

DUELIST

the official Deckmaster™ magazine

An interview with
Richard Garfield,
creator of *Magic:
The Gathering*™

A look at the first
Magic expansion,
Arabian Nights

Five Player Magic

Wild versus
structured
Magic
environments

Upcoming
Deckmaster
Releases

Duelist
Convocation
News



ANSON 93

Featuring

Arabian Nights

and the art of Anson Maddocks

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Gats and Gear from the Underground

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by Mitch Gitelman

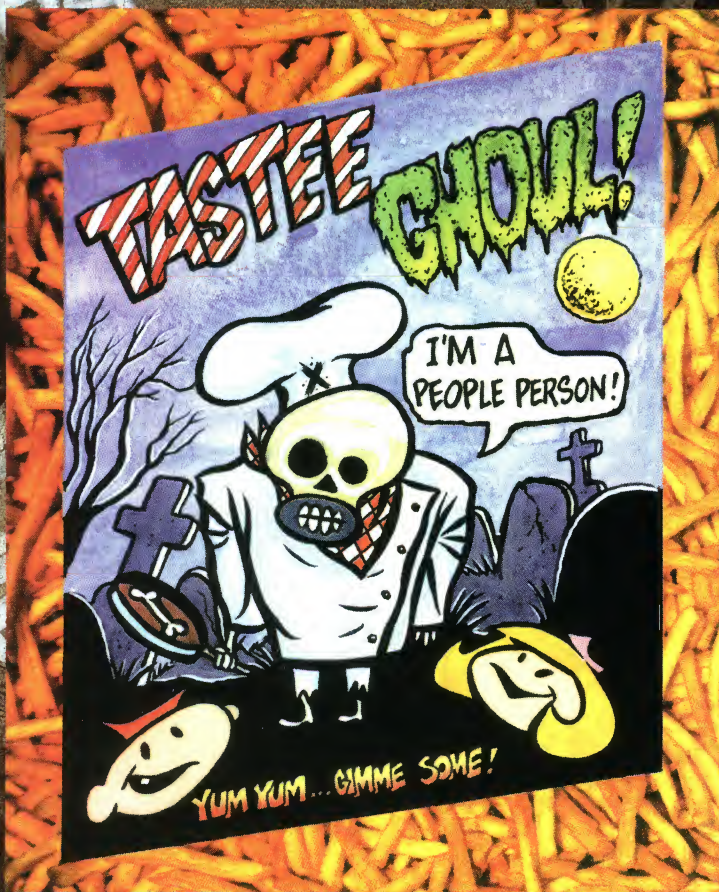
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In the fabled Golden Age of Baghdad, a queen was unfaithful.

Since his wife's adultery, King Shahriyar has never trusted a woman. Each night he marries, and each morning he executes his new bride so she will never have the opportunity to betray him. Shahriyar's vizier, too, is doomed. If he fails to find girls beautiful and charming enough for the king to marry, he will surely die. But among the few remaining women worthy of the king's notice are his own dear children.

The vizier's eldest daughter knows her father's peril. Despite her father's pleas, she resolves to marry Shahriyar herself. Beautiful and well-educated, Shahrazad believes she can save herself and the maidens of the kingdom.

The night of the wedding arrives, and Shahrazad is led to her bridal bed. With her goes the vizier's younger daughter, Dinarzad, whom Shahriyar has granted a last night with her sister. As the king and his bride prepare for sleep, Dinarzad's voice sounds in the dark. "Sister, if you are not sleepy, tell us one of your lovely little tales to while away the night."

Shahrazad spins a tale that captivates even the king. Before she can finish, the sun overtakes her and the night is over. Dinarzad exclaims at the strangeness of the story; the end, Shahrazad promises, is even more intriguing. If only the king would let her live to tell it...

So began the dream that spanned a thousand and one Arabian Nights.

C O N T

The Duelist: An Inaugural Address

One Friday afternoon in August 1991, I had the privilege of meeting Richard Garfield. When he described to me his idea for a collectable trading card game, I was filled with an awe I hadn't felt since I was introduced to *Dungeons & Dragons*™ in 1978. Here was a truly new concept for the fantasy industry, a game of limitless potential. Since then, Wizards of the Coast has devoted a tremendous amount of time and energy to developing and marketing *Magic: The Gathering*. We feel strongly that *Magic* defines a whole new gaming genre that we are eager to see explored. We plan on designing several more card games that use the *Deckmaster* paradigm, and we understand that the success of *Magic* has encouraged other companies to develop similar products.

To support the growth of this new genre, Wizards of the Coast has established *The Duelist*, the official *Deckmaster* magazine. Within these pages you will find information not only on our own trading card games, but also on related products that our peers in the gaming industry introduce. We will preview upcoming releases and introduce the artists and designers who have contributed so much to the field. Readers will have the chance to ask those burning rules questions, discuss problem cards and "killer" decks, and post notices on gaming and collecting to other members of the *Duelists' Convocation*, the *Deckmaster* gaming organization. On the lighter side, you'll find short fiction, a comic strip based in the world of *Dominia*, and, naturally, gossip. We hope the magazine will prove to be a valuable reference for players and collectors of trading card games, both ours and others in the industry.

I'd like to thank you all for making the dreams of a small game publisher come true. We at Wizards of the Coast got into game publishing because we love games, and it was our dream that someday we would be able to give something back to an industry that has played such an important role in our lives. We hope that with *Magic: The Gathering* we are on the right track.

—Peter D. Adkison
President
Wizards of the Coast

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Murmurs From Dominia

Magic: The Gathering. Why should a simple collectable trading card game make such a large impact on the gaming industry? The answer lies, I think, in **Magic's** ability to fire the imaginations of such a variety of people. A basic principle of marketing is that to sell a product to a certain group of people, you have to cater to what they like. Unfortunately for most marketers, people's tastes differ so much that when you appeal to one market you often turn off another. The most popular products break this rule by attracting people of widely divergent tastes and backgrounds.

Thankfully, *Magic: The Gathering* falls in this category. After talking to fans of the game from all over the country, I have concluded that people's reasons for liking **Magic** are as different as their tastes in movies. Some are collectors, excited by the art and the polished look of the cards. Others are competitors, bent on devising potent card combinations building power decks. And some are simply explorers, intrigued by Dominia's ever-expanding universe.

For me, the fun in playing *Magic: The Gathering* isn't in the winning—though I hate to lose. Instead, the fun is learning to adapt to the cards that have been dealt me. I play with a deck that has over two hundred cards and all five colors of magic. I enjoy the fact that no two games I have ever played with this deck have gone exactly the same way. Finding a strategy that suits the cards and the occasion is much more interesting than playing with a small, predictable deck that will whip the socks off an opponent. Of course, many players disagree with me, preferring a deck built of one or two colors and some killer card combinations—but pitting different deck-building strategies against each other is part of what makes **Magic** so entertaining. So if you ever see me at a convention, I'd love to play you with my monstrous rainbow deck. It may not be much of a power deck, but it holds its own against all comers and, perhaps more importantly, holds my interest in this fascinating game over and over again.

—Lisa Stevens
Vice President
Wizards of the Coast





A History of *The Arabian Nights*

Flying carpets, Djinns, Aladdin's lamp. Thanks to *The Arabian Nights*, these bits of Eastern folklore sound as familiar to Western ears as fairies, leprechauns, and Jack's beanstalk. Like Western stories, *The Arabian Nights* tales bring alive a timeless world of wondrous magic and fantastic beings, where a wandering merchant may be a long-lost relative and a good tale well told can save a life.

Like King Shahriyar, who cannot kill his new bride until he hears the end of her story, readers cannot stop in the middle of one of Shahrazad's "lovely little tales." Readers can find something to suit every taste somewhere in the tales, which range from moral fables and etiquette lessons to romances, farces, and even a few racy comedies. The form of the tales is as intriguing as their content; instead of ending one tale before beginning the next, Shahrazad inserts another story to illustrate a point or explain a metaphor, then another to provide background on one of the characters, and perhaps yet another just to make a joke. When she does manage to work through all the layers and finish a tale, she immediately starts in on another one, telling Shahriyar—and the reader—that this new story is even more strange and fantastic than all the ones before it.

The variety of the tales included in *The Arabian Nights* reflects the differing imaginations of the many "authors" who first created them. Originally, the tales came from many different cultures, growing out of the rich storytelling traditions of India, Persia, Arabia, Egypt, Babylonia, Israel, Greece, North Africa, and possibly even China. They were first recorded as a distinct group sometime in or before the ninth century C.E., according to a text fragment that mentions the *Alf Laylah Wa Laylah*, literally the *Thousand Nights and a Night*. Though this title suggests that there were a thousand and one stories, there were actually far fewer, perhaps little more than two hundred; the "thousand" in the title intended only to indicate a large number, and the extra night was added to alleviate the possible bad luck associated with even numbers. Though they received little attention from Arabic scholars, published versions of the tales continued to flourish, especially in Cairo in the thirteenth to sixteenth centuries.





The Arabian Nights made its Western debut in 1704-1717, when J. Antoine Galland first translated it into French. Galland, primarily interested in the literary value of the tales, based his text on a variety of sources and chose to include a few tales that had not previously been considered part of *The Arabian Nights*. Many other translations of this era were based on Galland's, including one or two Arabic versions that were later held up as "original" Arabic texts.

E. W. Lane first introduced parts of *The Arabian Nights* to English-speaking audiences in 1839-1841, but his version was incomplete. A full English version wasn't available until John Payne's 1882-1884 edition. Payne's translation, written in the Gothic style popular at the time, appealed strongly to the Romantic longing for exotic fantasy, popularizing *The Arabian Nights* and becoming the standard English version of the tales. The rather florid 1885-1888 translation by explorer Sir Richard Burton eventually became more widely distributed than Payne's, but Burton relied so heavily on Payne's version that many scholars consider his footnotes on Arabic customs his only real contribution to his own book. Many modern translations of the tales still owe some of their phrasing to Payne; one exception to this is the 1990 translation by Husain Haddawy, who based his version on a fourteenth-century Arabic manuscript.

Though modern readers are less interested in magic and fantasy than those of Payne and Burton's day, the main attraction of *The Arabian Nights* is the same as it has always been: the chance to visit the fabled Golden Age of Baghdad, when Harun al-Rashid was Commander of the Faithful and even the most unlearned villager could spin tales of wonder. Their inherent magical flavor and exotic feel provide the perfect setting for the first *Magic: The Gathering* expansion set.

-Beverly Marshall Saling



The Expanding Universe

The Philosophy of Expansion Sets

Magic: The Gathering—Arabian Nights is the first of **Magic expansion sets**, additional cards for use with *Magic: The Gathering* decks. These expansion cards are meant to add new color to your game. A regular infusion of new cards will constantly change the dynamic of the duel, preserving the challenge of trading and deck building. Ideally, the pool of cards upon which players can draw will be so large that there will always be unknown and surprising elements. Expansion sets are also an opportunity to develop the character of Dominia. The multiverse is immense; expansion sets allow game designers and players to explore new parts of it, and discover aspects of the “old” world which new cards can uncover.

To preserve the collecting value of the cards, each expansion will be a limited release. To distinguish expansion cards from the cards in the original limited release of *Magic: The Gathering*, each expansion will have its own identifying mark. (In the case of *Arabian Nights*, this is a scimitar that appears just below the right hand corner of the art.) Some of the expansion cards may then be incorporated into later editions of *Magic: The Gathering* decks, so that the environment in the game is always being refreshed. No new card will be added to the *Gathering* series without first appearing in an expansion; this way, players and collectors are not forced to purchase a whole set of *Magic: The Gathering* cards to obtain a few new additions.



The Story Behind *Arabian Nights*

One of the biggest inspirations for *Magic: The Gathering—Arabian Nights* was *The Sandman* number 50, *Ramadan*, by Neil Gaiman and P. Craig Russell. There is even one card that is directly inspired by that story. From the outset of **Magic**, I was interested in the possibility of thematic additions to the game, releases in which the designers and artists would share a common ground. Reading *Ramadan* sparked my enthusiasm for a **Magic** expansion set in the captivating world of the *Arabian Nights*. I had always been a fan of the *Arabian Nights* stories, but this book reminded what an intriguing, dynamic environment the tales offer. The literature is rich with people, monsters, magical devices, and places. Correspondingly the expansion cards have many creatures, artifacts, and lands. There are Deserts, which provide colorless mana or damage attacking creatures. There are also a host of rare lands, each which has a special power. Other exciting elements of the expansion include the Djinni and Efreet cards. Each one is a fairly powerful creature that can be as troublesome to you as it is damaging to your opponent. Even while in your service, the Djinni and Efreet are struggling to get out of it in their own special way.

Features To Watch Out For

While there are no additional rules for *Arabian Nights*; there are some new and potential confusing new card features.

Special Lands. There are a number of lands which do things other than provide mana. If these lands do not explicitly say they produce mana, then they don't. If these lands are changed to a basic land type, as with *Phatasmal Terrain*, they produce the appropriate mana, but lose their special abilities.

Controlling Cards. When control of a card in play changes from one player to another, the card, if tapped, remains tapped until the new owner can untap it. If the card is a creature, it cannot be tapped to attack or to use a special ability until it starts a turn on the new controller's side.

Problem Cards. Finally, there are a couple of cards which require a bit of clarification. The first is *Rukh Egg*. While the text on the card says that a *Rukh* is generated “if the *Rukh Egg* goes to the graveyard,” the *Rukh Egg* may not simply be discarded from your hand into the graveyard and then brought into play as a 4/4 flying creature. The card should read “if the *Rukh Egg* is destroyed,” and players are encouraged to interpret the card in this way. *Alladin's Lamp* is also a bit confusing. The casting cost reads 5 + 5. While it appears to be a mistake, it isn't. The casting cost really is ten mana of any color; ‘10’ simply wouldn't fit into the circle indicating casting costs.



The Creators of Arabian Nights

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Color Separations by CMYK, Seattle, Washington
Printed in Belgium by Carta Mundi
Printer Liaison: Luc Mertens

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Bill Brumm	Sherri Huber	Mark Phaedrus
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Ken Case	Jim Lin	William Shipley
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Dan Frazier	Christopher Rush	

An interview with

Richard Garfield

Halloween 1993

In 1985, Richard Garfield graduated from the University of Pennsylvania with a degree in computer mathematics. After two years with Bell Labs, Richard returned to his alma mater to obtain a Ph.D. in combinatorial mathematics. Since 1992, Richard has taught at Whitman College in Walla Walla, Washington. In June he plans to leave teaching for a while to concentrate on game design with Wizards of the Coast.

What is a professor of mathematics doing designing adventure games?

Well, I've been designing games for—let's see, I'm thirty—for fifteen years, so it's been a long time hobby of mine. I never really expected to make a career out of it; I stuck to more traditional careers, more reliable income. It was more my interest in games which brought me to mathematics than the reverse, probably. The sort of thought you use in my field, combinatorics, is often the sort of thought you use in playing games, solving puzzles, and the like.

Do you have any roleplaying experience in particular, or is it mostly with board games?

Well, I haven't designed roleplaying games since I was, oh, twenty. Back then I concentrated on homemade systems for **Chivalry and Sorcery™**, and before that **Dungeons and Dragons™**. I've played a lot of different roleplaying games in my life. Many people who run roleplaying games design roleplaying material as well. I haven't roleplayed for a long time, other than small episodic games—no full scale campaigns. I have a lot of respect for roleplaying as a hobby, but almost everything I've designed recently has been a board game. It seemed there was an abundance of roleplaying material already available. The

variety and range of quality was huge, but you could almost always find something that would suffice. After all, my objective in designing games has always been to supply the sort of games I wanted to see and which weren't available.

Had you ever had any of your games published prior to **Magic?**

No. Although I've got maybe fifty games in my closet designed to the point where I've actually played them with friends, **RoboRally** is the closest to being published. In fact it was purchased from me for publication by FASA, who gave it back after sitting on it for two years. **RoboRally** is what connected me with Wizards of the Coast in the first place.

I understand that **Roborally played a large part in **Magic's** beginnings. How exactly did **Magic** become connected with Wizards of the Coast?**

Well, Mike Davis (my partner in **RoboRally**) and I had just met with Peter Atkison and Jay Hayes to discuss the game, in another ultimately failed attempt to see **RoboRally** published. Well, not really failed: they were going to publish it last year, and now it is on schedule again for spring 1994. I'd asked Peter if

there were any other games he was interested in seeing made, and he suggested something which required very little equipment and very little time to play, say between fifteen and twenty minutes. So that's what set me to thinking. The whole concept came together very quickly, because I had a lot of the basic pieces already lying around. For example, I had a game for which the deck would change every time you played it. When a card got destroyed in the deck, you ripped it up, and if a card got added, you made a new one and put it in. It wasn't exactly the kind of game you could publish without seeming like you were out to get the public. But the basics were there; I combined that idea with a bunch of others I had lying around.

What happened after the initial idea? I understand this game took two years to playtest; what are the steps, generally, that go into developing a dinner conversation into a game like this?

Well, it's impossible to generalize. I've never been involved—I don't think anybody has—with a game like **Magic** or with a playtest process like **Magic**. All the other board games and card games which I designed were vastly easier to playtest. The hardest part was the initial three months of thought, coming up with a chassis for the game which would

handle the requirements which were set upon it. For example, there was the requirement that everyone should be able to play with any selection of cards they liked from the available cards. And that required a lot of decks to play around with. Actually, when we got to the next step, when it was actually good enough to make cards and give them to my friends, it was a lot of fun. It was an exciting environment, something we had never seen before. Throughout the playtest period the sophistication of the play environment kept growing. It acquired a lot of depth; I had hoped for that, but hadn't counted on it.

Was it in the playtest process that the seemingly infinite number of **Magic** variants developed? The game hasn't been around very long, but there are numerous versions of the game that were not originally captured in the rules. That seems to be part of its addiction, the fact that there is so much variety within a given set of parameters.

The variations have certainly been more prevalent since it hit the market, because in playtesting I was usually around to make sure that people were playing the same game. People were taught how to play verbally. The idea was that eventually there would be rules printed up so that everyone would be playing the same game. But there was always some



Photograph © 1993 Lily Wu

experimentation, because after all, every time you played a game it was a new deck and every time you played against somebody new it was a new game. In many ways varying the rules is simply an extension of the premise of the game.

You have said that **Magic** isn't really about two people dueling; it's more about the participation of everyone who plays **Magic** in one gigantic collective game. What do you mean by that?

There is a foundation game where two people sit down and play a game of **Magic**, to have this duel or that duel. But anybody who plays **Magic** for any length of time knows that this sort of fades in importance, or at least in the amount of time spent, before trading, bartering, discussing strategy, and so forth. This for me is a very important part of the game. The associations you and I make can greatly affect our interactions in our play group. If I can convince you that your Force of Nature is being wasted in your deck, and should actually be in my deck, and can trade you something in return to make your deck work much better, then the next time we play with everybody else the game has changed. You might say that the duel is to **Magic** what combat is to a roleplaying game. In a lot of ways, a big part of the game is storytelling, talking about the cards. Even in playtesting, there were rumors of cards that weren't out there, or which were out there but someone had put in a closet and couldn't find anymore. Stories would evolve about the world itself. I consider that part of the game.



How does the multiverse of Dominia, which you describe briefly in your introduction to

the rulebook, play a part in *Magic: The Gathering*? After all, you can play the game without engaging in Dominia conceptually. Why is Dominia part of the collectable trading card game?

The concept for Dominia naturally extends from the concept of the game itself. In the game, players are given a piece of an unknown world. They will learn about the game universe by playing in it, talking about it, by trading, experimenting with cards. The natural evolution of the game involves the release of more cards so the game doesn't remain finite, but is always growing and changing. This extends to the concept of a multiverse, where there is endless possibility—not one world but many worlds. In **Magic**, the way the cards mix and match is weird; why, for example, would *Arabian Nights* cards be mixed in with the *Ice Age* cards? One way to understand this is through a multiverse of planes: the cards describe some small collection of planes, which expands and becomes more comprehensible as more cards are encountered.

Do you think that, with the release of other **Deckmaster** products, Dominia will become a larger part of the way people play the game?

People will always be able to play **Magic** as a card game. For those who want a world to hang their fantasies on, I think Dominia will be developed a little bit more. There are certainly efforts in that direction. The more I think about it, the less the multiverse becomes a mere aside to the game.

How do you think the collectability of the cards affects the game, particularly the roleplaying experience? Is card collecting an integral part of the play process in some way?

There are several meanings to the term collectable. For a gamer it means that many of the cards are hard to get. If there is a card I

want, then unless I'm rich I have to negotiate for it. That adds a social aspect to the game, and yes I think it is a very important part of the game. It irritates some players that some kid can walk in and get a booster pack and the kid will have a card in that deck that they don't have, and can't simply buy. It's part of the game, and players have to deal with that. They can deal with that either by trading with the kid before the card is covered with chocolate stains, or by finding some friend who will trade with them, or by taking solace in all the cards they have that others don't. That's part of the game, just as the constant development of characters is essential to roleplaying. Would you enjoy roleplaying a character with all the equipment and abilities in the game? Your limitations define your character as much as the character's abilities do.



Were you surprised at how addictive, how popular **Magic** has become? Are there elements that playtesting and marketing the game generated which weren't part of the original design?

Every time more people joined the playtest crowd, the environment got all the more interesting. It wasn't like another game—like a board game, say, like **RoboRally**. The more people were in contact with **RoboRally**, the more people were interested in **RoboRally**—that's it. People would bring some kind of personality to the game, but really it was a very one-dimensional thing compared to **Magic**. The more people got involved with **Magic**, the more the game developed: the world size grew, more cards were around, more varieties of play experience developed, and more perspectives on the game were available. It was natural. I think it must be

hard for a player of **Magic** to realize the impact of going from handmade card-stock cards, with black-and-white art xeroxed from comic books, to the cards which Jesper's put together, which of course look stunning. I knew that they would be collectable because people were already collecting those little pieces of card stock—of course they were going to collect the final product! In themselves, they are ten times, a hundred times much more collectable—orders of magnitude better. And they still have all the things which made them collectable before: in particular, their effect on the metagame, which I keep coming back to.

I think there are a lot of aspects of the game which conspire to make it so addictive. Short play time, generally—its colorfulness. Also, oftentimes two-person games are much too confrontational. Chess—I think chess is a great game, but a lot of people don't like playing it because if the other person is better than they are they get crushed. At least that is their perspective; their loss seems like a fault, as if they didn't think hard enough or something. But in **Magic** people can disassociate themselves from losing. There is the great equalizer, luck, but this game has something more. People's decks are losing, but the people themselves aren't. I mean, people play with what is fun to play with, and they build their deck however they like. Somehow the responsibility for the game, personally, is lessened. Yet there is a lot of skill to deck assembly and play. It allows very competitive people to play with those who aren't so competitive without either person getting hurt, or feeling they lost out on something. These types of games are my favorite, because sometimes I like to kick back, relax, play a game, and not be threatened by it. Other times I want to go for the throat and play as cleverly as I can.

One other thing I think lends to its popularity

is the fact that, really, there aren't that many new game ideas out there. I know that I go to a game store three times a year. I've got my money in my pocket and I'm ready to buy whatever games I want; maybe I can't afford it, but I'm going to treat myself. A lot of times when I go to a game store I walk away without anything; the reason is because when I go there, there is often nothing new, just the same old stuff dressed up differently. This was illustrated repeatedly by the rejection of **RoboRally**, on the grounds of it not fitting into any of the game companies' "universes." It is a credit to Wizards of the Coast that they allowed **Magic** to be published as I presented it rather than cramming it into a **Primal Order** or **Talisanta** framework. It would have weakened the game. I think that there are people out there who like playing games, who like getting into something new, and **Magic** appeals to them.

I did actually think that it was going to be very successful, as of course so many people who backed it from the start did also. But as successful as it has been? I don't know. I do remember calling Peter many times and saying how nervous I was because the whole idea seemed extremely viral. People liked talking about the idea of the game enough that it seemed like it was spreading on its own. There was always that fear that it would fall whole-heartedly into somebody else's hands before we got a chance, with our small company's resources, to put something together.

Are you worried about what's happening now—all these **Magic**-inspired collectable trading card games bubbling up here and there?

Umm, no. No, I'm excited by it. Now that my ideas have been realised, and we have gotten released first, I'm interested in seeing what comes out. People following **Magic** will have an easier time of it than we had, because they

have something to model themselves on. That was really the hard thing about **Magic**: there were so many things for which there weren't any precedents. There wasn't anybody we could call and say 'what should we do here—this doesn't work' or 'how are we going to handle this problem' because nobody had solved any of those problems before. We've solved a lot of those problems in **Magic**. But our competitors are still going to have a hard time, I believe. I think that designing a trading card game is much harder than designing a board game or a card game. I know. That's a fact—nobody would argue that. There were problems in there that people setting out to design will not know exist until they run into them. And I'm sure many people will make it through, and we'll get a lot more really good games. I'd like to see that. I'd like to see this field evolve.

Do you have an idea where the **Deckmaster** products will go—how they will be indebted to **Magic**, and what challenges they will face that are different than those **Magic** encountered? Will it be inventing an entirely different game?

I have no clue. I know that in my second game, I'm having a lot of difficulty getting all the pieces right; **Magic** doesn't seem to have provided so much help for me there. I really have no clue what form the others' trading card games will have.

Do you have a general direction you want to see the **Deckmaster** products go in?

Yes, I would like to see it go into simpler games. **Magic** was never a massmarket game. I was hoping that it would be popular with game hobbyists; otherwise, it would need to be simpler. I expect the **Deckmaster** line to develop simpler and simpler games, hopefully without sacrificing the kaleidoscope of colors that has generated so much enthusiasm.

Do you have any feel for how **Magic: The Gathering**, separate from other **Deckmaster** games, will evolve—how play will change? In your editorial for this issue of *The Duelist*, you mention the difference between the wild play environment and the structured play environment, and suggest that the general movement is away from everybody getting very excited and trying to build these unbeatable decks towards using the tools that you have on hand, and posing that as the challenge. Working within a structure—the difference between duplicate and contract bridge, that sort of development. Do you think **Magic** is headed in that direction?

I think that with what we have right now, **Magic**, it's necessary that people take the deckbuilding only so seriously. I think the wild free-for-all and the more structured environments will both exist. The less competitive and the less resourced players will always be able to really compete and build whatever decks they want. The more competitive players may find that building more and more powerful decks in an unstructured and card-rich environment makes the game less fun. In the future, it's possible that our card mix will be such that even the well-resourced players, the very competitive ones, will be able to build decks without boring themselves. Other people will take it upon themselves to restrict themselves and others in various ways, limiting the development of decks that are not much fun to play or play against. They may be fun to develop; that was certainly a conscious decision on my part. At the beginning we were thinking 'oh, we shouldn't have these card combinations available because they're too powerful.' But after a while I realized that everyone was having a blast finding these powerful combinations, "killer decks" as they're often called, and so I stopped being really careful about it. So yes, I think both environments will exist. It's easy to find the wild environment because that is sort

of how the game begins, but the structured environment is not as easy to find. A lot of serious people play and think 'oh, this is a great game to play, but after a while, with all these decks that are so powerful and boring to play, why should we bother?' The structured environment allows you to deal with that. Players have an enormous amount of control over the sorts of games they are playing.

Are you disturbed by any of the directions **Magic** has gone: certain destructive tendencies, things that bother you about the way the game has taken off? Or does it have its own life now, separate from the designer's intentions?

It's certainly had its own life, separate from the designer's intentions, ever since its early playtest days. Am I displeased with any of those things? No, no, not really. It's exciting to me to see the variety of people who have been brought together by the game. I've no real complaints yet. It hasn't been out there long, so I don't know its longrange effects. If the market becomes flooded with trading card games of various and sundry quality as a result of **Magic**, I'll be disappointed.



Has developing **Magic** affected your life in any unexpected ways; has it directed you along paths you never thought you'd follow?

Yes, absolutely. Next year I'll be leaving teaching for a year, perhaps a couple years, to enter the game industry. I never would have felt confident enough in the game industry to do that without **Magic**'s success. Certainly, no matter how successful **RoboRally** is, it would never have led to that. The game has had very major affects on my life in general. The friend-

ships that have been forged designing this game and putting it together are very strong; they probably wouldn't have developed without the game. Spending so much time on something over such a long period of time is bound to affect you.

How about on your students—has it had any effect on the classroom at all?

The game was fully developed by the time I became faculty at Whitman. My teaching has been full-time. Now there is a growing awareness of **Magic** among the students. I get questions, about equal parts cards questions and 'where can I get decks' questions. But its effect on my students has been very small.

Do you think you'll go back to teaching eventually, after a few years in the gaming industry?

It all depends. I enjoy teaching; there is a good chance I will return.



Do you have a favorite game designer, someone who in your mind has made a significant contribution to the gaming industry?

Well, I've already given my undying praise of **Cosmic Encounter**, both the original from Eon and Mayfair's excellent reprint. Certainly Tom Jolly, **Wiz War**. Oh, Francis Tresham, the fellow who made **1830** and **Civilization**: any two games that are so different shows talent to me. Those are some games off the top of my head. I'll probably kick myself later for forgetting my all time favorite game or something. Oh, and an amazing book came out last year by Schmittberger, **New Rules for Classic Games**. It is a must for a game enthusiast.

We were also interested in your sources of inspiration. Outside of developing **Magic**, and your work as a professor, what kinds of things do you do, what do you find inspirational? Not that you necessarily have a life outside **Magic** and teaching; it seems like those things would take an awful lot of time.

Recently it hasn't felt like I've had much of a life outside of **Magic**. Well, certainly all forms of literature; fiction is one thing I stick to, even in the depths of my darkest time-consumption nightmares. I read before I go to sleep, and often in the morning; I try to alternate between science fiction/fantasy books and other forms of fiction. Movies—I love movies. I'm a movie glutton. I haven't seen any for a long while, but when I was at Penn, I averaged probably a movie a week. And I would see dreadful films and amazing films, and I would enjoy them all. I had the capability of criticizing each of them, but that didn't mean I didn't still enjoy them, both mainstream and alternative. I enjoy cross-country skiing, and crayfish-hunting—those are when I'm in the Northwest. Family: visiting family and friends is very inspiring. And certainly—I meant to mention this before—playing games. I haven't done much of that either, recently. Certainly I couldn't design games without enjoying playing them. I know some designers that I think would disagree; they prefer just to design them. I couldn't do that. I like to have a game group that meets once or twice a week—to play anything, from card games to board games to roleplaying games.

What kinds of card games do you play?

Any kind of card game. I think it's easier to name the card games that I don't play. I mean, I even play war. Although with war you have to make it interesting. Last time I played war we played that every time you won a war, you got to add a new rule to the game. The rules began with something like if you played an

eight, it would automatically win, and evolved into if you played the Queen of Spades you had to run around the room shrieking. And then there was the sort of global rule that said if you forgot a rule then you lost a card. So, any kind of game. I play bridge, I play hearts—several games from the Far East I won't mention because they probably won't be recognized. Poker. Poker is an amazing game, often under-recognized for its strategic game value. And in all of these games, I play the original forms and respect them (except for war, where I don't respect the original) but I also play mutant forms.

I have played so many bizarre forms of hearts that I've considered writing an entire book of hearts. I'm probably regarded, by some of the faculty members at Penn, as having set back mathematical progress by some number of years. Part of that was the fact that I would constantly distract people, and one of the things I would distract them with was a hearts ladder. The game was sort of a blend of English-American hearts and Chinese hearts, which I called Turbo hearts. We had this Turbo hearts ladder for several years, and it was a lot of fun. Many people were weaned on this and consider regular hearts boring and vanilla.

Well, I wouldn't want to leave out this last, very important question, which has to do with your socks, Richard. I understand that you don't often wear the same kind of sock on both feet. Our project coordinator, Vic Wertz, was interested in a detailed explanation of this phenomenon, and what it perhaps expresses about you.

Well, I would expect Vic to get right to the heart of things. I'm glad he asked such an insightful question. When I was at Bell Labs—I worked at Bell Labs for a couple years—I stopped matching my socks for a while because it was just too time-consuming. After

a little while, when I got back to graduate school, I thought 'ok, let's match all my socks.' So I tried to match all my socks, and I came up with seventeen socks with no mates. I had no clue where the others had gone, whether perhaps I had just worn one without the other for enough times that they looked different, or whether they legitimately didn't have a mate. It seemed like a waste to throw them all away, so I said 'forget it; it saves me time anyway.' So now I have a sock box, a very large box in my closet filled with socks, and I reach in and grab two. I'm beginning to take more care these days. Sometimes I go for particular types of contrast, like matching my left sock with my pants and my right with my shirt. Also, I get such a hard time when I actually do draw a matching pair that oftentimes I'll throw one back in, which I used to not do. My friends have encouraged me in this; I was recently visited by a friend from the East Coast, who brought me six, eight different socks, one from each of her friends. My family has fought it, of course, with the traditional tactic of giving me all socks the same color. So I have a large number of these gray socks, one of which is on my left foot right now. But my family is hopelessly outnumbered, because my sock box is way too big for them to make a significant impact. They've given up.

Well, is there potential for another collectable trading game here, collectable trading socks?

Maybe this was the inspiration for the cards. But I've never traded anybody my socks.



Five Player Magic

I looked to my left at Blue and he shook his head in powerless sympathy; he could not help me against Red. Red's divisive tactics had caused tension early on. First he brought out the Ankh of Mishra, then laid a web of Manabarbs across the lands. Enemy and ally alike would fall to his erosive design unless he were taken out of the picture, and quickly. My power was not great, but he had used his strength early; and while Green and Black would not help me, they could not find reason to hinder me either. It was not long before the Red mage had fallen, and the real battle began.

I needed to stop Blue, who was working furiously against Green, my only partner against Black. But did I dare risk angering my Blue ally? I pretended to unknowingly permit Green to take the upper hand in his battle against Blue. I could easily have finished off Blue then, but I wanted to use his power to my advantage. I offered to protect him if he would expend some of his power against Black, his ally against Green. He agreed. But he had a way out that I hadn't foreseen. I used my remaining strength to hold off the blow of Green. Blue could now strike against Black, and be protected from Green, as we had agreed. I was shocked to see his creatures move on the offensive against me. Stunned and drained of power, I could do nothing but watch, helplessly, as I was destroyed. Not surprisingly, Black solidified his unspoken alliance with Blue the next round with defense and a stunning blow to Green. I would have commiserated with Green's position, but a dead face holds no pity. I have no doubt that he was not left to suffer long.

The game depicted here is one of the several multi-player versions of *Magic: the Gathering* which we have designed and played at Omni Group. **Magic** is a game remarkable in its versatility, and it lends itself well to variations. The five player duel in particular seems a natural extension of the five color game, and is interesting both because of the variety of spells that are played, and the

complexity of the interactions that occur.



Beginning Play.

The five players, each representing one color of magic, sit in a circle in the order depicted on the

back of the **Magic** cards: white, blue, black, red, green. Each player has his own deck, composed of creatures and spells of a single color, land for that color, and any desired artifacts. The "enemies" of any given player are the two people across from him, and his "allies" are the people sitting just to either side. Each color, therefore, is pitted directly against its two traditional enemies. Play rotates to the left in a star-shaped pattern, skipping every other player: white, black, green, blue, red.



Offense and Defense. Each game turn follows the pattern established in the original version of **Magic**. While the casting of spells and tapping and untapping of creatures is the same as in the two player version, other aspects of game play have been modified. First, since each player has more than one opponent, each player may attack more than one person during his attack phase. If more than one person is to be attacked in a game turn, the attacker must specify which creatures are attacking each player. Secondly, a spell that normally affects the "opponent" will affect either of the two people opposite the caster, not both. The player should state at which opponent any given spell or artifact is aimed when it is first cast. If the spell or effect remains for more than a single round (such as with an enchantment like *Lifetap* or an artifact like *Black Vise*), its object may be changed during the controller's upkeep. Likewise, spells or effects that normally affect just the caster (*Stream of Life*, *Forcefield*, etc.) may affect either the caster or one of his two allies. Again, the subject must be chosen at casting time, and may be altered during upkeep.

Sharing Resources. The rules governing this aspect of the game are extraordinarily flexible, and help

can keep the five player variation interesting. However, whatever rules you use should be discussed and decided upon before the game starts, or you may have some unhappy players.



No player has the right to look at another player's hand, even if they are allies, nor are they allowed to discuss cards they currently have. While allies may discuss general strategy with their allies, it must be done openly. Only the active player may attack during his turn, and he may not use any of his allies' creatures or other resources to assist him. One exception to this is mana. The active player may "borrow" mana from a consenting ally, though the ally may set any conditions that he desires. Mana that is borrowed does not move in front of the borrower, but rather taps in front of the owner, untapping as normal during the owner's untap phase. Non-active players may also choose to assist another player by using instants and interrupts. For example, a player may reduce the damage suffered by an ally being attacked by using a Healing Salve on the defending player rather than on himself.

Eliminating Players. When a player loses all his life points, he is eliminated from the game. All of the player's cards remain in play, but they are no longer under that player's control. Lands may be borrowed for mana freely by the deceased player's allies; however, since the player no longer has an untap phase, this mana may only be used once. Artifacts, unless continuous, cannot be used, because there is no one around to use them. However, any artifact may be copied, stolen, shattered, or disenchanting, as usual. Similarly, creatures may be cloned or stolen, but cannot be controlled by other players. All



enchantments or spells remain in effect on the player's cards, including spells cast after a player leaves the game.

Winning. A player wins if his two enemies are eliminated from the game before he

is. It is possible for there to be more than one winner in a game; one player's victory does not stop game play. A player that has won a game while others are still competing may either choose to quit the game, leaving his creatures, artifacts, and land to act in the way that a deceased player's would, or may continue playing—to honor an agreement, for example, or to act as a spoiler—until the game is concluded.

Strategy. When Magic play to a five person game, there are some basic strategies you should consider. First, know your opponents: does the person playing Red have a penchant for Lightning Bolts? Also, be careful to balance your deck: a White deck full of Benalish Heroes and Mesa Pegasus, for example, won't be much good if Black gets a Pestilence out. Don't ignore the complex interactions in this variation: you might just want to ask which of his two enemies your



ally is going to attack before you lend him your mana, since one of his enemies is your other ally! Of course, there is no way to enforce a treaty or agreement, so don't ever leave yourself too open to betrayal. Then again, it's easy to get too cautious. Remember that you're not the only one that has two opponents—be willing to seize the advantage when you have the opportunity. And finally, load your deck with some defense: if you're lucky, smart, and tough enough, you can let your allies do most of the dirty work against your opponents.

—Mose Wingert

The preceding multi-player version of Magic was developed by Mose Wingert and the other members of Omni Development, Inc., a firm that provides contract software programming in the NEXTSTEP environment for Wizards of the Coast and other clients.

The basic concept behind Circles of Protection is simple. For each mana spent, a Circle of Protection will prevent all damage to you from a single source of that color. Circles should not be confused with Wards, which protect a given creature from damage inflicted by any source of a given color. While a Ward does not require additional mana to be spent to counter multiple attacks, it only protects one of your creatures, not you. Conversely, Circles of Protection only prevent damage to you. They won't stop your land from being destroyed, or your creatures from being removed from play. Also, a single Circle of Protection can avert damage from multiple sources, but only if you spend one mana per attacking source. A Circle can defend against seven creatures as easily as one, as long as you spend seven mana. Similarly, additional mana must be spent to counter multiple attacks from the same source. Thus, if your opponent uses Pestilence three times for one point of damage each time during the same turn, you have to pay three mana to stop all the damage, though the attack comes from a single source.

You can't rely on Circles of Protection for a complete defense. With a Circle of Protection, you may be temporarily invulnerable to damage of a certain color, but if all of your creatures are dead, your offensive capabilities are limited. Moreover, Circles require a significant reserve of mana to be effective. In order to avert damage, you have to have one free mana per opponent's attacking spell or creature. That's one less land you can use, which can significantly slow your development. You'll often be faced with a choice between casting a spell and taking damage when your opponent attacks, or saving your mana for your Circles, doing nothing while your opponent uses his or her mana freely to make the situation worse. Too much reliance on Circles of Protection can cripple you. However, with a mixture of creatures and Circles of Protection you have a very good defense: your creatures can bear the brunt of the attack while your Circle can be held in reserve for that one-too-many creature your opponent has, or the Fireball or swampwalking creature you can't block.

Not all Circles of Protection are created equal. The green Circle is best against creatures, just because there are so many green creatures. The red one is equally effective against that color's high damage-dealing power. Even when you don't know your opponent's strengths, these Circles are good insurance. If you can't stop large waves of creatures, or if you struggle to counter double-digit Fireballs and Disintegrates, incorporating green and red Circles into your deck is a good idea. Circle of Protection: Black is less useful, since black has fewer damage spells, while white and blue are the least likely to be necessary. However, if you're going to be facing a deck with six Karmas or a half-dozen Serpents, a Circle of Protection in the corresponding color is a very wise investment.

Circles of Protection can thwart more than creatures and direct damage spells, however. They also prevent damage from any source of that color. So they are one of the few ways to defend against insidious spells like Wanderlust, Warp Artifact, Feedback, Cursed



Circles of Protection

How to use them

Land, and such. One very overlooked use of Circles of Protection is protecting yourself from your own spells. Instead of casting Hurricane and doing 15 points of damage to both players, why not do 14 points of damage to your opponent, saving the last mana to fuel your Circle of Protection: Green. Skip paying the Force of Nature or the Lord of the Pit, and absorb the damage in a Circle of Protection. There are a number of cards that damage the caster, almost all of which can be negated by Circles of Protection. One exception is Channel, which explicitly says that effects like Circles cannot prevent the required loss of life.

While it may sound simple, using Circles of Protection well takes a good deal of skill. When you have several Circles of Protection out, you should be very careful about your mana management. Simply leaving untapped a number of mana equal to the number of your opponent's attacking creatures is bound to get you clobbered.

Unless you have other mana-generating artifacts or spells in your hand, such as Sacrifice or Dark Ritual, setting aside just enough land to prevent damage from your opponent's creatures will leave you vulnerable to a Fireball or other spell. With extra mana in your hand, however, the one mana to one creature ratio can be an effective ploy: tapping all your exposed mana to thwart creature attacks may lure your opponent into attacking with a damage spell that your hidden mana can counter.

Of course, your use of Circles should be influenced by what you know of your opponent. If you're fighting an unknown deck, Circles of Protection can actually be a liability. Usually in games that are nasty enough to matter, your opponent will be playing with three or fewer colors, so most of the Circles of Protection you draw will be useless. Each such draw represents a lost turn, which is a significant handicap. But if you do know the colors in an opponent's deck, then Circles can be the key to victory. It can be useful to stock your deck with several Circles of the same color.

Multiple Circles of Protection are good for making sure you get that defense in play immediately. It's no help to have your only protection against red X spells sitting at the bottom of your deck, waiting for you to draw it on turn thirty-one when you die on turn eight. If you're playing someone who just uses one color, you can paralyze his or her play by incorporating four or five Circles of that color into your deck, one of which you are likely to get into play in the second turn or so. Even if your opponent has two colors, two or three Circles in each color are a wise investment. Look at it this way. If you put three Circles of Protection in your deck, the second and third Circles will be useless cards, or 5% of your deck. This investment often ensures, though, that your opponent will be sitting with a deck in which 50% of the cards are useless. When your opponent has three colors, you probably want one of each color, with maybe a second for his or her strongest color. But if your opponent is playing five colors, you may not even want to bother because the Circle is going to have such limited usage

Often the game revolves around protecting your Circles of Protection. The best way to protect them is by studying how to defeat them. Here are a few suggestions.

Protection

How to beat them

1. Tranquility and Gloom. Since Tranquility removes all enchantments from play, you can use it to get past a minefield of Circles in one fell swoop. If you have any green cards in your deck, it's probably worth having Tranquility just to counter Circles. However, the problem with this strategy is that Tranquility also wipes out your own Circles. A similar ploy is Gloom, which makes all Circles of Protection, including your own, cost three mana to use.

2. Disenchant. This card is useful as a point defense, taking out just that one Circle that's holding back all eight of your creatures.

3. Artifact Creatures. Juggernauts, Obsidian Golems, and such are perfect for getting around Circles because they do colorless damage.

4. Swarming. If you have more creatures than your opponent has land, then attack. Not everything will get through, but your opponent won't be able to stop everything, either. A lot of little creatures that are hard to block work best here. Even if you don't have more creatures than your opponent has lands, you'll still do well. If you have seven creatures, your opponent will have to choose between taking damage from those he or she can't block and not being able to use seven lands. A variant on swarming is Pestilence. Since you can Pestilence several times during your turn, you can use it in combination with creature attacks to force your opponent to run out of mana. However, this only works well when your opponent is very low in life.

5. Land Destruction. One playtester, Dave Pettey, approached the Circle problem by reasoning that if you have no mana to power the Circles, then the Circles are useless. Enough land destruction cards, such as Sinkholes or Stone Rains, will stop any deck relying on Circles of Protection for defense.

6. Land-Tapping Strategies. If you can force your opponent to tap his land, he won't be able to power his Circles. For example, you could Power Sink one of your opponent's spells. This forces him to tap his land, rendering his Circles useless. Of course, there is a counter to this strategy. Make sure you have at least one land in your hand, then cast your spell. If your opponent does use Power Sink, you can still play the one land at the end of your main phase to power your Circle of Protection. Another counter to this Power Sink strategy is to use sources of mana other than land. Power Sink forces you to tap your land in order to counter the spell. However, Power Sink does not affect creatures or artifacts that provide mana unless their mana has already been added to your mana pool.

You might also consider using Power Leak. It costs two mana to prevent damage from this card, so if you play a Power Leak on each of his enchantments, your opponent will be forced to use his land to prevent the damage, and he won't be able to power his Circles.

Alternatively, you can wait until your opponent has exactly enough mana to cover all your attacks, and then Twiddle one of her lands. If your opponent lets you Twiddle her land, she has one less land than she needs to counter your attack. If, however, your opponent chooses to tap her land, interrupting your Twiddle, and then you don't attack, she suffers a point of damage for the mana that remains unused in her mana pool. Twiddle actually works better than Icy Manipulator in this case, because Twiddle is a surprise maneuver, whereas your opponent always knows Icy Manipulator is out there.

7. Manabarbs. This card does one point of damage for each land that is tapped. So, even if your opponent has a Circle, tapping a land to power it just causes another point of damage. Of course, it's still worth the one point of damage from Manabarbs to protect against anything that is doing more than one point of damage.

8. Laces and Sleight of Mind. Laces change the color of a card; with the right type of Lace, you can change creatures or spells to a color for which your opponent has no Circle of Protection. Again there is a counter-strategy: Sleight of Mind, which allows your opponent to change the color of her Circle of Protection, making her Circles far more versatile. For example, you might use Lifelace to change your red giant into a green Giant, getting it past your opponent's Circle of Protection: Red, but your Sleight of Mind-carrying opponent can respond by changing her Circle of Protection: Red to Circle of Protection: Green. Of course, you could also use a Sleight of Mind to your advantage, changing the color of your opponent's Circle to one she has no use at all for at the moment.

9. Multiple colors. This final suggestion may seem obvious, but a five-color deck is far less vulnerable to Circles than a three-color deck. And a one-color deck is dead meat against a Circle of Protection.

There are certainly other sly combinations out there that will get around Circles of Protection, as well as strategies for protecting them. The basic approach, though, is to develop more prudent ways to manage your mana so you'll be able to defend yourself while still casting spells. If you strike the right balance, Circles of Protection can be an extremely valuable addition to your deck.

—Chris Page

An Interview With



As a child in Sitka, Alaska, Anson Maddocks' haunts were woods, ocean shores, and Russian graveyards. In 1988, Anson moved to Seattle, where he attended the design program at Cornish College of the Arts. He later left Cornish to pursue illustration full-time.

Anson's many art credits include numerous gallery shows and installations in the Seattle area, as well as illustrations for several Seattle based magazines. His fantasy work has appeared in products from Garfield Games, Mayfair Games, Pagan Publishing, and Wizards of the Coast.

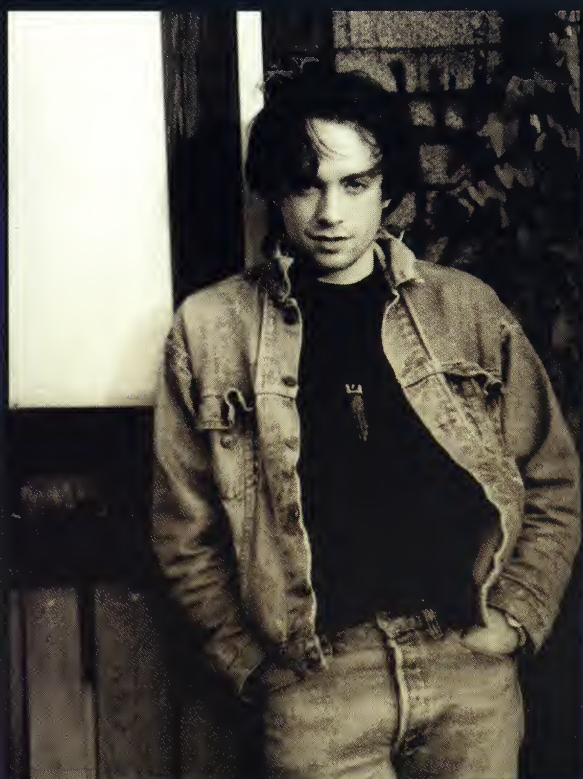


Photo © 1993 Chereys Humphries

How did you get involved with Magic in the first place?

I got hooked up with Wizards of the Coast about two years ago. I knew their art director, Jesper Myrfors, from school, Cornish College of the Arts. He asked to see some of my work at one point. He had seen a book that I had done a while ago, called *Darkdreamer*, which I was really not that happy with, but which he thought was interesting. So I showed him that, and some of the recent work I'd been doing, which is more surreal than fantasy or science fiction. He gave me some tasks from the *Talisanta* bestiary, *Thystram's Collectanea*. To begin with, he just had me do a couple pieces to see how I would do. He liked them, so he dumped a whole load of them on me, and as the deadline for the book drew closer, he kept piling more and more on me. Actually, Magic was the same way. I ended up taking a lot of work that other people couldn't get done in time. I did four in one day, at one point, just to meet the deadline.

How many cards did you end up doing?

I did thirty-one; thirty were used.

How is Magic art assigned? Has Jesper always just given artists the card name and let them do anything they want with the design?

Yes, that's how it was originally, and it was really exciting to him, I think. He likes to let the artists interpret the titles of the cards the way they see them. That way he's completely surprised when he sees their work, and it probably produces more variety throughout the deck. With *Magic: The Gathering*, the designers had a general idea of what the text was going to be, but when they saw the artwork they tried to tailor the text to the art. But I can't decide whether it's good or bad to know more about the card or not. Now that I know about Magic, I might try to suit the work to the game, and I don't know if that's such a good idea. I try to get as diverse as possible in the cards that I do.

How is collectable card game art different from book illustrations or paintings? What makes it different, other than its smaller size?

That's actually a major factor right there. Since books and paintings are larger, you have to put a bit more care into them. (Don't tell Jesper that.) What I mean is that the Magic card is going to be reduced so much from the original. You kind of have a sense of what's going to be lost in the reduction, so you know where you can take liberties, where you can leave spaces a little rougher than you would on something that you know is going to be seen at actual size. That's why I am a little hesitant to sell the originals for Magic; some of them I just don't like the looks of at actual size.

Is fantasy your genre, generally? What other types of things do you work on?

I prefer surrealism. I don't have a strong interest in fantasy; I like to do it, but I don't like traditional fantasy. Elves and dwarves and things like that. It's not really my cup of tea in general. But if I do them, I like to do them in a new way. I like my own sort of homemade fantasy. That's a good challenge: to take something traditional like that and reformat it, so that it still has its core, but it has my feel to it.

I know a lot of roleplaying is based on myth, archetypes that have been in the fantasy world forever. You like to take the traditional and do something else with it; where does that something else come from?

The world that I like to pull my images from is really my own creation. When I'm taking a traditional idea, I'm just marrying it with my own...formula. It's a little bit darker, a little more sensual, maybe; a little theatrical.

I've heard people say about the Hurloon Minotaur, "What did Anson do? Did he give the minotaur a mirror and have it paint itself?" There is a sort of hyper-realism to the things that you do, as if they were modeled on something that actually existed anatomically, but is completely foreign to this world. Where does that come from?

I studied anatomy a lot, and I took courses in college specifically for my art. I was in courses with medical students. Actually, for a long time I wanted to be a surgeon. I've always been fascinated by anatomical functions, the skeletal and muscular systems. To me it's really important to animate my figures and make them believable. Actually, I gave a lecture on Alien Anatomy at a local convention, where I led discussions on believable anatomy.



Art from *Magic: The Gathering*. Above: Shanodin Dryads. Facing page: three early sketches and the final version of Hurloon Minotaur.

Do you do research for your work?

I do a lot of visual research. I keep encyclopedias on hand at all times, just in case. I try to pull resources from all different areas; that way it has a fresh feeling for me, and it's always exciting for me to do it. For the Magic card Sengir Vampire, I went out of my way not to do a traditional vampire. That's what makes it fun. My vampire isn't going to be Bela Lugosi with a medallion around his neck.

Do you use models at all? Human models, that is.

Sometimes. Human, inhuman...Sometimes I use a model to do a piece for which I've specifically had an atmospheric or photographic idea in mind. Or, if I have a person that I think would be particularly appealing in a piece, and I'd like to capture their essence, so to speak. (Do you ever use yourself as a model?) I think it's something that just happens in my work. My features pop up in characters. My anatomy, my proportions...I'll be drawing something and I'll realize it looks an awful lot like me. Sometimes that's good, sometimes that's bad; sometimes I'll let it go, and sometimes it's completely inappropriate for what I'm working on.

What media do you use when you are doing Magic cards, or your other work?

I use just about everything: from watercolor to marker to colored pencil, acrylic, gouache, oils...

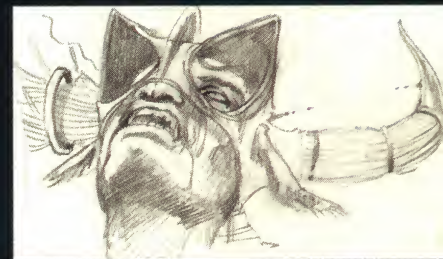
Are there other artists that you take inspiration from?

Currently I think one of my favorite fantasy artists is Brom. I like the way he blends graphic style in with his images, so they hold up graphically but they look convincing at the same time, which is rather difficult. I like Norman Rockwell a lot; he's one of my heroes. (An interesting mix of styles, there.) Then there's Salvadore Dali, who I also like quite a bit. H.R. Giger. Let's see: Klimt, Moebius, Bilal...oh, also Milo Manara, and Aubrey Beardsley.

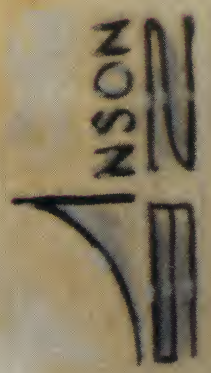


You said your pieces are theatrical and sensual. What do you mean by that exactly?

I just mean that because they are still, and because I'm trying to convey so much, they can be extremely gestural, or sensual—it's like they are struggling to gesticulate something that they're thinking. My art is almost mimelike in its poses—stressed. Not very subtle. Also, you are working on something you think of as sensual, and you put sensual elements into it, it's really enjoyable to work on. Certain things, like organic matter of any kind, are very sensual. When I am rendering something that is very soft, or just visually dynamic, that has a lot of curving shapes or weight to it, gravity, or motion, or streamlined things—all of those things I think of as sensual. I may unnaturally streamline the body just to give it a more dynamic feel. I sometimes go to







extremes on facial features: fuller lips, flared nostrils, larger eyes, accentuated cheekbones, just because I find all of those features intriguing, and when I emphasize them I'm sort of making a statement on what I find attractive about them. Long, spiderlike fingers sometimes. That's where the theatrical thing comes in, too, you know: all the features are extremely high-contrast. It's almost as if everybody's always wearing make-up or always wearing rich clothing. Everything is emphasized. It's hard for me to knock things back into subtlety. I always have a tendency to want to bring it to the front, what it is that I like about an object. It's really hard to put a hierarchy on an image, and say 'I want to focus on this and drop everything else back.' I want to glorify everything about it.

Does that always work?

No, it never works. It ends up flattening out the entire piece if you have everything on a pedestal. It brings everything to the front, so your eye is completely confused; it doesn't know where to pay most of its attention.

Do you know when you've struck that balance?

I usually notice it in a sketch. Because I look at a sketch as just that; I never try to refine it, or make it more than it was to begin with. So usually I'll make a sketch and then look at it and say 'wow, I got the idea across that I wanted to, I focused on what I wanted to.' That's the beauty of a sketch; it's very raw, and it defines what it needs to define. If I work on a piece for too long, then I tend to flatten it out by excess.

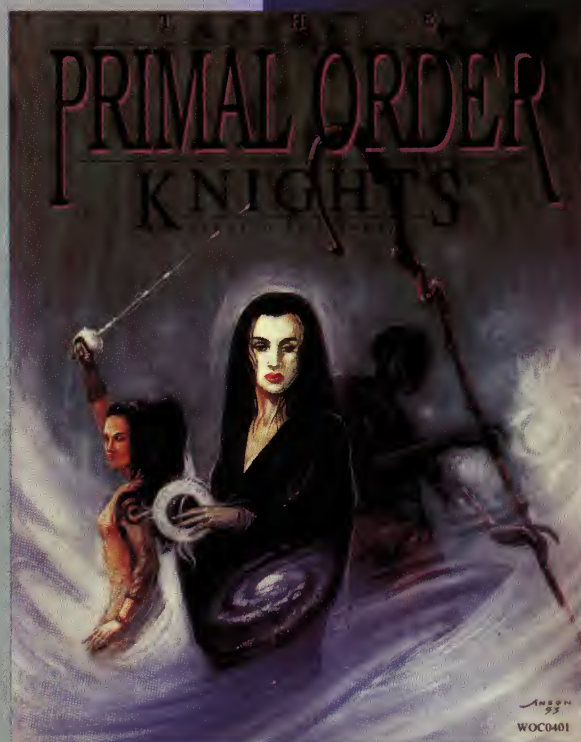


How do you work? How fast?

I think I work very fast, but that might be because I lose track of time while I'm doing it. As I said, with *Magic* I was doing a couple cards a day when I did them. With *Thystram's* I did five in one day, at the most. It depends on my mood. If I'm having a good, what my friends and I call 'art day,' I can crank out a good number of them in a short period of time. But if I'm uninspired or having a down day then I can't work fast at all; in fact, I end up throwing out everything that I do.

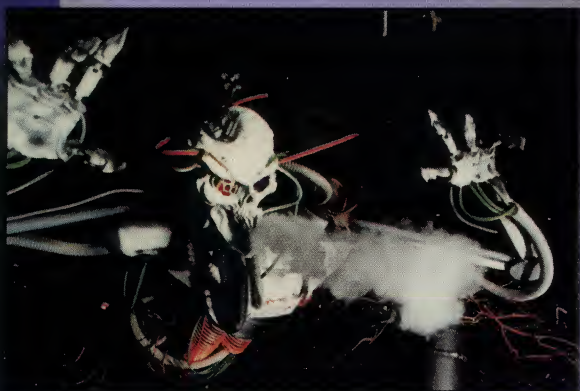
I'm addicted to momentum. If I start accomplishing things, I just keep with it. If I start getting things done early in the day I'll just go with it, accomplish everything all at once that should usually take a week. (Do you get up early?) No, I don't. Do I go to bed early? No. I get to sleep around 4:30 and get up around noon. (The most creative hours of the day being at night?) Yeah...I think that's because there is no interference, nothing to distract you. In the early morning nobody is calling me, there's nothing good on television...all there is is a light and a table and a piece of work that needs to be done.

You said you work here or you work in coffee shops. What exactly do you do? Do you say 'OK, I'm going to do this now, m...'



In the Roleplaying World. Above: An example of Anson's work for Wizards of the Coast's *The Primal Order* line. Anson's covers and interior illustration have been featured in numerous industry publications.

Previous pages: *Jester* was displayed at the traveling rock concert *Lolapalusa* 1992.



Yes, I do. That's the great thing about coffee shops. Mark Tedin, Andi Rusu, and I always go to these places together and work. They are good because you sit down at a table, and you really have nothing else to do there except focus on what you've brought with you. You can't wander around. Well, you could wander around and chat with people, but you can't turn on the television or anything. Once you've paid rent on your drink, you're rooted to the spot for a

while. You have to produce something. (That's a very different picture of coffee shops than most people have. They don't think of getting work done there; they go to participate in the mystique of the artist.) Well, I do that too.

What kind of work do you do other than illustrating?

I have a lot of different areas that I try to keep going at the same time. I work as an illustrator for the *Seattle Weekly* and various publishers: *Wizards of the Coast*, *White Wolf*, *Pagan*. And I like doing large paintings. But I have to hang them in places because I can't keep them around. This is a very small place. I have to take the paintings apart to get them down the stairs.

Mark Tedin and I both worked at a nightclub called the *Down Under*; we completely overhauled the place, and reworked it into a large installation. It involved murals, sculpture, lighting, mechanical things... We got grossly underpaid for it, but it was fun to do. I also do a lot of sculpture. Not so much anymore, because I can't stand having the materials around me—it creates incredible clutter, and I just don't have the room to do it.

What is life like as a freelance artist? What did you do before?

I was selling vintage clothing at a retail store; I had done some house painting before that. Then, when I quit a regular job to do this exclusively, freelancing was a roller-coaster, economically. I went through periods of starvation. And then when I got even a meager sum of money it was like a gold mine to me.

Has your art shaped your lifestyle at all?

Art is my main form of expression, so I rely on it heavily to vent—and to absorb, actually. When you create a lot, you have to have good internal library to draw from, and not everything can come from resources or from photographs. So I'm constantly absorbing things. I can justify spending ridiculous amounts of money on films and books, because that's sort of a creative write-off. I will throw myself into things I normally wouldn't be interested in just because they are different, and I know they can provide a new perspective on things.

As far as how it affects my lifestyle, well, I do a lot of work for subcultural events. Parties, clubs, industrial shows, et cetera. People ask me on

Mixed Media. Thirteen feet long with a ten foot armspan, *Grendel* (left) was part of a 1992 installation called *The Tragedy of Obsolescence*. Pictured below is *Lamp*, another detail from the same installation.



the spur of the moment to borrow work for some event and I just loan them a few paintings or sculptures for the evening.

What's the strangest thing you've ever done—well, no, let me rephrase that—the strangest assignment you've ever had?

Maybe the *Unspeakable Oath* cover for Pagan Publishing.

Why is it strange, other than it's...strange..?

Well, I guess, that's the most blatantly strange piece I've ever done, just because it looks like flesh sewn together and bound to a book cover. I don't know...that ranks at the top.

It reminds me of some Magic cards you've done.

They requested I do this based on what they saw in one of the Magic cards.

Really? Living Wall, or Lure?

Living Wall. Which was censored. You knew that, didn't you?

No. What happened to it?

There was an esophagus which they thought looked too much like it could be a sphincter in another part of the body. That was the only one that got censored

Jesper was responsible for censorship?

I take the Fifth on that.

Is artistic integrity a big issue for you?

Yes. Making artistic or moralistic sacrifices—I think about that a lot. A lot of artists will not do something because they feel like they're compromising the way they view their art for somebody else's ideas. But I find it extremely challenging. Whether I'm making something under my specifications or somebody else's specifications, it's a challenge that I put myself to. And I love challenges; I love to challenge myself, and I love to be challenged by others. And when I'm working with another person, who has verbal or written descriptions of something, and it's up to me to come up with the visual translation of that—I love that. It's sort of like communicating with somebody: they say something, you say something back to them, and you try to agree on something. That to me is great—to interact with writers and art directors.

What's the worst thing that's ever happened to your art? (*Groan.*) Have people taken your work and done dastardly deeds?

I had a piece in Lolapalusa (*Jester, pictured on the center spread of the magazine*) which someone climbed up to get on top of a fence. So there are black shoe marks on it which I had to paint over it because they wouldn't come out. I had a piece stolen from The Center On Contemporary Arts; that was sort of a back-handed compliment, I guess. Actually I'd like it back. There are some



pieces...the people who bought them were so strange I don't know that I'd want to know what happened to them.

Do you keep a lot of your art for yourself?

No, I try to get rid of it as soon as possible. (Because you want to sell it, or because...) No, because I want it out of my sight, actually. I don't want to be too influenced by the last thing I did. I want to be influenced by new ideas constantly. And also I don't want to feel that I've accomplished a lot in a given time, because that might cause me to get lazy. That may or may not be true, but I project that on myself. I like to have fresh, clean walls, so I can keep a clear head; I don't like to be cluttered, mentally. And that happens when I have too much to look at.



Let me ask you about the effects of Magic. Do you think that its popularity in circles other than fantasy ones is going to have some sort of impact on the way fantasy art is perceived by the world at large? I know a lot of people tend to look down on the genre as being 'light,' 'illustrations' rather than good art, whatever that means. Have you had that experience?

My stuff being taken for less than fine art? Yes. Actually I think I view it that way. To answer the first part of your question, though: I think if people get interested in Magic, and they haven't had a lot of fantasy exposure before, it might draw people into the market. They will see other things that are available and it may spark their interest.

Has that happened with you, personally? I know that some artists have had a lot more interest taken in them now that they've done Magic cards. Have you gotten more work as a result of Magic? Do you *want* more work than Magic?

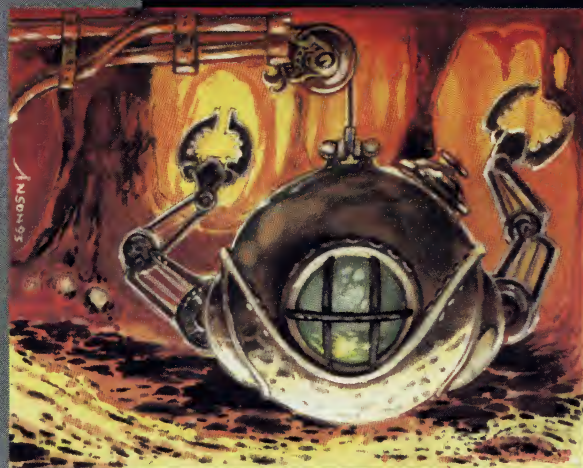
With fantasy work, yes, its helping me. It's definitely good exposure. And you can make a great miniature portfolio out of the cards; you don't have to carry huge things around. Nice and compact, like slides.

Are there places that you want to go with your art that you haven't been yet?

I love motion pictures; I would love to do special effects make-up, or computer work. I've done some video in the past; I think that's probably the grandest art form, because you can incorporate anything into it. That's the only way you can get an idea completely across, by coming at it from all directions. Also, lot of people have urged me to do graphic novels, but I don't know if they would be as rewarding. They seem like a lot more work than reward to me. Time is a huge factor. Thanks to Jesper.

So we can look forward to a lot of other Deckmaster work from you?

Yes, I'm working on all the expansions. I look forward to Jesper's dark expansion set in particular.



Upcoming Magic Releases. A preview of Anson's latest Magic work: Urza's Mine, from *Magic: The Gathering—Antiquities*, and Spinal Villain from *Legends*.



LOST IN THE SHUFFLE

The musings of Richard Garfield

Growing up in Eugene, Oregon, my friends and I used to play a game called *The Hunt*. The hunters attempted to “damage” the pursued player by taking his flags or shooting him with a dart gun. The unique thing about this game was the disparity between the sides: anywhere from three to ten people would join forces to hunt a single player. I loved being the hunted; I knew I wasn’t going to win, so I tried to put up the best fight I could. I also enjoyed the hunter’s role, laying traps and trying to out-think the opponent. Aside from the dubious implications this childhood pursuit has for my psychological makeup, it shows that I have never been particularly interested in “fair” games. While I don’t mind being in a position of gross power in games, I also enjoy fighting from an incredible disadvantage. In these cases, it isn’t winning or losing that matters, but the play itself. And when a win does go an unexpected way, it is something to be remembered. I am not suggesting that fairness doesn’t have its place; it is simply overrated.

Magic lends itself to a huge variety of competitions, and the players have a lot of control over how fair the environment is in which they play. Arenas of **Magic** play can be roughly divided into two categories: the wild environment and the structured environment. In the wild environment, players can draw on any source of cards. Players can trade and duel with whomever they choose, with whatever decks they choose. This glorious anarchy attracts many people. You can play with deck concepts and ideas for a while, and trade the decks away when they grow

tiresome. You can hunt down the weak decks for easy victories, or try and defeat a local Goliath.

The wild environment is usually favored by those who delight in deckbuilding. New **Magic** players in particular love to fiddle with their decks, learning the fine art (or cold science) of deck construction. After all, one joy of the game is getting that first deck to work well. After playing in this sort of environment for a while, however, you may find that you’ll want to reduce the emphasis on designing decks merely to win. Otherwise the play will grow stagnant, as players invent powerful decks that are boring to play.

This does not mean you have to refrain from being competitive. Rather, the object of the competition changes, shifting away from the construction of a monster deck toward winning with the tools you allow yourself. Most play groups I know have lots of decks floating around: the retired superdecks, the weird decks, the medium-power decks. These decks all have some sort of vague ranking, and players tinker with them and compete them against each other to get the duels that they most enjoy. Some players are not trying to get a particular deck to win often, but rather to keep it from losing quite so often. Sure, the heavyweights can trounce the featherweights, but that doesn’t mean the featherweights have no place. A featherweight is fun to play and tinker with. And it may take out a lightweight, or even a mediumweight, from time to time.

If you still want to maintain the challenge of building a power deck, there are some rules you can impose on yourself and other willing playgroup members without greatly restricting your play environment. One option is to maintain a single random deck that you keep separate from your card pool. You can use this deck to duel or trade with other people, but you cannot simply add cards to it. Such a low-power deck may eventually grow in strength, and it is interesting to watch its progress or decline. I maintained such a deck for about six weeks, and through trade and play the deck eventually had 120 cards to draw on, including several more rare cards than it started with.

You might also consider raising the minimum number of cards required for a duel, since it is much harder to make a predictable sixty-card deck than a predictable forty-card deck. It is also a challenge to construct a good deck while limiting yourself to two or three cards of any particular type (excluding land, of course). If you enjoy this challenge, you might go further: try building a winning deck with no duplicate cards!

Once you have developed your deck-tuning strategies, however, you may find that the wild environment loses its charm. Power playing considerably narrows the field of viable opponents. Also, there may be such an unequal distribution of cards in your playgroup that dueling against certain decks becomes frustratingly predictable. This is where the structured environment can add depth to the game. Structured environments vary, but they are all designed to keep the game fairer by controlling the players' access to cards. The simplest way to develop a structured environment within the playgroup is to give each player a random starting deck. This deck could be a factory deck, or one assembled using cards provided by one or more of the players. In this case, decks are built by trading between members of the playgroup rather than by purchasing cards. A more complex method, but one which better satisfies the player who enjoys the competition of deck construction, is the draft. All the cards are laid on the table and players take turns picking cards

for their decks. In a simpler form of the draft, the card set is shuffled and one card is turned up for each player. Each player selects a card; first pick then rotates to another player, and more cards are turned up. To speed up the draft, the cards can be grouped in twos or threes. While some players prefer to keep land out of the draft, others like to make land a limited resource, something that rarely happens in the wild environment.

Another game element that may be restricted is the trade. Trading can be a terribly influential factor in the game, and can dominate the competition if it isn't controlled. While some players prefer the free-for-all, others may choose to restrict trading to some time period before or between games, or forbid it all together. You may also decide that all trades must be made public within the playgroup.

Dueling can be structured in a variety of ways. The competition may remain a random set of duels between individuals or teams, or it may build toward a single winner. You may elect to hold a round robin, where each player competes with every other player a certain number of times. While some players prefer not to risk their important cards in an ante, requiring an ante is a good way to even the stakes in games between a strong and a weak deck. It can be fun to compete two decks until ante losses make one of them unplayable.

A structured environment does not make a wild environment impossible; the playgroup merely has to keep the cards for each type of play separate. To preserve the integrity of structured play decks, you may choose to mark the cards, or to store the decks in the care of a single player. Serious playgroups have even been known to record the contents of all the decks.

Future versions of **Magic** may cater more to keeping the wild environment under control by keeping the cards more uniform in strength. Regardless of the card mix, however, players can improve their game by creating the play environment that best suits their interests.

Magic Conundrums

A look at *The Gathering's* Most Confusing Cards

Most of the cards in **Magic** are fairly straightforward. Few questions arise over the use of **Lightning Bolt**, for instance, or creatures without special abilities. But there are some cards that continue to confound players, particularly those involving complex tapping and timing maneuvers. In an effort to clear up some of the confusion, here's a discussion of a few of these troublesome cards and how they work.

Twiddle and Icy Manipulator. The most common problem cards are **Twiddle** and its cousin **Icy Manipulator**. **Icy Manipulator** allows its controller to tap any land, creature, or artifact in play, while **Twiddle** allows the caster to either tap or untap a card. The confusion surrounding these cards stems from differing ideas of what "tapping" is. When a land card says "Tap to produce mana," players assume that turning the card sideways is what releases the mana. Unfortunately, that isn't quite accurate. "Tapped" and "untapped" refer to the position of the card, not to the generation of effects. A player frees mana into the mana pool and then turns the land card sideways to remind everybody that this card has had its mana drained this turn. Creatures work the same way; the controller employs the creature in an attack or defense, and taps the card to indicate that it has been used. A change in position indicates a change in the status of the card: the resources of an untapped card are potentially available to the controller this turn, while the resources of a tapped card are not. Cards like **Twiddle** allow you to change the availability of a card's resources without actually generat-

ing the effects. If you use **Icy Manipulator** to tap your opponent's **Basalt Monolith**, for example, you have made the three mana that your opponent could have gotten from it inaccessible until the card is untapped. You haven't taken control of the **Monolith**, or generated three mana for yourself; you have only prevented your opponent from using it. On the other hand, if you use **Twiddle** to untap your own **Basalt Monolith**, you have made the card available for use, even though you didn't spend the three mana required to untap it. The only exceptions to this "availability without the effects" rule are cards with enchantments on them that are activated when the enchanted card is tapped. In these cases, the effects of these enchantments still happen, even though the card being tapped is not generating any of its own effects. For land enchanted with **Psychic Venom** or **Wild Growth**, for example, **Twiddling** the land will cause the controller of the land to get bitten by the **Venom** or gifted by the **Growth**, though the land's mana remains unavailable.

Jade Statue. The ambiguous identity of the **Jade Statue** constantly causes problems. The only one of the original *Magic: The Gathering* cards that called just "Artifact," the **Jade Statue** acts rather like an artifact creature but isn't one. It can be a creature on the turn it comes into play as long as the mana cost is met. The statement "can be a creature only during an attack or defense" means either attack *or* defense, not both, since making it a creature during the attack phase taps it. It's very difficult to put creature enchantments on this object, since you can't cast enchant-

ments during a battle, and that's the only time the Statue is a creature. If you manage to cast Holy Strength on the artifact, then that enchantment takes effect only when the artifact is brought to life. There is a way around these difficulties, however. Since the Statue is a non-creature artifact, casting an Animate Artifact spell on it would make it a 4/4 creature full time.

Illusionary Mask. Perhaps the most mysterious Magic card is Illusionary Mask. This card allows a player to bring a creature into play face down, and spend extra mana to disguise the casting cost. As soon as the creature gives or receives damage, or is tapped, then it must be turned face up. Illusionary Mask doesn't suppress any potentially revealing features of the card being Masked. If you cast Clockwork Beast or Rock Hydra through the Mask, for example, you still have to put counters on the card, which sort of gives the surprise away.

The secondary effects of Illusionary Mask can be complicated. Consider what happens if you have a Throne of Bone, which gives you 1 life for every black spell cast. How can you tell if you should get a life point for the casting of the Masked card? If your opponent brings a creature into play behind the Illusionary Mask, then you may put a point of mana into the Throne of Bone, and your opponent must inform you if you've received a point of life or not. This tells you whether or not the creature is black.

Trying to stop the Illusionary Mask can also be a bit tricky. You can't use Spell Blast on the Mask because it's a fast effect from an artifact, but you can Spell Blast the summoning. You know the cost of the creature is

equal to or less than the amount of mana spent, so guess the cost and cast your spell. Your opponent will tell you, once you've cast the spell, whether or not it was enough to actually stop the summoning. Look on the bright side. If the spell fails, you know for sure that the creature is bigger than you thought. You can also try color-specific anti-spell cards like Deathgrip or Blue Elemental Blast to stop the summoning, even though you aren't sure of the masked card's color. Remember, however, that Red Elemental Blast and other anti-spells require a valid target to be cast. The kind of land tapped in the summoning will tell you whether or not a card could be of a certain color: if an Island is tapped, it might be blue. In a slightly odd quirk of the Illusionary Mask, you may play a Blue Elemental Blast on a concealed card even if no Islands were tapped. You know ahead of time that the spell will fail, but you might want to cast a spell that accomplishes nothing; the Black Vise and the Iron Star would be two reasons for doing so. Because you don't know for certain what the color is, you may attempt to cast any spell for which the card might be a valid target.

Power Sink is more effective. Your opponent has spent some mana on the summoning, and some on the Mask. A Power Sink forces him or her to spend more on the summoning, and it's too late to decide to use less with the Mask to make up for the extra drain. And of course, there is the straightforward approach: you can use Counterspell.

Chaos Orb. Perhaps the most wildly interpreted card is Chaos Orb. Many players feel that when the Orb is in play, anything goes. Unfortunately, there are some rules that apply to



the Orb's use. It has to rotate 360 degrees, and your opponent isn't allowed to physically interfere with the spell. This means your opponent can't blow on it when you play it, and he or she can't change the position of his cards once the Orb is in play. There are no rules against setting up your playing area at the outset of the duel in a way that makes using the Orb difficult, like taping your cards to the wall or placing them around the room. Of course, such strategies can greatly inhibit game play. If your opponent does not know you are playing with an Orb, you have the advantage of surprise. Because artifacts can be used the turn they are summoned, you can stun your opponent with the Orb by spending two mana to put it into play and using a third immediately to drop it. The simplest strategy when playing against someone who is known to use the Orb effectively is to keep an anti-artifact spell in your hand. Usually, though, there isn't much to worry about when the Orb comes in play because few people can drop it with any accuracy.

Kudzu and Lich. There are a few other cards that appear confusing only because players don't actually believe the card text. When Kudzu says "the player whose land it just destroyed may place it on another land of his or her choice," the new target land could be any land in play. Kudzu will usually cross back and forth between opponents, but it doesn't have to: you could play Kudzu on your own land and choose to destroy more of your own land.

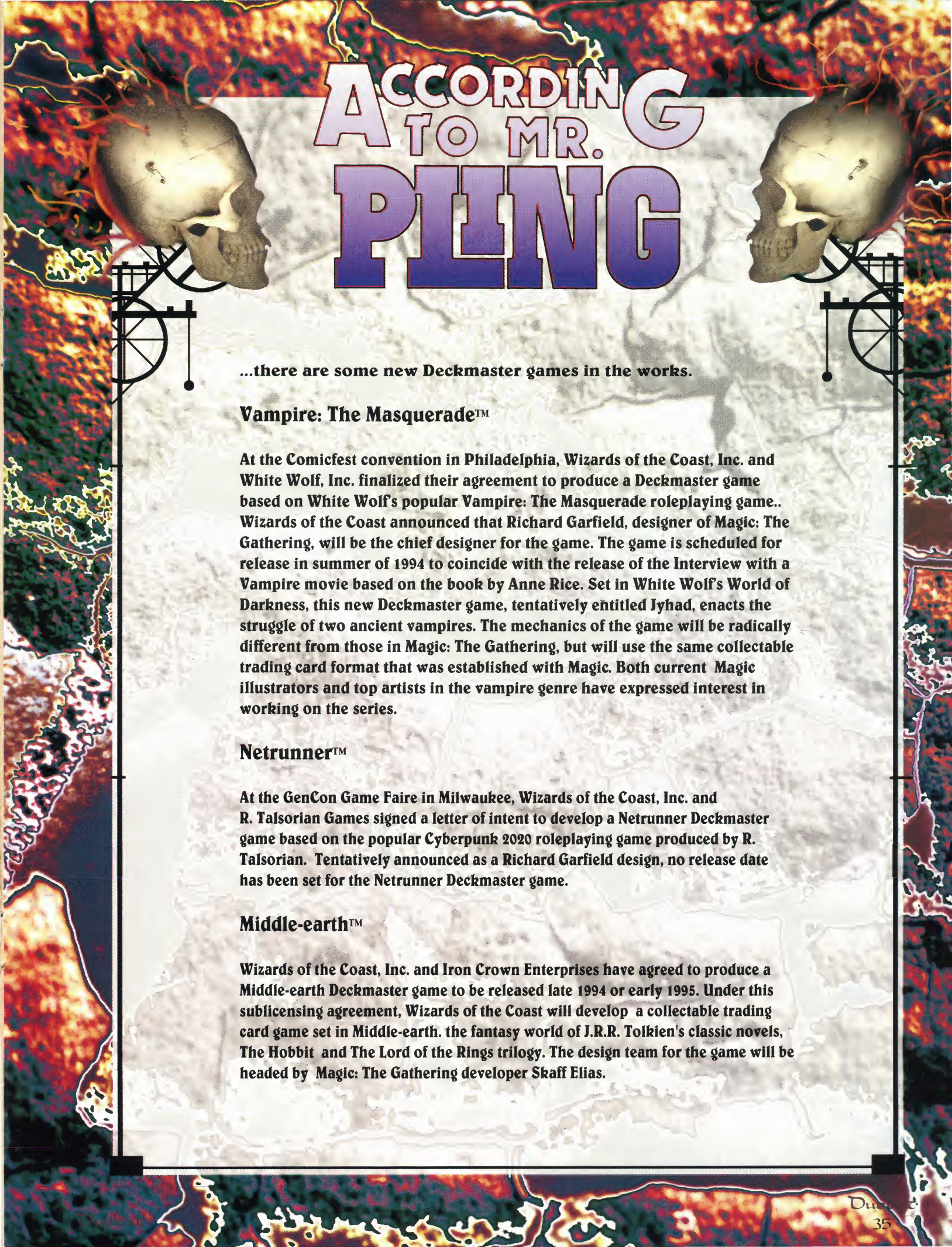
Lich is another spell that is strange enough that many people think there has been a mistake somewhere. With Lich, you lose all the life points you have at the moment but you aren't dead. The damage you receive is measured not in life points but in cards. If you gain more life, you draw more cards. However, if you take a point of damage, you cannot simply discard a card, but must send one of your cards in play to the graveyard. Your life now depends upon the

number of cards you can keep in play. This enchantment can help keep you in the game when you have a lot of cards out, but it can't directly harm your opponent. Specifically, you can't use Lich to kill your opponent by playing it on him or her and then Disenchancing it. You can only play Lich on yourself, in your own territory; unlike "Enchant Creature" spells, blanket "Enchantments" cannot be played in your opponent's territory.



Those are the most confusing cards, though there are many others that have caused players problems. **Magic** is such a dynamic game that the interactions between the cards can get extremely intricate. After all, one of the most enjoyable aspects of the game is figuring out how cards can work together. Usually the rules can guide you through any difficulties; if you pay careful attention to the precise effects of the cards and the order in which they occur, you can usually sort out any conflicts or seeming paradoxes that may arise. But if you do get stuck, we're here. You can always e-mail your questions to questions.wizards.com, or call Wizards of the Coast, and we'll do our best to help you.

-Dave Howell



ACCORDING TO MR. PLING

...there are some new Deckmaster games in the works.

Vampire: The Masquerade™

At the Comicfest convention in Philadelphia, Wizards of the Coast, Inc. and White Wolf, Inc. finalized their agreement to produce a Deckmaster game based on White Wolf's popular Vampire: The Masquerade roleplaying game.. Wizards of the Coast announced that Richard Garfield, designer of Magic: The Gathering, will be the chief designer for the game. The game is scheduled for release in summer of 1994 to coincide with the release of the Interview with a Vampire movie based on the book by Anne Rice. Set in White Wolf's World of Darkness, this new Deckmaster game, tentatively entitled Iyhad, enacts the struggle of two ancient vampires. The mechanics of the game will be radically different from those in Magic: The Gathering, but will use the same collectable trading card format that was established with Magic. Both current Magic illustrators and top artists in the vampire genre have expressed interest in working on the series.

Netrunner™

At the GenCon Game Faire in Milwaukee, Wizards of the Coast, Inc. and R. Talsorian Games signed a letter of intent to develop a Netrunner Deckmaster game based on the popular Cyberpunk 2020 roleplaying game produced by R. Talsorian. Tentatively announced as a Richard Garfield design, no release date has been set for the Netrunner Deckmaster game.

Middle-earth™

Wizards of the Coast, Inc. and Iron Crown Enterprises have agreed to produce a Middle-earth Deckmaster game to be released late 1994 or early 1995. Under this sublicensing agreement, Wizards of the Coast will develop a collectable trading card game set in Middle-earth, the fantasy world of J.R.R. Tolkien's classic novels, The Hobbit and The Lord of the Rings trilogy. The design team for the game will be headed by Magic: The Gathering developer Skaff Elias.

MEZALOK'S

CHALLENGE



A graphic story by
Mark R. Poole

Based on Richard
Garfield's *Magic:
The Gathering*

Coming next issue

WHAT'S NEW? -WITH PHIL AND DIXIE!

GO AWAY. I DON'T DO **WHAT'S NEW?** ANYMORE. I'VE DEVOTED MY LIFE TO **ART.**

BUILDING BAT SKELETONS IN BOTTLES IS **NOT** ART.

AH-BUT EACH ONE REPRESENTS A DIFFERENT ELEMENT ON THE PERIODIC TABLE!

... OKAY, THAT'S ART.

© P. -93
COGLIO

BESIDES - ROLE PLAYING GAMES ARE PASSE'

BUT WE'D BE TALKING ABOUT A TRADING CARD GAME.

... A WHAT?! THERE IS NO SUCH THING.

HA! THAT'S BECAUSE MAGIC™ IS THE VERY FIRST ONE. EVER!

IT WAS CREATED, ALMOST BY ACCIDENT, BY A MATHEMATICIAN NAMED RICHARD GARFIELD.

WOW. EVER SINCE RICH STARTED HANGING AROUND THE OFFICE, FIGURING OUT WHO OWES WHAT TO THE PIZZA GUY IS A SNAP! KEEP HIM AROUND!

I GOT IT! HEY RICH, DEVELOP US A COMPLETELY ORIGINAL AND UNIQUE CONCEPT IN GAMING BEFORE YOU GO, OKAY?

BUT HOW?

OKAY.

SINCE THEN, THEY'VE BEEN KIND OF SCARED TO ASK HIM TO DO ANYTHING ELSE.

TO PLAY THE GAME, YOU START WITH 20 LIVES.

AND THEN YOU USE THE SPELLS, MONSTERS AND ARTIFACTS ON THE CARDS TO WHITTLE YOUR OPPONENT DOWN TO ZERO

LIGHTNING.

ZOP!

BEFORE THEY WHITTLE YOU.

MAMMOTHS!

HA. I BLOCK YOUR PITIFUL MAMMOTHS WITH MY WALL OF MICE.

HONK

EEK

OH, DID I MENTION THAT THEY'RE HOWLING, FLYING, RIGHTEOUS, FIRE BREATHING-BERSERK MAMMOTHS?

UH... NO...

SIMPLE? YES, BUT DON'T GET COCKY...

-IT GETS AS DEVIOUS AS YOU ARE.

SO... THAT'S THE GAME.

LIKE IT?

I LIKE IT!



Magic: The Gathering—Antiquities
WOTC6502, \$1.45
Scheduled for release in February

Long ago, when magic had no color, two wizards battled for control of Dominia. Now *Antiquities* unearths the relics of this ancient rivalry, over seventy-five artifacts and spells for use with your *Magic: The Gathering* deck. So stash a few *Antiquities* in your **Magic** deck, and unleash the power of the past.

Magic: The Gathering—Revised Edition
Decks WOTC16100, \$7.95; boosters WOTC16700, \$2.45
Scheduled for release in March

In mid-March these gray-bordered cards will take the place of the white-bordered *Unlimited Edition* **Magic** cards. Offering corrected cards and clarified rules, the *Revised Edition* releases will feature a constantly changing card mix. The first version contains thirty cards from the first two **Magic** expansions, including these from *Arabian Nights*:

Mijae Djinn
Serendib Efreet
Desert Twister
Aladdin's Lamp
Eye for an Eye
Shatterstorm
Bottle of Solomon

Kird Ape
Jandor's Ring
Brass Man
El Hajajj
Dancing Scimitar
Magic Saddlebags
Ebony Horse

Flying Carpet
Magnetic Mountain
Erg Raiders
Aladdin's Ring
Island Fish Jasconius
Unstable Mutation
Sorceress Queen

UPCOMING RELEASES

The Magic: The Gathering Pocket Players' Guide
WOTC6200, \$7.95
Scheduled for release in March

At last comes the much-demanded players' handbook for *Magic*. *The Pocket Players' Guide* offers the clarified and expanded *Revised Edition* rules for standard, multi-player, and tournament play. The volume also includes an official list of the original *Magic: The Gathering* cards, as well as tips on collecting, deck-building strategies, and Richard Garfield's notes on the design of *Magic* and the nature of Dominia.

Magic: The Gathering—Legends
WOTC16503, \$2.45
Scheduled for release in April

From across the multiverse, the *Legends* have assembled. Introducing a new expansion of over 300 cards exploring Dominia's heroes: Johan, Gabriel Angelfire, Sivitri Scarzam, Hunding, and many more. Beware the Red magician with her hordes of Kobolds, and the Necromancer who dares to unleash the Horror of Horrors on the world. In the company of mythic figures you'll discover new spells and potent artifacts, creatures with the venom of Killer Bees and sorcery with the power to Defy Death. Share in the struggle of heroes, and embrace the possibilities which *Legends* bring to life.



ASK TOAD

*Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head.*

*William Shakespeare
As You Like It*

Come, let me squat close by your ear and whisper secrets learned from the toothpoints of a harrowing life. Put aside your pitchfork. You did not stagger all this way down Cemetery Road only to peer in fear at my rumpred hide, eh? Though I am a bunch-backed brute, you cannot earn this old toad's wit with curses.

I mark your scars and books; you've been at the Game, haven't you? Not even a half-century old, but there you go playing ante with the Masters and wondering why you lose. Perhaps this once I will guide you past the claws of your dilemma, and save my cookpots for more mature fare. Sit closer, my tasty friend; I will not bite tonight.

You're a brave one, presenting your quandary in person. In the future you may send letters rather than yourself. Only the great wizards do I gleefully insist visit me in person, all the better to see how well they have aged.

What's this you offer? Ah, a letter, but not from you. Are you nothing more than a messenger, child? Well hand it here; don't keep an old toad waiting. Let me slit this thing's paper throat and see what's inside. This *is* a rich one. Listen and learn, my brave young pilgrim:

Dearest Toad,

It's time for me to collect on one of the many favors you owe me. I'm up against a pathetic, coattail-riding, backstabbing parasite of a wizard, and I need you to cough up some ideas on how to make my Backyard Barbecue deck take his Walk Into This deck. The BBQ uses fast mana, Lightning Bolts, Disintegrates, and Fireballs—a deadly combination, if I do say so myself—while the all-blue WIT uses fast mana, Psychic Venoms, Power Sinks, and Black Vises—cowardly defenses all. The problem is that he starts poisoning my land and countering my spells before my mana pool grows large enough to let my X-spells triumph.

Help me get the jump on him, and I'll bring you some of those little butterflies you like so much next time I'm in the area.

—Snark

What a fool this one is, and you twice the fool for bringing me this! This, child, is a petty wizard trying to pass himself off as one of the Masters. But I'll go along with his little game, to show what to expect when you grow the spine to write your own letters. Take a reply:

Dear Snark,

Now, now! Surely you don't expect me to feed your curiosity unless I can have you over for dinner? One would think you had quite forgotten your manners. Today, then, I shall answer your letter, but Monday I shall expect you over for fava beans and a nice Chianti—and butterflies.

So, this masked adversary pesters you with an infinitely frustrating deck? How well I know that approach! But there are some weaknesses upon which you can prey.

Haste makes waste, friend. Poor thing, you cannot outrace his fast mana, so why not slow him down instead? Load up with Stone Rains to raze the lands and Shatters to ruin the mana-producing artifacts. As early in the game as you can, start using the Stone Rains to destroy his land and the Shatters to destroy any mana. This will cripple his development, and give you the development advantage you seek.

The Shatters will also defang those nasty Black Vises. Destroy the Black Vises whenever he plays them, and you will suffer comparatively little damage from them.

Why be so contrary, though? Perhaps you should help your opponent bite off more than he can chew by feeding him mana. A Mana Flare will make his Psychic Venoms cheaper, which will present a problem to your wretched victim when you play a Power Surge. The Mana Flare will cause each land in the game to produce two mana whenever tapped rather than one, so your opponent will tap fewer lands when playing Black Vises and Psychic Venoms. The Power Surge will turn that apparent advantage into a disadvantage by causing your opponent damage during upkeep for every land not tapped. Together, the cards will put your opponent in a double-bind. At the same time, your barbecue should produce quite the burn. Your X-spells will be more powerful, and can easily use up all of the extra mana you produce, so the Power Surge will hurt your opponent more than you.

Mind your manners, and don't forget to use a Fork when eating this delicate meal. The Fork card duplicates your spells, effectively doubling the power of all your attacks.

In closing, I find both your decks guilty of the original sin: one color. As soon as the two of you start playing with Elemental Blasts, your duels will become quite amusing. Your Red Elemental Blasts will cheaply counter or destroy his spells, but his Blue Elemental Blasts will do the same to you. By playing with single-color decks, you both leave yourselves wide open to this efficient defense. I suggest you start using a two-color deck, though you might want to load up with Red Elemental Blasts and play a match against your opponent first. Won't he be surprised!

*Your hungry friend,
Toad*

I see you scribble well, young wizard—an admirable trait for one of your profession. Should you devote such skill to corresponding with me, I will guide you away from some of the graver mistakes of your kin. In time, perhaps, we can train you to take your place among the other Masters I have had at my supper table.

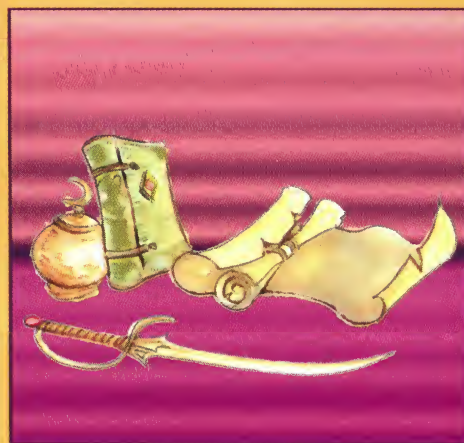
Send your tactical and strategic questions to:

Ask Toad
P.O. Box 707
Renton, WA
98057-0707



Duel for Dominia

The duel depicted in this story has a bit of history behind it. This was the last game in a two-out-of-three duel during the final round of the tournament held at GenCon 93, the first officially sanctioned *Magic: The Gathering* tournament. The participants were Rick Townsend, playing the part of Anton in the tale below, and Alex Parrish, known here as Karshan. And the winner was ...well, read on and see.



© Tom Watersstrand

I know you are still out there somewhere. I can feel your presence. Though I drove you back to your desolate mountain haven, I know that you are not yet defeated, not yet ready to yield. Now I alone stand in your way, the last obstacle on your path of domination. Though you are powerful, Karshan, you now know that I too am not without my influences. I can only hope that you have not sensed my weariness since our last battle; that you also must pause to regain your magical potency. I am tired. Yet I would give my last breath before I would stand by and watch you rule over Dominia.

Anton's eyes shot open, awake. A feeling crept through his body; a feeling very familiar and very unwanted. A sense that magical energies were gathering near his domain had invaded the tranquility of Anton's sleep, clinging to his awareness. He rose abruptly from the thatched cot and crossed the main floor of his cottage to the door. He threw it open, nearly ripping it from its hinges as he heard the first clap of thunder echo down the valley before him. It was as he had feared; the centermost peak of the Ki-Tirn mountains looming above him had taken on an eerie, red glow (1a), perceivable only by a wizard.

So soon. We shall see if your youthful energies betray you to foolishness, Karshan.

Anton stepped out into the clearing in front of his home and began to clear his mind, preparing for the duel. At that moment, a stream of red light arced down from the top of the glowing mountain, striking the ground just in front of the Sharnward Swamp at the base of the Ki-Tirn range. Showers of ghostly sparks rose from the terminus, slowly taking the shape of a Goblin raiding band advancing upon the valley floor (1b). The clanking of their light armor was barely audible above the hiss of the rain that had begun to fall. Anton stretched out with his consciousness, trying to access the magical energies from the nearest section of the Grand

1a. Alex puts a mountain in play.

1b. Alex taps a mountain, and summons Mons's Goblin Raiders.

Plains behind him. A field of faint, white light acknowledged his contact (2).

The Goblins march broke into a run. The swampland behind them lit up in an almost ultraviolet glow (3a) as they raised the standard of their master, the Great Crest of Karshan, etched magically into a banner from orcs of Tullor (3b). When the attack came, the Goblins fighting with extra zeal, knowing that their lord supported them directly (3c). Anton recoiled; Karshan had drawn first blood. He immediately drew upon the power of the forest around him (4a) and the plains behind, tracing a Circle of Protection (4b) to ward off the Goblins and the other mountain-born creatures that Karshan might bring to his aid. The pattern completed, his mana temporarily gone, he waited for his opponent's next move.

Readying for their next attack, Karshan's Goblins began to move, then paused suddenly. The ultraviolet glow emanating from the swamp reached out to meet them, bathing each in an unearthly light. Anton watched their metamorphosis with horror. Eyes on fire, tendons tensing, a renewed hatred coursed through them (5a). They turned to look in Anton's direction, then came alive, attacking with doubled effect (5b). They were willing to die for their summoner—yet they met with no resistance.

What is this? Where are my creatures? If only I had more time to rest

Anton responded with a spell of his own. Extending his control across to the next section of forest, (6a), he joined its greenish glow with that of the plains, and out shot a bolt of white light, striking the Goblins. With a blast of energy, the white spell mingled with the ultraviolet, dissolving the fibers of Karshan's spell (6b). The Goblins newfound strength waned. The ultraviolet light was now gone. Anton waited, not using the energy from the last parcel of forest available to him. He knew that he would need it to activate the protective Circle.

The red glow extended to the next mountain peak (7a). Anton wiped the rain from his brow, anticipating the Goblins' next assault, waiting with mana in reserve.

The rain—something wrong with the rain. It doesn't have the right scent, the right-color! Move!

Just as Anton bolted from his position, the heavy drops of rain began to alter. First forming small pebbles, then growing to nearly the size of large fists, they pelted the trees, the ground, his home (7b). The stones fell for only a few moments, but they destroyed all that they struck. The land where Anton had made his home was gone, as was the power it would have produced. Anton's heart

2. Rick puts a plains in play.

3a. Alex puts a swamp in play.

3b. Alex taps a mountain and a swamp, and casts *Orcish Oriflamme*.

3c. Alex attacks with Goblins. Score: Alex 20, Rick 18.

4a. Rick puts a forest in play.

4b. Rick taps a plains and a forest, and casts *Circle of Protection: Red*.

5a. Alex taps a swamp, and casts *Unholy Strength* on Goblins.

5b. Alex attacks with Goblins. Score: Alex 20, Rick 14.

6a. Rick puts a forest in play.

6b. Rick taps a plains and a forest, and casts *Disenchant* on the *Unholy Strength*.

7a. Alex puts a mountain in play.

7b. Alex taps both a mountain and a swamp, and casts *Stone Rain* on Rick's untapped forest.

7c. Alex attacks with Goblins.
Score: Alex 20, Rick 12.

8. Rick puts a plains in play.

9a. Alex puts a swamp in play.

9b. Alex taps both a mountains and both a swamps, and summons Juggernaut.

9c. Alex attacks with Goblins.

9d. Rick taps plains into Circle of Protection: Red, and takes no damage.

10a. Rick puts a forest in play.

10b. Rick taps both forests and both plains, and summons Giant Spider.

11a. Alex taps a swamp, and casts Dark Ritual.

11b. Alex taps a mountain to cast Disintegrate on Giant Spider, and taps a swamp, plus uses mana from the Dark Ritual, for four points of damage to the Spider, killing it.

11c. Alex attacks with Goblins and Juggernaut.
Score: Alex 20, Rick 4.

ached with the loss, which made the sting of the Goblins' next attack all the worse (7c). All that he could do for the moment was to reach out toward more vital lands (8), and hope that the tables would soon turn.

How many more tricks do you hold, Karshan? How much longer can you keep this up? You may think that I am beaten. But I still hold some secrets of which even you are unaware.

The swamp's area of radiance doubled (9a), casting a ghastly aura of dark violet light against the base of the Ki-Tirn.

It's almost beautiful, Karshan.

Anton chuckled to himself. The chuckle turned into a choke as he saw a huge figure appearing through the haze of the rain, a great construct of stone and wood rising from the valley, making its way directly for him (9b). The Juggernaut would be here soon, but for the moment he would must tend to the ever-present harassment of the Goblins (9c). With a thought, he transferred the mana from one parcel of plains into his Circle of Protection (9d). The Goblins' fell short, halted in their tracks by the mystical powers of the Circle.

With the Goblins cowed for the moment, Anton saw his chance. Reaching out to the next section of forest (10a), he dredged up all of his energies. Tapping deeply into his subconscious, he called out to the creatures of the forest. His answer came, materializing before him in the form of a colossal Spider (10b), its legs the size of tree trunks; it could knock the birds from the air if it wished.

I must have more time. The Spider may hold off Karshan's Juggernaut for a while, but even it will fall to the machine's power soon. If only I can hold on just a little longer

Somewhere through the storm, a light buzzing noise had begun. It reached Anton's ears, slowly gaining volume, becoming more recognizable. He strained against the sound of the falling rain, trying to identify the sound. Voices! Voices that were not quite human, yet not of the animal world. They rose in a dischordant choir, chanting, vibrating, seeming to warp the bounds of reality, so that the violet glow of the swamp intensified threefold (11a). A streak of red light, razor thin and sharp, slashed out from the mountaintop, targeting the great arachnid with pinpoint accuracy (11b). For just a second, Anton thought he heard the thing scream, but the beast was replaced by a thin cloud of fine dust quickly dispersed by the rainfall. The Juggernaut and the Goblins were then upon him (11c), the magical banner still inspiring them.

I must not lose consciousness

Anton let loose a desperate call for help, releasing mana from the forest. Coming to his aid were the **Scryb Sprites** (12), normally the pranksters of the woods, yet often its protectors. The Sprites knew the gravity of their position; they must stop the great Juggernaut or allow Dominia to fall into the hands of Karshan. They were prepared to die for Anton, and for the land. They flew between Anton and his enemies and waited for the attack.

Karshan's army advanced, slowly this time. The Goblins bore wicked grins painted across their faces as if they carried some terrible secret hidden behind their grisly visages. The Juggernaut, unrelenting in its attack, seemed aware of its own unstoppable nature. Anton waited, sensing the fate of Dominia slipping from his control. The Sprites were all he had left.

The Goblins' horrible secret made itself known. Anton could do nothing as he watched a field of shimmering, flashing energy engulf the Sprites, filling them with a fatal fear (13a). Their screams of terror were the last thing Anton heard before the legions of Karshan descended upon him (13b) and the mighty wizard fell.

You have defeated me, Karshan. But know this; my spirit lives still. I will return one day to reclaim that which is mine. In the meantime, others will come to take from you what you have usurped, and one day another will be stronger than you. Power has its price, and I have measured yours. So live looking over your shoulder, Karshan. I will be back.



© Tom Watersstrand

From all of us at Wizards of the Coast and the Duelists' Convocation, congratulations to Alex Parrish, the 1993 GenCon Magic tournament champion, and to all of the players in that first, historic tournament.

-Steve Bishop

12. Rick taps a forest, and summons Scribe Sprites.

13a. Alex taps a swamp and a mountain, and casts Terror on Scribe Sprites.

13b. Alex attacks with Goblins and Juggernaut. Score: Alex 20, Rick 0.

Duelists' Convocation News

Tournament Coordinators Needed

Things are going well for the Duelists' Convocation. The response and enthusiasm has been nothing short of amazing. A bit shocking, considering it's associated with *Magic: The Gathering*. Currently, we're working very hard to build up the tournament circuit on a national level, and I've been talking to quite a few people across the country that are interested in becoming Duelists' Convocation Tournament Coordinators. The Coordinators are essential to national tournament play: these are the people that arrange and run the tournaments for you in your local area. Of course, there are benefits associated with being a Coordinator, as well as a certain amount of prestige in *Magic* circles. If you are interested in becoming the Tournament Coordinator for your area, write to me at Wizards of the Coast. There aren't a lot of time constraints, and it's a lot of fun.

The Duelists' Forum

Duelists' Convocation members should be excited to learn that they will soon be receiving two *Deckmaster* publications rather than one. Since *The Duelist* is becoming a quarterly magazine, we thought we should circulate a monthly newsletter to keep members informed of current Convocation events. Like *The Duelist*, the newsletter will offer gaming and collecting information, tournament results, and *Magic* news of all kinds. This publication, tentatively called *The Duelists' Forum*, is only available to members of the Duelists' Convocation. So look for the first issue of *The Duelists' Forum* in March, and the next issue of *The Duelist* in April.

Upcoming Conventions

There are numerous conventions in the next few months that will be holding officially sanctioned *Magic* tournaments. The asterisks indicate conventions at which I won't be present, but Duelists' Convocation Tournament Coordinators will.

Ghengis Con

Denver Colorado
February 18-20

RadCon

Richland, Washington
February 25-27

OrcCon

Los Angeles, California
February 18-21

*Simcon

Rochester, New York
March 24-27

*TwisterCon

Oklahoma City, Oklahoma
March 25-27

Norwescon 17

SeaTac, Washington
March 31-April 3

We will add to this list in future issues, and hopefully this list will continue to get longer and longer as more Tournament Coordinators get signed up. Hope to see you at a tournament soon!

—Steve Bishop
Director
Duelists' Convocation

The Collector's Corner and The Classifieds

These regular features of the *The Duelist* give readers the chance to exchange trading and gaming information with other **Magic** enthusiasts. Hunting for that last elusive card to fill out your **Magic** set? Have a few too many Shivan Dragons in your deck? Send a note to **The Collector's Corner**, a section for readers wanting to buy, sell, or trade **Magic** or other collectable trading card game items. The Collector's Corner will also contains tips on acquiring and appraising the latest **Deckmaster** releases. **The Classifieds** offer you the opportunity to announce **Magic** events in your area, including local conventions, trading sessions, informal tournaments, league play, and artists' signings. It is also an opportunity to contact other **Magic** players in your area, organize gaming groups, and publicize the activities of local chapters of **The Duelists' Convocation**.

Announcements should be short, no more than forty words long, and should include specific and accurate information about the trade or event. You should also provide the street address and the phone number or e-mail address of someone who

isn't going to mind being contacted. Remember, this is not a personals section; we can't print announcements like "Serra Angel seeks Veteran Bodyguard for some Island Enchantment," so don't send them. Here is our first announcement, a good example of what to send:

Limited edition *Magic: The Gathering* cards for trade. Cards wanted: Balance, Blaze of Glory, Chaos Orb, Cockatrice, Island Sancturary, and Purelace. Contact Howard Dawson, 938 Hampton Rd, Grosse Pointe Woods, MI 48236. (313) 885-0705.

If you submit an announcement for a month in which *The Duelist* is not published, we will include it in the closest preceding issue. (We apologize to those people who submitted announcements for events prior to the release of the first issue.) We will also include your announcement in the closest issue of *The Duelists' Forum*, the monthly **Duelists' Convocation** newsletter. If you are interested in receiving this newsletter, as well as a yearly subscription to *The Duelist*, we encourage you to become a member of the **Duelists' Convocation**, the official **Deckmaster** players' organization. A membership application is provided below.

Duelists' Convocation™ Membership

Annual Membership Fee : \$15 US

Make check or money order payable to Wizards of the Coast

Name:

Date of Birth: / /

Address:

Phone:

Your Signature

Parent/Guardian Signature (if you are under eighteen years of age)

Date filed:
Received by:

Membership #:
Payment method:

Mail this form or a photocopy of this form to: Wizards of the Coast P.O. Box 707 Renton WA 98057

The Duelist

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Mark Poole, Christopher Rush, Andi Rusu, Tom Wanerstrand, and Amy Weber

Production notes:
The Duelist was created on a Macintosh Centris 650 using Aldus Pagemaker 5.0, Adobe Photoshop 2.5, HSC Software's Kai's Power Tools 2.0, and Aldus Freehand 3.1. Films were generated by CMYK Digital PrePress, Seattle Image Setting, and Wizywig in Seattle, Washington. The magazine was printed by Moebius Printing Service in Milwaukee, Wisconsin.

Debits and Credits

*This magazine would not have been possible without the contributions of countless people. Our thanks to Richard Garfield and Anson Maddocks for being so generous with their talent and their time; Sandra Everingham, Christopher Rush, Tom Wanerstrand, and Amy Weber for suffering through long hours and short deadlines; Karen, Sandi, Paul, Todd, Michael, Perry, Dave, and everyone else at CMYK for continually thwarting impossibility; Darlene Miller, Dave Carlson, and Dave Haas for their professionalism and infinite patience; Dave Howell for all his answers to all our questions (now we understand, Dave!); Victor K. Wertz and Lisa Stevens for their unfailing commitment to a quality magazine; Peter and Cathy Adkison for their kindness and encouragement; Tom Des Brisay and John Jordan for chivalry and sanity; Michelle Brazier and Kristin Bishop for living *The Duelist* with us; Lars and Anita Myrfors for good food and good cheer; Daniel Gelon for showing up at the last minute; Joanne White for her constant commiseration; Faure for his Requiem; the WotC staff for surviving the siege; the authors, artists, and playtesters who have made a Deckmaster magazine worth doing; and everyone who believed in Magic. Finally, we would like to thank the flu, for proving that things can always get worse.*

Arabian Nights

WIZARDS

An Art Gallery

Celebrating Fantasy & Science Fiction



When WIZARDS opened its doors in July 1993, we had no idea what the summer had in store. Since our move to Seattle in 1987, we had dreamed of starting a gallery catering to fantasy art collectors. Roleplayers and avid science fiction fans ourselves, we wanted to encourage what we feel is a fascinating and often overlooked genre. We never expected that, only a few months after we got going, we would be approached by Wizards of the Coast, the creators of the most popular fantasy game of the year, and asked to display *Magic: The Gathering* art.

Since then, we have been overwhelmed with calls and e-mail from gamers and collectors looking for the originals of their favorite card art. The gallery currently displays over 140 pieces by these **Magic** artists:

Rob Alexander
Julie Baroh
Kev Brockschmidt
Melissa Benson
Cornelius Brudi
Sandra Everingham
Phil Foglio
Kaja Foglio
Dan Frazier
Daniel Gelon
Quinton Hoover
Nichola Leonard
Anson Maddocks

Jeff Menges
Jesper Myrfors
Mark Poole
Christopher Rush
Andi Rusu
Brian Snoddy
Ron Spencer
Mark Tedin
Richard Thomas
Drew Tucker
Tom Wanerstrand
Dameon Willich
Susan Van Camp

The gallery is located at 117 Main Street in Kirkland, Washington. If you are interested in viewing or finding out more about *Magic: The Gathering* or the other fine fantasy and science fiction pieces we carry, we invite you to stop by!

Marcus Rieck
WIZARDS Gallery

Coming Next Issue

A look at three new Deckmaster™ releases

Antiquities

Over eighty artifacts and spells from Dominia's past

Legends

Magic's first stand-alone expansion set

The Dark

A moody addition to your Gathering deck

Plus, a look at *Magic: The Gathering—The Revised Edition*, a history of the five colors of **Magic**, stories from *The Gathering's* playtesting days, the musings of Richard Garfield, and more.

Featuring the art of **Quinton Hoover**

WIZARDS
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COAST
Company

