

THE DUELLIST

The Official Deckmaster™ Magazine

FREQUENTLY ASKED QUESTIONS ABOUT
MAGIC: THE GATHERING™ *LEGENDS*

MULTIPLAYER MAGIC VARIANTS:
EMPEROR RULES AND MELEE MAGIC

JYHAD™: NOTES FROM PLAYTESTING

TOURNAMENT-LEGAL
DECK STRATEGIES

REVISED EDITION
AND *LEGENDS*
CARD LISTS

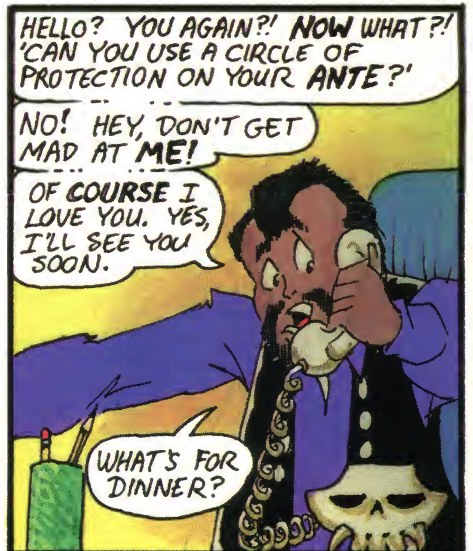
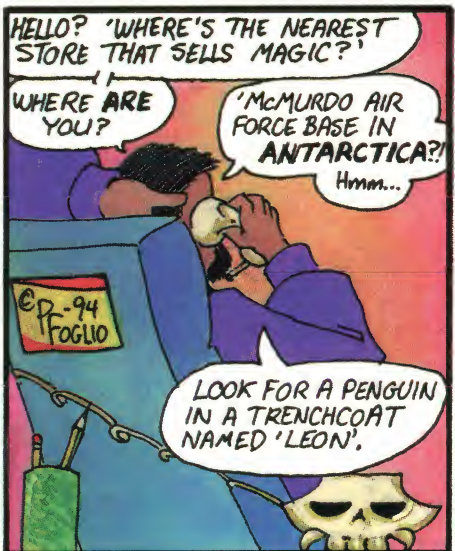
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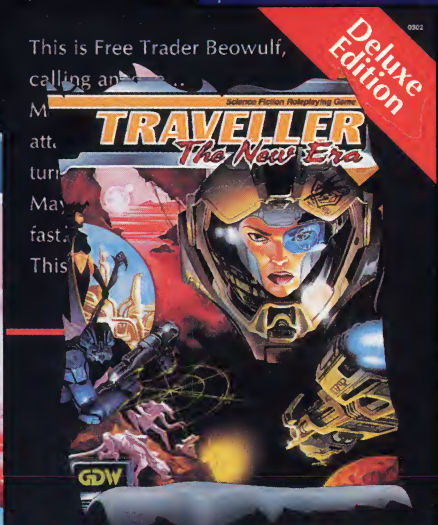
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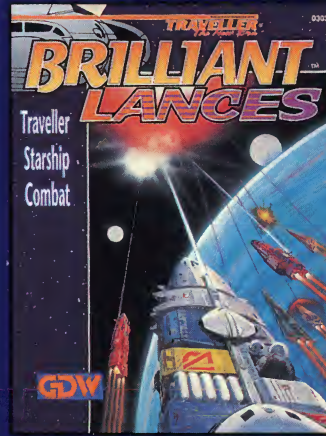
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turn
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fast
This



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STAR VIKINGS

Personalities of the Reformation Coalition

The Reformation Coalition contains a wide variety of personalities, and Star Vikings will allow referees to run them all: members of the RC government and armed forces, covert intelligence operatives, RC allies from free-lancers to Free Traders, plus representatives of the RC's implacable opponents: the Guild and the ruthless dictators from the Wilds.



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Testing...testing...
1, 2, 3...testing...
Can you read this?...
testing....

We've made a number of changes since the last issue, and we hope we will continue to improve. Please help us by taking a moment to complete the Duelist customer survey on page 76 of the magazine.

early May...late May
early June...late June...
early July...mid July?

We apologize for The Duelist's rather erratic schedule. The next full-length issue of the magazine will be available at the beginning of October. Members of the Duelists' Convocation can also look forward to an expanded GenCon™ issue of the Duelist Companion in mid-August. (For those interested in receiving this special issue, a Convocation membership application is provided with the customer survey.)

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LEGENDS

EXCHANGE PROGRAM

Wizards of the Coast is aware that there is a serious distribution problem with *Magic: The Gathering—Legends*. We discovered the problem when many of our customers reported that some of the *Legends* display boxes contained cards from one portion of the uncommon cards, while others cards contain mostly cards from a different portion. After some investigation by Wizards of the Coast and our printer, Carta Mundi, it was discovered that the cards from the uncommon card sheets had been loaded improperly into the sorting and packaging machines at the factory. As a result, the distribution of uncommon cards is less random than it should be. Not all the *Legends* boxes were affected by the distribution, but enough were that it has caused us great concern. Some areas received display boxes containing the same set of uncommon cards, making purchasing or trading for a complete set of *Legends* difficult, and frustrating the players and collectors of *Magic*.

Carta Mundi, for its part, has been extremely apologetic and assures us that the problem has been solved. Wizards of the Coast has also conducted a customer service poll to determine how best to compensate for the distribution problems, and has initiated the following program.

To help people complete their *Legends* collections, Wizards of the Coast will operate a limited-time 'trading post' for the *Legends* expansion only. The terms of this are listed below.

- 1) We will provide a two-column list of cards. A customer can send no more than two (2) of any one card from either List A or List B.
- 2) We will return to the customer no more than two (2) of any one card from the opposite list. All exchanges will be on a one for one basis.
- 3) You can send in a wish list of cards you would like to receive in exchange, however we cannot guarantee the availability of any particular cards.
- 4) We will accept no more than 100 cards per shipment, and no more than one (1) shipment per person. This means no more than 100 cards per person at all. To facilitate this program, we will be keeping a database to track the returns. All cards returned must be packaged in a safe and tidy manner. (We will be using the returned cards to help make the exchanges, so you can understand the need to maintain the card's condition.) All returns must be accompanied by a note including the sender's full name and address.
- 5) The *Legends* trading program will last until August 31, 1994. All cards received must be postmarked by that date. If any of these conditions are not met, the package will be returned to the sender with a note of explanation. Please allow at least 6-8 weeks for delivery. If you alphabetize your cards first, it will speed up processing.

LEGENDS CARDS FROM US CUSTOMERS SHOULD BE SENT TO:

Wizards of the Coast
Attn: Legends Exchange Program
P.O. Box 707
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LIST A

Adventurers' Guildhouse
 Arboria
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 Blight
 Blue Mana Battery
 Brine Hag
 Cathedral of Serra
 Cocoon
 Deadfall
 Eternal Warrior
 Floral Spuzzem
 Frost Giant
 Great Defender
 Green Mana Battery
 Hammerheim
 Heaven's Gate
 Hunding Gjornersen
 Ivory Guardians
 Kry Shield
 Land Tax
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 Marhault Elsdragon
 Mountain Yeti
 Pradesh Gypsies
 Presence of the Master
 Princess Lucrezia
 Puppet Master
 Rabid Wombat
 Radjan Spirit
 Ramirez DePietro
 Relic Barrier
 Relic Bind
 Sea King's Blessing
 Seafarer's Quay
 Seeker
 Shimian Night Stalker
 Silhouette
 Sir Shandlar of Eberyn
 Sivitri Scarzam
 Spectral Cloak
 Spirit Link
 Sunastian Falconer
 Sylvan Library
 Tackklemaggot
 Tor Wauki
 Undertow
 Underworld Dreams
 Unholy Citadel
 Wall of Dust
 Wall of Light
 Wall of Putrid Flesh
 Wall of Tombstones
 White Mana Battery

LIST B

Abomination
 Azure Drake
 Backfire
 Barktooth Warbeard
 Beasts of Bogardan
 Black Mana Battery
 Blood Lust
 Crow Giant
 Crevasse
 Demonic Torment
 Dream Coat
 Dwarven Song
 Evil Eye of Orms-By-Gore
 Fallen Angel
 Fortified Area
 Great Wall
 Greater Realm of Preservation
 Hammerheim
 Horror of Horrors
 Hyperion Blacksmith
 Ichneumon Druid
 Infernal Medusa
 Jasmine Boreal
 Jeditte Ojanen
 Jerrard of the Closed Fist
 Karakas
 Kasimir the Lone Wolf
 Kismet
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 Pavel Maliki
 Pendelhaven
 Primordial Ooze
 Quagmire
 Rathi Berserker
 Red Mana Battery
 Reincarnation
 Reset
 Righteous Avengers
 Riven Turnbull
 Segovian Leviathan
 Shield Wall
 Storm Seeker
 Sylvan Paradise
 The Lady of the Mountain
 Tobias Andrión
 Tolaria
 Torsten Von Ursus
 Touch of Darkness
 Untamed Wilds
 Urborg
 Visions
 Wall of Wonder
 Whirling Dervish
 Winds of Change

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FREQUENTLY ASKED QUESTIONS ABOUT LEGENDS

GENERAL QUESTIONS

Q: When a spell says it affects “Legends” does it mean just cards that say “Summon Legend” or “Legendary Land” or does it mean all cards from the Legends expansion?

A: Just cards that say “Summon Legend” or “Summon <something> Legend.”

Q: Can I Clone or Doppelgang a Legend?

A: Yes, but if you do, the Clone or Doppelganger is immediately buried.

Q: If I cast a spell to change the color of a Legend, does it change it to a one-colored card or just replace one of the colors?

A: It makes it all one color.

Q: If a spell says to treat another card as “just summoned” or “just cast” does that mean I can counterspell it? If it’s a blue card can I use a Crystal Rod to gain a life?

A: No. It just means that if something special happens when that card is summoned or cast, it happens now. For example, if you cast Enchantment Alteration on Earthbind, the new target creature takes two points of damage, and if you use Reincarnation to bring Erg Raiders into play, they do no damage to you this turn.

Q: If I’m attacked by a Pit Scorpion and a Poison Snake, do I add the poison counters from both of them together?

A: Yes. Poison is poison is poison. If you get ten poison counters, you lose, even if they came from different creatures.

Q: My opponent cast an enchantment that works whenever I draw a card. Does it count cards that I take from my library when I cast...

A: Stop. Read the spell you’re casting. If it uses the word “draw” then it counts as drawing a card. If it doesn’t use the word “draw” then it doesn’t activate the enchantment.

Q: I attack with a creature with Rampage: 2 ability, and my opponent blocks with three creatures. The Rampage gives my creature +4/+4. If I Unsummon one of the blockers, does my creature keep the +4/+4 or go down to just +2/+2?

A: The bonus is calculated as soon as the blocks are declared and lasts until the end of the turn, even if blockers are removed.

Q: If a card has two X’s on it, can they be different numbers?

A: No. All X’s on a card refer to the same number. The casting costs with **XX** are not typos; you must pay X twice.

CARD ERRATA

Q: I heard some cards have mistakes on them.

Which ones are they?

A: Yes, a few slipped through our editing process.

~ AErathi Berserker is missing the AE in its name.

~ All Hallow’s Eve is an Enchantment, not a Sorcery.

~ Blood Lust says “creatures gain” when it should say “creature gains”— it only affects a single target creature. The second sentence is correct.

~ Cocoon and Venarian Gold say to place their counters on the creature; they should say to place them on the enchantment, since the counters apply only to that enchantment and do nothing if the enchantment is removed.

~ Three cards are credited to the wrong artists:

Disharmony is by Byron Wackwitz and Psionic Entity and Active Volcano are by Justin Hampton.

INDIVIDUAL CARD RULINGS

Q: When does a creature blocking the Aisling Leprechaun change color?

A: As soon as the block is declared. A Leprechaun with a Green Ward will take no damage from attacking/blocking unless another color-changing effect is used after the block is declared.

Q: Will Anti-Magic Aura protect my creature from Red Elemental Blast? How about from Pestilence or Wrath of God?

A: No, it won’t stop interrupts or non-targeted effects.

Q: Do Arcades Sabbath and Jacques le Vert give themselves +0/+2?

A: Yes, as long as they meet their own conditions.

Q: Does Chains of Mephistopheles affect just my opponent, or everyone?


A: It affects everyone, just like Karma, Winter Orb, and Power Surge. Note that the first card each player draws during a draw phase is unaffected, even if it’s not that player’s turn.

Q: What happens if I cast Weakness on my opponent’s Clergy of the Holy Nimbus, and I don’t pay the mana to stop them from regenerating?

A: They regenerate. They still have zero toughness, so they regenerate again. And again, and again, and... If they had any limit to the number of times they could regenerate, the game wouldn’t continue past this step until they were dead. But since they have the ability to regenerate an infinite number of times, they are just tapped, stuck in an eternal loop of never quite making it to the graveyard, and the game continues. At any time you want, you can spend that point of mana to let them die.

Q: After the last counter from Cocoon is removed, does the creature gain the bonus on my next upkeep or on my opponent’s next upkeep?

A: On the next upkeep phase that happens, which will in most cases be your opponent's.

Q: Does **Concordant Crossroads** work on pre-revised cards which have the word 'Tap' instead of the  symbol?

A: Yes.

Q: Will **Darkness** stop my Thicket Basilisk from destroying creatures?

A: No. Neither will Holy Day or any other card with that wording. This is the same as the pre-revised Fog, not the Revised Fog.

Q: Can I cast **Divine Offering** on my Living Wall, regenerate it, and still gain the life?

A: Yes.

Q: Does **Dream Coat** change the creature's color permanently, since it says it is "played as an interrupt," or does that just mean it works like an interrupt for timing?

A: Just for timing. Only the effects of interrupt spells are permanent, not interrupt-speed special abilities. At the end of the turn, or when Dream Coat is removed, or the creature reverts to its old color.

Q: My friend cast **Enchantment Alteration** and moved her Animate Dead enchantment off of one of her creatures onto one of mine, making her creature alive again and taking control of mine. Was this legal?

A: No. First, Animate Dead is an "Enchant Dead Creature," not an "Enchant Creature." She can move it onto a different creature in either graveyard, but not onto a creature in play (unless that creature has also been Animated). Then, if she does move it, the creature that used to be Animated must be buried; removing the enchantment doesn't bring the dead back to life. (A creature with two Animate Dead's on it would then be -2/-0.)

Q: Can **Equinox** save a land from Strip Mine or Blight?

A: No. Equinox only counters spells, not effects of cards in play.

Q: Who plays first when **Eureka** is cast? If I have no cards, or don't choose to play any, will that prevent my opponent from playing a lot of cards? How does it work in a multi-player game?

A: All players take turns, starting with the player who cast the Eureka spell. When it is your turn, you may either put one card from your hand directly into play, or pass. This keeps going until everyone passes in a row, not just until one player passes. Passing one time does not prevent you from playing a card the next time it is your turn.

Q: If my **Firestorm Phoenix** is killed and returns to my hand, can I still gain a life with a Soul Net?

A: Ignore the word "instead" — the Phoenix goes to the graveyard and then immediately goes from the graveyard to its owner's hand. You can gain a life from Soul Net. Also, Ghouls will gain counters, Creature Bond will trigger, and so forth.

Q: What happens if I have no creatures and I use **Gauntlets of Chaos** to take one of my opponent's creatures?

A: The Gauntlets say to first take control of one permanent of whichever type, then give your opponent control of one of yours. These are not simultaneous, so if you didn't start with a permanent of the type you took, then the one you give back will be the same one you just took.

Q: When do I choose what type of landwalk to give my **Giant Slug** — at the time I pay, or during upkeep?

A: During upkeep.

Q: Does **Glyph of Life** keep a wall alive?

A: No, it is not Redirection, so the wall still takes damage.

Q: When a **Gravity Sphere** is in play, can I still make creatures fly by casting Flight on them?

A: Yes, any spells or special effects used after the Sphere is cast will override it, since the later effect wins.

Q: I cast **Indestructible Aura** on my Pegasus, and my opponent responded by Lightning Bolting it. Does the Pegasus live?

A: Yes. The effects are resolved in last-to-first order, but the damage isn't applied until after all effects are resolved. By that time, the Aura has taken effect, so the damage from the Bolt is reduced to zero.

Q: If my opponent and I each have a creature with **Infinite Authority**, and one of them destroys a small creature, do they both gain counters?

A: Yes.

Q: Does **Johan** affect all of my creatures or just one?

A: He is supposed to affect any number of creatures. We're sorry it was written ambiguously.

Q: What happens if I cast Steal Artifact on my opponent's **Knowledge Vault** — do I get to use all the cards?

A: No, cards belonging to your opponent can never go in your graveyard or your hand. We goofed on this one. We recommend that all the cards in the Vault go to the graveyard if another player takes control of it.


Q: Do the -lace spells work on **Kobolds**, or do I need Sleight of Mind?

A: Either -lace or Sleight of Mind can be used to change the color of a Kobold card. Whichever was used last determines the color. If Kobolds have been Thoughtlaced (making them blue), you can use Sleight of Mind and change "red" to "red" to turn them back to red.

Q: If **Land's Edge** is in play and my opponent attacks me with a Hypnotic Specter, making me discard a land, do I get to do 2 damage?

A: No. The 2 damage only applies when you use Land's Edge to discard.

Q: Can **Life Chisel** be used more than once per turn?

A: Since it has no  cost, it can be used as many times as you want.

Q: My opponent cast **Lifeblood**. If I tap three mountains all at once, does he gain 1 life or 3?


A: Three — one for each mountain. Lifeblood works just like Lifetap.


Q: How does **Living Plane** work with Mishra's Factory?

A: Mishra's Factory becomes a 1/1 land-creature, but still has the ability to change into a 2/2 Assembly Worker. If the Living Plane is played while an Assembly Worker is active, the Assembly Worker is 1/1 instead of 2/2 for the rest of the turn.

Q: Can I take counters off the **Mana Battery** at any time?


A: No. The whole paragraph following "Add" is part of

the  effect, not just the first sentence. The counters can only be used to increase the one point you get by tapping the battery. You tap it and remove X counters, where X may be zero, to receive X+1 mana.

Q: If a spell costs  and I have a **Mana Matrix**, can I cast the spell for free? (And the same for Planar Gate.)


A: No. Mana Matrix only reduces the colorless mana required; you still have to pay all the colored mana. Note that this does not reduce the casting cost; it just lets you pay less. That's an important difference if someone wants to Spell Blast the spell.

Q: Can the **Master of the Hunt** make two Wolves in the same turn?

A: Since he has no  in his cost, he can make as many as you can afford.

Q: If I cast **Psychic Purge** and my opponent counters it, does she lose five life?

A: No. Placing a countered spell in the graveyard does not count as discarding it. (You can't use the Library of Leng on it, either.)

Q: If someone Unsummons a creature I cast **Puppet Master** on, can I pay  to return Puppet Master to my hand?

A: Yes.


Q: Can I use **Pyrotechnics** to do 3 points of damage to my opponent and 1/2 point of damage to each of my two Fungusaur?

A: No. You must allocate the damage a whole point at a time.

Q: There were five non-flying creatures in play and my opponent cast Earthquake, doing 4 damage to each of them and to each of us. Can I cast Reverberation and do 28 points of damage to him (or Backdraft and do 14 points of damage to him)?

A: Yes. These spells can be deadly when used against sorceries that affect all of a particular type of creature.

Q: Can I cast **Rust** to counter Life Chisel?

A: No, it only works on effects written "<cost>: <effect>". The <cost> may be mana or  or both.

Q: If I have **Lord Magnus**, can all of my creatures block plainwalkers and forestwalkers, or can just Lord Magnus block them?

A: Anyone's creatures may block them. When Lord Magnus is in play, it's exactly like having both a Great Wall and a Deadfall in play.

Q: If I block a Firebreathing creature with a **Sentinel**, does the Sentinel's toughness change every time the Firebreathing is pumped?

A: No, changing the toughness is a fast effect, and you can only use it once per turn. Remember, when using this, that "I'm done with fast effects" means "I'm done if you don't do anything else." If you change the Sentinel after your opponent says "done", he can pump the Firebreathing further. If you say "done" without changing the Sentinel, he can either move on to damage dealing or pump the Firebreathing further; after each pump, you can choose whether to say "done" again or change the Sentinel.

Q: What happens if two or more creatures are attacking as a band and then the **Shelkin Brownie** takes away their "bands with other" ability?

A: If the Brownie removes the ability before blocking is declared, then the attacker must rearrange his attacking creatures using the new abilities so that all attacking bands still follow the rules for banding. He may band with a creature that wasn't originally banding, and even use a Helm of Chatzuk to give banding to a creature. Note that this is an exception to the rule that banding groups may only be declared at the same time as you declare your attackers. Once the creatures are rearranged, play continues normally. If the ability is removed after blocking has been declared, the attacker still rearranges creatures, but any that were blocked by a particular creature are still blocked by that creature and any that were unblocked must remain unblocked. If this results in a creature blocking two or more groups, the defender divides the damage between groups and then the attacker divides the part of the damage that was assigned to a banded group. Don't forget that the Brownie only removes "bands with other," not normal banding.

Q: **Spectral Cloak** makes the creature an illegal target for Enchantments. Doesn't that mean it removes itself, too?

A: We goofed on this one. It was supposed to prevent the creature from being the target of new enchantments, but leave any enchantments already on it (or cast while it is tapped) alone. We recommend that you play it this way.

Q: If I cast **Spirit Link** on a Prodigal Sorcerer, do I get a point of life every time he taps for a point of damage?

A: Yes. Spirit Link works on damage a creature does directly with its special ability, as well as when it attacks or blocks.

Q: I cast **Storm Seeker**. My opponent responded by casting a bunch of fast effects, and said they didn't count as cards in hand any more. Is this legal?

A: Yes. Storm Seeker counts the number of cards in your opponent's hand when it is resolved, not when it is cast.

Q: Can I draw a card during my draw phase, look at it, and then decide whether to use the **Sylvan Library** to draw two more?

A: Yes. Also, if you used something else to let you draw extra cards before using the Library, you can choose from any of the cards you already drew this turn when putting cards back on your Library.

Q: Once **Takklemaggot** becomes an enchantment, does it do damage just once or every turn?

A: It does 1 damage during each of that player's upkeeps.

Q: Is **Wall of Shadows** immune to Battering Rams?

A: No. The Ram's effect is not targeted, so it destroys the Wall.

Q: What is the * on a **Wall of Tombstones** the turn it comes into play?

A: Zero.

Q: Can my **Wall of Wonder** attack the turn it comes into play if I pay?

A: No. Activating the Wall of Wonder is similar to casting Animate Wall — it allows the Wall to attack like a creature, but it does not override anything else (summoning sickness, being tapped, etc.) that prevents it from attacking.

—compiled by Beth Moursund, with assistance from Jim Lin, Kyle Namvar, Steve Bishop, and numerous others.

Magic: The Gathering

The Dark

"Are you insane?" Mindrel couldn't believe her ears—or rather, her ear. A magical experiment had taken off the left one years ago.

"I'm serious," Brand said quietly. He scowled, opening and closing his right hand as if hoping to catch hold of something. "I have no choice. If I don't use those spells I'll lose the whole Outer Ring. We can't all move on unchallenged planes."

Mindrel ignored the jab almost completely, merely narrowing her dark eyes. "That's not the point, you fool. I can lend you spells, if that's what you need—"

"Ordinary spells are not what I need!" Brand shot back, grabbing Mindrel's wrists across the well-worn table. "I've got to have something unexpected, some ominous, half-forgotten power that will twist their minds and make them sweat blood!"

"Something like that'll destroy you as fast as it destroys them," Mindrel said, pulling away from Brand's grasp. "Why do you think the Dark spells were forbidden in the first place?"

"I can handle them."

"It's not worth it! Brand, there is no way you can control those Dark spells without sacrificing your own life force. It's suicidal!"

"I told you, I can handle them. I'm not going to use the black spells. I do have some sense of self-preservation left, you know." Brand smiled wryly.

Mindrel shook her head. "You don't understand—it's not just the black spells. All of the spells can turn on you, even the white ones."

"I'm not using white either—"

"I'm telling you it doesn't matter!" Mindrel ticked them off on her fingers. "The black ones are indeed vicious, but they're cruel to the caster as well. The unity and defensiveness of the white spells are hideously warped into intolerance and persecution. You can't use blue unless you can deal with your own most terrifying nightmares, the ones buried so deep you probably don't even know what they are. And chaotic, uncontrollable red breaks down natural enmities, which can get you into real trouble if you're not careful. Even green is downright brutal, with a vicious backlash.

"If you've got to lose a duel, then I say make the other wizard beat you. Don't do it to yourself by meddling in the Dark."

Brand's jaw was set. "Very well, you've given me your opinion. Now if you'll excuse me, my Outer Ring is being challenged again, and I haven't got time to sit here and debate the ethics of Dark magic. Stick to your cup of tea, Mindrel; I have a stronger brew to mix." With a swirl of his cloak, Brand strode out into the waning light.

Mindrel sighed and sent herself back to her own plane. Perhaps Brand really did know what he was doing. And if not, well, perhaps she could claim the Outer Ring.

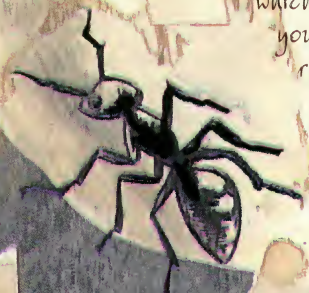
Time is a slippery concept to Planeswalkers. Even so, Mindrel reckoned it had been a while since she'd heard from Brand. She wondered if he was still upset with her.

The journey to Brand's home plane took only an instant. The moment the ground materialized under her feet, Mindrel knew something was wrong. The glowering sky spewed a gritty wind through the dying grasses, and large chasms partially filled with a greasy, dark green liquid gaped in front of her.

Sensing the worst, Mindrel avoided the holes and headed for the home Brand had called simply his Refuge. The door hung drunkenly on one hinge; the cloth window next to it was ripped open. Inside, the room was littered with wood and debris where parts of the roof had collapsed. Mindrel wondered at the faint odor of decay until she caught a glimpse of the cold, lifeless body of Brand's familiar as it lay near the fireplace.

Mindrel suppressed a shudder. She wanted to vomit, but it wouldn't do to show weakness. The other wizard, the one who had given Brand his final challenge, might still lurk nearby.

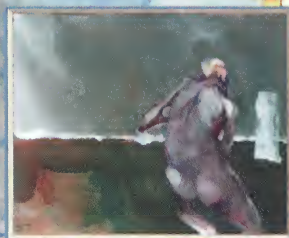
Wrapping her veil more securely about her face, Mindrel returned to her own plane with a new appreciation of its life and growth. She hoped Brand had done at least a little damage to his challenger before the Dark spells consumed him. She did not want to resort to such unsavory methods when she challenged for the Outer Ring. But her turn was coming soon.



story devised by Kathy Lee, Beverly Marshall Salting,
and Rick Salting Marshall

The Dark Credits

Design:	Jesper Myrfors
Additional Design by:	Skaff Elias, Jim Lin, Chris Page, Dave Pettey
Design Contributions:	Steve Bishop, Glenn Elliott, Beverly Marshall Saling
Magic: The Gathering: original design by:	Richard Garfield
Editing:	Beverly Marshall Saling
Flavor Text:	Jesper Myrfors, Beverly Marshall Saling, Ron Richardson, Rick D. S. Marshall
Art Direction:	Sandra Everingham
Production, Design & Layout:	Sandra Everingham, Daniel Gelon, Tom Wänerstrand, Amy Weber
Project Coordination:	Glenn Elliott
Printer Liaison:	Luc Mertens



Playtesters

Tito Autrey, Chris Barkley, Bill Brumm, Matthew Buffalow, Van Carter, Craig Castonguay, Bill Conner, Cindi Conner, Chris Ebeler, Skaff Elias, Glenn Elliott, Alex Ferguson, Ian Ferguson, David Gilbreth, Caitlin Heath, Kirk Hunt, Christopher Lancaster, Jim Lin, Gary Major, Mark Matthew-Simmons, Norman Moore, Janice Moore, Jarrad Morgan, Ken Niedermeyer, Chris Page, Dave Pettey, Tom Rovegno, Bruce Schlickbernd, Jennifer Schlickbernd, Brandon Slaten, Douglas Sundseth, Travis Webb, Steve Westcott, Zane Williams, Jim Wilson, Mose Wingert, Tim Wood, Elizabeth Zanger, Robert Zanger, Thorin Zanger

Artists

Rob Alexander, Randy Asplund-Faith, Dennis Detwiler, Sandra Everingham, Dan Frazier, Daniel Gelon, Quinton Hoover, Anson Maddocks, Jeff A. Menges, Jesper Myrfors, Mark Poole, Christopher Rush, Douglas Skuler, Ron Spencer, Mark Tedin, NENE Thomas, Drew Tucker, Peter Venters, Tom Wänerstrand, Amy Weber

Our apologies to anyone who was accidentally left out of the credits.



EMPEROR RULES

A MULTIPLAYER MAGIC VARIANT

If you've got a large play group, and are looking for an interesting diversion from regular **Magic** or the chaotic free-for-all, you might want to try a few games of Emperor Magic. Clear off the big table, get plenty of Coke and cheese balls, and get ready for an evening of spell-flinging.

The Emperor variant is a six-player team game, in which one team's goal is to eliminate the opposing team's leader. It was developed during the later stages of Magic playtesting, and has been slowly evolving ever since as new players add insights and find problems. This is the most recent and complete version of the variant; players are encouraged to invent their own changes as circumstances warrant.

Playing the Game

Players sit in a circle, three to a side, with each Emperor seated between two Generals (see figure). You can also apply these rules to a game with five players on each side, with two Lieutenants, two Generals, and one Emperor. In fact, these rules can apply to any similar arrangement, regardless of size.

The battle begins like the basic **Magic** game. Each player has 20 life points and a deck of at least 40 cards. If you want to play for ante, have each player put one card into a common pool, and after the game the winning team can distribute the spoils by a random draw.

Play proceeds clockwise, with one Emperor's left-hand General playing first. It's usually not very desirable to go first in this game, because the opposing team will have three turns after your team has only one. For example, in the figure below, either C or F will play first, followed by all three players on the opposite team. The team that loses this game may opt to go either first or second in the next duel. In the five-player variant, the left-hand General still goes first, so one team gets two turns before the other team begins. When one Emperor dies, the other team wins.

Basic Rules

Moving Creatures Creatures may "march" from one allied territory to another to make attacks and assist in defense. (See *Moving Your Creatures*, below.)

Limiting Range Creatures can only attack enemies who are directly adjacent to them, and all spells, enchantments, artifacts, etc. have a maximum range of two players in either direction. (Alternatively, in the six-person game you may wish to limit spells, creatures, artifacts, etc. to a range of only one player.

Or you might choose to limit spells to one player and everything else to two.)

Redefining "You" and "Your Opponent" Cards which read "your opponent" can target any single opposing player within two seats; cards which affect "you" cannot be redirected to your teammates. You cannot sacrifice or control your teammates' cards, or exchange mana points. (Well, yes, you can still control their creatures with the appropriate spells, just not as a matter of course.)

Eliminating Players When one player dies, all of his cards are removed from play. This includes creatures which are in front of other players, or which have been controlled by the enemy. It also includes any enchantments, artifacts, and lands controlled by that player. However, permanent effects, like *Thoughtlace*, are not reversed.

Moving Your Creatures

Players may "march" creatures into the territories of neighboring allies. Creatures who relocate to another territory remain under the control of their original summoner. They still untap, attack, and recover from summoning sickness on their controller's turn.

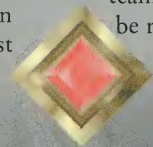
Restrictions on Relocation Players may only move creatures at a time during their turn that they may legally summon a creature. While a player may choose to march creatures at several points during a turn and any number of the player's creatures may march, each creature may only be moved once a turn. Only creatures that are ready to attack may march (although creatures may not march during the attack phase): creatures who are tap-ped, or who have summoning sickness, may not move. Walls also may not move (unless they are animated ... there's an exception to every rule). When a creature does march from one territory to another, it will arrive untapped, but will again suffer from "summoning sickness." The sickness expires when the creature has begun one of its controller's turns in its current location. Creatures may not move more than two territories away from their controller, because of the limited-range rule described above. (This problem does not arise in the six-player game unless you have decided to limit the range to one territory.)

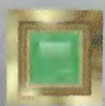
Attacking with Relocated Creatures If one player's creature is stationed in another player's territory, that creature still attacks only on its controller's turn. Players announce the attack as usual, specifying which creatures are participating, and (if it is not obvious) which player each creature is attacking. For example, an Emperor who has lost both teammates may make a simultaneous attack on both the left and right flank of the opposing team.

Defending with Relocated Creatures Creatures in other players' territories block only if their controllers tell them to. The controller of the creature and the controller of the territory may confer, but the creature's controller has the final say. When a player is being attacked, the defending player first decides which of his creatures in his territory will block. Other players with creatures in that player's territory may then assign creatures to block.

When a player dies, all creatures in that player's territory die, including those controlled by other players. This includes any creatures which have been magically stolen from the opposing team. These all return to their owners' graveyards, and may not be regenerated.

Forced Movement If creatures are forced to attack, but have no adjacent enemies, assume that they have been





forced to march towards the source of the effect. For example, if General C plays "Siren's Call" on Emperor E, the creatures in front of the Emperor will be forced to move into General D's territory, one step closer to C. Creatures who cannot move are destroyed as described in the text of the card. (Remember that cards which have just been summoned, or who have just marched into a new territory, are immune to things like "Siren's Call.")

Taking Control of Creatures If you "control" one of your opponents' creatures, it does not teleport to your territory. (This is not the case if you steal a non-creature card, which does go directly into your territory.) Treat the casting of the control spell as a mandatory one-zone march, which works even if the creature is tapped or otherwise unable to move. After that, the creature must march as normal to relocate. The creature still operates under your control, to attack or defend the territory it's in, even if this territory is not allied with you. Once it marches off an enemy territory, it can't go back. Note that by this rule General D may steal a Wall from Emperor B, but it will jump to General C's territory and be unable to move any further. General D will only be able to use it to defend General C.

Limited Range of Effect

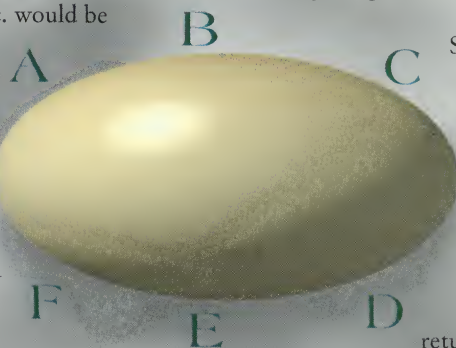
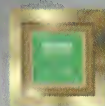
As has already been mentioned, players have a limited range of two seats to the left and right for spell-casting, global effects, creature control, etc. In the six-player version of these rules, this means that players seated opposite each other cannot affect each other at all until one player leaves the game. In the ten-player version (and larger games), considerably more players begin the game completely out of each others' range. However, since creatures can move, a player can use them to reach out and touch someone a little farther away.

In other words, if you walk your creatures two places away from your territory, you can use them to attack the player three places over, or to use a fast effect to poke the player four seats away. For example, in the figure above, suppose General F has hiked her Prodigal Sorcerer all the way to General D's territory. She can instruct the Sorcerer to attack General C, or to use its special poking ability to attack any legal target in territories B through F.

However, if General C cast a "Control Magic" on this Sorcerer, General F would be powerless to retrieve it. Also, if the Sorcerer had any enchantments on it, General F would still technically control them, but would not be within range to activate them. (This means activated enchantments like Blessing, Firebreathing, Regeneration, etc. would be unusable by either player. Plain enchantments like Holy Strength or Red Ward would still function perfectly.)

Global vs. Targeted Effects, or Deciding Who "Your Opponent" Is

If an effect is clearly global, or clearly targeted, there isn't much of a problem deciding how it works in a large team game. If one player plays Flashfires then all plains within range are destroyed. If that player casts a Lightning Bolt, it clearly may only be directed at a single, legal target.



However, many of the cards in the game were written with only two players in mind. For example, there are times when Demonic Hordes allows your opponent to destroy one of your lands. Which opponent? Or do each of your opponents get to destroy one land? (Yikes!)

The text on a card like this gives you no real clue about how it should be played when you have more than one "opponent." Short of creating an entire list of single vs. multiple effects, you may just have to reach an agreement about each card as it arises. Start by treating each use of a spell with "your opponent" as a single targeted spell, affecting a single "opponent" within your sphere of control. This allows cards like Lifetap and Black Vise to continue affecting each of your opponents, since each application of these cards happens as a separate event. But when you play Mind Twist or Demonic Attorney you must choose an appropriate single target for the spell's effects. When you use cards like Pestilence or Balance which say they affect "both" players, treat them as if they affect "all" players within your limited range.

When you are using a landwalk ability, the particular opponent whom the creature is attacking must have the appropriate land type in play. Cards whose strength is dependent on your lands, or your opponent's, should have this type of logic applied to them. For example, Gaea's Liege will only gain power for the forests controlled by the player whom it is attacking. When not attacking, it will only gain power for the controller's forests (and not necessarily for the forests where it is stationed).

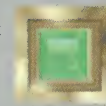
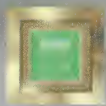
Communication

Players on the same team are only allowed minimal communication. They may confer about strategy before the game, and tune their decks to interact properly. However, once the game begins the players are restricted to discussing cards in play and cards known to all players. In other words, if a General wants to talk about a particular card from his hand, he must show the card to everyone. This restriction allows questions like "wouldn't it be nice if that Prodigal Sorcerer were to suddenly die?" However, it prevents Emperors from looking at their General's hands and mulling over the entire range of possibilities. Even if the Emperor has a "Glasses of Urza" in play, she can only use it to look at her opponents' cards. For a more challenging variation, you may choose to entirely prohibit communication between team members during the game.

So, set the table, get plenty of snacks, and play a few games of Emperor Magic. You will probably find that the strategy changes immensely in this teamwork-oriented configuration. Games are ultimately more involved, more dynamic, and quite a bit more satisfying (for the wizards who survive.)

And if you happen to get Fireballed early on you have a great opportunity to retune your deck. In fact, you might want to let the wizard who dies be your next Emperor. Or you could just send him down the street for a bag of cheese balls.

—James Ernest



MAGIC CONUNDRUMS

Answers to some frequently-asked questions about *Arabian Nights* and *Antiquities*

Arabian Nights and *Antiquities*, the first two expansions to *Magic: The Gathering*, added over 150 new cards to the realms of Dominia. Some of these have added more than their share of confusion as well.

RUKH EGG Like Onulet and Su-Chi, Rukh Egg produces an effect when it goes to the graveyard. Unfortunately, the wording on the card makes it easy to abuse this effect. The card says “If Rukh Egg goes to the graveyard, a Rukh—a 4/4 red flying creature—comes into play on your side at the end of that turn.” Read literally, this would mean that you could get easy wins using a deck with nothing but Rukh Eggs — no land at all. “I draw a card. Oops, I have no land, guess I have to discard. I’ll discard a Rukh Egg. Hey, a Rukh appears. What a coincidence.” You should treat these cards as if they read “If Rukh Egg goes to the graveyard *from play*” which is the intended meaning.

If someone takes control of a Rukh Egg with Control Magic or Old Man of the Sea, and the Egg dies, the player who controlled it at the time of its destruction gets the Rukh. No enchantments or counters on the Egg get put on the Rukh. You can resurrect or animate the Egg without having any effect on the Rukh.

GUARDIAN BEAST This four-armed beauty is another source of wording problems. The card says that the Guardian prevents non-creature artifacts from being “further enchanted, destroyed, or taken under someone else’s control.” Since several of the artifacts in *Magic* destroy themselves when used, the wording suggests that the Guardian would prevent this destruction, so you could use these powerful devices over and over again. We recommend that you treat the destruction of these artifacts as a *sacrifice* as defined under the Revised rules—a cost which cannot be prevented, even by the Guardian (see the note on Sacrifice and going to the graveyard below).

Note also that the Guardian cannot protect an artifact from an effect that does not destroy or control it, and that it does not protect artifact creatures. These restrictions, in combination with the *Antiquities* cards, give several ways around the Beast. For example, a Xenic Poltergeist or Titania’s Song can turn the Guarded artifact into an artifact creature, at which point the Guardian loses interest in it and it can be destroyed or stolen at will. Gremlins can tap the artifact, putting it out of commission. And Hurkyl’s Recall can send it back to its owner’s hand.

SACRIFICE AND GOING TO THE GRAVEYARD “But none of my cards mentions sacrificing an artifact.” The *Antiquities* cards were designed for use under the Revised rules. A little before the expansion went into production, it became apparent that the Revised cards and rules would not be out in time, so the designers quickly went through and reworded the *Antiquities* card texts to fit under the First Edition rules. Since the First Edition only defined “sacrifice” for creatures, all of the cards which called for sacrificing an artifact substituted a lengthy description: “Choose one of your artifacts in play and place it in the graveyard. This artifact cannot be one that is already on its way to the graveyard,

and artifact creatures killed this way may not be regenerated.” This, of course, immediately flooded us with a barrage of questions wanting to know exactly what “on its way to the graveyard” meant. For those still playing under First Edition rules, a card is “going to the graveyard” when it has been used to pay a sacrifice cost, or when it has taken lethal damage, or been sent to the graveyard by some spell or effect. Players using the Revised rules, where sacrifice is defined, can treat all of those cards as if they read “Sacrifice an artifact.” It is perfectly legal to choose to sacrifice an artifact in reaction to a Shatter or Disenchant but before the spell takes effect, or to choose an artifact creature after it blocks some huge monster but before damage has been dealt. And don’t forget that, unless the card says otherwise, you can choose any card that you control — even one that you’ve taken from your opponent with a Steal Artifact or Aladdin.

DUELING ALADDINS AND OLD MAN OF THE SEA “Speaking of stealing, what happens if my Aladdin tries to take back an artifact after you Steal it from me? Or if my Aladdin steals an artifact creature, and then you use Old Man of the Sea to try to take it from me? Or what if I cast Control Magic on your Aladdin after you’ve used him to take control of several of my artifacts?” In all of these cases, whichever player has used the special ability most recently controls the artifact or creature, just as if both players were casting enchantments on it.

If you take control of an Aladdin, you do not automatically gain control of the artifacts he has stolen, but you can steal them back one by one. The Old Man, unlike Aladdin, must stay tapped to keep control of his target, so he can only control one creature at a time, but if you gain control of him you can choose whether to untap him and let it revert to its previous controller. If an Aladdin leaves play, all of the artifacts he stole revert back to the previous controller, who may or may not be the actual owner. (This can get quite hilarious in a multiplayer game when several players have an Aladdin or a clone of Aladdin all in play at once, all chasing the same artifacts back and forth. In a situation like that, you may want to use slips of paper to keep track of the exchanges, unless your players have exceptional memories.)

If you steal a creature during your own turn, you cannot attack with it, since it didn’t start the turn in your territory, but if you steal it during your opponent’s turn and it is untapped you can block with it. If an artifact Aladdin has stolen stops being an artifact for some reason, or a creature controlled by the Old Man stops being a creature (an Assembly Worker, for example), it immediately returns to its previous controller.

FACTORIES AND ASSEMBLY WORKERS One point of mana turns Mishra’s Factory into an Assembly Worker for one turn. After it’s changed, you can’t spend another point to change it again since it’s no longer a Factory. The Assembly Worker does retain the other abilities of the Factory: it can be tapped to produce a point of mana or to give any one Assembly Worker (even itself) a +1/+1 bonus. You can turn a Factory into a Worker as a fast effect, after your opponent has declared an attack, and

block with the Worker. A Worker can only attack if the Factory was in your territory at the beginning of your turn. A Worker with a Consecrate Land cast on it cannot be destroyed, but an attacker with the Trample ability can still trample over it. If any Enchant Creature spells are cast on an Assembly Worker, they are destroyed when the Worker changes back to a Factory at the end of the turn.

MORE ABOUT SPECIAL LANDS The special lands from *Arabian Nights* and *Antiquities* are vulnerable to all spells that affect lands. They can be destroyed by Stone Rain, turned into swamps by Evil Presence or the Cyclopean Tomb, kept tapped by Winter Orb, and so forth. None of these lands counts as a “basic land” — you can use Phantasmal Terrain to change a Desert into an Island, but not to change an Island into a Desert, and you can’t Magical Hack a word into “desert.” (You also can’t Sleight of Mind a word into “colorless” or “artifact” — there’s no spell to turn a regular Circle of Protection into the *Antiquities* card Circle of Protection: Artifact, or vice versa.) If a special land is changed to a basic land, it loses all of its special abilities, but it still counts as an expansion card for City in a Bottle and the Golgothian Sylex.

CITY IN A BOTTLE AND THE GOLGOTHIAN SYLEX Often referred to as “expansion hosers” by Magic players, these cards are a good reason not to depend too heavily on cards from one expansion. The City not only destroys all *Arabian Nights* cards in play other than itself, but prevents anyone from playing *Arabian* cards as long as it is in play and untapped. If it’s tapped, you can play *Arabian* cards, but as soon as the City is untapped they are destroyed. They can be regenerated, but doing so is futile, since they are immediately destroyed again each time, faster than even an interrupt. Similarly, you can Animate Dead or Resurrect an *Arabian* creature while the City is in play, but it immediately goes right back to the graveyard. The Golgothian Sylex is less powerful; it destroys all *Antiquities* cards in play, including itself, so it has no effect on sorceries or instants, and can’t stop an *Antiquities* creature from regenerating or being brought back from the graveyard. Note that neither of these cards will destroy a Clone or Doppelganger of an expansion card — this means that a Clone of a Guardian Beast will protect all of your *Arabian* artifacts from the City. Note also that they only affect cards, not tokens.

TOKENS Several of the expansion cards have the ability to put non-card creatures, called tokens, into play. These token-creatures, along with the Wasps from the Hive card, all follow the same rules. They are affected by anything that affects “creatures” but not by anything that affects “cards.” They have a “casting cost” of zero. If they leave play, they are removed from the game entirely. This means they never go to the graveyard, so the Tablet of Epityr cannot give you lives for them. It also means that an Unsummon or Oubliette, or similar effects, will remove them permanently.

OUBLIETTE AND TAWNOS’S COFFIN While one is an enchantment and the other an artifact, these two cards are quite similar. They remove a target creature and any enchantments on that creature from play. When the creature leaves play, any damage it may have accumulated is removed, and as long as it is out of play it cannot be destroyed, unsummoned, controlled, or for that matter affected by anything that affects cards in play. This applies even if the effect occurred before the creature was entrapped; for exam-

ple, you can Berserk an attacking creature, then Coffin it, and it won’t be destroyed at the end of the turn. An effect that destroys cards in play, such as Nevinyrral’s Disk or the Golgothian Sylex, will free (and not destroy) the trapped creature. However, if an *Arabian* creature is trapped in an Oubliette, City in a Bottle will destroy the Oubliette and then immediately destroy the freed creature as well, since it’s a continuous effect. A Ring of Ma’ruf can take a card out of the Oubliette or Coffin, without affecting the containing card. If you use the Ring to extract an enchanted creature, the enchantments remain in the container until the container is destroyed (or untapped if it’s a Coffin), then go to the graveyard. Coming back into play from the Oubliette or Coffin is not the same as being summoned, even though the creature suffers from “summoning sickness.” A Clone or Primal Clay does not get to choose a new shape when it emerges, and creatures that use counters do not get a fresh supply.

COUNTERS Many of the expansion cards use counters. Occasionally you may end up with a card that has counters from two or even three sources on it. Counters are not interchangeable; each can only be used for its own purpose. For example, if the Dwarven Weaponsmith adds a +1/+1 counter to a Triskelion, that counter does not have the ability to be discarded for a point of damage the way that Triskelion’s own natural counters do. Even counters from two copies of the same creature are not interchangeable. If you have two Tetravuses (Tetravi? Tetravermin?) in play, a counter from one can’t move onto the other.

ODDS AND ENDS Finally, here are some miscellaneous short answers about other cards in the expansions. **Obelisk of Undoing** only affects one card per use. A “permanent” is a land, artifact, creature, or enchantment in play. The same player goes first in a **Shahrazad** subgame who went first in the parent game. The -1/-1 on **Urza’s Avenger** wears off at the end of the turn, at the same time as the special ability. The **Armageddon Clock** gains a counter only during its controller’s upkeep. Counters may be removed during any player’s upkeep. The effects of **Singing Tree** and **Island of Wak-wak** are temporary, but the effect of **Ashnod’s Transmogrator** is permanent. A **Shapeshifter**, like a Doppelganger, can only change shape once per turn. If you have contributed more than one card to the ante, you can swap the **Jeweled Bird** for your whole contribution. If you have a full set of **Urza’s Land** in play, all of your Urza’s Lands generate the extra mana, not just the three in the set— can’t choose to tap them for less. And yes, you can **Steal Artifact** your opponent’s **Bronze Tablet** and use it.

SOURCES OF INFORMATION These are the most common areas of confusion surrounding the *Arabian Nights* and *Antiquities*. More comprehensive lists of Frequently Asked Questions for *Magic: The Gathering* and its expansions are available from Wizards of the Coast. *The Magic: The Gathering Pocket Players’ Guide*, another valuable reference for Magic players, contains the Revised Rules with detailed examples to illustrate the more complicated aspects of game play. If these sources don’t clear up all your confusion, you can e-mail your questions to questions@wizards.com or contact our product support department at (206) 624-0933 weekdays from 9 am to 5 pm PST.

—Beth Moursund

Now you've done it. You broke down and bought a deck of those cards everyone is playing with. You immediately ran over to your friend's house to challenge Mr. Suitcase-Of-Cards to a game or two of **Magic**. After playing thirty games for ante and losing thirty cards, you've become a little disillusioned.

Excuse Me, Mr. Suitcase?

by Paul Peterson

That's fine. Don't give up. What you need to do is make your **Magic** deck more competitive. That's where I come in. I'll show you how to go through a starter deck and a couple of booster packs and end up with a deck that won't embarrass you in front of your friends.

The first step is, of course, to get the cards. One starter deck and two booster packs provides a good mix of cards to choose from, although one starter deck should be sufficient. And look, I just happen to have a starter deck and a couple of boosters right here.

The next step is to concentrate intently on the cards in your packs hoping that you get something good. This is usually done as you open them and may include small offerings to the Wizards of the Coast.

Once you have opened the packs, sort them by land type and color, placing all of the mountains with the red cards and so on. Put any artifacts aside for now. Sorting the cards like this will not only show you how many cards of each color you have, but also how much land of each type you have to support those cards.

Most players find that the best way to "tune" your starter deck is to immediately get rid of at least one color, and preferably two or three. You probably lost those first thirty games because you never seemed to have the right mana to go with the cards in your hand, while all the while your opponent was zinging you with creatures and spells. By removing one or more colors, you vastly improve your chances of having the right mana at the right time.

The first criterion in eliminating a color is number of cards. If you only have four blue cards in all of those packs, they probably aren't going to help you very much, no matter how impressive they are. If, by some quirk of fate, you seem to have near-perfect symmetry among the five colors, you will have to figure out which colors you want to get rid of. There are several ways you could do this. You could choose randomly, pick the colors that have the coolest looking cards, or you could show the cards to Mr. Suitcase and keep the colors of whatever cards make him breathe faster.

Next, you should check for land support. You must make sure that you have enough land in your deck

to cast the spells that you have; otherwise you'll continue to run into the problem of never having enough of the right mana to cast your spells. Having thirty really great white cards is useless if you only have one plain to power them.

So how much land is enough? An average, balanced deck requires about half as many lands as spells, so roughly a third of your total cards should be land. This is a good starting point, and after you've played for a while you can adjust the proportions to suit your own style. A quick look through my cards shows that although I have nine green cards and twelve white cards, I only have three forests and four plains. I could reduce the number of green and white cards to bring the ratio back up, and I might do so later, but since I'm trying to get rid of colors anyway, I'll just remove them for now.

It is also a good idea to try to keep the number of cards in each color you are using roughly equal. This will help ensure that you don't end up with a hand full of cards you can't play. If you have six black spells and three swamps in a sixty-card deck, the chances that you will get a useful combination of swamps and spells within a game are not very good. If, on the other hand, all of your colors have roughly the same number of cards in them, you should get equal numbers of each land, which will enable you to cast the spells in your hand.

The next step in tuning your deck requires that you know something about the cards. If you've played **Magic** a few times before, say, with one of Mr. Suitcase's decks, then you should be fine. Otherwise, take the cards you have left after removing two or three colors, shuffle them together with the artifacts, and practice. Offer to play Mr. Suitcase again (not for ante, this time). See how the various cards work together. Find combinations that work well together. My deck has a **Dark Ritual** in it which costs one black mana and produces three black mana. This card works extremely well with the **Drain Life** I have. **Drain Life** does a point of damage to one target for each point of black mana you put into the spell beyond the original casting cost. The **Dark Ritual** increases my supply of black mana to pump into the **Drain Life**.

Try to play against as many other colors as possible. Are any of your cards more or less useful against certain colors? For example, I have a **Red Elemental Blast** in my deck that will counter a blue spell or destroy a blue card in play. This card is helpful against **The Flood** (Mr. Suitcase's all-blue deck) but fairly useless when battling his green and black **Creepy Crawlies** deck.

You should now be fairly familiar with the cards you have. It's time to tune the deck some more. Go through your deck and pull out any of the cards that don't seem to work well. This includes any cards that you never seem to use, for one reason or another. Maybe they cost too much mana to cast, or they produce an effect that is not useful in your deck. I played several games

with other tuned starter decks to test my deck. I found several cards that didn't work very well. For example, in red I have a Kird Ape and a Dwarven Weaponsmith. The Ape is a 1/1 creature that becomes a 2/3 creature if you have forests in play. However, I got rid of the forests, thereby reducing its usefulness in my deck. The Weaponsmith is a 1/1 creature that you can tap to destroy one of your artifacts and give a creature a +1/+1 counter. But I only have three artifacts in my entire deck and the Weaponsmith costs two mana to summon, which is twice as much as most 1/1 creatures. In black, I have a Lord of the Pit and a Cursed Land. The Lord of the Pit is a huge, nasty 7/7 flying creature that tramples. It's a great card, but it costs seven mana and requires you to sacrifice one of your creatures per turn to it, and I don't seem to have a lot of creatures as it is. The Cursed Land enchants one land to do a point of damage to the land's controller every turn, but it costs four mana to cast. This makes it difficult to get out early when it would be most useful. The likelihood of my making efficient use of these cards is fairly low, so I can take them out of my deck.

One thing to keep in mind while tuning your deck is the number of creatures. Creatures are probably the most efficient way to deal damage to your opponent. They are also an excellent way for beginning players to learn the game. And while it is possible to create an effective deck without any creatures, you are unlikely to be able to do so with just a starter deck to work from. You should therefore be sure that you have enough creatures and spells that help your creatures in your deck. You should find a ratio that works well for your deck. A good ratio of creatures to other non-land cards is anything over half. In a sixty-card deck, this will give you about one-third creatures, one-third land, and one-third other spells.

It became obvious while testing my deck against other tuned starter decks that my deck is very low on creatures and having that Lord of the Pit didn't help matters. The shortage was even worse after tuning because several of my "problem cards" were creatures. If your deck is low on creatures, see if there is one color in particular that you could remove or replace to fix the problem. After looking through the colors, I noticed that my black cards contained very few creatures other than the Lord of the Pit. There were also several cards that I never seemed to use, like the Cursed Land. But seven of the nine green cards I removed from my deck earlier were creatures, and they seemed to be pretty good creatures. By removing black from my deck and adding green, I not only got rid of some cards I can't use, I also increased the creature ratio in my deck substantially. It also allowed me to put the Kird Ape that I removed earlier back into my deck,

because the addition of forests makes it useful once again.

A brief word on artifacts is in order at this point. You probably only have two or three among your cards. My best suggestion is to keep all of them in your deck as many of them are extremely useful. You can use any mana to summon them, and they will probably help you no matter what colors you are playing. However, if after playing with them for a while you find that an artifact isn't helping, don't hesitate to remove it from your deck. My deck had a Winter Orb in it. While the Orb is in play, a player may only untap one of her lands on her turn. After playing for a while I could see that this hurt my deck more than it helped it, so I removed it.

It's probably a good idea to test your deck again at this point to see how any changes you've made affect it. This is especially important if you've made any major changes, such as adding and/or removing an entire color. Try to follow the above guidelines as much as possible.

Keep the colors and mana balanced. My deck needed a few forests to bring my mana balance back up so I traded a couple of my extra cards to Mr. Suitcase for some forests.

I played several games against some untuned starter decks with my newly tuned deck. As you can imagine, my distilled deck walked all over the untuned decks. This was because I had the mana I needed to cast the spells in my hand, while my opponents did not. Often the cards he could cast were useless, or they hurt him as much as they hurt me.

The next step in tuning your deck is the most fun, in my opinion. Take your deck, along with those extra cards you have, and go to wherever the local **Magic** players hang out. A local game store or comic book shop is a good place to start. Find someone with some **Magic** cards and ask if they want to do some trading. I'd recommend you bring along someone you trust who knows the game and the relative card values so that you don't end up trading your Lord of the Pit (a valuable rare card) for a couple of extra forests. Maybe Mr. Suitcase would be a good choice—if you've forgiven him for stomping on you earlier.

Remember that certain cards are rarer than others and therefore more valuable. This can be a tremendous help to you. You can often find collectors who have tons of extra cards, but who are missing a few that they need to complete their collections. They will often trade a stack of cards for a single card they need. In this type of trade, everybody wins. You get cards that improve your deck, and the collector is one step closer to finishing her collection.

While trading, remember what colors you are playing. Trade for cards that help your deck, not just for



cards that have good art. Ask Mr. Suitcase for suggestions on cards that would help your deck, and try to get those. Make sure you have enough land to support the cards you add to your deck. Many people who have a lot of cards (like Mr. Suitcase) will give away land to new players or let it go cheap, just to get rid of the stuff. After all, paper is heavy.

Keeping rarity in mind will also help you avoid others taking advantage of you. Not all rare cards are powerful, but in the right decks, they are all valuable. This is where Mr. Suitcase comes in. When someone offers you a card for one of yours, have Mr. Suitcase look over the deal, and let you know if he thinks it's a fair trade. There are also card lists showing the cards' relative rarity which you can use as a reference. These can be found at the back of *The Magic: The Gathering Pocket Players' Guide*, in *The Duelist* and other magazines which cover collectible card games, and at the Internet ftp site at marvin.macc.wisc.edu.

By now you should have a fairly good two- or three-color deck. It is time to go back to testing it against other decks to see how it plays. As before, watch carefully to see how the cards interact. Are you still experiencing the same problems? Are you getting the mana you need? After a few games you should be ready to cull some more cards out of your deck. It is important to remember that a skinny deck is usually an effective deck. The fewer cards that are in your deck, the greater your chance of drawing any one of them. Also, you can trade the cards you take out of your deck for other cards that fit in your deck.

By continuing this process of playing, tuning, and trading, (and occasionally buying new cards), your deck will continue to improve. After a while, your deck should be good enough that you can play with most players on a friendly basis. I would not recommend using your deck in the tournaments Mr. Suitcase plays in. The competition there will have access to enough cards to assemble very specific decks which will probably be very difficult to beat with the cards you have.

But even with a limited card selection a decent deck is not too far away. In addition to the starter deck I've used in these examples here, I have a starter deck that I've been tuning for the last six months. I never simply add cards to it to improve it; I only trade with other, similar starter decks that my friends have. Over the course of this period my deck has become so nasty that no one likes to play against it (especially for ante) so apparently this method works. If you practice enough, trade well, and tune your deck carefully, it should work for you, too.

THE FIVE

We tend to view conflict in terms of a duality: battles are two-sided, good fights evil, water opposes fire. Humankind's self-centered nature allows even superficially complicated plot lines to be reduced to "protagonist vs." with ease. This duality is embedded in our stories and, at an even more basic level, in our language. Most adjectives have clear antonyms, and a simple word-association game is enough to demonstrate how strongly a concept and its opposite are linked in our minds. Colors are perhaps the most common counterexample to this phenomenon, and, not coincidentally, provide the labels for the different types of magic in Dominia. Their relation to each other is more complicated, and the strategic implications of this theme are worth exploring.

It is easy to picture early students of magic in Dominia discovering the difference between black and white magic. In exploring protective magic's corrupt counterpart, they would have discovered another avenue to power. They may have found that it was hard to summon a bog wraith or vampire in the middle of the day in the open plains, and begun to understand that a dark ritual or sacrifice would hardly bring pegasi and angels flocking to their banner.

COLORS

Elsewhere in Dominia, alchemists dabbling with more elemental powers explored the conflict intrinsic to matter itself. In their attempt to master the elements—water, air, fire and earth—these elementalists stumbled upon a two-sided conflict between the forces. Fire and earth mages might have made pilgrimages to volcanic mountains, finding mountains ideal sites for the binding of these elements, while air and water specialists may have begun to work in places with as much wind and water as possible. As magicians began to push back the borders of their ignorance, the various aspects of magic's "duality" gradually became apparent, and wizards throughout Dominia came to accept a much more intricate picture of the nature of magic.

The five colors of *Magic: The Gathering* are quite distinct. Most people playing the game acknowledge that the key to victory (and fun) lies in being specialized enough to master a few colors without limiting a deck's power. The conflict between the colors means there are enough color-specific counterspells to make single-color play dangerous. Players learn to develop a coherent color strategy, using secondary colors to fill in gaps in their deck's abilities or to enhance the spells in their primary color or colors.

OF MAGIC

The colors each have two allies and two enemies, in an interlocking pattern of cooperation and rivalry. The star-shaped pattern on the back of the cards is based on these relations. Clearly, White embodies defense in contrast to Red's penchant for destruction. Both, however, have an abundance of military magic. Red destroys things, but is also associated with earth and fire in contrast to Blue's air and water. Blue shares an elemental nature with Red, but also embraces artifice and the manipulation of the natural order of things. Blue magicians create illusions, power artifacts, change the color of creatures, and even alter the land itself. This places it firmly

in conflict with Green, the color of nature: whereas Green draws its strength from nature, Blue's power stems from the perversion of the natural order. Green personifies life as well as nature; the fruitful production of creatures is the foundation of a green mage's power. In contrast, Black is death, and dark sorcerers summon the undead to do their bidding. The dead fight the living, both regenerating, with "life" drawn from nature or the netherworld. Finally, Black, the color of evil, opposes the goodness of White, and the circle is complete. Each color has local enemies, and as is often the case with a duality, the two sides may well become mirrored in opposition. Terror is negatively reflected in Swords to Plowshares, Disintegrate in Guardian Angel. When a particular effect in the game is given to only two colors, these two colors are often opposites.

White magic reflects civilization by the creatures it summons and spells it employs to support them. There are no rampaging Craw Wurms or regenerating undead in its employ. Its creatures are generally small, but tend to make up for this with the banding and first-strike abilities. Well-organized, these creatures can make a decent showing in combat. White can also impart these abilities through spells, and of course has protection and healing spells as its special province. When a white mage has specific knowledge of his enemies' colors, he is at his most formidable. When he does not, he must find ways to alter his protection spells, or use only those he needs most. In addition to their protective powers, white mages have the ability to destroy permanent magics of all types. Green and Blue, White's allies, give it many of the abilities it lacks: Green provides it with substantial creature support, and Blue adds the ability to counter spells being cast, one of White's few defensive weaknesses.

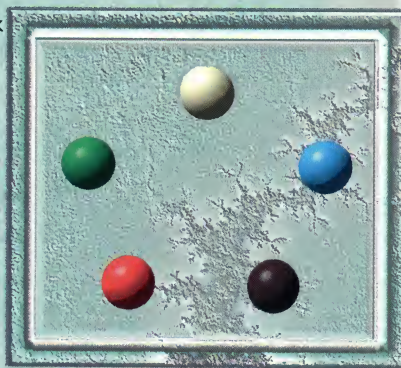
Red is similar to White in its inclination toward military spells, but it has none of white's defensive nature. Red is chaotic, while white represents order. Red's main purpose is destruction, and in this it is unmatched. Its spells take on the character of the elements it represents—earth and fire. It has a range of offensive combat spells which often mirror those in White as Firebreathing mirrors Holy Armor. Its creatures lack the special powers of banding and first strike, but it more than makes up for this in raw offensive strength. Orcs can provide cheap offense early, unreliable as they are, and later in the game Red produces creatures of obvious power like the Shivan Dragon. Red can destroy artifacts, lands, and creatures with ease, but the de-magicking of an enchantment is too subtle a task for a red mage. With the ability to do enormous amounts of direct damage to an opponent, however, red mages might not need to endure the effects for long. Red's allies serve a different function than white's: rather than filling in gaps, Green and Black simply add more offensive capability. Green gives quick mana and lots of ground-attack strength to combine with Red's combat abilities. Black, with spells like Terror and Pestilence, adds death to destruction, making it virtually impossible for an opponent to keep important creatures in play.

Blue is perhaps the most difficult color to play because of its indirectness. Its spells almost always react to opponents' moves. Blue has a great deal of trouble destroying permanents, but it can enchant and alter them in interesting ways. Blue's spells manipulate intrinsic aspects of the game, like wording on cards or their position on the table. Blue has almost no cheap creatures, however, and little ability to remove cards in play. The blue mage must manage her mana carefully, making sure she has enough available to use her counterspells effectively. Blue's primary means of influencing things directly comes from its elemental powers. Blue has dominating flying creatures, and formidable water creatures, although the latter are often difficult to employ offensively against a land-locked opponent. Blue's alliances take as much thought as

its internal play. Blue can make white spells much more useful, and White may well provide the defense Blue needs to stay around until its big flyers are summoned. Blue's ability to change land types helps swampwalking wraiths, and of course Black almost always leaves itself vulnerable to very localized attacks. Blue's ability to counter *any* specific spell means that a carefully played team has a good chance of keeping Black's game-winning creatures in play the few extra turns needed.

Green's strength lies in its creatures. It has more creatures than any other color, and they are cheaper to cast. Green is also blessed with many quick mana-development spells. It is not hard at all, for instance, to cast a Craw Wurm on turn three using only common cards. This ability alone is enough to strike fear into the heart of a weakly tuned deck. Additionally, green magic has some of the best creature combat spells around. The forest mage will notice his distinct lack of big flying creatures but a wealth of ways to defend against flying attacks. Green has creatures that block fliers and enchantments that impart this ability, and sorceries that sweep the sky clean. Representing nature and life, green mages have the ability to regenerate creatures and increase their life point total, but the destructive side of nature is also represented in green's spells. Weather control and natural disasters impart the ability to destroy land and even do direct damage. Green gives its allies, White and Red, a strong foundation of mana and creatures upon which to build. Red can put extra mana to use better than any other color with its "X" spells, and white combat spells and creature abilities need to be teamed with larger monsters to reach their full effectiveness.

Black stands on its own perhaps better than most colors. It has enough creatures to do fairly well in combat, and it has an impressive array of sorceries and enchantments that destroy its opponent's creatures and enhance its own. Black is inherently a risky color to play, however. With the exception of killing creatures, it has little ability to counter its opponent's actions. It relies solely on killing before being killed. A black mage gains incredible power through her larger summoning spells, but must be willing to pay a heavy price to coax these menaces of the netherworld into service. Black often depends on sacrifice to cast and maintain its spells. Through demonic consultation and ritual sacrifice, a black mage can put together impressive combinations early in the game, but careless black mages will find their powerful cards doing as much damage to them as to their opponents. While Black's relationships with its partners are perhaps not as exclusive as those between other colors, they do have their special merits. Blue, through counterspells, provides Black with a more useful defense than can any other color because black requires all forms of protection, though often only for a few turns. Teaming with Red ups the ante in the all-out attack strategy.



One of the most interesting aspects of **Magic** is the interplay of the colors, both from a gaming and stylistic standpoint. Many games give players distinct powers, but these are almost always associated with a fixed initial setup. The players

of **Magic**, however, are given a manageable set of abilities from which to choose. The huge choice afforded to players by the hundreds of cards in existence makes the game unpredictable; the underlying structure of the five colors, however, keeps the game from being random. The distinction between the colors make it virtually impossible to rank the cards; choosing among powers in the right balance is more enjoyable and more effective than just putting the 60 "best" cards in your deck. When players complain about the weaknesses of different colors, they miss the point: the balancing act between the unique forms of magic is deliberate and difficult, yet it is an essential and beautiful aspect of the game.

—Skaaf Elias

My friend attacked with a Mesa Pegasus and a Bog Wraith, banded. Since the Wraith can't fly, that means the band can't fly and I can block them with a Zombie, right?"

"I attack with a Benalish Hero and a Grizzly Bear banded together. What color is the damage?"

"My opponent is attacking with a Vampire. Can I band my Pegasus with my Sea Serpent to block it, and assign all the damage to the sea serpent?"

"What good is banding anyway?"

As these questions suggest, banding may be the most confusing of the common creature abilities in **Magic**. For a player who understands its subtleties, however, it can be extremely powerful. Used properly, banding will let your creatures wreak havoc among your opponent's forces and make your defenses nearly impregnable. This article attempts to clear up some of the confusion about banding, and offers a few tips on how to use banding effectively.

Many people explain banding by dividing it into "attacking banding" and "defensive banding," and then trying to describe the differences between the two. I find it much more intuitive to divide it, instead, into two separate abilities which I'll call "mutual assistance" and "damage sharing." Mutual assistance only applies to attacking creatures; damage sharing works for both attackers and defenders.

The "mutual assistance" part of banding is an agreement between two or more creatures that if one is stopped, the other(s) will stop as well and gang up on the blocker. A Benalish Hero may be small by herself, but with enough of them banded together, even the biggest Craw Wurm in the forest will think twice about getting in their way. Notice that defending creatures have "mutual assistance" automatically; any number of defenders may join in blocking a single attacker, whether or not they have the ability to band.

If you want to use "mutual assistance" you must declare which creatures are banding together when you tap the attackers. Any creature that has ability to band may sign an assistance pact with one other creature, forming a group of two, or may add itself to a group that has already been formed, to make a larger group. No attacking group can ever have more than one creature without the bands ability. The "bands with other" ability in the *Legends* expansion is a limited form of the bands ability; a creature with "bands with other X" can only join another creature with "bands with other X" or a group where all of the members have that ability. A creature with the regular "bands" ability may join itself to a "bands with other" group just as it would with a normal banded group.

Once you have declared your attack, you may not form new groups or add members to any existing group. If something gives the bands ability to a creature that didn't have it at the start of the attack, it's too late to do any good. If one of the members of a group is killed by a spell before engaging with the enemy, the rest of the group continues on; you can't add a different creature to the group to replace the slain comrade.

The one exception to this rule is that, if something removes the "bands with other X" ability from a creature in a group after an attack has been declared but before blocking is declared, the attacker can and must rearrange the creatures so that all attacking groups are still legal. The attacker may use effects to give the banding ability to that creature or to another creature before rearranging.

If the ability is removed after blocking is declared, the attacker must still rearrange creatures, but may not change any of the blocking. This will almost always result in one defending creature blocking two attacking creatures that aren't a band, or several attacking creatures in a band plus one that's not. See the section that follows on damage-sharing to find out how to deal with that.

Being part of a group does not change the abilities of any of the creatures in that group. Each creature retains all of its own abilities, and no creature gains another creature's abilities. If a Hero and a Pegasus band together, the Hero cannot fly, but the Pegasus is not forced to walk, either. (No, the Hero cannot ride on the Pegasus — the Dominion Creatures Union contracts strictly forbid it.) If a Timber Wolf attacks in a band with a War Mammoth, the Wolf does not gain the trample ability, and the Mammoth does not lose the trample ability.

Next, your opponent declares defenders. This is done just as if the creatures were not banded. Each defending creature can block only one attacker; creatures with landwalk abilities cannot be blocked if the defender has the appropriate type of land in play; flyers can only be blocked by other flyers; invisible creatures can only be blocked by walls; and so on. Creatures who have agreed to assist each other, however, will stop and fight if one of their comrades is blocked. This is treated just as if the blocker had blocked all of the creatures in the group simultaneously, and can result in a creature blocking something that it would normally not be allowed to block.

For example, a Hero and Pegasus attack as a band. A Grizzly Bear cannot block the Pegasus, since the Bear can't fly. But the Bear can block the Hero, and the Pegasus must then fly down and help fight the Bear, just as if the Bear had been able to block both of them.

However, for a contrasting example, consider the case of a Bog Wraith and a Pegasus attacking as a band. Assume that the defender has a swamp and a Zombie. The Wraith is unblockable because it has swampwalk. The Zombie can't fly, so it can't block the Pegasus. Since the Zombie cannot block either of the attacking creatures, all it can do is stand there and make ugly faces as the Pegasus flies overhead and the Wraith slinks past. If the defender also had a Hypnotic Specter, the Specter could block the Pegasus, and the Bog Wraith would be forced to stop as well and help fight the Specter. The Zombie still could not join in this fight.

Notice that the bands ability has no effect whatsoever when determining which defending creatures can block an attacking creature. Even if the Zombie had the bands ability, it still could not join the flying Specter to block the Pegasus. There is no such thing as "banding to block" — mutual assistance only applies when declaring attackers.

"But wait!" you cry. "The rules say that banding works for both attackers and defenders!" This is true, and leads us to the second half of the bands ability, which I call "damage sharing." Damage sharing only works during the damage-assignment part of an attack, and its rules are the same for both attackers and defenders. If two or more creatures on the same side end up fighting the same creature, their opponent normally assigns the damage done to them, and can arrange to kill the maximum number of creatures or the most dangerous one. If one or more of these creatures has the bands ability, however, then their controller gets to assign the damage instead, and can put all the damage on the least valuable creature, or onto a creature tough enough not to be hurt by it.

The "bands with other X" ability from the *Legends* expansion works similarly, but is less powerful. You need two creatures with the same "bands with other X" ability in a group, not just one, in order to share damage between creatures in the group. As long as you have two (or more) such creatures, you can spread damage around all members of the group, not just the ones of type X. Notice that, for damage sharing, it makes no difference how many creatures are fighting together. As long as at least one of them has the bands ability, that creature's controller gets to distribute the damage among the whole group. It also makes no difference which creature has the bands ability; all of the creatures fighting together are treated equally.

The exception to this rule is the special case mentioned above, where your opponent removes the banding or "bands with other X"

ability from one of your creatures after blocking has been declared. After you make the required rearrangement, you will probably be left with a defender blocking two of your attacking creatures that aren't a band, or several attacking creatures in a band plus one that's not in a band, or even two bands that can't band with each other. In these cases, your opponent totals up the damage the defending creature(s) will do, and divides it among your blocked creatures. Then you may redistribute the part of the damage assigned to any banded group among the members of that group. You may not move damage to or from a creature that's not a member of the group, even if they were both blocked and damaged by the same creature.

Damage sharing works only on damage from creatures blocking each other. If I throw a Lightning Bolt at one of the Heroes in an attacking band, the Hero's controller cannot shunt the damage from the bolt onto a different creature.

Finally, note that banded creatures still deal their damage as individuals. Each creature is a separate source of damage. Some damage may be white, some green; some may be trample damage; some may force the player to discard cards. The fact that they are banded has no effect on the damage that they do. If four Benalish Heroes attack as a band, and you don't block them, it will take four uses of your Circle of Protection to stop the damage. If a Pegasus and a War Mammoth attack as a band, the Pegasus does one point of normal damage and then the Mammoth does three points of trample damage. (Trample damage is always assigned last.)

Now that we've discussed exactly how banding works, let's look at a few of the strategies for using banding effectively.

The most common use of banding on the attacking side is to trade your small creatures for your opponent's large ones. For example, you have two Heroes, a Pegasus, and a Unicorn, and your opponent has a 4/4 Sengir

Vampire. If you didn't have the ability to band, then you couldn't dare attack, since the Vampire would block one of the small creatures each turn and get stronger and stronger. You'd do only a few points of damage before all of your creatures were gone.

With banding, however, you can form all of your creatures into a group and send them at your opponent. If the Vampire dares to block, the four little creatures will kill it, and you can assign all of the Vampire's damage to one and keep the other three to continue attacking the next turn.

If you have larger creatures, you may even be able to avoid losing a creature at all. Say you have a Benalish Hero with Holy Strength, making it a 2/3, and a Unicorn. If they are banded, they can kill a blocking 3/3 creature, assign two points of damage to the Hero and one point to the Unicorn, and walk away smiling.

When defending, banding is even more useful. You can block with the same sort of group as you would for attacking, and trade one small creature for one large one. Or, if you have a large wall, you can include it in the blockers, and not lose a creature at all. For example, your opponent is attacking with two Craw Wurms (6/4). If you have a pair of Scryb Sprites, a Unicorn, and a Wall of Ice (0/7), you can block one of the Wurms with the Wall, but you'll have to either let the other Wurm through, lose one creature each turn blocking it, or block with all the creatures and lose all four of them in exchange for killing the Wurm. If you want to do any attacking

yourself, you'll either take a lot of damage or soon run out of creatures. Change one of the Sprites into a Pegasus, however, and the situation is very different. On the first attack, you can block one of the Wurms with all five of your creatures (letting the other one through). The Pegasus' banding ability lets you assign all the damage to your wall, while your creatures do four points of damage to the Wurm, killing it. If the other Wurm continues to attack, you can do the same to it next turn.

To make damage sharing even more effective, cast a Regeneration spell on your banding creature. As long as you have mana to regenerate with, the creature can serve as a damage sink. Your opponent may not even attack, since you can kill a large creature and take no losses. Watch out for an attack by a swarm of creatures, though; if you block one of them with enough to kill it, you won't have enough blockers to stop the others from hurting you.

A regenerating bander also makes a nice offense. It's not as powerful attacking as it would be defending, since you can only band one other creature (unless you have more than one bander), but it gives you the flexibility to attack as a band when your opponent has something medium-sized to block with, and as individuals when she doesn't. A small bander won't help in getting past a large blocker, however.

Of course, any creature with both banding and regeneration is a prime target for Terror, Swords to Plowshares, or Disintegrate, precisely because it is so useful. So if you think your opponent has spells that can get rid of a regenerating creature, you may want to have the Regeneration on a different creature than the banding creature, to avoid putting all of your eggs in one basket.

The ultimate in banding flexibility is the Helm of Chatzuk, an artifact

that lets you give any creature the bands ability for a turn at a time. Using the Helm, you can put your banding exactly where it will do the most good, arranging your creatures to outmatch your opponent's or to do the most damage for the least loss.

The worst enemies of a banding strategy are trampling creatures.

Your four Benalish Heroes line up to block an attacking Craw Wurm, and suddenly your opponent casts Berserk on it. Now you've got problems. You still get to distribute the damage from the Wurm however you wish, but any damage above the toughness of the creature it's assigned to will trample onto you. If you put all 12 points on one Hero—even a Hero with Regeneration—then you'll take 11 points of damage. The only sure defense against a trampling creature is a Ward of the appropriate color.

The Legendary Land Tolaria can remove bands or "bands with other" from a creature, but only during upkeep, so it can't spoil things for you in the middle of an attack. The Shelkin Brownie, on the other hand, doesn't affect normal banding, but can remove the "bands with other" ability from a creature at any time, even after you declare an attack using the ability. Be very careful about using "bands with other" when your opponent has a Brownie, since the Brownie can draw a creature away from the group, leaving it easy pickings for other more powerful creatures.

There are many other spells and combinations that work well with banding which I'll leave you to discover. If you use this creature ability carefully, your opponent should be in for some nasty surprises.

TO BUILD A BETTER BAND

by Beth Moursund

MEZLOK'S CHALLENGE

A GRAPHIC NOVEL BY MARK POOLE
Based on Richard Garfield's *Magic: The Gathering*



TWO FIGURES APPEAR JUST OUTSIDE A LARGE FOREST ON THE PLANET MIRRANKKAR.

I AM **TAISHIAR**, RECORDER AND FAR-SEER, SERVANT TO **MEZLOK**. WE HAVE ARRIVED ONE DAY BEFORE THE **CONTEST** BEGINS.

WE WOULD HAVE ARRIVED EARLIER, BUT WE HAD AN **UNEXPECTED ENCOUNTER** WITH A RIVAL ON **OBSIDIAS**. THIS IS MEZLOK'S FIRST TIME HERE, SO HE MUST FIND A CITY OR TOWN TO ACCEPT HIM AS THEIR **DUELIST**.



YOU DID SENSE A CITY NEARBY.

NOT A CITY BUT A SMALL VILLAGE

WELL CONSIDERING THE TIME - IT WILL DO, BUT IT'S NOT THE GRANDEUR ONE SUCH AS I DESERVE.

THE PLACES SIZE DOES NOT MATTER FOR THEY ALL CARRY A SHOKAL STONE.

HMMMMM...

REMEMBER THE NATIVES OF THIS WORLD CAN BE POTENT SPELLCASTERS.



MOVEMENT

THERE IS A SMALL CHILD BEHIND THAT TREE.



COME OUT LITTLE ONE. WE WILL NOT HARM YOU.

THIS BOY RADIATES TRANQUILITY...



WHAT ARE YOU DOING OUT HERE ALONE?

DO YOU LIVE IN THE NEARBY VILLAGE?

THAT WE ARE! WOULD YOU LIKE TO TAKE US THERE?

I WILL ESTABLISH A LINK TO THESE WOODS AS WELL AS THE BOY... HE COULD PROVE USEFUL LATER.

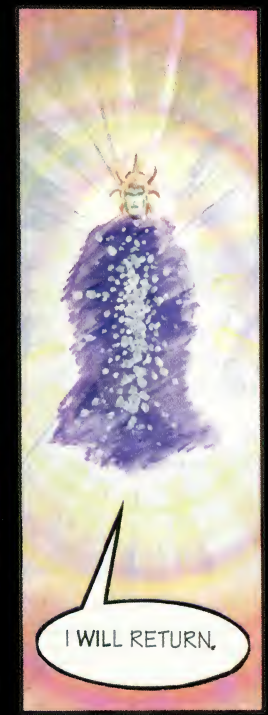
DEAL!

PLAYING WITH MY FRIENDS.

YES, ARE YOU GOING THERE?

ONLY IF YOU PROMISE NOT TO TELL MY PARENTS I WAS IN THE WOODS.

MEANWHILE IN THE CITY OF THORUN, CAPITAL OF MIRRANKKAR, ANOTHER CONVERSATION IS TAKING PLACE





I SENSE ONE OF GREAT WISDOM AND ONE OF MINOR MAGIC.



WELCOME TO GORDAHN MEZLOK...



...GREAT GRANDSON OF MINOCH.



TIME WILL REVEAL MANY THINGS TO YOU, BUT NOW YOU MUST BE CONFIRMED AS OUR DUELIST,



IF YOU WILL ACCEPT.



NO!



I AM THE VILLAGE WARDER. IT IS MY RIGHT!

NO! YOU DO NOT UNDERSTAND



FOR TEN YEARS I HAVE TRAINED AND NO ONE WILL REPLACE ME WITHOUT A CHALLENGE!!!



IF ITS A CHALLENGE YOU WANT...



THEN CHALLENGE THIS!

MEZLOK REACHES OUT TO THE MOUNTAINS ON **OBSDIAS**, DRAWING ITS DESTRUCTIVE ENERGY, TO UNLEASH **LIGHTNING**.

How much do you really know about the Prodigal Sorcerer? It looks fairly simple—a 1/1 creature that can do one point of damage to any target. If you get it out, and use it for the next 20 turns, your opponent is finished. And what's more, it's special 'poke' can't be blocked.

But if poking your opponent is all you use it for, you've been ignoring one of the most versatile and devious cards in **Magic**. Any one card around which whole games sometimes revolve has got to be worth another look.

That second look shows that the principal point behind the card's poke is using it against creatures, not your opponent. With one Sorcerer you can kill Llanowar Elves, Mesa Pegasi, Savannah Lions, Phantasmal Forces, the Argivian Archaeologist, Ali from Cairo, or any other obnoxious creature with a toughness of 1. This single card devalues every other one-toughness creature, from the lowly Merfolk of the Pearl Trident all the way up to the Royal Assassin.

But the fun doesn't stop with just the small creatures. Get two Sorcerers out and kill Pearled Unicorns and Hypnotic Spectres. Get more out and you suddenly have an artillery line wreaking havoc among your opponent's creatures. It's a truly satisfying experience to blast away your opponent's Bog Wraith or Fire Elemental. Trust me on this one.

Another alternative is to jam up what you can't kill by playing the Meekstone, a card which prevents creatures of power 3 or more from untapping, and then slaughtering all the little creatures of your opponent that are unaffected. Or, you can make your opponent's creatures small enough to kill with the Prodigal Sorcerer. While Sorceress Queen (tap to make a creature 0/2 until end of turn) and Weakness have their amusement value, a much meaner trick is to use either Living Lands or Kormus Bell, which turn all land of a specific type into 1/1 creatures. This strategy is particularly nasty if you can use a Magical Hack to select the type of land which becomes vulnerable.

You don't even have to kill the creature for good. Simply do a point of damage to the skeletons before an attack, tapping it and making it unable to block. Now your opponent doesn't have anything to stop the Firebreathing Craw Wurm rushing her way, and is facing a sudden and gruesome death.

But why stop with your opponent's creatures? You can use the Prodigal Sorcerer against *any* target, including your own creatures. So if your Merfolk has two Wanderlusts and a Paralyze on it, you can summon your Sorcerer to stop the two points of damage per turn. If you've got Sorcerers out, you can have fun with other bizarre creatures that you want to kill, like the Rukh Egg, a 0/3 creature that gives you a 4/4 flying token creature if it dies. Or if your opponent is trying to steal a one-toughness creature, you can kill it as he casts Control Magic. And Prodigal Sorcerer is one of the very few creatures that can kill itself, quite useful if it happens to be the card being affected by the Control Magic.

But the classic trick for damaging your own creatures involves the Fungusaur. This is the 2/2 creature that gets a permanent +1/+1 every time it is damaged. (Newer versions of the card only give one increase per turn, but it's not bad either way.) Don't get carried away, though. While using your Prodigal Sorcerer to get a double-digit creature is a great psychological weapon, it actually becomes an ineffective strategy after you reach about 7/7 or so where it kills whatever it blocks. At that point your opponent is going to be dead in three turns anyway, so you might as well demolish the cheap creatures he's

PRODIGAL SORCERER

by Chris Page

throwing in your Fungusaur's way to stave off the inevitable. And if you do manage to nurse your Fungusaur into a 19/19 fiend, you'll be really set back if it gets

Unsummoned or Terrored, having wasted 11-12 points of damage that

you could have dealt directly to your opponent.

There are a few creatures that are especially tough to kill. For instance, try coping with the Samite Healer. If your Sorcerer comes out first, this isn't a problem, since the Healer can't tap to prevent a point of damage the turn it comes out. But what if the Healer comes out first?

It takes patience, but it's a trick well worth learning. Wait for your opponent to finish her untap phase. Then tap the Sorcerer to do one point of damage to the Healer. Your opponent will tap the Healer to prevent it. (If for some reason your opponent doesn't, consider yourself lucky and stop reading here.) At the beginning of your turn, strike with the deathblow. Your Sorcerer untaps, letting you do a point of damage to the now-tapped Healer, killing it.

This works against any creature that can be protected once: a Frozen Shade with only one untapped swamp, a Ley Druid guarded by a Healer with Holy Armor, an obnoxious Wyuli Wolf, or a creature that is continually being saved by the Amulet of Kroog. And if there are multiple Healers, you need more Prodigal Sorcerers, though not an equal number since the player with the Prodigal Sorcerers has the advantage. For instance, if your opponent has three Healers, you only need two Sorcerers to pull off the above trick. (The specific formula is to count the number of enemy Healers on the board, add one, divide by two, and round up. This is the number of Prodigal Sorcerers needed to beat them back.)


The Nettling Imp isn't the easiest card to cope with, either, though once again the Prodigal Sorcerer has the upper hand. If your Sorcerer gets out first, the Imp dies and the Sorcerer lives. If the Imp is out first, they both die, since the Imp can't use its power until the Sorcerer is able to tap to do its point of damage.

The hardest one-toughness creature for the Prodigal Sorcerer to kill is ... the Prodigal Sorcerer. Blue against Blue games can get quite nasty since whoever gets the first Prodigal Sorcerer out can then kill any other Prodigal Sorcerers that are stuck in other players' hands. So whoever gets to put the Sorcerer down first has a strong lead. Since it usually comes out on the third turn, whoever gets to go first has the upper hand, and it's up to the other player to regain dominance.

You can only count on going first half the time, unless you want to invest in weighted coins, loaded dice, and angry opponents. So you need insurance that your Prodigal Sorcerers are the ones in control of the board. There are any number of ways to do this, typically centered around either protecting your Prodigal Sorcerer or blasting the opponent's Prodigal Sorcerer out of existence.

The protection route offers you a number of less-than-optimal options. Holy and Unholy Strength, as well as Holy Armor, are perfect for getting around a one-point defense. But if you have multiple Prodigal Sorcerers out this starts to be a card-intensive strategy that can really hurt if your opponent casts Tranquility. Besides, protecting your Sorcerers costs you two cards for one creature, effectively halving the number of creatures you have out. (This is what makes Instill Energy on a Prodigal Sorcerer a bad combination. It's two cards, so you could have put two Prodigal Sorcerers in your deck and be doing





the same amount of damage. Except that with Instill Energy your opponent only needs one Terror to cure the problem when he could have needed two.




PRODIGAL SORCERER: A BRIEF RULES REVIEW

Most rules problems over the Prodigal Sorcerer center around timing. The payment to use his special poking power means tapping him. Once you decide to use his power, nothing can stop this effect. Even if fast effects are cast against the Sorcerer, you resolve the effects in reverse order, so the effect of one point of damage does not go away even if the Prodigal Sorcerer vanishes. For instance, if Red Elemental Blast or Terror is cast in response to tapping the Sorcerer to do a point of damage, the point of damage is done despite the Sorcerer being put in the graveyard before the damage is dealt.

Another major timing problem occurs with the Limited and Unlimited Edition card Twiddle. Twiddle allows you to tap or untap any one card, either yours or your opponent's. Actually, to be more accurate, Twiddle should be interpreted as reading "Target card becomes tapped or untapped." This action, however, "does not generate any effects." This means that using a Twiddle to tap your opponent's Prodigal Sorcerer won't let you do a point of damage to any target, nor will it prevent your opponent from tapping her Prodigal Sorcerer in response to the casting of your Twiddle and doing a point of damage to you or your creatures.

Finally, trying to save your creatures from the Prodigal Sorcerer produces other timing issues. Say you have a hero and a Holy Armor in your hand, and your opponent has an untapped Prodigal Sorcerer in play. When you cast the hero, your opponent can't tap to do a point of damage in reaction, since the hero doesn't exist as a creature yet: you are still summoning it.

Once the hero has been successfully summoned, your opponent wants to do a point of damage, and you want to cast Holy Armor on it at the same time. Since you both want to do something at the same time, the player whose turn it is gets to go first. So you cast Holy Armor, and in response your opponent taps the Prodigal Sorcerer for one point of damage. Have you rescued your hero? Remember that effects are applied last to first. However, the one exception to this is damage, which is always applied last. Death is not checked for until all the effects are resolved. So in this example, the hero first becomes 1/3 and then takes a point of damage. Now all the effects are resolved, and you can check for death. It doesn't die since the hero has a 3 defense and only one point of damage. If your opponent had three Prodigal Sorcerers, this trick wouldn't work, since you can't use the Holy Armor's extra ability (☼: o/1) until after the casting of the Holy Armor has been successfully resolved. By then it would be too late to add more protection, since the hero would have taken three points of damage and would be dead.



Other methods, such as Healers or Wards, suffer from the same problem. One-shot cards are even worse, like Guardian Angel

and Death Ward, since you need another one each time your Sorcerer takes damage. Castle also fails miserably since it only helps untapped creatures. There is one neat card that does protect all your Sorcerers with just one card: the Jade Monolith. (It also protects your creatures from your opponent's Sorcerer, but that's another point.) This artifact lets you redirect those one-point damage strikes against your Sorcerer to yourself, meaning that your opponent can only kill your Sorcerers by killing you.

The process of elimination is the other real option. Any damage spell will suffice to kill a Sorcerer, and occasionally other things will let you turn the tables—Unsummon, for example, which gives you a second chance to put down your own Prodigal Sorcerer. Some methods are better than others. Psionic Blast is a good blue spell. Fireball and Pestilence are excellent options since they can kill multiple Prodigal Sorcerers with just one card. But the best method is to use either Rod of Ruin, Orcish Artillery, or Pirate Ship, since any of them let you maintain Prodigal Sorcerer dominance. After all, they are cards that cannot be killed by Prodigal Sorcerers yet kill them in return. If both players use this trick, the Prodigal Sorcerer battle escalates to a higher level.

There are also less powerful but more embarrassing and obnoxious ways to halt a Prodigal Sorcerer. My personal favorite happens to be two Paralyzes. A Holy Armored Samite Healer, one or two Siren's Calls, or a Smoke are other amusing ways to abuse and torture people using too many Sorcerers.

But the real strategy in using Prodigal Sorcerer comes once you've killed off all the creatures you can with direct damage. If you're attacking, and suddenly you have two untapped Prodigal Sorcerers ready to add two points of damage to any one of your opponent's blocking creatures, things become very scary. Your opponent may just let the Unicorn through rather than blocking it with her Water Elemental, since if she does you could tap your two Sorcerers for two extra points of damage, causing you to lose a 2/2 creature and your opponent to lose a 5/4 creature.

Having one or two points of damage to put wherever you want after blocking has been chosen suddenly makes combat a lot more difficult and uncertain for your opponent. Your opponent is going to have to allow for a much larger margin of error, meaning that you will either kill more of your opponent's creatures or be attacked by many fewer. If you do this enough, you might even gain a significant psychological advantage: your opponent may start making mistakes, or not attacking at all, giving you time to get more Prodigal Sorcerers into play. This is where the use of the Prodigal Sorcerer becomes the most challenging—and the most profitable.

When you're down to just doing points of damage to your opponent, and there's no significant combat going on, the best strategy is to leave your Prodigal Sorcerer untapped until the end of your opponent's turn. That way if she puts down any 1/1 creatures, you can immediately fry them. And at worst at the end of your opponent's turn you can still do your point of damage.

Have you developed a new appreciation for this card yet? Before you stack your deck with them, however, you should keep in mind that a Prodigal Sorcerer's usefulness is limited in certain situations. In tournament play, for example, the Sorcerer has its drawbacks. While the card is powerful, it shares the great weakness of every one-toughness creature: it is too easy to kill. What makes it even worse is that there are certain single cards that will kill multiple Prodigal Sorcerers, which in a tournament situation usually puts you at a dire card disadvantage. A better option for tournament decks is Rod of Ruin, which typically requires one card all by itself to destroy it.

But there's a good reason for all these drawbacks. The Prodigal Sorcerer is the target of so many other spells because it is such a powerful and versatile card. And until you start playing cutthroat games, it makes a very nice addition to almost any deck that includes blue.

One of the major aspects of Magic is deck construction. What do you include in your deck? What do you throw out? At which point have you eliminated all the “clutter” and pared it down to the bare essentials? How do you trim a collection of two hundred or more (perhaps lots more) cards down to a viable deck of sixty or so cards? Competitive Magic players face an additional challenge: how do you build a deck that meets tournament specifications and is powerful enough to win?

WINNING COMBINATIONS

Two Approaches to Tournament-Legal Magic Decks

The key to building an effective deck is to establish a basic strategy and work towards it. One option is to build a “weenie horde” deck: lots of 0 to 2 casting cost creatures with Unstable Mutations, Firebreathings, and so on to pump them up, with the basic idea being to swarm and kill your opponent before she can get her defenses set up. A common variant of this theme is the goblin deck: Mons’s Raiders, Balloon Brigades, and Artisans, with Goblin Kings and Gauntlets of Might to boost them up, Firebreathings to let them really dish out the damage, and Ornithopters to provide air support. Kobold decks built along the same lines might become frequent now that *Legends* is out. Other decks commonly seen include Pestilence decks, Urzatron damage decks, “meek” decks (Meekstones and low- power or non-tapping creatures), and so forth. Most tournament decks are two-colored, and the best decks pick a main theme and stick to it closely (Stone Rains would probably just clutter up a goblin deck, for example.)

This article explores two approaches to building a tournament deck: direct damage power decks for the veterans who have seen and bought it all; and denial decks for those with more modest collections of cards at their disposal. It excludes many of the powerful deck concepts that cannot be built using Duelist Convocation deck construction rules. These limit deck composition to four of most spells and one of those cards on the Restricted List, and ban some cards from tournament play entirely. (The current Convocation tournament rules can be found in the Duelist Convocation News section of *The Duelist*.)

“BITE ME, IT’S FUN”

Named for a typical response to the squawks you’ll get about power buying and how spending more is the key to the game, this is your basic power deck. What does someone who has bought thousands of cards do with all those ugly rare cards which are discontinued, restricted or even banned? How do you decide which ones you really need in your deck, and which ones can be left out?

As with any deck, a power deck needs a purpose. Nice as the various restricted cards are, they aren’t going to win any games on their own, unless you’re willing to roll the dice and hope you can hit your opponent with enough Forked Wheels of Fortune or Braingeyers that she loses by running out of cards. Sure, Ali from Cairo can buy you time to get these cards until your opponent blows him away, but even Ivory Tower won’t help you much if you don’t have a Library of Leng out. All in all, this tactic isn’t going to be all that effective.

One of the best uses for these cards is to augment a fairly basic direct damage deck. The object here is to hit your opponent with bigger and bigger direct damage spells as the game goes on, while whittling away her life points with your creatures.

The best basis for such a deck is red/black. Red provides Fireball, Disintegrate, Lightning Bolt, Pyrotechnics, Falling Star, and Chain Lightning. Black gives you Drain Life, which damages your opponent and has the bonus of healing you, which can be handy if your opponent has been getting creatures or direct damage out too fast for you to handle. Red and black provide two of the heaviest hitters in the game — Shivan Dragon and Sengir Vampire — and Sedge Trolls make cheap, effective regenerators.

Black also gives you Demonic Tutor and Greed, and four Forks are great for duplicating all those restricted sorceries, not to mention the huge Fireballs. Mind Twist and Hypnotic Specter can prevent your opponent from launching an effective counterattack, Underworld Dreams makes it painful to recover, and Storm World whittles away the opposition once you’ve gotten rid of all her cards. Word of Command is great for making your opponent use her best spells against herself, but timing the use of it properly can be risky.

What other colors should you use? All of them. If you’ve got enough cards to worry about which restricted cards would be cluttering up your deck, or are wishing they weren’t restricted so you could use all your cards, then you’ve probably got multiples of all the multilands, and some Mox stones and maybe a Black Lotus to go with them. You may as well take advantage of the best that the five colors, or four of them at least, have to offer. A Time Walk followed in the turn by one of the rapid-draw cards (Wheel of Fortune or Timetwister) can set you up to deal a lot of extra damage on your extra turn, which your opponent will be that much harder pressed to counter.

Sooner or later you’ll run up against a deck with Circles of Protection or Greater Realms of Preservation, so either white (Disenchant) or green (Tranquility) is mandatory. While Gloom can slow Circles down, nothing beats just getting rid of them in the first place. Tranquility wipes out all the enchantments in one fell swoop, but sometimes the selective nature of a Disenchant is better, and it gets rid of annoying artifacts as well.

Adding green also allows you to Regrow a key card, and a Berserked Shivan Dragon can end the game faster than a Fireball. Storm Seeker provides some direct damage if you can’t manage to get rid of your opponent’s cards. Iff-Biff Efreet is nice, reusable damage if you get ahead in life points, which is likely in this sort of deck. And don’t forget to Channel your Fireballs before you Fork them.

White doesn’t provide a whole lot that is useful to this sort of deck. Probably the most abusable white card is Kismet, which slows down an opponent’s response time once you’ve got your lands and creatures in play. The one major advantage white provides are Serra Angels, which are better than the Dragons if faced with a “meek” deck. Of course, Dragon Whelps might be just as good against that sort of deck. Greater Realms of Preservation can be handy in case your opponent is using damage reflection or damage sharing effects such as Eye for an Eye, Reverberation, etc., but Circles of Protection are typically just clutter.

Creating a Sideboard for a power deck is usually pretty straightforward, since it should be set up to deal with anything, and the Sideboard will be filled with precautionary measures. The Elemental Blasts are useful against any red or blue opponent. As mentioned above, the Sideboard should have some creatures to

swap in for the Shiyans if faced with a “meek” deck. Putting in Equinoxes or Consecrate Lands to deal with land destruction decks can be useful. If the deck doesn’t have four Disenchants and/or Tranquilities by default, put enough in the Sideboard to fill out the set. If you’re using green, consider a Typhoon or two for use against blue opponents.

“IF I CAN’T HAVE IT, NO ONE WILL”

But winning tournaments doesn’t require buying boxes of cards, or having been around since *Magic’s* initial release. While having done either or both of these helps, it is quite possible to build effective decks almost entirely around common and uncommon cards. While it’s perfectly possible to build direct damage decks from such cards, a possibly better option for “low power” decks is to take the denial approach. The concept behind any denial deck is simple: It is difficult for your opponent to do much to you if she doesn’t have any cards on the table. Effective denial decks will have the added bonus of irritating your opponent, which makes her clumsy and prone to make mistakes with anything she does get into play.

The classic denial deck is a land-destruction deck, which operates on the principle that your opponent won’t be able to cast anything if she has no land out. Such a deck would use some or all of the following: Blight, Ice Storm, Sinkhole, Strip Mine, Stone Rain, plus anti-artifact cards to get rid of Sol Rings, Mox stones, and so forth. Land destruction decks can be difficult for a new player to construct, however, since of those cards, only Stone Rain appears in the Revised edition of *Magic: The Gathering*. So we’ll talk about building a denial deck using cards available now in *The Gathering*, with a few cards from *Legends* or *Antiquities*. Note that nearly every card mentioned below is either common or uncommon.

Denial decks typically focus on one or more of three key tactics: counteraction, theft, and removal. The basic approach is to counter any spell your opponent tries to cast, to prevent her from doing anything in the first place. If something does slip through because you run out of counteractions, or your opponent casts something you like enough to keep, then steal it. As a last line of defense, destroy whatever your opponent does get out, or return it to her hand so you can counter it the next time she tries to cast it. Several cards blur the lines between the various tactics — it will typically be more efficient to Lightning Bolt a small creature than to counter it, for example — and the best decks will take advantage of these cards where possible. Finally, like any deck, a denial deck needs some way of finishing off the opponent, typically by stocking up on a big creature and hammering her with it.

Blue will be the cornerstone of most denial decks, having more counterspells than the other colors combined, along with most of the theft spells. Blue Elemental Blast, Control Magic, Counterspell, Power Sink, Spell Blast, and Steal Artifact are all key components of such a deck, and Enchantment Alteration and the specialized counterspells from *Legends* are useful as well. Spells such as Blue Elemental Blast, Boomerang, Flash Flood, and Unsummon will either destroy something in play or at least remove it temporarily, providing modest removal functions. And of course there is the Prodigal Sorcerer, perfect for either removing your opponent’s small creatures, or whittling her away while she sits there helpless. While blue does have some big creatures, it is probably better off with Clones, which serve the dual purpose of copying whichever big creatures your deck’s other color provides, and of serving an indirect theft function by copying your opponent’s creatures before you remove them.

Red probably provides the best backup for blue in a denial deck, as the two colors cover for each others’ weaknesses. Red, like the

other colors, is lacking in counters (having only Red Elemental Blast, and Artifact Blast from *Antiquities*), and it has virtually nothing in the way of theft capability. What it does do, and does best, is remove things: Fireball, Lightning Bolt, Shatter, Detonate, Tunnel, and so on provide excellent means of getting rid of anything your opponent gets into play. Red also provides a good base of creatures, and if nothing else, the Fireballs, Lightning Bolts, and so forth can reduce your opponent to rubble all by themselves.

White also makes a good backup color for blue. White’s counteraction ability tends to be indirect, but it’s there. Conversion can shut down all those pesky red spells, and allows your counteractions to focus on whatever else your opponent tries to do. Wards render a lot of anti-creature effects useless, and Circles of Protection can allow you to ignore those direct-damage spells, again saving your counterspells for other things. Legends has Equinox, but that’s little good except against land destruction decks, so is best suited for the Sideboard. While white doesn’t have any theft capability, it does have a fair amount of removal effects. Disenchants and/or Divine Offerings are of course mandatory, and Swords to Plowshares is great for getting rid of those 1/1 creatures with really irritating powers — the creature leaves the game entirely with minimal gain for your opponent. Karma can bleed a black opponent dry while you counter or remove anything she tries to get out. And, of course, white has one of the best creatures around: an appropriately warded Serra Angel can rip your opponent apart in the space of a few turns.

Black has less to offer a denial deck. Deathgrip can make life difficult for a green player, and Gloom can make it difficult for white to do anything early in the game. With Sleight of Mind, either of these can be tuned to your opponent’s strongest color. Black isn’t any good at theft; all it has is The Wretched from *Legends* which isn’t all that useful unless you can force their creatures to block it. But black does specialize in removal of creatures, which is always useful, and removal of your opponent’s cards, which reduces the number of counterspells you’ll need to have on hand.

Last, there is green. Green’s countering functions are basically limited to Lifeforce (see Deathgrip, above), and Rust, which is a nice surprise but not too useful. This color’s only theft card is Willow Satyr, which is far too specialized to be of much use in a tournament. Green is also bad at removal, being largely limited to Tranquility and Crumble, and since tournament decks rarely make heavy use of enchantments, that basically leaves Crumble. It does, however, have Titania’s Song, which will get rid of your opponent’s 0-cost artifacts such as the Mox stones, as well as any benefit from Sol Rings, Mana Batteries, and so on. Green does provide a host of great creatures, but its shortcomings in other areas really make it the wrong color for a denial deck.

The Sideboard tends to be critical for denial decks. The Elemental Blasts obviously won’t do much good if your opponent isn’t playing the appropriate color, for example. If getting lots of Control Magics and Steal Artifacts into such a deck while staying at about 60 cards is looking impossible, try putting fewer in your basic deck and sticking the rest in the Sideboard to swap in as necessary. If you’re using white, put Disenchants in the main deck and Divine Offering in the Sideboard, or vice versa, depending on which you expect to be more useful in general. Also put any Equinoxes there to start with. Basically, the Sideboard in a denial deck should be reserved for specialized denial effects.

Finally, remember that a tournament deck has to be fast, and that making it too versatile can actually be a hindrance, as most of the decks you’ll be facing will be tightly-focused and can easily overwhelm you while all those great, but useless, cards are sitting in your hand. The largest collection of rare cards in the game can’t rival a well-tuned deck.

—Tom Wylie

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LOST IN THE SHUFFLE

The musings of
Richard Garfield

While no official multiplayer rules were originally published with *Magic: The Gathering*, many unofficial play variations have evolved. Some of these methods of play are outlined in the *Pocket Players' Guide*. One of the best of these is a version of the game that I have started calling Melee Magic.

Unless specifically designed to avoid them, multiplayer games often fall prey to certain problems. In group games, players tend to team up. Not everyone sees this as a problem, of course. The game then becomes a matter of diplomacy — but when you have played as many games of *Diplomacy* as I have they begin to run together and the strategies become predictable. This is particularly true when your actions can affect any player equally. Some multiplayer games handle this situation by restricting the player's choices when attacking: in *Cosmic Encounters*, for example, you draw your defender randomly each turn, and even in *Diplomacy* your enemies are effectively restricted by your geographic location.

A second problem lies in motivating players to take the offensive. Games in which aggressive action may cause losses for all involved players frequently lead to the quietest player winning, which is hardly the recipe for an exciting game. To counter this effect some games make aggressive play profitable, as in *Risk*, where players are rewarded with cards which give them extra armies.

Many of the group variations of *Magic* I have seen suffer from both of these flaws. In particular, I do not regard very highly the variation of *Magic* where players can attack anyone and the last player in the game wins, because it encourages unbalanced teams and rewards conservative play. Melee Magic, however, successfully counters these problems, and allows a huge number of people to play in the same game.

Players sit so that each has other players to the left and right. Each player can only launch a creature attack on the player to the left. All other magical effects have a range of two people. A spell which refers to your opponent, such as *Black Vise* or *Lifetap*, requires you to choose which opponent (within two) the spell will affect upon being cast. Afterwards, the affected player cannot be changed and if he or she is removed from the game, the spell is discarded. All spells which refer to 'both' or 'all' players affect the caster, the two players to the left, and the two players to the right.

You get one point if your left-hand neighbor leaves the game, and one and a half points for surviving. Note that you get the point for your left neighbor leaving even if someone else performs the coup de grace with a *Lightning Bolt*. If playing for ante, you get the ante of the player to your left when he or she is removed from the game, even if you die simultaneously, and you get to keep your ante only if you are the survivor. In addition, when a player leaves the game, all of his or her cards and tokens are removed from play (though the effect of those weird

permanent-altering interrupts, such as *Magical Hack* and *Death Lace*, linger on).

Note that in a three or four player game the survivor wins, but when adding the score for a series of games the number of points for surviving may make a difference, and the player that eliminates the most players will accumulate the largest score. Naturally you will want to vary seating order between games, since it will make a big difference to the play.

The seating arrangement and spell range in Melee Magic allow several players to take their turns at the same time. This is because a person three to your left or right is out of your spell range anyway. So you can have a third of the players (rounded down) taking turns simultaneously. When they are finished the players to their left take their turns. This allows an indefinite number of people to compete in a reasonable amount of time in the same game. However, while simultaneous play speeds up the game, it also requires a much larger number of judges. When enough players drop out, a "turn" is dropped and one of the judges is removed from the game.

The world's first Grand Melee was held at RadCon, a small science fiction convention in Richland, Washington. This was possibly the world's largest card game ever, and certainly the world's largest *Magic* game to date that we know of. The Grand Melee was a 40-person game of Melee Magic, with 13 judges standing behind the 13 players whose turn it was at any given time in the beginning. Every third person to fall would cause us to drop a judge. We also removed tables as the group shrank, another unusual feature of this format.

So you can appreciate the magnitude of this, here's a sketch of the 40 people and 13 judges sitting around various tables. Pretty impressive, no? We set the game up in a row this way because we ended up using every single table in the gaming area. In this age of large numbers, 40 doesn't seem big. When setting up the game and the number of players began to sink in, I asked Snark why he didn't stick a muzzle on me when I began talking about a 40 person game. But in the afterglow, after a good night's sleep, I regret nothing.

Whenever a player left the game, the player on their right received a booster pack and a victory point. In addition, there was a grand prize for the most points, which went to Hoi-Nguyen with 7 kills. There was a second place prize that went to Al with 6 kills. There was an honorable mention which went to Joel, who was the Melee's sole survivor. We recommend that the survivor get some award in these competitions to provide motivation for the last few participants to win and not throw the competition. However, it is vital the winner isn't just the survivor. I have cold chills thinking of 40 people bringing their "let others do the killing; I am going to endure" decks to a competition like this.

The game lasted about five hours, which is typical for a normal tournament of this size. The dynamics were unusual and fascinating to watch. In some parts of the circle, it was a waiting game, with creatures just standing around, while other areas were rife with spells flying back and forth and attacks surging backwards around the circle as players would attack and leave themselves open to receive attacks in turn.

The spell range produced some interesting effects, as players had more to deal with than their immediate neighbors. Screams of anguish erupted when one player played Balance, a disaster with a total blast range of five people. I don't know what

became of the Balance player, but two of the people in the blast area were the finalists in the game, Hoi and Joel. There was also a sequence where players A, B, C, and D were sitting in a row and A Disintegrated C, D Powersunk the Disintegrate, B Powersunk D's Powersink— after all, B then gets the victory point! I suspect that there were actually a number of these sorts of exchanges.

Sometimes these assaults on more distant opponents didn't work out as planned: one player told me he had invested everything he had into getting rid of a player two seats away because the person had Karma in play and was nickel-and-diming him to death with it, only to discover that the next player in line had two Karmas in play. Bummer!

Often we'd see a player casting healing spells on an attacker, to fend off a worse opponent who would come into range if that player died. One player had a horde of red creatures out and the person to his left had a Circle of Protection:



Red. The players downstream of the Circle were making sure that it stayed in place, because they didn't have adequate defenses against the red horde. There was a collusion that arose about midway during the game where one player's

Dwarves caused the player downstream to have unblockable Knights. This did many players in, and there was a round of applause when someone Fireballed the Dwarves to death.

Cards could change controllers often. There was a Ghazban Ogre wandering about the table; each turn it would go to the player with the most life within two players in either direction. One Hive, Hoi's, transferred ownership five times between three or four different players in the course of the game because of Steal Artifact and such.

The end game was particularly fun to watch, since by the time the circle dwindled to three or four players, everybody had a well-developed territory. Each player's strategy was out on the table and deck design and play skill were far more important than the luck of the draw. It was a bit like watching a group of warlords that had vanquished many foes and brought their armies vast distances to meet over the bodies of the fallen in one final titanic battle.

Melee Magic has a completely different feel from any style of play I have seen. While final battles of a tournament are often exciting, they occasionally are dull as one person simply gets a couple of bad draws. In the Grand Melee, if a player had a bad land draw he or she was gone early — one player never did draw a land though he survived about 10 turns. Those who survive have scraped and dug and been petty and been bold and still hold their battle scars. They clash at the height of their power; they have oodles of land and huge armies in position. The game was so big that one player couldn't take in the whole thing. In fact, the difference between the winners and losers was often how quickly people grasped the local dynamics as they migrated to new parts of the board.

To those interested in setting up a Grand Melee, I have some suggestions and some words of caution. Time limits are probably necessary because the players could spend an awfully long time trying to assess the situation. However, the two-minutes per turn limit we used at RadCon really hurt players who waited to cast a sorcery until after a battle which ran too long. Also, the movement of and dropping of judges are both topics which have to be settled before starting. At RadCon, keeping the judges moving smoothly was tricky, since it was often hard to tell if everybody had finished their turns. We started by holding our hands up and switched to flags after some of the Wizards crew made them. Even then, the crowd of spectators sometimes made it hard to spot the judges. It also proved important for a player to watch the other players nearby, both the two in either direction that he or she could affect, and the next player or so beyond them. This turned into a logistical problem for those of us running the game: we spent some of the play time having people move their cards from one table to another so we could remove tables as people dropped, to keep the remaining players within sight of each other. Finally, if a judge was dropped after the player to a player's right finished a turn, then the next judge back would be three players to the right — meaning each of them got another turn before the judge got to the first player. This meant that each time a judge was dropped, a player or two would lose a turn. This turned out to be important in the end game, and was sometimes an unpleasant surprise in the beginning.

Despite these problems, the Grand Melee at RadCon was a lot of fun. Many want to see a similar event run at other Cons, and I recommend it. And when we do do it again, we might check with Guinness and see about setting a record.

**Contact
Addresses:**

**Randy
Asplund-Faith**

2101 S. Circle Dr.
Ann Arbor, MI 48103
(313) 663-0954

**Edward
Beard, Jr.**

(401) 739-1511

Kaja & Phil Foglio

c/o Palliard Press West
6756 - 16th Avenue N.W.
Seattle, WA 98117-5513

Randy Gallegos

c/o Green Meese Studio
6127 Butano Court
San Jose, CA 95123
(408) 226-4319

Heather Hudson

117 E. Louisa St. # 307
Seattle, WA 98102
(206) 368-9118

Scott Kirschner

2300 Walnut St. Apt #334
Philadelphia, PA 19103
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Talking with Quinton



Freelance artist Quinton Hoover was born in 1964 in, of all places, Fruita, Colorado. He makes his home in rural eastern Oregon, and works out of his basement. He has one wife, four kids, an idiot dog, and a snotty little cat. He has a Masters Degree in Nothing from the College He Failed to Finish. In his spare time he likes to fish, wander the local wilderness with his family, and generally put as little effort into anything as possible.

Quinton claims to have done much small press work in his earlier days which now is “out of print or hard to track down.” He has also worked with numerous comic publishers, including Cat’s Paw, Sky Comics, Jaberwocky Graphix, and Palliard Press. His current comic titles include Morgana X and Twilight Agency: Vampire’s Curse. In the adventure gaming industry, his credits include numerous illustrations for White Wolf and Wizards of the Coast. Quinton has done work for all of the Magic releases and intends to keep it up as long as his luck holds.



On the way here, Jesper and I were talking about how you became involved with Wizards of the Coast, but I haven’t heard the whole story.

Well, I was in the right place at the right time with the right samples, really. Jesper was on an art director’s panel, and he was the only art director that showed up. Key Brocksmidt and I were the only ones that showed up to listen to anybody talk.

Jesper mentioned that Wizards was looking for artists. I had some color samples out in my trunk—I’d brought them hoping to pick up some color advice—so I went and got them, and it went from there. I didn’t feel that strongly about my color work, so I was a little surprised that Jesper had work for me the next Monday. I learned more about color this year, just working on Magic stuff, then I had any clue about before. *That’s strange, it doesn’t show.* It was a matter of having to do it and get it right. There were a couple that I wish I had done differently now.

In your Magic work there is a very...unearthly quality. Even the lines are so strong, it has sort of the sharpness that mythical figures have rather than the sharpness that real, everyday sorts of scenes have.

I noticed that when I saw them reproduced. I didn’t notice it so much in the originals. But when I saw them reproduced on the cards the impression I got was that they looked almost like animation cells — had that kind of layered look to it which surprised me.

Jesper describes your Magic style as ‘very art nouveau.’

There are a lot of different influences — a lot of it’s comics, and a lot depends on subject matter. Some is very Wrightson influenced, some — particularly the older stuff — will show a lot of Frazetta. Mucha. Michael Kaluta. A lot of comics people: Neal Adams, Don Newton, John Buscema. Barry Windsor-Smith.

Has Magic affected your artwork at all?

The work hasn’t changed so much, but I am more confident with it. I am a little bit more willing to experiment rather than be so safe with it. There have been some stylistic changes in the cards I’ve done but I think that I had more to do with the subject matter than anything conscious. The Legends cards didn’t seem to call for the same kind of style as The Dark cards and the Jyhad cards.

Deckmaster

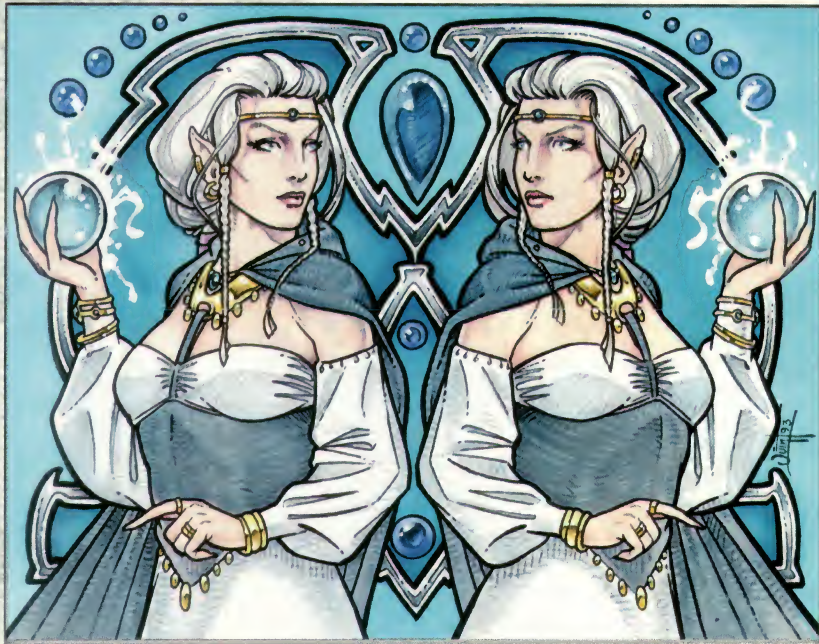
Above: Doppelganger, from the original *Magic—The Gathering*. Interior, previous page: an early sketch of Nettling Imp.

What about the style and subject matter of *Magic* — is there an overall feel that's different from *Jyhad*?

Not in my work, personally. Actually I was kind of worried about that; I thought they might be expecting something a little more interurban in style than what I came up with but I figured I was safest with sticking with what I knew best. The vampire thing plays into my tastes, anyway—I like horror and dark stuff. It's fun. There has been at least one of my cards in every other set that just made me cringe, but with *Jyhad*, I was happy with all of them.

Do you have a style that you prefer at this point?

I'm pretty happy with the basic style I've been using with the *Magic* cards—the ink, watercolor, color pencil technique. I don't know — I'd like to get more of the effect Barry Windsor-Smith gets with watercolor alone, but I lack the patience to wait between layers of glazing, and, really, the skill to pull it off. But the colored pencil works out pretty well.



How long does it take you to do an average piece?

I would say I probably spend ten to twelve hours—not per piece, but on average. Some pieces go really quickly, some get a lot of reworking. Like Doppelganger: everyone seems to like it but me. I felt like I still had a lot of work to do on it — there was tracing, and redrawing, and I was playing with the airbrush, too, which is still a learning process for me.

I was going to ask you about Doppelganger. It's hugely popular, everybody knows it and everybody loves it. Does that surprise you? Do you have other pieces in *Magic* that you think were better?

Oh, as far as being drawn well, I think most of them were better, with the exception, maybe, of Darkpact, because of the proportion problems. I think Nettling Imp or Regeneration would probably be my favorite from the first set. I think they're both much better drawn cards than Doppelganger, but that one is the one that people come up to me with, the one they want autographed and the original people still ask to buy.

Do you keep in touch with what's going on in the fantasy industry at all?

As much as I can. But it's tough being a fantasy artist in this area. Most of the artists around here are western, wildlife, or traditional artists. There's not much interest in fantasy art, and not much readily available.



How has fantasy art changed in the last ten years, in your experience?

From looking at book covers and such, the one thing I have noticed is that the art seems to have gone from more artistic to being straight illustration. I'm not altogether happy with that. I don't like a photorealistic fantasy world. So many artists obviously use photos or posed models, and they use that atmosphere — there's no life to it. I associate it with Boris, because he was the main person doing this style. And the Hildebrandts, too. Yeah, and the Hildebrandts. They had a little more...pure creative stuff in theirs, I think. Look, Boris is an incredible artist—what he does he does very well—but if you don't like that style...I've seen it going in that direction: posed and lifeless. Too much fantasy art is technically perfect, but has no feeling. It's kind of funny — it's exactly the sort of thing you hear people complain about with Norman Rockwell, but I see much more mood and character and pure fantasy in his stuff than in much of today's popular fantasy art.

For example, I don't do a lot of research for my work, unless it really has to be accurate. I don't keep a photo file — I'll look things up. I looked up Ball Lightning and Land Leeches for cards in *The Dark*. That's the one nice thing about the repetitiveness of comics: there are a lot of things you just pick up, and they stick with you.

Are there other artists or authors who are sort of touchstones for your own artistic imagination?

Stephen King is probably my favorite author. Simply because he is a consistent story teller, and he appeals to the blue collar audience. I really enjoy his work. Probably my all-time favorite book is *Lord of the Flies* — the imagery throughout the book just stuns me. I would love to do a graphic novel version, but I don't know if I could do it right. Even though it's a realistic book, it doesn't put realistic pictures in your head. Everything is blown up bigger than life.

I used to read more, but I haven't had time in the past couple of years. It's been about a year since I've

Center Spread:

"Zintring"

Based on a character © 1994 by Diana Harlan Stein. Used with permission.)

read anything other than newspapers, magazines, and the occasional graphic novel. I used to read quite a bit of fantasy—not that much science fiction, but a lot of fantasy. And loads of comic books. Anymore, though, comic books kind of suck.

What do you mean?

I'm not really into super heroes, which is mainly what the market has been taken up by. That's pretty much what the nearest comic shop carries: DC, Marvel, Image — mostly superheroes. There aren't a lot of fantasy titles being published, anyway, or science fiction. You know, I used to like horror comics. That's what got me into comics: *Swamp Thing*, *House of Secrets*. Berni Wrightson was the first artist I could recognize by style. We were going on a trip back to Colorado to see family and my mom bought Initial *Swamp Thing* for me—the last one he worked on, number 10. I've still got it in one of my boxes; it's all beat up; I just fell in love with that comic book! Then I realized I had seen his work in the other mystery titles and what-not and then later on... But I never had a taste for super heroes. Right now the market doesn't have a whole lot to offer.

So you got into comics as a comic reader when you were a kid?

Yes. It wasn't until high school that I realized that it might be something to look into as a profession. I always drew, but I never had any direction. I went through a big Conan phase and discovered that with a friend that I hung out with. We did a lot of that stuff and that's what basically got me into fantasy, too. I wandered from there into Tolkien and Shannara, the Thomas Covenant books...I read a lot of that stuff and when I got into Conan, *John Carter*, *Warlord of Mars* was out and a couple of Tarzan comics — a number of fantasy titles. They dried up and blew away shortly after that. I think *Warlord* was the last hold out from the original comics that I read.

I was a pretty big Batman fan — I belonged to a Batman fan club. When the first Batman movie came out, DC squashed us like a bug. I kind of lost interest after that. There were books I might have enjoyed, but avoided because of interviews with their creators. They would come across as rather arrogant and snotty, and I couldn't get past that. It's stupid, I know; interviews don't always show people in their best light.



We could make you come across as arrogant, if you'd like. Yeah, we could do anything.

It's funny; the image I get most often is that people think I'm really business-like and straight-laced. They seem to have the impression that I have this very strict work ethic and that I'm very diligent and very, I don't know, stodgy I guess, and they're always surprised when they meet me face to face.

I kind of help that I think. Oh, how do you do that? Well, the way I talk about him. You talk about him being straight-laced and snotty? No, I talk about his work ethic.

I do put a lot of work into it. But I don't work as diligently as I should, and I'm lazy. I also have four kids at home, and you can't always plan a schedule around that. I think a lot of it is my correspondence. I respect good letter-writing, and when I've had the time to sort my thoughts out, and actually put something coherent down... Now it's just chaos? Yeah — now it's just chaos. I've by and large lost my ability to communicate with adults — being with kids and being house husband for ten years, it does that to you. Being largely isolated, too; we've always lived in small communities.

What does your family think of your work?

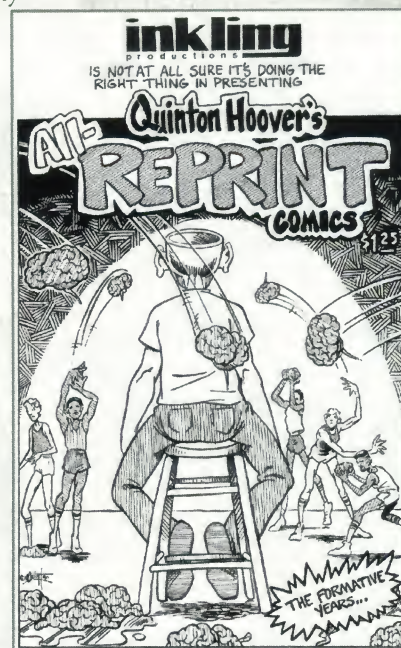
They like it. My kids think it's neat that I draw. I don't think they quite understand that that's what I do to turn a buck. The concept of actually working — that it's a job — doesn't quite sink in. None of them have shown any real artistic inclination, though. Patrick's the jock type; Justin, the criminal mastermind. Aaron's at that age when he's picking up most of his personality from other kids, so he goes through a lot of different stages. Alyssa's going through that typical prepubescent-teenager thing — one big, dramatic sigh. My wife's interest in fantasy is basically an extension of what I do. Fran's more conservative than I am, but I think that has a stabilizing effect on both of us — we're not both off in our own worlds. She keeps me in line.

Well, what kind of work do you do other than the **Magic** cards?

Basically, I'm doing some comic book work — *Morgana X*— for whom, right now, we don't know. Who's "we"? Alan Freeman and I. He created the character. I'm working from a short story that he wrote, co-scripting it. I pencil, he inks and does the color for the cover. I'm also working on *Twilight Agency: Vampire's Curse* with Lia Graf. That doesn't have a publisher right now, either, but it's an interesting story—if we can get an audience for it, it will do well. Other than that, some non-Magic illustrations for WotC, and some stuff for White Wolf.

How is your comic work different from the other fantasy art that you do?

Instantly there is a genre change. One of the comics I work on is science fiction — well, more space opera/ high-tech adventure, really — and the other is a dark fantasy/horror type of thing. Plus, I'm



Comics

Above: the cover of *Quinton Hoover's All-Quinton Hoover's All-Reprint Comics*, from Inking Publications. Below: a frame from from Freeman and Hoover's *Morgana X*.







Ho Line

working with inkers in both cases. That gets difficult sometimes, particularly when you're working through the mail. Allen lives in Kentucky, and Lia lives in California, and I've never met either one face to face. It's an interesting way to work. And strange, sometimes. I mean, inking's tough—it's tough to keep the penciller's personality and style in there and still keep yours in there. Sometimes it doesn't work. You try to play to the inker's strengths. Lia has a much more graphic style, so I try to keep things less cluttered and detailed for her. Allen, on the other hand, can build and cross-hatch, and he knows how to deal with different types of shading. They're two very different styles.



Would you say that your focus is comics?

It was. I started off with fantasy stuff. Comics were interesting, but I always wanted to be Frank Frazetta, and do big, fancy paintings for a living. There's a lot of work in comics, and it can be repetitive and monotonous — and sometimes it is hard to stay interested. I've had

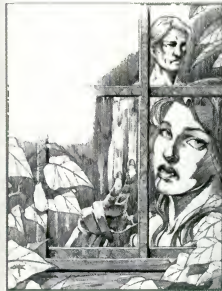
a couple of bad experiences with small companies (their fault and mine), and I'm not productive enough to work for the big boys, so I don't know if I have much of a future in comics.

Now if you say you are interested in painting comic books nobody looks at you funny. Is that true?

Now it's a lucrative market and there is some artistic merit. But back in school, fourteen years ago, ten years ago, comic books were considered a waste of time. "Why don't you spend your time on something real and important, something meaningful?" All of that stuff was pretty much written off, so I had a hard time in art classes.

Adventure Gaming and Small Press

Above: a riot at Talislanta's school of wizardry, the Lyceum Arcanum. Interior below: an illustration from White Wolf's *Digital Web*. Interior at right: an illustration for *Book of Shadows*, published by Anime Press.



Small press are accused of killing comics. The claim is that small presses cluttered the market and the market didn't grow significantly and now there are so many people in line for the attention of the consumer that a lot of companies went out of business. What's your experience with that?

Well, I worked on the truly small level — people making home-made comics, and selling or trading them through the mail. It had very little effect on the commercial market. Basically you weren't in it for the money, you were in it for the joy of doing it. There were very few people that I can think of that made any real money doing that. But it was a great place to learn. I did quite a lot of stuff, and the practice and the feedback were invaluable. And the variety — something for every

taste. I hooked up with a lot of good people, including Allen and Lia.

How do you work? Do you sketch a lot, or—

I don't. I'm not much of a sketcher at all. I haven't had an active sketch book for quite some time. I usually have a good picture in my head of what I want. A lot of times I will actually — I do everything the wrong way — I will actually start on a specific area of a drawing and build out from there. That's often worked very well for me, but I think every teacher I've had told me not to do that. You know: build your composition, block everything in, then tighten it up. I just was never comfortable working that way.

What kind of formal training do you have?

Not much. I took that "Draw Tippy" course... Did you? Yeah, I did— about half of it, then the art stuff started to take off. Actually, it was very good, because they didn't discourage comic-style artists or cartoonists. And they made me go back and do all the basic work that I never wanted to do in high school art classes — the stuff I skipped over and should have learned. Like contour drawing? Exactly, contour drawing, all the basic stuff that you hated doing but, yeah, it really was useful later on. Breaking things down into cones and cylinders and spheres and all of that stuff. Did you do the crumpled paper with contour lines? No, I didn't do that. How about the leaf? No. Your hand? No. Oh. Those were the three that I had to do all the time.

Did you expect when you started working on *Magic* that it would have such an impact on you?

No, I just thought that I was just going to pick up a couple of extra bucks and that would be the end of it. I didn't really realize the magnitude of it until this year's Norwescon. I mean Jesper had been telling me that it's big, and other people told me that it was big but I didn't have any idea just how big. I got up there and I was just stunned.



How has **Magic** influenced your existence as an artist?

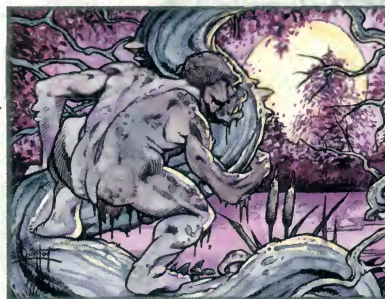
It's improved my attitude. The **Magic** cards have been the most fun thing I've done in a long time. They seem less like work, and more creative.

Is that because of the freedom you're given in doing them?

The freedom is a lot of it. And it was nice to get back to the root stuff. It made me want to work. I'd been going through a long period where I didn't want to work, when it was hard to sit at that drawing board and come up with something. The gaming work has been a welcome diversion, and it's kept me interested. It's also helped me improve my work a bit, too.

Is that strictly because of your own work, or are you being influenced by other **Magic** artists?

A lot of it has to do with deadlines — the simple fact the work has to be done, it has to be presentable. Just working on my own I tend to develop really slowly; if I'm working for a purpose, a certain project that has to be done by a certain time with a degree of professionalism to it — I learn a lot more during those periods and improve more quickly. What's the term? "Needs must when the devil drives." As for the other **Magic** artists, I don't know if it's influence, or a certain sense of competition.



Are there **Magic** expansions or projects that are coming up that you'd want to work on?

The Tolkien one. When we start getting into tie-ins with other people's universes—I can see where that could go in some interesting directions. I mean, personally, I could see a Stephen King-based **Magic** game would be a lot of fun. You know, as far as kind of the images you could get. Pern, too.

Would you ultimately like more visibility as either a **Magic** artist or a fantasy artist or a comic artist? Keep in mind you have no choice because this is going into *The Duelist*. That's true, it is kind of a strange question: "50,000 people would like to know if—"

I don't mind the exposure. I enjoy it when people recognize my name and come up to me. It hasn't reached a nuisance stage — I mean, being pretty isolated, it hasn't ever been a problem. Right now I'm happy with my level of fame. It's bigger than I realize, but not so big that everybody knows who I am. It's comfortable. I was surprised at how many people knew who I was at Norwescon, and I wasn't prepared for it. It was fun — just realizing how big the game was, hearing that it'd outsold Trivial Pursuit in its first year... And Pictionary. Wow. I thought, my god, I'm involved with a monster.

This might swell your head a bit, but most people list you as one of their favorite artists in the game, if not the favorite.

Sometimes that bothers me. I shouldn't worry about pleasing people so much but I realize that this is a commercial venture, so there is a certain obligation to at least produce the same quality of work that you were producing in the past. There's a bit of pressure involved with that.

Personally, I would have a hard time thinking of a favorite artist. There are so many good artists. From a purely artistic stand point, Drew Tucker's work just blows me away. Honestly, there wasn't anybody's work I didn't like. That's unusual — to have that many different artists in one place and not have somebody that just made you go "ugh." I'd love to collaborate with some of the other artists. There were a lot of people who were influenced by the same people you were. Daniel Gelon was, I was, Chris Rush was, yet all of the styles are different. Yeah. That's the one thing I think I am most pleased with about my work: it doesn't really look like anything else in the set. Maybe that's what attracts people to them.

If I could have one wish, it would be to see my work through other people's eyes. Because I have a hard time looking at my own stuff and seeing past the technique. I see it the way I drew it. Obviously I don't see what other people are seeing because I get a much better reaction to my work than I think it deserves. I don't understand the fuss. I mean, only eighteen of my **Magic** pieces have made it out on the market so far.

There is another one, isn't there, a one-of-a-kind card which Richard Garfield commissioned?

Yes. That was cool. Richard was planning to propose to his girlfriend, Lily. He had this idea to use the game to do it. I hadn't met or even talked to Richard at that point. But shortly after *The Gathering* came out, I get this call from him, right out of nowhere. He said he liked my work, and asked if I would do the artwork for his proposal card. Man, I was really...incredibly flattered. I did up a piece of him proposing to her, you know, in a fantasy setting. He had Dave Howell make it up in secret, and as I understand it, he played the card in a game around Thanksgiving. I heard it took three **Magic** games before the card turned up! Well, she accepted. Richard tells me she really liked the card. I wish them a long and happy marriage. I met Richard briefly this spring — I liked him. Besides, if it went sour, there'd be that guilt by association thing...I might be out of a job...



Upcoming Releases

Interior: Dune Dragon from *Magic: The Gathering—Legends*.

Below: Marsh Goblins from *The Dark*; Marty Lechtansi from *Jyhad*; Shaman from *Magic: The Gathering—Ice Age*.

Strange lands. Amazing creatures. Fantastic sights. Welcome to Magicland, an amusement park where every ticket is a passport to a different ride, a different duel in the world of Magic: The Gathering. Buy tickets individually or pay a cover charge and get a whole deck. Each depicts the adventure to which it leads:

From the roaring region of Red fly out the Shivan Dragons, while the Goblin Kings and Sedge Trolls skulk below. Among the Islands, I see the changelings known as Vesuvan Doppelgangers, and from the depths of the seas rise the great Lords of Atlantis.

Black battles White far from the Island Sanctuary, and the Royal Assassins enter Armageddon. Deep in the Green Forests I find Cockatrices and Birds of Paradise flying their brilliant feather standards.

When the common tickets and the rides they offer become a bore, wander over into the Legendary lands of Tolaria, Karakas, and Hammerheim to explore new enchanted worlds...

All this you can explore in the Magicland, Dominia, but you must buy the right tickets. The most popular are often sold out and others are few and treasured. Herein lies the wealth of Dominia.

Magic cards are hot. Individual cards have been sold virtually since *Magic: The Gathering* was initially released, although most players might not have realized it. Just like sports cards and other trading cards, the appeal of **Magic** has been so strong that scarcity and demand have combined to make individual cards increasingly valuable.

Prices for particular cards vary from region to region. I am told that the market for Alpha/Beta cards in Michigan is virtually nonexistent because there weren't enough of these decks originally shipped into Michigan to create a collector market. Since people aren't trying to complete Alpha or Beta sets, these cards are worth no more than the Revised or Unlimited editions. Buyers are players who want to build decks to use; they don't care about border color.

This trend is not limited to the Great Lakes State. Similar reports have made their way to me from the Southeast and Northwest. Other US regions have a strong collector-player mix, such as California, the Northeast, and the Southwest. In these mixed markets, demand for certain cards raises prices.

For example, a Shivan Dragon from the Alpha set is rare, so it is collectable, and highly valued by those trying to assemble a black-bordered Alpha set. At the same time, the Shivan Dragon is a favorite with players for its strength and flying ability. Being both highly playable and collectable, a Shivan Dragon might sell for over \$100, rather than the \$24 it might be worth in regular circumstances.

Condition also becomes an issue that affects the value of those cards sought by both collectors and players. Once a card is "played," its value decreases as it becomes more worn, much as a classic car is worth less as it accumulates more miles and gets dings in the paint.

Generally, condition, rarity, and demand determine a card's value. But buying individual cards can be more complicated than it looks. How do you judge card prices?

I may tell you that an Alpha Black Lotus is \$50 in Illinois, or \$37 in Ohio, but that won't help you in California where you can buy one for \$20 or in Texas where the going rate is \$12. Sure, a price may tell you that a Shivan Dragon Alpha ranges from about \$15 to \$24, but if your friend wants \$40 and that's the only Alpha Dragon you have a hope of ever seeing, you might pay it. Similarly, a card worth \$17 in a retail store might have a street value of \$4 if everyone is playing Blue decks and the card in question is Rock Hydra.

The Diviner

by J.M. White

THE WEALTH OF DOMINIA

On the other hand, if a mail order house wants \$150 for an Alpha Black Lotus, you have to ask yourself, "Am I being gouged or is this the last Black Lotus on the face of the planet?" Then you try to make an educated decision about whether you really need the card that badly. Can you find it somewhere else where demand is lower or

the card is more common and therefore pay less?

As a player, you know what you want. When you need fifteen Sengir Vampires and you can only trade for ten, then you'll probably be able to acquire five more in the \$4 to \$7 range. If you cut a good deal, you might get them for less. But if they're in demand, you could pay any price.

If you're a collector searching for Alpha cards, crossing borders and trying mail order houses may unearth that elusive card. It might also empty your pockets. You just never know.

In general, national prices seem to be higher than regional ones. The Internet is said to be a dangerous way to price and market your cards. I disagree. While regional retail prices aren't that wild, Internet rates tend to line up with national trends (though occasionally they can be quite inflated). After all, if a card is available for \$5 in your local store, why would you pay \$10 to have it mailed to you? Good deals can be made in Internet auctions, and many auctioneers welcome new participants.

In this field, it's difficult to educate yourself. A rule of thumb: Assume resale value is half of what you paid for a card. That means if you paid a high price of \$14 for an Alpha Vesuvan Doppelganger and sold it back to the retailer, you could expect him to pay about \$7...if he wants it back, of course.

With *Legends* evaporating before it hits the shelves, the price of unopened boosters and boxes of boosters have risen to meet demand. Accusing your store of gouging is fair and unfair at the same time. Charging \$5 for an out-of-print booster allows a store to keep *Legends* in stock longer. At \$5 a booster and \$100-\$180 a box, the collector/player, from some points of view, is being ripped off. From the perspective of supply and demand, however, the cards are worth whatever you're willing to pay for them: buying \$5 boosters makes them worth \$5. If you feel ripped off, don't buy them.

Some stores sold boosters at their regular price of \$2.45, sold out in hours and have no stock. Some rationed cards (that made you mad, too, right?) and managed to keep stock for a week. Others held cards, which they intend to sell at higher prices later, but sold the initial boosters at \$2.45 each.

Legend cards are currently in great demand.

I've seen rares selling at \$8 to \$15 each and uncommons at \$3 to \$5. The Dual Lands have definitely been affected by the new *Legends* cards and the next price list will show the changes.

I would watch the prices for *Antiquities* and *Arabian Nights*. I expect the prices to climb as collectors begin to realize the rarity of these cards. Also watch for *Spellfire* and *Jyhad* cards when available for individual card sales movement. *Spellfire's* 25 chase cards are hard to come by. We are also watching Decipher's *Star Trek: The Next Generation* game closely.

If you have a question about a card price please feel free to email me at scrye@wizards.com or post your question to scrye-1@wizards.com or write to me c/o *The Duelist* and I'll do my best to find you an answer. Until the new Magicland ride *The Dark* opens...

J.M. White is the editor of *Cryptych Magazine* and *SCRYE Magazine*. The next issue of *SCRYE* will include a complete list of *Legends* prices, as well as information on *Spellfire* and the first two *Magic: The Gathering* expansions, *Arabian Nights* and *Antiquities*.

DOMINIA'S TOP TEN

Magic: The Gathering Alpha Printing

1. Mox Jet	\$25.50
2. Mox Ruby	\$25.50
3. Mox Sapphire	\$25.50
4. Black Lotus	\$25.00
5. Shivan Dragon	\$24.89
6. Mox Emerald	\$24.50
7. Mox Pearl	\$24.50
8. Time Walk	\$21.30
9. Timetwister	\$21.30
10. Gauntlet of Might	\$21.00

Magic: The Gathering—Unlimited Edition

1. Shivan Dragon	\$15.23
2. Black Lotus	\$15.00
3. Time Walk	\$15.00
4. Nightmare	\$14.83
5. Mox Jet	\$14.50
6. Mox Ruby	\$14.50
7. Mox Sapphire	\$14.50
8. Timetwister	\$14.50
9. Mox Emerald	\$14.33
10. Mox Pearl	\$14.33

High Quartile Price,
US\$, SCRYE Magazine, June 1994

SPELLFIRE™ CARD GAME

With *Spellfire: Master The Magic™*, TSR brings its long history of successes with Dungeons & Dragons to the newest and fastest growing genre in the adventure gaming industry.

“The ultimate objective of AD&D™ is to establish yourself in a country with a castle and retainers who can help you,” says Jim Ward, *Spellfire* designer and Director of Marketing for TSR, Inc. “That’s exactly what you’re doing in *Spellfire*.”

Ward, who has authored some of AD&D’s most popular adventures, says that *Spellfire* captures the spirit and flavor of a roleplaying campaign in a quick-playing, more modular form. While it may take long hours of play to develop your character in AD&D, *Spellfire* gives you retainers and possessions up front, allowing you to focus play time on building and defending your realms. Rather than being a character in the adventure, your role in *Spellfire* is that of an invisible overseer whose qualities and powers become evident through the Champions, spells, and realms you bring into play with your customized deck of cards.

Ward says he and game designers Steve Winter, Zeb Cook, and Timothy Brown worked hard to develop a fast-playing fantasy game that went beyond battle. “We came up with the idea of building realms; battles are fought to defend your realms or weaken your enemy, not just for the sake of fighting. We thought the theme of building rather than destroying was much more in tune with what players want today.” Although you attack your opponents’ realms and kill their defending Champions, the first person to complete and defend a pyramid of six realms wins.

Spellfire includes a host of well-known characters from a multitude of adventure worlds. The First Edition cards include characters, monsters, and magic from *Forgotten Realms*, *Dark Sun*, and

Greyhawk. *Spellfire* players can enlist such well-known AD&D characters as Elminster the Mage, Mordenkainen, and the popular Drow warrior Drizzt Do’ Urden.

Like AD&D’s ongoing addition of modules and accessories, *Spellfire* will be updated quarterly with booster packs containing new cards. A set based on AD&D’s gothic horror world *Ravenloft*, to be released in August, will include cards that change the rules when brought into play. Cards from the *Dragonlance* set, to be released three months after *Ravenloft*, will cause different effects based on the time of day they’re played. Other TSR worlds to be featured in expansions include *Al Qadim* and *Planescape*.

The cards feature images drawn from a vast range of classic TSR artwork. Ward says the company will commission some new art for future expansions. “So many of our award-winning images only get seen once or twice, we jumped at the chance to use them again. But you will see new art in the *Ravenloft* release, art we created for 1995 products that hasn’t been publicly distributed yet.”

To make collecting easier, the complete list of First Edition *Spellfire* cards was released to the public when the game came out. In addition, each card in the four hundred set is numbered, as are the twenty-five ‘chase cards’ available only in the the booster packs. Ward says that TSR is committed to making the cards available on schedule and in sufficient quantities to satisfy both players and collectors.

An additional resource for *Spellfire* players is TSR’s *Dragon® Magazine*, which will contain tips on play and answers to rules questions. When asked about other support products for the game, such as a player’s handbook or a *Spellfire* questions line, Ward said that the company was waiting to see players’ reactions to the game before making any plans.

—Eryn Huntington
and Bryan Salois



Pictured above are two of the *Spellfire™* First Edition chase cards. Illustration for *Shalbaal, Red Dragon* by Paul Jaquays; illustration for *Dragon Rage!* by Jeff Easley. Reproduced with permission.

The *Duelist* is committed to bringing its readers fair and accurate information about collectable card games, and to promote the development of the genre. Part of this commitment involves reviewing both *Deckmaster* and non-*Deckmaster* games. In the interests of objectivity, *The Duelist* seeks out independent reviewers for the task. Rich Rydberg is an avid roleplayer and the current Regional Director of the Minnesota Role Playing Game Association. His opinions do not necessarily reflect those of *The Duelist* or *Wizards of the Coast*. *The Duelist* would like to thank all the designers and developers of collectable card games who have been so supportive of the magazine, and so generous with their information and insight. In particular, *The Duelist* would like to thank Jim Ward, Steve Winter, and TSR for their openness and assistance with our coverage of *Spellfire*.

SPELLFIRE™

A FIRST LOOK

If anybody had told you a year ago that thousands of gamers would drop their dice and become addicted to a card game before the dice hit the floor, you'd have told them they were nuts. But that's just what happened when *Magic: The Gathering* arrived at GenCon last year.

Now *Magic's* first major competition, TSR's *Spellfire: Master The Magic*, has hit the market. The industry giant is faced with unfamiliar territory — this new genre is far from TSR's role-playing bread and butter. On the one hand, there are a lot of roleplayers who regularly buy TSR products that would not normally buy into this sort of game. On the other hand, TSR has a ready market for AD&D products, and that is what *Spellfire* wants to be: AD&D in a collectable card game.

The object of *Spellfire* is to be the first player to keep six realm cards in play at one time. Each player has Champion cards in his deck to attack the opposing realms, or to defend his own. These are patterned after the AD&D character classes and monsters.

During his turn, a player may select one of his Champions to attack and destroy (raze) an opposing realm. The opponent selects a Champion to defend his realm, although he may elect not to do so. Allies (much like NPCs), magic items, artifacts, and spells assist the Champions in battle by increasing the number of "levels" each Champion has. The Champion with the most levels wins the round of combat. Ties go to the defender. If a player reaches a point when his Champion is losing, and he cannot or will not add to his Champion's levels, the battle is over, and the losing Champion is discarded out of play. The winning Champion, however, cannot attack again until the next turn. Realms become razed only if there is no Champion defending them, or through some magical effect.

Four of us got together for an evening of *Spellfire*, all veteran AD&D players. Only one hadn't been exposed to collectable card games.

This group felt that *Spellfire* was easier to learn than other collectable card games. While other players have found the *Spellfire* rules somewhat confusing, we found them to be simpler and more straightforward than *Magic: The Gathering* rules, and we didn't have to waste much time looking up rules to adjudicate what we didn't understand. The simple round-by-round combat sequences were easy to keep track of and

quickly resolved. Additionally, *Spellfire's* system isn't timing sensitive, making it less confusing and easier to understand than *Magic's* instants and interrupts. It's definitely playable, without too many hitches to trip up the game's structure.

But as the games went by, *Spellfire* became a bit predictable. Granted, we didn't have all 400 cards to build decks with, but certain patterns emerged.

First of all, this is a game of raw power. The Champion cards we played had anywhere from three to nine levels. All can be put in play with equal ease. This was also the case with the Allies that increase a Champion's power. There seemed little incentive to use the "weaker" Champions, and certain tradeoffs in strategy are missing as a result. In *Magic*, for example, a deck with weaker creatures can be put into play quickly, whereas a deck based on more powerful ones takes a bit longer. In *Spellfire*, on the other hand, speed is not sacrificed for power. The *Spellfire* rule book does offer an alternative to this for tournament play: it suggests only allowing 60-80 'levels' worth of champions so decks contain fewer strong champions or more weak ones.

Second, once your opponent gets the upper hand, it's extremely difficult to get it back. For us, this often occurred if the



attacker made a strategic error. Stalemate then became an option that always worked in favor of the player with more realms in play, provided his Champions' levels equalled his opponent's. Since you don't have to actively work against your opponent to win, just placing realms in play and preventing them from being razed was enough to ensure victory.

As experienced AD&D players, we were curious to see how *Spellfire* reflected the AD&D-based worlds. We enjoyed the familiar art work that represented the realms, Champions, and Allies, but the rules surrounding magic items and spells were less consistent. Some work as they do in the roleplaying game; Dispel Magic cancels any spell, and Bless adds one level to each Champion and associated defender for the duration of the battle.

Certain cards we felt could have been made more interesting in play. The Staff of Conjuring, for example, just adds levels and doesn't conjure anything! Why not have the player use it to flip through her deck until she comes across the first Ally and attach it to the Champion using the staff? Instead of the spell Improved Phantasmal Force simply adding five levels to a Champion, why not have it add the number of levels of any current Ally in play or in the discard pile?

The rules on magic items create some rather odd situations from an AD&D standpoint. For example, imagine a Champion using three or four shields at once to increase his levels. Or being able to throw magic items into the fray willy-nilly. We found it a little far-fetched to imagine that in the midst of losing a crucial battle, a potion of Fire Breathing could roll across the floor to save the day. In these cases we felt that the speed of development took precedence over continuity.

Those who play AD&D for the character development may not necessarily find their style of play reflected in *Spellfire*. The Champions are tools to an end, not the focus of the game. On the other hand, the game lends itself to the cut-to-the-chase combat enjoyed by many adventure gamers.

We enjoyed using the well-thought-out magic items and playing realms that we had become so familiar with. I couldn't help but feel a bit nostalgic seeing all those Greyhawk lands that my characters roamed through for years. Also, the optional rules in the game, such as bonuses for Cleric Champions against undead, make it more reflective of AD&D.

By the end of the evening, our play group's reaction to *Spellfire* was mixed. The "collectable card game neophyte" started out very interested, but ended up feeling that he wanted to try it out some more before buying it. In summary, we found that *Spellfire* is a good introduction to the new genre of collectable card games. It's fairly easy to learn and inexpensive to obtain. But we couldn't help but feel that while it captured some important elements of AD&D, it was less successful in the areas of game balance and finesse.

—Rich Rydberg

SOME SPELLFIRE RULES Q&AS

Can you play a realm which you gain as a spoils of war card if you have already played a realm this turn?

Yes.

Why would someone play the Defiler, a sixth level wizard who destroys a friendly realm or holding if he casts a spell, when she could play the Preserver, a sixth level wizard who doesn't have that effect?

They probably wouldn't. But these pairs of cards are more true to the roleplaying universe. In AD&D there are more and less powerful characters, and characters with negative counterparts, and there are in *Spellfire* as well.

Why would you play with a weaker champion when you could play with a stronger one?

It's a matter of strategy. You can use the weaker champion to block your opponent's largest champion, and lose, and then your opponent will have to use a weaker champion against your tougher champions.

How can you cast a reactionary spell, in reaction to one of your opponent's spells, if you can only cast spells during the attack if your champion is of lesser level than your opponent's champion?

You can cast a reactionary spell in response to any spell that your opponent has just cast.

If you use the Heartwood Spear against the Jungles of Chult when they are being used as a defending monster, is the realm destroyed?

Yes.

Since the Cleric of Mask is the only champion that you can play face down, doesn't that defeat the purpose of keeping the Champion's identity secret?

But you can also play his magic items face down, so that his true level is not apparent. There may also be Champions in future expansions with this ability.

How does the Ally, the Skulk, work?

You play any Allies that you wish face down until your level is higher than your opponent's, then your opponent plays as many as she wishes until she thinks that her total is higher. Then you may either reveal that she is wrong, or play more until you are higher. This continues until both players don't wish to play more Allies, etc., at which time the totals are revealed.

The Giant Skeleton is an ally that causes any magic sword or spear used by the opposing Champion to be discarded. If this ally is played on a monster who is being blocked by a Champion with the Heartwood Spear, is the monster destroyed first, or is the Spear discarded first?

They both happen at the same time.

Our thanks to Steve Winter of TSR for providing these answers. For answers to other questions concerning *Spellfire*, write to Sage Advice, Dragon@Magazine, P.O. Box 111, Lake Geneva WI 53147.

Illuminati: New World Order

Steve Jackson Games

Yes, I admit it. I'm jumping on the bandwagon. We're doing a collector card game. As somebody who was actually offered the chance to invest in the original *Magic: The Gathering* — and turned it down — I know when to say "whoops." So before Christmas, you'll see *Illuminati: New World Order*... or, as we're calling it to save trees, *INWO*. This is a redesign of the original *Illuminati* game to fit the collector-card paradigm. There will be around 400 cards in the original release, in four or five levels of rarity.

The cards will be beautiful, but they have to be playable, too. Original art is being prepared by Dan Smith (and others) and colored by Derek Percy and Jeff Koke. The cards will have brilliant colors and readable type. Almost all the art will be original — we're going to re-use a few really great pieces from our most recent books, but only because we like them and not to cut corners. And yes, we'll number the cards — subtly, but the numbers will be there.

This project has me really excited. *Illuminati* is still my favorite design. This gives me the chance to do three things that I really want to do: (a) speed up play, and make it easier for you to interfere during somebody else's turn; (b) add a whole bunch of twisted new cards; and (c) sell so many copies that I can use Krugerrands for tokens.

The game will still play a lot like the original *Illuminati*, but faster and nastier. Everybody will have their own deck, so you don't know what you're going to be facing. (And nobody can build a single killer deck to win over and over. If you know what somebody's going to use, you can build your deck with the right cards to smash him.) So, whenever you select your cards for a new game, you should think about two things: how they'll work together to let you conquer the world, and what you expect your foes to try to do! And don't get predictable, or you're history.

Besides the variety that we get from the sheer number of cards, there are two big rule changes. First, there are no more neutral groups, and no uncontrolled cards. If you want to take a card, you've got to draw it from your own deck, or attack somebody else! The second change is the "Plot" cards. These are like the special cards from the original game, but there are hundreds of them. They can change the alignments of groups, give you a better attack, change your victory conditions, and the special New World Order cards can change the rules for everybody.

And finally, the other big question: How will we sell the cards? We're not sure yet, but here's what we're thinking. In general, it will follow the pattern set by *WotC* with *Magic: The Gathering*. There will be starter decks and booster packs. Prices will be competitive, whatever the heck that means. The starter deck may be double sized, because that lets us make the rulebook bigger. I think that *Illuminati* cards will be found only in starter decks. Booster packs will have a higher proportion of rarities, but will be a little bit more expensive per card. Details, details....

Spellfire: Master the Magic

TSR, Inc.

Available now

First Edition *Spellfire: Master The Magic* cards are now available in stores. Two 55-card decks retail for \$8.95 and 15-card boosters retail for \$2.50. The initial card set is composed of four hundred common, uncommon, and rare cards, with twenty-five special chase cards found only in the boosters. The first hundred-card expansion, set in *AD&D's Ravenloft*, is scheduled to be released in late August. A *Dragonlance* expansion will follow in the fall.

Jyhad

Wizards of the Coast

Scheduled for release in August

From the makers of *Magic: The Gathering* comes a **Deckmaster** game of modern gothic horror. *Jyhad* will be sold in 76-card starter decks retailing for \$8.95 and 19-card booster packs retailing for \$2.75. The complete set contains over 450 cards in four levels of commonality. Expansions are being planned for *Jyhad*, but no release date has been set. In the fall White Wolf will release a *Jyhad* players' handbook, *The Eternal Struggle*, featuring strategy tips, fiction, and background on the *World of Darkness* setting. *Jyhad* merchandise, including posters, T-shirts, and game counters, will first go on sale at GenCon.

REPORT
OF

COLLECTOR
CARD

**Star Trek: The Next Generation Customizable Card Game
Decipher Games**

Scheduled for release in late August

Designed by Tom Braunlich and Rollie Tesh, Decipher's customizable card game strives to envelop players in gripping episodes of the world's most famous sci-fi adventure without violating its peaceful philosophy. "Our goal was to design a game consistent with the principles of *Star Trek*, which is a positive, hopeful view of the future," says Braunlich. "The biggest challenge was achieving a high level of involvement and interaction among players in a game that is inherently non-combative."

Players choose their own deck composition and develop strategies based on well-defined strengths and weaknesses of the three major race types (Federation, Romulan, or Klingon). "Players may choose to load up on Federation cards and target their missions, or 'go all out' and play a very aggressive Romulan deck. For every strategy there is a counter-strategy, so knowing your opponent's personality can make a big difference when customizing your own deck," says Braunlich.

The card game is divided into two game phases. During the initial "seed phase" of the game, players select mission cards and place them in a row or "spaceline" in front of them, along with a starbase location card. The missions, based on actual *Star Trek: The Next Generation* episodes, describe what is required for mission completion and the distance from starbase, and are color coded to show which races can accomplish them. Players then put dilemma cards face down under their opponents' mission cards. During the play phase, cards representing crew and equipment are brought into play at the starbase. To attempt a mission, the player loads these forces on a starship which moves along the spaceline.

"The real action comes from players confronting their opponent with dilemma, event, and interrupt cards that present a wide variety of plot twists," say the game designers. When a ship's Away Team attempts the mission, the opponent's dilemma card is revealed. In some cases this may result in loss of crew, in others the crew will have sufficient resources to overcome the dilemma and win mission points.

The *Star Trek* customizable card game will be available in late August with 60-card starter decks retailing for \$8.95. Expansion sets of 15 cards each will sell for \$2.95. (Photo courtesy of Decipher Games, Inc.)



SPORTS

COLLECTABLE GAMES

Super Deck!

Card Sharks, Inc.

Scheduled for release in September

Marc Miller and Card Sharks, Inc. present Super Deck!, the first collectable superhero versus supervillain card game. In your deck are superheroes, supervillains, super powers, perils, calamities, props, locations, equipment, and monsters to be arrayed against your opponent. With these you struggle to both defeat your opponent's super villain with your super hero and to vanquish your opponent's super hero with your own vile forces. The cards feature full-color art from more than 30 rising-star superhero artists like Gary Barker, Howard Bender, J A Fludd, Dan Adkins, Danny Davis, and Frances Mao.

Yellow-Edition Super Deck! cards premiere at GenCon™ on August 18, and should ship to distributors on September 6. The Yellow Edition is a print run of 1.8 million cards divided into 30,000 decks of 60 cards each. When supplies for this initial 160 card set are exhausted, Card Sharks plans to release the Magenta Edition, a slightly altered card set that will be available until the end of the year. Fifteen-card Magenta Edition booster packs will also be available in November, when Card Sharks plans to release 160 new SuperDeck! cards.

SuperDeck! retails for \$7.95 per 60 card deck; fifteen-card booster packs will be sold for \$2.45.

Star of the Guardians

Mag Force 7, Inc.

Scheduled for release in early 1995

Star of the Guardians®, based on the best-selling novel series Star of the Guardians by Margaret Weis, brings galactic fantasy to the collectable card genre. Players, acting the part of a Sector Warlord, fight each other with political influence, fleets of starships, squadrons of spaceplanes, and personalities taken straight from the books. Using a unique Lane-to-Lane™ combat system, a player's position in space and the tactics involved in fighting a space fleet have just as much importance as what cards a player has in the deck. The collection of around 300 cards will be packaged in single decks, double decks and add-on, foil-wrapped packs. Cards will feature stunning art from noted science-fiction artists Steve Youll, Alan Gutierrez, and Kevin Murphy, along with comic artists Jeff Butler and Steve Sullivan, and a strong list of other artists.

All players are invited to playtest the Star of the Guardians® Collectable Trading Card Game™ at GenCon, August 18-22, 1994. Although no official release date has been set, players and collectors can expect to see the cards sometime in early 1995.

NOTES FROM THE DESIGNER/JONATHAN TWEET

On The Edge

Atlas Games

Scheduled for release in October

It's no small challenge to capture the flavor of a roleplaying world in a new kind of game mechanics without either diluting or duplicating the original world. With On the Edge, though, we found the medium of a collectable card game fit the bizarre and surreal environment of Over the Edge perfectly. The background of the roleplaying game Over the Edge features unseen conspirators manipulating people (and other sentient beings) for mysterious ends. The card game pits these unseen manipulators against each other. As a conspirator struggling for control of the island of Al Amarja, you have at your disposal an array of Characters, Conditions, Gear, and of course, the Secrets you know. But you can never be sure what the Conditions will be, what Resources your opponents will be able to call on, or which Whammies they'll throw in your way. You may be counting on drawing certain people into your web of control, only to see them controlled by your enemies before you get the chance. The unseen manipulators may work together temporarily, but ultimately only one comes out victorious. What's more, the unseen manipulators themselves are not always sure exactly who their lackeys and puppets are, and the only certainty is that the game is going to change.

The dark humor that made OTE fun to write is found in OnTE as well. For instance, one factor that makes tourists valuable in your team is that they can often be manipulated into taking the fall for more valuable characters. Information control also helps set the tone for the game. Character cards are marked with such arcane terms as "Kergillian" and "Pharaoh." The meanings of these terms are found on other cards, so players learn more about the shady world of international (and inter-dimensional) espionage as they play the game.

The really jazzy ideas, however, are for expansions. We've laid the ground-work for some great new ideas. Currently there are rules and terms that won't mean anything until certain expansions come out, and the balance of power in the game slowly begins to shift. As in Over the Edge, part of the challenge in On the Edge is to figure out what's going on!

The limited edition of On the Edge ships to distributors in October. Each 60 card deck will be composed of 42 common, 15 uncommon, and 3 rare cards and retails at \$7.95. Booster packs will contain 6 common, 3 uncommon, and 1 rare for \$1.95. Samples of the cards will be available at GenCon.



Cards courtesy of Atlas Games. Astral Wisdom illustrated by Jeff Menges.

The SimCity collectable card game Mayfair Games

Mayfair also reports that their SimCity collectable card game is progressing well, but no official release date has been announced.

In other news

The rapid growth of collectable card games is spawning a host of magazines and other publications supporting the genre. Published by ILM International, *Scrye* is the first complete price guide for collectable card games. The next issue of *Scrye* will feature an interview with TSR game designer Jim Ward, and will look at the impact *Spellfire* and *Magic: The Gathering—Legends* have had on the collecting market. *Decks* magazine is the first monthly publication devoted solely to the phenomenon of collectable card games. "Written by hardcore fans for hardcore fans," *Decks* will be 32 pages full of rules discussions (clarifications and variations), puzzles, strategies, reviews, and an assortment of other articles spotlighting the increasingly popular phenomenon of deck games. Finally, in February 1995, Century Publishing premieres *Combo*, a monthly magazine offering price guides and information on comics and non-sports cards, action figures, video games, roleplaying games, animation, and more.

JYHAD™

DECKMASTER™

I originally conceived Deckmaster games as worlds in which people could play, worlds which had been divided up into cards and dealt out. In this way each player would have a portion of the resources available inside the game world, and part of the game would be exploring the world. This concept made the idea of Deckmaster game based on a storytelling game, White Wolf's Vampire: The Masquerade, a world rich in atmosphere and detail, an exciting one."

—Richard Garfield

Scheduled for release in August, Jyhad has generated much speculation. How will another Deckmaster game compare to Magic? The Duelist presents the perspectives of two people who played the game during playtesting. An avid roleplayer and student of Magic, Bob Kruger was one of the primary editors for Jyhad. Wayne Godfrey is the owner of Wargames West, one of the largest adventure game distributors in the Southwest.



As a new student of *Magic: The Gathering*, I came with few expectations of *Jyhad*. My first love in gaming has always been roleplaying games, so initially I was a little reserved about the idea of fantasy card games in general. However, I found *Jyhad* to be closer to a roleplaying game than I imagined a strategy card game could be, and I was thankful to be a part of the project. As I became conversant with both *Jyhad* and *Magic*, I found that the two games never really crossed in my mind. *Jyhad* is a ride into dark, neo-Gothic wickedness, and is also much more interactive than *Magic*. And though certain concepts (such as “tapping” and “turn phases”) are still employed in recognizable form, Richard Garfield has tailored this game to reflect the change in subject matter from swords and sorcery to horror and intrigue.



With *Magic*, the world of Dominia evolved both along with and as a consequence of the game, but *Jyhad* was designed to fit White Wolf's already well-established World of Darkness.™ Instead of proving a stifling limitation, though, the parameters of White Wolf's Gothic-punk world gave *Jyhad* a unique focus and coherent vision. If anything, the World of Darkness offers excessive background for a *Deckmaster* game. One of the greatest accomplishments of the game was keeping the focus on the war between the ancient Methuselah vampires—the *Jyhad*, the name-sake of the game—while still bringing in some of the ambiance and themes of the rest of *Vampire: The Masquerade*. *Jyhad* has even drawn in some of the darkly romantic aspects of the storytelling game with cards such as *The Embrace* and *Tragic Love Affair*. Cards like these obliquely suggest scenarios that would complicate the Methuselahs' war.

The dark and highly atmospheric art manages to pull in subtle parts of *Vampire* that are beyond the immediate scope of *Jyhad* play. I found the images more affecting than any I've seen yet in our cards. I say this with some ambivalence; the art, though not gratuitously explicit, is very mature in subject matter and mood.

Players will find themselves approaching the game differently than they do *Magic* because of the distinctive *Vampire* setting. *Jyhad* builds slowly in true horror-story fashion to a heat of paranoia and desperation—an effect that requires both a longer-playing game and group interaction that is at once more intimate and more cutthroat than in group games of *Magic*.

Unlike *Magic*, *Jyhad* was designed as a multi-player game. Players each play a Methuselah vampire trying to destroy the political power the other Methuselahs have in the shadowy, world-pervasive circles of vampirekind. Players begin the game with a set number of blood counters. These counters are a measure of personal and political power, but they are also effectively a measure of life.

Paradoxically, it is this very currency keeping you in the game that you must spend to play cards and bring minion vampires and their allies under your control. As the game progresses, your investments of power leave you more and more vulnerable, and you must rely more heavily on the shifting allegiances which are a hallmark of *Jyhad* group play.

The adage that the enemy of your enemy is your friend becomes a practical reality in *Jyhad*. If you are removed from the game, the person designated to prey on you becomes strengthened by gaining blood counters and thus becomes an increased threat to other players. Each player is the designated target of one other, so everyone is uncomfortably hounded no matter what position of strength has been established. To balance this pressure, players have many chances to form alliances when cards and situations allow for votes to be made. Far from fostering a sense of cooperation, though, alliances only increase the anticipation of a betrayal soon to come.

Jyhad is far from entirely subtle and political, though. When manipulated vampires and humans come into conflict with each other, fantastic combats can ensue. The combat system in *Jyhad* makes the most of vampires' regenerative abilities and so formidable weaponry and special powers must be brought together to push vampires into a state of torpor or destroy them entirely. Planning for your vampires' future confrontations with the vampires of other players is every bit as involved as the planning for creature-card conflicts in *Magic*.

Overall, *Jyhad* is a very satisfying game. However, it does require a little effort to get into; you should heed its billing as an “epic” game. One game can fill an evening, especially when you are first learning. Games that I was in tended to last in the neighborhood of three hours, as we never had enough cards here in the office to build decks. According to playtesters Dave Pettey and Skaff Elias, though, deckbuilding can cut down the length of games significantly.

Unconstructed decks were definitely playable, though. This is true to an even greater extent than in *Magic*; the political element of *Jyhad* tends to favor keeping apparently disadvantaged players in the game to the point that their disadvantage disappears.

For adult aficionados of *Magic* who want a longer-playing and more intensely interactive group game, *Jyhad* should be very enjoyable. And for those generally interested in vampires, *Jyhad* is a thought-provoking extension to *Vampire: The Masquerade*, providing a new medium for extending its atmosphere of mystery, violence, and sensuality.

—Bob Kruger



In early May, Wargames West was invited along with other distributors to visit the new headquarters of Wizards of the Coast and playtest the new *Jyhad* vampire card game. The game's designer and its playtesters were on hand to teach us the game and share their enthusiasm, which we think is a good indicator of how core *Vampire* players will receive this game. We played two to three games in over seven hours and our impressions follow.

Designer Richard Garfield steeped himself in the vampire genre prior to designing the game and it shows. The game system conveys a despairing frustration that accurately captures the feel of the vampire culture. It is very difficult for players to stop the slide of their factions toward inevitable doom. The "feel" is overwhelming. It is depressing for many game players, but core *Vampire* players will love it. Each player must "feed" from his "prey" on the left, which creates strange, shifting alliances (in multi-player games) as you attempt to maximize damage on your left while maintaining some defenses from the player on your right. Furthermore, you try to forge alliances with the player who has your attacker as his prey. Truly an elegant and fresh approach.

Another unique concept in the game is the blood pool. You must use your pool of thirty "blood points" as your energy and as your ability to survive. Like life points in *Magic*, this blood pool is the sole measure of your own survival, but unlike *Magic*, you must expend these blood points to do things such as bringing in vampires, weapons, political votes and accessories. It is very difficult to replace blood points, so your pool is ever-spiraling downward towards eventual death. When you eliminate your prey you receive temporary respite: you earn six blood points as well as 1 victory point. When you run out of blood points, your faction is out of the game, but you could still win if your victory points (i.e. number of players you eliminated) are the highest. This scoring system is rather morbid yet very thought provoking for the cerebral gamer. Our playtesters got the impression that this game lent itself only to multi-player groups of four or five but we were assured that as the game system becomes more familiar, two-player games are equally fun.

There is a political sub-game as well that allows players in the kindred community to elect officials ("princes and justicars") and vote on very uniquely Garfield mathematical puzzles that affect players. Players who enjoy deck construction and maximization (by itself a game) will

undoubtedly find the political system adds a flavor to the game that stimulates uncertainty and intrigue. Again our experience was too limited to determine if the political game added enough to warrant its inclusion, but certainly existing vampire fans will relish the "chrome" feel it provides.

Although the final version will undoubtedly undergo minor changes, we believe we played a close copy of what we'll all be selling in August. We were allowed to see the original artwork and were extremely impressed by the powerful renderings. Yes, they were in some cases grisly, but this was necessary to capture the intense Gothic-punk feel—and after all, vampires do deal in blood. Yet most artwork was not designed to intentionally shock your sensitivities, either. We felt like much effort had gone into successfully achieving this balance. The game will have a "mature" sticker on the display boxes, but as of now, no such marking is planned for the booster jackets or the starter boxes.

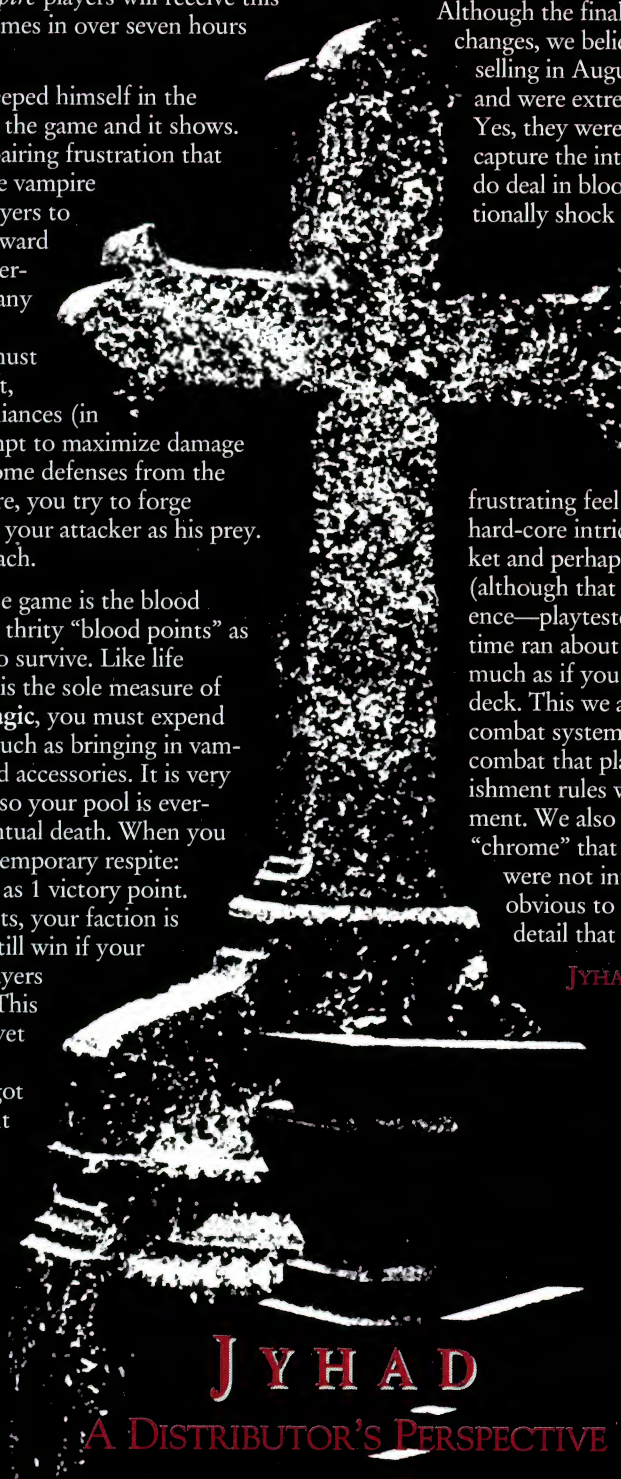
JYHAD: PROS AND CONS

We felt the game was difficult to learn, will be difficult to master, and had a decidedly frustrating feel to it. That is a plus for hard-core *Vampire* and hard-core intricate gamer types but a minus for the mass market and perhaps, our average gamer. It played long for us (although that is probably a function of learning and inexperience—playtesters said after good deck construction, playing time ran about an hour) and we played from random decks much as if you had played from a single store-bought *Magic* deck. This we all know is not a fair test. We did not like the combat system, but again, we did not engage in the types of combat that playtesters reported. We did like the hand replenishment rules which usually allow for instant card replacement. We also liked the large volume and quantity of "chrome" that gives the game such a distinctive feel. While we were not intensely familiar with the vampire genre, it was obvious to us that those who are will adore the level of detail that has been added.

JYHAD: BOTTOM LINE

Wargames West's bottom-line opinion is cautiously optimistic about its ability to succeed financially in the marketplace. The artwork is so good and the added feature of appealing to collectors both inside and outside the adventure-gaming field is so strong that we know initial stocks of the game will sell through. We cannot anticipate how over-buying will affect its sell-through. In summary, we think existing *Vampire* fans will eat this one up. The rest of us will be curious enough to try it, collect it, and trade it and many (but not all) will probably enjoy it. It will only enjoy a *Magic*-type sales level upon initial release. Thereafter, it will become a continual and active but not a *Magic* type of seller. That's our best shot at market opinion.

—Wayne Godfrey



JYHAD

A DISTRIBUTOR'S PERSPECTIVE

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WOTC NEWS



A New Focus On Customer Service

The Wizards of the Coast Customer Service Department will have its official grand opening on July 11, 1994. While we've always had a Product Support group here at WotC, July 11 will see the beginning of a renewed commitment to customer support, and an improved customer service process. As of July 11, you'll be able to call WotC Customer Service and get answers to all your burning questions. From "When is the next expansion being released?" to "Who can I do mail order business with?" our team will be able to give you the information you need. In addition, the team will be available to answer your rules questions about *Magic*, *Jyhad*, *Ars Magica*, *Talisanta*, *The Primal Order*, *SLA Industries*, and any new games we release.

Dial (206) 624-0933 between 8 a.m. and 6 p.m., Pacific Standard Time, Monday through Friday, and you'll find our folks ready and willing to assist you with any questions you might have of Wizards of the Coast.

We also have Usenet addresses for those of you who prefer the electronic approach. For rules questions, our Customer Service folks can be found at questions@wizards.com. For non-rules questions (such as release dates, conventions, etc.,) we can be found at custserv@wizards.com. To contact fellow *Magic* fans, you can subscribe to one or more of our list groups: gg-l, gg-strategy-l, gg-trading-l, and gg-auction-l. If you send a message to listserv@wizards.com, using the command "list," you will find out what mailing lists Wizards has. If you're looking for us in newsgroups, you'll find us at rec.games.deckmaster. You can also locate a NetRep or a member of our Customer Service team on most other information nets. And frequently requested information, including card lists, is available via FTP at [marvin.macc.wisc.edu](ftp://marvin.macc.wisc.edu). If you have additional questions or problems related to network support in general, contact liaison@wizards.com — or call the new Customer Service Department!

Counterfeiting: Thoughts from the Legal Department

We work hard to keep your cards valuable, but here's proof positive that counterfeiting can really be a bummer for both our customers and us.

As we understand it, there was a person operating in and around Rhode Island who was making fake rare cards. The counterfeit was a color copy of a rare card on a thin adhesive-backed film. The counterfeiter then stuck the film onto

a common card and carefully hand-trimmed the edges. Some unfortunate people didn't think to flip at the edge of the card during the trade and traded their valuable rare cards for these considerably less valuable counterfeits. We are sincerely sorry if this happened to you.

Counterfeiting hurts our customers in cases like this. It really stinks to realize that you just traded away a valuable card or cards for a slightly damaged common card. If you are the honest type, you won't trade it to anyone else, and end up eating the loss. If you're less than honest and know the card is a counterfeit but still try to trade it for a legitimate card, you should realize that you have just counterfeited and risk some nasty penalties.

There are four basic types of counterfeit cards that we've seen so far. A *color copy onto cardstock* isn't too hard to spot: color copiers can't reproduce the full range of printing colors, so usually the artwork looks "off," and the back of the card is blotchy. With a *color copy onto paper glued to a Magic card*, the giveaway is the edge of the card. If you look carefully, you'll see that the card is two layers. In the case of *altered Collectors' Edition cards*, the gold detailing must be scratched off; the resulting card will have a scarred back. Also, *Collectors' Edition cards* are made from a thinner cardstock. The *Collectors' Edition cards glued onto normal Magic cards* are usually the hardest to detect. The *Collectors' Edition cards* are first soaked until they separate. Then the "front" is glued onto a regular *Magic* card. As with glued color copies, the key in spotting these is the double-layered edge.

To our customers who are concerned about counterfeiting we offer two recommendations. First, check the cards you're getting in any trade. (And if the other person has a stack of a hundred Rubinia Soulsinger cards or *Sword of the Ages* cards, check at least twice.) Second, if you do get ripped off by a counterfeit or know of someone who's making, selling, or trading counterfeits, let us know and we will try to do something about it. You can reach WotC's legal department by letter or by phone at (206) 624-0933.

Some Fanfare for Magic

At their Retailer's Conference in early June, Diamond Distributors honored *Magic: The Gathering* and Wizards of the Coast with a "Diamond Gem" award for Best Game of the Year. *Magic* was also the Hero's World Distribution Game Product of the Year, and was named one of this year's Top Five Games by MENSA. *Magic* has also been nominated for several of the Origins International Game Expo & Fair awards.

Upcoming Releases

With *Magic: The Gathering—The Dark* arriving in stores in July, and *Jyhad* premiering in August, **Deckmaster** fans have a lot to look forward to. Another **Magic** expansion, *Fallen Empires*, will soon be out of playtesting and into production, and is scheduled for release in November. Just as *Antiquities* emphasized artifacts, *Fallen Empires* focuses on the creatures of Sarpadia and their crumbling realms. Coming soon after is *Ice Age*, a **Magic** release scheduled for February 1995. On other **Deckmaster** fronts, Iron Crown Enterprises and Wizards of the Coast are developing a **Deckmaster** game based on J.R.R. Tolkien's world of Middleearth. And though we can't release the details yet, there are other exciting collectable card games in the works...

In a related line of products, Wizards of the Coast's fiction department is also working with Harper Collins Publishers to produce a novel set in Dominia. *Magic: The Gathering—Arena* should be in your local bookstore by the end of this year.

Wizards of the Coast is also excited to announce its first board game. Designed by (who else?) Richard Garfield and Mike Davis, **RoboRally™** is set in a future factory run by intelligent computers (represented by the players) and operated by robots. You program your robot five steps at a time using simple orders like Move Forward, Turn Left, and Back Up in an attempt to navigate a race course through the factory. But watch out for pits, floor mounted lasers, can crushers—and your opponents' robots! Currently in production and assembly, **RoboRally** is scheduled for release in October. (And we thought collectable card games were complicated to produce!)

And if that isn't enough to keep us busy, Richard is currently working on another, non-**Deckmaster** card game. Look for it at the end of this year!

Magic Merchandise

We've had a number of requests from *Magic: The Gathering* fans for T-shirts, posters, and other related products. So this summer Wizards of the Coast will be releasing a line of *Magic: The Gathering* merchandise. These can be where you buy **Magic**.

Pins

The Magic: The Gathering Logo pin is blue cloisonne and retails at \$6.95. *The Hurloon Minotaur pin* is antiqued gold-color metal and retails at \$4.95. We hope the Minotaur pin will help **Magic** players identify one another—so wear your Minotaur whenever you have your **Magic** cards with you, so that other **Magic** fans can approach you to play or trade!

T-Shirts

Magic: The Gathering and *Jyhad* T-shirts will be available in July. *The Magic: The Gathering* shirts are black and feature the **Magic** logo on the front and one of three illustrations on

the back. Choose from *Armageddon Clock*, *Vesuvan Doppelganger*, and *Nightmare*. The *Jyhad* T-shirts are also black, and feature the *Jyhad* logo on the front and the large *Jyhad* skull on the back. All shirts are 100% cotton, and will retail at \$16.95 for L and XL sizes and \$18.95 for XXL.

1995 Magic: The Gathering Calendars

The 13-month *Magic: The Gathering* calendar features 13 full-color **Magic** illustrations, as well as interesting facts and tidbits about your favorite **Magic** artists. It will be available in August 1994, and will retail for \$10.95.

Also look for the following products in August: *Jyhad* and *Magic: The Gathering* posters; life stones and pouches for *Jyhad* and *Magic: The Gathering*; and the *Magic: The Gathering* Card Collectors' Binder. Retail prices for these products have yet to be determined.

Summer Convention Schedule

The summer convention circuit carries Wizards of the Coast all over the world. Look for us at these upcoming shows and conventions:

July '94

Windsor GameFest XII, July 8,9,10, 1994
Toronto, Canada

Seattle ComCard Con, July 10
Seattle Center Flag Pavillion

Origins, July 7-10, 1994
San Jose, California

Dragon Con, July 15-17
STARS, July 13-14
Atlanta Hilton, Georgia

Dexcon, July 22-24
New Jersey

Rivercon, July 29-31, 1994
Louisville, Kentucky

August '94

San Diego Comic Con, August 1-8, 1994
San Diego, California

GenCon™ Game Fair, August 18-21, 1994
Milwaukee, WI

DragonFlight, August 26-28, 1994
Seattle University, Seattle, WA

Conjuration
August 26-28, 1994
Red Lion, San Jose, California



ACCORDING TO MR. PLING

Greetings. I am Mr. Pling, and like many of you, I am a collector. I don't collect cards, though. I collect rumors, like the following:

Legends is all the news these days. People have been saying that there are Alpha and Beta versions of the cards, that there are "golden" display boxes filled only with rare cards, and that somewhere out there is an amazingly rare card called Throat Wolf. All this interesting speculation because of a sorting problem! The truth is that, as a result of a printer error, the cards didn't get sorted properly at the factory, so the distribution of the uncommon cards isn't as random as it should be. This isn't a problem with the common or rare cards, though, and it didn't affect all of the print run. So no, there are no special display boxes of rares, and there is no truth to the rumor that there are or will soon be super-duper double-secret ultra-rare cards.

People have been also suggesting that WotC is printing more *Legends* cards. Not from what I hear at Wizards. There was a single, limited run of 35 million cards and there are no plans for another. Of course, some of the *Legends* cards may wind up in the Revised Edition eventually, so you'll see them again. For people who are having trouble completing their *Legends* collections, WotC is offering to exchange some uncommon cards for others.

There was also a rumor on the network that TSR is suing Wizards of the Coast over the release of *Legends*. Sorry, but no court battle is brewing.

Another rumor had it that Wizard of the Coast has bought out White Wolf Games. WotC and White Wolf are working very closely on a couple of projects, but neither has bought out the other. (WotC isn't buying out TSR, either.)

I was particularly amused by the tale of the "counterfeit" flow packs. The excitement began one day when the wizards received a box of unopened booster packs from one of their retail stores, who had noticed a quality problem with them.

Careful examination of the packs revealed that they differed significantly from packs that had been received directly from the manufacturer in Belgium. Alarmed, and thinking that they were dealing with a clever and resourceful forger, the wizards called their factory to confirm that the new packs hadn't come from them. "No, no," said the factory, "If we were going to change the packaging, we'd tell you first." So the wizards sent an alert to all their distributors outlining the differences between the "real" and "fake" flow packs. A copy of the alert was sent to the factory—who called the next day to say "Oh, those new packs!"

Then there was the one about the retail store that had its **Magic** cards delivered by armored car. True, as I understand.

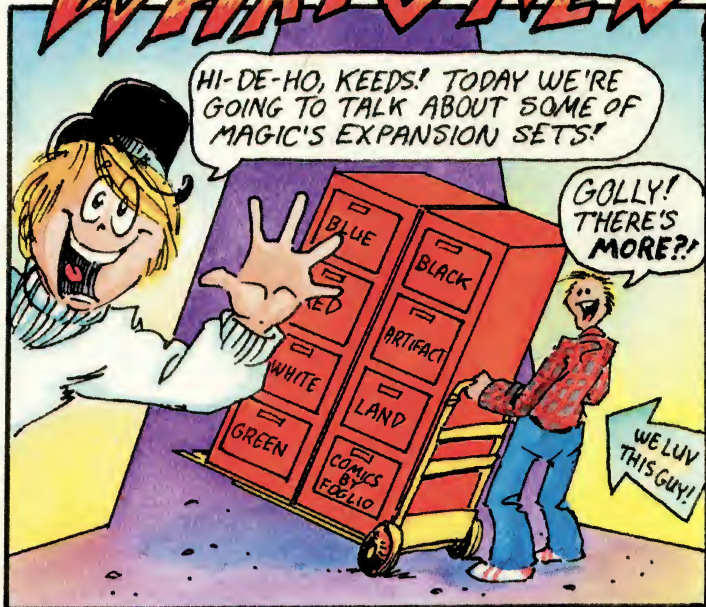


Collectable business cards? Well yes, it is true that Wizards of the Coast business cards are printed with modified *Magic* card backs, each of which is different. WotC is growing so fast that even the wizards themselves are having a hard time collecting them all!

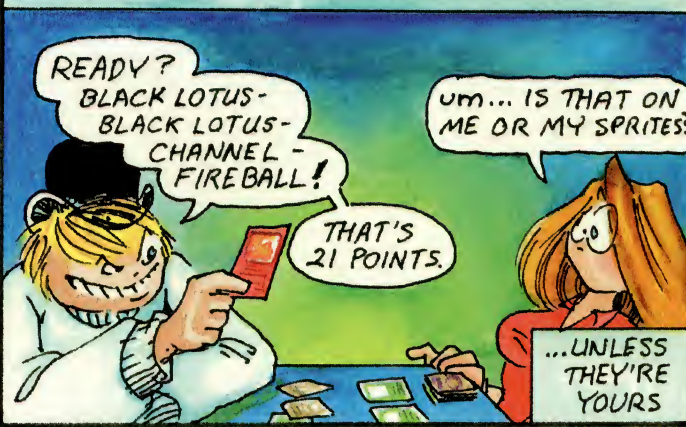
Oh, and you may have heard of wedding bells at WotC. A few months ago, Richard Garfield, creator of **Magic: The Gathering** proposed to his girlfriend Lily during (what else?) a game of **Magic**. Richard used a specially prepared **Magic** card that enabled him to cast the sorcery "Proposal." The card had been prepared by certain Wizards in the know, and featured art by Quinton Hoover. In early June, Richard and Lily were married in a private ceremony in Maine. The groom (as always) wore mismatched socks, as did his ushers and many of the guests. The first song played at the reception? Heart's "Magic Man," of course.

WHAT'S NEW?

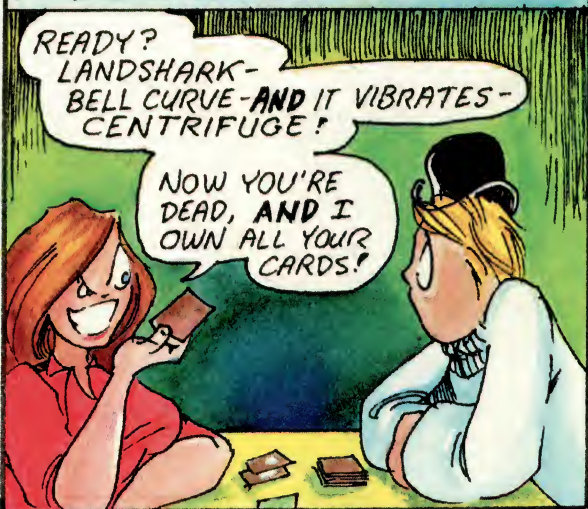
© Foelio-94



NOW WHY, YOU MAY ASK, DOES MAGIC NEED EXPANSION SETS? THERE ARE, AFTER ALL, 300 CARDS IN THE ORIGINAL SET, WHICH OUGHT TO BE ENOUGH FOR ANYBODY. UNFORTUNATELY, IT'S POSSIBLE TO CREATE 'DEGENERATE' DECKS, WHICH ARE NO FUN.



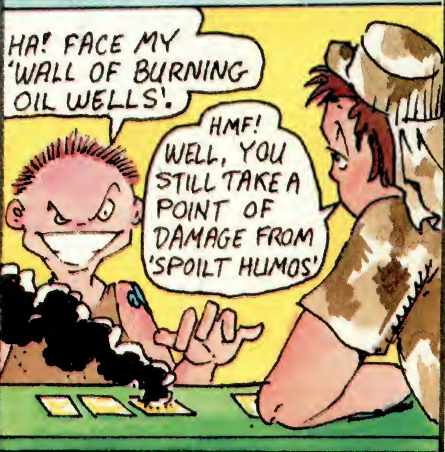
WITH EXPANSION SETS, YOU CAN BUILD NEW DEGENERATE DECKS THAT OLD TIMERS WON'T BE READY FOR.



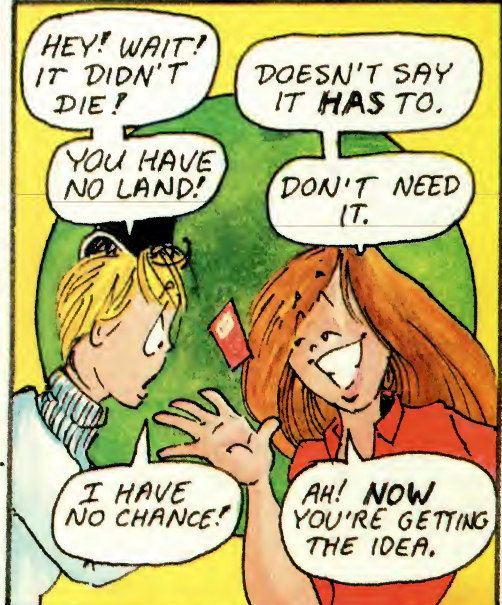
NOW, TO DATE, THERE HAVE BEEN THREE NEW SETS - AND W.O.T.C. HAS ENOUGH PROPOSALS FOR NEW SETS TO LAST UNTIL THE YEAR 2050.



THE FIRST EXPANSION WAS ARABIAN NIGHTS, DESIGNED TO EVOKE ALL OF THE ROMANCE AND MYSTERY OF THE MIDDLE EAST.



UNFORTUNATELY, THE SET CONTAINS POSSIBLY THE MOST DEGENERATE CARD OF ALL TIME: RUKH EGG.



TO MAKE THINGS EVEN WORSE, THEY'RE AS COMMON AS DIRT.
TO FIND A SOLUTION TO THIS PROBLEM WE TURN TO RICHARD GARFIELD, MAGIC'S CREATOR.

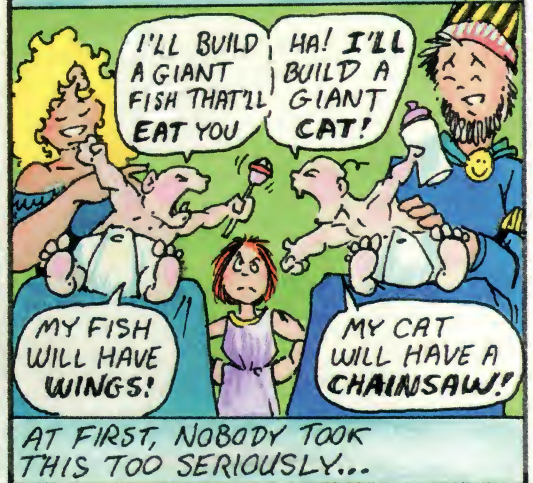
RUKHS ARE RELATED TO THE PHOENIX, IN THAT THEIR SUPPOSED 'DEATH' ACTS AS A CATALYST TO BOOST THEM TO GREATER POWER.



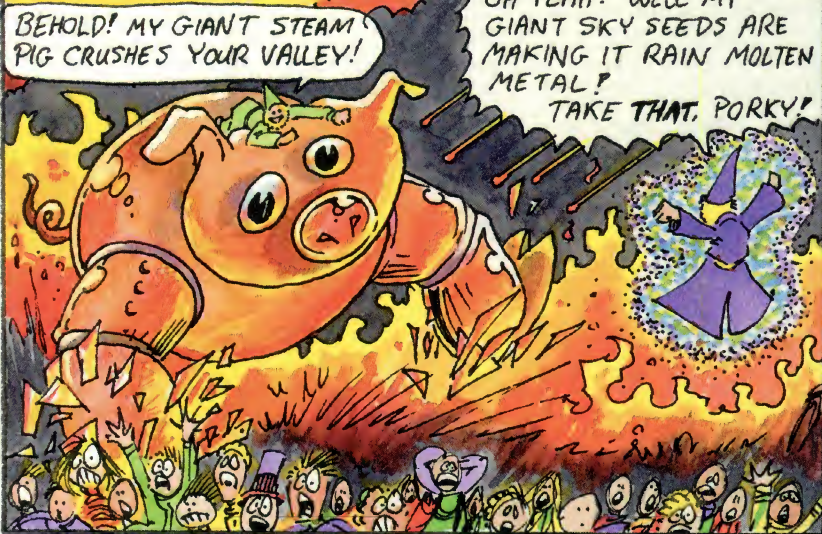
AS LONG AS YOU FIRST SET THE CARD ON FIRE!



THE NEXT SET WAS ANTIQUITIES. MOST OF THE ARTIFACTS IN DOMINIA WERE BUILT BY URZA AND MISHRA, TWO BROTHERS WHO DIDN'T GET ALONG.



WHICH WAS A PITY.



EVENTUALLY, BOTH BROTHERS WERE KILLED WITHOUT HOPE OF REGENERATION BY THEIR SISTER FWEZZL, WHO JUST USED A GIANT HAMMER.



FINALLY, WE HAVE LEGENDS, WHICH CONTAINS ACTUAL HEROS FROM DOMINIA'S PAST.



THOUGH SOME ARE MORE IMPRESSIVE THAN OTHERS

EVENTUALLY, OF COURSE, THERE'LL BE MILLIONS OF DIFFERENT CARDS. NO ONE PERSON WILL BE ABLE TO KEEP TRACK OF THEM ALL, AND AS CARDS COME AND GO, BECOME PHASED OUT AND REDESIGNED, THE GAME WILL ACHIEVE ITS TRUE POTENTIAL...



END

Magic: The Gathering Revised Edition Card List

Air Elemental	Blue	Creature	Uncommon	Richard Thomas
Aladdin's Lamp	Artifact	Artifact	Rare	Mark Tedin
Aladdin's Ring	Artifact	Artifact	Rare	Dan Frazier
Animate Artifact	Blue	Enchantment	Uncommon	Douglas Shuler
Animate Dead	Black	Enchantment	Uncommon	Anson Maddocks
Animate Wall	White	Enchantment	Rare	Dan Frazier
Ankh of Mishra	Artifact	Artifact	Rare	Amy Weber
Armageddon Clock	Artifact	Artifact	Rare	Amy Weber
Armageddon [®]	White	Sorcery	Rare	Jesper Myrfors
Aspect of Wolf	Green	Enchantment	Rare	Jeff A. Menges
Atog	Red	Creature	Common	Jesper Myrfors
Bad Moon	Black	Enchantment	Rare	Jesper Myrfors
Badlands	Land	Land	Rare	Rob Alexander
Balance	White	Sorcery	Rare	Mark Poole
Basalt Monolith	Artifact	Artifact	Uncommon	Jesper Myrfors
Bayou	Land	Land	Rare	Jesper Myrfors
Benalish Hero	White	Creature	Common	Douglas Shuler
Birds of Paradise	Green	Creature	Rare	Mark Poole
Black Knight	Black	Creature	Uncommon	Jeff A. Menges
Black Vise	Artifact	Artifact	Uncommon	Richard Thomas
Black Ward	White	Enchantment	Uncommon	Dan Frazier
Blessing	White	Enchantment	Rare	Julie Baroh
Blue Elemental Blast	Blue	Interrupt	Common	Richard Thomas
Blue Ward	White	Enchantment	Uncommon	Dan Frazier
Bog Wraith	Black	Creature	Uncommon	Jeff A. Menges
Bottle of Suleiman	Artifact	Artifact	Rare	Jesper Myrfors
Braingeyser	Blue	Sorcery	Rare	Mark Tedin
Brass Man	Artifact	Creature	Uncommon	Christopher Rush
Burrowing	Red	Enchantment	Uncommon	Mark Poole
Castle	White	Enchantment	Uncommon	Dameon Willich
Celestial Prism	Artifact	Artifact	Uncommon	Amy Weber
Channel	Green	Sorcery	Uncommon	Richard Thomas
Chaoslace	Red	Interrupt	Rare	Dameon Willich
Circle of Protection: Black	White	Enchantment	Common	Jesper Myrfors
Circle of Protection: Blue	White	Enchantment	Common	Dameon Willich
Circle of Protection: Green	White	Enchantment	Common	Sandra Everingham
Circle of Protection: Red	White	Enchantment	Common	Mark Tedin
Circle of Protection: White	White	Enchantment	Common	Douglas Shuler
Clockwork Beast	Artifact	Creature	Rare	Drew Tucker
Clone	Blue	Creature	Uncommon	Julie Baroh
Cockatrice	Green	Creature	Rare	Dan Frazier
Conservator	Artifact	Artifact	Uncommon	Amy Weber
Contract from Below	Black	Sorcery	Rare	Douglas Shuler
Control Magic	Blue	Enchantment	Uncommon	Dameon Willich
Conversion	White	Enchantment	Uncommon	Jesper Myrfors
Copy Artifact	Blue	Enchantment	Rare	Amy Weber
Counterspell	Blue	Interrupt	Uncommon	Mark Poole
Craw Wurm	Green	Creature	Common	Daniel Gelon
Creature Bond	Blue	Enchantment	Common	Anson Maddocks
Crumble	Green	Instant	Uncommon	Jesper Myrfors
Crusade	White	Enchantment	Rare	Mark Poole
Crystal Rod	Artifact	Artifact	Uncommon	Amy Weber
Cursed Land	Black	Enchantment	Uncommon	Jesper Myrfors
Dancing Scimitar	Artifact	Creature	Rare	Anson Maddocks
Dark Ritual	Black	Sorcery	Common	Sandra Everingham
Darkpact	Black	Creature	Rare	Quinton Hoover

Death Ward	White	Instant	Common	Mark Poole
Deathgrip	Black	Enchantment	Uncommon	Anson Maddocks
Deathlace	Black	Interrupt	Rare	Sandra Everingham
Demonic Attorney	Black	Sorcery	Rare	Daniel Gelon
Demonic Hordes	Black	Creature	Rare	Jesper Myrfors
Demonic Tutor	Black	Sorcery	Uncommon	Douglas Shuler
Desert Twister	Green	Sorcery	Uncommon	Susan Van Camp
Dingus Egg	Artifact	Artifact	Rare	Dan Frazier
Disenchant	White	Instant	Common	Amy Weber
Disintegrate	Red	Sorcery	Common	Anson Maddocks
Disrupting Scepter	Artifact	Artifact	Rare	Dan Frazier
Dragon Engine	Artifact	Artifact	Rare	Anson Maddocks
Dragon Whelp	Red	Creature	Uncommon	Amy Weber
Drain Life	Black	Sorcery	Common	Douglas Shuler
Drain Power	Blue	Sorcery	Rare	Douglas Shuler
Drudge Skeletons	Black	Creature	Common	Sandra Everingham
Dwarven Warriors	Red	Creature	Common	Douglas Shuler
Dwarven Weaponsmith	Red	Creature	Uncommon	Mark Poole
Earth Elemental	Red	Creature	Uncommon	Dan Frazier
Earthbind	Red	Enchantment	Common	Quinton Hoover
Earthquake	Red	Sorcery	Rare	Dan Frazier
Ebony Horse	Artifact	Artifact	Rare	Dameon Willich
El-Hajjaj	Black	Creature	Rare	Dameon Willich
Elvish Archers	Green	Creature	Rare	Anson Maddocks
Energy Flux	Blue	Enchantment	Uncommon	Kaja Foglio
Erg Raiders	Black	Creature	Common	Dameon Willich
Evil Presence	Black	Enchantment	Uncommon	Sandra Everingham
Eye for an Eye	White	Instant	Rare	Mark Poole
Farmstead	White	Enchantment	Rare	Mark Poole
Fastbond	Green	Enchantment	Rare	Mark Poole
Fear	Black	Enchantment	Common	Mark Poole
Feedback	Blue	Enchantment	Uncommon	Quinton Hoover
Fire Elemental	Red	Creature	Uncommon	Melissa Benson
Fireball	Red	Sorcery	Common	Mark Tedin
Firebreathing	Red	Enchantment	Common	Dan Frazier
Flashfires	Red	Sorcery	Uncommon	Dameon Willich
Flight	Blue	Enchantment	Common	Anson Maddocks
Flying Carpet	Artifact	Artifact	Rare	Mark Tedin
Fog	Green	Instant	Common	Jesper Myrfors
Force of Nature	Green	Creature	Rare	Douglas Shuler
Forest	Land	Land	Most Common	Christopher Rush
Fork	Red	Interrupt	Rare	Amy Weber
Frozen Shade	Black	Creature	Common	Douglas Shuler
Fungusaur	Green	Creature	Rare	Daniel Gelon
Gaea's Liege	Green	Creature	Rare	Dameon Willich
Giant Growth	Green	Instant	Common	Sandra Everingham
Giant Spider	Green	Creature	Common	Sandra Everingham
Glasses of Urza	Artifact	Artifact	Uncommon	Douglas Shuler
Gloom	Black	Enchantment	Uncommon	Dan Frazier
Goblin Balloon Brigade	Red	Creature	Uncommon	Andi Rusu
Goblin King	Red	Creature	Rare	Jesper Myrfors
Granite Gargoyle	Red	Creature	Rare	Christopher Rush
Gray Ogre	Red	Creature	Common	Dan Frazier
Green Ward	White	Enchantment	Uncommon	Dan Frazier
Grizzly Bears	Green	Creature	Common	Jeff A. Menges
Guardian Angel	White	Instant	Common	Anson Maddocks
Healing Salve	White	Instant	Common	Dan Frazier
Helm of Chatzuk	Artifact	Artifact	Rare	Mark Tedin
Hill Giant	Red	Creature	Common	Dan Frazier
Holy Armor	White	Enchantment	Common	Melissa Benson

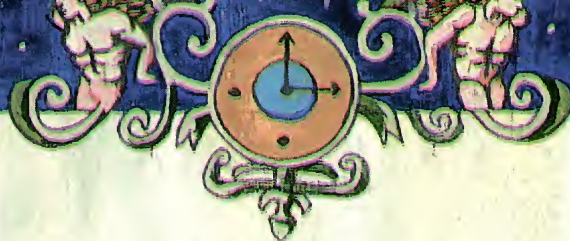
Holy Strength	White	Enchantment	Common	Anson Maddocks
Howl from Beyond	Black	Instant	Common	Mark Poole
Howling Mine	Artifact	Artifact	Rare	Mark Poole
Hurkyl's Recall	Blue	Instant	Rare	NéNé Thomas
Hurloon Minotaur	Red	Creature	Common	Anson Maddocks
Hurricane	Green	Sorcery	Uncommon	Dameon Willich
Hypnotic Specter	Black	Creature	Uncommon	Doug Shuler
Instill Energy	Green	Enchantment	Uncommon	Dameon Willich
Iron Star	Artifact	Artifact	Uncommon	Dan Frazier
Ironroot Treefolk	Green	Creature	Common	Jesper Myrfors
Island Fish Jasconius	Blue	Creature	Rare	Jesper Myrfors
Island	Land	Land	Most Common	Mark Poole
Island Sanctuary	White	Enchantment	Rare	Mark Poole
Ivory Cup	Artifact	Artifact	Uncommon	Anson Maddocks
Ivory Tower	Artifact	Artifact	Rare	Margaret Organ-Kean
Jade Monolith	Artifact	Artifact	Rare	Anson Maddocks
Jandor's Ring	Artifact	Artifact	Rare	Dan Frazier
Jandor's Saddlebags	Artifact	Artifact	Rare	Dameon Willich
Jayemdae Tome	Artifact	Artifact	Rare	Mark Tedin
Juggernaut	Artifact	Creature	Uncommon	Dan Frazier
Jump	Blue	Instant	Common	Mark Poole
Karma	White	Enchantment	Uncommon	Richard Thomas
Keldon Warlord	Red	Creature	Uncommon	Kev Brockschmidt
Kird Ape	Red	Creature	Common	Ken Meyer Jr
Kormus Bell	Artifact	Artifact	Rare	Christopher Rush
Kudzu	Green	Enchantment	Rare	Mark Poole
Lance	White	Enchantment	Uncommon	Rob Alexander
Ley Druid	Green	Creature	Uncommon	Sandra Everingham
Library of Leng	Artifact	Artifact	Uncommon	Daniel Gelon
Lifeforce	Green	Enchantment	Uncommon	Dameon Willich
Lifelace	Green	Interrupt	Rare	Amy Weber
Lifetap	Blue	Enchantment	Uncommon	Anson Maddocks
Lightning Bolt	Red	Instant	Common	Christopher Rush
Living Artifact	Green	Enchantment	Rare	Anson Maddocks
Living Lands	Green	Enchantment	Rare	Jesper Myrfors
Living Wall	Artifact	Creature	Uncommon	Anson Maddocks
Llanowar Elves	Green	Creature	Common	Anson Maddocks
Lord of Atlantis	Blue	Creature	Rare	Melissa Benson
Lord of the Pit	Black	Creature	Rare	Mark Tedin
Lure	Green	Enchantment	Uncommon	Anson Maddocks
Magical Hack	Blue	Interrupt	Rare	Julie Baroh
Magnetic Mountain	Red	Enchantment	Rare	Susan Van Camp
Mahamoti Djinn	Blue	Creature	Rare	Dan Frazier
Mana Flare	Red	Enchantment	Rare	Christopher Rush
Mana Short	Blue	Instant	Rare	Dameon Willich
Mana Vault	Artifact	Artifact	Rare	Mark Tedin
Manabarbs	Red	Enchantment	Rare	Christopher Rush
Meekstone	Artifact	Artifact	Rare	Quinton Hoover
Merfolk of the Pearl Trident	Blue	Creature	Common	Jeff A. Menges
Mesa Pegasus	White	Creature	Common	Melissa Benson
Mijae Djinn	Red	Creature	Rare	Susan Van Camp
Millstone	Artifact	Artifact	Rare	Kaja Foglio
Mind Twist	Black	Sorcery	Rare	Julie Baroh
Mishra's War Machine	Artifact	Creature	Rare	Amy Weber
Mons's Goblin Raiders	Red	Creature	Common	Jeff A. Menges
Mountain	Land	Land	Most Common	Douglas Shuler
Nether Shadow	Black	Creature	Rare	Christopher Rush
Nettling Imp	Black	Creature	Uncommon	Quinton Hoover
Nevinyrral's Disk	Artifact	Artifact	Rare	Mark Tedin
Nightmare	Black	Creature	Rare	Melissa Benson

Northern Paladin	White	Creature	Rare	Douglas Shuler
Obsianus Golem	Artifact	Creature	Uncommon	Jesper Myrfors
Onulet	Artifact	Creature	Rare	Anson Maddocks
Orcish Artillery	Red	Creature	Uncommon	Anson Maddocks
Orcish Oriflamme	Red	Enchantment	Uncommon	Dan Frazier
Ornithopter	Artifact	Creature	Uncommon	Amy Weber
Paralyze	Black	Enchantment	Common	Anson Maddocks
Pearled Unicorn	White	Creature	Common	Cornelius Brudi
Personal Incarnation	White	Creature	Rare	Kev Brockschmidt
Pestilence	Black	Enchantment	Common	Jesper Myrfors
Phantasmal Forces	Blue	Creature	Uncommon	Mark Poole
Phantasmal Terrain	Blue	Enchantment	Common	Dameon Willich
Phantom Monster	Blue	Creature	Uncommon	Jesper Myrfors
Pirate Ship	Blue	Creature	Rare	Tom Wänerstrand
Plague Rats	Black	Creature	Common	Anson Maddocks
Plains	Land	Land	Most Common	Jesper Myrfors
Plateau	Land	Land	Rare	Drew Tucker
Power Leak	Blue	Enchantment	Common	Drew Tucker
Power Sink	Blue	Interrupt	Common	Richard Thomas
Power Surge	Red	Enchantment	Rare	Douglas Shuler
Primal Clay	Artifact	Creature	Rare	Kaja Foglio
Prodigal Sorcerer	Blue	Creature	Common	Douglas Shuler
Psychic Venom	Blue	Enchantment	Common	Brian Snoddy
Purelace	White	Interrupt	Rare	Sandra Everingham
Raise Dead	Black	Sorcery	Common	Jeff A. Menges
Reconstruction	Blue	Sorcery	Common	Anson Maddocks
Red Elemental Blast	Red	Interrupt	Common	Richard Thomas
Red Ward	White	Enchantment	Uncommon	Dan Frazier
Regeneration	Green	Enchantment	Common	Quinton Hoover
Regrowth	Green	Sorcery	Uncommon	Dameon Willich
Resurrection	White	Sorcery	Uncommon	Dan Frazier
Reverse Damage	White	Instant	Rare	Dameon Willich
Reverse Polarity	White	Enchantment	Uncommon	Justin Hampton
Righteousness	White	Instant	Rare	Douglas Shuler
Roc of Kher Ridges	Red	Creature	Rare	Andi Rusu
Rock Hydra	Red	Creature	Rare	Jeff A. Menges
Rocket Launcher	Artifact	Artifact	Rare	Pete Venters
Rod of Ruin	Artifact	Artifact	Uncommon	Christopher Rush
Royal Assassin	Black	Creature	Rare	Tom Wänerstrand
Sacrifice	Black	Interrupt	Uncommon	Dan Frazier
Samite Healer	White	Creature	Common	Tom Wänerstrand
Savannah	Land	Land	Rare	Rob Alexander
Savannah Lions	White	Creature	Rare	Daniel Gelon
Scathe Zombies	Black	Creature	Common	Jesper Myrfors
Scavenging Ghoul	Black	Creature	Uncommon	Jeff A. Menges
Scrubland	Land	Land	Rare	Jesper Myrfors
Scryb Sprites	Green	Creature	Common	Amy Weber
Sea Serpent	Blue	Creature	Common	Jeff A. Menges
Sedge Troll	Red	Creature	Rare	Dan Frazier
Sengir Vampire	Black	Creature	Uncommon	Anson Maddocks
Serendib Efreet	Blue	Creature	Rare	Jesper Myrfors
Serra Angel	White	Creature	Uncommon	Douglas Shuler
Shanodin Dryads	Green	Creature	Common	Anson Maddocks
Shatter	Red	Instant	Common	Amy Weber
Shatterstorm	Red	Sorcery	Uncommon	Dan Frazier
Shivan Dragon	Red	Creature	Rare	Melissa Benson
Simulacrum	Black	Instant	Uncommon	Mark Poole
Siren's Call	Blue	Instant	Uncommon	Anson Maddocks
Sleight of Mind	Blue	Interrupt	Rare	Mark Poole
Smoke	Red	Enchantment	Rare	Jesper Myrfors

Sol Ring	Artifact	Artifact	Uncommon	Mark Tedin
Sorceress Queen	Black	Creature	Rare	Kaja Foglio
Soul Net	Artifact	Artifact	Uncommon	Dameon Willich
Spell Blast	Blue	Interrupt	Common	Brian Snoddy
Stasis	Blue	Enchantment	Rare	Fay Jones
Steal Artifact	Blue	Enchantment	Uncommon	Amy Weber
Stone Giant	Red	Creature	Uncommon	Dameon Willich
Stone Rain	Red	Sorcery	Common	Daniel Gelon
Stream of Life	Green	Sorcery	Common	Mark Poole
Sunglasses of Urza	Artifact	Artifact	Rare	Dan Frazier
Swamp	Land	Land	Most Common	Dan Frazier
Swords to Plowshares	White	Instant	Uncommon	Jeff A. Menges
Taiga	Land	Land	Rare	Rob Alexander
Terror	Black	Instant	Common	Ron Spencer
The Hive	Artifact	Artifact	Rare	Sandra Everingham
The Rack	Artifact	Artifact	Uncommon	Richard Thomas
Thicket Basilisk	Green	Creature	Uncommon	Dan Frazier
Thoughtlace	Blue	Interrupt	Rare	Mark Poole
Throne of Bone	Artifact	Artifact	Uncommon	Anson Maddocks
Timber Wolves	Green	Creature	Rare	Melissa Benson
Titania's Song	Green	Enchantment	Rare	Kerstin Kaman
Tranquility	Green	Sorcery	Common	Douglas Shuler
Tropical Island	Land	Land	Rare	Jesper Myrfors
Tsunami	Green	Sorcery	Uncommon	Richard Thomas
Tundra	Land	Land	Rare	Jesper Myrfors
Tunnel	Red	Instant	Uncommon	Dan Frazier
Underground Sea	Land	Land	Rare	Rob Alexander
Unholy Strength	Black	Enchantment	Common	Douglas Shuler
Unstable Mutation	Blue	Enchantment	Common	Douglas Shuler
Unsummon	Blue	Instant	Common	Douglas Shuler
Uthden Troll	Red	Creature	Uncommon	Douglas Shuler
Verduran Enchantress	Green	Creature	Rare	Kev Brockschmidt
Vesuvan Doppelganger	Blue	Creature	Rare	Quinton Hoover
Veteran Bodyguard	White	Creature	Rare	Douglas Shuler
Volcanic Eruption	Blue	Sorcery	Rare	Douglas Shuler
Volcanic Island	Land	Land	Rare	Brian Snoddy
Wall of Air	Blue	Creature	Uncommon	Richard Thomas
Wall of Bone	Black	Creature	Uncommon	Anson Maddocks
Wall of Brambles	Green	Creature	Uncommon	Anson Maddocks
Wall of Fire	Red	Creature	Uncommon	Richard Thomas
Wall of Ice	Green	Creature	Uncommon	Richard Thomas
Wall of Stone	Red	Creature	Uncommon	Dan Frazier
Wall of Swords	White	Creature	Uncommon	Mark Tedin
Wall of Water	Blue	Creature	Uncommon	Richard Thomas
Wall of Wood	Green	Creature	Common	Mark Tedin
Wanderlust	Green	Enchantment	Uncommon	Cornelius Brudi
War Mammoth	Green	Creature	Common	Jeff A. Menges
Warp Artifact	Black	Enchantment	Rare	Amy Weber
Water Elemental	Blue	Creature	Uncommon	Jeff A. Menges
Weakness	Black	Enchantment	Common	Douglas Shuler
Web	Green	Enchantment	Rare	Rob Alexander
Wheel of Fortune	Red	Sorcery	Rare	Daniel Gelon
White Knight	White	Creature	Uncommon	Daniel Gelon
White Ward	White	Enchantment	Uncommon	Dan Frazier
Wild Growth	Green	Enchantment	Common	Mark Poole
Will-O'-The-Wisp	Black	Creature	Rare	Jesper Myrfors
Winter Orb	Artifact	Artifact	Rare	Mark Tedin
Wooden Sphere	Artifact	Artifact	Uncommon	Mark Tedin
Wrath of God	White	Sorcery	Rare	Quinton Hoover
Zombie Master	Black	Creature	Rare	Jeff A. Menges

Magic: The Gathering Legends Card List

CARD NAME	COLOR	TYPE	COMMONALITY	ARTIST
Abomination	Black	Creature	Uncommon	Mark Tedin
Acid Rain	Blue	Sorcery	Rare	Né Né Thomas
Active Volcano	Red	Instant	Common	Brian Snoddy
Adun Oakenshield	Special	Legend	Rare	Jeff A. Menges
Adventurers' Guildhouse	Land	Land	Uncommon	Tom Wänerstrand
Aerathi Berserker	Red	Creature	Uncommon	Melissa Benson
Aisling Leprechaun	Green	Creature	Common	Quinton Hoover
Akron Legionnaire	White	Creature	Rare	Mark Poole
Al-abar's Carpet	Artifact	Artifact	Rare	Kaja Foglio
Alabaster Potion	White	Instant	Common	Harold McNeill
Alchor's Tomb	Artifact	Artifact	Rare	Jesper Myrfors
All Hallow's Eve	Black	Sorcery	Rare	Christopher Rush
Amrou Kithkin	White	Creature	Common	Quinton Hoover
Angelic Voices	White	Enchantment	Rare	Julie Baroh
Angus Mackenzie	Special	Legend	Rare	Bryon Wackwitz
Anti-Magic Aura	Blue	Enchantment	Common	Douglas Shuler
Arboria	Green	Ench. World	Uncommon	Daniel Gelon
Arcades Sabboth	Special	Legend	Rare	Edward Beard, Jr.
Arena of the Ancients	Artifact	Artifact	Rare	Tom Wänerstrand
Avoid Fate	Green	Interrupt	Common	Phil Foglio
Axelrod Gunnarson	Special	Legend	Rare	Scott Kirschner
Ayasha Tanaka	Special	Legend	Rare	Bryon Wackwitz
Azure Drake	Blue	Creature	Uncommon	Dan Frazier
Backdraft	Red	Instant	Uncommon	Brian Snoddy
Backfire	Blue	Enchantment	Uncommon	Brian Snoddy
Barbary Apes	Green	Creature	Common	Bryon Wackwitz
Barktooth Warbeard	Special	Legend	Uncommon	Andi Rusu
Bartel Runeaxe	Special	Legend	Rare	Andi Rusu
Beasts of Bogardan	Red	Creature	Uncommon	Daniel Gelon
Black Mana Battery	Artifact	Artifact	Uncommon	Anson Maddocks
Blazing Effigy	Red	Creature	Common	Susan Van Camp
Blight	Black	Enchantment	Uncommon	Pete Venters
Blood Lust	Red	Instant	Uncommon	Anson Maddocks
Blue Mana Battery	Artifact	Artifact	Uncommon	Amy Weber
Boomerang	Blue	Instant	Common	Brian Snoddy
Boris Devilboon	Special	Legend	Rare	Jesper Myrfors
Brine Hag	Blue	Creature	Uncommon	Quinton Hoover
Bronze Horse	Artifact	Creature	Rare	Mark Poole
Carriion Ants	Black	Creature	Rare	Richard Thomas
Cat Warriors	Green	Creature	Common	Melissa Benson
Cathedral of Serra	Land	Land	Uncommon	Mark Poole
Caverns of Despair	Red	Ench. World	Rare	Harold McNeill
Chain Lightning	Red	Sorcery	Common	Sandra Everingham
Chains of Mephistopheles	Black	Enchantment	Rare	Heather Hudson
Chromium	Special	Legend	Rare	Edward Beard, Jr.
Cleanse	White	Sorcery	Rare	Phil Foglio
Clergy of the Holy Nimbus	White	Creature	Common	Daniel Gelon
Cocoon	Green	Enchantment	Uncommon	Mark Tedin
Concordant Crossroads	Green	Ench. World	Rare	Amy Weber
Cosmic Horror	Black	Creature	Rare	Jesper Myrfors
Craw Giant	Green	Creature	Uncommon	Christopher Rush
Crevasse	Red	Enchantment	Uncommon	Rob Alexander
Crimson Kobolds	Red	Creature	Common	Anson Maddocks
Crimson Manticore	Red	Creature	Rare	Daniel Gelon
Crookshank Kobolds	Red	Creature	Common	Christopher Rush
Cyclopean Mummy	Black	Creature	Common	Edward Beard, Jr.
D'Avenant Archer	White	Creature	Common	Douglas Shuler
Dakkon Blackblade	Special	Legend	Rare	R. Kane-Ferguson
Darkness	Black	Instant	Common	Harold McNeill
Deadfall	Green	Enchantment	Uncommon	Né Né Thomas
Demonic Torment	Black	Enchantment	Uncommon	Anson Maddocks



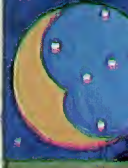
Devouring Deep	Blue	Creature	Common	Liz Danforth
Disharmony	Red	Instant	Rare	Bryon Wackwitz
Divine Intervention	White	Enchantment	Rare	Amy Weber
Divine Offering	White	Instant	Common	Jeff A. Menges
Divine Transformation	White	Enchantment	Rare	Né Né Thomas
Dream Coat	Blue	Enchantment	Uncommon	Anthony Waters
Durkwood Boars	Green	Creature	Common	Mike Kimble
Dwarven Song	Red	Instant	Uncommon	Dan Frazier
Elder Land Wurm	White	Creature	Rare	Quinton Hoover
Elder Spawn	Blue	Creature	Rare	Jesper Myrfors
Elven Riders	Green	Creature	Rare	Melissa Benson
Emerald Dragonfly	Green	Creature	Common	Quinton Hoover
Enchanted Being	White	Creature	Common	Douglas Shuler
Enchantment Alteration	Blue	Instant	Common	Brian Snoddy
Energy Tap	Blue	Sorcery	Common	Daniel Gelon
Equinox	White	Enchantment	Common	Susan Van Camp
Eternal Warrior	Red	Enchantment	Uncommon	Anson Maddocks
Eureka	Green	Sorcery	Rare	Kaja Foglio
Evil Eye of Orms-By-Gore	Black	Creature	Uncommon	Jesper Myrfors
Fallen Angel	Black	Creature	Uncommon	Anson Maddocks
Falling Star	Red	Sorcery	Rare	Douglas Shuler
Feint	Red	Instant	Common	Brian Snoddy
Field of Dreams	Blue	Ench. World	Rare	Kaja Foglio
Fire Sprites	Green	Creature	Common	Julie Baroh
Firestorm Phoenix	Red	Creature	Rare	Jeff A. Menges
Flash Counter	Blue	Interrupt	Common	Harold McNeill
Flash Flood	Blue	Instant	Common	Tom Wänerstrand
Floral Spuzzem	Green	Creature	Uncommon	Rob Alexander
Force Spike	Blue	Interrupt	Common	Bryon Wackwitz
Forethought Amulet	Artifact	Artifact	Rare	Melissa Benson
Fortified Area	White	Enchantment	Uncommon	R. Asplund-Faith
Frost Giant	Red	Creature	Uncommon	Daniel Gelon
Gabriel Angelfire	Special	Legend	Rare	Daniel Gelon
Gaseous Form	Blue	Enchantment	Common	Phil Foglio
Gauntlets of Chaos	Artifact	Artifact	Rare	Dan Frazier
Ghosts of the Damned	Black	Creature	Common	Edward Beard, Jr.
Giant Slug	Black	Creature	Common	Anson Maddocks
Giant Strength	Red	Enchantment	Common	Justin Hampton
Giant Turtle	Green	Creature	Common	Jeff A. Menges
Glyph of Delusion	Blue	Instant	Common	Susan Van Camp
Glyph of Destruction	Red	Instant	Common	Susan Van Camp
Glyph of Doom	Black	Instant	Common	Susan Van Camp
Glyph of Life	White	Instant	Common	Susan Van Camp
Glyph of Reincarnation	Green	Instant	Common	Susan Van Camp
Gosta Dirk	Special	Legend	Rare	Richard Thomas
Gravity Sphere	Red	Ench. World	Rare	Brian Snoddy
Great Defender	White	Instant	Uncommon	Mark Poole
Great Wall	White	Enchantment	Uncommon	Sandra Everingham
Greater Realm of Preservation	White	Enchantment	Uncommon	Né Né Thomas
Greed	Black	Enchantment	Rare	Phil Foglio
Green Mana Battery	Artifact	Artifact	Uncommon	Christopher Rush
Gwendlyn Di Corci	Special	Legend	Rare	Julie Baroh
Halfdane	Special	Legend	Rare	Melissa Benson
Hammerheim	Land	Land	Uncommon	Bryon Wackwitz
Hazon Tamar	Special	Legend	Rare	R. Kane-Ferguson
Headless Horseman	Black	Creature	Common	Quinton Hoover
Heaven's Gate	White	Instant	Uncommon	Douglas Shuler
Hell Swarm	Black	Instant	Common	Christopher Rush
Hell's Caretaker	Black	Creature	Rare	Sandra Everingham
Hellfire	Black	Sorcery	Rare	Pete Venters
Holy Day	White	Instant	Common	Justin Hampton
Horn of Deafening	Artifact	Artifact	Rare	Dan Frazier



Hornet Cobra	Green	Creature	Common	Sandra Everingham
Horror of Horrors	Black	Enchantment	Uncommon	Mark Tedin
Hunding Gjornersen	Special	Legend	Uncommon	Richard Thomas
Hyperion Blacksmith	Red	Creature	Uncommon	Dan Frazier
Ichneumon Druid	Green	Creature	Uncommon	Melissa Benson
Immolation	Red	Enchantment	Common	Scott Kirschner
Imprison	Black	Enchantment	Rare	Christopher Rush
In the Eye of Chaos	Blue	Ench. World	Rare	Brian Snoddy
Indestructible Aura	White	Instant	Common	Mark Poole
Infernal Medusa	Black	Creature	Uncommon	Anson Maddocks
Infinite Authority	White	Enchantment	Rare	Douglas Shuler
Invoke Prejudice	Blue	Enchantment	Rare	Harold McNeill
Ivory Guardians	White	Creature	Uncommon	Melissa Benson
Jacques le Vert	Special	Legend	Rare	Andi Rusu
Jasmine Boreal	Special	Legend	Uncommon	R. Kane-Ferguson
Jedit Ojanen	Special	Legend	Uncommon	Mark Poole
Jerrard of the Closed Fist	Special	Legend	Uncommon	Andi Rusu
Johan	Special	Legend	Rare	Mark Tedin
Jovial Evil	Black	Sorcery	Rare	Christopher Rush
Juxtapose	Blue	Sorcery	Rare	Justin Hampton
Karakas	Land	Land	Uncommon	Nicola Leonard
Kasimir the Lone Wolf	Special	Legend	Uncommon	R. Kane-Ferguson
Keepers of the Faith	White	Creature	Common	Daniel Gelon
Kei Takahashi	Special	Legend	Rare	Scott Kirschner
Killer Bees	Green	Creature	Rare	Phil Foglio
Kismet	White	Enchantment	Uncommon	Kaja Foglio
Knowledge Vault	Artifact	Artifact	Rare	Amy Weber
Kobold Drill Sergeant	Red	Creature	Uncommon	Julie Baroh
Kobold Overlord	Red	Creature	Rare	Julie Baroh
Kobold Taskmaster	Red	Creature	Uncommon	R. Asplund-Faith
Kobolds of Kher Keep	Red	Creature	Common	Julie Baroh
Kry Shield	Artifact	Artifact	Uncommon	Richard Thomas
Lady Caleria	Special	Legend	Rare	Bryon Wackwitz
Lady Evangela	Special	Legend	Rare	Mark Poole
Lady Orca	Special	Legend	Uncommon	Sandra Everingham
Land Equilibrium	Blue	Enchantment	Rare	Jesper Myrfors
Land Tax	White	Enchantment	Uncommon	Brian Snoddy
Land's Edge	Red	Ench. World	Rare	Brian Snoddy
Lesser Werewolf	Black	Creature	Uncommon	Quinton Hoover
Life Chisel	Artifact	Artifact	Uncommon	Anthony Waters
Life Matrix	Artifact	Artifact	Rare	Amy Weber
Lifeblood	White	Enchantment	Rare	Mark Tedin
Living Plane	Green	Ench. World	Rare	Bryon Wackwitz
Livonya Silone	Special	Legend	Rare	R. Kane-Ferguson
Lord Magnus	Special	Legend	Uncommon	Mark Tedin
Lost Soul	Black	Creature	Common	R. Asplund-Faith
Mana Drain	Blue	Interrupt	Uncommon	Mark Tedin
Mana Matrix	Artifact	Artifact	Rare	Mark Tedin
Marble Priest	Artifact	Creature	Uncommon	Melissa Benson
Marhault Elsdragon	Special	Legend	Uncommon	Mark Poole
Master of the Hunt	Green	Creature	Rare	Jeff A. Menges
Mirror Universe	Artifact	Artifact	Rare	Phil Foglio
Moat	White	Enchantment	Rare	Jeff A. Menges
Mold Demon	Black	Creature	Rare	Jesper Myrfors
Moss Monster	Green	Creature	Common	Jesper Myrfors
Mountain Stronghold	Land	Land	Uncommon	Tom Wänerstrand
Mountain Yeti	Red	Creature	Uncommon	Dan Frazier
Nebuchadnezzar	Special	Legend	Rare	R. Kane-Ferguson
Nether Void	Black	Ench. World	Rare	Harold McNeill
Nicol Bolas	Special	Legend	Rare	Edward Beard, Jr.
North Star	Artifact	Artifact	Rare	Kaja Foglio
Nova Pentacle	Artifact	Artifact	Rare	Richard Thomas



Osai Vultures	White	Creature	Common	Dan Frazier
Palladia-Mors	Special	Legend	Rare	Edward Beard, Jr.
Part Water	Blue	Sorcery	Uncommon	Né Né Thomas
Pavel Maliki	Special	Legend	Uncommon	Andi Rusu
Pendelhaven	Land	Land	Uncommon	Bryon Wackwitz
Petra Sphinx	White	Creature	Rare	Sandra Everingham
Pit Scorpion	Black	Creature	Common	Scott Kirschner
Pixie Queen	Green	Creature	Rare	Quinton Hoover
Planar Gate	Artifact	Artifact	Rare	Melissa Benson
Pradesh Gypsies	Green	Creature	Uncommon	Quinton Hoover
Presence of the Master	White	Enchantment	Uncommon	Phil Foglio
Primordial Ooze	Red	Creature	Uncommon	Sandra Everingham
Princess Lucrezia	Special	Legend	Uncommon	Edward Beard, Jr.
Psionic Entity	Blue	Creature	Rare	Justin Hampton
Psychic Purge	Blue	Sorcery	Common	Susan Van Camp
Puppet Master	Blue	Enchantment	Uncommon	Sandra Everingham
Pyrotechnics	Red	Sorcery	Common	Anson Maddocks
Quagmire	Black	Enchantment	Uncommon	Dan Frazier
Quarum Trench Gnomes	Red	Creature	Rare	Dan Frazier
Rabid Wombat	Green	Creature	Uncommon	Kaja Foglio
Radjan Spirit	Green	Creature	Uncommon	Christopher Rush
Raging Bull	Red	Creature	Common	R. Asplund-Faith
Ragnar	Special	Legend	Rare	Melissa Benson
Ramirez DePietro	Special	Legend	Uncommon	Phil Foglio
Ramses Overdark	Special	Legend	Rare	R. Kane-Ferguson
Rapid Fire	White	Instant	Rare	Justin Hampton
Rasputin Dreamweaver	Special	Legend	Rare	Andi Rusu
Rebirth	Green	Sorcery	Rare	Mark Tedin
Recall	Blue	Sorcery	Rare	Brian Snoddy
Red Mana Battery	Artifact	Artifact	Uncommon	Mark Tedin
Reincarnation	Green	Instant	Uncommon	Edward Beard, Jr.
Relic Barrier	Artifact	Artifact	Uncommon	Harold McNeill
Relic Bind	Blue	Enchantment	Uncommon	Christopher Rush
Remove Enchantments	White	Instant	Common	Brian Snoddy
Remove Soul	Blue	Interrupt	Common	Brian Snoddy
Reset	Blue	Interrupt	Uncommon	Nicola Leonard
Revelation	Green	Ench. World	Rare	Kaja Foglio
Reverberation	Blue	Instant	Rare	Justin Hampton
Righteous Avengers	White	Creature	Uncommon	Heather Hudson
Ring of Immortals	Artifact	Artifact	Rare	Melissa Benson
Riven Turnbull	Special	Legend	Uncommon	R. Kane-Ferguson
Rohgahh of Kher Keep	Special	Legend	Rare	Edward Beard, Jr.
Rubinia Soulsinger	Special	Legend	Rare	Rob Alexander
Rust	Green	Interrupt	Common	Liz Danforth
Sea Kings' Blessing	Blue	Instant	Uncommon	R. Asplund-Faith
Seafarer's Quay	Land	Land	Uncommon	Tom Wänerstrand
Seeker	White	Enchantment	Uncommon	Mark Poole
Segovian Leviathan	Blue	Creature	Uncommon	Melissa Benson
Sentinel	Artifact	Creature	Rare	R. Asplund-Faith
Serpent Generator	Artifact	Artifact	Rare	Mark Tedin
Shelkin Brownie	Green	Creature	Common	Douglas Shuler
Shield Wall	White	Instant	Uncommon	Douglas Shuler
Shimian Night Stalker	Black	Creature	Uncommon	Jesper Myrfors
Silhouette	Blue	Instant	Uncommon	Kaja Foglio
Sir Shandlar of Eberyn	Special	Legend	Uncommon	Andi Rusu
Sivitri Scarzam	Special	Legend	Uncommon	Né Né Thomas
Sol'kanar the Swamp King	Special	Legend	Rare	R. Kane-Ferguson
Spectral Cloak	Blue	Enchantment	Uncommon	Rob Alexander
Spinal Villain	Red	Creature	Rare	Anson Maddocks
Spirit Link	White	Enchantment	Uncommon	Kaja Foglio
Spirit Shackles	Black	Enchantment	Common	Edward Beard, Jr.
Spiritual Sanctuary	White	Enchantment	Rare	Amy Weber



Stangg	Special	Legend	Rare	Mark Poole
Storm Seeker	Green	Instant	Uncommon	Mark Poole
Storm World	Red	Ench. World	Rare	Christopher Rush
Subdue	Green	Instant	Common	Brian Snoddy
Sunastian Falconer	Special	Legend	Uncommon	Christopher Rush
Sword of the Ages	Artifact	Artifact	Rare	Dan Frazier
Sylvan Library	Green	Enchantment	Uncommon	Harold McNeill
Sylvan Paradise	Green	Instant	Uncommon	R. Asplund-Faith
Syphon Soul	Black	Sorcery	Common	Melissa Benson
Takklemaggot	Black	Enchantment	Uncommon	Daniel Gelon
Telekinesis	Blue	Instant	Rare	Daniel Gelon
Teleport	Blue	Instant	Rare	Douglas Shuler
Tempest Efreet	Red	Creature	Rare	Né Né Thomas
Tetsuo Umezawa	Special	Legend	Rare	Julie Baroh
The Abyss	Black	Ench. World	Rare	Pete Venters
The Brute	Red	Enchantment	Common	Mark Poole
The Lady of the Mountain	Special	Legend	Uncommon	R. Kane-Ferguson
The Tabernacle at Pendrell Vale	Land	Land	Rare	Nicola Leonard
The Wretched	Black	Creature	Rare	Christopher Rush
Thunder Spirit	White	Creature	Rare	R. Asplund-Faith
Time Elemental	Blue	Creature	Rare	Amy Weber
Tobias Andrion	Special	Legend	Uncommon	Andi Rusu
Tolaria	Land	Land	Uncommon	Nicola Leonard
Tor Wauki	Special	Legend	Uncommon	R. Asplund-Faith
Torsten Von Ursus	Special	Legend	Uncommon	Mark Poole
Touch of Darkness	Black	Instant	Uncommon	Pete Venters
Transmutation	Black	Instant	Common	Susan Van Camp
Triassic Egg	Artifact	Artifact	Rare	Dan Frazier
Tuknir Deathlock	Special	Legend	Rare	Liz Danforth
Tundra Wolves	White	Creature	Common	Quinton Hoover
Typhoon	Green	Sorcery	Rare	Anson Maddocks
Undertow	Blue	Enchantment	Uncommon	R. Asplund-Faith
Underworld Dreams	Black	Enchantment	Uncommon	Julie Baroh
Unholy Citadel	Land	Land	Uncommon	Mark Poole
Untamed Wilds	Green	Sorcery	Uncommon	Né Né Thomas
Ur-Drago	Special	Legend	Rare	Christopher Rush
Urborg	Land	Land	Uncommon	Bryon Wackwitz
Vaevictis Asmadi	Special	Legend	Rare	Andi Rusu
Vampire Bats	Black	Creature	Common	Anson Maddocks
Venarian Gold	Blue	Enchantment	Common	Daniel Gelon
Visions	White	Sorcery	Uncommon	Né Né Thomas
Voodoo Doll	Artifact	Artifact	Rare	Sandra Everingham
Walking Dead	Black	Creature	Common	Dan Frazier
Wall of Caltrops	White	Creature	Common	Brian Snoddy
Wall of Dust	Red	Creature	Uncommon	Richard Thomas
Wall of Earth	Red	Creature	Common	Richard Thomas
Wall of Heat	Red	Creature	Common	Richard Thomas
Wall of Light	White	Creature	Uncommon	Richard Thomas
Wall of Opposition	Red	Creature	Rare	Harold McNeill
Wall of Putrid Flesh	Black	Creature	Uncommon	Richard Thomas
Wall of Shadows	Black	Creature	Common	Pete Venters
Wall of Tombstones	Black	Creature	Uncommon	Dan Frazier
Wall of Vapor	Blue	Creature	Common	Richard Thomas
Wall of Wonder	Blue	Creature	Uncommon	Richard Thomas
Whirling Dervish	Green	Creature	Uncommon	Susan Van Camp
White Mana Battery	Artifact	Artifact	Uncommon	Anthony Waters
Willow Satyr	Green	Creature	Rare	Jeff A. Menges
Winds of Change	Red	Sorcery	Uncommon	Justin Hampton
Winter Blast	Green	Sorcery	Rare	Kaja Foglio
Wolverine Pack	Green	Creature	Common	Jeff A. Menges
Wood Elemental	Green	Creature	Rare	Brian Snoddy
Xira Arien	Special	Legend	Rare	Melissa Benson
Zephyr Falcon	Blue	Creature	Common	Heather Hudson

Card Errata

The following cards from *Magic: The Gathering* — alpha, beta, Unlimited, and Revised editions — and the first three *Magic* expansions —

Arabian Nights (AN), Antiquities (AQ), and Legends — contain errors that seriously affect game play. For other errata in the *Magic* alpha and beta printings, refer to the Collectors' Notes in the Pocket Players' Guide. *The Duelist Supplement* also contains a list of changes, corrections, and substitutions between the Unlimited and Revised edition cards.

General Corrections:

Any card which reads as “discarding” permanents should be read as “destroying” them.

Any card which reads as destroying or discarding itself when used should be read as sacrificing itself when used.

Cyclopean Tomb (alpha): Casting cost is 4.

Forcefield (alpha/beta/Unlimited): Read as “3 7: Prevent all but 1 damage from an unblocked attacker.”

Conservator (Gathering): Read as “3 7: Prevent up to 2 damage to any player.”

Living Artifact (Gathering): Should be read as “Put a counter on Living Artifact for each damage done to you.”

Rukh Egg (AN): Should say “If Rukh Egg goes to the graveyard from play ...”

Onulet (AQ, Revised): Should say “If Onulet goes to the graveyard from play ...”

Su-Chi (AQ): Should say “If Su-Chi goes to the graveyard from play ...”

Disintegrate (Revised): Add “Target creature may not be regenerated this turn.”

Nettling Imp (Revised): Last sentence should say “May not be used on creatures which cannot attack because they were not in play on their controller's side at the beginning of the turn.”

Personal Incarnation (Revised): Should say “If Personal Incarnation goes to the graveyard from play ...”

Siren's Call (Gathering): Last sentence should say “Siren's Call does not affect creatures which cannot attack because they were not in play on their controller's side at the beginning of the turn.”

All Hallow's Eve (Legends): “Sorcery” should be “Enchantment.”

Blood Lust (Legends): Should say “Target creature gains...”

Cocoon (Legends): Should say “Tap target creature you control and put three counters on Cocoon.”

Knowledge Vault (Legends): Last sentence should read “If Knowledge Vault leaves play or your control, put all cards under it in your graveyard.”

Relic Bind (Legends): Card should read “When target artifact that opponent controls is tapped...”

Spectral Cloak (Legends): Append “Does not destroy itself, any enchantments already on target creature, or any enchantments placed on target creature while it is tapped.”

Venarian Gold (Legends): Should say “Put X counters on Venarian Gold...”

DECKMASTER

Artist Miscredits: *Legends* and *The Dark*:

In *Legends*, Justin Hampton's **Psionic Entity** is miscredited to Susan Van Camp. **Active Volcano** is also a Justin Hampton piece. **Disharmony** should be credited to Bryon Wackwitz.

In *The Dark*, all pieces credited to Denise Detwiler should be credited to Dennis Detwiler.

Misprints:

Wizards of the Coast apologizes for the following significant misprints and inaccuracies in our publications. The errors from the Pocket Players' Guide have been corrected in the second printing of the volume.

page 57: In the paragraph which starts with “Some spells or effects...”, every instance of “card” in the last sentence should be replaced with “permanent.”

page 59: Ignore Mathias' quote entirely, as it is incorrect. A White Knight can be fed to Lord of the Pit or Gate to Phyrexia, and a Consecrated land can be sacrificed, and if so will be buried.

page 61: Lands and the Winter Orb untap during the untap phase, not upkeep.

page 67: Clones don't copy any changes to a card, even permanent ones, so the Cloned Serpent still swims through islands (rules reversal since PPG went to press).

page 82: Replace “Terror” with “Psionic Blast” in Mathias' example (you can't regenerate from a Terror...)

page 85: The last sentence of Selene's comments should read: “In this case, the excess doesn't trample through the skeleton, since this damage was not dealt during combat.”

page 95: “If both players want to announce effects, the player whose turn it is announces effects first.”

page 96: Should read “Do not assign damage or determine if creature has died until all effects have been applied.”

page 96, again: Interrupts are not resolved immediately after casting; when one interrupt is used, your opponent may choose to use an interrupt as well. If both players interrupt a spell, use the “original caster's goes first” rule. (The paragraph is self-contradictory; your interrupts could never go before your opponent's if each interrupt was resolved immediately. This is the official way of resolving the contradiction.)

page 163: Time Vault is listed on both the Banned and Restricted Lists. It is banned, not restricted.

page 223: You may not attack with Jade Statue the turn it enters your territory.

Errata from *The Duelist Supplement*

The Duelist Supplement article on the Revised Edition should say that Mox Pearl was replaced by Jandor's Saddlebags, and that Chaos Orb was replaced by the Bottle of Suleiman.

—compiled by Tom Wylie and the Wizards

ERRATA

Magic: The Puzzling

created by Mark Rosewater

"IF AT FIRST . . ."

Your opponent is Dan. He managed to take the lead early in the duel by using his quick black magic to summon the Hypnotic Specter on his first turn. Eventually, your Phantom Monster was able to remedy the situation, but things are not looking good. Dan has just summoned a Craw Wurm and appears ready to launch an all-out attack. With only one life point remaining, your chances of surviving don't look good. But then you draw an Unstable Mutation from your library and you know all is well.

It's the beginning of your main phase; defeat Dan this turn.

"THE ANSWER'S IN BLACK AND WHITE"

Your opponent is Lynne. Having quickly managed to compile a lethal flying attack force and reduce you to a single life point, she has spent the last few turns toying with you. Last turn, for example, she opted not to attack, savoring the moment until your humiliating defeat. This delay on her behalf will prove to be her downfall, though, as you discover a way to bypass her wall of defenses and make that final, fatal strike.

It is your turn. Finish Lynne off and win the game.

Puzzles displayed on following pages

SOLUTION TO "FOURTEEN DOWN, SIX TO GO"

Published in the Duelist Supplement

Step by Step Solution

1. Tap 1 Island to add one blue mana to your mana pool.
2. Use the mana to cast Merfolk of the Pearl Trident.
3. Tap 1 Mountain to add one red mana to your mana pool.
4. Use the mana to activate the Crystal Rod and gain 1 life for the blue spell. Your life is raised to 4.
5. Tap the Orcish Artillery to do 2 damage to the Sengir Vampire. This will cause you to lose 3 life, reducing you to 1.
6. Tap the remaining Mountain to add one red mana to your mana pool.
7. Use the mana to cast Lightning Bolt on the Sengir Vampire. This, along with the Orcish Artillery, will be enough to kill the Vampire.
8. Tap the remaining Island to add one blue mana to your mana pool.
9. Use the mana to cast Flight on your Keldon Warlord.
10. Attack with the Keldon Warlord and do 6 points of damage.

Explanation of Step by Step Solution

- 1-4 There are two reasons for casting this spell. First, the Merfolk will increase the Keldon Warlord's power by the one extra it needs to finish off your opponent. And second, the blue spell will allow you to use the Crystal Rod and gain an extra life which you will need shortly. Incidentally, the casting of Flight can be considered interchangeable with the Merfolk as far as the order of spells goes.
- 5 This is why the Crystal Rod was necessary. Without the extra life, the Artillery would have killed you.
- 6-7 This is where most people get stuck. The Lightning Bolt and Orcish Artillery work well on Sarah but they only do 5 of the 6 needed damage. By turning your firepower from your opponent to one of her creatures, you open up a hole that your Keldon Warlord can use.
- 8-9 Never underestimate the power of Flight! It's common, but damned useful.
- 10 Remember that creatures that are paralyzed or otherwise unable to attack still count toward the Warlord's power.

Magic: The Puzzling "If at first..."

Dan (Black/Green) 10 life points remaining



Ornithopter



Hypnotic Spectre



Scrib Sprites



Regeneration



Scathe Zombies



Instill Energy



Ironroot Treefolk



Craw Wurm



Swamp



Swamp



Swamp



Forest



Forest



Forest

You (Blue/White) 1 life point remaining



Sol Ring



Island



Island



Island



Island



Plain



Plain



Basalt Monolith



Basalt Monolith



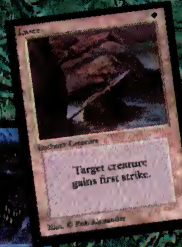
Steal Artifact



Prodigal Sorcerer



Phantom Monster



Lance



Benalish Hero



Pearled Unicorn

Your hand



Unstable Mutation



Jump



Creature Bond



Animate Artifact



Disenchant



Holy Armor



Swords to Plowshares

Magic: The Puzzling "The answers in black and white"

by Mike Rosewater

Lynne (Green/Red) 8 life points remaining



Forcefield Wall of Ice Shivan Dragon Cockatrice Dragon Welp Scryb Sprites Bird Maiden Conservator



Mana Flare Mountain (2) Forest Forest Mox Emerald Mox Ruby Basalt Monolith

Lynne has no cards in her hand

You (Black/White) 1 life point remaining



Swamp Swamp Plain Urza's Mine Urza's Power Plant Urza's Tower City of Brass



Celestial Prism Icy Manipulator Artifacts Ward Xenic Poltergeist Serra Angel Emboly Strength (2) Northern Paladin Black Ward Jandor's Saddlebags

Your hand



Paralyze Disenchant Balance Terror Weakness Drain Life Oubliette

Duelist Convocation News

From the Membership Department

Greetings from the Convocation Membership department. The ever-expanding Convocation has more than doubled its members in the last two months alone. There are now more than 1100 members, and the Convocation continues to grow. We are excited about this incredible expansion, and welcome new membership applications.

It may not have been clear from previous issues of *The Duelist* that membership in the Duelists' Convocation is currently available only to residents of North America. We apologize for any misunderstandings, but there is only so much territory this office can manage with any degree of organization, especially considering the number of tournaments currently being sanctioned on this continent alone. We will be extending membership opportunities to the U.K. and western Europe in the near future as we open offices in those areas, but for the time being we ask that interested parties from outside North America continue to be patient. As an added note, we are currently exploring the possibility of opening up Duelists' Convocation activity in Australia/New Zealand.

We would also like to take this opportunity to announce that our introductory membership rate of \$15 has unfortunately come to an end. The standard membership rate is \$18 (US funds), and all new membership applications should include a check or money order for this amount.

Thanks again for your support and enthusiasm. Keep playing and have fun!

Convocation Personnel Changes

For those of you in contact with our offices, we'd like to announce that there have been a number of personnel changes here at the Duelists' Convocation. Betsy Bell, who was doing a lot of the tournament sanctioning, has transferred to another department within Wizards of the Coast. Anyone who had previously been in contact with her for tournament sanctioning matters should now direct their questions to the Duelists' Convocation.

Steve Bishop is still the one trying to keep everything together here at Duelists' Convocation. He's acting as Director, and pretty much has everyone convinced.

Rhias Hall has just transferred to the DC from the Customer Service department. She'll most likely be putting in a lot of time working on *The Duelist* magazine and *The Duelist Companion*, as well as whatever else our little minds can devise.

Corey Smith hails from parts unknown, and has recently been released from an anonymous institution at an undisclosed location into the loving care and guidance of the Duelists' Convocation. *We have accepted responsibility.* Corey will be doing things that, well, are better left unsaid, and are on a need-to-know basis, so we couldn't tell you anyway. By the way, did we mention he's a priest?

In the future, we will try to keep everyone informed about who'll be doing what here at the Convocation, but for the time being we're not quite sure how we'll divide it up. So we'll all just do everything for awhile, and see where it leads us. If you call, the best thing to do is to ask for the Duelists' Convocation and tell

the receptionist about the nature of your call; we'll handle it from there. And please be patient if you can't get through to us right away: we're taking calls from all over the world, and there really are just a few of us. We'll get back to you as quickly as possible.

Policy Notice

We'd like to thank everyone for their interest and participation in Convocation tournaments. Unfortunately, past incidents have lead us to amend our policy for sanctioning tournaments. Wizards of the Coast cannot sanction tournaments that are to be held in retail outlets. Retailers who wish to sponsor sanctioned tournaments are welcome to do so, but the event must be held at a neutral location. Moreover, we do not allow the sale of **Magic** products during competitions, even if the competition itself is not held at a retail location. We also recommend that entry fees be kept to the minimum necessary to defray the direct costs of the tournament. These changes are our effort to avoid feelings of favoritism among **Magic** players and retail outlets, and to prevent the use of **Magic** tournaments as a profit-making activity. We hope these changes will result in a tournament atmosphere that is more accessible and enjoyable for everyone.

Tournament Coordinator Update

I would like to take the time here to thank everyone who has sent in résumés for the position of Tournament Coordinator for their area, and to explain to all of you *just why it's taking so damn long for us to get back to you!*

With the reorganizing going on here at the Duelists' Convocation, it's left us in chaos. Pretty simple. Well, it is a bit more involved. While we are undergoing personnel changes, we are also continuing to keep up with what we do here: sanctioning tournaments, processing point awards and tournament reports, sending out membership packets, and arranging tournament support. All of this is

pretty normal stuff, unless you consider the fact that we're reorganizing the way the Convocation operates, too. What we're left with is just enough of a kink in the system that some projects have to be put on hold for awhile. Appointing Coordinators has been just such a project. We haven't forgotten about everyone who has sent in résumés, we've just had to wait a bit to let everything settle back down again. Fear not, we shall progress.

As a part of this reorganization, we are re-evaluating the position of Tournament Coordinator. We have received quite a few résumés (in fact, the file is getting *very* thick), and the interest that this position has been receiving is very encouraging. However, while we review the organization as a whole, we are no longer accepting applications for Tournament Coordinators. Those of you who have already submitted résumés can be assured that we will hold on to them until a decision has been reached as to the future of the position, and the Convocation will be notified via *Duelist* or *Duelist Companion* as to the outcome. Applicants will be notified by mail about their applications. Once again, this is just a notice of evaluation, not any big change as of now. So please don't flood us with calls; the more time we spend on the phone, the less time we have to *get the answers all of you*



want!

ACHTUNG!!!GENCON!!!ACHTUNG!!!GENCON!!!

Now that we have your undivided attention, we at the Duelists' Convocation are pleased to announce the first annual World Open *Magic: The Gathering* Tournament. This event will be held the third week of August at GenCon Game Fair '94 in Milwaukee, Wisconsin.

Attending this illustrious event will be the new reigning US national champion and the new reigning French national champion. Also attending will be the 25 highest-ranked Duelists' Convocation members, as determined by total annual points from August 1993 to July 1st, 1994.

There will be two days of qualifying rounds for the other 200 slots available for the World Open. After these rounds, the best of the best will compete for the title under the watchful eyes of the entire staff of the Duelists' Convocation. (Yes, they are letting all of us out on work release as long as we are kept sedated and wear our transmitter beacon collars.)

Regarding the prizes for the various places, well let's just say that I could tell you, but then I'd have to ... well, you know what I mean. Anyway, they will be big and great and special and neat and it boggles the mind. (Besides, they wouldn't tell me either, because then they would have to ... well, you know what they'd do to me. Anyway, it is to be beyond cool.)

The Top Twenty-Five

As the 1993-94 *Magic* season draws to a close with the upcoming World Title tournament at GenCon, the time has come to recognize the top Duelists' Convocation players. The following is a list of the 25 players who have accumulated the most ranking points in DC-sanctioned tournaments as of June 24, 1994. Please keep in mind that the season is not over yet, and there is still time to add to your point total. Unfortunately, many coordinators from sanctioned tournaments have not yet reported the points from their events. We suggest that you *strongly encourage* event coordinators to send in their tournament reports, as we cannot apply your points without these reports.

With the start of the '94-'95 season, the existing points from the '93-'94 season will be tracked as career points. Annual ranking points will start over again after GenCon '94. So keep on playing, and good luck!

Joel Lytle	Boise, ID	510 pts
David Williams	Azusa, CA	490 pts.
Sigfried Trent	Edmonds, WA	460 pts.
Eric Downing	Long Beach, CA	390 pts.
Brian Pugnier	San Pedro, CA	360 pts.
Jim Wilson	Beaverton, OR	300 pts.
Ed Willis	Boise, ID	300 pts.
Brian E. Cucksee	Huntsville, AL	270 pts.
Mike Sager	Kansas City, MO	210 pts.
Alex Parrish	Prior Lake, MN	210 pts.
Karen Hart	Inglewood, CA	210 pts.
Mike Fitzgerald	Norwalk, CT	210 pts.
Jeff Fishburn	Highlands Ranch, CO	210 pts.
Brian Fernandez	Campbell, CA	210 pts.
Brandon Emerson	Costa Mesa, CA	210 pts.
Matt Burleigh	Houston, TX	210 pts.

Nick Young	Salem, OR	200 pts.
Jackie Corbett	Gresham, OR	160 pts.
Dave Cole	Topeka, KS	160 pts.
Jon A. Beck	Boise, ID	160 pts.
Todd Vahldieck	Massapequa Park, NY	150 pts.
Rick Townsend	Bay City, MI	150 pts.
Frederick Scott	Sunnyvale, CA	150 pts.
Jay Krob	Salina, KS	150 pts.
Bill Ingram	Boulder, CO	150 pts.
Tim Weissman	Houston, TX	140 pts.
Thomas Valley	Madison, WI	140 pts.
Brian Scott	Birmingham, AL	140 pts.
Jimmie Cook	Beavercreek, OR	140 pts.
Charon MacDonald	Seattle, WA	130 pts.
Curtis Kubitza	Bremerton, WA	130 pts.

Upcoming Sanctioned Tournaments

This is the new and improved, updated, fortified with twelve essential vitamins and iron listing of tournaments that are currently sanctioned by those jolly little trolls at Wizards of the Coast. Remember that only at officially sanctioned tournaments can you compete for Duelists' Convocation ranking points. Also note that anyone desiring sanctioning for an event needs to apply no less than six to eight weeks prior to facilitate set up. Also, we do not have any further information regarding these tournaments beyond what is presented. This means we do not have any information regarding registering for the event or convention at all. For additional information, contact the location listed. For information about sanctioning a tournament, please contact the Duelists' Convocation at Wizards of the Coast.



July 1994
Magic Tournament
 July 2-3
 Ontario Red Lion Inn
 Ontario, CA

Magic: The Gathering National Title Origins '94
 July 7-10
 San Jose, CA

Quincon 9
 July 15
 Franklin Square
 Quincy, IL

Dragon Con
 July 15-17
 Atlanta Hilton
 Atlanta, GA

Dex Con
 July 22-24
 Holiday Inn Jetport
 Elizabeth, NJ

Mid Peninsula Magic Fest
 July 23
 Menlo College Student Union
 Atherton, CA

Saratoga Con
 July 24
 Holiday Inn
 Saratoga Springs, NY

Can-Games
 July 29-Aug. 2
 Ottawa, Quebec
 Canada

Magic Tournament
 July 30
 Chariot Inn Ballroom
 Austin, TX

August 1994

Dark Con
 Aug. 12-14
 Oklahoma City, OK

Magic: The Gathering World Title GenCon '94
 Aug. 18-21
 Mecca Convention Center
 Milwaukee, WI

Dallas Con
 Aug. 19-21
 Dallas, TX

Demi Con
 Aug. 26-28
 Sheraton Conference Hotel
 Towson, MD

Magic Tournament
 Aug. 28
 Holiday Inn
 Saratoga Springs, NY

Official Tournament Rules

6/13/94 Version

Includes Magic: the Gathering, Arabian Nights, Antiquities

Here are the complete, up-to-press-time rules used in all Convocation-sanctioned **Magic** tournaments. These rules will be regularly updated and the changes published in the Convocation's newsletter, *The Duelist Companion*.

Deck Construction Rules:

1. The tournament deck must contain a minimum of 60 (sixty) cards, total, of all lands, creatures, spells, and artifacts. In addition to the tournament deck, players may construct a Sideboard of exactly 15 (fifteen) additional cards. Players are not required to use a Sideboard, but if they do it must always contain exactly 15 (fifteen) cards. The use of the Sideboard will be further explained under Floor Rules, rule #5.

2. There may be no more than 4 (four) of any individual card in the tournament deck (including the Sideboard), with the exception of the five basic land types (Plains, Forest, Mountain, Island, Swamp).

3. The Restricted List : No more than 1 (one) of each of the cards on the Restricted List is allowed in the tournament deck. If more than 1 (one) of any individual card from the Restricted List are found in a player's deck, that will be interpreted by the Judge as a Declaration of Forfeiture. The Restricted List may be modified by the Director of the Duelists' Convocation as necessary. The Restricted List is as follows:

- | | |
|--------------------------------|----------------------------|
| • Ali from Cairo | • Mishra's Workshop |
| • Ancestral Recall | • Mox Pearl |
| • Berserk | • Mox Emerald |
| • Black Lotus | • Mox Ruby |
| • Brain Geyser | • Mox Sapphire |
| • Candelabra of Tawnos | • Mox Jet |
| • Channel | • Regrowth |
| • Copy Artifact | • Sol Ring |
| • Demonic Tutor | • Time Twister |
| • Feldon's Cane | • Time Walk |
| • Ivory Tower | • Wheel of Fortune |
| • Library of Alexandria | |

4. The following cards are banned from official tournament decks :

- | | |
|------------------------------|-----------------------|
| • Bronze Tablet | • Jeweled Bird |
| • Contract from Below | • Shahrazad |
| • Darkpact | • Time Vault |
| • Demonic Attorney | |

The first five cards in the list are not allowed because they clearly state to remove them from your deck if not playing for ante, and ante is not required to be wagered in an official tournament (see Floor Rules, rule #6). Any future cards that make the same statement will subsequently be banned. This list may be modified by the Director of the Duelists' Convocation as necessary.

5. Decks may be constructed from **Magic** cards from the Limited (black border) series, the Unlimited (white border) series, Revised Edition, or any **Magic** expansion (unless expressly disallowed by the Judge prior to the event). All cards in the tournament

deck must have identical card back design. Under no circumstances will cards from the Collectors' Edition factory sets be permitted in tournament decks. They are easily distinguished from legal play cards by their square corners and gold borders. Use of Collectors' Edition factory set cards or any other cards not expressly permitted in a tournament deck will be interpreted by the Judge as a Declaration of Forfeiture (see Floor Rules, #12).

Floor Rules :

1. Tournaments may use a standard, single elimination ladder bracket system, or other approved tournament form. When using a ladder bracket system, a ladder chart should be prepared with players' names and Duelists' Convocation membership numbers clearly printed in their ladder positions. The players should be allowed to view the chart at any time between their matches, at their request.

2. The number of players in an official tournament should ideally be a factor of two (i.e., 16, 32, 64, 128 ... etc.). In the event that the number of players are not a factor of two, byes may be assigned randomly during the first round only, and should be done in such a fashion so that the number of players in the second round is a factor of two. Players will not receive ranking points for a round in which they received a bye.

3. Tournaments will be presided over by a Judge, who may be assisted by as many Assistant Referees as the Judge may need. A Judge may be required to interpret rules, to terminate an excessively long match, to interpret a Declaration of Forfeiture, or make any other adjudication as necessary during the tournament. The Judge is also responsible for maintaining the ladder chart, and only the Judge is permitted to write on the chart (i.e., listing advancing players on the bracket). Assistant Referees will aid by answering rules questions on the floor and being available to the Judge for any other assistance they may require. In necessary cases, the Judge may overrule any decision made by an Assistant Referee. The decision of the Judge is always final.

4. A duel is one complete game of **Magic**. A match is defined as the best two out of three duels. A player may advance in the tournament after successfully winning one match, and reporting this victory to the Judge.

5. Players must use the same deck that they begin the tournament with throughout the duration of the tournament. The only deck alteration permitted is through the use of the Sideboard (see Deck Construction Rules, rule #1). If a player intends to use a Sideboard during the course of a match, they must declare to their opponent that they will be using the Sideboard prior to the beginning of that match. Players may exchange cards from their deck for cards from their Sideboard on a one-for-one basis at any time between duels or matches. There are no restrictions on how many cards a player may exchange in this way at any given time. Prior to the beginning of any duel, each player must allow their opponent to count, face down, the number of cards in his or her Sideboard. If a player's Sideboard does not total exactly 15 (fifteen) cards, the Judge or an Assistant Referee must be consulted to evaluate the situation before the duel can begin. If a player claims that they are not using a Sideboard at the beginning of the match, ignore this counting procedure for that player, but no deck alteration of any kind will be permitted by the Judge for that player for the duration of that match. Any violation of this rule may be interpreted by the Judge as a Declaration of Forfeiture.



NOTE: The only deck alteration allowable while a duel is in progress is with the use of a Ring of Ma'Ruf. The Ring of Ma'Ruf may only be used to retrieve a card from the player's Sideboard. Cards other than the tournament deck and Sideboard should not be allowed at the tournament. In the event that a player uses a Ring of Ma'Ruf to retrieve a card from his or her Sideboard, the Ring of Ma'Ruf used is placed into the player's Sideboard to take the place of the retrieved card, thus maintaining exactly fifteen cards in the Sideboard.

6. Players are not required to wager ante during the tournament. Players may play for real ante, provided that both participants in the match give their consent, though this agreement does not allow the inclusion of the banned ante cards in the tournament deck. Ante cards won in a tournament must be kept separate from the tournament deck and Sideboard; they may not be used in the tournament, and are not valid for use with a Ring of Ma'Ruf. If loss of ante cards from a player's deck reduces the deck below 60 (sixty) cards, the player no longer has a legal tournament deck, and will be removed from the tournament bracket.

7. If a player draws either (a) no land or (b) all land cards on the initial draw of seven cards to begin a duel, they may restart the duel. To do this, the player must show his or her opponent that they have either no land or all land, reshuffle his or her deck, allow the opponent to recut the deck, and draw seven new cards. The player's opponent has the option to do the same, even if his or her hand does not qualify for this rule. For example, if player A draws no land and wishes to reshuffle, player B may also opt to draw a new hand. A player may only use this rule once per duel.

8. The use of "proxy cards" in the tournament deck is not allowed. A proxy card is one that has been placed into the deck to represent another card that for

one reason or another the player doesn't want to play with (i.e., using a Swamp with the word "Nightmare" written on it, because the player doesn't want to play with their beta Nightmare). *Magic: the Gathering* is a card game; if you don't want to play with a card, then don't play with it. If you want to play with a card, you must put it in your deck ... no proxies.

9. The use of plastic sleeves or other protective devices on cards in the tournament deck is not allowed. These items do not allow for proper shuffling of a deck, as the plastic tends to stick to itself.

10. Players may not have any outside assistance (i.e., coaching) during a match. If a player is in violation, the Judge may issue a warning to the player, or interpret the violation as a Declaration of Forfeiture, at the Judge's discretion.

11. Players must at all times keep the cards in their hand above the level of the playing surface. If a player is in violation, the Judge may issue a warning to the player, or interpret the violation as a Declaration of Forfeiture, at the Judge's discretion.

12. Failure to adhere to the above rules, or any other rules specific to a particular tournament, may be interpreted by the Judge as a Declaration of Forfeiture. Only the Judge may make an interpretation of a Declaration of Forfeiture. This is a more pleasant way of stating that if a player cheats, the Judge will remove them from the tournament.

13. Rules note: The Director of the Duelists' Convocation reserves the exclusive right to add, delete, alter, transmute, polymorph, switch, color-lace, sleight of mind, magical hack, or in any other way change these rules, whole or in part, with or without notice, at any time that it is deemed necessary or desirable. This right is



Looking to flesh out my Arabian Nights cards.

Also looking for a face-to-face trade and play in the area. Contact Chris Granshaw, 22 Mid Place, Bohemia, NY 11716-1504; Phone: (516) 563-3977.

Magic: The Gathering cards for trade. Collectors' Unlimited, Arabian Nights, and Antiquities. Send SASE for Want List & Trade List. Mark Chittenden, PO Box 80035, Phoenix, AZ 85060; Phone: (602) 994-3054.

Magic Antiquities cards for trade. Cards wanted: Argvian Archeologist, Clockwork Avian, Corel Helm, Golthorian Sylex,

Hurkyl's Recall, Mishra's Factory (fall and winter), Mishra's War Machine, Mishra's Workshop. Contact Jim Stahlbush, 1706 Hubert Rd., Midland, MI 48640; Phone: (517) 631-2482.

Limited Edition Magic: The Gathering and Arabian Nights cards for sale or trade. Credit cards accepted. Contact Jon at (513) 235-0310 or send a list to 5009 Nebraska, Dayton, OH 45424.

Magic: The Gathering cards wanted. Will buy or trade. Cards wanted: Shivan Dragon, Pirate Ship, Force of Nature, Lord of the Pit, Northern Paladin, Chaos Orb, Jade Statue, Illusionary Mask, Timetwister, and Cockatrice. Contact Jim Sekor at 4118 S.W. Thistle St., Seattle, WA 98136; Phone: (206) 937-1856.

Magic: The Gathering cards for trade. Unopened box of Antiquities for trade or sale. Complete set of Antiquities for trade or sale. Looking for Jihad card from the Arabian Nights expansion set, will buy or trade. Contact Chad Hughes at (610) 767-0891.

Magic: The Gathering cards wanted. Cards wanted: Old Man of the Sea, Obelisk of Undoing, Guardian Beast, and Junun Efrete. Call Frank Colevecchia at (716) 284-1387.

Magic: The Gathering cards for sale. Limited, unlimited, and revised plus all expansion sets. Contact Howard Dawson at 938 Hampton Rd., G.P. Woods, MI 48236; Phone: nights:(313) 885-0705, days:(810) 772-2020.

C L A S S I F I E D S

GAMING ORGANIZATIONS

Magic players wanted for a new gaming club. All ages welcome. Send for details. Brian Kunkel 2 Kirk Ave., Ronkonkoma NY 11779-5014; e-mail Compuserve#(737)52.160 0. Include age, name, and mailing address.

Magic League meets every Wednesday night in Stamford, CT. Just 40 minutes from Manhattan. Contact Mike Fitzgerald, 4 Colonial Place, Norwalk, CT 06951; Phone: (203) 838-0517.

Interested in forming or joining new Magic dueling groups in the Tustin/Irvine CA area. Contact: Hiep Tran 16565 Montego Way, Tustin, CA 92680.

Chico residents seeking opponents. Contact Brad Butts at 1544B Elm St., Chico, CA 95928; Phone: (916) 899-0674.

Looking for Magic players in the Lehigh Valley, PA area. Call Chad Hughes at (610) 767-0891. Leave name, age, and phone number.

CARD COLLECTING

Magic: The Gathering Collectors' Edition set wanted. Contact Adam Dorris at 16219 Shady Elms, Houston, TX 77059 or call (713) 486-1150.

Limited Edition cards wanted. I am missing most of the rare cards and would like to trade old roleplaying stuff and magazines—most are out of print. Send for a list or call Mike Eckrich, 2714 Dover Gardens, Arlington, TX 76017. Phone: (817) 472-7645.

JOIN THE DUELISTS' CONVOCATION

A Duelists' Convocation membership includes a one year subscription to *The Duelist* magazine and *The Duelist Companion*. In addition, members are eligible for receiving tournament ranking points at officially sanctioned events. Members are able to apply these points for ranking around the world, as well as for qualification in State, National, and World competitions. To join, simply complete the application form below and send it with a check or money order to: Duelists' Convocation, Wizards of the Coast, P.O. Box 707, Renton WA 98057-0707.

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(We appreciate your response to this survey. It will help us tailor products to meet your needs. Your answers will be treated as confidential.)

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 I made about _____ purchases from retail outlets in obtaining my **Magic** cards.
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 _____% were gifts.

I am a player collector of other collectable card games, including: _____

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I would like to make the following additional comments: _____

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On each line write **one** of the following: Great, Good, OK, Poor, or Not Observed.

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The Duelist

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Managing Editor: Kathryn Haines

Associate Editor: Kathy Jce

Additional editing by: Paul Hughes and
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With help from: Skaff Elias, Glenn Elliott, James
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Rick Salin, Marshall, Kyle Namvar,
Paul Peterson, Dave Petty, Beverly Marshall
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Art Director: Amy Leber

Cover and Center Spread by:
Quinton Hoover

With Backgrounds by: Julie Baroh,
Kim Casebeer, Sandra Everingham,
Daniel Selou, Anson Maddocks, Andy Rusu,
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Robyn Williamson

And illustrations by: Julie Baroh,
Richard Kane Ferguson, Daniel Selou,
Tony Harris, Quinton Hoover, Heather Hudson,
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Mark Tedin, Drew Tucker, Peter Venters,
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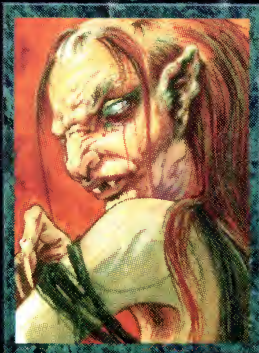
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