population of the surface world, the remaining dwarven holdouts created their first mechs for no nobler purpose than to repel the endless waves of refugees. Squat and crudely manufactured by current standards, Tunnel Wardens have no built-in weaponry. Rather, they are equipped with huge, spiked, tombstone-shaped shields on both arms.

Multiple siege shields can be affixed in a forward position, side to side, and are large enough to seal off sizable passages and underground openings, effectively becoming a massive, mech-carried gateway. Siege shields also have long horizontal slits so onboard gunners can fire upon smaller creatures from relative safety.

• **Fell Hammer:** The Fell Hammer is the first of a new breed of mech designed to create other mechs. It is in itself a gigantic forge; one hand is a dexterous four-fingered claw and the other is a massive, mithral hammer. A crew of skilled smiths and artisans controls the mech to assure that each strike of its great hammer is as precise and deliberate as that of a dwarven craftsman.

• **Geyser Sword:** The aptly named Geyser Sword is a roughly humanoid mech with one hand bearing a massive sword blade while the other is merely a bottom-heavy fist with a bore puncher. Upon penetrating an enemy mech with the bore puncher, the Geyser Sword shoots a powerful jet of super-heated steam into the newly created hole, boiling enemy crews alive.

But Wait, There's More

The **Mech Manual** also gives GMs stats for NPC mech pilots and a variety of new monsters to throw at their players' characters. The oil nymph and ferrous cube threaten the gear forests, hellborks haunt the surface world, and heretic devils tempt those whose faith is shaken.

But most important are the mechs. The Spotlight On in this issue presents one of the most interesting: Just Retribution, a Legion mech that epitomizes the single-minded brutality and ambition of the most powerful human nation in **DragonMech**. Look for plenty more in the **Mech Manual**.

Spotlight on:

JUST RETRIBUTION

A MECH FOR LOST SOULS, JUST ONE OF THE MANY COMING IN THE MECH MANUAL FOR DRAGONMECH.

In a world where no building is safe from the lunar rain, where do you put your prisoners? The Legion builds special mechs to house them. Individuals who commit crimes too serious for fines — but not serious enough for execution — are sentenced to terms in the rowing pits of a Just Retribution mech. Chained to their posts and watched by a pair of pilot-soldiers, eight prisoners work to provide the muscle needed to keep the mech moving. Their efforts also power the steam cannon that is Just Retribution's only armament. Cheaper and simpler than steam-powered models, this mech removes undesirable elements from society while providing basic fire support for the troops. Rumors of a much larger version crewed by dwarven and elven prisoners have not been confirmed.

Neither fast nor maneuverable, the Just Retribution is in trouble if faced with an enemy that can close the gap before being blown to pieces by the cannon. In such a circumstance the mech is supposed to retreat toward the nearest cover and wait for reinforcements. More than once, however, the two free crew members have simply abandoned their vessel and left the prisoners to their own devices.

The Just Retribution itself is a solid and grim mech. The exterior is iron, in layers thick enough to ward off enemy fire. This isn't done for the prisoners' safety, as their welfare is not the Legion's first concern, but to protect the valuable cannon. The barrel-shaped body and protruding cannon are often painted in harsh colors to make the mech seem more intimidating, with reds and blacks predominating. The cannon barrel is a huge protrusion sticking out of the upper chest. One of the crew members alternates between maintaining the gun and monitoring the prisoners, while the other is a pilot riding in the mech's head.

Prisoners rarely live aboard a Just Retribution. They disembark at night and sleep under heavy tents, as does the crew. The interior of a Just Retribution is cramped, stifling, and not designed for long-term habitation. But this hasn't stopped a few enthusiastic commanders from housing prisoners onboard anyway. One famous example was the mech nicknamed Green Thunder. Known for the bright green paint covering it head to toe, Green Thunder was used as an example. Its prisoners were among the most dangerous murderers and thugs in Legion territory, its crew was hardened and pitiless, and its mission was to help eradicate a nasty nest of lunar dragons. The prisoners lived their lives chained to their posts, only released from the interior when the mech needed maintenance.

In the end, this strategy backfired. The mortality rate among prisoners was high. Eventually a prisoner sentenced to the rowing benches knew how to escape from manacles. The two officers left the mech that night as usual, but when they climbed inside the next morning they found eight angry murderers waiting for them. Nobody knows exactly what happened — the prisoners either disappeared or were hunted down and killed — but when a pack of rust riders discovered Green Thunder, their attempts to refit it were hampered by the condition of the main cogwheel. Apparently the wheel's teeth were gummed up by a finely-ground paste made of human flesh and bone....

Size: Colossal

Power Source: Manpowered

Payload Units: 18

Height: 35 ft.

Space/Reach: 15 ft. x 15 ft./15 ft.

Crew: 10 (**Weapons:** 2)

Firing Ports: 14

Hit Dice: 40

Hit Points: 220

Critical Thresholds: Green, Yellow 132, Orange 77, Red 44

Base Initiative: -1

Speed: 40 ft.

Maneuverability: Poor

Armor Class: 2

Hardness: 11 (Iron, Colossal)

Base Melee Attack: -2

Base Ranged Attack: -1

Unarmed Damage: 1d12+6

Trample: largest Large; safe Medium; damage 4d6

Saves: Fort -2, Ref -4, Will —

Abilities: Str 22, Dex 8, Con —, Int —, Wis —, Cha —

Mechcraft DC: 36

Base Planning Time: 72 days

Base Cost: 1,552 gp

Total Cost: 6,613 gp

Labor Time: 1,920 man-hours

Construction Time: 24 days (10 average laborers and 1 overseer)

Options: Extra weapon mounts (2)

Payload Usage

PU	Use
10	Crew
8	Weaponry
<hr/>	
18	Total

Onboard Weapons

Location	Arc of FireWeapon	PU	Crew
Torso	180° fwdGargantuan steam cannon (3d10/x3, 950 ft.)	8	2

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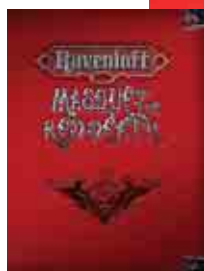
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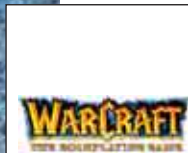
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Developers: Stewart Wieck and Scott Holden-Jones
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Core Products

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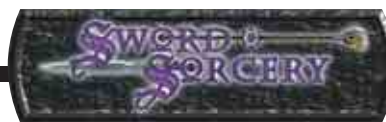
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