

Fall 1994

Issue #3

THE

# DUELIST

The Official Deckmaster™ Magazine

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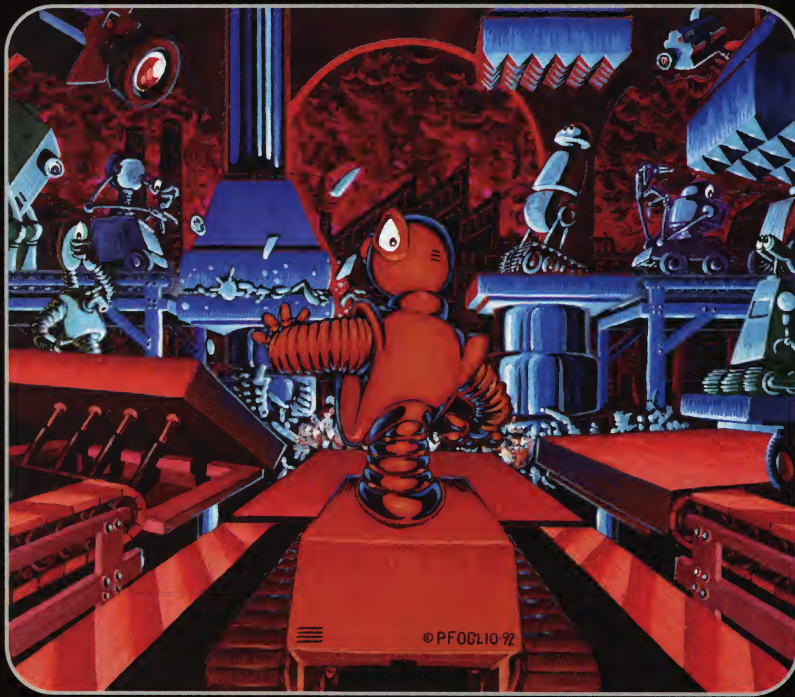
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# CONTENTS

6

**The Dark: Frequently Asked Questions**  
The Fish of Paradox tells all in this exposé of oddities from *The Dark*. (Ok, so really it's only a FAQ.)

Backgrounds by Maria Cabardo

30

**Jyhad: Frequently Asked Questions**  
A tapped vampire goes to torpor: can it get out? Find out in the *Jyhad* FAQ.

Backgrounds by Richard Kane-Ferguson

8

**A History Of The Fallen Empires**  
Ten civilizations struggle against enemy onslaught and internal uprising in Magic's latest expansion.

Backgrounds by Denise Weir

12

**Enchantment Alteration**  
Since when can Holy Armor be used like a fast effect? Keep up with Chris Page as he describes one of the more versatile and unusual cards in *Legends*.

Backgrounds by Mark Tedin; Magic card-illustration by Brian Snoddy

34

**Discerning The Disciplines**  
Beth Moursund dissects the vampire skills and the decks they complement.

Backgrounds by Harold McNeill

14

**Murk Dwellers: Magic Rules You've Never Heard Of**  
In the first in a series of gripping articles, Tom Wylie tells you everything you never knew you wanted to know about upkeep.

Backgrounds by Douglas Shuler

36

**Methuselah Management**  
"Think like a Methuselah, bleed like a Methuselah." Shawn Carnes uses method acting as the basis for *Jyhad* deck-building.

Backgrounds by Sandra Everingham

16

**On The Road To The World Title**  
"Well, it all started in a small game store in Rolla, Missouri..." Magic World Champion Zak Dolan tells his life story (and reveals a few Magic secrets along the way).

Backgrounds and illustrations by Melissa Benson

20

**House Rules**  
Your old d10s could land you in the Antausian Vortex in this Magic variant by Shawn Carnes. Also included: a Two-Headed Giant variant, recent rules changes, and a discussion of the Prodigal Sorcerer controversy.

Backgrounds by Heather Hudson

23

**The Diviner**  
J. M. White lays down the latest in collecting news with updates on *The Dark* and *Jyhad*.

Backgrounds by Maria Cabardo and Amy Weber

39

**An MTGer At GenCon**  
Through the eyes of a first-timer, Mark Rosewater describes this gaming Mecca, along with tales of Magic-mania and the World Championship.

Backgrounds by Amy Weber; illustrations by Pete Venters

28

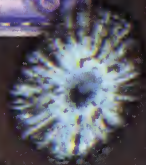
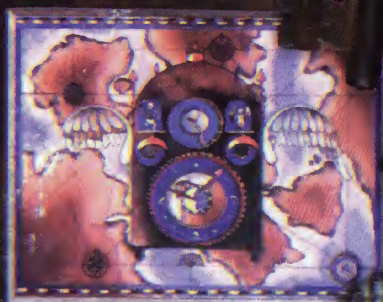
**Excuse Me, Mr. Suitcase?**  
Get a smile out of Mr. Suitcase—take Paul Peterson's sage advice on how to build a theme deck.

Backgrounds by Melissa Benson; illustration by Julie Baroh

## MUST... GO... BIMONTHLY...

Starting with issue #4, *The Duelist* will come out six times a year. (And we thought we had enough trouble putting a quarterly out on time.) You'll get the same product news, collecting information, deck-building strategies, game variants, and rules clarifications—but you'll get it more often.

Of course, we aren't just interested in printing six issues a year; we'd like to be a magazine you'd actually *want* to read every other month. So please send us your feedback: fill out the survey in this issue, drop a note to the editor, discuss the latest At Issue, or send Mr. Pling your best **Deckmaster** jokes. And remember: only three versions of the Revised card list set to the tune of "I Am The Very Model Of A Modern Major General" should be submitted by any one person.





76

### On The Edge

Learn to conquer Al Amarja in this sample of play for Trident Games' new trading card game.

Backgrounds by Jeff A. Menges

79

### Deckmaster Errata

Check out these cutting-edge inaccuracies for *Magic* and *Jyhad*. Stay on top of the errors and stay on top of the game.

Backgrounds by Lawrence Brown

80

### Card Lists

Complete your collection—consult the official card lists for *Jyhad* and *The Dark*.

Dark backgrounds by Daniel Gelon; *Jyhad* backgrounds by Rob Alexander

90

### Mezlok's Challenge

Can Mezlok depose an indignant warder to become the village's duelist in the upcoming competition?

94

### Convocation News

This issue's Duelists' Convocation update lists the top twenty-five players, and profiles the World Title final few.

Backgrounds by Robyn Williamson and Amy Weber; illus. by Richard Kane-Ferguson

100

### Magic: The Puzzling

The evil Mark Rosewater attempts to trap the weak and unsuspecting with two more fiendish puzzles.

Backgrounds by Robyn Williamson

104

### Magic Tricks

The good and kind Mark Rosewater offers guidance and wisdom with detailed solutions to his last two puzzles.

Backgrounds by Mark Tedin

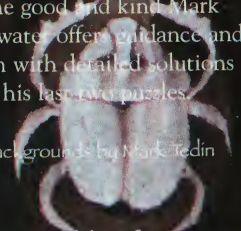


Table of contents backgrounds by Amy Weber

44

**According To Mr. Pling**  
Mr. Pling lets you know if you've been playing too much *Magic*.

Backgrounds by Julie Baroh

46

### Designer's Notes

Get the skinny straight from the designers on *SimCity*, *Star of the Guardians*, *Illuminati*, and more.



Backgrounds by Maria Cabardo

50

### Star Trek: The Next Generation CCG

Deanna Dusbabek delves into the Roddenberry roots of Decipher's upcoming release.

Backgrounds by Christopher Rush

52

### A Conversation With Drew

*Magic* artist Drew Tucker ignores a bleeding toe to chat about art, ramen noodles, and mass-murder in Normal, Illinois.

Backgrounds by Amy Weber

68

### WotC News

Get the lowdown on Deckmaster plans and WotC's other upcoming releases.

Backgrounds by Julie Baroh and Amy Weber; illustrations by Julie Baroh

70

### The Magical Hacker

The experts at MicroProse dispel a few rumors about the up-and-coming on-line *Magic* CD-ROM game

Backgrounds by Sandra Everingham

71

### Arena

Duelists clash and spells fly in this excerpt from *Arena*, the first *Magic* novel.

Backgrounds by Maria Cabardo

72

### Artist Announcements

Find out how to get in touch with your favorite *Magic* artists.

Backgrounds by Amy Weber



*Compiled by:*

*The "Not Ready*

*for Prime Time"*

*Rules Team*

**1) Q: If I play Ashes to Ashes or Dust to Dust, can I choose to target only one creature or artifact?**

**A: No—these cards specifically target two items each. You must fulfill the target requirement for either spell to be cast successfully.**

*Written by:*

*The Fish*

*of Paradox,*

*version 1.2*

**2) Q: What happens if I bring Ball Lightning into play and then place it in Tawnos's Coffin?**

A: Even if Ball Lightning is placed in the Coffin, it will die at the end of any turn it is brought back into play.

**3) Q: Will Blood Moon affect dual lands?**

A: Blood Moon will convert any non-basic land (all lands except forests, islands, mountains, plains, and swamps) into mountains. Dual lands are not considered basic lands, so they will be converted.

**4) Q: If I use the Book of Rass a number of times in a turn, could I go below zero life points?**

A: No. The terms "pay 2 life" and "lose 2 life" indicate the same thing. As a general rule, you cannot pay or lose life points that you do not have.

**5) Q: Is the Carnivorous Plant a wall?**

A: Yes, the Carnivorous Plant is a wall. Although 'Wall' isn't part of the name, the phrase "Summon Wall" is on the card.

# The Dark™

## FAQs FREQUENTLY ASKED QUESTIONS

**6) Q: Do counters stay on the City of Shadows when I tap it for colorless mana, or are they removed?**

A: The counters stay on the card. They are not removed when you tap it for mana.

**7) Q: My opponent just played Cleansing and I have a land with Consecrate Land on it. What happens?**

A: The Consecrate Land will protect the target land from the effects of Cleansing. No life cost needs to be paid to protect this land.



**8) Q: My opponent just hit me with a 10-point Fireball. I have two Dark Spheres in play, and I sacrifice them both. Do I take any damage?**

A: Damage prevention is resolved just like most everything else—sequentially. The first Dark Sphere sacrificed will prevent half of the 10 points of damage, rounded down. This leaves 5 points of damage unaccounted for. Next, the second Dark Sphere is sacrificed, preventing 2 points of damage (2.5 rounded down). As a result, you would take 3 points of damage.

**9) Q: What happens if I pump more than one blue mana into Deep Water? Also, what happens if I have a Mana Flare in play?**

A: First of all, no matter how much mana you put into Deep Water, your land will produce one blue mana instead of the regular mana it would produce. The same thing applies to multiple Deep Waters—only one will affect the land. Second, Mana Flare, when used in conjunction with Deep Water, will generate an additional blue mana on top of the one generated by Deep Water.

**10) Q: The activation cost of the Eater of the Dead's ability is zero; does this mean that I can completely clean out my opponent's graveyard of creatures in one turn?**

A: No. Bear in mind that the Eater of the Dead untaps when it eats a creature in the graveyard. It can't use this ability if it is already untapped.

**11) Q: When exactly do I get the +2/+0 from the Giant Shark?**

A: The bonus takes effect only when the blocking creatures have been declared.

**12) Q: Can I avoid the sacrifice cost of untapping the Leviathan by playing a Twiddle?**

A: Yes. Twiddle (and similar untapping effects) will allow you to untap the Leviathan for free.

**13) Q: Will Consecrate Land protect me from the effects of a Mana Vortex?**

A: Consecrate Land protects your land from being destroyed. Mana Vortex requires that the land be sacrificed. A sacrifice is defined as a cost that cannot be prevented; Consecrate Land, therefore, will not protect the land from the Mana Vortex.

**14) Q: If I play Martyr's Cry, do the white creatures in the graveyard, the library, and the hand come out of play as well?**

A: No—creatures in these areas are not considered “in play.” Only white creatures that are in the playing area will be removed from the game.

**15) Q: My opponent has attacked me with a Serra Angel. Can I use the Maze of Ith to stop her from attacking?**

A: The Serra Angel does not tap when she attacks, and the Maze of Ith will untap a creature that is attacking. The Maze of Ith, therefore, cannot prevent the Serra Angel from attacking, because it cannot make the Serra Angel untap.

**17) Q: I have a Preacher and a Safe Haven in play. I use the Preacher to gain control of my opponent's creatures (one at a time). Then I put them in my Safe Haven. What happens when I sacrifice the Safe Haven?**

A: The creatures that are in the Safe Haven will come back into play on the side of the player who summoned them. The Preacher's effects are dependent upon it being tapped to control a creature, so the Preacher could gain control of one of them, but not all of them.

**16) Q: If my opponent**

**casts Mind Twist on**

**me, can I use the**

**Reflecting Mirror to**

**redirect the spell back?**

**A: Yes. Mind Twist has**

**a specific target; there-**

**fore, it may be reflected.**

**18) Q: I have some creatures in my Safe Haven. What happens if my opponent plays a Phantasmal Terrain on it?**

A: The creatures stay in the Safe Haven while the Safe Haven is behaving like some other basic land type. They cannot come back into play as long as the Safe Haven is something else. If the Phantasmal Terrain is disenchanting somehow, the Safe Haven reverts back to normal, and the creatures may return to play when their controller wishes.

**19) Q: It's the same scenario as above, but a Sinkhole is played on my Safe Haven. What happens then?**

A: The Safe Haven is destroyed (obviously). All the creatures that were in the Safe Haven are still removed from the game, this time permanently.



*F a l l e n*  
**EMPIRES**

*W*hat the Historical Institute are indebted to Lady Ornder's generosity for allowing us to examine and translate these papers, part of her personal collection. Without her kind patronage and support, this project would not have been possible. The following letters chronicle a four-month period during the fall of the ancient Sarpadian civilizations. There were five civilizations in decline at that time: undersea Vodalia, mighty Icatia, the sinister Order of the Ebony Hand, the Elven villages of Havenwood, and the Dwarven cities of the Crimson Peaks. At the time these letters were written, all were beginning to feel the pinch of a cooling climate and poor harvests. The selected letters trace the fall of the Dwarven empire, the full history of which still eludes modern scholars.

The Crimson Peaks  
Second Day of the Moon of Snow's End

To Kolevi of Havenwood, Elder Druid

Your Eminence,

I pray you will forgive my presumption in addressing you personally. Be assured I mean no disrespect. My late commander, General Danhelm, always spoke highly of you and valued the support you and your people have so generously given us.

I must now beg you to extend us further assistance, for the situation here is desperate. Gurn Keep has fallen, as have its neighboring cities. General Danhelm is dead, killed by an Orcish spear, and his staff are all dead or captured. I have led what remains of the General's army to an abandoned mine, which we will attempt to hold until reinforcements can be sent.

We cannot hold out for long. Even now, the Orcs and Goblins are mustering nearby, preparing for an assault. Our food supplies are limited; we have no medical supplies whatsoever. I entreat Your Eminence to remember the friendship that has always existed between your people and the Dwarves of the Crimson Peaks, and to send us what aid you can.

Respectfully,

*Captain Sariya Haasendel*



Havenwood  
Flowerfeast Eve

To Lady Margaret Ellsworth, Prime Minister,  
representing King Henry Joseph I

Lady Ellsworth,

I send greetings from the Elves of Havenwood and trust that both you and His Majesty enjoy the best of health.

Bearing in mind the friendship that has always existed between our peoples, we wish to request your assistance in a matter of some urgency. The enclosed communication reached us only a few days ago. As you can see, it is from a Dwarven commander who begs our help in relieving her and her beleaguered troops.

Unfortunately, our own military commanders cannot spare the necessary troops and supplies to go to her aid. We ourselves are battling the Thallids which threaten to overwhelm our villages. It is ironic, is it not, that the beings we bred to end our food crisis have caused a new crisis all their own?

In the name of our friendship, I urge you to send what aid you can to Captain Haasendel. I realize that your people and the Dwarves have had differences in the past, but I think you will agree that it is better to support them than to allow the Orcs and Goblins to

raid unchecked. The thoughts of the Elvish people are with you.

Yours in Serenity,

*Kolevi of Havenwood, Elder Druid*



Vodalia  
Twelfth Tide of the Fifth Moon

To Lady Margaret Ellsworth, Prime Minister,  
representing King Henry Joseph I

Lady Ellsworth,

On behalf of the Vodalian Merfolk, I wish to extend my heartfelt gratitude for the shipment of armor and weapons that just arrived from Icatia. Your people have done ours a great service, one we are not likely to forget. We are confident that, with courage and determination, we can defeat the Homarids and drive them back to the accursed depths from which they came. Your assistance is vital in helping us accomplish this most necessary task.

It is with regret, therefore, that I must tell you that the medical supplies we can usually give you in abundance have dwindled to the point where we can spare no more. Thanks to a tremendous effort on the part of my staff, I am able to send you a small supply with this missive, but, regretfully, it must be the last. Our battle with the Homarids has disrupted our normal trade routes, and

incoming goods have slowed to a trickle. Until the Homarids are driven from our homeland, we must reserve our supplies for our valiant army.

I realize that Icatia, too, is not without her difficulties, so please excuse my impertinence as I make one final request. Like Icatia, Vodalia has suffered from the cold weather of the past several years, and our harvests have been poor. Unlike Icatia, though, we Vodalian did not have the foresight to store grain and preserved foods for a shortage. Almost all of our available food stores are now being used to sustain the army, for weakened soldiers cannot fight. This leaves the sick, the crippled, and the young of Vodalia with almost nothing. We pray that you might find the means to send us some portion of the foodstuffs you have in reserve.

May Svyelun bless you for your generosity.

*Marshall Karel Volnikov  
for Her Serene Highness Salina III*



Windenby, Icatia  
Fifth Day of Gothwinstide

To Kolevi of Havenwood, Elder Druid

Your Eminence,

His Majesty and I were relieved to hear that you and your people continue to stand fast against the Thallids. Be assured that we will be more than happy to lend the Elves what assistance we can.

We are also providing assistance to the Merfolk of Vodalia in their struggle against the Homarids. This support has strained our meager reserves, but we must help them stand against the barbarous tide that threatens to overwhelm them.

We wish that we could do the same for your valiant Dwarven captain, but we simply do not have the resources. His Majesty, therefore, has no choice but to regretfully refuse your request for assistance.

With his usual sagacity, however, His Majesty came upon an alternative plan, which I hope will meet with your approval. We will send Captain Haasendel's letter to the Citadel of the Ebon Hand and request assistance from the followers of Tourach. We realize that the Ebon Hand has never been particularly friendly to either your people or ours. In the past, however, they have showed an interest in the Dwarves. We hope that they can be persuaded to lend assistance.

This action on our part is not without its dangers. There is a growing feeling among our own people that the Ebon Hand is at the root of our problems. Many believe His Majesty's government has shown the followers of Tourach too much lenience. Oliver Farrel, a former priest, has been particularly vocal and seems to be gaining a large following. Nevertheless, we are willing to risk this action on the behalf of civilized people everywhere.

Your Obedient Servant,

*Lady Margaret Ellsworth, Prime Minister,  
on behalf of His Majesty  
Henry Joseph I*



Windenby, Icatia  
Seventh Day of Gothwinstide

To Thurzen Klathe, Lord High Priest of  
the Order of the Ebon Hand

Your Excellency,

I bring you greetings from  
His Majesty Henry

Joseph I and from Kolevi of Havenwood, Elder Druid of the Elvish people. I also have the honor of forwarding you a message of no small urgency.

Although the people of Icatia and the followers of the Ebon Hand have had their differences in the past, I beg you to set past disagreements aside and consider the plight of the Dwarves to the south. Sadly, we ourselves are unable to come to the aid of Captain Haasendel, but we hope and pray that your people can spare the troops to assist her in her valiant struggle.

If you will undertake to come to the aid of the Dwarves, His Majesty is prepared to give you his solemn oath that the army of Icatia will make no move against you in the absence of your troops. Indeed, His Majesty and I are both eager to see an end at last to the lifetime of hostilities that has so plagued our peoples.

Your Obedient Servant,

*Lady Margaret Ellsworth, Prime Minister,  
on behalf of His Majesty  
Henry Joseph I*



Achtep Keep  
Time of the Seventh Sacrifice

Captain Haasendel,



*multos agros asubanic t  
Auchinc herodis Reemintes  
Aum cum facumet Hobe*

We have heard, with great sorrow and concern, of your army's plight. Such valor and courage as you have shown deserve the highest praise.

My priests and I have agreed that your struggle deserves the best assistance we can offer. I have therefore dispatched a troop of mercenaries under the command of Ivra Jursdotter to come to your aid. Captain Jursdotter has served with the Ebon Hand for a number of years, and although she is a mercenary, I give you my personal assurance that she is most honorable and reliable.

Accompanying Captain Jursdotter will be a small group of my own priests who have expressed an interest in ministering to our Dwarven cousins to the south. I trust that the Dwarves, remembering that it was the Followers of Tourach who came to their aid, will allow the Word of Tourach to be spoken freely among them. I might also suggest that the best and fullest expression of the Dwarves' gratitude would be complete conversion to the Order of the Ebon Hand. But I leave that to your discretion, good Captain.

In Darkness,

*Thurzen Klalle, Lord High Priest  
Order of the Ebon Hand*



Windenby, Icatia  
Two days past Allfest

To Marshall Karel Volnikov, representing  
Empress Galina III

Marshall Volnikov,

I received with no small degree of concern your letter informing us of the shortage of medical supplies. Be assured that His Majesty and I share your desire to drive the Homarids out of Vodalia, and applaud the valiant efforts of your army.

However, Icatia is also beset with difficulties. To the east, the Elves of the Havenwood are engaged in a struggle with the Thallids, creatures of their own creation grown out of control. To the west, we have heard reports that the Order of the Ebon Hand is locked in a similar struggle with the Thralls, hideous creatures bred by the Order for its ghastly rituals. To the south, the Dwarves have been all but annihilated by Orc and Goblin hordes. His Majesty and I view all of these events with concern. Icatia appears to be surrounded by kingdoms struggling with the forces of chaos, and we fear it is only a matter of time before these forces are unleashed against Icatia.

We must therefore sorrowfully refuse your request for additional stores of food. As you so astutely surmised in your letter, the cold summers and brutal winters have affected our harvests as well. Sarpadia shows no signs of returning to the warm and prosperous land it was during the time of our forbears. Our stores are all but depleted, and the coming harvest promises to be the leanest yet. With no relief in sight, His Majesty must look to the needs of his own people first.

I am pained to have to refuse your request, and I trust that this will in no way dampen the cordial relationship our peoples now enjoy.

Your Obedient Servant,

*Lady Margaret Ellsworth, Prime Minister,  
on behalf of His Majesty  
Henry Joseph I*



The Crimson Peaks  
Fourteenth Day of the  
Moon of Cloudless Skies

To Kolevi of Havenwood,  
Elder Druid

Your Eminence,

I trust you will forgive my temerity in addressing you one more time. I do not expect a reply to this letter, or rather, I do not expect to live long enough to receive one. I can only hope that this letter will reach you so that the deeds of our final days may be recorded somewhere.

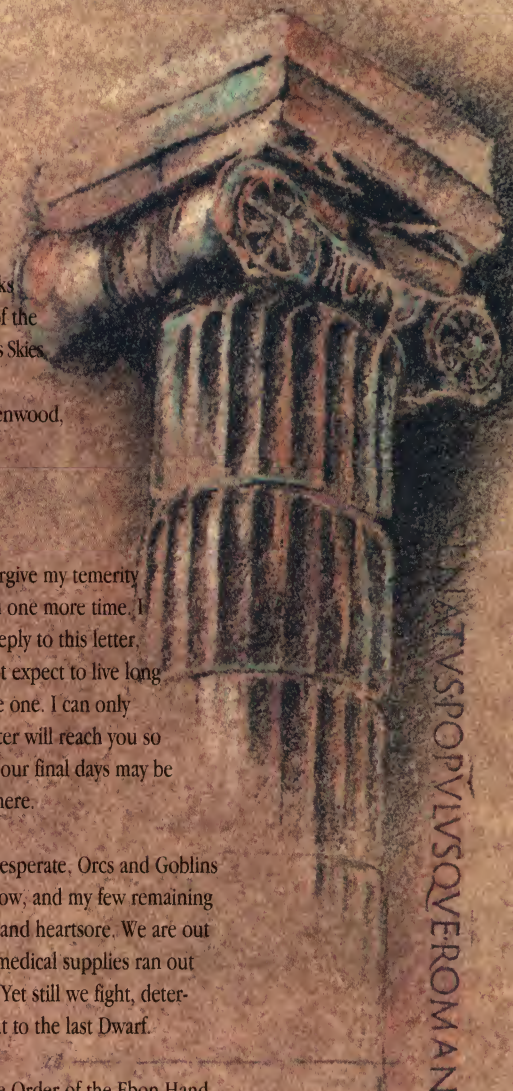
The situation is desperate. Orcs and Goblins raid ceaselessly now, and my few remaining troops are weary and heartsore. We are out of food, and the medical supplies ran out some weeks ago. Yet still we fight, determined to hold out to the last Dwarf.

Lord Klathe of the Order of the Ebon Hand had promised us reinforcements, but they have not arrived. My meager intelligence reports indicate that the mercenary captain he sent has instead joined the Orcs and Goblins, but I cannot confirm this.

Even if reinforcements arrived today, they could not save us. All I can ask of Your Eminence now is to remember us as we prepare to make our final stand, and, perhaps, to include our valiant fight in some small corner of the history of your people.

Respectfully,

*Captain Sanya Klausendel*



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# ❖ Fallen Empires™ ❖

Set on Dominaria Prime in the era after the *Antiquities* war, the fifth Magic expansion explores the struggle and decline of the southern continent's splintering societies. As food supplies dwindle in the cooling climate—perhaps caused by the ending of the ancient war to the north—these empires battle external assault and internal uprising.

These crumbling civilizations must combat more than their traditional enemies. In addition to the usual friend-and-foe pairings, the colors are complicated by internal dualities. In white, for example, the stability of the Icatian government is threatened by the brutal methods of its own people, as a rebellious former priest and his band of zealots clamor for crusade against Icatia's enemies. In red, the Dwarves are being overwhelmed in their ancient struggle with the Orc and Goblin armies. The cards in each color are closely linked to one of the two corresponding societies, and some are directed specifically against the opposing faction in the same color.

You'll also find a number of new creature-generating spells. Green teems with a species of green fungus beings, the Saprolings, while black is overrun by the semi-intelligent Thrulls, a race bred by the Order of the Ebon Hand. You'll also find

companion cards designed to sacrifice or eat these armies of small creatures. In blue, the Homarids, a new race trying to overthrow the Merfolk, will finally subject your game to the cycling tides.

Best of all, *Fallen Empires* offers even more ways than usual for players and collectors to disagree about the number of cards in the expansion. While there are 102 functionally different *Fallen Empires* cards, there are actually 187 cards with different art and flavor text in the expansion. Well, we were happy with the proportion of rare to common cards, but we also understand that it's frustrating to wind up with 40 extra Savaen Elves (or any other common card). So in *Fallen Empires*, the more common cards have three or four different pictures and pieces of flavor text. This way, instead of 40 extra Savaen Elves all with the same picture and flavor text, you wind up with 4 different piles of ten Savaen Elves which have the same play value but completely different aesthetic value. Don't worry, though—it's really not harder to collect. Even though there are 85 "duplicate" cards, we learned from the Strip Mine mistake in *Antiquities*™ and made all of the duplicate cards common. Those 85 extra cards allow us to provide more art and more of the story line behind the expansion without drowning you with 300-card expansions every few months.

## Fallen Empires Credits

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# ENCHANTMENT

**Y**ou could just about write a book entitled “101 Uses for Enchantment Alteration. Besides Wallpaper.” As with Twiddle, though, the key to making Enchantment Alteration effective is knowing when to use it. With that in mind, how many of those 101 uses are truly useful?

Enchantment Alteration is a common instant from *Legends* costing 6. There are two important points that might be missed on a first reading of the text. First, while Enchantment Alteration allows you to move an enchantment, it doesn't allow you to change its controller. The controller is the person the word “you” refers to on an enchantment card, and that person is the only one who can pay mana costs on that enchantment. So if you transfer Regeneration from your opponent's creature to yours, only your opponent can pay 1 to regenerate it. If you move your enemy's Control Magic from one of your creatures to one of his, your opponent gains control of that creature, not you. Likewise, Aspect of Wolf counts the forests (the spell says “your forests”) of the controller of the enchantment.

The other subtle point about Enchantment Alteration is that it is a fast effect. So you can now “cast” an enchantment on a creature during combat or just about any time you feel like it. Fast casting an enchantment during combat can be very useful. For example, your opponent is attacking with a 2/2 Hypnotic Specter. You can use Enchantment Alteration to transfer Holy Strength onto your normally weak Scryb Sprites and kill the Specter when you block it. If you had cast Holy Strength on your Sprites normally, your opponent would probably think twice before sending the Specter to attack in the first place.

## SO IT HAS SOME COOL USES

How might Enchantment Alteration fit into a deck? Let's look at those 101 uses (give or take an order of magnitude).

If you have Regeneration cast on even one of your creatures, you can now use Enchantment Alteration to save any of them. In response to an effect that would kill your creature (like Drain Life, or Lightning Bolt), cast Enchantment Alteration to move your Regeneration over to the imperiled creature. All your Enchantment Alterations are now equivalent to Death Wards.

Want to save a creature from any spell? Just have a Spectral Cloak or Anti-Magic Aura (both *Legends* spells) in play. These enchantments prevent creatures from being targeted by most spells. In this case, since chains of spells are resolved in reverse order, the Anti-Magic Aura will move to the new creature, and cause it to be an invalid target for the incoming spell. For more limited protection, the same trick can be used with Wards. You can even save your land from destruction by using the switch with Consecrate Land.

For defense with some bite, try the spell Backfire, another *Legends* creature enchantment. Backfire takes the amount of

damage a creature does to the enchantment's controller and does that much back to the creature's controller. This means if I cast Backfire on your Mammoth, and it attacks unblocked, I take 3 damage from the Mammoth, and you take 3 damage from Backfire. The trick here is to cast it on a creature that's not about to die soon (Drudge Skeletons, for instance). Now wait until your opponent gets an unblocked creature through and Howls from Beyond for 27 points of damage. Transfer Backfire onto that creature, and kill both players off instead of just yourself. Or, if you're really clever, sandbag a Healing Salve so that only your opponent dies.

Some of the more unusual enchantments offer a great opportunity to use Enchantment Alteration. Kudzu, for example, destroys the land it enchants once the land is tapped, and the controller of that land then gets to choose a new land to put Kudzu on. Usually, Kudzu wanders back and forth, with each player taking a turn at losing a land, and both players get affected equally. Enchantment Alteration solves this problem. Now when your opponent puts Kudzu back on your land, you can shift it back to his, turning each one of your Enchantment Alterations into a land destruction spell that only costs one mana. (Add a few Elves for fast mana and some Power Sinks to trigger the Kudzus, and you've got the skeleton of an amusing deck.)

Enchantment Alteration's other uses range from the desperate to the downright bizarre. For instance, you can move an artifact enchantment from one artifact to another, like Steal Artifact or Warp Artifact—provided you can turn the artifacts involved into artifact creatures so you can use Enchantment Alteration on them. Enchantment Alteration also offers a last ditch way to get rid of a creature enchantment that is about to kill you, like Invisibility cast on a Juggernaut, or Lure cast on practically anything.

Enchantment Alteration also lets you use your creature enchantments immediately instead of having to wait for the optimal creature to come along. You could cast Lure on your Skeletons and five turns later move it to your Thicket Basilisk. Moving enchantments like Unholy Strength around during combat can also be entertaining. How about attacking with a Sengir Vampire when your opponent has a Mesa Pegasus and a Phantom Monster? Moving an Unholy Strength onto the Vampire after blocking is declared not only saves the Vampire, but also gives it +1/+1.

Another amusing and twisted option is to wait until your opponent has cast Control Magic on any of your creatures. Then cast Lord of the Pit, or Force of Nature, or some other creature that has an astronomically high upkeep cost and does lots of damage if that upkeep cost isn't paid. Finish the trick by shifting the Control Magic over to your Lord of the Pit (with Enchantment Alteration) and grin maniacally as your opponent



# ALTERATION

By Chris Page

has to deal with a creature that eats her other creatures at the rate of one a turn.

## BUT HOW GOOD IS IT?

Before you get carried away with silly or obscure uses (like swapping Wards back and forth between Rabid Wombats after blocking is declared), you should consider when Enchantment Alteration is useful in a deck and when it isn't. This depends on three primary factors.

First, how dependent is it on card combinations? Yes, you can move your opponent's Warp Artifact from one of your artifacts to one of hers, but you need Enchantment Alteration and two Xenic Poltergeists. You also need to count on your opponent playing a harmful artifact enchantment and having an artifact in play. Basically, it's very hard to count on combinations that involve more than two cards. Unless you also intend to use a card a number of other ways, don't put any cards in your deck just to support some four-card combination. Otherwise, you'll be stuck with two or three cards of the combination sitting and taking space in your hand while you fume and wait for the critical last card to be drawn. In a sense, any casting of Enchantment Alteration is actually a weak four-card combination already, since typically there must be two creatures and a creature enchantment out before you even have the option of using the spell.

Also, when you're putting Enchantment Alterations in your deck with the primary purpose of stealing your opponent's enchantments, you are dependent on your opponent using creature enchantments. If your opponent doesn't put out enchantments, you're stuck with a handful of garbage. (Of course, this factor becomes a lot less important in multi-player games, since the more players you have, the more likely someone is going to use something worth stealing.)

The third factor is difficult to gauge. How many cards does it cost you to get this effect? Would you be better off with a simple creature enchantment instead of an Enchantment Alteration? Or is there some other card (Counterspell or Power Sink, for instance) that could do essentially the same job as Enchantment Alteration, but that would have a lot of other nasty uses as well?

Enchantment Alteration is at its most effective when you can use it to swipe a good creature enchantment from your opponent. In doing this, you have suddenly gained a one-card advantage over your opponent: your opponent has lost one creature enchantment, and you have used up the Enchantment Alteration but gained your opponent's card. But when you move a creature enchantment from one of your creatures to another, you've essentially lost a card, since you've used up the Enchantment Alteration and still only have one enchantment. That analysis is the key to building a deck with Enchantment Alteration.

Instead of using a card to remove Holy Strength from one creature and put it on another, for example, why not have another Holy Strength in your deck instead of the Enchantment Alteration? By casting Enchantment Alteration, you essentially

burn one of your meager cards on a minor effect. The only advantage is surprise, much like using Jump instead of Flight. Now think about how many times you'd want Jump over Flight.

The fundamental disadvantage of using Enchantment Alteration is that you're likely to be playing with creature enchantments, and these are inherently weaker than other cards. For one thing, they're weak combination cards since they depend on having useful creatures already in play.

The real problem, though, is one of card counts. Every time your opponent spends one creature-destruction card (Terror, Swords to Plowshares, Disintegrate, etc.), you lose two cards—the creature and the enchantment on it. You could load the creature with lots of Wards, but that just puts little cross-hair targeting marks on that creature for spells that can get around the Wards. Tranquility, of course, means instant and complete death.

How do you combat this problem? First, if you're already using blue, include some Counterspells or Power Sinks to cover your most vulnerable point. Be prepared at all times to Counterspell a Tranquility once you have a few enchantments out: always sandbag at least one Counterspell, and always leave at least two islands untapped. Most enchantments have low casting costs, so this is a workable strategy.

You still need to fight the fact you're losing more cards than your opponent every time an enchanted creature is zapped. Basically, you need to be drawing more cards than your opponent. Unfortunately, the cards that let you do this are all rare. The Skull of Orm from *The Dark*, for example, lets you bring one enchantment from your graveyard to your hand per turn. The rare Verudian Enchantress lets you draw a card whenever you cast an enchantment. With multiples of this creature out, you can draw an obscene number of cards and burn through your deck at unbelievable speeds.

There are ways to do this more subtly, though. Try playing a Wheel of Fortune when you've cast all your cheap enchantments and your opponent has several cards in hand. Balance can also be quite useful because it equalizes the number of cards in hand, lands, and creatures of all players, but it ignores enchantments and non-creature artifacts. So if you've spent six of your cards to lay down enchantments on three of your creatures, and your opponent has used those six to lay down six more creatures, your opponent has lost in a big way when you cast Balance.

In the final analysis, how effective is Enchantment Alteration? Some of its limitations would keep me from putting it in a serious tournament deck, but I might use it in a more off-the-wall deck or in a deck that was designed for team play, even if just for the sheer fun or zaniness value. If you do have it in your hand, always be on the lookout for some new combination—I haven't mentioned many of the uses that I've thought of, and I'm sure there are many more out there than that.

by Tom Wylie

# MURK DWELLERS:

## The Magic Rules You've Never Heard Of

You're done? OK, my turn. Untap, upkeep...I have seven cards, so I use my Library of Alexandria to draw an eighth."

"Huh? What about..."

"My Ivory Tower? Right, now I resolve that, so I gain 4 life."

"No, I meant..."

"Your three Black Vises? Yeah, I see them. I'll use this Shatter—which I just drew, heh, heh—to get rid of the first Vise."

"Hey..."

"Then I'll Disenchant the second one."

"But..."

"Now I'll Lightning Bolt your Benalish Hero. OK, now I'm down to five cards so I only take one damage from that last Vise..."

"Wait! Shouldn't you have taken damage from all three Vises?"

"No, I can handle upkeep effects in any order I want."

"I don't remember seeing that in the rulebook..."

### Warning: This Will Get Ugly

**Magic™** and its rules are constantly evolving. Although the game has been in print over a year, there are still several areas of the rules which aren't fully covered in the rulebook or the *Pocket Players' Guide*. This is the first in a series of articles which will try to shed some light on the murkier areas of the game, and present the related rulings made by Wizards of the Coast since the **Magic** rules were published. This article is meant as a rules reference, not as light bedtime reading; you were warned...

This first article will focus on the upkeep phase, a subject barely touched on in the rulebook. All the rulebook seems to say is that upkeep comes between the untap phase and the draw phase, and anything which happens during upkeep happens then. As a result, upkeep is generally perceived as a phase when nothing much ever happens, until some effect appears which demands that it be dealt with during upkeep.

### Who Cares About Upkeep?

Because players typically don't have to do anything during upkeep, this phase is often ignored, and players simply skip from untapping to drawing. However, it is crucial to recognize that the upkeep phase does happen every turn. Upkeep is the first chance either player has to use fast effects during the turn, and this can be vital to some strategies. For example, if you want to tap your opponent's Howling Mine before it can be used to draw an extra card, you would have to tap it during your opponent's upkeep phase.

Players usually assume they can't respond to or prevent anything which happens during upkeep, and that upkeep effects are usually handled all at once. Few players realize that their actions during upkeep can maximize the impact of cards like Ivory Tower, and minimize the impact of cards like Black Vise. Under-

standing the rules governing upkeep, and how they can be effectively used, allows you to pull off some fairly devilish tricks.

### The Rules Dirt

*What sorts of effects happen during upkeep?* There are three major types of effects which are dealt with during upkeep: upkeep costs, upkeep effects, and untap costs. Besides these three types, there are also a few effects which simply say they are used during upkeep, and a few effects which say they happen at the end of upkeep. Of course, fast effects are legal during the upkeep phase.

*So which effect is which?* Upkeep costs are costs that you have to pay during upkeep or suffer some sort of consequence, such as the sacrifice to a Lord of the Pit or the mana cost of a Power Leak. Upkeep effects are any automatic effects which say they happen during the upkeep phase, such as the effect of a Black Vise. Untap costs involve permanents which do not untap as normal during untap, but rather require their controller to pay a cost during upkeep in order to untap them. These cards are considered to have untap costs, whether the cost is innate (as with Colossus of Sardia) or imposed by an external effect (such as Paralyze). Untap costs only replace the normally free untap, and are not assessed if external effects such as Instill Energy are used to untap a permanent.

*How often can you use cards that just say they're used "during upkeep"?* Any effect without a cost which says it can only be used during a certain phase can only be used once during that phase. Vesuvan Doppelganger, for example, just says it changes "during upkeep" and has no cost to use, so it can only change form once that upkeep. Effects whose use is restricted to a given phase but which have a cost attached, such as Life Chisel (sacrifice a creature during upkeep to gain life), can be used as many times during a single upkeep phase as its controller can pay for it. If a card says you or one of your permanents "may" or "can" do something during upkeep, then you have the option of declining to perform the action.

*This card says "at end of upkeep"...what does that mean?* Some upkeep effects aren't dealt with until all players are done using fast effects during upkeep, and the turn is about to proceed to the draw phase. Once these end-of-upkeep effects start happening, no one can announce fast effects until the draw phase begins, except for damage prevention.

*Do I have to deal with any upkeep effects right away?* Upkeep effects just happen without being paid for, so you might assume they would kick in as soon as the upkeep phase begins. Instead, upkeep effects and costs can be handled in any order the acting player wishes. Even if the upkeep cost or effect comes from something controlled by your opponent, you decide when you're going



to deal with it. This allows you to put off the hazardous upkeep effects long enough to get more out of the beneficial ones. Your opponent, then, can't make you take Black Vise damage sooner than you want to, and that is why the example at the beginning of this article works. Just remember that you can't say you're done with your upkeep phase if there are any upkeep costs or effects (except for end-of-upkeep effects) yet to be dealt with.

*Are all upkeep effects handled during each player's upkeep?* In general, only effects which affect the acting player or something the acting player controls must be dealt with during that player's upkeep. While most new cards are indicate during whose upkeep they apply, some of the older cards (the pre-Revised version of Feedback, for example) are unclear on this point.

*What if I forget to deal with upkeep effects?* There is a general rule in **Magic** that any time someone forgets to do anything which is mandatory, the game must be put on hold while everyone attempts to back up and rectify the situation. This rule applies to upkeep effects and costs as well, so if anybody forgets to pay an upkeep cost, suspend the game while the person backs up and pays for that upkeep cost, rather than letting that person arbitrarily suffer the consequences of not paying it. A common ploy involves allowing your opponent to forget to pay the upkeep cost of Demonic Hordes, and then insisting that one of her lands be destroyed when she lets play progress past the upkeep phase. This tactic doesn't work, since the player should not have ended the upkeep phase at all without paying for the Hordes or suffering the consequences of not paying, so she must be allowed to back up and pay for them. Paying an untap cost, however, is not mandatory, so a player who forgets to pay one can't automatically back up to pay the untap cost. In casual play, opponents will often be forgiving and let you back up to pay an untap cost, but this is much less likely to happen in a more competitive situation.

*Can I stop my opponent from paying an upkeep cost?* Not directly. Upkeep costs are effectively paid at the speed of an interrupt, so there's no way of stopping payment unless you can prevent your opponent from getting whatever resource she was going to pay with. If your opponent has a Lord of the Pit in play, and her only way to get a creature is to activate The Hive, you could counter The Hive's effect with Rust and prevent the Wasp from being available. But if you let the Wasp come into play, there's no way to prevent it from being fed to the Lord of the Pit. All other upkeep effects, as well as the untapping of cards with untap costs, are handled as fast effects with the speed of an instant, making them difficult to stop. If you have an artifact with an upkeep effect you want to use, such as Ivory Tower, and your opponent tries to stop you from using it by tapping the artifact, you can simply respond by using the artifact's effect.

*Can't upkeep costs just be ignored?* Most upkeep costs are phrased something like this: you must do this or bad things happen. For example, Lord of the Pit says its controller must sacrifice a creature (do this) or take 7 damage (bad things happen). Any **Magic** card phrased this way, whether it refers to an upkeep cost or not, requires doing "this" if possible; you cannot simply choose to pass and deal with the consequences. There is one significant exception to this: mana payments of this kind are always optional unless the card specifies where the mana must be drawn from. Simply specifying a color of mana doesn't count as saying where it has to come from; the card has to say "from your lands or your mana pool" or something like that. Thus the Lord of the Pit's upkeep is mandatory, but Force of Nature's is optional, as it says only that the mana must be green. Conversely, the upkeep cost on Mishra's

War Machine is not mandatory, since the word "must" does not appear on the card. Untap costs are slightly different: paying the cost allows you to untap the creature or artifact, but you can decline to pay untap costs entirely and leave the card tapped.

*So, can I just use something without paying its upkeep cost?* Not quite. If a permanent has an upkeep cost, you cannot make use of its effect until you've dealt with its cost. For example, you cannot use a Lifeforce with Power Leak on it until you've decided whether or not to pay the two mana for the Power Leak. If you decide to deal with it by not paying the upkeep cost, the permanent can still be used provided that the penalty for not paying the upkeep cost does not prevent its use. Remember that the effect of paying—or not paying—an upkeep cost happens at the speed of an interrupt. Suppose there was an Energy Flux in play and you decided not to pay the upkeep cost for your Sol Ring. Because you can tap the Sol Ring as an interrupt, you could decline to pay for the upkeep (which causes the Sol Ring to be discarded), and still tap the Sol Ring for mana before the upkeep cost takes effect. You could not decline to pay for an Ivory Tower and then use it just before it's destroyed, since the Ivory Tower doesn't act as an interrupt.

*Is there any way to get out of dealing with an upkeep cost or effect?* Yes. The rule is that you cannot end your upkeep phase if there are any upkeep costs or effects to be dealt with, not "You have to deal with all upkeep costs and effects which exist when your upkeep phase begins." So you can put off a Black Vise's upkeep effect long enough to tap it or destroy it, either of which will stop it from affecting you. However, eliminating all untap costs on a permanent won't be very useful unless you pay to untap it first; simply getting rid of all the untap costs won't let you back up to your untap phase to untap the permanent.

*Here's a tough one...how exactly does Vesuvan Doppelganger work?* Use of the Doppelganger invokes several upkeep rules. A question often asked is "Which upkeep cost do I have to pay if I switch a Doppelganger from a Lord of the Pit to a Force of Nature?" When a Doppelganger switches forms, it's treated as if the old form has left play entirely, so you don't have to pay the upkeep on the old form. If you switch the Doppelganger to a form requiring upkeep, though, you will have to deal with the second form's upkeep cost. In this example, you wouldn't pay the Lord of the Pit's upkeep cost if you didn't want to, but would have to deal with the Force of Nature's. At first glance, this might seem to violate the rule about using a permanent (in this case, switching the Doppelganger's form) before paying the permanent's upkeep cost, but for the purposes of dealing with upkeep, any costs belonging to the Doppelganger's copied "half" do not apply to the Doppelganger as a whole. The Doppelganger normally has no upkeep cost, so it can switch forms before any costs belonging to the copied half must be dealt with. If there is some effect imposing an upkeep cost on the creature as a whole (e.g., Tabernacle at Pendrell Vale, which gives all creatures an upkeep cost of 1), then the Doppelganger would have to pay that cost before switching forms. The cost, though, would not be assessed twice (once for the Doppelganger and once for its copied half). Finally, since the Doppelganger switches forms "during upkeep," the "during a certain phase" rule kicks in, and it can only attempt to switch forms once per upkeep, even if that attempt fails.

*If you have areas of the rules you'd like to see exhumed and examined in Murk Dwellers (or if you think you've heard of all the rules in Magic), please let us know by writing to Murk Dwellers, c/o The Duelist, P.O. Box 707, Renton, WA 98057-0707.*

Currently in his first semester as a graduate student at Stanford University, Zak Dolan has had an eventful year. At GenCon™ this August, Zak beat Bertrand Lestree, the French National champion, in the finals of the Magic: The Gathering World Title tournament. Here he discusses his introduction to the game and the development of the strategies that built a world-champion deck.

# On The Road To The World Title

BY ZAK DOLAN

## MAGIC HITS HOME

I was first introduced to *Magic: The Gathering*™ in late 1992 at Eclipse Books and Games in Rolla, Missouri. Shirley, the owner, said that there was a hot new game out that I might like. Paul, a friend of mine, was in the store at the time, so I asked him if I could play with his cards to see if I liked the game. We split his deck in half and played a game. I loved it.

I immediately bought eight booster packs and remember getting a Force of Nature, because no one had seen a creature that big before. I did a little trading out of my extra cards, and was proud to get a Shatter and one of each of the Circles of Protection. Fortunately, I was only trading off duplicates for things I didn't have, or I probably would have been murdered in trading.

The next few weeks, I played *Magic*™ with my fraternity brothers in Pi Kappa Phi. Since I was the only one who had *Magic* cards, we took my stack of about two hundred cards, shuffled them, and divided them up into decks randomly. With all five colors and no deck-tuning, this made for some long and interesting games. This all changed, however, when I went home for Christmas.

In Idaho Falls, I introduced my sister, Meg, to the game, and she knew of a store in town called Games, Games, Games that sold *Magic* cards. The owner, Kent, had only spent about four dollars on his own cards but had traded them to make his own deck: Scryb Sprites. It was solid green, and it seemed like a third of the cards were Scryb Sprites. He would get out Llanowar Elves, Wild Growths, and Scryb Sprites right away, and when you were busy taking damage from the Sprites, he would be putting

out more serious cards, like walls, Giant Spiders, and Craw Wurms. If you made the mistake of attacking with everything, he would Fog and then counterattack. If he got low on life, he would use the Llanowar Elves and the Wild Growths to cast a huge Stream of Life. After watching his deck, I started to like green.

Another person in the store, Mark, had a suitcase full of cards. Out of about a dozen decks, I played against his deck of Plague Rats and his deck of Lured Regenerating Thicket Basilisks. This was about the time that *Arabian Nights*™ came out, so I bought a bunch of them and started using them in my deck.

I began to learn that the different cards and colors all had peculiar personalities, and each had its own appeal. My sister was fond of blue, especially Flying Men. I still liked green, especially Wyluli Wolves and Naf's Asps. I made a deck of nothing but Wolves and Asps and had fun with that for a while. When my sister played blue against me, she would win, but when I tried to play blue against her, I would lose. Obviously, I had not figured out how to use blue effectively.

I returned to Rolla after Christmas with a rudimentary knowledge of deck construction, namely that it's okay to use only one or two colors in your deck, and that a 40-card deck works as well or better than a 150-card deck. I had about four decks put together at the time, so I looked up my friend Paul and invited him to play the best three out of five duels with an ante each duel. He was playing about 150 cards, all five colors, with a lot of good rare cards. He never did more than 3 points of damage to me in any of our games, and I quickly won three cards from him, including a Veteran Bodyguard. After I traded the Bodyguard back to him for some rare cards I needed, he said, "You've got to play my friend Dave for ante!" I think he wanted to see Dave get creamed.

Dave was very proud of his deck since he had traded for all the best rare cards in the town. We agreed to play the best two out of three sets, with each set being the best three out of five duels. In one of the games, he got me down to 16 life, which by this time particularly impressed Paul. I won six cards in a very short time. From that day on, deck construction changed drastically in Rolla.



## CHECKING OUT THE COMPETITION

I tried to get one of every card, and this eventually put me in search of dual lands. Since a couple of people I traded with had insisted on trading only dual lands for dual lands, I took every opportunity to pick up extra dual lands.

Because of this, I ended up with several Bayous, so I decided to make a green/black deck. I put all my favorite green and black cards in the deck: Gaea's Liege, Thicket Basilisk, Ley Druid, Birds of Paradise, Wall of Brambles, Lure, Instill Energy, Regrowth, Tranquility, Demonic Hordes, Sengir Vampire, Hypnotic Specter, Royal Assassin, Nettling Imp, Black Knight, Demonic Tutor, Will-o-the-Wisp, Dark Ritual, Terror, Unholy Strength, and others. I liked playing with only one of each non-land card because it gave my deck variety.

I played the deck against a lot of different people and afterwards I would usually ask them how I could improve my deck. Once, when I was playing Paul, he suggested that I consider adding a third color, blue, reasoning that I could then Clone or Doppelgang the best monster on the board and have two or more Gaea's Lieges in play at once. He also pointed out that I was one of the few people who had enough split lands to make this work.

I liked his suggestion, and added blue cards to my deck. I put in Vesuvan Doppelganger, Clone, Prodigal Sorcerer, Ancestral Recall, Time Walk, Time Twister, Counterspell, and Old Man of the Sea. I also had a Mox Sapphire, a Mox Jet, a Mox Emerald, a Sol Ring, and a Black Lotus in the deck. I played a game with Clint in which I brought out a Sengir Vampire on my second turn. He put a Control Magic on it on his second turn and proceeded to pummel me with my own creature. Needless to say, after that I added Control Magic to my deck. I referred to the deck affectionately as my "tournament" deck, even though I had yet to play in a tournament.

About this time, I decided that I wanted a second good deck. A few weeks before, Paul had made a huge trade with me to get the only Stasis in the area. He decided to sell me his collection, and I asked him why he traded so hard to get the Stasis. He said he was going to build a deck with four Serra Angels, four Clones, and four Vesuvan Doppelgangers. This appealed to me, although I didn't have enough Doppelgangers, and I didn't think I would need four of everything. While I was working on this deck, I also discovered the Deckmaster™ newsgroup on Internet and saw a post on "killer combinations." Incorporating these into the deck I was building seemed like a good idea, so I put together a deck based on the Instill Energy/Stasis concept and started testing it out.

Since I was taking a very light course load in the spring of 1994, I spent a lot of nights playing Magic with a group of about twenty people at a dormitory. This gave me an opportunity to continue testing my deck against a lot of different deck construction strategies. Each time I played, I would not only look at the other person's deck to see what strategy it was built around, but I also asked for suggestions on improving my deck. By doing this, my deck improved steadily.

## THE ROAD BACK TO ROLLA

My first attempt at tournament play was in a blind deck tournament at CogCon I, a convention being held in Rolla. Each participant had one starter and four boosters and had to use 100 of the 120 cards to build a deck. Trading time was very limited, and you were only allowed to trade with your opponent for the next match. I placed third in the tournament. Looking through a lot of the decks afterward, I realized that the two people in the finals were the only ones who had eliminated a color completely from their decks.

This reinforced what I had believed earlier: decks work better when you have the correct mana for your spells. For a 60-card deck, with twenty to twenty-three lands, you should have a minimum of nine lands/Moxes that produce each of the colors in your deck. For a deck with one or two colors, this is relatively easy. Nine lands of each color does the trick, and this leaves you with two to five miscellaneous "lands" for producing colorless mana (Desert, Library of Alexandria, Mishra's Factory, Strip Mine, the Urza lands, and so on). For a three-color deck, four of each of the three appropriate dual lands and one of each Mox will give you nine, leaving room for a few special lands. For a four-color deck, two of each of the six appropriate dual lands, two Cities of Brass, and one of each Mox is sufficient and still leaves space for some miscellaneous lands. For a five color deck, one of each of the ten dual lands, four Cities of Brass, and one of each Mox works quite nicely. You can also add Birds of Paradise or a Fellwar Stone to a multi-color deck to improve the chances of getting the mana you need. If you can't find Moxes, you can substitute basic lands and add a Fastbond to your deck. Similarly, if you can't find a Black Lotus, try using Dark Rituals instead.

In addition to teaching me about getting the right mana for spells, CogCon showed me the importance of having a good sideboard. After the blind deck tournament, there was also a regular Magic tournament, and this gave me a chance to try out the deck I had built and tested. Clint played with his version of my old black/green/blue "tournament" deck. He knew Jeremy was playing a vicious, all-white deck, so he put three Glooms in his sideboard. During the semi-finals, he called me over to see the situation he had created. He had all three Glooms out versus Jeremy, and it wasn't pretty. In the end, I won the tournament and was declared Arch Mage of CogCon.

At the time, I thought that Clint had a slightly better deck than mine, so I asked him about the differences between our decks. He said that the major difference between our decks was in spells that affect creatures. His idea was that you didn't have to waste time making your own creatures stronger or unblockable with



enchancements if your opponent didn't have any creatures at all. If you can destroy or steal all of your opponent's creatures using Terror, Control Magic, and similar methods, then not only can your creatures walk through unblocked, but you can't be counterattacked when your creatures are tapped. Even if you only have a single Scryb Sprite on the board, you will eventually win.

Around this time, I built my own version of the Plague Rat deck. Through a lot of playing, I had refined it to be about the best deck of this kind I could come up with. The deck has fourteen Swamps, fourteen Plague Rats, seven Dark Rituals, a Black Vise, a Pestilence, a Sinkhole, a Terror, a Howl From Beyond, a Drain Life, and an Unholy Strength. Everything but the Black Vise is common, and everything but the Sinkhole is still in print (and it can be replaced by Blight or Strip Mine).

Even though it has several obvious weaknesses, such as a lack of flying defenses and enchantment defenses, this deck still wins a lot of games through speed. I use this deck to test out my tournament decks for speed, usually playing with my friend Kyle. He particularly likes the Plague Rat deck, and I made him his own copy of it. Together, we took on Kasey and Aaron in a two-on-two game. Aaron used Glasses of Urza, looked in our hands, and promptly decided to call it quits. I can't say I blame him; decks that use very limited strategies with only a few kinds of cards aren't much fun after a while.

By this time, I had come to some other conclusions about deck construction strategy. I figured out that the more colors you have in your deck, the harder it is to sideboard against. After seeing land destruction decks in play, I decided that I wanted to be able to get mana not just from lands, but also from creatures and artifacts. After watching Clint ruthlessly demolish creatures with his deck, I decided that I didn't want to rely solely on creatures for dealing damage. I also realized that if I consistently drew more cards, had more mana, and took more turns than my opponent, I could usually win no matter what else was in my deck.

## PRINCIPLES TO WIN BY

After playing in the MichCon Magic Tournament in Detroit, Michigan (I placed first out of twenty-four people), and the Rider's Hobby Magic Tournament in Ann Arbor, Michigan (I placed first out of 125 people), I realized that the number one cause of losses in tournaments was lack of speed. Speed became one of four principles that I would build my GenCon deck around.

There are essentially two ways to achieve speed: increasing your own speed and decreasing your opponent's. An example of the first method would be using Wild Growth to speed up your mana, Jayemdae Tome to speed up your cards, and Time Walk to take extra turns. Examples of the second method would be using Stone Rain to slow

down your opponent's mana, Icy Manipulating a Howling Mine to slow down your opponent's cards, and using Mana Short to virtually eliminate one of your opponent's turns.

When I help people develop winning decks, I review the strategies of speed with them. How many cards are there in the game that let a player draw more cards? How much mana can a player get on the first turn? (Or, what cards should you have in your deck to get mana quickly?) How many turns can a player take in a row with a tournament-legal deck? How many ways can a player kill someone on the first turn?

Most people can only come up with one or two ways to kill their opponent on the first turn. They also tend to forget several things that let a player draw more cards, get more mana, or take extra turns. Often they exclude cards because of apparent drawbacks. When considering the drawbacks, I find that speed is sometimes worth the sacrifice.

The second principle I used in deck design was killer combinations. Royal Assassin with Icy Manipulator is one example. I didn't want to depend too heavily on any one killer combination, so I tried to put several different ones in each deck. That way, if my opponent had a way around one of my killer combos, another one would get him. I also tried to use combinations in which any of the cards in the combo could stand on their own as a good card; Royal Assassin and Icy Manipulator both do well by themselves.

The third principle I used in deck construction was flexibility. If the only cards in your deck are Plague Rats, Swamps, and Dark Rituals, it's easy to find a way to beat it. If you have mostly unique cards, however, it can be a lot harder. How many cards of each kind is the right number? I prefer to minimize the number of useless cards in my hand at any one time. This means I want only cards I can cast, cards that will work no matter what deck my opponent has, and cards that aren't redundant. For example, a second Sengir Vampire is usually every bit as useful in a deck as the first, but a second Titania's Song is relatively pointless once there is already one in play. On the other hand, if it's critical for your deck design to find Titania's Song in a hurry, you might want to put in a second one, or better yet, put in a Demonic Tutor. In addition, relying on cards with narrow applications can be dangerous. Flashfires, for example, will have no effect if your opponent has no plains.

I also find that the most frequent mistake in building decks is using more than the minimum number of cards. This dilutes your powerful cards so that you draw them less frequently. Which cards are the most powerful? The easiest way to determine which cards are powerful is to look at the Duelists' Convocation restricted list. You can construct a killer deck by using multiples of these cards. If they are that powerful, it only makes sense to consider putting one of them in your deck.

The fourth principle of deck construction I used was something I call a "lock." When you have achieved a lock, you are in complete control of the game: no matter what card your opponent draws, no matter what deck she is playing, she can't do anything. This position is even stronger when it doesn't matter how many people are in the game. An example of a



lock would be when you have Living Plane, Kismet, Energy Flux, Tabernacle at Pendrell Vale with Consecrate Land on it, and Underworld Dreams in play.

If you can achieve a position like this, you can pretty much guarantee a win no matter how many people are playing. It's not easy to do, but it's fun if you get it. I achieved a lock in the third game of the World Championship. Even though Bertrand had 10 life left, no matter what card he drew, he was going to die slowly from Karma. He realized this and conceded the game.

There are also partial locks, like a "creature lock" that allows you to kill whatever creature your opponent brings out. The Preacher and Diamond Valley, or the Royal Assassin and Icy Manipulator, are good examples of card combinations that can paralyze your opponent's creature development. Another type of partial lock is a "life lock," where you virtually can't be killed no matter what your opponent does. Ali From Cairo with a Spectral Cloak is one example.

At the Rider's Tournament, I began to realize that when you are competing with top level decks, if one person gets a strong first-turn advantage it is almost impossible for his opponent to make a comeback. Cards like Balance, Nevinyrral's Disk, and Wrath of God are powerful because they let you neutralize your opponent's advantage. Similarly, if you are ahead, cards that ensure you stay ahead or that hurt both players work to your advantage. An example would be casting an Armageddon when you have a couple of big creatures out and your opponent doesn't, or playing an Armageddon Clock when you have 30 life left and your opponent has only 5.

These strategies are even better when you can minimize the damage to yourself. For example, you can use the Birds of Paradise to provide mana after an Armageddon, or use the Martyrs of Korlis to keep from taking damage from the Armageddon Clock.

Decks that kill your opponent so fast she can't do anything (i.e. in three turns or less) and combos with an almost guaranteed kill (Lich with Mirror Universe) can also work well. Other decks that prevent an opponent from doing anything are permission decks (almost any all-blue deck), card denial decks (Hypnotic Specters, Disrupting Scepters, Mind Twist, etc.), and mana denial decks (Stone Rain, Ice Storm, Sinkhole, Strip Mine, Shatter, and so on).

## TESTING AND SIDEBOARDS

Another thing that helped me prepare for GenCon was playing against Leon's version of my white/blue/green/artifact deck. He had played against my deck in a four player free-for-all that I won easily, and he decided to build a deck like it for himself. The first two games I played against him, he won. I quickly figured out that his deck was better than mine because of two cards: Kismet and Mana Drain. I added a Kismet and a Mana Drain, and Leon helped me trim my deck from sixty-nine cards down to sixty cards. After that, I won the rest of the games we played. I should have known by then that a smaller deck is more concentrated, which means you'll draw the cards you need more frequently.

Once you've constructed a deck, test it to see how good it is. Use it against the Plague Rat deck mentioned earlier, or try it against this red/green deck: five Stone Rains, five Fireballs, a Disintegrate, a Lightning Bolt, two Kird Apes, a Tranquility, a Stream of Life, two Wild Growths, five Llanowar Elves, two Giant Spiders, two Craw Wurms, a Black Vise, seven mountains, and seven forests (all of which are common cards, except for Black Vise). A blue/white test deck could have six Prodigious Sorcerers, six Psychic Venoms, four Power Sinks, six Mesa Pegasus, a Samite Healer, two Holy Armors, two Holy Strengths, a Black Vise, seven islands, and seven plains. By switching between the three test decks, you should be able to pinpoint the problems in your own deck and determine if it's weak against large creatures, big Fireballs, land destruction, enchantments, flying creatures, or a certain color.

One of the most important but frequently overlooked parts of deck construction is the sideboard. Tournament games are won and lost with sideboards. Try to keep in mind that the purpose of the sideboard is to defend against your opponent's deck; don't use it as a place to put all the cards you wanted in your deck but couldn't fit. Most people will put the anti-color cards in their sideboard for the colors they play against, like Gloom, Tsunami, or Circles of Protection. A few people will figure out that almost everyone is doing this and add a Sleight of Mind and a Magical Hack to their sideboards.

The best sideboards protect not just against a particular color, but against a particular style of deck. To oppose blue counterspell decks, you can use In the Eye of Chaos. Against card denial decks, you can use Winter Blasts or Psychic Purges. To stop land destruction decks, you can use Consecrate Land or Birds of Paradise. To kill red blast decks, you can use Circle of Protection: Red. To beat artifact decks, you can use Energy Flux or Floral Spuzzem. Against quick kill decks, you can use a Dark Sphere. To slow down decks with a ton of little creatures, you can use a Drop of Honey.

In short, my best deck construction advice is: be observant. Think about the decks you see winning tournaments. If you were playing against them, what one or two cards would you use to cause them the most problems? If you keep in mind the principles of speed, killer combinations, flexibility, and locks, you should do well. The best decks will operate predictably for you, while thwarting your opponent's deck and keeping the competition guessing.

*To find out more about Zak and the competition in the World Championship, read Mark Rosewater's article on GenCon '94 and see the Convocation News section in this issue of The Duelist. Zak's next article will discuss trading techniques. He'll show how to take a single starter deck of revised cards and transform it, through trading and playing, into an awe-inspiring deck.*



# HOUSE RULES

NEW WAYS (AND SOME OLD WAYS) TO PLAY MAGIC™

**In Magic**, players assume the role of planeswalkers, powerful wizards roving the multiverse of Dominia and clashing in its myriad of realms. This **Magic** variant brings some of these realms to life, offering background and motivation for a duel, and challenging duelists to adapt to an unusual environment.

As Dominian scholar Valdusian Tomer reveals, the world of Antausia is particularly rich in magical history:

*"Magic has always been a part of Antausia—but never a peaceful part. A plane of Dominia seldom visited by planeswalkers, Antausia has been explored only by the world's few inhabitants. Powerful, but untutored, some magi began to corrupt the magic of Antausia for personal gain. There were those, however, who understood the destructive powers of magic gone unchecked, and they rose against those who warped Antausia's magic. Thus began the Great Magus War which consumed Antausia for nearly six hundred years.*

*The war eventually ground to a halt through attrition, but the aftermath was devastating. Whole parts of Antausia were changed, warped by the very magic which gave the world life. Some parts blossomed with new power, while others tore at the very fabric of magical reality.*

*Magical wars still rage on Antausia, with new names and faces dueling against one another; these mages, however, seem to have forgotten the principles of their*

*predecessors. The new wizards know they must fight, but their reasons aren't always clear. Their magical battles often take place in the realms created by the war, further fragmenting Antausia into isolated realms...some fantastic, some frightening."*

Below are some of the realms of Antausia where dueling wizards may find themselves. Each of these realms should be treated like an Enchant World spell from *Legends™*, and any subsequent Enchant World cast will replace the original realm. These realms are special, however, in that they cannot be taken out of play by normal means; a realm cannot be Disenchanted or otherwise removed by a normal spell. Consider each of the realms an untouchable permanent. However, if a realm is changed with an Enchant World spell and the spell is later disenchanted, then all effects are eliminated and play reverts back to normal. This reflects the powerful Enchant World spell cancelling out the innate power of Antausia, bringing some stability (albeit temporary) back to the realm. Before beginning a duel, players should select one of these realms to duel in. One method is to use a d10 to determine the realm. On a roll of 10, roll the die again twice (disregarding any roll of 9 or 10) to select two realms of Antausia which are in effect for the turn.

IF THERE IS ONE PIECE  
OF ADVICE THAT I COULD  
GIVE YOU MAGUS,  
IT WOULD BE THIS:  
DO NOT BE SURE OF  
YOURSELF AND YOUR  
POWER WHEN IN ONE  
OF THESE REALMS,  
FOR THE REALM MAY  
KNOW YOU BETTER  
THAN YOU KNOW IT.

*Valdusian Tomer*

## THE CAVERNS OF MARTUK

*"Here the great mage Martuk was destroyed by the malignant Mandrake Nightsshade. It is said that when Martuk died, he fell deep within the caverns. When his spirit was released from its mortal shell, his powerful magic was released into the realm, saturating it with powerful magic. In turn, this attracted many creatures to the area, seeking this rich source of magical power. A mage who ventures into the Caverns of Martuk will find these creatures as well as many items left discarded from the battle. Wizards also find it easier to access their own libraries of knowledge, thanks to Martuk's very essence which permeates the caverns."*

This realm acts as a permanent Howling Mine; all players draw one additional card during their draw phase.

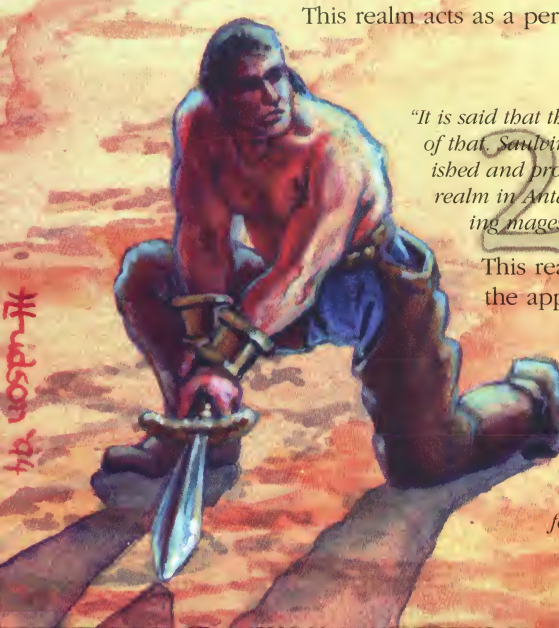
## THE FERTILE LANDS OF SAULVINIA

*"It is said that the magic that gives Antausia its very existence is a cognizant magic. If so, Saulvinia is perfect proof of that. Saulvinia escaped the majority of the horrid conflicts in the Great Magus War. Over time, Saulvinia flourished and prospered when many other realms withered and died. Magic is strong here, stronger than in any other realm in Antausia; it is as if the magic itself sensed that it could flourish here. Unfortunately for Saulvinia, dueling mages have seen this as well, and more and more battles threaten to make Saulvinia a wasteland."*

This realm acts as a permanent Mana Flare; all land tapped for mana produces one more of the appropriate color mana per land.

## MANDRAKE'S MOUNTAIN

*"When the mighty Mandrake Nightsshade finally fell, it was upon what was known then as Mt. Margalus. Mandrake had assembled a mighty force, with Dragons and Pit Lords at his beck and call, but these fell to the smaller, stalwart hordes that Selena Mistenbarmer and Slides Stardust set upon him. Fearful of his possible return, Selena and Slides planned to imprison him here by joining their powerful magics to bind him and any powerful creature which might ever set foot in this realm. This drained them severely, and may have led to their eventual demise."*



*Mandrake's Mountain still drains all powerful creatures of their strength and will to fight."*

This realm acts as a permanent Meekstone; creatures with a power greater than two may not untap normally during their controller's untap phase.

#### THE FORTIFIED OPEN LANDS

*"The inhabitants of the Open Lands of Antausia have always been wary of the magi. Home to many fine warriors, the Open Lands built up defenses against the random battles of the Great Magus War. The inhabitants erected mighty fortresses and great walls to shield themselves, thinking these would keep the magi out. To the people of the Open Land's dismay, however, their fortifications only enticed the magi to battle."*

This realm is similar to a permanent Castle; all untapped creatures gain +0/+1.

#### THE GREAT CITY OF BOSCONIUS

*"Bosconius is the largest city in Antausia. The city seems as large as a small country, with everything imaginable within the immense city walls. Here Rostov Maelstrom destroyed Selena Mistencharmer after the battle of Mt. Margalus. Ambushing the exhausted Selena in her own laboratory, Rostov dispatched her with very little difficulty. Selena, however, had been working on a very special artifact, a Celestial Prism that continually tapped into the magic of Antausia. Focusing all her energies, Selena shattered the prism before she was slain, releasing the powerful magic throughout Bosconius. Now, a rainbow of every color of the spectrum continually shines upon Bosconius, and it is said that the magic of Bosconius can be changed by Selena's eternal rainbow."*

This realm acts as a Celestial Prism does; the mage may use this realm's ability to change two mana of any color into one mana of any color. Only two mana can be changed in this fashion by a wizard during that wizard's turn.

#### THE WASTES OF FARREACH

*"Even the farthest realms of Antausia were scarred by the Great Magus War. To keep from harming innocent people (or to keep those innocent people out of the way), many magi decided that uninhabited realms such as Farreach would be better to resolve magical duels. The distant lands of Farreach were a frequent site of many of the battles in the Great Magus War. The magic of Antausia reacted by warping the land into a realm where the very libraries the wizards used would almost work against them."*

This realm acts as a permanent Kismet which affects all players; all creatures, lands, and artifacts which are brought into play are initially tapped. Any land, creature, or artifact which normally begins play tapped must spend an additional turn tapped as well.

#### THE POWER POOLS OF BELDINGARD

*"The realm of Beldingard had always been home to the more potent magics of Antausia. Many pools filled with pure magical energy could be found here. These pools drew the likes of Dinitra La Croix, a sorceress who subjugated the realm for nearly 80 years of the Great Magus War. In an effort to free the realm, Ignatius Firestorm challenged her in her own domain. Dinitra tried to force the land to do her bidding, using the pools to fill her army with further power. Still Ignatius came, bringing his army with him to challenge the witch. I was part of that army, a young apprentice to the noble Ignatius, eager to set the world straight. I cannot tell you the pleasure I had in seeing the look on the sorceress's face when Ignatius' army was enchanted by the same pools Dinitra had tried to harness."*

This realm acts as a permanent Mightstone; all attacking creatures are at +1/+0 until the end of the turn.

#### ICEDALE

*"The coldest, most bitter place in all of Antausia, Icedale's temperature is rarely above freezing on the best of days, and the swift, icy wind has sent more than one fool to a quick death before he had time to notice. With the environment and the magic of Antausia working against them, it is a mystery why the magi still choose to battle in this realm."*

This realm acts as a permanent Winter Orb; players may only untap one land during their untap phase.

#### THE ANTAUSIAN VORTEX

*"In the very center of Antausia lies the dreaded magical vortex. Some sages, scholars, and magi speculate that this swirling mass of energy is an actual physical representation of the magic that binds Antausia together, the magic of Antausia gone awry. Many fools have tried to toy with the vortex, tampering with the very power that binds them to this world. The results of this are completely unpredictable; only the most skilled mage is even remotely able to control it. It is said that the vortex can actually lead you to many of the different realms of Antausia, but those who have tried to test of truth of this have not returned to testify."*

This effects of this realm are constantly changing. If the Antausian Vortex is chosen as the initial realm, no special effect happens initially. After a complete cycle of players, reroll to see what the new realm in effect is. This realm effect lasts until another cycle is completed, at which time another roll is made. If at any time the roll for the Antausian Vortex itself comes up, count it as a stable realm for that round, with no special effects.

*Design by Shawn F. Carnes, Brian Van Skyock, and Carlos Fernandez  
Written by Shawn F. Carnes*



## Two-Headed Giant: A Magic Variant by Steve Miller

If you like two-on-two **Magic™** variants, try this hybrid. While it's a definite departure from the standard two-player duel, this variant doesn't demand the specialized deck engineering that a variant like Emperor Rules requires. Two-Headed Giant plays like a normal **Magic** duel, with the following rules adjustments:

1. Teams sit together and players alternate in an X pattern. Team One has players A and B, and Team Two has players C and D. Play runs A, C, B, then D.
2. Each team has one life point total which starts at 40. Anything which affects either player is taken from this total.
3. When a player is attacking, his teammate may not also attack with creatures. However, instants, interrupts, and fast effects may be played at any time by either teammate.
4. When being attacked, both players on a team may send creatures to defend. If one player has a Circle of Protection of the appropriate color, he may prevent damage directed at either player.
5. Players may not share mana.
6. Cards which say "you" only affect one team member. For instance, Player A puts down an

*Ivory Tower.* Player A will benefit from Ivory Tower on his turn, but player B cannot gain life from the Tower on her turn.

7. Cards which say "opponent" will only affect one of your opponents. For instance, Player A puts down a Black Vise and declares it will affect Player C. Player C will take damage from the Vise on her turn, but Player D will not take damage from the Vise on his turn. During each of his upkeep, Player A may change the target of all cards which affect one opponent.
8. Cards which are intended to affect both you and your opponent affect all four players. For instance, Player A puts down a Mana Flare. All four players will tap lands for two mana instead of one. Likewise, a point of damage from Pestilence would damage each player separately, so two points would be subtracted from the team's life total. If there is any question as to what cards will affect which players, look at the intent of the card. If the card is intended to affect both players in a regular duel, it affects all four in a Two-Headed Giant game. If the card is intended to only affect one player in a regular duel, it only affects one person in this variant.

So take your deck, grow another head, and find two vict... opponents.

## At Issue: Responding to Spells

Count on Tim to stir things up. In the last issue of *The Duelist*, Chris Page wrote an article on the Prodigal Sorcerer that has had the rules experts at WotC (not to mention a significant number of *Duelist* readers) in an uproar. The controversy surrounds an example in which a player summoned a Benalish Hero. The player then immediately casts an enchantment, Holy Armor, on the Hero. At the same time, the player's opponent uses his Prodigal Sorcerer's special ability to inflict a point of damage on the Hero. Does the Hero survive the Sorcerer's poke?

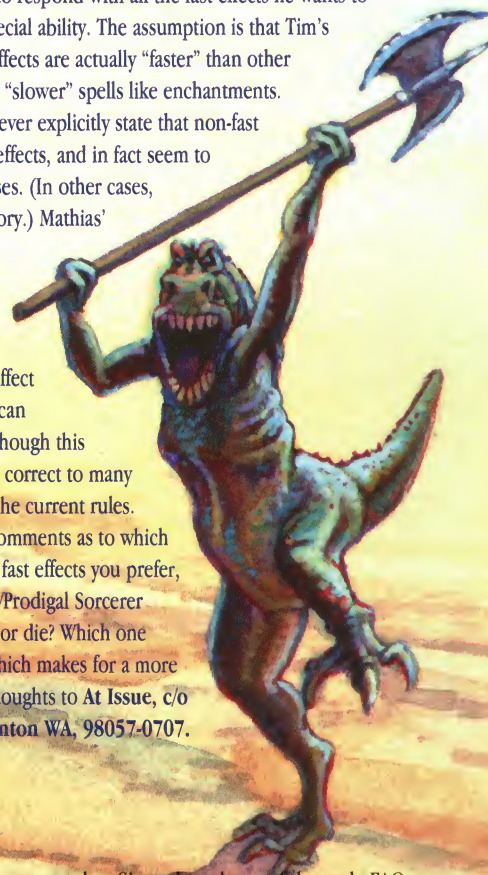
According to the rules as they're intended, the Hero lives. Your opponent can't use Tim's special poke to kill the Hero as she is being cast, because the Hero is still considered a spell and is therefore not a valid target. (However, your opponent could use a fast effect at this time which could counter the spell "Summon Hero.")

Once the Hero has been successfully summoned, however, she becomes fair game for Tim's poke. You realize that your Hero's days are numbered if you don't act to save her, so you decide to increase the Hero's toughness with Holy Armor. Because you and your opponent both want to do things simultaneously, you go first since it is your turn—and you choose to make the Hero tougher by casting Holy Armor. Your opponent could respond to the casting of Holy Armor with a fast effect: in this case, Tim's poke. Unfortunately for your opponent, Tim's poke can't start a different chain of spells and fast effects that happens before the Holy Armor is cast because you, as the active player, have the option of starting a chain first. Following the "last in, first out" rule for resolving chains of spells, Tim's poke actually occurs before the Holy Armor is successfully cast. Fortunately for you and your Hero, though, damage is assigned after all the spells in the chain have been dealt with. By the time the chain is resolved, the Hero gains 2 toughness from the Armor even as she takes 1 damage from the Prodigal Sorcerer, so the poke wouldn't be enough to kill her.

This reasoning is counter-intuitive to many people, who believe that you shouldn't get a chance to cast Holy Armor or any other enchantment until your opponent has had the chance to respond with all the fast effects he wants to use or cast, including Tim's special ability. The assumption is that Tim's poke and other so-called fast effects are actually "faster" than other spells and should occur before "slower" spells like enchantments.

Unfortunately, the rules never explicitly state that non-fast effects are just as "fast" as fast effects, and in fact seem to imply the opposite in some cases. (In other cases, the rules are simply contradictory.) Mathias' commentary on page 95 of the *Pocket Players' Guide*, for example, explicitly says that "once the summon is cast, your opponent can use a fast effect to kill the creature before you can enchant it." This is a mistake; though this statement may seem intuitively correct to many players, it is inaccurate under the current rules.

*The Duelist* invites your comments as to which of these two interpretations of fast effects you prefer, and why. In the Benalish Hero/Prodigal Sorcerer example, should the Hero live or die? Which one feels more intuitive to you? Which makes for a more interesting game? Send your thoughts to **At Issue**, c/o **The Duelist**, PO Box 707, Renton WA, 98057-0707.



### RECENT RULE CHANGES

As more players join Dominia and more cards are introduced into the **Magic™** world, the rules of the game continue to evolve. Since the release of the early FAQs and the *Pocket Players' Guide*, some rulings on cards have been modified or reversed. The following is a list of the *current* official rulings concerning these cards.

If you **Fork** a **Fireball** that is aimed at multiple targets, you must aim the copy at the same number of targets. You can choose the same targets as the original **Fireball**.

The **Clockwork Beast** and **Avian** do not lose a counter until after the combat they are involved in is over.

If you **Clone** or **Doppelgang** a **Hacked**, **Sleighted**, or **-laced** creature, the copy also has the changes.

You can use "lucky charms" (**Iron Star**, **Ivory Cup**, etc.) at any time after the triggering effect occurs, up until the end of the turn.

**Ball Lightning** can attack and will die at the end of any of your turns in which it is in play. This includes Animating it, bringing it back from **Tawnos's Coffin**, etc.

If **Lich** leaves play for any reason, its controller loses the game.

You cannot spend more life on **Greed** than you have.

You cannot **Sleight of Mind** the text on **Kobolds** that refers to its color being red.

**Wall of Wonder** cannot attack on the turn it comes into play, even if you pay the mana requirement.



# THE DIVINER

by J.M. White

Another future to foretell...

*The Dark*™ emerged from Dominia in late August, shortly before the debut of the new **Deckmaster**™ game *Jyhad*™. These releases came just after *Legends*™ had settled in price, and have created a chaotic base for individual card sales. Shipments of both *The Dark* and *Jyhad* went out before the entire print run had been completed, and these broken shipments have artificially inflated prices and created a false sense of scarcity.

Prices for *The Dark* are running high for a print run of 65 million cards in a 119-card set, and Leviathan and Frankenstein's Monster are among the most sought-after cards. *Jyhad*, a 438-card set, is experiencing a beginning similar to *Magic: The Gathering*, though on a substantially different scale. Less than 20% of the cards are on the market, and players are still tussling with the rules, so retail stores aren't hurrying to open their last boxes of boosters to sell singles. Most retail stores are waiting until they have more substantial stock and a better understanding of the game before they sell individual cards. Some stores, though, are already selling single *Jyhad* cards, but prices seem to be set haphazardly as rarity and demand are established. The highest price I've seen for *Jyhad* so far is around \$10 for a single. Most Uncommon and Rare cards are going in the \$2-\$5 range, and Vampires are \$.25-\$1.00 in most places.

**Magic**™ players still wary of a new game are slowing down sales of *Jyhad* in some areas. Those who are playing *Jyhad* are entranced with it (and some *Jyhad* players have even renounced **Magic** as their game of choice), but there are many purist **Magic** players who have shunned *Jyhad*. Many players, however, are now playing and collecting both games.

Values on deleted cards from the Unlimited set are rising steadily as the demand increases. *The Dark* has caused players to again reevaluate playability of cards from *The Gathering*, and combinations are appearing which increase the value of the out-of-print cards.

Unopened *Legends*, *Arabian Nights*™, and *Antiquities*™ are popular, with boxes and boosters steadily rising in price. *Arabian Nights* boxes have been listed in the \$1,300-\$1,500 range, and I've heard of boosters running as high as \$25. Granted, that's just the asking price.

In other trading card game news, **SPELLFIRE**™ is building a strong following in Texas, Illinois, and Washington, and single card sales are starting to pick up. Elsewhere in the country, sales are still slow, but hopefully the October release of the *Ravenloft* expansion will spark new interest.

Anticipation is great for *On the Edge* and the *Star Trek: The Next Generation* game, both to be released in October. With Trident and Decipher limiting their first runs, individual card values may appear quickly for both sets.

On the horizon are *Fallen Empires*™, *Doomtrooper*, the full release of *Galactic Empires*, the *Star of the Guardians* and *SimCity* trading card games, and a new game from TSR. By just sheer volume, one of the card sets—perhaps more—is likely to carve out its own niche market. It is unlikely that the new games will end up with as big a market share as *Magic: The Gathering*, but of course there is only one **Magic**. *Fallen Empires* may change the single card market considerably, as it is

printed to order and therefore stands to be a huge print run. We'll see how that affects it from the collectors' point of view. The Michael Whelan card in this issue of *The Duelist* will probably also wreak havoc with collectors. The DragonCon return cards were going for \$25-\$150 shortly after the convention. I've heard wild reports of asking prices up to \$400 for a single card. If the print run jumps from 10,000 to 100,000 or more overnight, the value of those cards should drop considerably as the level of rarity decreases.

To cope with the wild variation in card prices, you need to understand what you're paying for. When evaluating prices, keep in mind how individual card prices are set. While our experience in gathering prices for **SCRYE** shows that there is a wide regional diversity, the process by which those prices are arrived at is fairly universal. When a store that has been carrying **Magic** for a while gets a new expansion in, they immediately attempt to acquire a card and rarity list. Once the preliminary rarity is determined, prices are attached to the cards. Many stores have a standardized system, though these vary widely. For example, Fantasy Xcellent (a fictitious store) might break down singles

into Rare \$7, Uncommon \$4, and Common \$1. Great Adventures II (another fictitious store) might charge \$10 for Rares, \$5 for Uncommons, and \$.50 for Commons. Land might be \$.05, \$.10, or free! There is no one rule for pricing, but breakdown by rarity seems to be the most common pricing procedure. *Legends* generally fell into five price categories: Elder Dragon, Legend, Rare, Uncommon and Common. Some dealers also considered the value of cards that use counters.

Rarity is determined not only by the number of cards printed but also by the demand. If a card is hot, like a Shivan, a Mox, or a Lotus, the price will be higher than a card with the same print run rarity. Take, for example, an Alpha Purelace, or Nevinrryal's Disk. Approximately 1,400 of each were printed, but the Lotus is

more valuable despite the fact that there are the same number of them in print.

Retail stores that are less familiar with the card sets often follow price lists from mail-order companies, individuals, other stores, or magazines. Many game and hobby retailers are extremely nervous about selling individual cards, not wanting to gouge their customers or otherwise acquire a bad reputation. They will often sell cards for much less than what they are selling for elsewhere in the country. On the other hand, stores which handle no games other than **Magic** will often sell singles, and are more likely to be "in it" for financial return. Other stores sell at the suggested retail price, and some sell at less: one of the **SCRYE** Regional Advisors sells **Magic** for 20% off, all the time, across the board.

So if a store is selling unopened boosters which are still in print at more than suggested retail, then you might want to look elsewhere for a card source. Cards at reasonable prices are out there. This is not to say that \$50 for a Black Lotus is too much to pay. To get one, you might need to spend \$100, but someone, somewhere would have sold you one for much less. It's a question of knowing where to look.

J. M. White is the editor of **SCRYE** magazine, an independent price guide for trading card games. Questions and comments can be sent to *The Diviner*, c/o of *The Duelist*, or by email to [scrye@wizards.com](mailto:scrye@wizards.com). Issues not addressed in this column will be printed as Letters to the Editor in **SCRYE**.

## Dominia's Top Ten

*Magic: The Gathering*—*The Dark*

1. Leviathan	\$11.00
2. Frankenstein's Monster	\$10.00
3. Angry Mob	\$8.13
4. Hidden Path	\$8.00
5. Rag Man	\$8.00
6. Stone Calendar	\$8.00
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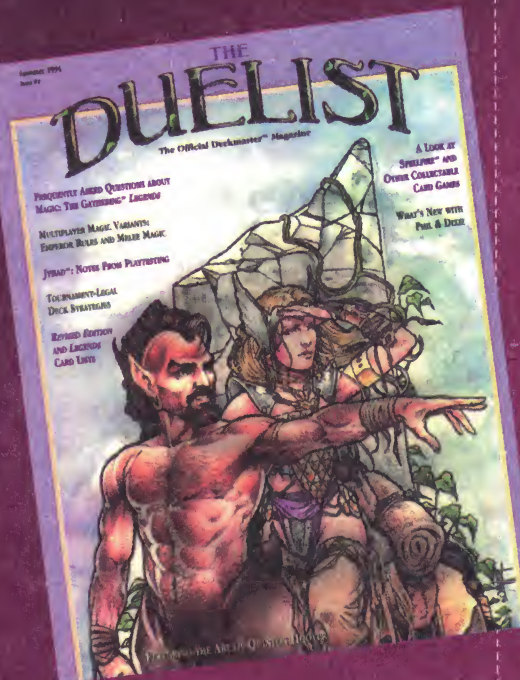
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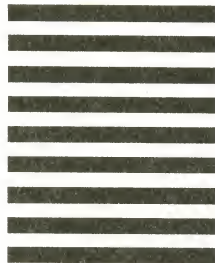


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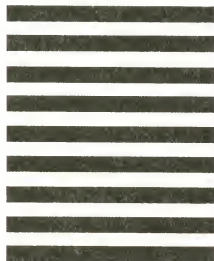


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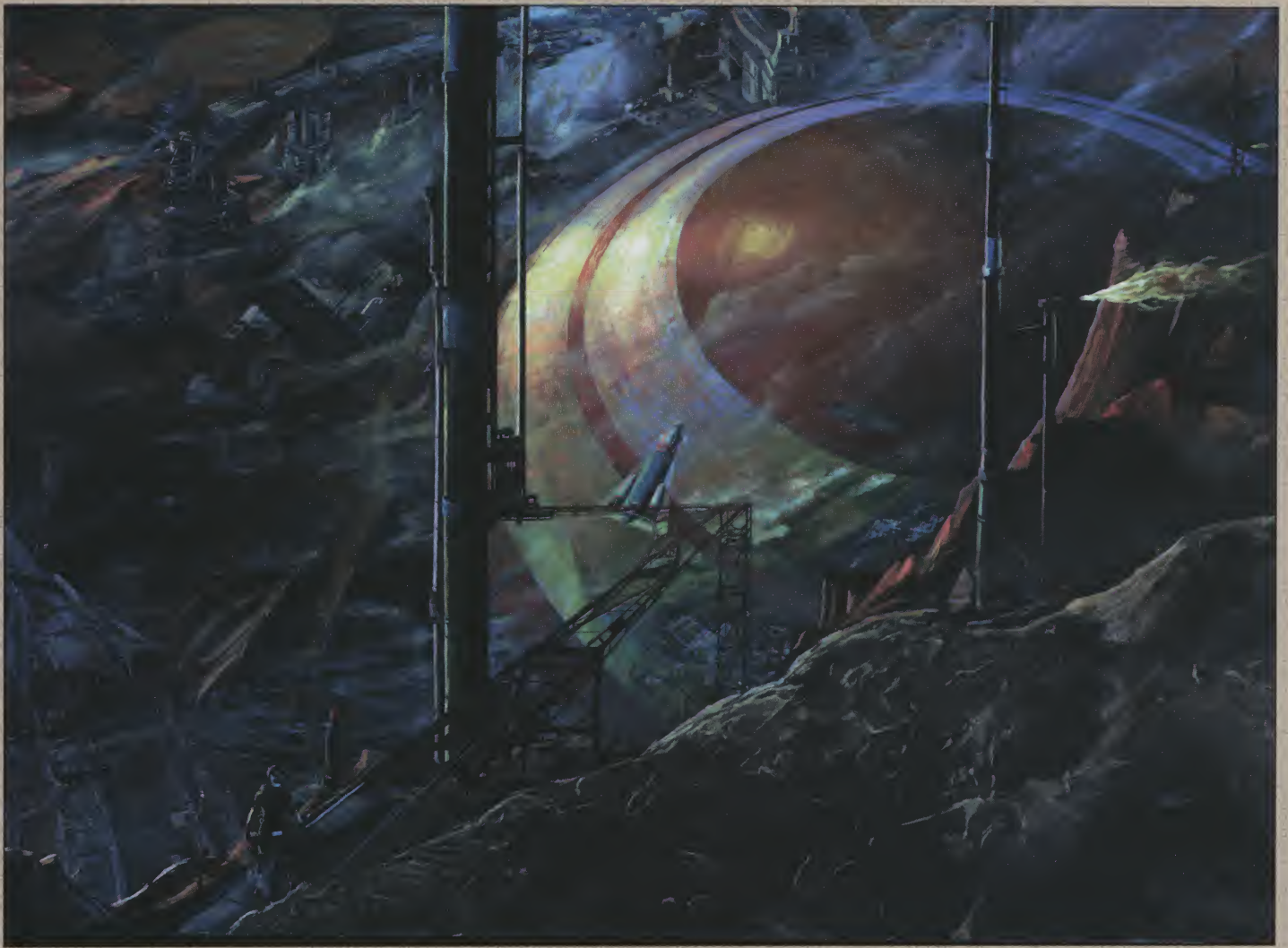
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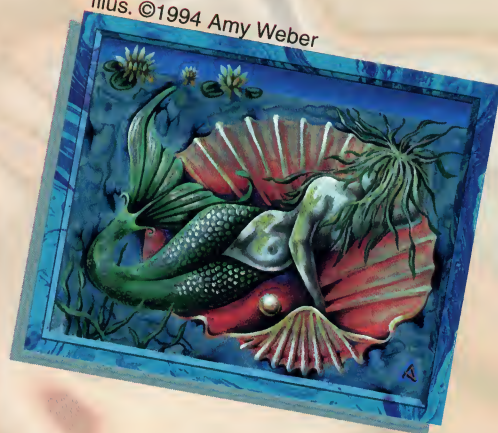
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# Excuse Me,

# MR. SUITCASE?

*Now you've done it.*

It started out slow, with just a starter deck and a couple of booster packs. Then, after reading a very interesting article, you bought a couple more booster packs to help tune your deck (which has since become greatly feared). Your friend, Mr. Suitcase, offered to split a box of booster packs with you, and you agreed. By then, you had enough cards that you decided to go ahead and try to get a complete set, so you bought another box. Then you needed a box for trading stock to get some out-of-print cards, and of course you had to get a couple of boxes of the new expansion "for the collection." Now you've begun to notice that your biggest backpack doesn't close very well, and you still only have the one well-tuned deck for playing. You also don't feel quite ready to build a tournament deck; you just want to have fun.

Well, you've got all of these cards. Building a deck should be easy. Where do you start, though? Mr. Suitcase never seems to have any problems. He has plenty of decks, and they all look like they're fun to play. When you asked him about them, he said (from amidst a half-opened pile of boosters) that they were just some theme decks he was working on.

So, what is a theme deck? A theme deck is any deck that is built around a specific concept. That concept could be based on a specific card or combination of cards, or a certain type of card, or even something based on a book, movie, or something else entirely. A theme deck is not necessarily a lean, mean killer deck, built to totally eradicate your opponent in three turns or less. Instead, theme decks are generally designed to be fun to play (not that winning isn't fun).

Creating a deck built around a theme also helps improve your deck construction skills for other types of decks. You get practice at choosing good cards and combinations of cards, and discover uses for cards that you hadn't previously noticed. You may find many cards that fit well into your deck that you've never considered using before, and others you usually rely on you may be forced to do without. You also learn how to use many different cards as effectively as possible.

You could use one particular card as the concept for your deck. The object of such a deck is to use that card as well as possible, not only by using multiple copies of the card, but also by using cards that complement the concept card.

As an example, let's look at the Rukh Egg. It is a 0/3 red



By Paul Peterson  
creature from the *Arabian Nights*

expansion. If the Egg goes to the graveyard from play, the mama Rukh appears in your territory at the end of the turn. She is a 4/4, red, flying creature, bent on revenge for the loss of her egg. Obviously, you want to put in cards

that will allow you to use this ability as much as possible, without making the deck boring ("I guess I'll Fireball a Rukh Egg...again."). Multiple Rukh Eggs are important so that you can get them out soon and often, but what about getting Rukhs?

One possibility is to make your opponent kill your Rukh Eggs. As they will probably be reluctant to attack with creatures that could kill the Egg, you should encourage them. You could try begging, but the Nettling Imp is probably a better way to do this. You can tap the Imp to force any one of your opponent's creatures to attack, and then you can block it with the Egg. Another strategy is to make the Rukh Egg worth killing. The red enchantment *Firebreathing* is one way to accomplish this. A 0/3 creature isn't much of a threat, but with *Firebreathing* and a few mountains, it suddenly becomes dangerous not to block it. *Ashnod's Battle Gear* is also a great choice. This artifact from *Antiquities* can give one of your creatures +2/-2, transforming the Rukh Egg into a 2/1 creature. Now the Egg not only dies easily, but it also does enough damage to make it worth blocking.

Or you could always kill it yourself. *Lightning Bolts* kill them easily, but there are better ways to go about it. *Chain Lightning* not only kills the first Rukh Egg, but allows you to bounce the effect onto other Rukh Eggs, and eventually onto your opponent. Sacrificing them to a *Life Chisel* or a *Diamond Valley* not only gets you a Rukh, but also gives you 3 lives. *Drain Life* does much the same thing for only a few black mana.

So now you've successfully cast and killed a Rukh Egg, and you have a Rukh. Now what? Obviously, you need to get the Rukh Egg back, and there are many ways to do this. *Raise Dead* is a cheap way to bring the Rukh Egg from the graveyard to your hand, but *Animate Dead* is even better, as it brings the Rukh Egg directly into play, and mama Rukh is dumb enough to appear even if the egg is undead. *All Hallow's Eve* will bring all of the Eggs you've killed back into play at once. One of the best options is *Hell's Caretaker*. It allows you to sacrifice a creature in play to bring another



creature out of the graveyard. Once you have a Rukh Egg in play and one in the graveyard, you can just keep making them exchange places every turn, generating a new Rukh each time.

Try building a theme deck around a specific type of card. You might choose a particular kind of creature, like Goblins, or a particular creature ability, such as landwalking or trampling. This is essentially very similar to the first type of theme deck, except for scale. Let's say you chose the Shivan Dragon to build a deck around, and chose some cards that would help it. Most of the cards you added to complement the Shivan Dragon could probably be effective on a much broader basis. Expand the idea to be "flying creatures," and this will vastly increase the number of useful creatures in your deck. Also, most of them will be able to benefit from the cards you added to help the Shivan Dragon—like he needs it.

What cards should you add? Choose cards that complement the theme you've chosen. The great thing about flying creatures is that they can only be blocked by other flying creatures, so you'll want to capitalize on this ability. The best way to do this is by making sure that your flying creatures remain unblocked, and this means dealing with your opponent's flying creatures. Earthbind is a good choice for this. If the fall does not kill the creature outright, it will at least remove its ability to fly and block your creatures. Winterblast is a fun, little green sorcery that taps one creature for each extra mana you pump into it, making them unable to block. It also does two points of damage to each flying creature you choose to tap, which will remove any small flyers.

Earthquake is another great card to complement the "flying creatures" deck. This red sorcery causes X damage to each player and all non-flying creatures, and will purée most of your opponent's creatures, while leaving yours untouched. The white enchantment Moat is also effective, preventing any non-flying creatures from attacking, while your creatures go on their merry way.

You can even develop a deck around the lack of a certain type of card—a creatureless deck, for example. ("Hah! Who needs Serra Angels?") This can be difficult, as playing without creatures deprives you of the game's most reliable way of dealing damage to your opponent.

Obviously, then, you will need spells that cause damage directly to your opponent. Red produces maximum mayhem, with more cards of this type than any other color: Fireball, Disintegrate, Lightning Bolt, Pyrotechnics, and many more. Storm Seeker provides some firepower for Green, as does Psionic Blast for blue, and Drain Life for black. Many artifacts can also damage your opponent. Black Vise and The Rack are great passive sources of damage, and the Rocket Launcher is expensive but effective.

Not having creatures to attack with means not having creatures to defend you. Luckily, you already have a solution of sorts for this problem. Most of those cards that cause direct damage aren't picky about their targets, and can be used against creatures as easily as against your opponent. Also,

cards like Fog and Circles of Protection can prevent incoming damage. Fog will prevent all damage from all creatures involved in one attack, while color-specific Circles of Protection will help over multiple attacks.

You will need to choose cards to complement this strategy. Several cards deal damage based on the mana you can put into them, so find ways to increase your mana. Red has Mana Flares, which will double the mana available from lands. Green is also an excellent color for producing great amounts of mana rapidly. You can use Llanowar Elves, Birds of Paradise, and Wild Growth to generate mana quickly, and Fastbond and Gaea's Touch to put lands into play more rapidly.

Theme decks can even be based on ideas that have nothing to do with the mechanics of **Magic**, like a book, a movie, or even an entirely different game. Take chess, for example. The obvious colors to use are black and white. A chess deck would be very creature-oriented; the challenge is to choose appropriate creatures to represent each piece, while still making the deck useful. For pawns there are many choices. For example, black has Drudge Skeletons and Stone Throwing Devils, and white has Benalish Heroes and Pikemen. Knights are easy—just use the White and Black Knights. They're thematically perfect, and effective, too. Walls can be used for rooks, with the Wall of Bone for black and the Wall of Swords for white. Bishops are probably the toughest to pick. There aren't many thematically correct creatures, but the Preacher (thanks to *The Dark*) works for white, and Sengir Vampires make terrific black bishops. (I presume you know His Excellency, Vlad.) For the kings and queens, my pick is the Northern Paladin and the Serra Angel, and the Lord of the Pit and the Sorceress Queen.

Next you need to choose supporting cards that fit the theme. Imprison is a black enchantment that allows you to prevent an opponent's creature from acting, following the concept of "check" fairly closely. Divine Transformation is an enchantment that gives a creature +3/+3, and is useful as a pawn promotion technique.

All of these decks are fun to construct. There is a challenge both to planning exactly which cards you need to fit the concept, and to trading to get those cards. You get a great feeling of discovery upon finding a new card to add to the deck, or a new twist on the same theme. This also teaches valuable deck construction techniques that will help you in any deck you construct. And besides, theme decks are also incredibly fun to play. There is nothing quite like watching your carefully crafted concept unfold over the course of a game; you'll be able to get the satisfaction of seeing the light dawn in your opponent's eyes as they suddenly realize that there is a method to your madness.

*You might even get a smile out of Mr. Suitcase.*





Frequently Asked Questions  
**JYHAD™: FAQ**

THESE QUESTIONS AND ANSWERS ARE INTENDED TO CLARIFY THE JYHAD RULES. THESE RULINGS ARE NOT MEANT TO SUBSTITUTE FOR OR SUPERSEDE THE RULES. IF ANY ANSWER BELOW ACTUALLY MODIFIES OR CORRECTS THE PUBLISHED RULES, IT WILL BE MADE CLEAR. THIS IS THE BLOOD DOLL EDITION, ACCURATE AS OF OCTOBER 10, 1994.

- 1) **Q:** *Can I use the +1 stealth on an action card to increase the stealth of another action?*  
**A:** No, because you'd need an action modifier card. The action card merely indicates that that particular action has an intrinsic stealth bonus.
- 2) **Q:** *What happens when I run out of cards?*  
**A:** (Sec. 11.4, "Organizing the Cards," and Sec. 18.2, "Withdrawing from the Game") Play continues when you use the last of your library cards. The only time you are out of the game is when your blood pool is reduced to zero or when you successfully withdraw from the game.
- 3) **Q:** *What happens when my vampire has no blood counters on it?*  
**A:** Your vampire only goes into torpor when it is reduced below zero blood. If it is reduced to zero, then the next turn it must hunt as an action; a vampire can take no other action unless it has at least one blood.
- 4) **Q:** *What happens when a vote ties?*  
**A:** (Sec. 17.1, "Voting") A tied vote is a failed vote.
- 5) **Q:** *When can a vote be called, and can I make up the referendum?*  
**A:** (Sec. 17.1, "Voting") Calling a vote is an action that must be taken by one of your minions. The referendum for the vote is described on the vote card; you cannot arbitrarily make one up. Some vote cards require a Prince or a Justicar to use. The only other vote in *Jyhad* that is not written on a card is a vote for a bloodhunt (Sec. 16.3, "Diablerie").
- 6) **Q:** *Does the vote on the vote card count towards my referendum?*  
**A:** Yes. When you call a vote, the card itself is worth one vote.
- 7) **Q:** *( Can any Methuselah, including the one who called a vote, play extra political cards solely for their votes?*  
**A:** Yes, all Methuselahs can use political vote cards.
- 8) **Q:** *If I throw in another card from my hand for one vote, do I replace it right away?*  
**A:** (Sec. 17.1, "Voting") No. No cards are replaced until the vote is concluded.
- 9) **Q:** *My vote card says "Prince or Justicar." What does that mean?*  
**A:** The only minion who can call that particular vote would be a vampire with one of these appropriate titles. Any ready vampire can call a vote that states "All Kindred."
- 10) **Q:** *Can my ally call a vote?*  
**A:** No. Any card that states "Kindred" excludes allies. Although allies are minions, they are also mortal and cannot be considered Kindred.





11)Q: OK, I've got a Justicar, but he's tapped. Do I still get his votes?

A: (Sec. 11.1, "The Playing Area") Yes, because tapped minions are considered "ready."

12)Q: What about my Primogen in torpor? Can't she vote?

A: (Sec. 11.1, "The Playing Area" and Sec. 17.1, "Voting") Vampires in torpor are not considered "ready" and cannot lend their votes.

13)Q: How do I get out of torpor?

A: If your vampire went into torpor due to aggravated damage with blood counters still on it, then it can, as an action, rescue itself at the cost of two blood. If the vampire doesn't have enough blood (as would be the case if it went to torpor from regular damage, for instance), then it can be rescued by another minion. The rescuing vampire taps to visit the vampire in torpor, and a total of two blood must be spent from either the rescued, the rescuer, or both. The vampire so rescued is then active again, but if it has no blood, it must hunt on the next turn.

If your vampire went into torpor due to paralysis, it cannot rescue itself, as it cannot untap to take that or any other action. This vampire must be rescued by another vampire. However, to rescue a vampire in torpor from paralysis, you need only tap the rescuing vampire to have it visit the paralyzed vampire in torpor; you need pay no blood at all from either vampire.

14)Q: My vampire went into torpor tapped but had enough blood to get himself out. How can he get himself out if he's tapped?

A: Even vampires in torpor untap during the untap phase.

15)Q: If someone has a vampire in torpor with Haven Uncovered played on it, can I diablerize it or attack it with +1 stealth?

A: No, you cannot attack a vampire in torpor; you can only encounter it with another vampire and then attempt to rescue or diablerize it.

16)Q: What happens to my equipment, etc., when my vampire goes into torpor?

A: The equipment and all modifiers, including retainers, stay on a vampire when it goes into torpor.

17)Q: What is the combat sequence?

A: (Sec. 15, "Combat") The combat sequence starts with the determination of range. There are two ranges, close and long. Range starts off close and can only be changed by maneuvering. Any number of maneuvers may occur until range has been determined; however, each maneuver after the first must be played only to cancel another maneuver. (You cannot just throw out five maneuvers to get rid of five of your cards, for instance.) You can play a maneuver to make combat long range, your opponent can then play a maneuver to cancel yours and make the combat short, and you can then play one to cancel hers and make it long again—you play maneuvers back and forth until one of you stops.

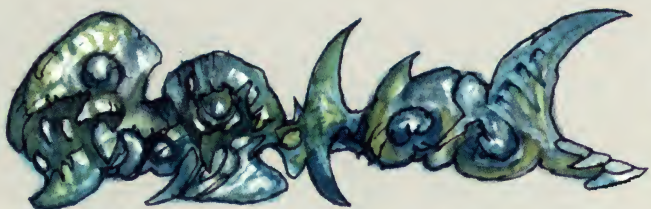
The second phase is to choose strike. A strike can be by hand, by weapon, or by a combat card specifically stating "strike." After each minion has declared its strike, damage is determined and combat ends unless one or the other minion "presses," which begins the whole round again.

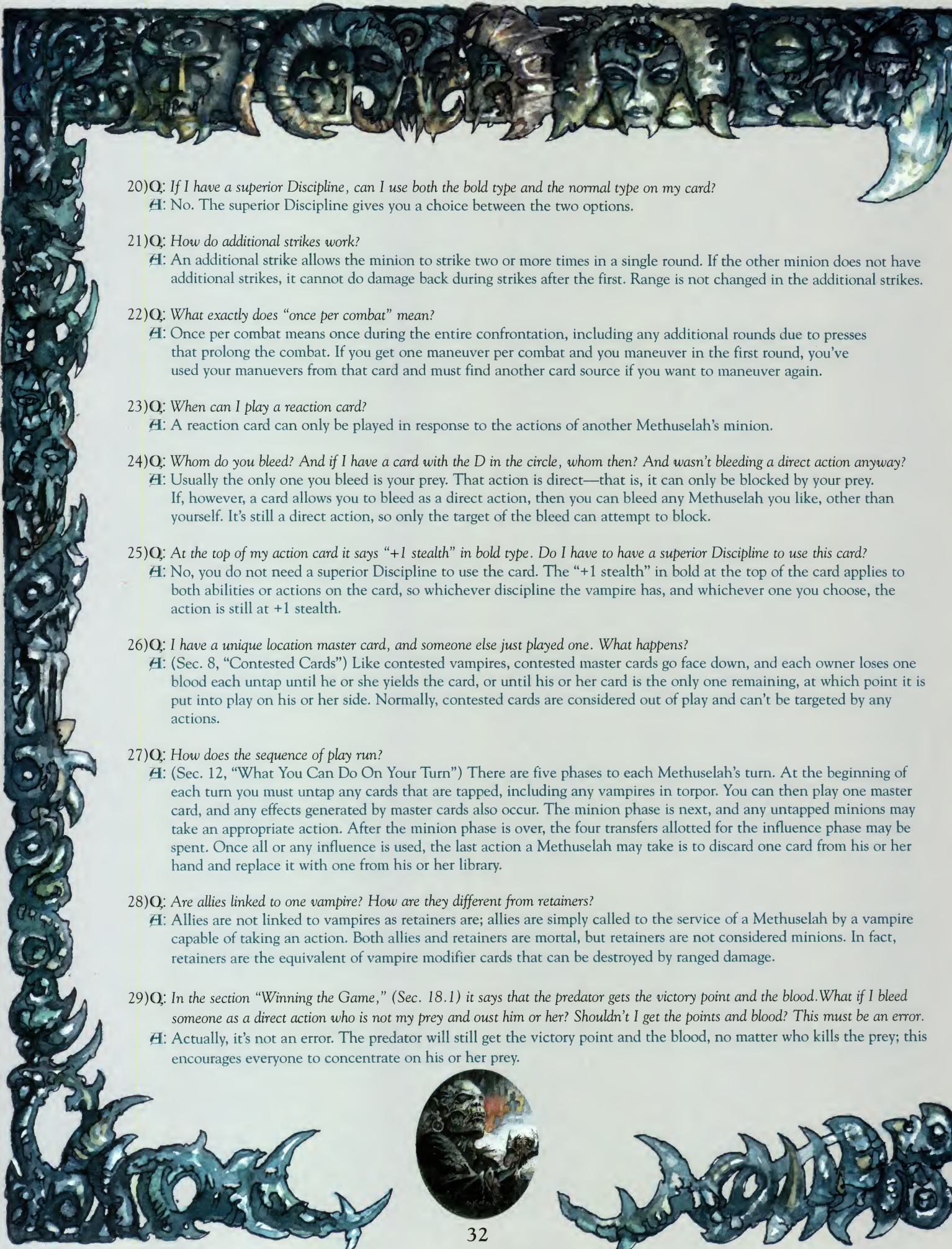
18)Q: I played "strike: combat ends," and my opponent played "strike: dodge." It says that dodge negates opponent's strike. What happens?

A: (Sec. 15.3, "Special Combat Effects") Well, "combat ends" takes place before any other strike can take effect. "Combat ends" beats any other card effect out there.

19)Q: What does "press to end" mean?

A: Press to end allows you to counteract your opponent's press to continue combat but does not allow you to press to continue combat. Presses can continue to be played until the final press played determines the outcome.





20)Q: If I have a superior Discipline, can I use both the bold type and the normal type on my card?

A: No. The superior Discipline gives you a choice between the two options.

21)Q: How do additional strikes work?

A: An additional strike allows the minion to strike two or more times in a single round. If the other minion does not have additional strikes, it cannot do damage back during strikes after the first. Range is not changed in the additional strikes.

22)Q: What exactly does “once per combat” mean?

A: Once per combat means once during the entire confrontation, including any additional rounds due to presses that prolong the combat. If you get one maneuver per combat and you maneuver in the first round, you’ve used your maneuvers from that card and must find another card source if you want to maneuver again.

23)Q: When can I play a reaction card?

A: A reaction card can only be played in response to the actions of another Methuselah’s minion.

24)Q: Whom do you bleed? And if I have a card with the D in the circle, whom then? And wasn’t bleeding a direct action anyway?

A: Usually the only one you bleed is your prey. That action is direct—that is, it can only be blocked by your prey. If, however, a card allows you to bleed as a direct action, then you can bleed any Methuselah you like, other than yourself. It’s still a direct action, so only the target of the bleed can attempt to block.

25)Q: At the top of my action card it says “+1 stealth” in bold type. Do I have to have a superior Discipline to use this card?

A: No, you do not need a superior Discipline to use the card. The “+1 stealth” in bold at the top of the card applies to both abilities or actions on the card, so whichever discipline the vampire has, and whichever one you choose, the action is still at +1 stealth.

26)Q: I have a unique location master card, and someone else just played one. What happens?

A: (Sec. 8, “Contested Cards”) Like contested vampires, contested master cards go face down, and each owner loses one blood each untap until he or she yields the card, or until his or her card is the only one remaining, at which point it is put into play on his or her side. Normally, contested cards are considered out of play and can’t be targeted by any actions.

27)Q: How does the sequence of play run?

A: (Sec. 12, “What You Can Do On Your Turn”) There are five phases to each Methuselah’s turn. At the beginning of each turn you must untap any cards that are tapped, including any vampires in torpor. You can then play one master card, and any effects generated by master cards also occur. The minion phase is next, and any untapped minions may take an appropriate action. After the minion phase is over, the four transfers allotted for the influence phase may be spent. Once all or any influence is used, the last action a Methuselah may take is to discard one card from his or her hand and replace it with one from his or her library.

28)Q: Are allies linked to one vampire? How are they different from retainers?

A: Allies are not linked to vampires as retainers are; allies are simply called to the service of a Methuselah by a vampire capable of taking an action. Both allies and retainers are mortal, but retainers are not considered minions. In fact, retainers are the equivalent of vampire modifier cards that can be destroyed by ranged damage.

29)Q: In the section “Winning the Game,” (Sec. 18.1) it says that the predator gets the victory point and the blood. What if I bleed someone as a direct action who is not my prey and oust him or her? Shouldn’t I get the points and blood? This must be an error.

A: Actually, it’s not an error. The predator will still get the victory point and the blood, no matter who kills the prey; this encourages everyone to concentrate on his or her prey.





30)Q: How do I replenish my pool? Can't I take blood off my ready vampires?

A: Currently, the only time you can remove blood from a ready vampire and place it in your pool is when it has a Blood Doll on it or a Minion Tap card is played. Otherwise, the Methuselah cannot feed off of his or her minions. There are cards that allow pool increases, and ousting your prey pays off as well.

31)Q: I want to play a reaction card. Can any minion play a reaction card? What if that minion is tapped?

A: A tapped minion cannot react (bring a reaction card into play). The untapped minion who plays a reaction, however, does not get tapped.

32)Q: I have a "strike: steal weapon" card. Can I take my prey's Hawg? It's got that little gun on it, doesn't it?

A: Well, sure it's got the picture, but for the card to qualify as a weapon it must also state "weapon" in the card text. The symbol only stands for "equipment."

33)Q: I have a vampire with Blood Doll played on her, but the vampire is contested. Can I still get blood from her?

A: No. The vampire is considered out of the influence of either Methuselah.

34)Q: When does my vampire heal itself with stolen blood? The example in the rulebook is confusing.

A: The example in the rules prior to the corrected Jyhad rules release refers to an early conception of the rules. The example is in error. Stolen blood can immediately heal a vampire. This may prevent a vampire from going into torpor on the strike phase during which it stole the blood, as long as the vampire striking it does not do enough "first strike" damage to send it into torpor. In that case, the vampire attempting to steal blood does not get the opportunity to steal blood before being sent to torpor.

35)Q: My Gun says "3R" on it. What's the "R" mean?

A: It means that it delivers 3 points of damage either at long range or short range. Some cards with the "R" on them (Thrown Sewer Lid, for example) can only be effective from long range, but an "R" does not itself indicate that the weapon or ability must be used at long range to work.

36)Q: Can I play multiple Hunting Ground cards? It says on the Hunting Ground cards that "only one blood can be given to a vampire from Hunting Ground cards each turn"?

A: Yes. What it should say is that each vampire can "receive" no more than one blood from Hunting Ground cards each turn. If you have two vampires out that are below capacity and you have two Hunting Ground cards out, you can give each vampire a blood point during untap: one point to one vampire for one Hunting Ground.

37)Q: How does Aggravated Damage work?

A: Aggravated Damage automatically sends your vampire to torpor. The first point of Aggravated Damage doesn't cause the vampire to spend a point of blood to heal, but every point after does. If Aggravated Damage equals more than your vampire has blood to heal, your vampire is destroyed. This does not count as Diablerie.

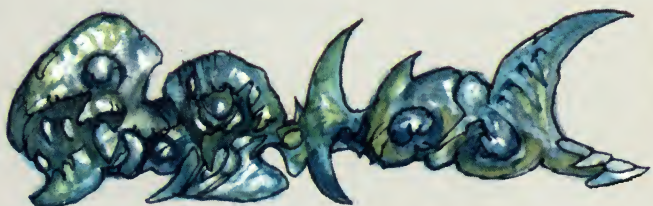
38)Q: If I have more than one Army of Rats in play, how much pool will my prey lose during his or her untap phase? One for each card?

A: This card should have been written so as to disallow any cumulative effect. No matter how many Army of Rats one has in play, his or her prey will lose one pool on each untap phase.

39)Q: What clan do the vampires created by the Embrace or Progeny cards belong to?

A: These vampires are of the clan of the vampire that created them.

Note that references in parantheses refer to sections in the Jyhad rulebook. These questions were compiled by Christopher Ferris, Paul Peterson, Bob Kruger, Matt Burke, Jeff Harris, Shawn F. Carnes, Rich Redman, and Scott Hungerford.



**J**yhad, with its many clans, disciplines, and card types, offers the new player a bewildering number of possible deck-building strategies. Should you pick one or two clans, and then choose action cards to go with them? Or choose a few disciplines, and then pick vampires with those disciplines regardless of clan? Or should you ignore the disciplines entirely, stocking up on cards which can be used by any vampire? All of these are valid approaches, and any can build strong decks. No matter which approach you choose, though, you'll need to choose which minion cards to include. Here is my assessment of the disciplines and the advantages they can offer your deck.

Animalism's main strengths are in combat. Bats, Wolves, Crows, and Canines add to your vampires' fighting abilities, and Owls let you peek at your opponent's hand. Also, Ravens can spy out those who attempt to slip past your guard, and Rat's Warning and Cat's Guidance provide a nasty surprise to a predator who might think you're defenseless when most or all of your vampires are tapped. Keep an Army of Rats around, and block your prey's attempts to burn it.

Auspex is multi-faceted, increasing your vampires' senses to a supernatural level. Many cards in the discipline increase your intercept, and Telepathic Counter and Telepathic Misdirection can fend off the occasional bleed that manages to penetrate your lines. When intercept is used effectively as an offensive measure, your prey and predator will find that hunting, equipping, or even attempting to leave torpor can result in a swift and deadly battle. Auspex also has cards that let you look at your opponents' hands, so you can plan your actions while avoiding traps and pitfalls they may have planned for you.

Celerity provides speed and agility with many cards that give extra strikes, presses, maneuvers, and dodges. Vampires with Celerity maul their opponents, losing a blood or two while draining a larger vampire down to nothing. They are even deadlier when equipped with weapons for extra damage, but don't benefit much from aggravated damage effects, since additional strikes are useless if your first blow sends your opponent to torpor. Use Distraction or Infernal Pursuit to draw extra cards while fighting a tough opponent, and increase the likelihood that you'll have what you need to deal with her.

Dominate's strengths are manipulation and control. Far Mastery, Kine Dominance, and Grave Robbing let you steal your opponents' minions and locations, and other cards will counter or change their actions. Dominate also gives you the fearsome Bonding, Conditioning, and Threats; wait until your prey has declined to block before playing one of these, since they can't change their mind and block after the card is played. The discipline is lacking in combat cards, so you may want to combine it with one of the combat-oriented disciplines, or add equipment or non-discipline cards to help your vampires survive when they do find themselves engaged. Alternatively, you could pair this discipline with Obfuscate and evade your opponent's attempts to block or hinder you.

Fortitude specializes in damage prevention. Your vampires can shrug off the feeble attempts of their opponents to damage them, and they recover rapidly when they do happen to take damage. Dawn Operation combined with Skin of Night will send an enemy to torpor and leave you nearly unscathed. Undead Persistence combined with a Trap will let your smallest vampires take out large opponents, and Rapid Healing will bring them back from torpor without needing to spend blood. Save a Day Operation until you have other cards to give a vampire heavy Bleed bonuses, then go for the kill.

Obfuscate is one of the most frustrating disciplines for your opponents. Your vampires produce weapons from nowhere, use stealth bonuses to sneak past attempts to block, and can switch places to leave a blocker facing a grinning Prince instead of the weak minion the blocker was eager to trounce. Spying Mission gives up a 1-point bleed for the threat of at least a 3-point bleed on a later turn. When you've got the bonus ready, bleed with other vampires; if your opponent declines to block, use Mask of 1,000 Faces to swap in the vampire with the bonus. Or just pile on the stealth bonuses and waltz past your befuddled foes.

# JYHAD

DISCERNING  
THE DISCIPLINES

BY BETH MOURSUND

Potence is a combat discipline, giving you many ways to increase your vampire's damage in hand-to-hand and ranged combat. The discipline also allows you to destroy or nullify the weapons or equipment that your foe might use to equalize matters. Potence has very little useful outside of combat; potential decks could be built around further augmenting its fighting abilities, or alternatively, around a pairing of Potence with one of the non-combat-oriented disciplines. You can also use it with Celerity (a classic Brujah tactic)—your vampires may not do anything special outside of combat, but they'll maul anyone who dares to block them.

Presence works well in a political deck, giving various ways to gain extra votes, benefit from voting, or pass two votes for the price of one. Interfering with your opponents' votes is also possible with Presence. Throw in plenty of political actions, and a few Bribes and Praxis Seizures, and you may be able to vote your prey to death without ever even bleeding. Presence also has several cards to increase bleed, making its vampires more dangerous to your prey than perhaps even Dominate, and some of the cards even let you gain blood back yourself. Presence suffers from a lack of combat cards, so you may wish to combine it with one of the combat-oriented disciplines. Presence also works well in combination with a stealth-enhancing discipline like Obfuscate, or a discipline with significant political abilities.

Protean's motto is adaptability. This discipline is primarily combat-oriented, but offers a well-rounded variety of combat cards unlike the specialization of some disciplines. Maneuvers, ranged and unrounded damage bonuses, presses, and damage prevention—whatever you want in combat (with the exception of additional strikes) you can find somewhere in Protean. Outside of combat, use Earth Control to slip past potential blockers, or let your prey block and then use Form of Mist to unblock. While Protean can be used to add depth to other disciplines, it is flexible enough to stand on its own: keep in mind that the only clan to possess natural Protean abilities, the Gangrel, also possess Animalism and Fortitude.

Thaumaturgy is best known for Theft of Vitae, Drain Essence, and Cryptic Mission. The first two allow your vampires to steal blood from their foes, and add it directly to their own. Cryptic Mission removes blood or lives from your opponents' minions without even entering combat. Thaumaturgy also has a variety of ways to do extra or aggravated damage.

Opponents facing a deck strong in this discipline should expect their vampires

to make many trips to torpor—a weakness which may be remedied by including maneuver cards in the deck. Like Potence, this discipline can work well with a non-combat disciplines. On the other hand, Thaumaturgy's bleeding ability can be a powerful addition to a combat-intensive deck.

In any deck, no-discipline-required cards can be included either to match the focus of skills in your chosen disciplines, or to fill holes in a deck's capabilities. Some cards are a worthy addition to almost any deck. A Lucky Blow or two can turn a combat in your favor, while Wake with Evening's Freshness lets you get double use from a minion (and it can save your life when hit with an unexpected Misdirection). Computer Hacking gives any minion a one-time +1 Bleed action, or you can spend a pool and buy a Laptop Computer for a permanent bonus. Other cheap and useful equipment includes the Flak Jacket, to increase the survival rate for an ally or keep a vampire out of torpor a bit longer, and the Saturday Night Special, which gives an easy ranged attack. No matter which disciplines you choose, no-discipline-required cards are a useful complement to any deck.

WHENEVER I PLAY A GAME, REGARDLESS OF THE GENRE, I USUALLY END UP ROLEPLAYING. IN MAGIC: THE GATHERING™, I PRETEND I'M A WIZARD ENGAGED IN A DUEL. I'VE BEEN IN ENOUGH ROLEPLAYING GAMES TO GET AN IDEA OF HOW A WIZARD MIGHT THINK AND ACT, AND I REALLY BELIEVE IT HELPS. I TRY TO THINK AS A WIZARD WOULD, PLOTTING MY OPPONENT'S MAGICAL DEMISE; I EVEN ADD SOUND EFFECTS AS THE CARDS COME INTO PLAY. (RICHARD GARFIELD HAS ME BEAT, HOWEVER, WHEN IT COMES TO SOUND EFFECTS FOR THE CARD TERROR. IT HAS MADE GROWN MEN CRY.)


IN JYHAD, HOWEVER, I SOMETIMES HAVE DIFFICULTY PLAYING THE PART OF A METHUSELAH, A VAMPIRE WHO IS THOUSANDS OF YEARS OLD. WHILE IT IS HARD FOR ME TO FATHOM EXACTLY HOW A CREATURE LIKE THAT MIGHT THINK, I DO HAVE A BASIC UNDERSTANDING OF HOW THE METHUSELAH WOULD INTERACT WITH HER MINIONS AND HOW SHE MIGHT HANDLE THINGS HERSELF. INDEED, I FOUND THAT THIS PERSPECTIVE HAS LED ME TO SOME INTRIGUING DISCOVERIES ABOUT DECK CONSTRUCTION IN JYHAD.

## THE DECK CONCEPT

First and foremost, a Methuselah would have a detailed plan for how to defeat her prey—in other words, a basic deck concept. In dealing with her competition, she would have developed tried and true practices, practices tested over thousands of years. When first thinking about a deck concept, bear that in mind. Methuselaha have personalities; they would not use techniques which are out of character. Would a Methuselah prefer a combative approach or a political one? Would she use direct methods of action or would she rely on much subtler techniques? As you ask yourself these kinds of questions, start to formulate an idea of how you, as a Methuselah, would act and behave. Develop a Methuselah character and personality that suits your deck idea.

Once you have established a basic theme to your deck, I would recommend setting it aside and playing some games with just a starter deck. "What?!" I can hear you screaming. "Abandon days/weeks/months worth of work, especially when you told me to do it to begin with?" Try it before you knock it. A Methuselah must have made countless mistakes before stumbling across a winning strategy. She, too, started off with just a simple starter deck of ideas. Over time, she learned techniques that she probably would have never dreamt of when she laid out her first master strategy, picking up new ideas and abandoning those that hadn't worked. The same principle applies to making a successful deck concept. Playing with that simple starter deck will force you to be inventive. You can't rely on the same card over and over; the next card you pull from your library will challenge you to play it properly.

Let's take a look at this in practice, and build a Jyhad deck from the ground up. Let's say the name of this deck is "Politics Can Be Fun!" (Often I'll come up with a name first, before I even start thinking about a detailed concept; I guess I'm silly that way.) The idea behind this deck is that you can do just as much damage voting as you can bleeding. Clearly, I will probably need quite a few political action cards, as well as vote modifiers to augment them. The vampires I will need to rely on will have to be titled vampires—in other words, vampires that can vote. Most of these, however, are pretty expensive to bring into play, so I will need to add more



# Methuselah Management

BY SHAWN F. CARNES

DECK DESIGNS BY SHAWN CARNES AND TOM WYLIE, WITH HELP FROM JIM LIN, DAVE PETTEY, CHRIS PAGE, SKAFF ELIAS, KYLE NAMIVAR, CHRIS FERRIS, RICH REDMAN, AND PAUL PETERSON.



political action cards, like Praxis Seizures and clan Justicars, to give the lower-blood vampires in my deck some voting power. With this outline of a concept in mind, I can start playing with my starter deck to make some new discoveries about how the cards interact.

Once you have played a few games with just a starter deck, pick up the original deck concept you had set aside and take a look at it again. Jot down some ideas on how your experiences with the single starter deck could tie in to your concept. You may be surprised by how much your original concept will change. Perhaps you learned a great technique for bleeding your prey. Perhaps you figured out how to effectively and consistently stop stealth actions. Perhaps you learned that your deck concept would have been a complete flop. When I first started toying with my starter deck, I discovered a nifty card called Bribes. It's an action modifier for political actions which rewards those Methuselaha, including yourself, for voting in your favor with additional pool from the blood bank. It's pretty handy in convincing the others to see things your way—a definite addition to "Politics Can Be Fun!"

## DECK CONSTRUCTION

With all the preliminary work completed, you need to start bringing the concept to life (or unlife, as it were). Carefully developing an idea is as important as creating a good concept; a poor execution could kill the world's best concept. Here are some guidelines that I use to get a deck concept going.

**Less is more, but more isn't necessarily less.** When building your deck, keep it lean and mean. A Methuselaha has everything at her disposal at a moment's notice. She never has to wade through a sea of waste and excess, and neither should you. The minimum number of vampires a Methuselaha can have in her crypt is twelve. There may be lots of great vampires in the game, but you may never see your favorites if there are twenty or thirty other vampires in line waiting to be brought out. To a certain extent, the same rule applies to the library. There will be times when you wish you had that game-winning card in your hand. If you have to cycle through a library of two hundred cards, you may turn into a Methuselaha yourself waiting for the card to turn up. The smaller your library is, the better your chances of getting the cards you need.

You may find, however, that your concept requires more cards to develop. A Methuselaha would not be afraid to increase what she has at her disposal to complement her strategy. Given the number of political action cards in "Politics Can Be Fun!," the deck would probably benefit from several copies of action modifiers like Bribes. You should not hesitate to include three or four copies of a particular card, if that card works exceptionally well with your concept.

**Every card must have a purpose.** That said, remember not to get carried away. If you added a card to the deck "just for the heck of it," then take it out. There are well over four hundred cards in *Jyhad*—you have a myriad of useful possibilities to consider. Make sure that you read every card you can get your hands on very carefully. Once you've read it, read it again. The card you read the first time could be radically different from the card you read the second time. In fact,

the card could become the one you are looking for. In "Politics Can Be Fun!," you need the voting process to work if your deck is going to work, so all of your cards should probably relate to the voting process in one way or another. You probably aren't going to need any card that hinders that process; a card which taps all minions who vote, for example, will not allow you to maximize your voting potential, and so can probably be left out of the deck.

**A card must work with every other card.** Admittedly, this is a pretty lofty goal. Still, if you apply this line of thinking to your deck, you will learn which cards work best together. If your vampires have similar disciplines, then the number of different kinds of cards needed to augment them will be correspondingly less. For example, take a look at how Presence works with "Politics Can Be Fun!" Presence is a great discipline to improve voting conditions and increase the number of votes in your favor. Two great Presence cards for this purpose are Dread Gaze and Bewitching Oration. Brujah, Toreador, and Ventrue vampires rely on Presence as one of their three basic clan disciplines.

The Brujah and the Toreador also share Celerity as a basic discipline, which is handy in case the vote gets successfully blocked. Some of the Ventrue also have Celerity. While the Ventrue have Dominate (another excellent source of vote modifications—Pulled Strings, for example) as a basic discipline, there are several Brujah and Toreador that have Dominate as an auxiliary discipline. Now, stop and look at that example. The disciplines and clans support each other,

in turn supporting the concept. This principle of mutual support doesn't apply only to vampires; it should apply to every card in the game.

The strategies behind a deck will only get you so far; eventually you must face the actual mechanics of building a deck. Keep in mind that the concept should dictate the construction, not vice versa. In my opinion, the composition of a generic library should be roughly 25 percent master cards; 35-40 percent action (includes equipment, retainers, allies)/action modifier/reaction cards; and 35-40 percent combat cards. Consider that under optimal situations you may cycle through five cards in one turn: you would play a card during the master phase, one to two cards for a minion's action (and there will be usually more than one minion in play on your side), and one to two combat cards. Thus, if you think you'll play four or five cards each turn, one of which is a master card, then roughly one card out of every four or five in your deck should be a master card, or about 20 to 25 percent of your deck.

Now, having outlined those percentages, let's forget about them: your concept should come first. Take a look once again at

**The concept for a winning deck undergoes a considerable amount of playtesting that does not even involve the concept itself. Whether it leads you to refine a technique or throw away a bad idea, this kind of playtesting is worthwhile. Then, once you have applied your experience to the concept, your concept is ready to get some experience.**



"Politics Can Be Fun!" How could this deck come close to matching this ratio? In a forty-card deck, you would definitely need more than ten political action cards, as the majority of your deck would probably rely on these action cards and their subsequent modifiers. When building your deck, try modifying an "established" ratio, and see where it takes you. Would a Methuselah simply accept whatever came her way, or would she bend it to her will to create the best possible plan?

## DECK APPLICATION

After constructing a prototype of your deck, you'll probably want to play it. Playtesting a deck is critical to test a deck concept. What many people fail to realize, however, is that the game environment is just as crucial to deck testing as actual game play.

Before playing your first game, establish the terms under which you will test the deck. Will you play for ante? A deck you put together can act much differently with a single card removed. When playing the very first game with a new deck, I would keep it friendly—no ante. It gives you a chance to see how, under ideal circumstances, the deck would perform. The second game I would use a ghost ante: remove a card from your deck and watch how the deck behaves without it. In future games, however, never be afraid to play for an ante. If you play for ante, you could lose a card—which might not be such a bad thing. Perhaps the card you lost was holding back the deck. There is no better way to test a deck than trial by fire. Remember that a Methuselah plays for keeps.

As you play, keep pen and paper handy. Take notes on how the deck concept works in application. If you have a card in your hand that you never seem to play, or never want to play, write it down. A card never played is just taking up space in your deck. As you play, you will encounter other cards which you have never seen before. Never be afraid to ask if you can inspect a card that you've never seen or don't understand. If you even suspect that the card could work in your deck, write it down as well. If you see an interesting combination of cards played, write it down. In short, view everything with a trial-and-error mentality. Would a Methuselah do any less?

With these suggestions in mind, let's look at "Politics Can Be Fun!" one more time, this time in application. If the ante of a particular card stops the deck dead in its tracks, then you may need to rethink your reliance on that card. Do you need to add more cards like that one, or should you take it out and emphasize another angle of the concept? In this process of tinkering and tuning, the notes you took during playtesting will come in handy.

Finally, once you get all the pieces of the puzzle put together, don't lose sight of what you originally intended to do. It is easy to get bogged down with technicalities and forget the whole concept of the deck. Be true to your concept: if the deck was built under the premise of stealth, for example, don't get carried away with combat; if your deck is well-constructed, you shouldn't have to dilute your concept. Remember, a Methuselah plans long term...very long term. A minor victory or setback is only a single part of her great equation.

A Methuselah is a creature of plot and scheme. She never makes a decision without being aware of the consequences, but she is not afraid of those consequences. If you are committed to developing a winning deck for Jyhad, you should also be committed to exploring how a Methuselah might think. Instinct is just as important as research, and every step of deck realization deals with both. Jyhad is a game which makes players manage themselves in many different areas, and players must be cognizant of all influences, external and internal. Take the time to do things right.

If you were as old as a Methuselah, you would have nothing but time.

## MANAGEMENT PORTFOLIOS

Here are few examples of decks which might evolve from the deck construction process I've outlined. These designs are by no means complete, or even ideal; they serve as suggestions for you to experiment with.

### POLITICS CAN BE FUN!

**Concept:** "Why should I soil my hands and the hands of my minions with dirty combat? The vote is mightier than the sword, if you ask me."

**Analysis:** This deck utilizes the power of voting. It has many political actions with action modifiers and reaction cards designed to sway the votes in your favor. The political actions themselves are not very complementary to the other Methuselaha, but with all the votes in your favor, who will complain? This deck is powered by vampires with high Presence and Dominate skills, the disciplines of choice in political actions.

**Design:** *Vampires:* Toreador, Ventrue, Brujah. *Actions:* Kine Resources Contested, Praxis Seizures, Clan Justicars, Archons, Parity Shift, Regaining the Upper Hand, Sabbat Threat, Conservative Agitation, Domain Challenge. *Action modifiers/reactions:* Bribes, Bewitching Oration, Disarming Presence, Dread Gaze, Pulled Strings, Cryptic Rider. *Master:* Ventrue Headquarters

### WHAT MALKAVIANS?

**Concept:** "If they can't see my minions, they can't hurt my minions...but my minions can certainly hurt them."

**Analysis:** Using just one clan can be tricky, but with a great combination like Dominate and Obfuscate (with Auspex to boot) for high bleeding at high stealth, it's almost worth it. Multiple bleeds for large amounts on a consistent basis will bring any Methuselah to her knees in a short amount of time. Some of the Malkavians powering the deck also have some neat abilities which make them worth taking a serious look at.

**Design:** *Vampires:* (Malkavians in general) Dr. Jest, Mariel, Lucian, Sylvester Simms. *Actions:* Computer Hacking, Govern the Unaligned, Kine Dominance, Psychic Veil, Pulse of the Canaille. *Action modifiers/reactions:* Conditioning, Spying Mission, Threats, Bonding, Cloak of the Gathering, Lost in Crowds, Mask of 1000 Faces, Night Moves. *Equipment:* Laptop Computer. *Master:* Misdirection, Anarch Revolt.

### WE WILL ALL GO TO TORPOR WHEN WE GO

**Concept:** "I have only one prediction for my rival and her minions—pain."

**Analysis:** Relying on a single clan can be treacherous, but the fighting power of the Gangrel cannot be denied. This deck uses cheap, expendable vampires who will cheerfully send all the bigger vampires to torpor. The idea is to get into combat, inflict aggravated damage, and then diablerize the other vampire. If a bloodhunt is called, who cares? You've got Caitiff and two or three capacity vampires where those came from. Besides, a Ventrue or two in your deck can let you use their vampires which you've sent into torpor.

**Design:** *Vampires:* (Gangrels in general) Anastasia Grey, Ricki Van Demsey, Giuliano Vincenti, Roman Alexander, Courtland Leighton (Ventrue), Igo the Hungry (Caitiff). *Actions:* Bum's Rush, Rapid Healing, Grave Robbing. *Action modifiers/reactions:* Dawn Operation, Wake with Evening's Freshness. *Combat:* Amaranth, Skin of Rock, Wolf Claws, Claws of the Dead. *Equipment:* Flak Jacket. *Master:* Effective Management, Short-Term Investment, Fame, Protean, Dominate, Vulnerability

I was quite young the first time I heard the GenCon legend. Gamers of all types would flock to this mythical gathering each August in a far off land called Milwaukee. Once there, they would huddle en masse, sharing stories, games, and the occasional meal or two. And for four days, the world would cease to exist.

Now, I'm what's considered a **Magic**™ "old timer." When I started over a year ago, there was no Circle of Protection: Black, Moxes were just another rare artifact, and everyone traded Alpha cards freely (they hadn't even become "Alpha" yet). About the same time I was being introduced to this new "trading card game," **Magic** was making its first big explosion at GenCon '93.

I remembered hearing stories about **Magic**'s success from the convention and I could only wonder what would happen after a year's gestation. Three revisions and four expansions later, **Magic** had gone from just another new game to an international phenomenon. Add to the excitement the premiere of a new **Deckmaster**™ game, the first **Magic** World Championship, and the promise by a Wizards of the Coast employee of "the biggest **Magic** circus I'd ever seen," and I knew that nothing was going to keep me away.

So come late August, I caught a plane to Milwaukee. Finally, I was going to be one of the countless many to make the trek. This was the year that the legend was to become reality.



Written by Mark Rosewater

Illustrated by Pete Venters

### We're off to see the Wizard

With my overloaded backpack, I made my way to the Mecca Convention Center early Thursday morning. The doors to the exhibition hall had yet to open, so I waited in the lobby. I started talking to the person next to me, a man from Indiana, and in a matter of minutes we were sitting on the ground playing **Magic**. This was my earliest sign that **Magic** was going to have a presence at the convention.

As opening time got closer, hundreds of gamers crowded the doors. Rumors flew that Wizards of the Coast was selling *Jyhad*™ starters and boosters, and packages of *Legends*™ and *The Dark*™, at retail prices. And the rumors were that the rumors were true. This was mid-August, when *The Dark* and *Legends* were no longer easily accessible (especially at retail price) and *Jyhad* had just come out.

The floodgates finally released, and the crowd had its walking race (you can't run in the convention center) to the Wizards of the Coast booth. For those unfamiliar with what employees call the "mana temple," it is a rather tall, five-sided structure made out of black marble (well, simulated black marble) and graced by beautiful representations of the five mana symbols. Monitors displaying art from *Jyhad* rested in two of the temple's columns.

I had quite a bit of time to admire the mana temple as I was in "the line." To truly appreciate "the line," you should know that the exhibition hall is longer than your average football field. Quite a bit longer in fact. But somehow, it wasn't quite long enough for "the line." This is not to say we didn't enjoy ourselves while we waited. We talked about **Magic**, we chatted with several Wizards employees, including the president of the company, Peter Adkison, and we got more freebies than you can shake a stick at (at last count, I had two posters, several pens, a new catalog, and a refrigerator magnet). We even had a close encounter with a Serra Angel.

Let me explain that last part: for fun, a number of WotC employees dressed up as characters from the cards. Besides the Serra, we had visits throughout the weekend from a Bird Maiden, Tim (a Prodigal Sorcerer who carried a stick to "poke" you with), Taishiar (the bird-headed tiger "guy" from "Natural Selection"), a Hurlool Minotaur, a Scryb Sprite, the wizard from "Counterspell," the doll from Black Vise, and a Vesuvan Doppelganger. (Actually, there were three Doppelgangers: two non-WotC con-goers, sisters Kristin Looney and Ruth Levenstein, wandered through the convention hall in matching costumes.)

Once I bought my allotted packs (everything was rationed to ensure that everyone in "the line" got some), I checked out the booth. Next to the crazed "card sale" section was a much more subdued area where **Magic**-related items like t-shirts, books, and calendars were sold. Next to that was the "play us for ante" section, where WotC employees would play anybody who wanted in an ante game of **Magic**. (If you're ever at a convention, I'd try it; the Wizard's employees seem to "lose" quite often.)

At the demo section of the booth, I played *RoboRally*™, a new Richard Garfield board game which is due out in stores in mid-November. Not only did I have a great time, but I earned a much greater respect for the ability to tell right from left. In the roleplaying area (yes, Wizards of the Coast actually makes other games), all of WotC's roleplaying merchandise was on display.



Photo: Tina Jenn

After turning the corner, I found the area designated as the “trading post.” Although some trading occurred here, the area was quickly redesignated the “Jyhad demo area” where Jeff (a very dedicated WotC employee) tried to set the world record for continuous *Jyhad* teaching. Finally, we came upon the corner occupied by MicroProse, a software company which had recently announced plans to put out the official computerized version of *Magic*. They had a screen to show off their graphics (very attractive, with art taken from the actual cards), and a programmer who answered questions like “how in the world are you ever going to program the computer to play a game like *Magic*?”

As if the one booth wasn't enough, just a few feet away was the artists' section, where a host of *Deckmaster* artists tirelessly signed cards. Many of the artists had prints of their work for sale. If you think the art looks good in *Magic*, you should see some of it at actual size! I had a great time chatting with the artists and got to ask all of my burning art questions, like is that Merfolk of the Pearl Trident supposed to look like Harvey Keitel? I even got to meet the model for Rubinia Soulsinger, a WotC employee, by the way, who happens to have red hair, not brown. Before I left, I also got to watch part of the Artists' Jam. The Jam was a chance for all the artists to work together on three different murals which were later auctioned off for charity. (My favorite piece had all our favorite heavy-hitting creatures dueling it out in a coliseum with the smaller creatures cheering them on.)

### You mean there's more?

Having explored every nook and cranny of WotC's booth, I decided it was time to check out the several hundred other booths at GenCon. This task took the better part of the next few days as I slowly absorbed all the convention had to offer. What TSR had started 26 years ago as the premiere roleplaying convention had metamorphosed over the years into something much bigger. This is not to say that roleplaying has diminished (far from it in fact), but GenCon has grown in scope to become many conventions rolled into one.

For roleplayers, there were representatives from every major (and minor) company with a campaign to peddle. From fantasy (TSR's giant castle), to cyberpunk (FASA's futuristic city and skyline), to gothic horror (White Wolf's graveyard), all the big names in roleplaying came to the convention in style, and the four days were filled with hundreds of roleplaying tournaments, exhibition games, and contests.

For science fiction buffs, there were seminars with famous writers, workshops for aspiring famous writers, a sci-fi art show, screenings of films, a museum of sci-fi movie props, and lots and lots of Star Trek. Trekkies could meet Majel Barrett and John de Lancie (Lwaxana Troi and Q, respectively), and could try out the captain's seat, pick up Star Trek paraphernalia, and even get arrested by Klingons. The latter, for charity, allowed you to pay to have anyone arrested and put into a Klingon brig. I believe they made some people—including Richard Garfield—sing show tunes to get out.

For comics fans, there were writers and artists from all the major companies (DC, Marvel, Image, Dark Horse, etc.) holding signings and giving talks. An entire section of the exhibition hall was devoted to nothing but comics retailers, allowing collectors to find that one back issue that had always eluded them.



And the list goes on. Strategists had a war room. Miniaturists had contests and exhibitions. Computer gamers had a virtual reality playroom all their own.

GenCon also saw the formation of a new subset of con-goer: the trading card gamer, or “tracard” as I heard several call themselves. The sheer number of fans in this new gaming genre did not go unnoticed by the convention, as many exhibitors scrambled to capture a piece of the exploding market. Announcements of new trading card games came from what seemed to be every other booth. Not being one to miss

out on anything new, I tracked down as many of these games as I could to give them a try. (Most of these games weren't for sale yet, so I mostly played with computer demos).

I kicked butt with the *Enterprise* (*Star Trek*), got attacked with a giant space eel (*Galactic Empires*), grew forty feet due to radiation (*SuperDeck!*), controlled the world with gnomes (*Illuminati: New World Order*), used a car as a throwing weapon (*Jyhad*), manipulated tourists (*On the Edge*), led an army of skeletons (*Spellfire*), ran a city (*SimCity*), fought a dogfight in space (*Star of the Guardians*), and all in all had a heck of a good time! I saw the future in games, and it's going to be shuffled.

### The games people play (and the hours they play them)

The trading card game experience couldn't be held within the confines of the exhibition hall, and it exploded throughout the convention center (and even beyond). As I rode up the escalator to the second-floor gaming area, I began to understand an aside I had heard earlier in the day. While buying some lunch, the man next to me had made a reference to the “*Magic* termites.” And it was true: *Magic* players had staked out every horizontal surface on the second floor of the convention center. No matter where you turned, players were busy dueling or holding impromptu trading sessions.

Amazed by the sheer number of *Magic* players, I found myself walking around the gaming area to soak it all in. At table after table (and floorspace after floorspace), people from all over the world were congregating with strangers to enjoy the one thing they had in common: *Magic*.

For some, this meant dueling, just pitting their decks against the unknown and taking on planewalkers from far off realms. As I watched two men from literally opposite ends of the globe happily dueling away, I realized that this was the ultimate realization of Richard Garfield's vision: two strange mages coming together to test one another through magical combat.

For others, this horde of *Magic* fans offered the ultimate opportunity for trade. The second floor had turned into the largest bartering marketplace most *Magic* players had ever seen. No limits were set as even the most obscure spells were available to those willing to bargain. Not wanting to miss out myself, I dived right in. Seeing two people exchanging cards in the corner, I walked over and introduced myself. Our little threesome quickly ballooned and before I knew it, the quiet corner had become home to over fifteen traders.

Trading led to talking and my companions soon acquired names. What had started as the search for a Diamond Valley ended in making friends that I saw throughout the convention, and not only in *Magic* settings. I later ran into one trading partner in a nearby hotel, and we ended up having dinner together. I also had the chance to see lots of old friends from previous conventions and got to meet several people face to face that up until then had only been voices on the Internet. More



and more, I realized that **Magic** isn't merely a game, but a community as well.

Once my deck was assembled, I was ready to test it under combat conditions. Since many of the **Magic** players were planning on entering the World Championship, it wasn't hard to find appropriate competition. I played duel after duel until the convention hall closed and we were forced to the hotel next door to continue. I knew **Magic** had completely warped my brain when I saw the sun coming up: the first thought that crossed my mind was, "Oh good, that means the convention hall should open soon."

Another thing that struck me as I played my **Magic**-a-thon was how different all the players were. With representatives from every demographic group (not an easy task in the game world), **Magic** players were a curious lot. To some, it was a fun diversion. To others, it was a religion that they lived and breathed. Some played to win, and Black Lotus antes were not an unfamiliar sight. Others, though, played simply for the fun of playing. A few didn't even play, preferring to talk about it instead.

Although **Magic** had a giant presence, you could also see many other games being played throughout the gaming area. Thanks to **GAMES** magazine, there was a library that lent out just about any game you could imagine for two dollars. More than a few gamers were stopped in their tracks by the sight of an old favorite they hadn't played in years.

Also making a presence, outshone only by **Magic** itself, was **Jyhad**. The second game in the **Deckmaster** series, **Jyhad** had been introduced at GenCon and seemed to be a hit from the start. Its transformation at the convention was fun to watch. On Thursday, people at different tables looked at their newly acquired cards while someone in the group read the instructions. On Friday, people were playing in small groups, cautiously rereading every card before playing it. On Saturday, the ranks of the **Jyhad** people swelled as friends were pulled into the web. And on Sunday, large groups were in full gear everywhere.

The general consensus seemed to be that **Jyhad**, while related to **Magic**, was clearly its own game. The mood, tone, and art were all darker, the game balance leaned more toward multi-player, and the rules were a bit more complex. While not to everyone's liking, **Jyhad** drew quite a few firmly into its grasp and seemed to quickly find a niche all its own. As one **Jyhad** gamer put it, "**Jyhad** is **Magic** with a bad attitude."

### The play's the thing (although winning would be nice)

Time rushed by at the speed it always does when you're having a good time, and the World Championship was upon us in the blink of an eye. After waiting in a lengthy ticket line (which was actually small potatoes compared to "the line"), I managed to nab one of



all the roleplaying tournaments were held. The matches (two out of three duels) were each picked randomly with only the winners advancing. Everyone was a bit nervous as they prepared for the first set of matches. Talking to many of my fellow competitors, I realized what variety the contest had attracted. Some of the players were tournament veterans that unconsciously mouthed the rules as they were read. Other players were fans of the game that felt it was time to test their meddle against so called "tournament decks." A few poor souls were beginners that had no idea what they had stumbled into.

But regardless of why we were there, we were united by our participation in what we all felt was the top of **Magic**'s roller coaster freshman year.

I'd like to say I advanced to the finals without any close calls. Heck, I'd like to say I advanced to the finals. But every deck has its counter, and I met mine in round two. Still, like many others, I didn't leave after losing and stuck around to watch the conclusion of our heat. It's interesting to note that even in a tournament as large as this, no one took any duel for granted.

Competition was fierce from the start, and as I later learned, even the champion himself admitted to almost losing his very first match.

The finals started at 8:00 am Sunday and continued through the day. The last match ended up starting at 3:00 pm. Living up to its billing as the World Championship, the semi-finals came down to two players from France, one from Belgium, and one from the U.S. The finalists were Bertrand Lestree (France), who beat Cyrille DeFoucaud (France), 2-1, and Zak Dolan (U.S.), who beat Dominic Symens (Belgium), 2-0.

The World Championship was a tension-filled, three-game match, crowded with spectators. The first game went the quickest. Zak started strong after he won the die roll and played an Ivory Tower on his first turn. Bertrand, though, quickly dominated the game with two Chain Lightnings in his first two turns. Zak tried slowing Bertrand down with a Kismet, but there was no stopping him as he managed to bring both a Whirling Dervish and Mishra's Factory into play. The Dervish just kept attacking and growing, until finally Zak wasted it with a Swords to Plowshares. Bertrand's reply was just a third Chain Lightning, bringing Zak down to 10 life points. Zak then made his biggest mistake of the tournament when he wasted his Mana Drain as Bertrand summoned a Kird Ape. No one winced more than Zak when Bertrand revealed two of his cards seconds later: a Channel and a Fireball. We all knew the game was over when Bertrand smiled and said, "How much life do you have left?" The match stood at 1-0.



Zak fiddled with his sideboard to get a Circle of Protection: Red, Power Sink, and Reverse Damage, and then the second game began. Zak's first turn luck held as he played both a Library of Alexandria and a Mox Emerald. Both players just played land for the next few turns with the only excitement being Bertrand's Demonic Tutoring for a Black Lotus. He immediately used the Lotus to cast a Mind

Twist of two on Zak. Finally, some action got going as Bertrand summoned a Kird Ape which Zak proceeded to take control of on his next turn. Not willing to take any abuse from his own Ape, Bertrand wasted it with a Lightning Bolt. Bertrand then rebuilt his attack forces with Argothian Pixies and a Mishra's Factory. Zak tried summoning some defense (in the form of a Serra Angel), but Bertrand Psionic Blasted it before the card even hit the table. While the Pixies and Factory did their damage, Zak regrouped his efforts and began emptying his hand (casting Time Elemental, Time Walk, Howling Mine, Meekstone, and an Icy Manipulator all in two turns). The momentum started leaning in Zak's direction as he Swords to Plowshared the Pixies, Strip Mined the Factory, and continually denied Bertrand the extra card by tapping the Howling Mine at the end of his turn. Zak then tried once again to summon a Serra Angel, and history repeated itself as Bertrand countered with a Psionic Blast. This time, though, Zak had a Power Sink up his sleeve and the Serra survived. Zak quickly mopped up the game with a Vesuvan Doppelganger to clone the Serra and a Recall to bring back the Time Walk. Before Bertrand even got another turn, the Serra Armada delivered a swift twenty points of damage. The match now stood at 1-1.

There was a break before the final game, and some of the spectators seemed as nervous as the players. No one dared move as everyone wanted to keep their spot to watch the last game. Zak and Bertrand meanwhile consulted their sideboards. Zak ended up taking a Disenchant and a Karma, while Bertrand just took a Serendib Efreet before the last game got underway. The tone was set rather quickly when Zak's first turn good fortune upped itself a notch and delivered both the Ivory Tower and Library of Alexandria. Bertrand was understandably more than a little bit shaken. The next few turns consisted mostly of Zak collecting cards and life and Bertrand cursing while he played nothing but lands. Finally, Bertrand got a break, and within two turns he summoned both a Whirling Dervish and a Kird Ape. Zak tried to put out an Old Man of the Sea, but Bertrand was ready to greet him with Lightning Bolt in hand. Zak did little his next few turns other than playing a Karma, and Bertrand launched his attack. The Dervish managed to get up to 4/4 before Zak pulled out a Wrath of God to send it and the Ape to the Graveyard.

Slowly dying from the Karma (with two Bayous in play), Bertrand tried to take back the offensive with some Argothian Pixies and a Chain Lightning. Zak decided not to let him, though, countering with a Mana Drain and a Power Sink respectively. Zak then Regrowthed the Power Sink and cast Stasis. Realizing that he had no available mana for the foreseeable future (thanks to the Power Sink/Stasis combination) and down to 10 life, Bertrand accepted his fate and officially conceded the match to make Zak the World Champion.

All four semi-finalists were given prizes, including shirts and multiple boosters from every Magic expansion. Zak also received a rather large trophy and got the honor of being the first Magic World Champion. (Sort of makes answering the question "So, are you any good?" a little more fun.)

Later, Zak laughed as he expressed his worry that no one would play him anymore. I predicted that his win would produce the "gunslinger effect," and that the competition would be coming out of the woodwork for the chance to best the world

champ. Zak admitted that it was still hard to believe he had won. "I'm champion of the world. That takes a little time to kick in."

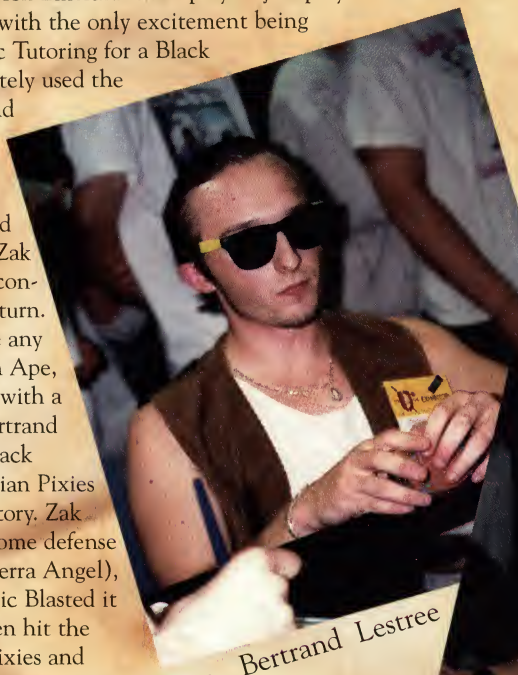
### All tapped out

Just as we were enjoying our post-tournament buzz, the loudspeakers sounded and told us that the convention hall was closing. Had it been four days already? It's so hard to keep track when one forgets to sleep.

On my way out, I walked through the gaming area, now vacant and disturbingly quiet. I stopped at the table where I (and a sizable crowd) had watched an "ante to the death" duel, where the winner got the loser's graveyard (no graveyard affecting cards allowed). I turned to see the corner where I had traded for over an hour with a man that spoke no English. And then as I moved down the hall, I passed the snack bar where I had seen a woman barter for lunch with a Mirror Universe.

Before I left the convention center, I took one last peek at the exhibition hall. Once filled to capacity with a swarm of gamers, it was now an empty shell of half dismantled booths. My eyes flitted from stand to stand as I relived my pilgrimage through the hall: I had explored new games, rediscovered old ones, and had the simple thrill of "having been here." And in the distance, I saw the "mana temple" coming down. (Funny how black marble can roll up.)

I finally made my way to the exit, but I paused at the door. So much had happened in so little time: crashing the WotC/White Wolf party, talking with Richard Garfield, playing Jyhad until 4 am in someone's hotel room. These memories are the best souvenir. (Well, that and the twenty-seven new cards I'd acquired.) With a final sigh, I walked out of the hall onto the sidewalk and GenCon '94 came to an end.



Bertrand Lestree



Zak Dolan



# Artists' Jam

An artists' jam (or "art jam") occurs when several artists work together publicly to create a unique, original piece of artwork. Often, the finished piece is auctioned off and the proceeds are donated to charity. Participants at GenCon '94 had the opportunity to watch artists jam for charity at the Wizards of the Coast booth (affectionately known as the "mana temple"). Drawing with black markers on thick sheets of white foam board, three unique pieces were created by teams of *Magic: The Gathering*<sup>™</sup> and *Jyhad*<sup>™</sup> artists over the course of three days.

But GenCon was not the first place Wizards of the Coast sponsored an artists' jam. The first *Magic*<sup>™</sup> artists' jam occurred in early August at the 1994 ComicCon in San Diego. The artist who organized the event at ComicCon was Pete Venters, a *Magic* artist from a small town near Cardiff in Wales. While wandering around the convention on Friday, Venters came across Ken Meyer, Jr., another *Magic* artist, who was drawing a piece to sell at the ComicCon art auction being held Sunday. That's when Venters had the idea: wouldn't it be great to get all the *Magic* artists to "jam" on a piece that could be sold at the auction? Venters had witnessed the success of other art jams, which are particularly popular at British comics conventions.

By chance, seven *Magic* artists were in attendance at ComicCon: Venters himself, Né Né Thomas, Brian Snoddy, Phil and Kaja Foglio, Nicola Leonard, and Ken Meyer, Jr.. Venters spoke to each of the *Magic* artists, and the responses were enthusiastic. The artists arranged to meet Saturday afternoon at the Wizards of the Coast booth to begin work on the piece. Pete went to work right away, advertising the jam by word of mouth and whipping up signs that announced "*Magic* artists—Live!"

Working with black ink markers on three panels of thick watercolor paper, the artists created an original piece to the delight of a crowd of cheering con-goers. Each panel measured roughly 2-1/2 x 4 ft., bringing the total size of the piece to about 7-1/2 x 4 ft. The artists used black markers with a variety of nib sizes, some rounded and some chiseled.

The artists worked all afternoon, and when the hall closed Saturday evening, the high bid for the still-incomplete piece had already reached \$200. By mid-morning Sunday, it was up to \$400, and it hovered near that for most of the day. That afternoon, the artists discovered by mistake that the ink could be smeared to create gray tones for shadowing, and Pete used this effect to put the final touches on the piece before the auction closed at 4 pm.



*The completed ComicCon artist jam piece*

With three minutes to go, the auction suddenly escalated into an exciting duel of rapid one-upmanship between two eager retailers. Outbidding each other in \$25 increments, the two kept the price of the piece climbing until the final bid was called for. Karl Anderl, a Las Vegas gaming store owner, finally bought the piece with his bid of \$825.

The money was donated to the Interpreters for the Differently Aabled. Says Ellie Haguel, a distributor liaison for WotC, "They were so surprised and delighted that I got a bear hug as the only means of expression and a breathless 'thank you, thank you, thank you.'"

It was the large Bird Maiden in the center of piece that made Anderl decide he had to have it. "I told myself I'd go no higher than \$500," says Anderl, "but every time the other guy made a bid, I just had to top it." Anderl's store, Asgard Hobbies, boasts an 800-square-foot room used exclusively for gaming, where the framed work now hangs. Anderl says his customers love the piece.

At GenCon, with even more *Magic* artists in attendance, three art jams were held, and this time the WotC team came prepared. One of the problems the artists had run into at ComicCon was that they had to prop the paper up against the backdrop of the booth, which caused the paper to curl and made it difficult to draw on. At GenCon, the artists used easels. Using the same pens they had used at ComicCon, the artists drew on thick pieces of foam board, each one about 3' high and 4' across.

The first *Magic* piece was created on Thursday by a team of ten artists working on and off throughout the day. The second piece was finished Friday by fifteen different artists and also featured images from *Magic* art. The final piece boasted ten artists' work from *Jyhad* and was completed on Saturday. According to Venters, the art on each piece improved as the day wore on and artists began to work off of what had been drawn earlier by other artists.

On Sunday, Venters touched up the pieces, and all three were displayed for bidders to view. The first piece sold for \$625, the second for a whopping \$850, and the *Jyhad* piece went for \$625. All three pieces were bought by Terrace Jerome, owner of Games and Gizmos, two game and hobby shops in Bellevue, Washington. At press time, the works were being framed, and Jerome plans to hang one in each of his Bellevue stores, in a special section designed just for *Deckmaster*<sup>™</sup> gaming and product displays. The third piece will hang in a future store in Seattle's Capitol Hill neighborhood. The \$2,100 total went to a Milwaukee-area charity, the Okada Hearing Ear Guide Dogs, supporting the training of assistance animals.

You can view the original ComicCon piece at Asgard Hobbies, 4180 West Desert Inn Rd., Las Vegas, NV 89102; (phone (702) 368-3389). The GenCon pieces are on display at Games and Gizmos at 211 Bellevue Way N, Bellevue, WA 98004; (phone (206) 462-1569), and 15600 NE 8th #A-3 Crossroads Shopping Center, Bellevue, WA 98007.

## Greetings, Duelists

This month, instead of rumors,

I decided to collect jokes.

So I asked some Magic fans

on the Internet (many of

whom are aliens, like me)

to complete the sentence,

“You know you’ve been playing too

much Magic: The Gathering when . . .”



A C C O R D I N G T O

Mr. Tling

Compiled By  
Kathy Ice



# You know you've been playing too much Magic: The Gathering when ...

You name every land in your deck and recognize them on sight.

You begin sleeping with a night light because you're worried that your Lord of the Pit is getting that hungry look in his eye again.

You enlarge your Chaos Orb to poster size and attempt to play in a tournament with it. ("My orb is touching my opponent, therefore he must be discarded from play.")

You taunt new players by offering them your Black Lotus, looking through their stuff, and then saying, "Enh... I don't see anything I like," after 45 minutes of looking.

You ante a Shivan Dragon and breathe a sigh of relief.

The game store calls offering 30-minute delivery to your home on **Magic** orders.

You contact GenCon™ about local self-storage facilities.

After every little chore, you knock on the table and say, "Done!"

You think of your morning schedule like this:

7:00 AM Alarm Clock Phase: No fast effects other than snooze bar allowed.

7:15 AM Wake Up Phase: You must get up during this phase.

7:30 AM Upkeep Phase: You must take a shower, brush your teeth, comb hair, etc., etc.

You start to stockpile change in your pocket so you always have counters.

Someone sees you playing, says, "Get a life," and you ask, "Do I have to pay a point of colorless mana?"

You move to Belgium in hopes of getting a job at Carta Mundi.

Someone asks you if you want to see a magic trick and you just stare at them because you don't know what they are talking about.

You ask someone if they want to see a magic trick and you tell them about the Relic Bind/Basalt Monolith, and they stare at you because they don't know what you are talking about.

You see the "Green Card Lottery" post and think, "Force of Nature? Gaea's Avenger?"

You're stuck at the world's longest red light and wish you had a Lifelace.

You justify buying ten booster packs a week by comparing it to smoking.

You see an ad for Baskin and Robbins' "Cappuccino Blast" and can't help thinking: "Counters one Cappuccino as it is being cast."

The best thing you can think of to do with a time machine is to stock up on Alpha cards and Arabian Nights.

You hear that someone has "hives" and think, "cool, what'll she trade for them?"

Everything you look at becomes an idea for a card: "YES! Chalkboard of Might!!!"

You tell the waiter: "I'll have my steak medium-uncommon."

You wonder if the Benalish Hero would like you.

Richard Garfield knows your home phone number, and you know his.

You wear a replica Helm of Chatzuk on special occasions.

Your wedding vows include the words "...to love, honor, and help search for a mint Black Lotus..."

You think any jokes about playing **Magic** too much are funny.

As you can see, the Wizards have some fun and interesting fans out there. For more information about on-line **Magic**, contact the Wizards' Cyberspace Liaison, [liaison@wizards.com](mailto:liaison@wizards.com).

So many people contributed to this article that it would be impossible to name them all here. However I do want to extend special thanks to Andy Church, who for an Earthling is a pretty cool guy.

Mr. Pling

# designers notes

## JYHAD

**Publisher:** Wizards of the Coast

**Format:** One 76-card starter deck retails for \$8.95, and 19-card booster packs retail for \$2.75.

**Availability:** The limited edition is currently available in stores. Boosters are plentiful, but there is currently a shortage of *Jyhad* decks on the market.

Consumers are encouraged to purchase booster packs and to use the rules pamphlet being distributed with *Duelist #3*.

## DOOMTROOPER

**Publisher:**

Heartbreaker Hobbies & Games, Inc.

**Format:** A 60-card starter deck retails for \$7.95, and 15-card booster packs (called "Necropaks") retail for \$2.45.

**Release:** *Doomtrooper* will be released in November. In this techno-fantasy trading card game, players use warriors representing

The Cartel and The Dark Legion to do battle against the forces of their opponent. Warrior cards are placed on the table to form squads of *Doomtrooper* or *Dark Legion* warriors. Warriors gain Promotion Points through combat, completing missions, and by other means. The first player to earn a pre-determined number of Promotion Points before his opponents, wins the game! With 337 different cards in the first series representing Warriors, Weapons, Equipment, Missions, Dark Symmetry, and more, no two games need ever be the same.

## STAR TREK: THE NEXT GENERATION CUSTOMIZABLE CARD GAME

**Publisher:** Decipher Games

**Format:** First print run (black border) starter decks containing sixty cards retail for \$8.95, and 15-card expansion packs retail for \$2.95.

**Release:** Formerly slated to come out in late August, the game is now scheduled to be released in November.



## JYHAD

**The second *Deckmaster*™ game isn't "another *Magic*," but it avoids a lot of *Magic*'s mistakes.**

From time to time, the decision to make *Jyhad* our second *Deckmaster* game has been a controversial one at Wizards of the Coast. There was a lot of thought that our second game should embrace the larger markets that *Magic* was beginning to reach rather than retreat to the hobby market, to which *Jyhad* really is addressed. While *Jyhad* is really not more complex to learn than *Magic*, it does have more in the way of tactics. Since it takes longer to play it takes longer to learn any real strategies, both in terms of play and deck construction. The jargon in *Magic*, while outside the mainstream, isn't so hard to pick up for someone even remotely familiar with fantasy games or fiction. The language of *Jyhad*, on the other hand, is much more specialized and alien to the broader market. Also, the atmosphere of the game is much darker: a deck of *Jyhad* is likely to elicit some shudders from someone who isn't familiar with the horror genre. On the other hand, *Jyhad* offers a lot to people who enjoy playing longer and more strategic games. In addition, the game captures that gothic punk atmosphere which gives the *World of Darkness* its unique feel.

Before designing *Jyhad* I sat down and listed everything about *Magic* I didn't like. I attempted to correct each of these problems in *Jyhad*. For example, I dislike the fact that so many cards in *Magic*, namely land, are identical. *Jyhad* doesn't have this problem: in *Jyhad* the role of land could be said to be played by vampires, and there are plenty of these.

In *Magic* all the multi-player variants were just that—variants; even now no real "official" multi-player rules for *Magic* have been published. *Jyhad*, on the other hand, was built as a multi-player game from the beginning. After all, using multi-player rules is the only way to put an interesting political element in the game—and a game based on the *World of Darkness* had better have a good political system!

Another problem is that the end-game in *Magic* can be anticlimatic. It often happens that when neither player has any cards in hand, and there are a lot of creatures on both sides, the game devolves into a drawing match.

*Player 1: Draws and plays a mountain.*

*Player 2: Draws and plays a forest.*

*Player 1: Draws and plays a mountain.*

*Player 2: Draws and plays her seventeenth Llanowar Elf.*

*Player 1: Draws and plays Disintegrate for 12 points, finishing off Player 2.*

In *Jyhad*, on the other hand, players maintain a hand of seven cards. This means that you and your opponent are always armed to the teeth, at least potentially.

But the most important rule of style in a trading card game is that it should be difficult to rank the cards. That is, you shouldn't be able to hold two cards up and know one of them is outright better than the other. I believed this in *Magic* and I believe it even more so now. In *Magic*, however, we made mistakes, because we assumed that rarity would be more of a foil to degeneracy than it turned out to be. In *Jyhad*, card balance is much better understood and implemented. In particular, the use of unique cards, a technique adopted with *Legends*, is fundamental to *Jyhad*, and has improved balance a lot.

Still, though there were many point-by-point improvements over *Magic* made in *Jyhad*, the overall product is not inherently better; it is different. I have received surprised comments from many people: "This isn't at all like *Magic*!" I guess they expected something like an expansion for *Magic*. It's true that *Jyhad* is addressed much more to the game-playing hobbyists than *Magic* was, and so may not have as broad an appeal; but in the end, this fact justifies *Jyhad*, because *WotC*'s home is in the gaming industry, and we intend to continue to support and develop it.

**-Richard Garfield**

## ILLUMINATI: NEW WORLD ORDER

**In his latest Designer's Schemes, Steve Jackson reports that the card design for INWO — and the game's release date — are looking good.**

The first hundred cards have gone to the printer . . . and our schedule is still ok! Art and coloring are going very well. We hired a new colorist, Rick Martin, to help Jeff and Derek meet the schedules and keep their sanity.

And the cards are just *incredible*. We're about to send out flyers showing the back design for the Plots cards, and a half-dozen assorted card faces. I think these are the prettiest trading cards made for any game yet, and the most readable. The "graphic novel" style of illustration will please some people and annoy others—tastes differ—but I think everyone will like the card design.

Getting here wasn't an easy process; Derek and I went back and forth, and back and forth, with the card designs. The problem was that we wanted great *graphic* design . . . but at the same time we had *game* design to deal with. The cards had to be very easy to read and play, we felt, or there was just no point in it!

So Derek's first design, beautiful as it was, fell by the wayside; it was hard to see the arrows, and there wasn't enough room for the art. And my bright-colored "billboard" layout was just too ugly and noisy—it had no class at all. And we went back and forth and back and forth, and put in long nights, and spent days and days on dead ends.

And when we were through, it was *great*. All the card names are in large type, and all the fine print is black on light backgrounds, and the gold control arrows are easy to see on the red Group card frames. And the graphic design is still rich and elegant. Also, by popular demand, we've removed the card numbers. Our customer feedback ran better than twelve to one against having numbers on the cards.

And, speaking of making things legible, we're printing the rulebooks in two colors. The regular print will be black, but we'll use red to make the section heads jump out and to make the diagrams easy to read.

Also, rules hacking is done at last. Jim McCoy and Monica Stephens created a database that lets us sort cards by power, by alignment, and several other ways. We've been using that to test potentially "degenerate" decks to find especially vicious combinations that work even in a normal deck. Verry interesting! (Eventually, we'd like to put the database on Illuminati Online so all our users can play with it. It's DOS, but maybe there's a way.)

*-Steve Jackson*

## STAR OF THE GUARDIANS

**As Don Perrin reflects, the history of the Star of the Guardians game has been touched by a number of remarkable people.**

In September 1993, Margaret Weis was diagnosed with breast cancer. Surgery to remove the tumor was immediate, and treatment started right after that. While Margaret underwent chemotherapy, I taught her to play a new card game that I and my friends back home had learned, called *Magic: The Gathering*.

The first round of chemotherapy ended and Margaret started the radiation treatment, which meant a 45 minute trek each way, five days a week for over a month. On one of the early trips back and forth to St. Luke's, Margaret asked why we didn't develop a trading card game. After all, it seemed like lots of fun, and simple enough. (If we had only known!) Sure, why not? During the next three days traveling back and forth, we came up with the niftiest concept and rules for a WWII game, in which the players played Russian, American, British, or German Division Commanders. The cards would be at the platoon scale, and we would put some sort of "land" or terrain between the players. The player would use infantry, armor, and air strikes, as well as engineers to clear up or set obstacles for the opponent.

This was it, we thought. We could produce the game, but we'd need someone to distribute it for us. Our first thought was Wizards of the Coast, but we figured that everyone and his mother-in-law would be sending nifty card games their way. So we called Bob Simpson of Supremacy Games in Toronto. He said it was a great idea, but asked if we had considered science fiction—a space oriented game. Actually, we hadn't.

Then it occurred to us that we already had a basis for a game: *Star of the Guardians*. Margaret owned the gaming rights to the universe she had created in her novels. In fact, we were already doing a game in that universe, a multi-player galactic conquest game for the computer.

We phoned Bob Simpson back. He loved the idea. We decided to push back the computer game and come out with the card game first. The card game would introduce the universe to players, who could then expand into the computer game at a later date.

## ILLUMINATI: NEW WORLD ORDER

**Publisher:** Steve Jackson Games

**Format:** Double deck starter sets containing 110 cards set retail for \$9.95, and 15-card booster packs retail for \$2.25.

**Release:** INWO is scheduled for release in December 1994.

## DARK FORCE

**Publisher:** Schmidt

**Format:** Dark Force is sold in 60-card Master Packs and 16-card Power Packs.

**Release:** This game is slated to be released only in Germany.

This trading card game is based on the German role-playing game "Das Schwarze Auge." This "Sammel-Karten-Spiel" (collectable card game) says it has fantasy and adventure...the Kaiser is missing, and now power-hungry princes are wrestling for control of the continent using military force and the powers of magic.

## DIXIE: THE CIVIL WAR TRADING CARD GAME

**Publisher:** Columbia Games

**Format:** A 60-card deck retails for \$9.00.

**Release:** A trading card game dealing with the American Civil War, Dixie will be released for sale in November, 1994. The first 200-card set depicts only units that fought at Bull Run. Expansion decks will deal with other famous battles, and can be incorporated into the original set or played as separate games.

## STAR OF THE GUARDIANS COLLECTABLE TRADING CARD GAME

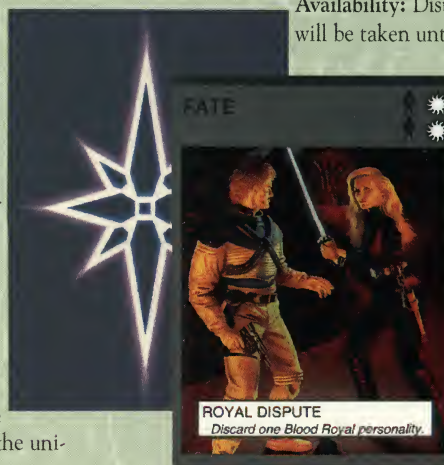
**Publisher:** Mag Force 7

**Format:** A 60-card starter deck retails for \$8.95, and 15-card booster packs retail for \$2.95. Booster packs contain fourteen cards and a special card (lane markers, score card, sequence of play card, etc).

**Release:** Magforce is aiming at having the limited edition released February 1, 1995. An unlimited edition will follow as soon as the limited edition is sold out. The print run for the limited edition 250-card set is estimated at ten million. The unlimited edition will contain 75 more cards in the collection when it is released.

**Availability:** Distributor pre-orders will be taken until December 1,

1994. Contact Mag Force 7, Inc., PO Box 1106, Williams Bay, WI, 53191; Phone (414) 245-0770; FAX (414) 245-1073; email-guardian@mag7.com.



## ON THE EDGE

**Publisher:** Trident, Inc./Atlas Games

**Format:** A 60-card deck retails for \$7.95, and 10-card booster packs retail for \$1.95.

**Release:** On The Edge is scheduled for release in October. An unlimited edition will be released at the end of the year. Unlimited edition decks should ship in mid-December, and boosters will be available in mid-January. An expansion set, tentatively titled "The Cut-Ups Project," is in the works for February. The cards will feature the surrealist Cut-Ups gang, the forces of Control which oppose them, bizarre Sub-Random technology, and more.

### SUPERDECK!

**Publisher:** Card Sharks, Inc.

**Format:** A 60-card starter deck retails for \$7.95, and 15-card boosters retail for \$2.45.

**Availability:**

SuperDeck! is currently available in stores.



### GALACTIC EMPIRES

**Publisher:** Companion Games

**Format:** A 50-card starter deck retails for \$9.95, and 10-card expansion packs retail for \$2.45.

**Release:** The introductory edition will be released in November or December.

**Availability:** Galactic Empires has already released its Beta run. This "introductory edition" is limited to 92 different cards; the "primary edition" will feature over 400 different cards.



The first trading card game from Companion Games, *Galactic Empires* is a science fiction trading card game revolving around stellar conquest and spaceship combat. The objective of the game is to destroy all your opponent's Sector Headquarters, thereby conquering the sector and eventually, the galaxy.

Margaret and I flew to Ottawa to attend Andrew and Ruth Robinson's wedding. We were late, of course, because of a snow storm in the Milwaukee and Chicago area (traveling in winter with the Queen of Darkness does have its hazards). We made it, and brought our cards. We demonstrated our game to a somewhat dubious crowd of friends. Much to our astonishment, they liked it! They became our first playtest group.

Even then the game included the Lane-to-Lane combat system, with ships maneuvering in lanes laid out between the players. The squadrons were based on planetary bases or carriers, and could aid in the destruction of enemy ships. Each of us started with 20 points and would lose them when you lost ships or squadrons.

My friends demonstrated the game to Bob Simpson (who was up in Ottawa for a business trip). He liked the game, but he thought that it would be better if a player's goal was to remove the infrastructure of the opponent, eventually winning by destroying all of the opponent's power base. This would be accomplished by attacking and destroying planetary system cards. It was a good idea, and we incorporated it. Bob, however, had sunk a lot of time and resources into an upcoming Supremacy product, and bowed out of our project, wishing us well, as we did for him.

The next month of playtesting went well. We immediately discovered several weaknesses. First, if the goal is to destroy an opponent's planetary system cards, and it's those cards that provide the power to deplete other cards, then losing them becomes too detrimental. The game becomes degenerative, in that to win, you must remove your opponent's ability to play the game. Second, we found that the first player with a large bomber squadron in play would always win. We didn't exactly know why, but it always happened.

We met with Steve Peek, a game designer of many years and an executive at the Robert Yaquinto Printing Company, Inc. He really liked the game, but described it as a "Nine Man Morris," after another card game which had a great beginning, a fun middle, and a very predictable conclusion. Players would play the first two or three cards, and immediately know who would win, declare the winner and start a new game. Our game was becoming similar.

In March, Margaret and I attended a great convention called Con Troll in Houston, Texas. The first night, we mulled over the problems and just got more tired, and slightly tipsy on more and more beer. Then, as suddenly as orcs can ambush you in an underground corridor, it came to us how to fix the game.

We decided to avoid the problem of degeneracy by going back to a point system. Players won when they reduced their opponents to zero power points. The way to balance the squadrons was to make all bombers require a personality point to deploy. Fighters could still be depleted with only influence points. We decided to reverse the order of movement in the combat sequence so that the defender still had a chance. This ensured that an attacker would only declare an attack if odds were very much in the attacker's favor. The thinking that an attacker does becomes more "chess-like", forcing the player to look ahead at all the opponent's possible moves.

Even after these fixes, the game still had the problem that if a player were to start winning, the landslide would ensure victory. To balance this, we allowed players to do double bombing points against the Warlord's Home System, doing damage directly to the opponent's power point total. Thus, if a player could not match an opponent's fleet, there would still be a way to still win if squadron superiority could be maintained.

The subsequent bout of play tests proved that we had indeed balanced the game out. We sent playtest decks all across the U.S. and Canada. Steve Peek looked at our game again and he agreed that we had fixed the "Nine Man Morris" syndrome.

The only major changes that occurred after that were from a demonstration game that I did for Jim Ward, one of TSR's premier game designers. He too liked the game, but stated that it, like so many other card games, suffered from a bad shuffle. We addressed this problem in two ways. In the current version of the game, players start with one planetary system already in play (the Warlord's Home System). Second, if a player has less than three cards at the Draw Card phase, the player may draw until there are three cards in the hand. This encourages players to use as many cards as possible, and keeps players from being frustrated by having no cards and getting bad draws.

Several thousand playtest games have now been played, and the only changes coming forth now are concern the wording of the cards. The design seem to be solid, and we are very pleased with the results. We haven't ruled out major changes as we come closer to release, but I suspect that none will occur. Now, we are working on the wording of cards to get just the right effect, and are spending a lot of time on developing quality art work. Margaret and I both hope that you'll like the game. You can judge for yourselves by playing a demo game at any of the conventions we are going to be attending, or by trying the game for real when it ships in early February 1995.

-Don Perrin

## SIM CITY: THE CARD GAME

**Mayfair Games has big plans to turn a smash-hit computer game into the next trading card game sensation.**

Transforming a board game into a computer game is a common practice in this industry. Starting with a computer game and ending up with a card game is much less so, not to mention changing it from a solitary game to a game playable by 2000 people (if you are using the Super Dome as your playing surface). This, however, is exactly the task that Mayfair Games has been working on for the last two years.

"People have been asking us why we chose Sim City as our first collectable card game," said Lou Rexing, one of the co-designers of Sim City—The Card Game. "We have actually had the license for two years now, with a preliminary game designed for most of that time. But we didn't start with the idea of making it collectable. Originally, it was designed to be a boxed card game similar to the traditional multi-player card games that Mayfair has been producing for years, such as *Family Business* or *Alibi*. The problem with this plan was that the box game would have to contain so many cards that no one would be able to afford it. About the time this realization was reached, trading card games started appearing on the market. Once our design team looked at the idea behind the games, it was a simple matter of modifying *Sim City—The Card Game* to fit the genre."

The *Sim City—TCG* was designed with versatility and playability in mind. "We wanted to give the players as many options as we could," said Rexing, "so we created three games in one. You can choose to play the card game like a game of solitaire, or in pairs building opposing cities from individual decks, or as a multi-player game with a group of players all working on the same city." But all of these games are still about building. Players can collect cards and use them to construct rural areas, towns, and cities. "We are giving people a chance to be city architects. It's like being a kid and using blocks to form a town, only the blocks have these colorful pictures on them with roads and rails to connect, and there are museums and stadiums and all sorts of building and land types to choose from. You can make your city as simple or as sophisticated as you choose."

*Sim City—TCG* will also be featuring photographs from around the world instead of art from the computer game. "We decided in favor of the photographs over the computer-generated art when we saw how the cards looked when they were laid out to form a city," said Rexing. "I mean, these cards look incredible. We showed people the prototype cards at GenCon™, and the response to the pictures was phenomenal. I already have gamers asking me how many display boxes they need to buy to get a complete set. I think that part of the appeal is the national monuments, historical buildings, and other high recognition sights that we were able to include. They really add to the feel of the game. It's easy to customize your deck to make your city look like Washington DC. when you can include the White House, the Jefferson Memorial, the Capitol Building, etc. In fact, we will probably be looking into using regions or continents as themes for some of our expansion sets."

**-Faith Price**

## WYVERN

**Magic was only the first step in Mike Fitzgerald's involvement with trading card games.**

I have been playing *Magic* since it first was released, and I am in love with the trading card game format. I have run sanctioned *Magic* tournaments and have been on the Duelists' Convocation Top Twenty-Five list of players, so I come to game design as a player first. I wanted to create a game that was easy to learn and still offered a lot of depth in strategic planning and tactics. When I met Stuart Kaplan, Chairman of U.S. Games Systems, I found we were on the same wave length in our philosophies on card games. We are both very excited about entering the trading card game market.

*Wyvern* is a new fast-paced trading card game based on the mythological world of Dragons, Dragon Slayers, and Treasure. Each dragon in the game is an actual Dragon in mythology. The Dragon Slayers, Treasure, Terrain, and many of the Action Cards also come from mythology. In *Wyvern* you rule over a vast empire with an army of Dragons. You start the game with 25 Gold Pieces which serve as your "payroll" both to pay Dragons to fight for you, and which you use to play Action and Treasure cards. You can gain more Gold through Terrain cards that your opponent's Dragons will encounter. You place six Dragon and Terrain cards face down in your Battlefield to start the game. Then you draw a hand of seven Action and Treasure cards. From this point you can plan how you spend your gold and your overall strategy. Usually, the winner is the first person to eliminate all six Dragon and Terrain cards in the opponent's Battlefield; but a unique system of scoring opens up interesting strategies in the game itself. The winner scores 25 points plus a point for each gold piece he has left and a point for each Dragon and Terrain card in his battlefield. The loser scores points equal to half his remaining gold pieces rounded down. The "costing" of the cards with Gold Pieces keeps anyone from winning with only the most powerful cards. There are a lot of decisions to be made and wild card play possibilities during the game.

I am very excited about our original artwork, which was done by Peter Pracownik under the direction of Terry Donaldson. I gave Peter a description of each Dragon from mythology, and he took it from there. The outstanding artwork is presented in stunning full color on top quality cards being printed in Belgium by, who else, Carta Mundi. U.S. Games Systems has worked closely with Carta Mundi for over twenty years publishing millions of popular Tarot decks.

**-Mike Fitzgerald**

## SIMCITY: THE CARD GAME

**Publisher:**

Mayfair Games

**Format:** A 60-card starter deck retails for \$8.50, and 15-card booster packs retail for \$2.50. Booster decks include one special long card, as well as one ultra-rare, one rare, four uncommon, and nine common short cards.

**Release:** Mayfair expects the limited edition of the *SimCity* card game to be available in late January. There is no date set for the unlimited run.

**Wyvern**

**Publisher:** U.S. Games Systems, Inc.

**Format:** A 60-card starter deck retails for \$7.95, and 15-card booster packs retail for \$2.50.

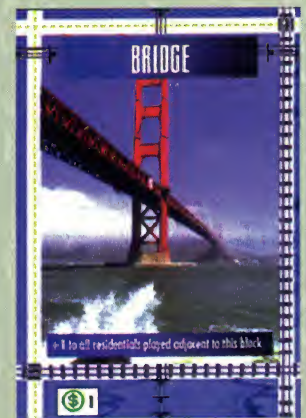
**Release:** *Wyvern* will be released in early January. The Premier Limited Edition of *Wyvern* contains 136 different cards, and 45 more cards will be added for the second print run. There will be expansion sets after that. The cards are common, uncommon, rare, and ultra-rare. The ultra-rare cards in gold and silver foil are pre-coded and can be used in the game or redeemed to U.S. Games Systems for cash.

**SPELLFIRE: MASTER THE MAGIC**

**Publisher:** TSR, Inc.

**Format:** Two 55-card decks retail for \$8.95 and 15-card boosters retail for \$2.50.

**Release:** *SPELLFIRE* decks and boosters are currently available in stores, as is *Ravenloft*, the game's first expansion. The *Dragonlance* expansion will be released in November, followed by *Forgotten Realms* by the end of December. TSR has plans to release an entirely new collectable trading card game early next year.



# STAR TREK<sup>®</sup>

## THE NEXT GENERATION<sup>™</sup>

### C U S T O M I Z A B L E   C A R D   G A M E

BY DEANNA DUSBABEK

The *Star Trek* phenomenon continues to propagate like Tribbles, and the latest offspring is a card game similar in concept to *Magic: The Gathering*<sup>™</sup>. Released by Decipher Games, *Star Trek: The Next Generation Customizable Card Game* offers a universe of Klingon, Romulan, and Federation personalities.

Working out of Technical Game Services, on Bainbridge Island, Washington, designers Tom Braunlich and Rollie Tesh say the game play is very convincing, and players feel as if they're really on the Enterprise, or perhaps on a Klingon Bird of Prey commanded by a rebel faction trying to undermine the House of Gowron.

"We designed the game to play like a series of episodic storylines—to give players the 'flavor' of being in the *Star Trek* universe, actually experiencing adventures during play in a realistic way," said Braunlich. "You really get the sense of being out in space, attempting missions and having to deal with surprising plot twists."

Part of this sense comes from a "spaceline" created by players, who strategically line up planet/space mission cards before each game. This "spaceline" makes the game unique, creating the sense of real movement rather than purely imagined action.

Underneath the planet/space mission cards lie dilemma and

artifact cards in secret locations, so the game always contains conflict between characters, races, and worlds. Players can customize their decks and pack them with personalities from the game's three source groups: Klingons, Romulans, and the Federation peoples. Shuffling the cards and tailoring the decks help the game play out randomly.

"The stacked nature of the spaceline seems to 'explode' with unexpected plot twists," said Braunlich. "The real action comes from players confronting their opponents with dilemma, event, and interrupt cards."

Remaining loyal to what might be termed the *Star Trek* philosophy proved to be somewhat challenging for the game's designers. As defined by Gene Roddenberry (the god of *Star Trek's* universe), the Federation characters aren't overly aggressive and don't resort to violence unless provoked. Roddenberry's conception of the Federation was essentially a message of hope for the future: he envisioned a peaceful existence between all life and all civilizations. Roddenberry also devised a mechanism—The Prime Directive—to ensure the inherent respect of other species and worlds by the Federation.

Disaccord comes from races who aren't interested in joining the "homo sapiens-only club" of the Federation, as



with the House of Duras' Klingon sisters. When rogue forces clash with Federation peacekeepers, the Federation justly defends itself, and its allies, by whatever means necessary.

With all this in mind, Braunlich and Tesh built a non-combative element into the game to satisfy Roddenberry's original vision, while incorporating the necessary action and involvement between players that keep the game interesting.

"You do not score points in the game through battling," Braunlich said. "You only score points by completing missions or solving dilemmas."

Preservation of *Star Trek's* reputation for scientific accuracy is reflected in the cards. The personnel cards mirror their television counterparts and the ship cards have equipment which functions logically. All nine categories of cards and their subdivisions operate the same way, so players get layers of depth, not layers of confusion, adding to the overall integrity of the game.

Maintaining attention to detail with the *Star Trek* universe was only one side of the game's production. Getting permission from Paramount was the other. The Hollywood mega-studio has handled all things *Star Trek* since 1969, when it bought out the now defunct Desilu Studios, the original home for Roddenberry's "baby." Decipher has a long-standing relationship with Paramount because of other *Star Trek*/Decipher collaborations, such as an interactive VCR game. So, when Decipher approached Paramount, the game company "got the thumbs up" almost immediately, winning out over similar proposals from other game companies. To avoid licensing conflicts with the existing *Star Trek* trading cards, Decipher decided to call its new game a "customizable card game."

Using *Magic: The Gathering* as a launching pad, Braunlich and Tesh adapted the *Star Trek* universe to 363 playing cards separated into decks of 60, making the game easily

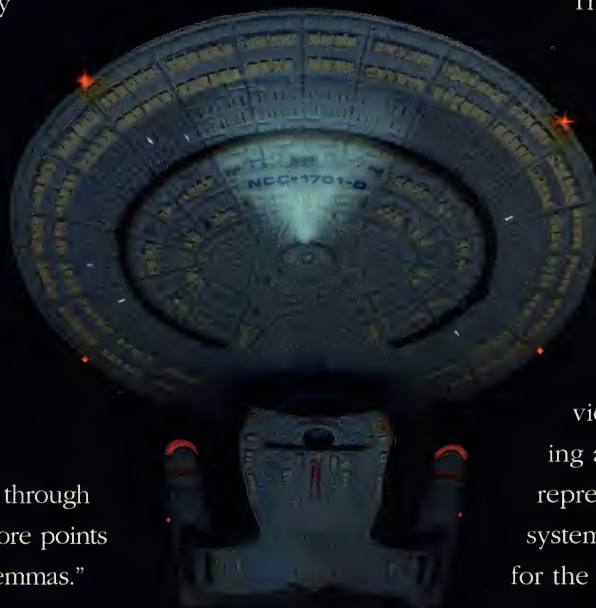
portable. Other design goals included quick play and straightforward rules.

The game was sent to Carta Mundi in Belgium because of Decipher's history with the game card manufacturer. *Star Trek: The Next Generation Customizable Card Game* will make its official sales debut this November.

According to Cindy Thornburg, vice president of sales and marketing at Decipher, customizable cards represent the evolution of a gaming system. She credits Wizards of the Coast for the innovation to create a new gaming genre, and stresses that Decipher's game enhances the whole genre, rather than directly competing with **Magic™**.

Initially the game will be available in 60-card decks and 15-card expansion packs. In the future, Decipher plans to release an unlimited print run and a "collector's edition" of the cards. For now, though, the debut of a new form for the *Star Trek* phenomenon is enough. "We intend to stay focused on what's at hand: getting *The Next Generation* out there and having people play it and enjoy it," she said. "And that can be used as a base for expansion."

*"Space: the final frontier. These are the voyages of the Starship Enterprise. Her ongoing mission: to explore strange new worlds; to seek out new life and new civilizations; to boldly go where no one has gone before."*



# A Conversation With Drew

by Amy Weber and Jenny Scott



Above: Icatian Moneychanger from *Fallen Empires*™

Center: Study of bone

Below: Lucian from *Jyhad*™



*Drew Tucker was born in St. Louis, Missouri, in 1968. He spent much of his suburban childhood living next door to a mass murderer in a town with the deliciously ironic name, Normal, Illinois. It was bouncing between Illinois and Missouri that Drew began to develop a lifelong fascination with cemeteries, tombstones, and bones.*

*One gets the feeling that with Drew Tucker, as with his work, it's what you don't see, what's left unsaid, that's important. We held the interview in Drew's casual one-bedroom Seattle apartment/studio. What you see there: rusty farm tools, a vintage movie poster for Disney's "Alice In Wonderland," milk crates posing as video racks and bookshelves, a beautiful wood table Drew made himself, the skull of some large hooved mammal—possibly an antelope—and everywhere, bones.*

*Drew's work lies piled and scattered on a big artists' table and hangs on every wall. What you don't see: family photographs, curious since Drew has drawn on photo albums as a source of inspiration for much of his recent work.*

*There are chairs, but we sit on the floor for the interview, the contents of Drew's portfolios spread across the uncarpeted floor for us to look through as we talk. Partway through the interview, Drew cuts his toe on one of his frames, and the sudden introduction of blood to the setting, in light of the macabre subject matter of some of Drew's paintings and sketches, is a bizarre, humorous addition.*



Amy: So your education started where?

Drew: Let's see, I started out at Southern Illinois University in Carbondale, Illinois, which is two hours east of St. Louis, in 1986. It's a really cool place. I started in graphic design, but I just hated it immensely.

Amy: Why is that?

Drew: It was a lot tighter than I like working, and I didn't like a lot of the people. It's just a different mindset that I didn't enjoy.... I've been in school for eight years—I can't even imagine that anymore.

Amy: You were at Southern Illinois all eight years?

Drew: I was there for four years. Then I ran out of money, and I started to freeload off my dad and joined a Baptist community college in Jackson, Tennessee, over by Nashville, called Union University, where I did fine art for a while.

Jenny: How'd you end up in Seattle?

Drew: My wife got an assistantship to go to UW, and I came along to do that doting husband thing. We moved up here in '92, and I went to Cornish and finished up my degree.

Amy: How did Wizards of the Coast find you?

Drew: Oh, Sandra [Everingham] was in a watercolor class with me, and she wanted to see my stuff. So I put together a portfolio, and she showed it to Jesper [Myrfors], and I think a week later they came back and asked me to do three [Magic™] illustrations really quick. I knocked them out in a couple weeks. It was really cool.

Amy: You say you knocked out your first couple of pieces. How do you feel your work has evolved since then?

Drew: I think it's evolved a whole, whole lot. I'm not totally happy with what I'm doing yet, but I really like the color change I've been doing for *Jyhad*™. I'm trying to tighten up a lot of things because I'm generally really, really sloppy, and I'm trying to change that around. I like the fifties sort of hard-edged artwork, but it's difficult because it's a lot cleaner than I normally work. I've been moving towards that cleaner look, and I want to move toward using more rust, more acidic colors. I love my color stuff a whole lot more than my black-and-white. The watercolors I've done for Wizards of the Coast I've really enjoyed doing because they give you a lot of freedom, which is good...which is nice.



Amy: How do you feel about the fantasy industry as a whole? What do you like least about it?

Drew: I'm not very fantasy-oriented. I've liked a lot of the fantasy art that I've seen, but then again there's some that seems like it's never progressed past high school, and that bothers me. I don't necessarily understand the genre. My brain doesn't click that well with the people all the time. It did when I used to play *Dungeons and Dragons*<sup>™</sup>, but that was a long time ago. The thing I don't like about fantasy art is you have fantasy art with women and these big, bare breasts, and it's not very realistic. It appeals to that high-school boy mindset, and that's what really bothers me. I think there's a lot to be said for fantasy art, and a lot that can be done. I think of Grant Morrison and Dave McKean. Dave McKean is one of those that is just a god. His work is a lot of suggestion. I think fantasy artists really ought to look at him because there are a lot of things in his work that are working. For me, it's still very fine art, too, and I think that's real important.

Amy: So what do you like most about the fantasy genre? What do you like about working for Wizards of the Coast?

Drew: I like it because to me it seems really conceptual—you give the artist a title and a brief definition, and we get to work from there off of our heads, and I really, really like that. For my first assignments—and I know the rest of the world's not like that either—but for the first things I've done professionally, it's been good being able to play around with my own stuff.



Jenny: Has working on *Magic* and *Jyhad* influenced your other work?

Drew: Well, yeah...it has. It has made me stick to the opposite—it's weird. The stuff for *Magic* and *Jyhad* is a lot darker than what I'm doing now—I mean my children's book [*Night Creatures*] is not the brightest thing in the world either because it's dealing with spooks—but it's changed my color scheme, my color palette, which to me is important. You can suggest a lot of things just using colors, and working on *Jyhad* has taken me away from really rusty things in my own work. My personal work's a lot brighter now. It's pushed me a lot toward trying to be clean and trying to develop some new things for myself. So, yeah, it has changed. It's changed a lot of what I do.

Amy: What's your other work like? Who else have you worked with?

Drew: Well, professionally, I've only worked with two people. Now that I'm out of school, I'm trying to get into editorial illustration and children's books. That's what I'd really like to do—children's books. The stuff I've done was for Wizards of the Coast and also *White Wolf*—I work for them pretty frequently, and I enjoy that too. I like doing color work for them much more than black-and-white because I'm not as certain of myself in black-and-white as I am in color.

Amy: How would you describe your work?

Drew: So many people have asked me that. That's one of the roughest questions in the world—

Amy: Sorry to have done that to you—

Drew: No, that's OK. It's good to think about it, but it's really, really hard.... A lot of people say my work is real moody, which I guess it is. For me, painting is a stress relief. It allows me to not hit walls as much as I used to. I used to be quite an angry little kid. I guess my work has pretty much evolved out of that, so I guess it *is* kind of moody at times. I don't see much humor in a lot of the stuff I've done, except more recently. This one is real humorous [*Bottleones* project, p.59], but, you know, that guy's popping somebody in the head. Most of the time what I do is try to suggest as much as possible. It's kind of like movies now—when you get to see everything, you don't really see anything, I figure. So mostly what I try to do is *imply* danger...imply anything.

I'm overly literal, too. One of the things I feel I need to work on is being able to tell more of a story within a picture because I have often been told I'm not much of an illustrator at all. I had a conversation with somebody about this last week—he was saying illustration is mainly a hard-lined, hard-edge sort of feeling, and what I do is a lot softer...things push in and out. I think that's why people put me in the fine art category more than illustration. For me it's about trying to tell a story, trying to read in between the lines, and I don't think I do that well enough, so I've been trying to work on that....



Above: Illustration from the unpublished children's book *Night Creatures*

Center: Necrite from *Fallen Empires*

Below: Illustration from *Night Creatures*



Amy: What direction do you see your work taking in the future?

Drew: I was saying I really want to do children's books. I see a lot of potential in them. However, the topics that I want to do probably don't fit the genre. This one that I just did, *Night Creatures*, is basically about facing up to yourself. Other subjects I want to explore are death, and cemeteries because I like cemeteries—for a long time I painted a lot of tombstones—but I know cemeteries wouldn't flow very well in a children's market....



Above: CD cover for the band Nitro Junior

Center: Watercolor landscape of 1800s children's cemetery in Jackson, Tennessee

Below: Ghosts and Ghoulies, a personal project



The other direction I see myself heading into is editorial illustration. I enjoy that because you get to read a lot. I like to read, but I don't do it on my own...because I'm lazy, I guess. Editorial illustration makes you take an opinion, take a side, and makes you learn about the subjects you're illustrating, and I like that. I try my best to push myself in that direction.

And I would like to stay with the fantasy stuff because I really enjoy it, though I like to branch out—I still want to do cover art for comic books like *Sandman*. It would be the coolest thing to do cover art for them.

Amy: So you're interested in doing comic books?

Drew: Yeah. I'm also really interested in CD albums, record albums. I like to be able to try to use design concepts in what I'm doing—like on the cover for this one that's coming out [Nitro Junior]. I really enjoyed it because there is a lot of design thought that went into it—the composition, flipping things around—I enjoy doing that. And, actually, I'd like to try and do that more than I do because it's so much fun. It makes your brain think.

Jenny: You spoke about your children's books earlier, and *Night Creatures* in particular is very nightmarish. Your work has been described that way too—

Drew: Yeah, I think a lot of it's because even though I say I'm really literal, I try to suggest most things. It's a lot more fun to see something when you still have to fill in the blanks and only somewhat know what's going on. So yeah, I guess it could be considered somewhat dreamlike in that way.

Jenny: Where does that come from?

Drew: Alfred Hitchcock movies. Alfred Hitchcock movies, most definitely. He was brilliant. It might be because of the limitations the movie industry set upon him at that time. It might be that's just how he wanted to do things—not really show you everything that's happening. Movies like that...like the first *Halloween* was a movie like that—it was an incredible bloody movie, but there was no blood ever shown. Things like that really stick out in my head because I think it's so much better if you can imply anything—an action or anything that's happening—instead of just directly saying out, "Here it is. This is somebody getting his head pummeled in." You don't really want to see it. It's something you'd rather have suggested anyhow. When things are suggested to your brain, your brain tries to click over and work more.

Jenny: What other inspirations do you draw from?

Drew: Photo reference. I love photo reference. Yeah, it kind of seems silly, but a really huge inspiration is other people's family albums. I enjoy how a camera captures something because it's definitely not the same way it's perceived or the same way somebody usually draws. I enjoy the bad photos that people have in their albums, the kind of photos where things are bumped, or it's not planned—a lot of the compositions and things. That sounds weird, but one of the things that's really, really changed how I paint is people's photos.

Another good inspiration for me is Dave McKean, who I think is just tremendous. Marshall Arisman, who I really like, is an editorial illustrator who is really dark. A lot of people compare him to a Francis Bacon, who is long-dead but is really cool—just a tremendously twisted individual, art-wise. He gave me something to look at that I really enjoyed, and I know that he's had a big influence on my work....

I don't pay attention to a lot of illustrators. I pay attention to illustrations, but a lot of times I never approach them enough to look at the person's name. In the long run if I did, I'd be able to find more art that I really enjoy. Maybe I should have thought that out a long time ago [laughs].

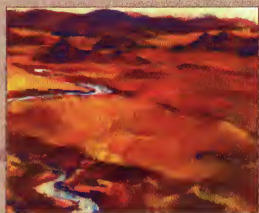
Another of the influences of mine is Edward Gorey. My stuff's nothing like his, but the humor, I think, is one of the things that really inspires me. I'd like to be able to do more things like him, but nothing I do is even close to being that funny. The style of art is totally different too, but he was another big influence. And I think a lot of inspiration just came through childhood because I remember reading him and [Maurice] Sendak, and those are the people in reality who got me to draw, besides my parents, who are definitely an influence. I really like Sendak, who is also a good story writer....

Jenny: Have you seen the *Nutcracker* here? The sets and costumes are all designed by Sendak.

Drew: Really? Oh, I'd love to see that. I've seen sketches of his in a book I have on set design, and I thought those were really good. That'd be a great thing to see. That's something else I'm interested in—set design—because it's three-dimensional on this huge, grand scale, and I have a lot interest in that. It's a different role that I haven't done yet.

Jenny: Are there any other mediums that you'd like to work with?

Drew: Oh yeah. I like to sculpt. That's fun occasionally. I'm definitely not good at it, but it's a lot of fun. It's fun to just get a chisel in your hand and work in something totally different than what I usually do, which is drawing and painting. I really like wood. I built some furniture, like that table, which I did at school. I had the best time in the world. I enjoyed it a lot because in my head I don't see the relevance of illustration or art. One of the biggest problems is that there's no real point to it. When you build things, you still have the same feeling as in painting of having a finished product, which you're tremendously proud of, but in building there's an entirely different joy.... I guess part of what I like about furniture is I can use it. It's definitely functional. Artwork and painting is functional in a very limited way. It somewhat bothers me. It shouldn't, because that's what I do [laughing], but it does.



Jenny: Have you been doing art since you were a little boy?

Drew: Since I was wee big. I've been working in watercolors since I think 1984—some time in high school is when I first started working in watercolors really seriously.

Amy: You talked before about your parents and the role they play....

Drew: They don't like what I do. They don't like what I paint. They think it's good, but they don't like it. But they've always been really, really supportive of my habits. I've known a lot of other people's parents who look down at me because, being an artist, you know the stereotypes you get. My parents were cool enough to overlook it at the early stages. They were really supportive as far as getting me art stuff when I was younger even though they don't like what I do. They've always kind of pushed me in those directions even though they didn't see a very good goal in the end. The general stereotype is if you're an artist, you're going to be a starving artist, you know, you'll be a big lush, a really big fiend, and you'll live on ramen noodles the rest of your life. It was cool that they didn't stop me from what I wanted to do. I mean, the rest of my family would like me to do dinner plates, like the Smithsonian plates, which I think would be funny, but nobody would like to see plates with blood. [Everybody laughs.]

Amy: Speaking of blood, did you cut your toe?

Drew: Yeah, I guess so.

Amy: It's kind of ironic that you put blood in all your pictures, and now you've got blood all over the floor.... [Everybody laughs.] Though your work isn't that bloody.

Drew: No, it's not. It really isn't that bloody at all. A lot of people think it's really moody, but I don't think I show all that much in my art....

Amy: How do you work? Do you sketch a lot or do you just go for it?

Drew: I sketch a whole, whole lot, but a lot of it depends on the mood I'm in. Sometimes I'll go straight to this huge box of photos I have.... A lot of times I'll just sit down and sketch.... Or sometimes I'll sit and write down my thoughts so I can work through an emotion or a topic, write what I think something should be like. Like *Clockwork Beast*—that was a matter of just writing down the thoughts I had, an immediate kind of brainstorming...just immediate thoughts. And then sometimes I end up flipping through photo references and finding pictures... pictures of dogs, finding pictures of clocks...and then after that just sitting down and sketching and sketching and sketching...sometimes tracing over and refining it until I have something I really like.



Above: *Killer Bees*, a school project

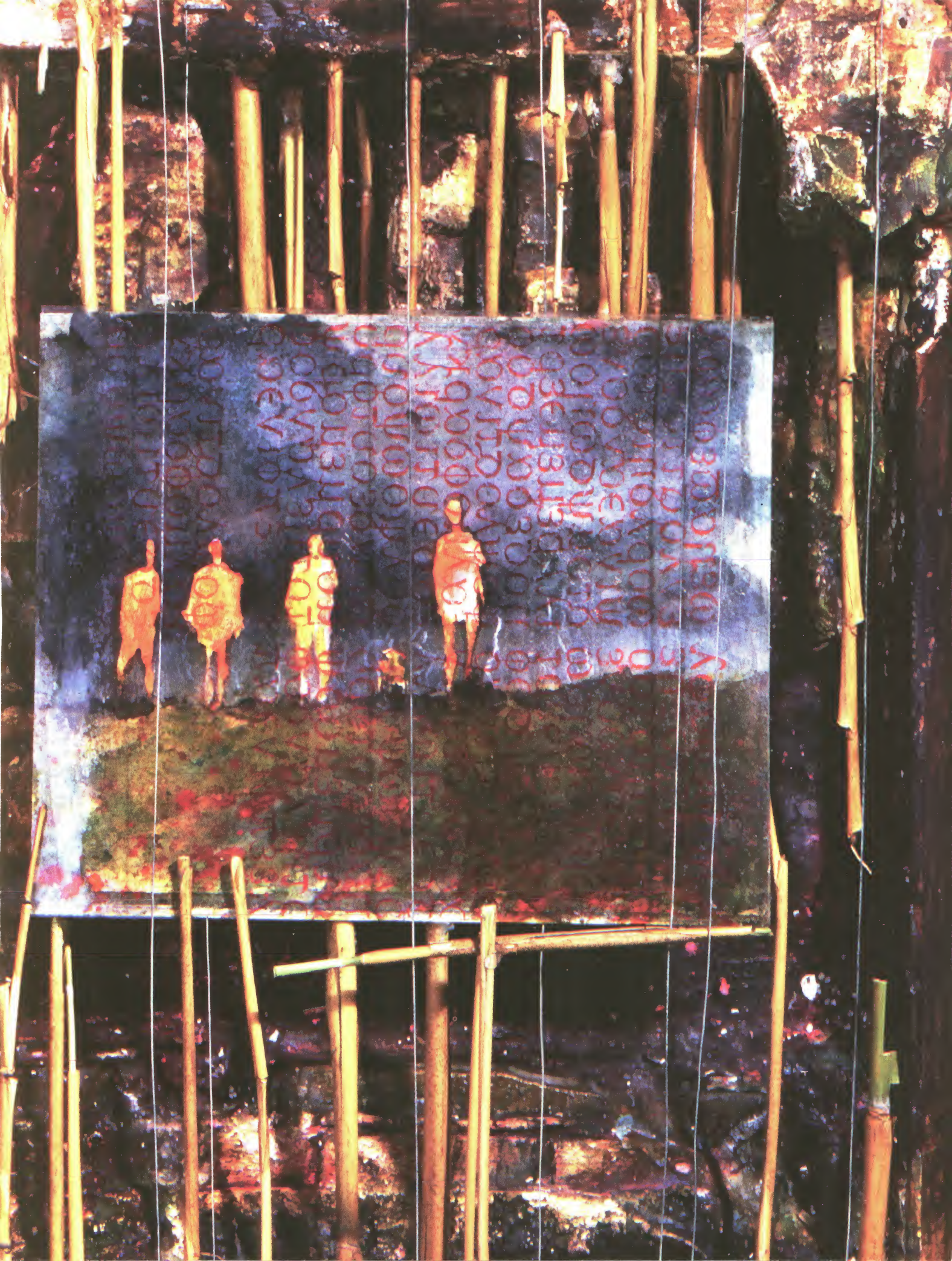
Center: Watercolor landscape

Below: Self-portrait



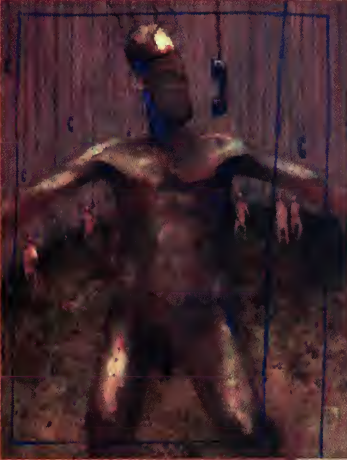
Center Spread: Untitled mixed media





Amy: Do you do color studies?

Drew: I don't like doing color studies, and that's kind of rough because some people just want to see color studies. Usually I have something in my mind, but there are enough things that will change after you do a color study that I think if you're going to do one, you shouldn't do it a hundred percent of how it's supposed to be. I think they should just be the briefest colors because when you go in to do the original, everything usually changes. And a lot of that has to do with my work being watercolor.... Watercolor kind of has a mind of its own, and I like that.



Above: Information Highway school project

Center: Merseine from *Fallen Empires*

Below: Blood Puppy from *Jyhad*



Amy: Do you have a sketchbook?

Drew: No, I throw all my sketches away.

Amy: Do you have any of your sketches from the Magic cards?

Drew: No, I don't. Most of the time I'll sit down and sketch it out, and when I'm done with it, I toss it away. And I don't really know why. Sometimes I keep them. If I like the images in them, I'll keep them and throw them in a pile.... I throw most of them away, to tell you the truth. I waste a lot of paper.

Jenny: Do you do most of your work here in your apartment?

Drew: Yeah. I'm cooped up too much. When I go outside I don't interact with people because I don't communicate very well anymore verbally, which is really frustrating. I see people, and I just can't speak. [Amy laughs.] Do you know what I mean?

Amy: [Laughing] I know what you mean....

Drew: It's awful—it's the worst thing in the world.

Amy: ...I know exactly what you mean.

Drew: Coming here was a big change because it was like I moved to Seattle and became a hermit. I spend so much time here it's mind-boggling. So yeah, I do most of everything here. Even when I was in school, I didn't go to school much. I went to school for purely social reasons and then went home to do everything. I'd come in and drop it off, and run back home. It's easier to work where you feel comfortable. At least here I can do anything I want. Nobody can tell me what not to do, and I like that. I'd really enjoy getting a studio someday because it's hard being in a single place for such a tremendous amount of time. It's mind-numbing. It's too much.

Amy: What are you working on right now?

Drew: Right now I'm working on an album cover for a punk band back home called Nitrogene.

Amy: Are you doing the whole thing or designing it?

Drew: Yeah, yeah. I like working with old '50s-style logos like this.

Jenny: What is it about the '50s style that you like?

Drew: A lot of it has to do with the colors. Also, it's tremendously crisp and *squeaky-clean*. And the colors are strange pastels...like in every Elvis movie there are those strange tones that are kind of hushed but really bright.... I like that because to me it's exactly the opposite of how the world is. To me, it's sarcastic. Fifties art in the nineties time frame is sarcastic art to me because we're not a squeaky-clean society. We still try to show it that way, but it really isn't. I'm not quite sure how to explain my point—

Jenny: It's the irony?

Drew: Irony. Irony, yeah, that's a good word. It looks fun to me, is another thing. And, yeah, it's kind of ironic in a way. Like *Edward Scissorhands* is a good example. The suburb part was squeaky-clean, very bright, very cheery. That's how advertising people want everything to look, and to me that's just so totally scary. Part of it's probably because I grew up in the suburbs, and even though everyone is smiling, all the yards are trimmed and cut nice, your next-door neighbor is a serial killer. To me that's a lot like '50s art.... My next-door neighbor *was*, which is really horrible.

Amy: Really?

Drew: Yeah, yeah! [Everybody laughs.]

Amy: A serial killer lived next door to you?

Drew: Yeah, I don't remember his name, but he took his family out to dinner, and when he came home, he whacked them all. It was really bad. Every five years, at least, in Normal, there'll be a massive slaying like that—somebody in the suburbs freaks out and kills their family.... So everything being really tidy, really clean, really polite is kind of ironic because you've got that guy next door....



Jenny: You've referred to several movies. Do you see a lot of movies?

Drew: I see too many movies. I rent a tremendous number of movies just because it's great reference, it's good visual information, and it's really fun because it's nice to be entertained. You have instances in movies where you're not ever going to find a visual reference other than that. For example, medieval war.... You could go in and find somebody from the SCA [Society for Creative Anachronisms] and watch them hold a tournament, or you can go to the video store and find about a billion movies where everybody's dressed in armor. And, at least now, it's tremendously accurate, too, so it's wonderful reference. Besides which, it's a really good time. So yeah, I watch a whole lot of movies.

Amy: You said you don't read much. But if you did, what would you read? What do you actually read?

Drew: The last thing I read was the *Tibetan Book For the Dead*. I like philosophy, and I like things on religion. A lot of that's thanks to my parents because I was brought up a really strong Southern Baptist. It's got a place for everybody. However, it made me want to figure out what other people were thinking and other different options to use. All the different cultures, gods and things, to me are really important.

Amy: Is there anything you want us to ask you so it can get thrown in here?

Drew: No, I don't know. What do people ask you to ask them?

Amy: I haven't actually done this before so....

Drew: I would like to say that I am more articulate than I am, but you caught me on a bad day.



Above & Below:  
Bottletones CD cover, a  
school project

Center: Smiling Jack  
from *Jyhad*.



# Lost in the Shuffle

## Back to Basics

I am really surprised at the lack of balance in so many of the new trading card games. To me, the most important stylistic element of a trading card game is the fact that each card has its strengths and weaknesses. Ideally, it shouldn't be possible to say that a given card is always better than another.

That is not to say that **Magic™** is pure in this respect. There are many cards in **Magic** that I consider to be mistakes, but these cards are being corrected or removed from the basic mix through substitutions from our extensive selection of expansion cards. These cards were usually not a result of ignorance about the power of the cards—after two years of playtesting, the potential effects of the cards were pretty well understood. Rather, the mistakes stemmed from a misunderstanding about the way **Magic** would ultimately be played.

When we were playtesting **Magic**, we calculated everything by the number of cards we thought a player would come in contact with. This group of cards we called a player's "worldsize." We figured a small worldsize was five people with one deck each, or about three hundred cards. An average worldsize would be about ten people with a few decks each, or about 1800 cards. Only at conventions would players be a part of the truly large worlds where the really wild things could happen. Obviously, these estimates about worldsize turned out to be way too small.

We knew that cards like Ancestral Recall (an instant that costs one blue mana and allows a player to draw three cards) would be trouble when someone had large numbers of them, but wouldn't really hurt the game when a world offered players only one or two. So, how could we prevent a player from having too many of these cards? I decided to make the offending cards rare.

I knew I didn't want to make rare cards powerful in general; I preferred them to be interesting, or complicated, or specialized, or colorful. Cards like Ancestral Recall I didn't think of as too powerful, because one or two did not make a player excessively formidable. Either no one would get too many Ancestral Recalls, and the game would work fine, or the game would be so successful that any notion of rarity would mean little. "So there is only a problem if the game is a huge success, and if the game is a huge success, no problem!" Well, the game is a huge success, and we are fixing the problem.

While there are a few glitches, it is generally pretty difficult to rank **Magic** cards. The value of a card is too dependent on the decks you are playing against and the cards you have available. Is a **Craw Wurm** better than a **War Mammoth**? That 4 ♣♣ cost is mighty high, and trample is pretty nice!

The standard against which mana costs can be measured is in some ways **Fireball** and **Disintegrate**. These cards have incredibly natural costs: one mana spent equals one point of damage. In the initial playtesting for **Magic**, when a creature was too powerful relative to these X spells, we raised the creature's casting cost. It is misleading, however, to think of the cost of a card as the mana requirement in the upper right hand corner. Understanding this was critical to the design of **Magic**. Some cards have an ongoing expense, like **Phantasmal Forces**, which costs one blue mana each turn to maintain. There is also a premium paid for effects not usually in a color. The **Ghost Ship**, for example, is a card from *The Dark* which costs ♠♠♠ to regenerate. The same spell in green would cost only ♣ to regenerate, though it would be more expensive to cast because flying creatures are not a natural part of green magic.

But the most important cost of a given card is the card's inclusion in the deck itself. Anyone who has thrown a few dozen **Ornithopters** in a deck just because they were free soon realizes there is an inherent cost: the cost of drawing an **Ornithopter** when you could have drawn a **Fireball**.

## In League with WotC

Recently I began to long for the original vision of **Magic**, in which everyone had their own, limited pool of resources that they could pit against others. So I set up a couple of office leagues at **Wizards of the Coast**.

League play is something I recommend for any player of **Magic**. In essence, a league is a method of controlling the play environment. This can be extremely valuable for groups whose members have very different resources or skill levels, as well as for games that, in an uncontrolled environment, would rapidly become unbalanced. In fact, leagues are definitely the best way to play trading card games that have cards which are easy to rank. A basic league is simple and inexpensive to set up. Participants can use a common pool of cards to construct decks, or the league may decide to purchase cards, with one deck, or a deck and a booster, for each player. While there is no need to play for ante, it can be extremely enjoyable for players to have to deal with the loss and gain of resources.

The first **WotC** league, **Alpha league**, was very free form. Each participant received one Revised Edition deck and duelled with each of the other players for ante using at least forty of his or her **Alpha league** cards. No trading or augmenting of decks with other cards was allowed, and no one could play the same player more than three times in a row. Dropping below forty cards forced a player out of the league, with the last person left being the winner.

**Alpha league** is still going on and probably will be for a while. Players really enjoyed being forced to work with





the tools at hand, because it made their skill at playing the game really mean something. They also enjoyed the way the game fit into their day: a game here, a game there, but no vast time sink. While the league still required some strategy in choosing which cards to leave out of a deck, deck construction didn't dominate the game. (Try playing twenty different decks using the resources of a single starter: you may be surprised to see how your decisions about which cards to use change to fit the environment.)

There are a few problems with Alpha league, however. Players can be simply too hosed by a poor initial deck. It is particularly devastating to receive too little of the appropriate land, though even this disadvantage can be overcome: Jim Lin was down to forty-two cards, and currently has over seventy! Success in Alpha league means stalking weak players and getting them to play you, which is demoralizing for the less skilled players and gets old even for the successful after a while. Finally, the league has no real resolution points: realistically the league will simply continue until players tire of it.

To address these problems, I created the office Beta league. In Beta league, each player starts with a regular deck, a *Dark* booster, and two basic lands of the player's choice. Then each player plays all the others in the league for ante exactly three times, recording the number of cards exchanged on a chart on my door. After all the games have been played, the season is over, and the winner is the player with the most cards.

We are nearing the end of the season now, and things are looking pretty good. I had the good fortune of receiving a Demonic Attorney in my initial mix, a card which gives your opponent the choice of conceding the game immediately or causing each player to ante an extra card. This card was much more influential in the game than was anticipated. I now hear the following exchange fairly often:

A: How many cards did you lose to Richard?

B: I lost all three games—three cards.

A: Good job! Only three cards!

My colleagues in R&D tear at their hair every time they hear about a five- or six-card win. Even with this advantage, it is possible that Dave Pettey or Jim Lin may catch me. (Skaff, of course, always seems to win land in the ante, and while land is an extremely valuable resource in limited resource league games, a Dragon Whelp would probably help your deck more than your twentieth swamp.) I have been called The Hustler by Shawn Carnes, victim of my technique of down-playing my strength and holding back my power until my opponent accepts the doubled ante. R&D says, "When in a legal dispute with Richard... settle out of court!"

After the first season of Beta is done, we will split players into several groups: the Lost Souls (40–49 cards), the Outsiders (50–59 cards), the Border Guards (60–69 cards), the Initiates (70–79 cards), Members of the 1st Circle (80–89 cards), Members of the 2nd Circle (90–99 cards), and so on. Then, when the season ends, people can retire decks or have them continue into the next season. Any new players can start with 70 cards as Initiates. We will probably limit a group to twenty players at most. If you get stuck out in the 10th Circle (where I am going to be if I maintain my present rate), then the seasons will be short or nonexistent. I may have to sit there for a while before the 9th Circle sends forth a champion to tangle with me. I may even have to start a new deck while waiting for my ticket to the 11th Circle!

The exchange of cards within a league is rampant and fun to keep track of. In both office leagues, whenever a card changes hands in an ante, the losing player initials it. These initials help identify the truly treacherous cards that float waywardly from player to player. It doesn't take very long for cards in the league to develop quite a history. The record is currently held by a Red Elemental Blast that has had seven different owners over the course of the league—though one particularly slippery forest has come up for ante and changed hands three times in the same match!

In fact, there are a few people in the league who use the initials on a card strategically. After all, a card that has traveled frequently from player to player could be warped, thick, or deformed in some way, making it more likely to be cut for ante. Skaff, for example, says he would not normally use an Ogre in his league deck, but if he had one with four people's initials on it, he would use it in a flash.

Playing with a league put those of us who at one point had a limited number of cards back in touch with the struggle we had originally. Back in the early days of *Magic's* development, playtesting cards were severely rationed. Seldom since then have I seen Jump cast on creatures simply so they could be destroyed with Hurricane or Earthbind—except in the leagues!

So if you want a new *Magic* challenge, or if you are looking for a good way to play trading card games that have easily ranked cards, you should consider setting up a league. If the office leagues have demonstrated anything, they've shown that a league doesn't have to be a super-organized thing: there are many ways to run limited environment games that are very low-key and a lot of fun.

*For more information on leagues, check out Joel Mick's article, "Building A Magic: The Gathering League," in the Magic: The Gathering Pocket Players' Guide.*

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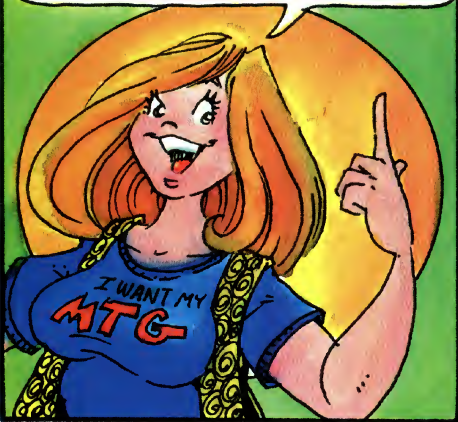
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SOME ARE SIMPLE...

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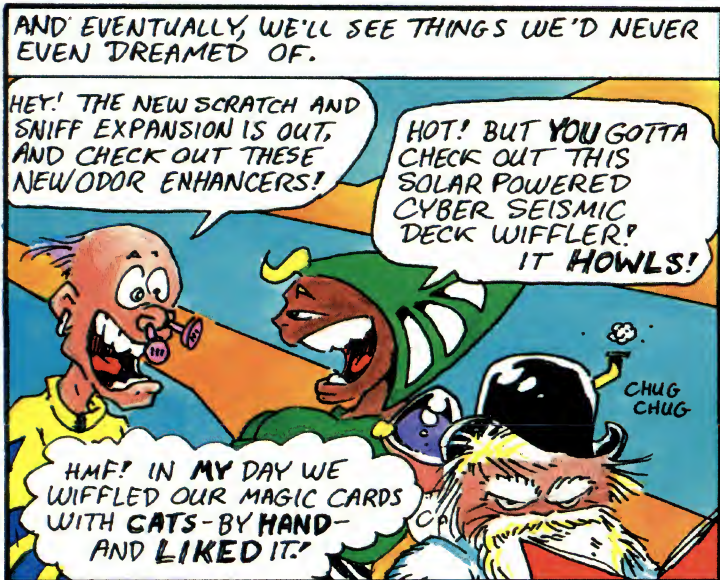
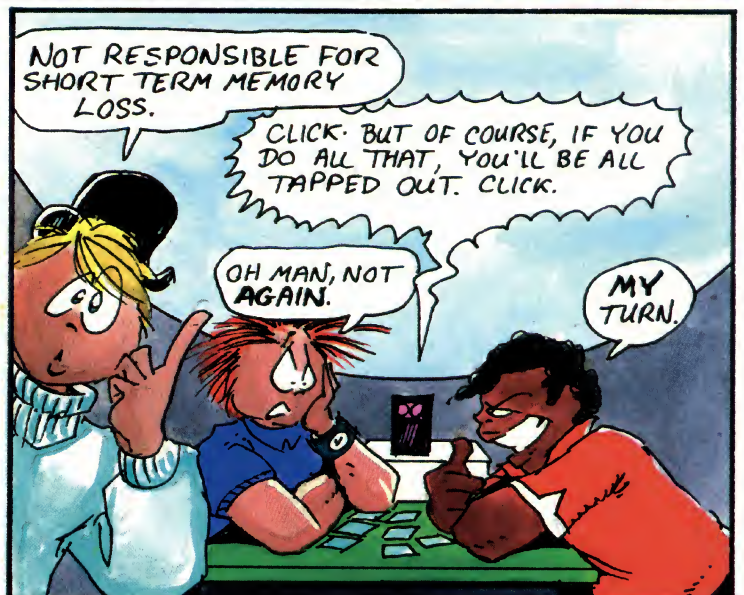
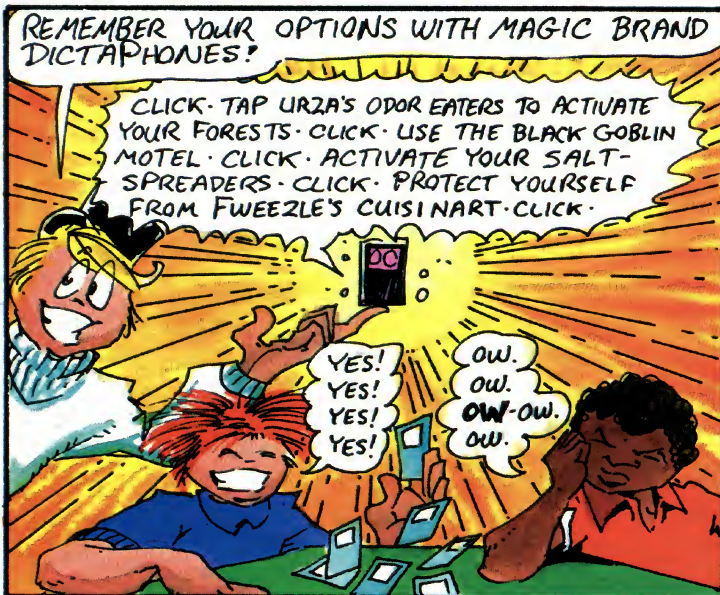
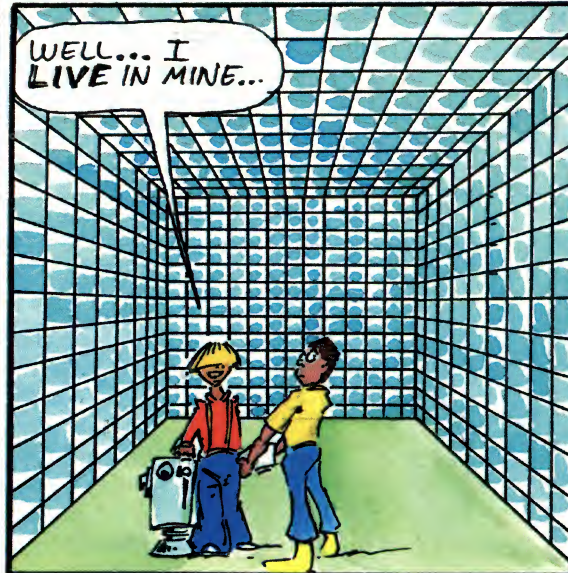
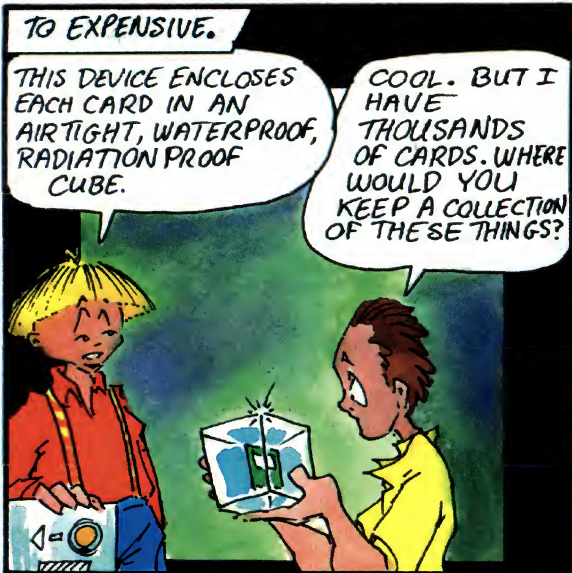
and whenever you lose a point, another angel falls off the dais while the rest sing Nearer My God To Thee.

SOME ARE SICK.

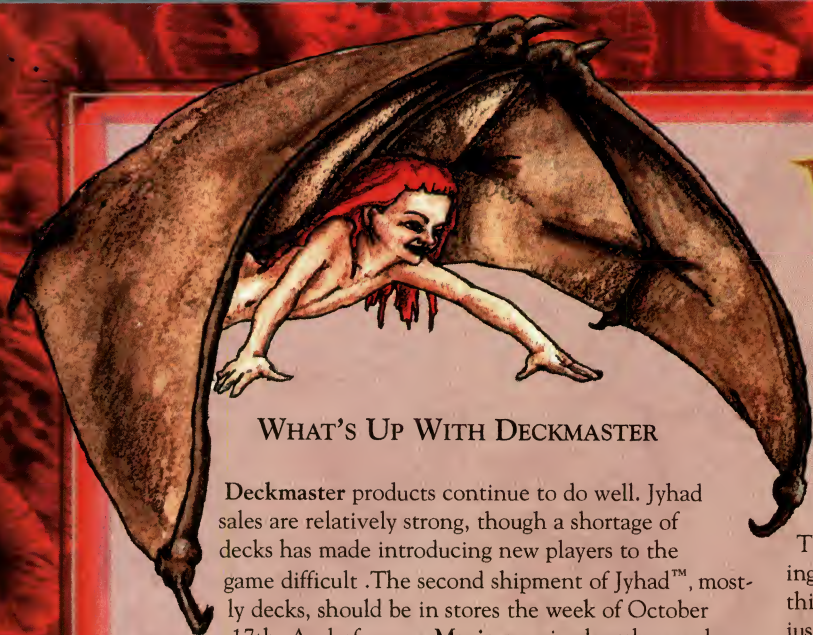
AND WHEN YOU STICK THE 20th PIN IN, INSTEAD OF A SCREAM, YOU GET A DEATH RATTLE!

OR TAKE CARD STORAGE. AGAIN, IT RANGES FROM CHEAP -

I CALL IT 'Le SACK'!



END



# WOTC NEWS

## WHAT'S UP WITH DECKMASTER

**Deckmaster** products continue to do well. *Jyhad* sales are relatively strong, though a shortage of decks has made introducing new players to the game difficult. The second shipment of *Jyhad*<sup>™</sup>, mostly decks, should be in stores the week of October 17th. And of course **Magic** remains hugely popular.

To date, more than 300 million **Magic** cards have sold nationally and internationally. Wizards of the Coast expects to manufacture its one-billionth **Deckmaster** card by the end of 1994.

The next **Magic**<sup>™</sup> expansion, *Fallen Empires*<sup>™</sup>, should appear in stores in mid-November. How big is the estimated print run? The expansion is being printed to order, which means that the estimated print run is...well, let's just say it's big. (That is, it's approximately three times larger than all of the previous **Magic** expansions combined.) *Fallen Empires* will be arriving in stores in several shipments, the last of which will be available in January.

*Arena*, the first **Magic: The Gathering**<sup>™</sup> novel, arrives in bookstores and hobby stores this month. Published in conjunction with Harper Collins<sup>®</sup> as part of the HarperPrism<sup>™</sup> line of fantasy/science-fiction novels, *Arena* is the first of four novels based on **Magic**. The next book, the first in a trilogy, is slated for release in early 1995. (If you're curious, check out the excerpt on page 71 of this issue.)

Wizards of the Coast also has several new items planned for a winter '94-'95 release. The first **Magic** poster available to the public will be shipping in the near future. This poster will feature original art by **Magic** artists Anson Maddocks and Mark Tedin. The **Magic** card binder will feature original art by **Magic** artist Pete Venters, and is scheduled for an early winter 1995 release. **Deckmaster** lifecounters should ship in late winter 1995, and numerous other related items will be announced early in the spring of 1995.

The **Magic: The Gathering** gift box is now on sale in bookstores and hobby stores. Now you can introduce friends and family to the game with a gift box containing two decks, lifecounters, and an expanded rulebook designed for beginning players. Other products supporting **Magic** include metal miniatures from Heartbreaker Hobbies, and the upcoming **Magic: The Gathering** computer game from Microprose, due out next year. For *Jyhad*, White Wolf offers *The Eternal Struggle*, a players' guide to the game's World of Darkness setting.

In the works is the next **Magic** expansion, *Ice Age*<sup>™</sup>. At this point, it looks like this 300+ card set will be a "stand-

alone expansion"; that is, the cards will be largely new, but will include some staple cards from the Revised card mix.

This makes *Ice Age* compatible with the basic **Magic: The Gathering** set, but allows it to be played as a separate game.

The current plan is to sell the game in 60-card decks containing land and 15-card boosters without land. (Everything about this expansion, including its existence, is subject to change; we just wanted you to know what we were thinking.) Other **Magic** card sets currently being considered for 1995 include a new card mix for the Revised Edition and an unlimited print run "sampling" of cards from the expansions.

Wizards of the Coast is also developing plans for two new **Deckmaster**<sup>™</sup> games, one based on R. Talsorian Games' *Cyberpunk 2020*<sup>™</sup> and the other on FASA's *BattleTech*<sup>™</sup> system. *Cyberpunk 2020* is a role-playing game in which players act as computer hackers directly interfacing with a computer

net via neuro-plugs. In the trading card game, tentatively titled "Netrunner," action will focus on hackers called netrunners in the *Cyberpunk 2020* world. The *BattleTech* trading card game will pull players into the 31st century and put them in control of the most powerful war machines ever built. Players will face off using game cards featuring different *BattleMechs*, equipment, crews, and missions. Richard Garfield is leading the design on both projects, but there is no set release date for either game.

## FROM THE DESK OF THE (DEMONIC) ATTORNEY

Fans of **Magic** have been asking Wizards of the Coast why a starter deck has a suggested retail price of \$7.95, but retailers sometimes charge a different price. The reason why WotC does not force retailers to charge certain prices is because that would be illegal. Anti-trust laws prohibit companies from fixing or setting prices for their products. Instead, the free market and competition determines the price of a product. Retailers are under no legal obligation to charge a suggested price. Therefore, WotC's suggested retail prices are just that, suggestions to retailers.

Wizards of the Coast also does not publish a guide that lists prices for individual **Deckmaster** cards. There are several reasons for this. First of all, WotC does not have the resources to constantly monitor card prices. Instead, we would rather devote our attention to new products and customer support services. Second, WotC is concerned with the legal implications of entering this secondary card market. Anti-trust laws prohibit a company from becoming vertically integrated in all markets of an industry, namely controlling everything from production and retail to the resale market in a particular industry. However, WotC encourages others to create their own price guides, or to consult the publications already available.

To date, more than 300 million **Magic** cards have sold nationally and internationally. Wizards of the Coast expects to manufacture its one-billionth **Deckmaster** card by the end of 1994.



## CUTTING-EDGE ADVENTURE

*Wait a minute—you mean Wizards of the Coast still makes roleplaying games?*

A mythical version of 13th-century Europe where wizards and nobles vie for power...a futuristic nightmare planet where a mammoth corporation runs everything...these are two worlds ripe for adventure and excitement in Wizards of the Coast's roleplaying game lines, **Ars Magica™** and **SLA Industries™**. WotC's roleplaying games stress creativity and theatrical improvisation, and are very different from our famous trading card game *Magic: The Gathering*.

In **Ars Magica**, players act out the roles of wizards and their comrades in medieval society. The game's setting is 13th-century Europe, and historical detail is an important part of the game—but this is Mythic Europe™, and the characters have to deal with creatures of legend such as dragons, faeries, and ghosts. **Ars Magica** games focus on magic and a spirit of wonder and camaraderie. Typical game-stories would be removing a curse from a magical glade, forging an alliance between a local noble and the wizards, or investigating the disappearance of a caravan in a mysterious valley.

In **SLA Industries**, players act out the roles of corporate mercenaries, spies, and assassins in a grim science-fiction world quite unlike Earth. This is the world of Mort™, where you either work for SLA Industries—the corporation that runs everything—or you're nobody. The characters go on espionage missions, dig up information about rival groups, and try to make a name for themselves in the media. **SLA Industries** games focus on intrigue, betrayal, and a mood of gloom and danger. Typical game-stories would be fighting wild gangs in the Cannibal Sectors, finding out why a SLA executive destroyed his files and disappeared, or getting in good with a reporter so your next adventure makes the nightly news.

The next few months will see the release of several new products for **Ars Magica** and **SLA Industries**. For **Ars Magica**, WotC will release *Lion of the North*, a look at Mythic Scotland in the 13th century; *Houses of Hermes*, a sourcebook profiling the various groups of wizards in Mythic Europe; and *Faeries*, which examines faerie kingdoms and creatures. For **SLA Industries**, the next several releases include *Karma*, a magazine-style book with articles and features written as if it had been published in the world of Mort; the *GM's Pack*, which includes reference material for the game referee and arrest warrants, mercenary contracts, and other props from the game world; and *Mort*, a sourcebook and story pack describing the fictional setting of the game. Other upcoming projects include a roleplaying game based on *Magic: The Gathering*.

Wizards of the Coast's Roleplaying R&D department is working to expand these games and develop new ones as well. In the words of Jonathan Tweet, coordinator of Roleplaying R&D at WotC and one of **Ars Magica's** creators: "We have an exciting opportunity to use WotC's strong position in the gaming community to produce the best line of roleplaying games available anywhere. Our plans for 1995 and beyond include the most innovative and creative ideas I've run across in the seven years I've been working in this market."

## NEW WOTC TABLEGAMES

It's October, and the **RoboRally™** has begun! The first board game from Wizards of the Coast rolls into stores this month. The game that originally brought Richard Garfield to Wizards of the Coast, **RoboRally** is set in a futuristic factory run by intelligent computers and operated by robots. Players attempt to guide their robots (pewter miniatures designed by comic artist Phil Foglio) on a dynamic race course through the factory. But watch out for pits, lasers, crushers, and your opponents' robots! The challenge never ends as players put together their own racecourses using the game's six modular game boards—and hope that the conveyor belts are running their way!

Life isn't fair, so why should games be fair? In a new Richard Garfield card game, four to eight players compete for the throne of **The Great Dalmuti™**. But be careful: the farther you extend yourself, the higher the price of failure. See how fast you can climb the social ranks in this easy-to-learn, fast-paced game. You'll discover that the only thing harder than getting to the Great Dalmuti seat is staying there. Look for **The Great Dalmuti** in February 1995.

## WOTC WELCOMES ARS MAGICA™...

In November WotC makes its **Ars Magica** debut with *Lion of the North: The Loch Leglean Tribunal™*, the third Tribunal background book for **Ars Magica**. Play stories or a whole saga in Mythic Scotland, where the Church and the Order both give way to powers more ancient and mysterious. Troupes ready for a new saga can use Scotland as their focal point, and those with sagas established elsewhere can use the material to visit this enchanted land.

## ...AND SAYS FAREWELL TO TALISLANTA™.

Wizards of the Coast is sorry to announce that, as of October 1, 1994, we have discontinued the **Talislanta** line of roleplaying games. The line is now being carried by the folks at Daedalus Games, who have exciting plans for it. In November, Wizards of the Coast is releasing its final adventure campaign for **Talislanta**, *Sub-Men Rising*. In This campaign covers four years of intrigue, adventure, and all-out war as the legendary Sub-Men hero Tirshata returns and unites the scattered Sub-Men tribes. The final WotC publication for **Talislanta** wraps up the Sub-Men story line begun in **Talislanta** third edition and sets up the game for big changes in the future.



**I**F YOU'RE ANYTHING LIKE ME, then your world changed in September of last year. That was the first time I walked into a gaming store and said those fateful words: "Give me 12 cases of Magic™ cards, please." Almost overnight, sleep was a thing of the past. A week more and food became superfluous. Television? Never heard of it. Luckily, my girlfriend played Magic, so she let me stay. But what about a job? I couldn't buy my next skid of cards without money, and there just wasn't time to work with all the shuffling, sorting, trading, enchanting, bragging, and ooh-ing and ahh-ing that my Magic addiction demanded! As luck would have it, the paint was just drying on my "Will work for Magic cards" sign when I made the connection. Card game...game... computer game?...Computer card game?...Interactive on-line computer card game!

In case you haven't already heard, Wizards of the Coast and MicroProse Software have inked a deal that will soon bring *Magic: The Gathering* to a computer near you. Although this ends nearly a year of speculation about which company would pry themselves away from playing the game long enough to develop computer Magic, it does leave a number of other important questions unanswered. That's where I come in. During the next several months, the Magical Hacker will make regular appearances here in *The Duelist* to dispel rumors, answer questions, and provide general information about the soon-to-be-famous foray of *Magic: The Gathering* into the realms of computer interactivenss.

#### Rabid ROMbats

Bulletin boards and newsgroups on the Internet and several other services are already filled with crazed Magic fans posting ideas about what the computer game will be like. After much research and several days of therapy, our trained professionals were able to compile a list of the top ten rumors concerning the computer version of Magic.

#### *Rumor #10: Magic is going to be a text-only game.*

The decision was unanimous (but only barely) to have graphics in the game. In fact, the Magic CD boasts hi-res 640 x 480 Super VGA graphics and will showcase original artwork from Magic cards. But for all you diehards, there will be text in the game—we promise.

#### *Rumor #9: Magic will be available on floppy disk.*

You figure out how to compress over 200 MB of hi-res card art, digitized sound, and card data into less than 100 floppy disks and we'll talk. Until then, Magic is a CD-ROM game.

#### *Rumor #8: The game has been redesigned as a multimedia graphic adventure.*

We considered this, but when Leonard Nimoy turned down the role of Marhault Elsdragon, the idea fizzled. Instead, we are striving to capture the true essence of the card game itself. The Magic CD will include trading, variable card rarity, and tournament play, just like its paper game predecessor. Although the stand-alone version of Magic will have a plot and different AIs to duel against, the on-line version will focus mainly on recreating and expanding the multi-player Magic experience we already know and love.

#### *Rumor #7: Magic will be out before Christmas.*

Now there is some real confusion on this one. MicroProse has a completely different title called Masters of Magic (from the team that did

Masters of Orion) which is slated to be released by October of '94. Although MoM looks to be a fantastic game in its own right, it's not the Magic we are talking about here. The people in the know put the tentative release date for the Magic CD around spring of '95.

#### *Rumor #6: You will be able to win by cheating on-line.*

We know that there are a lot of very talented freelance computer programmers out there who like to create "enhancement accessories" for newly released games, which allow players to do nifty things the developers never intended. Rest assured that the on-line game contains a number of features designed to impose fair play on everyone. In fact, if the host detects that someone is cheating, we've hired a whole department of guys with tire tools who know how to deal with that kind of thing.

#### *Rumor #5: You will have access to all of the cards.*

In both the stand-alone and on-line versions of the game, you will begin with a limited inventory of cards. Expect to start building decks from a random selection of about 180 cards weighted toward colors of your choice. You can gain additional cards by playing duels with other players and by taking part in special events.

#### *Rumor #4: You won't have access to all of the cards.*

If you always wanted to put together a deck of nothing but Twiddles, but don't own enough of them, your prayers have been answered. Current development plans include the creation of a utility that will allow players to build decks using any cards in the game. You can then use your degenerate deck of doom to devastate a selection of AIs provided for that very purpose.

#### *Rumor #3: Wizards of the Coast President Peter Adkison is really Elvis in disguise.*

We're not too sure about the validity of this rumor. If you really want to know, then be prepared to get on-line and challenge Peter to a duel. Maybe if you beat him, he'll tell you the truth. Either way, the chance of meeting famous Magic artists, designers, and fans on-line will be pretty good.

#### *Rumor #2: The game will only include the Unlimited card set.*

This one is just dead wrong. The Magic CD will include nearly 1,000 different cards from the Unlimited, Revised, *Arabian Nights*™, *Antiquities*™, *Legends*™ and *The Dark*™ sets. As new expansions appear from Wizards of the Coast, plans are to offer new products or upgrades to include these cards as well.

#### *Rumor #1: MicroProse doesn't want to hear your ideas or suggestions on Magic.*

The fact is that both MicroProse and Wizards of the Coast put incredible emphasis on customer service. If you have a question about the computer game, please feel free to drop a letter to the Magical Hacker and we promise that a silver-plated letter opener will be applied to each and every one. In the meantime, don't let your opponent's herd of Wombats catch you with your Wall of Wonder down :)

Send questions, comments, and unopened packs of Alpha cuts to:  
Magical Hacker  
c/o MicroProse Software  
180 Lakefront Dr.  
Hunt Valley, MD 21030

# MAGICAL HACKER

by DAVID ETHEREDGE

A new novel by Wizards of the Coast & HarperCollins

# ARENA

BY WILLIAM R. FORSTCHEN

It was locked shut.

He turned and stepped back. A circle of fighters was drawn up around him, fighters of the Grand Master.

The blasts came in rapid succession, forcing Garth to dodge about even as he created a circle of protection from the fire. Beyond the ring of fighters he could see crossbow men closing in, running in formation, and beyond them several ballistae on wagons coming toward him, their gunners swinging the weapons around to point forward.

He quickly flared off one spell after another, rolling and dodging. A mammoth appeared directly in front of him, physically blocking the strikes of fire. The great animal reared up on its hind legs, trumpeting, and then lumbered forward. Half a dozen fighters turned their attention to him, the others continuing to focus on Garth. Within seconds the space between Garth and his attackers was filled with goblins, dwarfs, serpents, and skeletons, all fighting each other, conjured into being to attack or defend.

Far out in the Plaza the mob shouted and howled with delight, cheering Garth on in his impossible fight.

The mammoth managed to grab and tear asunder one of the fighters before the others finally destroyed it by opening a fissure directly beneath it.

A line of crossbow men rushed up and leveled their weapons. Garth flashed a wall of fire before them, their bolts passing through it and disappearing, leaving nothing but trails of smoke.

Three berserkers, shrieking in unknown tongues, appeared, charging straight at Garth, and he stopped them with a line of Llanowar Elves, who hewed into them with stave oak that shattered helmets, shields, and bones.

Several of the fighters, working together, conjured forth a hill giant who stood nearly half as tall as the House of Fentesk and came forward with slow, lumbering steps. The giant, laughing with a low, rumbling roar, raised his foot up and slammed it down, trying to squash Garth. Garth dodged aside and moved behind a pillar. The giant tried to kick him and stubbed his toe so that he cursed with pain and the mob roared with delight.

Garth stepped out from behind the pillar and the giant raised his foot, bringing it down again. Garth rolled, picked up a sword from a fallen berserker and braced its hilt on the ground, the point aimed straight up.

The giant impaled his foot. Howling with anguish, he hopped about, the sword still stuck in the bottom of his foot. Garth extended his hands and the giant tottered off balance and then came crashing down, crushing several fighters beneath him, the impact of his fall rumbling across the Plaza like an earthquake. The giant, cursing and moaning, started to rise up again and the fighters who controlled him pointed with disgust at their bumbling creation. The giant fell into the fissure that had taken the mammoth, and his shrieks did not stop until he hit the bottom. In the brief seconds created by the confusion with the giant Garth again turned to the door and pulled on it. It was still locked.

**A**

*blast of light*

*exploded in the Plaza*

*directly in front of*

*Garth, knocking a*

*dozen or more of the*

*mob over, and they*

*scattered in every*

*direction. Garth bolted*

*toward the main door*

*and, reaching it,*

*grabbed the handle.*

He raised his hand to burst the door and felt an even stronger spell protecting it.

Cursing, he turned back to face his opponents, who were now nearly doubled in number to twenty by the arrival of more reinforcements. The crossbow men, having reloaded, were moving to either side of the fire which he had erected to burn their bolts.

The next seconds were a mad confusion, spell after spell striking back and forth. Several times he was staggered by psionic blasts which slammed into him. Another blast hit him and another and Garth fell to his knees.

He tried to erect a circle of protection and a crossbow bolt slammed into his shoulder, spinning him around, sending him facedown to the ground.

Gasping, Garth came back up to his knees. The fighters were closing in on him, gloating, hands raised. He threw one more spell, knocking a fighter down in flames, the man turning away, shrieking and running in circles, the crowd howling with delight at this final act of defiance.

Garth looked back at the door into the House of Fentesk. It was unbarred and filled now with spectators. Even as the next blast struck him, he tore his satchel off and threw it toward the door.

"Varena! Sanctuary!" Garth shouted as his satchel skidded to a stop before the Orange fighters gathered about the door.

His mana now no longer at his side, he was naked, and the next blast knocked him into oblivion.

*-excerpted from Arena,  
the first Magic: The Gathering novel*

# Artist Announcements

## Michael Whelan



Michael Whelan has been interested in the imagery of science fiction and fantasy since his early childhood, and he believes that all of his artwork is, at its most fundamental level, about creating a "sense of wonder." Since graduating from the Center College of Design in Los Angeles, Whelan has created more than 300 paintings for book covers, calendars, magazines, and record albums. Michael's many commissions have included covers for Isaac Asimov's *Foundation* and *Robot* novels, Anne McCaffrey's *Dragonriders of Pern* series, and Meatloaf's latest album. Earlier this year, DragonCon commissioned Whelan to create *Dragon Watcher* for the limited edition *Magic: The Gathering* card Nalathni Dragon (included here).

Whelan's work has earned him numerous awards, including three Howards (World Fantasy) and eleven Hugos (World Science Fiction). In 1992, Whelan was honored with the "SuperHugo" award for "Best Professional Artist" of the last 50 years. This fall, Bantam Books releases *The Art of Michael Whelan*, a 208-page collection of his art, featuring several new Whelan pieces and an interview by Anne McCaffrey.

## Rob Alexander



Cons: World Fantasy Con—New Orleans, LA  
RadCon—Tri-Cities, WA, late Feb. '95

Prints:

Magic: The Gathering

2Jeb

Legends

Floral Spuzzem

Spectral Cloak

Rubinia Soulsinger

The Dark

Hidden Path

Arena

Arena

\$50.00 ea.; matted photoprints, signed and numbered

Rob Alexander is a Canadian artist currently living in Seattle. He is 28 years old, and has been working with Wizards of the Coast since BM...Before **Magic** (yes, Virginia, there was life before **Magic**).

He has done work for Berkeley Publishing, Amazing Stories, Pulpouse, and MZB Fantasy Magazine. Involved with *Magic: The Gathering* since the initial set, Rob strives to bring a richness of texture and detail to his cards. He works in oil or watercolor, and, when not at the drawing table, he can be found off in some corner playing a friendly game of **Magic**.

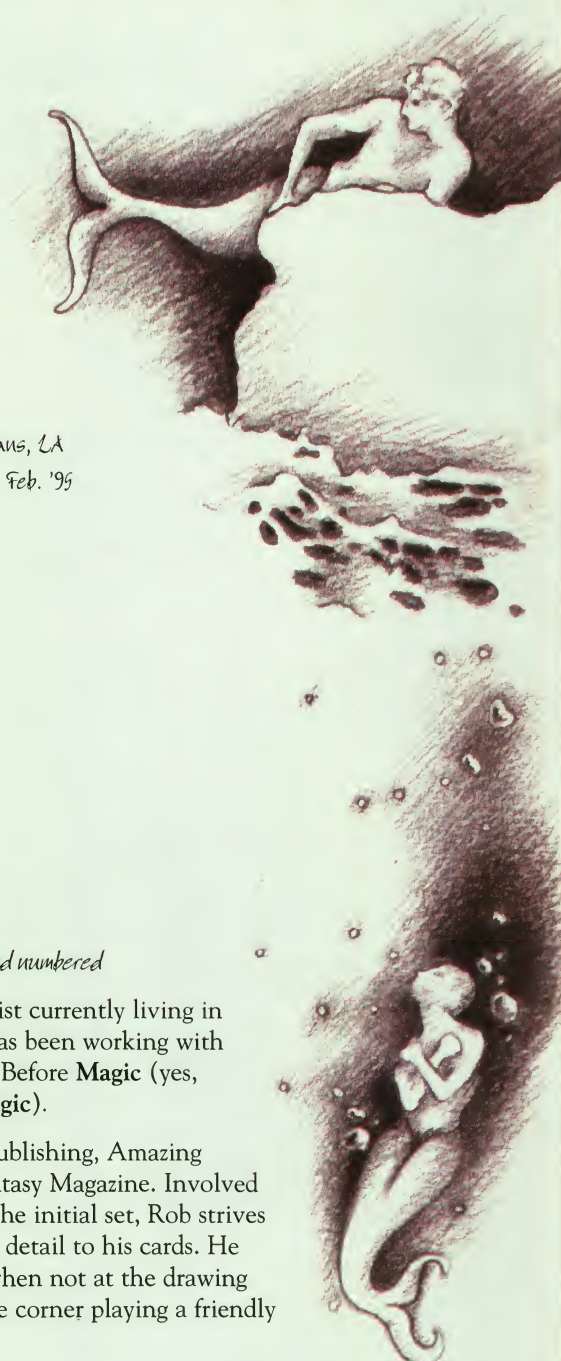
## Melissa Benson



Melissa Benson's *Sewers of Estark* (left) and Rob Alexander's *Arena* (above) are illustrations from two **Magic** cards available with *Arena*, the first novel based on *Magic: The Gathering*.

Melissa Benson graduated from Paier College of Art in Hamden, CT, and has worked for Pendulum Press, Gamesmiths, and RAFM in Ontario. One of the original twenty-five artists for *Magic: The Gathering*, Melissa continues to supply Wizards of the Coast with illustrations. Heartbreaker Hobbies has created miniatures based on some of her work for **Magic**.

Some of Melissa's other work can be seen in the gallery edition of the "Flights of Fantasy" card set by Destini Productions and in the primary edition of *Galactic Empires* by Companion Games.



## Douglas Schuler



P.O. Box 3145  
Boulder, CO 80307-3145  
Phone: (303) 666-0772

Doug is currently preparing a set of prints featuring some of his artwork from *Magic: The Gathering*. Look for announcements in future issues of *The Duelist*.

Non-Magic-related portfolios are available for \$20 plus \$2 postage and handling. For personal correspondence, he can be reached at the listed address.

If you wish to have cards auto-graphed, please include a SASE and limit the number of cards to a reasonable amount.

## Kaja & Phil Foglio

c/o Pallard Press West  
6756 16th Ave. NW  
Seattle, WA 98117-5913

## Ken Meyer, Jr.

3809 Adams Ave.  
San Diego, CA 92116  
Phone: (619) 283-8995

For catalog of work,  
send \$4.00.

## Scott Kirschner

2300 Walnut St., #334  
Philadelphia, PA 19103

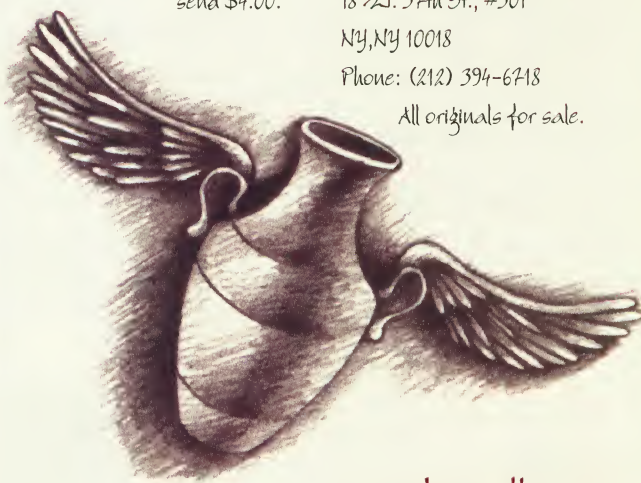
## Heather Hudson

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

## Doug Gregory

18 W. 37th St., #301  
NY, NY 10018  
Phone: (212) 394-6718

All originals for sale.



## Randy Asplund-Faith

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

Cons: SuperiorCon II—Sault Saint Marie, MI, Oct. 8-9

Inconjunction XV—Indianapolis, IN, June 30-July 2

Origins '95—Philadelphia, PA, July 1995

Confusion—Detroit, MI, Jan. 1995

LunaCon—New York, NY, Mar. 1995

MinniCon—Minneapolis, MN, Apr. 1995

## Randy Gallegos

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

## Steven Casper

P.O. Box 1175  
Snellville, GA 30278  
Original artwork and sketches available

## Julie Baroh

c/o Buster & Jinx Productions  
323 Broadway Ave. E, #409  
Seattle, WA 98102  
e-mail: jbaroh@aol.com



## William O'Connor



28 Central St.  
Huntington, NY 11743  
Phone: (516) 271-9827

Cons: Philcon—Philadelphia, PA

Nov. 18-21

Lunacon—Rye, NY

Mar. 11-13 1995

After graduating with a BFA in 1992 from Alfred University, William moved to New York and began a freelance illustration career. Since then, William has worked with publishers such as TSR, Doubleday Books, White Wolf, Last Unicorn, and Atlas Games. In the spring of '94, he joined the ranks of artists working on *Jyhad* for *Wizards of the Coast*.

Cons: World Fantasy Con—New Orleans, LA, Oct. 28-31  
ConQuest (Artist Guest of Honor)—Santa Maria, CA, Nov. 4-6

Tus-Con: Tuscon, AZ, Nov. 11-13

Prints: Contact for available Magic works. Non-Magic B&W and color prints available.



## Anson Maddocks



'Fallen Angel'

'Spinal Villain'

\$20.00 ea. (signed & numbered);

\$10.00 ea. (unsigned & unnumbered)

Contact through ZOYC

## Tom Wänerstrand



'Arena of the Ancients'

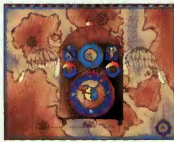
'Blood Moon'

\$20.00 ea. (signed & numbered);

\$10.00 ea. (unsigned & unnumbered)

Contact through ZOYC

## Amy Weber



'Knowledge Vault'

'Armageddon Clock'

\$20.00 ea. (signed & numbered);

\$10.00 ea. (unsigned & unnumbered)

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## Christopher Rush



'The Stretched'

'Desert Nomads'

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\$10.00 ea. (unsigned & unnumbered)

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## Sandra Everingham



'Lady Orca'

'Yawsnoth Demon'

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\$10.00 ea. (unsigned & unnumbered)

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## Daniel Gelon



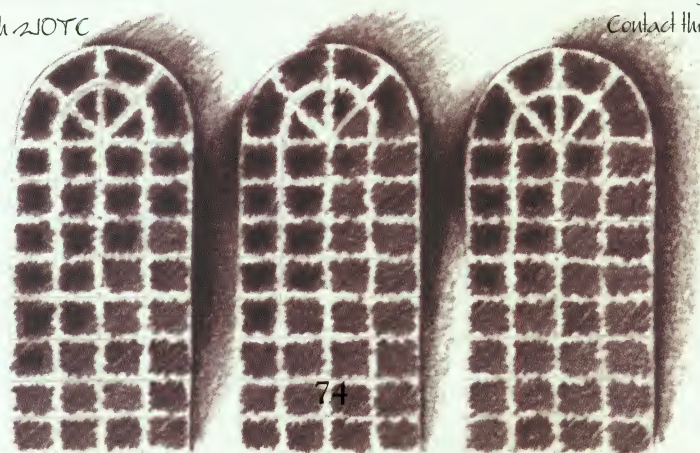
'Goblin Wizard'

'Ragman'

\$20.00 ea. (signed & numbered);

\$10.00 ea. (unsigned & unnumbered)

Contact through ZOYC





## Richard Thomas

c/o White Wolf Studios  
4998 Stonegate Industrial Blvd.  
Stone Mountain, GA 30083

## Margaret Organ-Kean

1916 Pike Place, #12-177  
Seattle, WA 98101  
Phone: (206) 527-5097  
Genre: M. Organ

World Fantasy Convention — New Orleans, LA, Oct. 27-30  
Orycon — Portland, OR, Nov. 1994  
Rustycan — Bellevue, WA, Jan. 1995  
Nonwescan — Seattle, WA, Apr. 1995

## Richard Kane-Ferguson

Contact through JotC  
Richard will be starting a print run and a t-shirt line. Inquiries welcome.

## Né Né Thomas

446 East 300 South, #14  
Salt Lake City, UT 84111  
Phone: (801) 328-3407

### Magic Lithographs:

Siviri Scarzain  
Hurkyl's Recall  
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Visions

### Jyhad Lithographs:

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All lithos are \$15 loose, \$25 for double matted (11" x 14"), or signed with the corresponding signed card for \$85 (12" x 18"). Please send postage of \$2.90 for orders up to \$50; \$10 for orders \$50 and up. 75

## Susan Van Camp

768 Tacklen St.  
Flint, MI 48532  
Phone: (810) 239-6410

Cons: First Contact (Artist Guest of Honor)

Milwaukee, WI Sept. 30-Oct. 2.  
Conclave, Ann Arbor, MI, Oct. 7-9  
The Game Preserve Magic Tournament and Convention (Artist Guest) — Oct. 16  
Ann Arbor Comic Con — Ann Arbor, MI, Nov. 5-6  
Jindycan — Palatine, IL, Nov. 11-13

## Edward Beard, Jr.

P.O. Box 622  
Coventry, RI 02816  
Phone: (401) 739-1911

### Prints:

Legends (250 run, \$35 ea.)  
Jyhad (500 run, \$25 ea.)

## Tony Harris

Contact through JotC  
Cons: AIDS benefit for Fantasy Shop — St. Charles, MO, Oct. 13-14  
Aeros Aren't Hard to Find — Jacksonville, FL, Oct. 19

## John Bridges

207 N Boulevard, #3  
Richmond, VA 23220  
Phone: (804) 358-4140

## Quinton Hoover

P.O. Box 469  
Baker City, OR 97814  
Cons: Mischief in the Mountains — Mar. 30-Apr. 2

## Bryon Wackwitz

8383 Frankford Ave, #6  
Philadelphia, PA 19136  
Phone: (215) 331-8483

## Jeff Menges

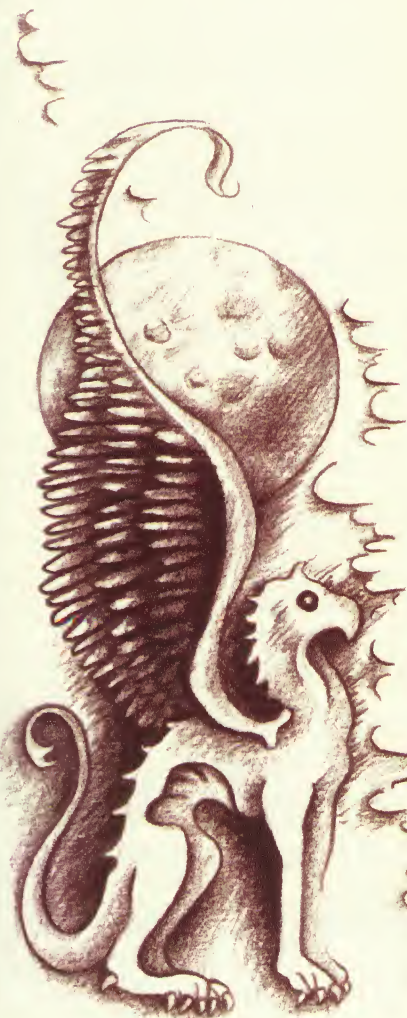


c/o Skairerow Graphics  
P.O. Box 593  
Northport, NY 11768  
Phone/fax: (516) 262-0633

If I've heard one word used to describe my work more than any other, it would be *atmospheric*. I'm always trying to bring people to the places I'm depicting in my work. Seeing and feeling these places in other illustrators' work is what made me want to do illustration.

At 29, I've worked in many stages of graphic art, from production artist to Art Director. Having left staff work last October, I'm now devoting all of my time to freelance illustration...that is, when I'm not running after my year-old son, Matthew.

Long Island, New York is where I make my home these days, with my wife Lynn, the aforementioned Matt, and rampant dachshund, Buddy.



# ON · THE · EDGE™ · SAMPLE · OF · PLAY



*This article will introduce you to On the Edge, the new collectable card game from Atlas Games. We'll demonstrate the basics of the rules by following a few turns of a match between two players. We won't explain everything that's been hidden away in the cards, but this should give you a good starting point for your first few games, as well as a few ideas to aid your own conspiracy's bid for power on the island of Al Amarja™.*

To begin our game, assume that the players have each assembled and shuffled an On The Edge deck containing at least forty cards. Each player has cut the other player's deck, and has drawn a hand of ten cards. Our two players, Malcolm and Robin, have decided that Robin will go first.

Robin begins the first part of his turn, the "Card-Tending Phase," with one option open to him. He draws a card, then examines his hand. Robin sees that he has two *Resources*, which, because of their pull points, will help him lay down other cards. Robin can only bring in cards that he can somehow pay the cost of in pull points. His Resource has a cost of zero, however—a player is allowed to bring in one zero-cost card per turn. Thus, without doing anything else, Robin starts his "Operations Phase" by laying down his Al Amarjan Friends Resource off to the side of his playing area.

Robin's hand also contains three *Characters*. Characters are the pawns whom the players draw into their conspiracies and use in their bids for control. As such, Characters are as important for successful play as are Resources—especially since some Characters have pull points. Like the pull of Resources, this can be used to bring in new cards; it can also be used to score Influence. By laying down and protecting influential characters, On the Edge players work their way towards amassing enough Influence to gain secret control of Al Amarja. This is how you win the game!

Of course, a conspiracy does not succeed without effort. First, characters have costs. Some characters have costs of zero, but those cards are subject to the 'one-per-turn' rule we saw earlier. Characters often get thrown into combat with each other, ending in the possible removal of one or both from the conspiracies.

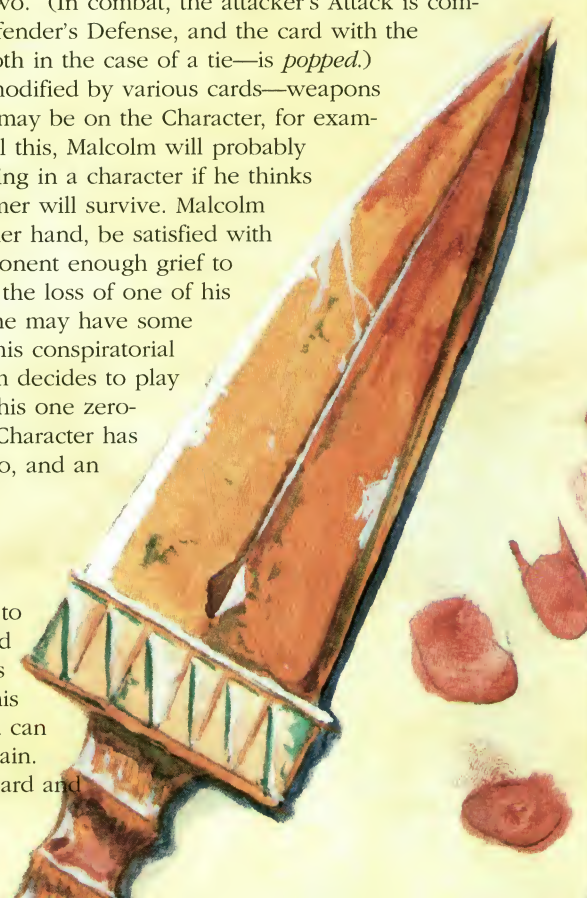
Now Robin brings the first character into his power structure. The Resource he already has in play, his Al Amarjan Friends, provides one pull point. Further, the card can also provide one extra point of pull, but that bonus is limited; it can only be used to bring in "Burger" cards. Cards have one or more traits

listed on them, such as "Human," or "Psychic," or "Weapon." If Robin had a Character with the Burger trait, then he could use his Resource's bonus to help play that card. Robin does hold a one-cost Character card, named Break-Bones, which he now decides he wants to lay down. He rotates, or *cranks*, his Resource to signify that he's using it. He then sets the Character down in the middle of his playing area, keeping his Character apart from his Resource. With nothing more to do during his first turn, Robin passes to his opponent.

The other player, Malcolm, now draws a card. His hand contains eleven cards, but a look through them shows that he doesn't yet have a Resource of his own to play. How about any Characters? There are five in his hand, two of which cost two pull points, one which costs one, and two are zero-cost. Since Robin already has a Character down on the table, Malcolm must put some thought into his decision. Characters, in addition to the cost, traits, and pull they may possess, have two more attributes the players must pay attention to: *Attack Power* and *Defense Power*. These determine the outcome of combat between Characters.

Robin's Break-Bones card shows an Attack of three and a Defense of two. If Break-Bones attacks another Character, he will do so with a Power of three. If Break-Bones is defending against an attack from some other character, however, his Power is only two. (In combat, the attacker's Attack is compared to the defender's Defense, and the card with the lowest total—both in the case of a tie—is *popped*.) Power can be modified by various cards—weapons and armor that may be on the Character, for example. Knowing all this, Malcolm will probably only want to bring in a character if he thinks that the newcomer will survive. Malcolm may, on the other hand, be satisfied with causing his opponent enough grief to compensate for the loss of one of his characters—or he may have some other ideas up his conspiratorial sleeve. Malcolm decides to play Pietro Ruffo as his one zero-cost card. This Character has a defense of two, and an attack of one.

Malcolm passes to end his turn, and Robin begins his by uncranking his Resource, which can now be used again. Robin draws a card and





immediately cranks Break-Bones to announce the first combat of the game, against Pietro. From the way it looks, Break-Bones' Attack of three is going to pop Pietro. Malcolm, however, has a card in his hand called Bad Luck, a Whammy card. A Whammy can be played at any time, so, even though it's still Robin's turn, Malcolm plays Bad Luck to alter the course of the combat.

Since the Whammy says that the Character on which it is played loses one point of power until the end of the turn, Malcolm uses it to reduce Break-Bones to a power of two. Now the characters in combat have equal power—with no further intervention, both characters will be popped. Robin now takes a look at his cards, but he doesn't have any Whammies of his own. The combat ends, and both characters are discarded. In a single, surprise maneuver, Malcolm has taken care of Robin's potentially dangerous agent.

Let's now jump ahead several turns to a point when our two players have further developed their power bases. As the diagram of the players' hands on the next page shows, there are many more Character cards in play than before. These Characters have been arranged in *ranks* and *files*. A maximum of three ranks exist; the third is the closest to a player, and the first is the furthest. All Characters in play must reside within such a ranking arrangement. There is, however, no limit to the number of files they could eventually build as their conspiracies grow.

The ranks and files guide tactics, as they determine both your vulnerability and your options in combat. You might think of a player's first rank as the front-line troops. As they are closest to the other player's conspiracy, these individuals have immediate access to the characters in the other player's front line. Conversely, one's own front rank is vulnerable to attacks from across the table. The further back players position a character in their conspiracy, the greater the protection that exists for that character. This is because characters cannot usually attack past uncranked ("active") characters between themselves and their targets. The upshot of this structure is that vulnerable characters, especially those with the influence to win the game, belong in the back rank, while characters able to defend against combat go next, and attackers stand out in the front, where they can strike out against opponents.

We'll see these ideas in action by following another section of play in our sample game, starting from the position shown in the diagram. Robin has ended his turn, and Malcolm uncranks his forces. He draws a Gear card called Duro-Trench. What a

Duro-Trench does is increase both the Attack and Defense of the character wearing it by two, and its value is reflected by its cost

of three. Even though Malcolm has only two resources in play at this point, he'll be able to bring the gear into play with his Military Contacts Resource. That resource gives a bonus of one applicable to "Weapon" or "Armor" cards, and the gear he just brought into his hand falls under Armor. So, Malcolm expends all of his non-character reserves for this turn by cranking both resources, and he gives the Duro-Trench to his first rank soldier, Peer Solgerkvist.

The character's attack now goes from four to six, which is good, since Malcolm intends to use the gear to boost an attack on Robin's ranks. Who can Peer attack? His three options include Robin's two front-rank characters, Akio Morimoto and J. S. Rocket. In addition, since J. S. is currently cranked, the attacker could also go to the second rank to take on Burford J. Slystick. None of Robin's other three characters can be reached, because Akio and Burford are not cranked. Malcolm doesn't pay attention to Burford, even though he could kill off this one-defense character with ease. His real concern right now is J. S., whose Pistol-Grip Chainsaw Gear gives him a total attack of eight. Malcolm wants to remove J. S. from the action to curb future attacks against his conspiracy.

Combat begins. The Peer Solgerkvist card cranks, signifying that the character has been committed to the fight. Robin responds by cranking Ricardo Cerdo, who, all the way from the third rank, uses a special power to enhance J. S. Rocket's defense by one. His next move is to play a Good Luck Whammy, which boosts the defender by one more. Once again, each player has a character about to be popped if nothing else happens. Malcolm has little to worry about, since he has one more Whammy to play. He also thinks Robin has little else to throw out, since if Robin did, he probably would be using it to save J. S.

Malcolm's new card is Bystander Effect, which forces Arthur Pendrick, the lone Burger off to the side, to martyr for Peer. This shifts Arthur into the middle of battle, where he will die. It doesn't matter that Arthur's defense of three would lose to J. S. in a normal combat. Peer's attack of six still applies. Two characters will still be discarded, but Malcolm will keep his strong attacker in play. Robin doesn't take any other actions, and so the combat ends. Both the defender and the gear he was carrying are discarded together. Malcolm takes one more action before ending his turn—he cranks Dr. Paulo Montserrat, an influential character, to bring himself two more points closer to victory.

*That'll do it for our sample game. You've seen enough of the rules in action to get an idea for what On the Edge is about. Your next step is to find some cards and try the game out yourself. Good luck, and until then, I'll be waiting for you with my Throckmorton deck!*

**ON THE EDGE™  
CARD CHECKLIST**

Card# CARD NAME

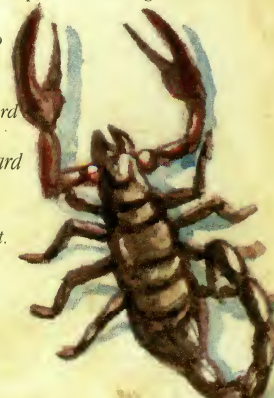
1. — The Dirt on Her Exaltedness, Monique D'Aubainne, Historic Liberator and Current Shepherdess of Al Amarja
2. — Gladsteins' Secret
3. — Glorious Lords' Secret
4. — Glugs' Secret
5. — Hermetics' Secret
6. — Kergillians' Secret
7. — Pharoahs' Secret
8. — Tridents' Secret
9. — Tulpas' Secret
10. — The Dirt on Dr. Nusbaum
11. — Jagannath Adhi
12. — Al Amarjan Friends
13. — Dalal Allar
14. — Sunshine Allarha
15. — Mattias Allemande
16. — Ghadir Allemi
17. — Fahd Amaq
18. — Amok
19. — Anti-Matter Grenade
20. — Aries Ambush
21. — Armada
22. — Dev Ashana
23. — Astral Doorway
24. — Astral Flux
25. — Astral Interference
26. — Astral Mimicry
27. — Astral Negatrons
28. — Astral Wisdom
29. — Atavism: Ninja
30. — Aura of Evil
31. — Bad Luck
32. — Battle Bike
33. — Beginner's Luck
34. — Julio Beitelero
35. — Bellow
36. — Bestial Rampage
37. — Betelgeusan
38. — Biter & Herb
39. — Blackmail
40. — Avan Bloodlord
41. — Bloodlust
40. — Body Double
41. — Aurora Bolt
44. — Mikhail Borisov
45. — Break-Bones
46. — Breakeage
47. — Lino Briazzi
48. — Bull-Beater
49. — Bystander Effect
50. — Gemma Candiru
51. — James R. Cartwright
52. — Ricardo Cerdo
53. — Roger Chalk
54. — Charisma
55. — Chikutorp
56. — Mihaly Cieznick
57. — Cloak Ambush
58. — Cloak Hit
59. — Sir Arthur Compton
60. — Concealable Weaponry
61. — Contacts in the Art Scene
62. — Copper Dagger
63. — Coral Entity
64. — Counter-Intelligence
65. — Crystal Trap
66. — Cut-Ups Machine
67. — Cyanide Capsule
68. — Cheryl D'Aubainne
69. — Constance D'Aubainne
70. — Jean-Christophe D'Aubainne
71. — Monique D'Aubainne
72. — Joana d'Fabelle
73. — Dark Aura Ring
74. — Deadly Inspiration
75. — Deportation Investigation
76. — Silver Detti
77. — Disinformation
78. — Disintegrator Ray
79. — DNA Difficulties
80. — Cyril Doros
81. — Dumb Luck
82. — Duro-Trench
83. — ELF Wave Generator
84. — Empty
85. — Akorra Encombi
86. — Adelina Escobar

87. — Manuela Eselbrust
88. — Abanobi Famani
89. — Harry Fang
90. — Lou Farazzi
91. — Ben Feather-on-Wind
92. — Mugly Flats
93. — Friends in Arms Barrio
94. — Friends in Broken Wings Barrio
95. — Friends in Flowers Barrio
96. — Friends in Four Points Barrio
97. — Friends in Golden Barrio
98. — Friends in Great Men Barrio
99. — Friends in Sunken Barrio
100. — Frogbreath
101. — Fury
102. — Gang A-Gley
103. — Genetic Prejudice
104. — Frank Germaine
105. — Good Luck
106. — Gremlins
107. — Deborah Grierson
108. — Erik Gudne
109. — Anwar Hallajin
110. — Umar Hallee
111. — Twilight Hammer
112. — Barber Hammock
113. — Leif Hardarson
114. — Hank Henderson
115. — Saxolf Hermann
116. — Hidden Gear
117. — Kunigunde Himmelsbach
118. — Hostage
119. — Hostility Channeler
120. — Hostility Detector
121. — Human Chi Gun
122. — Hypno-Disc
123. — Isa Ifaq
124. — Immunity
125. — Inspiration
126. — Intelligence Contacts
127. — International Influence
128. — Mamduh Jalla
129. — Karmic Assassin
130. — Johnny Kazoo
131. — Kergillian Implant
132. — Kidnap
133. — Hans Knudson
134. — Joey Ko
135. — Rigor Kwasek
136. — Latent Hero
137. — Latent Psychic Attack
138. — Latent Strength
139. — George Lazarus
140. — Lee G'won Foo
141. — Ley Line Nexus
142. — Loot
143. — Lope
144. — Loyalty Conditioning
145. — Abel Ludo
146. — Giovanni Mancini
147. — Mantra
148. — Arwa Marabu
149. — Ricardo Martinez
150. — Fabrissa Melors
151. — Military Contacts
152. — Mind Control Messages
153. — Mole
154. — Molly, Queen Mother of Baboons
155. — Money Talks
156. — Dr. Paulo Montserrat
157. — Akio Morimoto
158. — Multi-Dimension
159. — Abdullah Mustafa
160. — Mutant Ambush
161. — Mutant Sympathies
162. — Mutation
163. — Kamorro N'Duban
164. — Nachtmeister
165. — Nano-Tech Medical Machines
166. — Negative Energy
167. — Neuro-Star
168. — New Blood
169. — Number Three
170. — Dr. Furchtegg Nusbaum
171. — Maria Oceana
172. — Oppenheimer Contacts
173. — Martin Oumage
174. — Patrol Baboon
175. — Arthur Pendrick
176. — Pistol-Grip Chainsaw
177. — Polymer Clothing
178. — Portable Sub-Sonics

179. — Portia
180. — Possession
181. — Psi Gun
182. — Psychic Flux
183. — Psychic Sensitivity
184. — Psychic Singularity
185. — Psychic Virus
186. — Psychovore
187. — Jack Rack
188. — Radio Laser Satellite
189. — Dinesh Rajpal
190. — Jonny Rama
191. — Rampage
192. — Ransom
193. — Ravage
194. — Asha Rayhar
195. — Red Orca
196. — Reek Rend
197. — Angela Reyes
198. — Robert Richardson
199. — Riots
200. — Cherri Robinson
201. — J.S. Rocket
202. — Fernando Rodriguez
203. — Randy Rogers
204. — Aleksandr Rominosky
205. — Mars Royale
206. — Don Rozo
207. — Pietro Ruffo
208. — Thor Runestone
209. — Sabotage
210. — SAQC
211. — Juana Salvador
212. — Seamless Shirt
213. — Seklut Poison
214. — Self-Actualizer
215. — Veronica Sellers
216. — Sensitivity
217. — Havani Shagasemi
218. — Prem K. Sharma
219. — Shreds
220. — Simon Xin
221. — Giuseppe Sizo
222. — Slag
223. — Burford J. Slystick
224. — Smear Campaign
225. — Eliza Smith
226. — Sneak
227. — Peer Solgerkvist
228. — Karla Sommers
229. — Linda Sourinen
230. — Status Quo
231. — Raw Steamer
232. — Wheeler Stein
233. — Stinger Mark V
234. — Stun Gas
235. — Stun Ray
236. — Stun Ring
237. — Sub-Sonics
238. — Takeshi Sumanoto
239. — Super-Vitamin Diet
240. — Malak Suzier
241. — Switch-Flipping
242. — The Terminal
243. — Terrors
244. — Throckmorton Device
245. — Clyde Throckmorton
246. — Total Taxi
247. — Trade Contacts in the Edge
248. — Trident Morale
249. — Trugga
250. — Tulpa
251. — Stefan Turolli
252. — Ali Twine
253. — UN Forces
254. — Unanticipated Influence
255. — Underground Trident Headquarters
256. — Sally Undokku
257. — Unexpected Difficulties
258. — Vibe Valiant
259. — Dmitri Vatsavos
260. — Andrea Vernon
261. — Guglielmo Vigneto
262. — Ward Against Enemies
263. — Weezgon
264. — Weird Radiation
265. — Wheel of Fortune
266. — Holly Winter
267. — Wiretap
268. — Zipper
269. — Mary Zule

**ON THE EDGE GAME TERMS**

- Attack:** Number — the Power of one character when attacking another
- Character:** Card — This card an agent of a player's conspiracy on Al Amarja™
- Cost:** Number — the amount a player pays to bring a card into play
- Cranking:** Action — turning a card to signify its use
- Defense:** Number — the Power of one character when being attacked
- Gear:** Card — a card (with cost) placed on characters, representing some sort of equipment in the game world
- Influence:** Number — the pull scored toward victory of the game
- Popping:** Action — removing a card from play. In game world terms, this could mean several things. Popped gear may have been destroyed, while a popped character may simply have been intimidated out of a conspiracy, only to reappear on someone else's side in a later turn.
- Pull:** Number — a card's ability to pay for playing costs
- Ranks and Files:** Play concept — the arrangement in which characters are placed corresponding to their organization in a player's conspiracy
- Resource:** Card — a card which provides pull
- Whammy:** Card — a card which instantly affects other cards or actions. Whammies have no cost.



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# DECKMASTER

## ERRATA

### MAGIC

Compiled by Tom Wylie and the Customer Service team

The following is a list of errata on cards from *Magic: The Gathering*—alpha, beta, Unlimited, and Revised editions (collectively called *The Gathering*)—and the first four **Magic** expansions—*Arabian Nights*, *Antiquities*, *Legends*, and *The Dark*—which contain errors that seriously affect game play. Asterisks indicate a card included in the Deckmaster Errata section of *Duelist #2* for which the errata has been changed or corrected. For previously published errata, refer to Deckmaster Errata in the second issue of *The Duelist*, and the Collectors' Notes section in the *Pocket Players' Guide*. Look in the next issue of *The Duelist* for a complete list of gaming and collecting errata for all Deckmaster cards released to date.

As a general rule, any card which talks about paying mana during the untap phase, or otherwise requires a fast effect to be used during the untap phase, should be read as applying during upkeep, as fast effects are illegal during untap. These are not cases of cards overriding the rules.

**Akron Legionnaire** (Legends): Read as "...except Akron Legionnaires," meaning that Legionnaires won't stop each other from attacking.

**Ashnod's Transmogrator** (Antiquities): Add "The +1/+1 and artifact status are represented by a counter." Thus the effect is permanent.

**Basalt Monolith** (Gathering): After first sentence add "This mana may not be used to untap any Basalt Monolith or Mana Vault."

**Clockwork Avian** (Antiquities): The counter is not lost until end of combat.

**Clockwork Beast** (Gathering): The counter is not lost until end of combat.

\***Cyclopean Tomb** (alpha/beta/Unlimited): Read last sentence as "If Cyclopean Tomb leaves play, remove one token..." The casting cost of the alpha version is 4.

\***Disintegrate** (Revised): Add "Target may not be regenerated."

**Firestorm Phoenix** (Legends): Remove "instead."

\***Forcefield** (alpha/beta/Unlimited): Read as "Ⓢ: Prevent all but 1 damage to you from an unblocked attacking creature."

**Fork** (Gathering): Read "just cast" as "being cast."

**Gaea's Liege** (alpha/beta/Unlimited): The Liege's power and toughness are equal at all times to the number of forests you control, except when attacking, at which time they are dependent on the number of forests the defending player controls. This is just like the Revised text.

**Goblin Artisans** (Antiquities): Add "This ability is played as an interrupt."

**Kudzu** (Gathering): Read as: "If target land becomes tapped, target land's controller moves Kudzu to another land in play and destroys the previous target. Destroy Kudzu if it has no valid target."

**Lich** (Gathering): Add "If Lich leaves play for any reason, you lose the game."

**Mana Vault** (Gathering): After first sentence add "This mana may not be used to untap any Basalt Monolith or Mana Vault."

**Power Surge** (alpha/beta/Unlimited): Read as "During a player's upkeep, Power Surge deals that player 1 damage for each land that player controls that was untapped at the beginning of the turn, before the untap phase."

**White Ward** (Gathering): Add "This protection does not cause White Ward to be destroyed." This correction applies as well to **Black Ward**, **Blue Ward**, **Green Ward**, and **Red Ward**.

### MISCREDITS

Dennis Detwiler's name is misspelled on several cards in *The Dark*: **Flood**, **Goblin Rock Sled**, **Merfolk Assassin**, **Pikemen**, **Scavenger Folk**, **Squire**, and **Tivadar's Crusade**. His name was also misspelled in the Deckmaster Errata in the last *Duelist*.

### JYHAD

Compiled by Bob Kruger and the Customer Service team

The following cards from **Jyhad** contain errors that seriously affect game play. Look in the next issue of *The Duelist* for a complete list of gaming and collecting errata for all Deckmaster cards to date.

**Cat Burglary**: Remove D symbol from first effect. Second effect should be in bold text to indicate a superior ability.

**Cultivated Blood Shortage**: Read as "Any vampire can burn this card as a D action, which would be at +1 stealth."

**Dawn Operation**: Read as "If vampire is blocked..."

**Deflection**: The symbol should be a straight blood symbol.

**Disputed Territory**: This is a political card, although it is missing its political symbol.

**Domain Challenge**: Read as "Successful vote means all Methuselabs lose 1 pool immediately after vote is completed for each tapped minion they control."

**Ebanezer Roush**: "Providing" should be "provided."

**The Fourth Tradition: The Accounting**: The border color of the card is incorrect: this card is an action card, not a master card.

**Ghoul Retainer**: Read as "Each round of combat, Ghoul can use hands for 1 damage or a weapon of the employing minion that the minion is not presently using."

**Hunting Ground Cards**: On all Hunting Ground cards, read "given to a vampire" as "received by a given vampire."

**Minor Boon**: Read as "put this card on the vampire to prevent the vampire from going to torpor."

**Rapid Healing**: Read as "If vampire is blocked."

**Rötschreck**: This card is placed on the vampire who is about to *receive* aggravated damage.

**The Spawning Pool**: The background color is incorrect: this card is a master card, not a minion card.

**Storm Sewers**: Read as "If the action is blocked, don't choose range during combat; the combat is at close range."

**Ventruue Justicar**: This card (misspelled 'Venture Justicar' in the title) bestows the title of Ventruue Justicar, not Tremere Justicar.

**Wolf Companion**: Read as "Does 1 extra damage during strike resolution for vampire controlling it."

### MISCREDITS

On the card **Boxed In**, the flavor text quote is incorrectly attributed to The Cure. Kaja Foglio's name is misspelled on **Goloconda** and some versions of **Zip Gun**.

On **Talbot's Chainsaw**, the umlaut over Tom Wänerstrand's name appears to be a small circle. The vampire portrait **Tasha Morgan** is by Chris McGloughlin. On some versions of this card, the art is incorrectly attributed to Christopher Rush.

# The Dark

## CARD LIST

CARD NAME	COLOR	COMMONALITY	ARTIST	TYPE
— 1. Amnesia	Blue	Uncommon 1	Mark Poole	Sorcery
— 2. Angry Mob	White	Uncommon 1	Drew Tucker	Creature
— 3. Apprentice Wizard	Blue	Uncommon 2	Dan Frazier	Creature
— 4. Ashes to Ashes	Black	Common 1	Drew Tucker	Sorcery
— 5. Ball Lightning	Red	Uncommon 2	Quinton Hoover	Creature
— 6. Banshee	Black	Uncommon 1	Jesper Myrfors	Creature
— 7. Barl's Cage	Artifact	Uncommon 2	Tom Wänerstrand	Artifact
— 8. Blood Moon	Red	Uncommon 2	Tom Wänerstrand	Enchantment
— 9. Blood of the Martyr	White	Uncommon 1	Christopher Rush	Instant
— 10. Bog Imp	Black	Common 1	Ron Spencer	Creature
— 11. Bog Rats	Black	Common 1	Ron Spencer	Creature
— 12. Bone Flute	Artifact	Uncommon 1	Christopher Rush	Artifact
— 13. Book of Rass	Artifact	Uncommon 1	Sandra Everingham	Artifact
— 14. Brainwash	White	Common 1	Pete Venters	Enchant Creature
— 15. Brothers of the Fire	Red	Uncommon 1	Mark Tedin	Creature
— 16. Carnivorous Plant	Green	Common 1	Quinton Hoover	Creature
— 17. Cave People	Red	Uncommon 1	Drew Tucker	Creature
— 18. City of Shadows	Land	Uncommon 2	Tom Wänerstrand	Land
— 19. Cleansing	White	Uncommon 2	Pete Venters	Sorcery
— 20. Coal Golem	Artifact	Uncommon 1	Christopher Rush	Artifact Creature
— 21. Curse Artifact	Black	Uncommon 1	Mark Tedin	Enchant Artifact
— 22. Dance of Many	Blue	Uncommon 2	Sandra Everingham	Enchantment
— 23. Dark Heart of the Wood	Multicolor	Common 1	Christopher Rush	Enchantment
— 24. Dark Sphere	Artifact	Uncommon 1	Mark Tedin	Artifact
— 25. Deep Water	Blue	Common 1	Jeff A. Menges	Enchantment
— 26. Diabolic Machine	Artifact	Uncommon 1	Anson Maddocks	Artifact Creature
— 27. Drowned	Blue	Common 1	Quinton Hoover	Creature
— 28. Dust to Dust	White	Common 1	Drew Tucker	Sorcery
— 29. Eater of the Dead	Black	Uncommon 1	Jesper Myrfors	Creature
— 30. Electric Eel	Blue	Uncommon 1	Anson Maddocks	Creature
— 31. Elves of Deep Shadow	Green	Uncommon 1	Jesper Myrfors	Creature
— 32. Erosion	Blue	Common 1	Pete Venters	Enchant Land

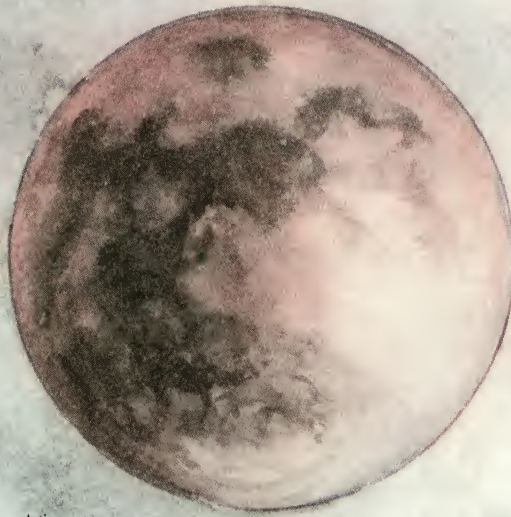
CARD NAME	COLOR	COMMONALITY	ARTIST	TYPE
— 33. Eternal Flame	Red	Uncommon 2	Mark Poole	Sorcery
— 34. Exorcist	White	Uncommon 2	Drew Tucker	Creature
— 35. Fasting	White	Uncommon 1	Douglas Shuler	Enchantment
— 36. Fellwar Stone	Artifact	Uncommon 1	Quinton Hoover	Artifact
— 37. Festival	White	Common 1	Mark Poole	Instant
— 38. Fire & Brimstone	White	Uncommon 1	Jeff A. Menges	Instant
— 39. Fire Drake	Red	Uncommon 1	Christopher Rush	Creature
— 40. Fissure	Red	Common 1	Douglas Shuler	Instant
— 41. Flood	Blue	Uncommon 1	Dennis Detwiller	Enchantment
— 42. Fountain of Youth	Artifact	Uncommon 1	Daniel Gelon	Artifact
— 43. Frankenstein's Monster	Black	Uncommon 2	Anson Maddocks	Creature
— 44. Gaea's Touch	Green	Common 1	Mark Poole	Enchantment
— 45. Ghost Ship	Blue	Common 1	Tom Wänerstrand	Creature
— 46. Giant Shark	Blue	Common 1	Tom Wänerstrand	Creature
— 47. Goblin Caves	Red	Common 1	Drew Tucker	Enchant Land
— 48. Goblin Digging Team	Red	Common 1	Ron Spencer	Creature
— 49. Goblin Hero	Red	Common 1	Mark Tedin	Creature
— 50. Goblin Rock Sled	Red	Common 1	Dennis Detwiller	Creature
— 51. Goblin Shrine	Red	Common 1	Ron Spencer	Enchant Land
— 52. Goblin Wizard	Red	Uncommon 2	Daniel Gelon	Creature
— 53. Goblins of the Flarg	Red	Common 1	Tom Wänerstrand	Creature
— 54. Grave Robbers	Black	Uncommon 2	Quinton Hoover	Creature
— 55. Hidden Path	Green	Uncommon 2	Rob Alexander	Enchantment
— 56. Holy Light	White	Common 1	Drew Tucker	Instant
— 57. Inferno	Red	Uncommon 2	R. Asplund-Faith	Instant
— 58. Inquisition	Black	Common 1	Anson Maddocks	Sorcery
— 59. Knights of Thorn	White	Uncommon 2	Christopher Rush	Creature
— 60. Land Leeches	Green	Common 1	Quinton Hoover	Creature
— 61. Leviathan	Blue	Uncommon 2	Mark Tedin	Creature
— 62. Living Armor	Artifact	Uncommon 1	Anson Maddocks	Artifact
— 63. Lurker	Green	Uncommon 2	Anson Maddocks	Creature
— 64. Mana Clash	Red	Uncommon 2	Mark Tedin	Sorcery
— 65. Mana Vortex	Blue	Uncommon 2	Douglas Shuler	Enchantment
— 66. Marsh Gas	Black	Common 1	Douglas Shuler	Instant
— 67. Marsh Goblins	Multicolor	Common 1	Quinton Hoover	Creature
— 68. Marsh Viper	Green	Common 1	Ron Spencer	Creature
— 69. Martyr's Cry	White	Uncommon 2	Jeff A. Menges	Sorcery
— 70. Maze of Ith	Land	Common 2	Anson Maddocks	Land
— 71. Merfolk Assassin	Blue	Uncommon 1	Dennis Detwiller	Creature
— 72. Mind Bomb	Blue	Uncommon 2	Mark Tedin	Sorcery
— 73. Miracle Worker	White	Common 1	Ron Spencer	Creature
— 74. Morale	White	Common 1	Mark Poole	Instant
— 75. Murk Dwellers	Black	Common 1	Drew Tucker	Creature
— 76. Nameless Race	Black	Uncommon 2	Quinton Hoover	Creature

CARD NAME	COLOR	COMMONALITY	ARTIST	TYPE
— 77. Necropolis	Artifact	Uncommon 1	Né Né Thomas	Artifact Creature
— 78. Niall Silvain	Green	Uncommon 2	Christopher Rush	Creature
— 79. Orc General	Red	Uncommon 1	Jesper Myrfors	Creature
— 80. People of the Woods	Green	Uncommon 1	Drew Tucker	Creature
— 81. Pikemen	White	Common 1	Dennis Detwiler	Creature
— 82. Preacher	White	Uncommon 2	Quinton Hoover	Creature
— 83. Psychic Allergy	Blue	Uncommon 2	Mark Tedin	Enchantment
— 84. Rag Man	Black	Uncommon 2	Daniel Gelon	Creature
— 85. Reflecting Mirror	Artifact	Uncommon 1	Mark Poole	Artifact
— 86. Riptide	Blue	Common 1	R. Asplund-Faith	Instant
— 87. Runesword	Artifact	Uncommon 1	Christopher Rush	Artifact
— 88. Safe Haven	Land	Uncommon 2	Christopher Rush	Land
— 89. Savaen Elves	Green	Common 1	Ron Spencer	Creature
— 90. Scarecrow	Artifact	Uncommon 1	Anson Maddocks	Artifact Creature
— 91. Scarwood Bandits	Green	Uncommon 2	Mark Poole	Creature
— 92. Scarwood Goblins	Multicolor	Common 1	Ron Spencer	Creature
— 93. Scarwood Hag	Green	Uncommon 1	Anson Maddocks	Creature
— 94. Scavenger Folk	Green	Common 1	Dennis Detwiler	Creature
— 95. Season of the Witch	Black	Uncommon 2	Jesper Myrfors	Enchantment
— 96. Sisters of the Flame	Red	Uncommon 1	Jesper Myrfors	Creature
— 97. Skull of Orm	Artifact	Uncommon 1	Tom Wänerstrand	Artifact
— 98. Sorrow's Path	Land	Uncommon 2	R. Asplund-Faith	Land
— 99. Spitting Slug	Green	Uncommon 1	Anson Maddocks	Creature
— 100. Squire	White	Common 1	Dennis Detwiler	Creature
— 101. Standing Stones	Artifact	Uncommon 1	Sandra Everingham	Artifact
— 102. Stone Calendar	Artifact	Uncommon 2	Amy Weber	Artifact
— 103. Sunken City	Blue	Common 1	Jesper Myrfors	Enchantment
— 104. Tangle Kelp	Blue	Uncommon 1	Rob Alexander	Enchant Creature
— 105. Fallen, The	Black	Uncommon 1	Jesper Myrfors	Creature
— 106. Tivadar's Crusade	White	Uncommon 1	Dennis Detwiler	Sorcery
— 107. Tormod's Crypt	Artifact	Uncommon 1	Christopher Rush	Artifact
— 108. Tower of Coireall	Artifact	Uncommon 1	Dan Frazier	Artifact
— 109. Tracker	Green	Uncommon 2	Jeff A. Menges	Creature
— 110. Uncle Istvan	Black	Uncommon 1	Daniel Gelon	Creature
— 111. Venom	Green	Common 1	Tom Wänerstrand	Enchant Creature
— 112. Wand of Ith	Artifact	Uncommon 1	Quinton Hoover	Artifact
— 113. War Barge	Artifact	Uncommon 1	Tom Wänerstrand	Artifact
— 114. Water Wurm	Blue	Common 1	Ron Spencer	Creature
— 115. Whippoorwill	Green	Uncommon 1	Douglas Shuler	Creature
— 116. Witch Hunter	White	Uncommon 2	Jesper Myrfors	Creature
— 117. Word of Binding	Black	Common 1	Ron Spencer	Sorcery
— 118. Worms of the Earth	Black	Uncommon 2	Anson Maddocks	Enchantment
— 119. Wormwood Treefolk	Green	Uncommon 2	Jesper Myrfors	Creature

# JYHAD™

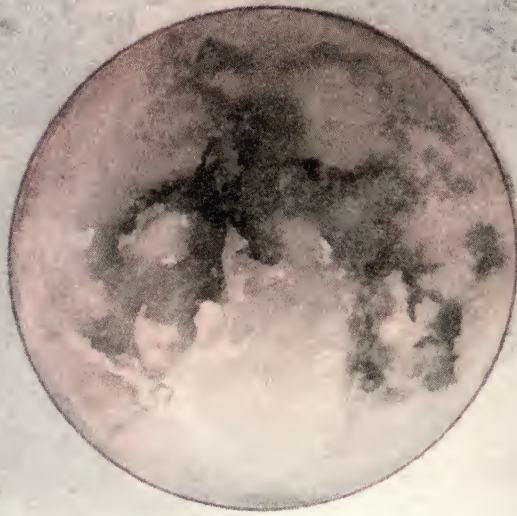
## CARD LIST

Card Name	Commonality	Card Type	Clan/Discipline(s)	Blood Cost	Border	Artist
___ 1. 44 Magnum	Common 2	Equipment		2	Minion	Né Né Thomas
___ 2. Aaron's Feeding Razor	Rare 4	Equipment		1	Minion	Christopher Rush
___ 3. Academic Hunting Ground	Uncommon 3	unique location	Tremere	2	Master	Michael Weaver
___ 4. Aching Beauty	Uncommon 2		Toreador	2	Master	Dave Roach
___ 5. Acrobatics	Common 4	Combat	cel	(1)	Minion	Douglas Shuler
___ 6. Adrienne	Vampire	Vampire	pot, pre, cel, aus	6	Toreador	Scott Kirschner
___ 7. Agrippina	Vampire	Vampire	pot, OBF	4	Nosferatu	Brian Snoddy
___ 8. Aid from Bats	Common 1	Combat	ani		Minion	Melissa Benson
___ 9. Al's Army Apparatus	Rare 1, 2	unique location	Brujah		Master	Robert McNeill
___ 10. Aleph	Vampire	Vampire	dom, AUS	4	Malkavian	Larry MacDougall
___ 11. Amaranth	Uncommon 2	Combat			Minion	Jeff A. Menges
___ 12. Anarch Revolt	Uncommon 3				Master	Pete Venters
___ 13. Anarch Troublemaker	Rare 3	Unique			Master	Bryon Wackwitz
___ 14. Anastasia Grey	Vampire	Vampire	pro, ani	3	Gangrel	Douglas Shuler
___ 15. Ancient Influence	Common 4	Political Action			Minion	Pete Venters
___ 16. Ancilla Empowerment	Common 3	Political Action			Minion	William O'Connor
___ 17. Andreas - Bard of Crete	Vampire	Vampire	pro, dom, PRE, CEL, AUS	9 Primogen	Toreador	Pete Venters
___ 18. Angel	Vampire	Vampire	cel	2	Brujah	Dan Smith
___ 19. Angus - The Unruled	Vampire	Vampire	cel, pot, for, PRO, ANI	10 Justicar	Gangrel	Richard Kane-Ferguson
___ 20. Animalism	Common 1	skill			Master	Melissa Benson
___ 21. Anneke	Vampire	Vampire	dom, PRE, CEL AUS	10 Justicar	Toreador	Lawrence Schnell
___ 22. Anson	Vampire	Vampire	dom, aus, PRE, CEL	8 Prince	Toreador	Mark Tedin
___ 23. Anvil	Vampire	Vampire	tha, dom, pre, POT, CEL	6 Primogen	Brujah	Daniel Gelon
___ 24. Appolonius	Vampire	Vampire	for, pot, PRE, CEL	10 Primogen	Brujah	Tim Bradstreet & Grant Goleash
___ 25. Arcane Library	Rare 3	unique location	Tremere	2	Master	Mark Tedin
___ 26. Archon	Vampire	Political Action	Prince or Justicar		Minion	Heather Hudson
___ 27. Arms Dealer	Uncommon 3	Ally	Brujah		Minion	William O'Connor
___ 28. Army of Rats	Common 3	Action	ani		Minion	Daniel Gelon
___ 29. Arson	Common 2	Action			Minion	Daniel Gelon
___ 30. Art Museum	Rare 1	unique location	Toreador	2	Master	Douglas Shuler
___ 31. Ascendance	Common 3				Master	Sandra Everingham
___ 32. Assault Rifle	Uncommon 4	Equipment		5	Minion	L. A. Williams
___ 33. Astrid Thomas	Vampire	Vampire	pot, aus, DOM, THA	7 Primogen	Tremere	Ken Meyer, Jr.
___ 34. Asylum Hunting Ground	Uncommon 1	unique location	Malkavian	2	Master	Scott Kirschner
___ 35. Aura Reading	Uncommon 3, 4	Combat	aus		Minion	Harold McNeill
___ 36. Auspex	Common 2	skill			Master	Richard Thomas
___ 37. Autarkis Persecution	Common 3	Political Action			Minion	Mike Raabe
___ 38. Backways	Uncommon 4	unique location	Gangrel	2	Master	Nicola Leonard
___ 39. Badger	Vampire	Vampire	ani, pot, PRO, FOR	6	Gangrel	Pete Venters
___ 40. Barrens, The	Common 2	unique location			Master	Heather Hudson
___ 41. Basilia	Vampire	Vampire	pot, obf, PRO, FOR, ANI	10 Primogen	Gangrel	Richard Thomas
___ 42. Bastard Sword	Uncommon 3, 4	Equipment		1	Minion	Rob Alexander
___ 43. Bear Paw	Vampire	Vampire	pro, pre, for, ANI	5	Gangrel	Robert McNeill
___ 44. Behind You	Rare 1, 2	Combat	obf		Minion	Pete Venters
___ 45. Betrayer	Rare 1				Master	William O'Connor
___ 46. Bewitching Oration	Common 4	Action Modifier	pre		Minion	Edward Beard, Jr.
___ 47. Bianca	Vampire	Vampire	pre, pot, CEL	6	Brujah	Mark Poole
___ 48. Black Cat	Vampire	Vampire	pre, pot, CEL	5	Brujah	Heather Hudson
___ 49. Blood Bond	Uncommon 1	Action		(2)	Minion	Harold McNeill
___ 50. Blood Doll	Common 4				Master	Anson Maddocks
___ 51. Blood Fury	Common 3	Combat	tha	(1)	Minion	Daniel Gelon
___ 52. Blood Puppy	Rare 2	Unique		3	Master	Drew Tucker
___ 53. Blood Rage	Common 1	Combat	for		Minion	Scott Kirschner
___ 54. Bloodhunt	Uncommon 1	Action	Prince or Justicar		Minion	Pete Venters
___ 55. Blur	Common 1	Combat	cel	(1)	Minion	Harold McNeill
___ 56. Body of Sun	Rare 2	Combat	pro	(4)	Minion	Mark Tedin
___ 57. Bomb	Uncommon 4	Equipment		1	Minion	Amy Weber
___ 58. Bonding	Common 1	Action Modifier	dom		Minion	Douglas Shuler
___ 59. Boxed In	Common 2	Combat			Minion	William O'Connor
___ 60. Brainwash	Common 3				Master	Edward Beard, Jr.
___ 61. Brazil	Vampire	Vampire	aus	2	Malkavian	Drew Tucker
___ 62. Bribes	Common 3	Action Modifier			Minion	Mark Poole
___ 63. Brujah Frenzy	Uncommon 1	out-of-turn			Master	Dan Frazier
___ 64. Brujah Justicar	Rare 4	Political Action			Minion	Heather Hudson



___ 65. Bums Rush	Common 1	Action			Minion	Bryon Wackwitz
___ 66. Burst of Sunlight	Rare 1, 3	Combat	tha		Minion	Heather Hudson
___ 67. Business Pressure	Rare 3, 4	Action Modifier	pre		Minion	Né Né Thomas
___ 68. Camarilla Exemplary	Common 1	Political Action			Minion	Douglas Shuler
___ 69. Camille Devereux	Vampire	Vampire	ani, PRO, FOR	5	Gangrel	L. A. Williams
___ 70. Canine Horde	Common 3	Combat	ani		Minion	Anson Maddocks
___ 71. Cardano	Vampire	Vampire	cel, ani, aus, FOR, DOM, THA	9 - Prince	Tremere	Richard Kane-Ferguson
___ 72. Cassandra - Magus Prime	Vampire	Vampire	cel, pre, DOM, AUS, THA	10 - Primogen	Tremere	Rob Alexander
___ 73. Cat Burglary	Rare 3	Action	cel		Minion	Dave Roach and Pete Burges
___ 74. Cat's Guidance	Common 3	Reaction	ani		Minion	Margaret Organ-Kean
___ 75. Cauldron of Blood	Common 3	Combat	tha	(1)	Minion	Sandra Everingham
___ 76. Celerity	Common 1	skill			Master	Nicola Leonard
___ 77. Chainsaw	Uncommon 2, 2	Equipment		2	Minion	Mark Poole
___ 78. Change of Target	Uncommon 2	Action Modifier			Minion	Dan Frazier
___ 79. Chantry	Uncommon 4	unique location	Tremere		Master	Dan Smith
___ 80. Charming Lobby	Uncommon 1	Action	pre		Minion	Heather Hudson
___ 81. Charnas the Imp	Rare 4	Retainer	Tremere	(1)	Minion	Dave Roach and Pete Burges
___ 82. Chester DuBois	Vampire	Vampire	obf, for, POT, ANI	7 - Primogen	Nosferatu	Daniel Gelon
___ 83. Claws of the Dead	Common 4	Combat	pro	(1)	Minion	Ron Spencer
___ 84. Cloak the Gathering	Common 1	Action Modifier	obf		Minion	Randy Gallegos
___ 85. Colin Flynn	Vampire	Vampire	cel, aus	3	Toreador	Steve Casper
___ 86. Computer Hacking	Common 4	Action			Minion	Brian Snoddy
___ 87. Concealed Weapon	Common 3	Combat	obf		Minion	Jeff Menges
___ 88. Conditioning	Common 4	Action Modifier	dom	(1)	Minion	Mike Raabe
___ 89. Conquer the Beast	Rare 2	Combat	ani		Minion	Melissa Benson
___ 90. Consanguineous Boon	Common 3	Political Action			Minion	L. A. Williams
___ 91. Consanguineous Condemnation	Common 1	Political Action			Minion	L. A. Williams
___ 92. Conservative Agitation	Common 1	Political Action			Minion	Mark Poole
___ 93. Courtland Leighton	Vampire	Vampire	dom, pre, for	4	Venture	Dan Smith
___ 94. Crusher	Vampire	Vampire	for, pot, PRE, CEL	9 - Primogen	Brujah	Pete Venters
___ 95. Cryptic Mission	Common 1	Action	tha		Minion	Anson Maddocks
___ 96. Cryptic Rider	Uncommon 3	Action Modifier		(1)	Minion	Douglas Shuler
___ 97. Cultivated Blood Shortage	Uncommon 1				Master	Anson Maddocks
___ 98. Cunctator Motion	Rare 1, 2	Political Action			Minion	Michael Weaver
___ 99. Curse of Nitocris	Rare 3	Unique			Master	L. A. Williams
___ 100. Dancin' Dana	Vampire	Vampire	cel, obf, AUS	6	Malkavian	Melissa Benson
___ 101. Dawn Operation	Uncommon 3	Action Modifier	for		Minion	Christopher Rush
___ 102. Day Operation	Rare 4	Action Modifier	for	(1)	Minion	L. A. Williams
___ 103. Dead-End Alley	Common 2	Combat			Minion	L. A. Williams
___ 104. Deal with the Devil	Common 2				Master	Jeff Menges
___ 105. Deer Rifle	Common 2	Equipment		2	Minion	Bryon Wackwitz
___ 106. Deflection	Common 1	Reaction	dom	1	Minion	Larry MacDougall
___ 107. Delaying Tactics	Uncommon 3	Reaction			Minion	Quinton Hoover
___ 108. Delilah Easton	Vampire	Vampire	pre	2	Toreador	Harold McNeill
___ 109. Demetrious Slater	Vampire	Vampire	pre, cel, aus	4	Toreador	John Bridges
___ 110. Democritus	Vampire	Vampire	cel, aus, for, DOM, PRE	10 - Justicar	Venture	Josh Timbrook
___ 111. Didi Meyers	Vampire	Vampire	aus, cel, obf, DOM	5	Malkavian	Tony Harris
___ 112. Dieter Kleist	Vampire	Vampire	aus	2	Toreador	Douglas Shuler
___ 113. Dimple	Vampire	Vampire	obf	2	Nosferatu	Anson Maddocks
___ 114. Disarming Presence	Uncommon 2	Action Modifier	pre		Minion	Mike Raabe
___ 115. Disguised Weapon	Common 1	Combat	obf		Minion	Anson Maddocks
___ 116. Disputed Territory	Common 3	Political Action			Minion	L. A. Williams
___ 117. Distraction	Rare 1, 2	Action	cel	(1)	Minion	Mark Poole
___ 118. Dodge	Common 2	Combat			Minion	L. A. Williams
___ 119. Dollface	Vampire	Vampire	aus, obf	3	Malkavian	Daniel Gelon





___ 120. Domain Challenge	Common 2	Political Action			Minion	Douglas Shule
___ 121. Dominate	Common 4	skill			Master	Douglas Shuler
___ 122. Don Cruz - The Idealist	Vampire	Vampire	pro, dom, ani, PRE, FOR, CEL	10 - Justicar	Brujah	Mark Poole
___ 123. Dorian Strack	Vampire	Vampire	cel, AUS	4	Toreador	Randy Gallegos
___ 124. Dr. Jest	Vampire	Vampire	for, dom, pre, aus, OBF	8 - Primogen	Malkavian	Daniel Gelon
___ 125. Dr. John Casey	Vampire	Vampire	tha, aus	3	Tremere	Richard Thomas
___ 126. Dragon breath Rounds	Uncommon 3	Combat			Minion	Quinton Hoover
___ 127. Drain Essence	Uncommon 4	Combat	tha	(2)	Minion	Anson Maddocks
___ 128. Dramatic Upheaval	Vampire	Political Action			Minion	Heather Hudson
___ 129. Drawing Out the Beast	Common 1	Combat	ani		Minion	Bryon Wackwitz
___ 130. Dre - Leader of the Cold Dawn	Vampire	Vampire	pot, cel	3	Brujah	Lawrence Schnell
___ 131. Dread Gaze	Common 2	Reaction	pre		Minion	John Bridges
___ 132. Duck	Vampire	Vampire	pot, obf	3	Nosferatu	Tony Harris
___ 133. Eagle's Sight	Uncommon 1	Reaction	aus		Minion	Larry MacDougall
___ 134. Earth Control	Common 4	Action Modifier	pro	(1)	Minion	Jeff Menges
___ 135. Earth Meld	Common 1	Combat	pro		Minion	Ron Spencer
___ 136. Ebanazer Roush	Vampire	Vampire	pro, POT, OBF, ANI	8	Nosferatu	Daniel Gelon
___ 137. Eco Terrorists	Rare 3	unique location	Gangrel	2	Master	Dan Smith
___ 138. Effective Management	Common 3				Master	Né Né Thomas
___ 139. Elder Kindred Network	Uncommon 2	Reaction	Venue		Minion	Dan Frazier
___ 140. Elder Library	Common 2	unique location		1	Master	Mark Poole
___ 141. Elliott Sinclair - Virtuoso Thespian	Vampire	Vampire	cel, aus, PRE	7 - Primogen	Toreador	Douglas Shuler
___ 142. Elysium: The Arboretum	Uncommon 1	unique location			Master	Margaret Organ-Kean
___ 143. Embrace, The	Rare 1, 2	Action		(2)	Minion	Pete Venters
___ 144. Emerson Bridges	Vampire	Vampire	pot, DOM, PRE, FOR	8 - Prince	Ventru	John Bridges
___ 145. Enchant Kindred	Common 4	Action	pre		Minion	Harold McNeill
___ 146. Enhanced Senses	Common 1	Reaction	aus		Minion	Amy Weber
___ 147. Entrancement	Rare 1	Action	pres		Minion	Margaret Organ-Kean
___ 148. Faceless Night	Common 1	Action Modifier			Minion	Harold McNeill
___ 149. Fake Out	Common 4	Combat			Minion	Mark Poole
___ 150. Fame	Uncommon 3				Master	Kaja Foglio
___ 151. Far Mastery	Rare 1, 4	Action	dom	(1)	Minion	Dan Smith
___ 152. Fast Hands	Uncommon 4	Combat	cel	(1)	Minion	Harold McNeill
___ 153. Fast Reaction	Common 3	Reaction	aus		Minion	Mike Raabe
___ 154. Felicia Mostrom	Vampire	Vampire	pre, CEL, AUS	5	Toreador	Margaret Organ-Kean
___ 155. Fifth Tradition: Hospitality, The	Uncommon 4	Action	Prince or Justicar	(1)	Minion	Melissa Benson
___ 156. First Tradition: The Masquerade, The	Rare 2, 3	Political Action	Prince or Justicar		Minion	Pete Venters
___ 157. Fists of Death	Rare 2	Combat	pot	(1)	Minion	L. A. Williams
___ 158. Flak Jacket	Common 3	Equipment		1	Minion	Mike Raabe
___ 159. Flame Thrower	Uncommon 3	Equipment		4	Minion	Brian Snoddy
___ 160. Flash	Common 1	Combat	cel		Minion	Harold McNeill
___ 161. Flesh of Marble	Rare 3, 3	Combat	pro		Minion	Pete Venters
___ 162. Form of Mist	Uncommon 3, 4	Combat	pro		Minion	Rob Alexander
___ 163. Form of the Ghost	Common 4	Combat	pro		Minion	Bryon Wackwitz
___ 164. Fortitude	Common 2	skill			Master	Richard Thomas
___ 165. Fourth Tradition: The Accounting, The	Uncommon 3	Action	Prince or Justicar	(1)	Master	Mark Poole
___ 166. Fragment of the Book of Nod	Rare 1	Unique			Master	Rob Alexander
___ 167. Freak Drive	Rare 1, 1	Action Modifier	for	(1)	Minion	Daniel Gelon
___ 168. Frenzy	Common 2	out of turn			Master	Pete Venters
___ 169. Game of Malkav	Uncommon 3		Mal		Master	John Bridges
___ 170. Gangrel De-evolution	Uncommon 1				Master	Pete Venters
___ 171. Gangrel Justicar	Rare 2	Political Action			Minion	Steve Casper
___ 172. Ghoul Escort	Rare 1	Retainer			Minion	Jeff Rebner
___ 173. Ghoul Retainer	Rare 3, 4	Retainer		2	Minion	L. A. Williams
___ 174. Gideon Fontaine	Vampire	Vampire	PRE	3	Ventru	Heather Hudson

___175. Giant's Blood	Rare 2					Master	Edward Beard, Jr.
___176. Gilbert Duane	Vampire	Vampire	DOM, OBF, AUS	7	Prince	Malkavian	Pete Venters
___177. Gird Minions	Common 3					Master	Mike Raabe
___178. Gitane St. Claire	Vampire	Vampire	PRO, FOR, ANI	7	Primogen	Gangrel	Quinton Hoover
___179. Glaser Rounds	Uncommon 4	Combat				Minion	Né Né Thomas
___180. Gleam of Red Eyes	Common 3	Combat	pro			Minion	Harold McNeill
___181. Golconda - Inner Peace	Rare 4					Master	Kaja Foglio
___182. Govern the Unaligned	Common 1	Action	dom	(1)		Minion	Mark Poole
___183. Grave Robbing	Uncommon 4	Action	dom			Minion	Edward Beard, Jr.
___184. Grenade	Uncommon 1, 1	Equipment				Minion	Mark Poole
___185. Grendel - The Worm Eaten	Vampire	Vampire	pot, ani, OBF	5		Nosferatu	Richard Kane-Ferguson
___186. Growing Fury	Common 1	Combat	pot			Minion	Heather Hudson
___187. Giuliano Vincenzi	Vampire	Vampire	for	2		Gangrel	John Bridges
___188. Gunther - Beast Lord	Vampire	Vampire	aus, pro, fort, ANI	7		Gangrel	Ron Spencer
___189. Gypsies	Uncommon 2	Ally	Gangrel	3		Minion	Pete Venters
___190. Hasina Kesi	Vampire	Vampire	pot	1		Caitiff	Susan Van Camp
___191. Haven Uncovered	Common 3					Master	Pete Venters
___192. Hawg	Common 2	Equipment				Minion	Tom Wänerstrand
___193. Heather Florent - The Opportunist	Vampire	Vampire	dom, PRE, FOR	6		Ventruue	Jeff A. Menges
___194. Hector Sosa	Vampire	Vampire	pre, pot	4		Brujah	Mark Tedin
___195. Helena Casimir	Vampire	Vampire	for, cel, POT, PRE, DOM	9	Primogen	Ventruue	Ken Meyer, Jr.
___196. Hell Hound	Rare 1, 2	Ally		2		Minion	Daniel Gelon
___197. Hidden Lurker	Common 1	Action	obf			Minion	Steve Casper
___198. High Stakes	Rare 2, 3	Political Action				Minion	Stuart Beel
___199. Homunculus	Uncommon 2	Retainer	pro			Minion	Bryon Wackwitz
___200. Hostile Takeover	Rare 1			1		Master	Mike Raabe
___201. Ignatius	Vampire	Vampire	dom, aus, tha	4		Tremere	Harold McNeill
___202. Igo - The Hungry	Vampire	Vampire	pre, pro	1		Caitiff	Edward Beard, Jr.
___203. Illegal Search and Seizure	Common 3					Master	Mark Poole
___204. Immortal Grapple	Rare 1, 3	Combat	pot			Minion	L. A. Williams
___205. Indomitability	Common 1	Combat	for			Minion	Dan Smith
___206. Infernal Pursuit	Uncommon 3, 4	Combat	cel			Minion	Ron Spencer
___207. Information Highway	Uncommon 1	unique location				Master	William O'Connor
___208. IR Goggles	Uncommon 1, 4	Equipment				Minion	Anson Maddocks
___209. Ivory Bow	Rare 4	Equipment		1		Minion	Tom Wänerstrand
___2101. J. S. Simmons Esq.	Rare 1, 4	Retainer				Minion	Chris McLoughlin
___211. Jackie Therman	Rare 3, 4	Retainer				Minion	Melissa Benson
___212. Jazz Wentworth	Vampire	Vampire	dom, for, PRE	5		Ventruue	Sandra Everingham
___213. Jing Wei	Vampire	Vampire	dom, tha	3		Tremere	Margaret Organ-Kean
___214. Justine - Elder of Dallas	Vampire	Vampire	obf, DOM, AUS, THA	8	Primogen	Tremere	Sandra Everingham
___215. Kallista - Master Sculptor	Vampire	Vampire	pro, pre, CEL, AUS	6		Toreador	Dan Smith
___216. Kindred Intelligence	Rare 2, 4	Action				Minion	Michael Weaver
___217. Kindred Restructure	Vampire	Political Action				Minion	Quinton Hoover
___218. Kindred Segregation	Vampire	Political Action				Minion	Né Né Thomas
___219. Kindred Society Games	Rare 2		Toreador			Master	Mark Poole
___220. Kine Dominance	Rare 2	Action	dom	(2)		Minion	Mark Poole
___221. Kine Resources Contested	Common 2	Political Action				Minion	Heather Hudson
___222. Knights, The	Rare 2	Ally	Brujah	1		Minion	L. A. Williams
___223. KoKo	Vampire	Vampire	pot	2		Nosferatu	L. A. Williams
___224. KRCG News Radio	Uncommon 2	unique location		2		Master	William O'Connor
___225. Labyrinth, The	Uncommon 3	unique location	Nosferatu	1		Master	Pete Venters
___226. Laptop Computer	Common 4	Equipment		1		Minion	Brian Snoddy
___227. Lazarus	Vampire	Vampire	cel, pot, DOM, AUS, THA	9	Primogen	Tremere	Ed Beard, Jr.
___228. Legal Manipulations	Common 3	Action	pre	(1)		Minion	Stuart Beel
___229. Letter from Vienna	Uncommon 1					Master	Amy Weber

—230. Lextalionis	Vampire	Political Action			Minion	Pete Venters
—231. Life Boon	Uncommon 4	out-of-turn			Master	Kaja Foglio
—232. Lost in Crowds	Common 2	Action Modifier	obf		Minion	Doug Gregory
—233. Loyal Street Gang	Uncommon 1	Ally	Brujah	1	Minion	Bryon Wackwitz
—234. Lucia Pacciola	Vampire	Vampire	for, pre, DOM	6	Ventruue	Larry MacDougall
—235. Lucian	Vampire	Vampire	cel, tha, DOM, AUS, OBF	10	Justicar	Drew Tucker
—236. Lucky Blow	Common 3	Combat			Minion	Pete Venters
—237. Lucretia - Cess Queen	Vampire	Vampire	cel, for, aus, pot, OBF, ANI	10	Primogen	Nosferatu
—238. Lupo	Vampire	Vampire	pot	2	Brujah	Anson Maddocks
—239. Lydia Van Cuelen	Vampire	Vampire	dom, pre, aus, tha	6	Tremere	Josh Timbrook
—240. Madness Network	Rare 2	Unique	Malkavian		Master	Christopher Rush
—241. Magic of the Smith	Rare 4	Action	tha	(1)	Minion	Anson Maddocks
—242. Majesty	Common 3	Combat	pot		Minion	Jeff A. Menges
—243. Major Boon	Uncommon 4	out-of-turn			Master	Brian Snoddy
—244. Malkavian Dementia	Uncommon 4				Master	Kaja Foglio
—245. Malkavian Justicar	Rare 3	Political Action			Minion	Anson Maddocks
—246. Malkavian Prank	Rare 1, 1		Malkavian		Master	Ken Meyer, Jr.
—247. Malkavian Time Auction	Rare 3		Malkavian		Master	Dan Frazier
—248. Manstopper Rounds	Uncommon 1, 2	Combat			Minion	Amy Weber
—249. Mariel - Lady Thunder	Vampire	Vampire	aus, tha, DOM, OBF	7	Malkavian	Né Né Thomas
—250. Marty Lechtansi	Vampire	Vampire	for, ani, DOM, POT, OBF	9	Primogen	Anson Maddocks
—251. Masika	Vampire	Vampire	PRE, CEL, AUS	10	Primogen	Quinton Hoover
—252. Mask of 1,000 Faces	Uncommon 2	Action Modifier			Toreador	Mark Poole
—253. Masquerade Endangered	Uncommon 4	out-of-turn			Minion	Jeff A. Menges
—254. Masquerade Enforcement	Vampire	Political Action	Prince or Justicar		Master	William O'Connor
—255. Melissa Barton	Vampire	Vampire	cel, dom, pre, for	5	Ventruue	Mark Poole
—256. Merrill Molitor	Vampire	Vampire	dom, aus, THA	5	Tremere	Melissa Benson
—257. Metro Underground	Uncommon 2	unique location			Master	Douglas Shuler
—258. Mighty Grapple	Common 2	Combat	pot		Minion	Randy Gallegos
—259. Millicent Smith-Puritan Vampire Hunter	Rare 3	Unique			Master	William O'Connor
—260. Minion Tap	Common 3				Master	Heather Hudson
—261. Minor Boon	Uncommon 3	out-of-turn			Master	Bryon Wackwitz
—262. Miranda Sanova	Vampire	Vampire	aus, obf, pot, PRE, CEL	8	Primogen	Kaja Foglio
—263. Misdirection	Common 1			x	Master	Ken Meyer, Jr.
—264. Mob Connections	Uncommon 3	Unique			Master	Mark Poole
—265. Monocle of Clarity	Rare 4	Equipment			Minion	William O'Connor
—266. Movement of the Mind	Common 2	Combat	tha		Minion	Margaret Organ-Kean
—267. Movement of the Slow Body	Uncommon 3	Action	pro		Minion	Edward Beard, Jr
—268. Mr. Winthrop	Rare 1, 2	Retainer			Minion	Jeff A. Menges
—269. Muddled Vampire Hunter	Uncommon 1	Ally	Malkavian	2	Minion	Pete Venters
—270. Murder of Crows	Rare 2, 3	Retainer	ani	(1)	Minion	Anson Maddocks
—271. Natasha Volkchek	Vampire	Vampire	cel, pot, dom, PRE, FOR	9	Primogen	Richard Thomas
—272. Navar McClaren	Vampire	Vampire	ani	1	Ventruue	Heather Hudson
—273. Night Moves	Uncommon 1, 4	Action	obf		Minion	Melissa Benson
—274. Nik	Vampire	Vampire	cel	1	Caitiff	Jeff A. Menges
—275. Nimble Feet	Common 4	Combat	cel		Minion	Dan Smith
—276. Normal	Vampire	Vampire	obf	2	Malkavian	Nicola Leonard
—277. Nosferatu Justicar	Rare 1	Political Action			Minion	Tim Bradstreet & Grant Goleash
—278. Nosferatu Putrescence	Uncommon 2	Combat			Minion	Mark Tedin
—279. Obedience	Uncommon 1	Reaction	dom		Minion	Dave Roach & Pete Burges
—280. Obfuscate	Common 1	skill			Master	Ron Spencer
—281. Open Grate	Common 2	Combat			Minion	John Bridges
—282. Outcast Mage	Uncommon 3	Ally	Tremere	3	Minion	Dan Frazier
—283. Owl Companion	Uncommon 3	Retainer	ani		Minion	Susan Van Camp
—284. Ozmo	Vampire	Vampire	dom, obf, AUS	6	Malkavian	L. A. Williams
—285. Parity Shift	Vampire	Political Action	Prince or Justicar		Minion	John Bridges
—286. Patagia (Flaps Allowing Limited Flight)	Rare 4	Action	Nosferatu	(1)	Minion	L. A. Williams
—287. Peace Treaty	Common 4	Political Action			Minion	Anson Maddocks
—288. Psychic Projection	Rare 4	Action	aus		Minion	Amy Weber
—289. Police Department	Uncommon 1	unique location			Master	Amy Weber
—290. Political Ally	Rare 1	Ally		2	Minion	William O'Connor
—291. Political Backlash	Common 3	Reaction			Minion	Kaja Foglio
—292. Political Flux	Common 1	Political Action			Minion	Julian Jackson
—293. Potence	Common 1	skill			Master	Né Né Thomas
—294. Powerbase: Chicago	Uncommon 2	unique location		1	Master	L. A. Williams
—295. Powerbase: Washington, D.C.	Uncommon 1	unique location		1	Master	Ken Meyer, Jr.
—296. Praxis Seizure: Atlanta	Rare 2	Political Action			Minion	Michael Weaver
—297. Praxis Seizure: Boston	Rare 2	Political Action			Minion	Josh Timbrook
—298. Praxis Seizure: Chicago	Rare 2	Political Action			Minion	Edward Beard, Jr.
—299. Praxis Seizure: Cleveland	Rare 1	Political Action			Minion	Robert McNeill
—300. Praxis Seizure: Dallas	Rare 2	Political Action			Minion	Né Né Thomas
—301. Praxis Seizure: Houston	Rare 1	Political Action			Minion	Richard Thomas
—302. Praxis Seizure: Miami	Rare 3	Political Action			Minion	Kaja Foglio
					Minion	Richard Thomas

___303. Praxis Seizure: Seattle	Rare 4	Political Action			Minion	Nicola Leonard
___304. Praxis Seizure: Washington, D.C.	Rare 3	Political Action			Minion	John Bridges
___305. Praxis: Solomon	Vampire	Political Action			Minion	L. A. Williams
___306. Presence	Common 3	skill			Master	Richard Thomas
___307. Protean	Common 3	skill			Master	Mark Tedin
___308. Protracted Investment	Common 4			3	Master	Brian Snoddy
___309. Psyche	Uncommon 1	Combat	cel		Minion	Jeff A. Menges
___310. Psychic Projection	Rare 2	Action	aus		Minion	Amy Weber
___311. Psychic Veil	Rare 4	Action	obf	(1)	Minion	Heather Hudson
___312. Pulled Fangs	Rare 1	Combat			Minion	Edward Beard, Jr.
___313. Pulling Strings	Uncommon 1, 2	Reaction	dom		Minion	Dan Smith
___314. Pulse of Canaille	Uncommon 2	Action	aus	(3)	Minion	Anson Maddocks
___315. Quinton McDonnell	Vampire	Vampire	cel, pro, ani, FOR	8 Primogen	Gangrel	Melissa Benson
___316. Rack, The	Uncommon 2	unique location			Master	Quinton Hoover
___317. Rake	Vampire	Vampire	pot, aus, cel, PRE	6 Prince	Brujah	Mark Tedin
___318. Ramiel Dupre	Vampire	Vampire	aus, cel, dom, PRE	5	Toreador	Richard Kane-Ferguson
___319. Rampage	Uncommon 1, 2	Action	pot		Minion	Robert McNeill
___320. Rapid Healing	Common 4	Action	for		Minion	Ron Spencer
___321. Rat's Warning	Common 3	Reaction	ani		Minion	Pete Venters
___322. Raven Spy	Uncommon 1	Retainer	ani	(1)	Minion	Dan Frazier
___323. Read Intentions	Common 3	Combat	aus		Minion	Susan Van Camp
___324. Regaining the Upper Hand	Common 1	Political Action			Minion	Stuart Beel
___325. Renegade Garou	Rare 4	Ally	Gangrel	5	Minion	Daniel Gelon
___326. Renegade Garou	Rare 1	Ally	Gangrel	5	Minion	Daniel Gelon
___327. Resplendent Protector	Rare 1, 3	Retainer	Toreador		Minion	Michael Weaver
___328. Restoration	Common 2	Action	for		Minion	Susan Van Camp
___329. Reversal of Fortunes	Vampire	Political Action			Minion	Margaret Organ-Kean
___330. Ricki Van Demy	Vampire	Vampire	pro, for	3	Gangrel	Quinton Hoover
___331. Ritual Challenge	Rare 2	Action	Gangrel	(1)	Minion	L. A. Williams
___332. Ritual of the Bitter Rose	Rare 3, 4	Combat and Action Modifier			Minion	Drew Tucker
___333. Roland Bishop	Vampire	Vampire	dom, obf, aus	4	Malkavian	Edward Beard, Jr.
___334. Roland Loussarian	Vampire	Vampire	pre, for	3	Ventru	Melissa Benson
___335. Roman Alexander	Vampire	Vampire	pro, for, ani	4	Gangrel	Melissa Benson
___336. Roreca Quaid	Vampire	Vampire	tha	2	Tremere	Pete Venters
___337. Röttschreck	Uncommon 4	out-of-turn			Master	John Bridges
___338. Rowan Ring	Rare 3	Equipment		1	Minion	Anson Maddocks
___339. Roxanne - Rectrix of the 13th floor	Vampire	Vampire	pot, FOR, DOM, AUS, OBF	9 Primogen	Malkavian	Mark Poole
___340. RPG Launcher	Rare 1	Equipment		2	Minion	Brian Snoddy
___341. Rufina Soledad	Vampire	Vampire	for	2	Ventru	Nicola Leonard
___342. Rumors of Gehenna	Rare 1, 4	Political Action			Minion	Né Né Thomas
___343. Sabbat Threat	Vampire	Political Action	Prince or Justicar		Minion	Quinton Hoover
___344. Sabine Lafitte	Vampire	Vampire	pot, dom, aus, tha	5	Tremere	Josh Timbrook
___345. Sammy	Vampire	Vampire	pot, obf, ani	4	Nosferatu	Pete Venters
___346. Sarah Cobbler	Vampire	Vampire	dom, THA	4	Tremere	Daniel Gelon
___347. Saturday Night Special	Common 1	Equipment		1	Minion	Tom Wänerstrand
___348. Sawed-Off Shotgun	Common 4	Equipment		2	Minion	Mark Tedin
___349. Scorn of Adonis	Uncommon 1	Action Modifier	Toreador		Minion	Chris McLoughlin
___350. Sebastian Marley	Vampire	Vampire	pot, aus, obf, ANI	7	Nosferatu	Scott Kirschner
___351. Second Tradition: Domain, The	Uncommon 1	Reaction			Minion	L. A. Williams
___352. Seduction	Common 4	Action Modifier	dom		Minion	Harold McNeill
___353. Selma - The Repugnant	Vampire	Vampire	ani, for, POT, OBF	8 Prince	Nosferatu	Richard Kane-Ferguson
___354. Sengir Dagger	Rare 3	Equipment		2	Minion	Margaret Organ-Kean
___355. Shattering Blow	Common 1	Combat	pot		Minion	Anson Maddocks
___356. Sheldon - Lord of the Clog	Vampire	Vampire	for, AUS, POT, OBF, ANI	9 Justicar	Nosferatu	Ron Spencer
___357. Short Term Investment	Common 4			1	Master	Brian Snoddy
___358. Sideslip	Common 2	Combat	cel		Minion	Dan Smith
___359. Sir Walter Nash	Vampire	Vampire	DOM, PRE, FOR	7 Prince	Ventru	Dan Frazier
___360. Sixth Tradition: Destruction, The	Uncommon 4	Action	Prince or Justicar		Minion	Kaja Foglio
___361. Skin of Night	Uncommon 1	Combat	for		Minion	Anson Maddocks
___362. Skin of Rock	Common 1	Combat	for		Minion	Christopher Rush
___363. Skin of Steel	Common 2	Combat	for	(1)	Minion	Douglas Shuler
___364. Slashers, The	Rare 1	Ally	Brujah	1	Minion	L. A. Williams
___365. Slum Hunting Ground	Uncommon 2	unique location	Nosferatu	2	Master	L. A. Williams
___366. Smiling Jack the Anarch	Rare 2	Unique			Master	Drew Tucker
___367. Smudge - The Ignored	Vampire	Vampire		1	Caitiff	Lawrence Schnell
___368. Social Charm	Common 2	Action	pre		Minion	Douglas Shuler
___369. Society Hunting Ground	Uncommon 4	unique location	Toreador	2	Master	Michael Weaver
___370. Society of Leopold	Rare 4	Unique			Master	L. A. Williams
___371. Soul Gem of Etrius	Rare 2	Equipment			Minion	Dave Roach and Pete Burges
___372. Spawning Pool, The	Rare 1	unique location	Nosferatu		Master	Anson Maddocks
___373. Spirit's Touch, The	Common 2	Reaction	aus		Minion	Amy Weber
___374. Sport Bike	Uncommon 1, 2	Equipment		1	Minion	Tom Wänerstrand
___375. Spying Mission	Uncommon 2	Action Modifier	obf		Minion	Jeff A. Menges

Welcome to

# THE DUELIST

The Official Deckmaster™ Magazine

The first magazine of its kind, *The Duelist*™ is designed to be the ultimate reference for trading card game players and collectors. Help *The Duelist* meet your gaming needs by filling out the survey on the other side of this page. The first 200 respondents will receive a *free autographed Magic™ card*. Thanks for your interest and your help in making *The Duelist* the premiere trading card game magazine.



FOLD HERE & TAPE CLOSED



WIZARDS OF THE COAST  
PO BOX 707  
RENTON, WA 98057-9916

THE  
DUELIST

PLACE  
STAMP  
HERE



Please take a few moments to fill out this survey about *The Duelist*™.

The first 200 respondents will receive a free autographed *Magic*™ card.

**1. How would you rate the articles in this issue of *The Duelist*?**

	Rating:			
	Best I've Read	Worth Reading	I've Read Better	Yuck!
The Dark: Frequently Asked Questions (p. 6)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
A History of The Fallen Empires (p. 8)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Enchantment Alteration (p. 12)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Murk Dwellers: Magic Rules You've Never Heard Of (p. 14)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
On The Road To The World Title (p. 16)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
House Rules (p. 20)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The Diviner (p. 23)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Excuse Me, Mr. Suitcase? (p. 28)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Frequently Asked Questions About Jyhad (p. 30)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Discerning The Disciplines (p. 34)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Methuselah Management (p. 36)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
An MTGer At GenCon (p. 39)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
According To Mr. Pling (p. 44)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Designer's Notes (p. 46)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Star Trek: The Next Generation CCG (p. 50)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
A Conversation with Drew (p. 52)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Drew's Center Spread (p. 56)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lost In The Shuffle (p. 60)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
What's New With Phil & Dixie (p. 66)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
WotC News (p. 68)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The Magical Hacker (p. 70)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Arena (p. 71)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Artist Announcements (p. 72)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
On The Edge (p. 76)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Deckmaster Errata (p. 79)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Card Lists (p. 80)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Mezlok's Challenge (p. 90)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Convocation News (p. 94)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Magic: The Puzzling (p.100)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Magic Tricks (p. 104)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

What I liked most: \_\_\_\_\_

What I disliked most: \_\_\_\_\_

**2. How would you rate this issue?**

	Rating:			
	Great	Good	OK	Yuck!
Graphics Quality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Collecting Issues Coverage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gaming Issues Coverage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Duelists' Convocation Coverage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Product Reviews	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Overall Rating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**3. What are you most interested in seeing in *The Duelist*?**

	Rating:			
	This is a Must	If I Saw It, I'd Read It	Only If You Need Filler	Yuck!
Card lists	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Articles on Dominia	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Articles on game play	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Interviews with game designers and artists	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Upcoming releases	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**4. What would you like to see in future issues of *The Duelist*?**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**5. What improvements do you suggest?**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**6. How informative is *The Duelist* compared to other sources of information about trading card game products?**

More  Equally  Less

**7. Other sources I use for information about Deckmaster™ products are:**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**8. Other magazines I read include:**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**9. Where did you get this issue of *The Duelist*?**

At a Game Store  At a Convention

As a Convocation Member  Other? \_\_\_\_\_

As a Subscriber

**10. How many people, including yourself, read or looked through this copy of *The Duelist*?**

\_\_\_\_\_

**11. How much time in total did you spend reading this issue of *The Duelist*?**

2 hours or more  1/2 to 1 hour

1 to 2 hours  Less than 1/2 an hour

**12. I am a (check as many as apply):**

Card collector  Wargamer

Card/tabletop game player  Avid Reader

Retailer  Computer video game player

Roleplayer

**13. I am:**

under 18  Male

18 - 24  Female

25 - 34

35 - 44

45 and over

**14. My annual income is:**

\$15,000 and under

\$15,001 - \$30,000

\$30,001 - \$45,000

over \$45,000

**15. I first heard about WotC products through:**

Friends/Relatives  Conventions

Magazines  Computer Nets

Retail Outlets  Other \_\_\_\_\_

**16. For how many months have you been playing *Magic*™?**

\_\_\_\_\_

**17. How many times a month do you play *Magic*™?**

\_\_\_\_\_

**18. Have you played in WotC-sponsored *Magic*™ tournaments?**

Yes  No

**19. Do you collect Deckmaster™ cards?**

Yes  No

**20. About how many purchases did you make from retail outlets in obtaining your *Magic*™ cards?**

\_\_\_\_\_ were purchased as decks or booster packs? \_\_\_\_\_ %

\_\_\_\_\_ were purchased as individual cards from retail outlets or collectors? \_\_\_\_\_ %

\_\_\_\_\_ were gifts? \_\_\_\_\_ %

**22. How many *Magic*™ cards (Alpha, Beta, Unlimited, or Revised editions) have you purchased?**

\_\_\_\_\_

**23. How many expansion cards have you purchased?**

*Arabian Nights* \_\_\_\_\_ *Legends* \_\_\_\_\_

*Antiquities* \_\_\_\_\_ *The Dark* \_\_\_\_\_

**24. How many *Jyhad*™ cards have you purchased?**

\_\_\_\_\_

**25. My favorite WotC product is:**

\_\_\_\_\_

**26. My least favorite WotC product is:**

\_\_\_\_\_

**27. I play other trading card games including:**

\_\_\_\_\_

**28. I collect other trading card games including:**

\_\_\_\_\_

**29. Do you have Internet access?**  Yes  No

**30. Would you be willing to participate in *Duelist*/WotC market research?**  Yes  No

Please return the completed form to:

THE DUELIST  
Wizards of the Coast  
P.O. Box 707  
Renton, WA 98057-9916

The first 200 respondents will receive a free autographed *Magic* card. All responses are confidential. Thanks again for your time.

**Name and Address (please print):**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Phone: \_\_\_\_\_

Date: \_\_\_\_\_

___ 376. Stake	Uncommon 1	Equipment			Minion	Dave Roach & Pete Burges
___ 377. Storm Sewers	Uncommon 3	unique location	Nosferatu		Master	Tom Wänerstrand
___ 378. Submachine Gun	Uncommon 3, 4	Equipment		4	Minion	Douglas Shuler
___ 379. Succubus Club	Rare 4	unique location			Master	Pete Venters
___ 380. Sudden Reversal	Uncommon 2	out-of-turn			Master	L. A. Williams
___ 381. Surprise Influence	Common 4	Reaction			Minion	Steve Casper
___ 382. Sylvester Simms	Vampire	Vampire	pre, ani, dom, AUS, OBF	8 Primogen	Malkavian	Richard Kane-Ferguson
___ 383. Talbot's Chainsaw	Rare 3	Equipment		3	Minion	Tom Wänerstrand
___ 384. Tasha Morgan (2 versions)	Rare 1, 3	Retainer			Minion	Chris McLoughlin
___ 385. Taste of Vitae	Uncommon 2	Combat			Minion	Pete Venters
___ 386. Tatiana Romanov	Vampire	Vampire	pre, cel, AUS	7 Prince	Toreador	Sandra Everingham
___ 387. Telepathic Counter	Common 4	Reaction	aus		Minion	Susan Van Camp
___ 388. Telepathic Misdirection	Common 1	Reaction	aus	(1)	Minion	Edward Beard, Jr.
___ 389. Telepathic Vote Counting	Rare 1	Action Modifier	aus		Minion	Richard Thomas
___ 390. Temptation of Greater Power	Rare 3		Justicar	3	Master	Christopher Rush
___ 391. Thadius Zho (Mage)	Rare 3, 4	Ally	Tremere	4	Minion	Christopher Rush
___ 392. Thaumaturgy	Common 1	skill			Master	Anson Maddocks
___ 393. Theft of Vitae	Common 2	Combat	tha		Minion	Ron Spencer
___ 394. Third Tradition: Progeny, The	Uncommon 2	Action		(1)	Minion	L. A. Williams
___ 395. Thomas Thorne	Vampire	Vampire	ani, aus, cel, tha, DOM	6	Tremere	Robert McNeill
___ 396. Threats	Common 1	Action Modifier	dominate		Minion	Mark Tedin
___ 397. Thrown Gate	Common 1	Combat	pot		Minion	Dan Frazier
___ 398. Thrown Sewer Lid	Common 4	Combat	pot		Minion	Mike Raabe
___ 399. Tiberius - Scandalmonger	Vampire	Vampire	cel, pot, obf, ani	5	Nosferatu	Quinton Hoover
___ 400. Toreador Justicar	Rare 1	Political Action			Minion	Heather Hudson
___ 401. Torn Signpost	Uncommon 3	Combat	pot		Minion	Jeff A. Menges
___ 402. Tragic Love Affair	Uncommon 2				Master	Susan Van Camp
___ 403. Trap	Common 2	Combat			Minion	Jeff Rebner
___ 404. Tremere Justicar	Rare 4	Political Action			Minion	Steve Casper
___ 405. Tura Vaughn	Vampire	Vampire	dom, PRE, POT, CEL	8 Primogen	Brujah	Melissa Benson
___ 406. Tusk - Talebearer	Vampire	Vampire	ani, pot, OBF	6	Nosferatu	Steve Casper
___ 407. Ulugh Beg - The Watcher	Vampire	Vampire	cel, for, pot, DOM, AUS, THA	10 Justicar	Tremere	Mark Poole
___ 408. Uma Hatch	Vampire	Vampire	pre, cel	3	Brujah	Anson Maddocks
___ 409. Undead Persistence	Uncommon 1, 2	Combat	for		Minion	Scott Kirschner
___ 410. Undead Strength	Common 1	Combat	pot		Minion	Anson Maddocks
___ 411. Unflinching Persistence	Common 4	Combat	for		Minion	Brian Snoddy
___ 412. Unnatural Disaster	Common 4			2	Master	Harold McNeill
___ 413. Uptown Hunting Ground	Uncommon 4	unique location		2	Master	William O'Connor
___ 414. Uriah Winter	Vampire	Vampire	pot, for	1	Caitiff	Doug Gregory
___ 415. Vampiric Disease	Rare 2				Master	Mark Tedin
___ 416. Vampiric Speed	Common 2	Combat	cel		Minion	Ron Spencer
___ 417. Vanish from Mind's Eye	Common 2	Combat	obf		Minion	Dan Smith
___ 418. Vast Wealth	Uncommon 3				Master	Kaja Foglio
___ 419. Ventrue Headquarters	Uncommon 3	unique location	Ventrue	1	Master	Dan Smith
___ 420. Venture Justicar	Rare 3	Political Action			Minion	Heather Hudson
___ 421. Violette Prentiss	Vampire	Vampire	dom, PRE	4	Ventrue	Steve Casper
___ 422. Vliam Andor	Vampire	Vampire	ani	2	Gangrel	Ken Meyer, Jr.
___ 423. Voter Captivation	Uncommon 1, 3	Action Modifier	pre		Minion	Stuart Beel
___ 424. Vulnerability	Uncommon 3			1	Master	Mark Poole
___ 425. Wake with Evening's Freshness	Common 3	Reaction			Minion	Randy Gallegos
___ 426. Walk of Flame	Uncommon 1, 2	Combat	tha		Minion	Richard Thomas
___ 427. Warzone Hunting Ground	Uncommon 2	unique location	Brujah	2	Master	Dan Smith
___ 428. Weather Control	Uncommon 1	Combat	tha		Minion	Richard Thomas
___ 429. Well-Aimed Car	Uncommon 2	Combat	pot		Minion	William O'Connor
___ 430. Wolf Claws	Common 2	Combat	pro	(1)	Minion	Pete Venters
___ 431. Wolf Companion	Uncommon 1, 4	Retainer	ani	(1)	Minion	Melissa Benson
___ 432. Wynn	Vampire	Vampire	pot, obf, PRO, FOR, ANI	10 Primogen	Gangrel	Susan Van Camp
___ 433. XTC Laced Blood	Rare 1	out-of-turn			Master	Steve Casper
___ 434. Yuri - The Talon	Vampire	Vampire	cel, pot, pre	4	Brujah	Richard Kane-Ferguson
___ 435. Zack North	Vampire	Vampire	pot, pro, for, ani	6	Gangrel	Quinton Hoover
___ 436. Zebulon	Vampire	Vampire	pro, dom, aus, OBF	5	Malkavian	Ken Meyer, Jr.
___ 437. Zip Gun	Uncommon 1, 3	Combat			Minion	Kaja Foglio
___ 438. Zoo Hunting Ground	Uncommon 3	unique location	Gangrel	2	Master	Susan Van Camp

#### Decks:

2 rare  
12 uncommon  
46 common  
16 vampires

#### Booster Packs:

1 rare  
3 uncommon  
11 common  
4 vampires

MEZLOK TRAVELS TO THE PLANET MIRRANKKAR IN SEARCH OF A TOWN THAT WILL ACCEPT HIM AS ITS DUELIST IN THE COMING CONTEST. ANGERED BY MEZLOK'S MYSTERIOUS WELCOME FROM THE ELDERS OF HIS VILLAGE, THE VILLAGE'S WARDER CHALLENGES THE NEWCOMER TO A DUEL...

# MEZLOK'S CHALLENGE

A Graphic Novel By Mark Poole  
Based on Richard Garfield's *Magic: The Gathering*



THE FAINT SMELL OF ELECTRIFIED FLESH LINGERS IN THE SILENCE.

EVERYONE KNOWS NOT TO INTERFERE WITH A DUEL - ONLY AT THE RISK OF DEATH, ESPECIALLY SINCE BOTH CASTERS ARE ONLY A FEW FEET AWAY.

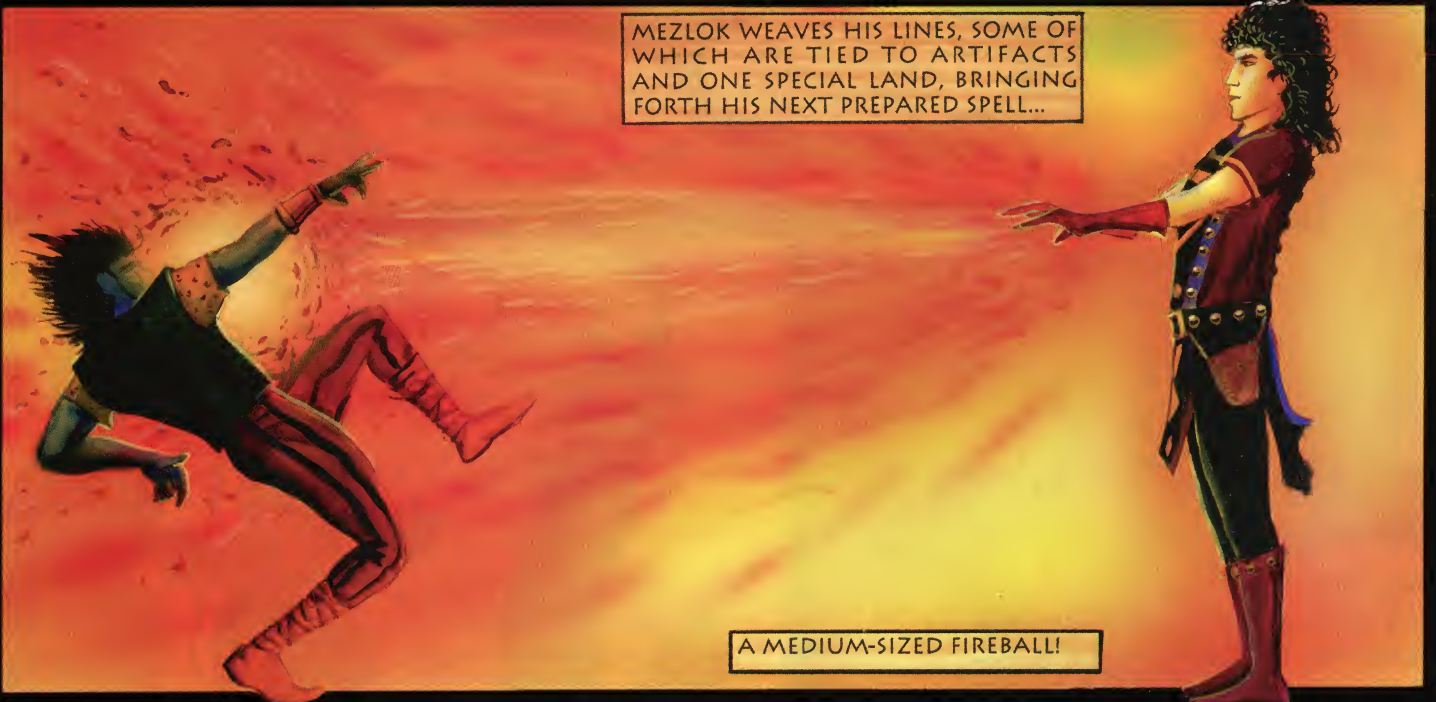




PROTECTION FROM RED



DISENCHANT



MEZLOK WEAVES HIS LINES, SOME OF WHICH ARE TIED TO ARTIFACTS AND ONE SPECIAL LAND, BRINGING FORTH HIS NEXT PREPARED SPELL...

A MEDIUM-SIZED FIREBALL!

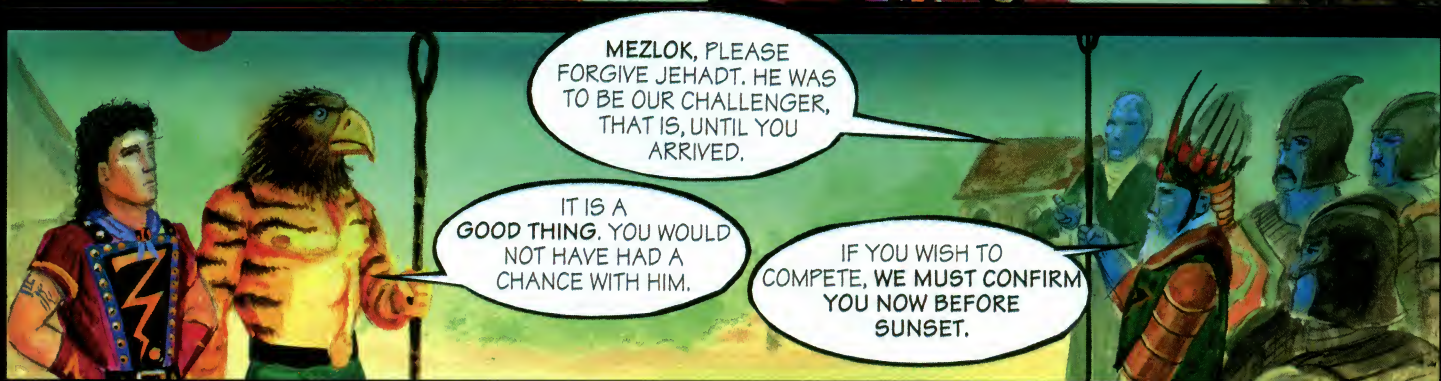


THE NEXT TIME WE MEET YOU WILL NOT BE SO LUCKY!



SMALL THREAT FROM A SMALL OPPONENT.

THE AIR SHIMMERS AS JEHADT VANISHES.



THE FOUR FIGURES LEAVE THE OBSERVATORY AND ENTER THE GRAND CHAMBER.



ANCIENT ONE,  
THE CONTEST  
PROCEEDS!

THERE ARE  
EVEN MORE  
TRAVELERS  
THIS TIME.

EXCELLENT  
I AM ALMOST  
FAMISHED! HAVE YOU  
CONSTRUCTED THE LAST  
ARTIFACT?



YES! THE FINAL  
PIECE.  
YOUR SKULL!!!

# CONVOCAATION NEWS

The following is our first list of the twenty-five top-ranked members of Duelists' Convocation for the 1994-95 season, as of 9/28/94 (which basically means points earned at GenCon™.)

1. Zak Dolan	550
2. David Sutton	280
3. Tim Swabb	280
4. Rich Goldbaum	220
5. Jackie Krouse	220
6. Ronald Spitzer	210
7. Glenn Godard	150
8. Jason Bulmahn	150
9. Frank Gilson	150
10. Mike Sager	150
11. Tom Colvin	150
12. Joel Lytle	150
13. David Blackwell	150
14. Richard Lipman	150
15. Noah Lundy	100
16. Ronald Warren	100
17. Patricia Powell	100
18. Dean Bicking	100
19. Jeff Tolleson	100
20. Larry Schultz	100
21. J. Scott Garibay	100
22. Steven Vaerten	100
23. Thomas Coleman	100
24. Jim Wallen	100
25. George Seary	100

## Greetings

This is your dear Auntie Badger here to assure you that we are still actively running amok at Duelists' Convocation. To assist us in our questionable activities, the DC has added a new team member, Logan Grey, who will be our director of memberships. So contact Logan with any questions about your membership, including "When does my *Duelist* subscription begin?", "What's my membership number?", and the always popular "When can I expect my membership packet?" (And let's not forget the anticipated "Ooh, where's my extra DragonCon™ card?")

## Location for the North American title

We've hardly tallied the rank points for GenCon and we're already talking about next year's national title. Duelists' Convocation and Wizards of the Coast are now accepting bids for the location of the 1995 *Magic: The Gathering* North American Championship tournament. All bids for this event must be

received no later than December 1st, 1994. To be held in late June or July of '95, the tournament needs to be held at a convention capable of supporting a major gaming event.

Your bid should include a thorough description of your site and the services you would commit to providing. This could include ample programming time; a spacious, carpeted gaming area; fully draped tables; closed-circuit television coverage; areas for spectators; media coverage; primary billing on your advertising materials; or anything you can think of which would help make this a premier gaming event.

Please send a written proposal to the Duelists' Convocation at Wizards of the Coast, P.O. Box 707, Renton, WA 98057-0707. For further information, contact the Duelists' Convocation at (206) 624-0933, M-F, 9:00 am-6:00 pm Pacific Time.

Rhias K. Hall  
Assistant Director  
Duelists' Convocation

## Kept in the Dark

As you might have noticed, we don't have a banned and restricted list for *The Dark*. This doesn't mean that we are banning the entire expansion, though. In fact, we're hoping to encourage use of *The Dark* in tournament play.

Much of the confusion over *The Dark* was generated by our recommendation that Legends not be used in tournament play immediately after its release. Initially, the expansion's size, the number of powerful cards in the set, and the fact that the release date was so close to the date of the National Championship concerned us. We felt that a sudden influx of power cards would create too much confusion, and we suggested that coordinators consider not using the

entire expansion until workable restricted lists could be completed.

*The Dark* is a smaller expansion and is not nearly as likely to flood the gaming arena with degenerate combinations of cards. In other words, we can't think of any good reason why you should not play with *The Dark*.

In the past, event coordinators have chosen which expansions they would ban from their tournaments, if any, and this is still the case. However, coordinators need to notify the Duelists' Convocation when they apply for sanctioning if they intend to ban any expansions.

We will continue to issue banned and restricted lists as necessary, but hope that new expansions can be included in tournament play as much as possible.



## Zak Dolan

WORLD CHAMPION

Zak, 25, is from Rolla, Missouri. A former employee of GE, Zak recently left his job and moved to Palo Alto to become a graduate student in manufacturing systems engineering at Stanford. An admitted "Magic fanatic," Zak attributes learning the game to people in a store he used to frequent in Rolla. Calling Magic a "great stress reliever," Zak revealed that he has had more than his share of Magic all-nighters. "The only trouble I have with Magic," said Zak, "is finding people to play."

Reading about the World Championship in *The Duelist*, Zak decided he needed to be part of it, so he got in his car and drove from Missouri to Wisconsin. "I did not think I'd make it," Zak explained. "My car wasn't in very good shape. During the trip I lost first gear, fourth gear, and reverse." Upon arriving, Zak was unable to find a hotel and was forced to sleep in his car. "The way I figured it, nothing was going to make me miss the tournament."

When asked what advice he would give other Magic players, Zak answered, "The key I think is saying 'I want to decide where in Dominia we play the game.' That is, I want to set the parameters of our duel." And Zak admits that the sideboard is one of the keys to doing this. "The first game is just a test for the sideboard. Then, if you are able to figure out what you're up against, you can tune your deck to defeat it." You can look for more advice from Zak in his new column in *The Duelist*.

## Bertrand Lestree

FINALIST

Bertrand, 23, is from Pantin, France (near Paris). The French National Champion, Bertrand won a free trip to Milwaukee to compete in the World Championship. Bertrand recently finished studies at the I.S.C., a prestigious French business school.

Bertrand says that Magic is very

big in France and that one game store, L'oeuf Cube (which sponsored the French Nationals), attracts Magic players from across the country. According to Bertrand, the French tournaments are run very differently from the single-elimination style used by

who has the best overall record—a system that Bertrand suggests is "fairer and allows everyone to play longer."

As for Bertrand's favorite part of journeying to the States. "It was the trading, definitely. People here will trade with you. This is not always so in France." Bertrand, in fact, admits to building his entire tournament deck (all black border cards, he boasts) completely from trades he made while at the convention. As for his loss to Zak, Bertrand would only say, "I'll be back."

## Zak's Deck

**Primary Color:** Blue (for control)

**Secondary Color:** White (mostly for destruction and Serras)

**Other Colors:** a splash of Green (mostly for mana)

**Artifact Use:** mostly things that either give a player resources or take them away from an opponent

**Mana Producer Ratio:** 40% (includes multi-lands, Black Lotus, and all five Moxes)

**Creature Ratio:** 15% (biggest creature: Serra Angel)

**Non-Mana Artifact Ratio:** 10%

**Spell Ratio:** 35%

**Major Effect of Deck:** slow deck that builds in resources (life, cards, and mana) as it waits

**Interesting Note:** only one enchantment (Stasis) in entire deck

**Comment from Designer:** "It's not a fast deck, but it can take on just about anything."

## Bertrand's Deck

**Primary Color:** Red (direct damage spells and Kird Apes)

**Secondary Color:** Green (for small creatures, mana, and the Sylvan Library)

**Other Colors:** a splash of Black and Blue (for a couple spell staples like Demonic Tutor)

**Artifact Use:** limited (mostly for mana)

**Mana Producer Ratio:** 40% (includes multi-lands, Black Lotus, Cities of Brass, and four Moxes)

**Creature Ratio:** 25% (biggest creature: Whirling Dervish)

**Non-Mana Artifact Ratio:** 3%

**Spell Ratio:** 32%

**Major Effect of Deck:** a quick kill, small creature deck with a lot of direct damage

**Interesting Note:** only eight cards had casting costs greater than 2 (six of those were Fireballs and Psionic Blasts)

**Comment from Designer:** "It wins quite a bit."

the Duelists' Convocation. Ranked by their performance in previous tournaments, players compete in an elaborate Swiss system in which the players have the opportunity to duel with numerous opponents. The winner is the person

who has the best overall record—a system that Bertrand suggests is "fairer and allows everyone to play longer." But added Cyrille, "The trip was not a total loss. So far playing for ante, I have won eight Black Lotuses and six Moxes."

Mark Rosewater

## Dominic Symens

SEMI-FINALIST

Dominic, 28, is a computer programmer from Brussels, Belgium. Having lost in the finals to Bertrand in the French Nationals, Dominic paid his own way (funded partially by his girlfriend, he added) to come and compete in the World Championship. Unable to preregister for the tournament, Dominic sweated it out when he had to wrangle his way in with a generic convention ticket. All in all, Dominic says that "it was great fun to play in America. The people here are so calm. I beat someone and they just say 'cool, good game.' It is not like that in Europe."

## Cyrille DeFoucand

SEMI-FINALIST

Cyrille, 20, is a student from Paris, France. Already a role-player, Cyrille took to Magic quickly and soon became one of the top Magic players in France. (Yes, he also was barely beaten out of the French title by Bertrand.) Cyrille said that he swept through the early parts of the tournament, but ultimately lost in a very close semi-final with Bertrand when he encountered that scourge of all

## Sanctioning Guidelines

The Duelists' Convocation is now formally discontinuing the Tournament Coordinators program that has been in effect in certain regions of North America. The program is no longer necessary and is being canceled as the result of massive changes within the Duelists' Convocation.

From this point onward, I will evaluate all proposed tournaments on a case-by-case basis. The Sanctioned Tournaments program will be my main responsibility, and I will provide support with everything from event sanctioning to advice on how to choose a location. I will also be available to discuss potential prize support and other related topics.

Please bear with us as we switch over to this new system for forming and sanctioning tournaments in North America. We're working to make the transition as smooth as possible.

Many people have asked the Duelists' Convocation for a policy letter explaining what is required for a tournament to be sanctioned. After much consideration, I am now distributing the following guidelines. One thing needs to be kept in mind with sanctioned tournaments: *they are not designed as any sort of an income-generating vehicle.* We cannot stress this enough. The sanctioned tournament structure was created solely for the benefit of players, not for the purpose of making the organizers a little extra cash.

**We cannot sanction tournaments that are held at retail outlets.** In the

past, such events caused the perception that we favored particular retailers. To prevent this impression, we cannot sanction a tournament if **Deckmaster™** products are sold at the event or at the registration area for the event. The one exception to this rule is tournaments that are held at a convention where there is a separate dealers' room in an independent location at the convention site.

**Tournament organizers must notify the Duelists' Convocation no later than eight weeks before the day of the event they want us to sanction.** If possible, we would prefer to receive the application even earlier. If we receive the application in advance of the eight-week period, we will keep the application on file until we determine if the tournament will be sanctioned. This advance warning gives us more time to make sure proposed tournaments meet all the necessary requirements, and that helps us to serve our membership better. If more than one application is received for the same region, we will look closely at which tournament will be accessible to the largest number of members.

**Before the tournament, the event coordinator must submit a sanctioned tournament application form.** This form is self-explanatory and is included in the pre-sanctioned information packet, available from the Duelists' Convocation.

**All sanctioned tournaments must be adequately advertised.** Please contact a Convocation representative to discuss what sort of advertising is necessary for your area and the type of event you wish to hold. Since sanctioned tournaments are the only way for Convocation members to improve their standing within the organization, such tournaments must be publicized well enough that most members in the area will learn about the opportunity to compete.

**We prefer that sanctioned events have no entry fee.** We understand, though, that it may be necessary to charge a nominal fee to cover the cost of acquiring a location for the event. In this case, we ask that the fee be no higher than the minimum necessary to defray the cost of the event, preferably no more than two or three dollars. *We will not sanction any event requiring an entry fee greater than five dollars, since*

*we have found that this usually means the site is inappropriate for the number of contestants and alternate locations should have been investigated.*

**Event coordinators and referee team coordinators for sanctioned events must have previous experience running Deckmaster tournaments, either sanctioned or unofficial.** This requirement ensures that the people in charge of sanctioned events are comfortable with the tournament setting and know what to expect. This allows them to provide a better overall experience for the contestants.

**All sanctioned tournaments must use the most current version of the tournament rules.** A copy of the most current version of the Duelists' Convocation rules is included in the sanctioned tournament information packet. You can also request the rules directly from the Duelists' Convocation. There will be absolutely no exceptions to this rule, and ignoring it can result in the loss of all current and future sanctioning privileges.

**After the event, the event coordinator must compile and submit a tournament report.** This report should contain the total number of contestants, the number of rounds played, the win-loss record and final standing (semifinalist, finalist, champion) for each placing contestant, the Convocation standing points awarded, and anything else of interest to Duelists' Convocation members. Further information about the tournament report is outlined in the sanctioned tournament information packet, available from the Duelists' Convocation.

Even if your event meets all of these requirements, we cannot guarantee that the Duelists' Convocation will sanction it. We receive many, many requests for sanctioning, and only a limited number of sanctioned tournaments can be held in one area in a given period. If you follow these guidelines, we will consider sanctioning your tournament, and if we deny your request, we will explain our reasons for doing so. Thank you for your cooperation. We wish you the best of luck with your event and look forward to hearing from you.

Corey Smith  
Assistant Director  
Duelists' Convocation



# PLAYERS' QUESTIONNAIRE

As part of Wizards of the Coast's ongoing quest for improvement, the Duelists' Convocation is reviewing our operating procedures and tournament game play rules. This will allow us to better the organization and help us continually improve everything about the Duelists' Convocation.

But we can't do this without your help. We need to know what you want out of this organization. What do you think would make for more competitive games? What would be cool additional benefits for membership in the Convocation? What would be more fun?

To find out what you think, we at the Duelists' Convocation have devised this questionnaire. The questionnaire is being distributed to all members of the DC along with *Duelist Companion*™. It will also be going out on Internet, will be sent via fax to WotC's distributors to be given out to as many retailers as we can reach, and will be reprinted in *The Duelist*™ #3. Whether you're a member of the Convocation who has ideas on how we can improve, someone who hasn't joined the DC because there were things you'd like to see

in the organization that haven't been included yet, or just someone who wants to sound off and get your two cents in—we want to hear from you!

Please address all responses to Wizards of the Coast, Duelists' Convocation, att: Players' Questionnaire, PO Box 707 Renton, WA 98057-0707. You can also fax your responses to us at (206) 226-3182, att: Duelists' Convocation Players' Questionnaire. Please don't call us directly with responses! We do want to hear from you, but if the phones are tied up, we'll never have time to continue to sanction tournaments or get anything else done. If you do call, we'll just ask you to mail or fax it in; we'll try to be polite (heh heh heh!), but...well, you were warned.

Internet users: we just don't have the staff or the appropriate place to field incoming responses on the net, so please fax or snail mail your response to us.

Name \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_ Date \_\_\_\_\_

## Section A: Deck construction

1. Would you rather play in sanctioned tournaments that were:

- Constructed decks, built from your own cards
- Sealed decks, built from one sealed deck and one sealed booster
- Some of each
- Other (please explain on a separate sheet)

- Two sealed decks
- One sealed deck with trading time allowed at the beginning of the tournament
- One sealed deck and one or two boosters, with trading time
- Two sealed decks, with trading time
- Other (please explain on a separate sheet)

2. Do you think that the current deck construction rules (min. 60 cards, no more than 4 of any one card, Restricted and Banned lists) are:

- Too easy to win with
- Too easy for people who spent more money to win with
- Too restrictive

6. I think that individual plastic sleeves on cards in the deck:

- Should remain banned
- Should be allowed
- Should be allowed, but with some way of making sure that they're not interfering with game play

3. The existing deck construction rules are:

- Perfect as they are
- All right, but they could use some work
- Outdated, now that there are so many cards in Magic™
- Totally wrong; start again from scratch

## Section B: Tournament forms

1. The system I would like to see tournaments run with is a:

- Single elimination, ladder style
- Double elimination, ladder style
- Round robin
- Swiss scoring system
- Some sort of combination style (starting off round robin, then taking the top 16 players into a ladder style, for example)
- Other (please explain on a separate sheet)

4. If I were going to modify the existing deck construction rules, I would (check all that apply):

- Raise/lower the minimum number of cards in the deck to \_\_\_\_\_
- Raise/lower the maximum number of any individual card to \_\_\_\_\_
- Get rid of the Restricted/Banned lists
- Add more cards to the Restricted/Banned lists
- Rework the cards that are on the Restricted/Banned lists
- Restrict every card to \_\_\_\_\_ of any individual card
- Restrict cards based on rarity
- Not allow out of print cards from the basic set
- Not allow expansion sets
- Only allow cards from 1 or 2 expansion sets in any given tournament
- Put a minimum/maximum number of colors that must be used in the deck
- Have several different types of deck construction rules, some more restrictive than others
- Other (please explain on a separate sheet)

5. Sealed deck tournaments should be run with:

- Just one sealed deck
- One sealed deck and one or two boosters

2. I would like to play in sanctioned tournaments that are (check all that apply):

- Constructed deck singles events
- Sealed deck singles events
- Constructed deck, 2-player team events
- Sealed deck, 2-player team events
- 5-player team Emperor's Rules events
- Grand Melee events (30+ players, seated in a circle, attack to the left)
- Other (please explain on a separate sheet)



3. Sealed deck tournaments are:
- A lot of fun, because it balances the decks in the tournament
  - Too expensive, because I've already got too many cards
  - Good once in awhile, but I don't want to have to buy new sealed decks all the time
  - Way too restrictive, because I can't ever get a good strategy with sealed decks

### Section C: Duelists' Convocation memberships

1. I think that \$18 a year for membership:
- Is a fair price
  - Is too expensive
  - Is a fair price, but there should be more benefits to members
  - Would be a fair price if there were more benefits to members
2. Do you think that there should be (check all that apply):
- One-year memberships
  - Two-year memberships
  - Multiple-year memberships
  - Family memberships, with one subscription to *The Duelist* magazine but multiple memberships in the package
  - Other types of memberships (please explain on a separate sheet)
3. The types of benefits I'd like to see with my membership in the Duelists' Convocation are (check all that apply):
- Recording points earned from sanctioned tournament play towards annual standings for title tournaments
  - Subscription to *The Duelist* magazine
  - Subscription to *Duelist Companion* members-only newsletter
  - Members-only merchandise catalog, with "standard" items (T-shirts, pins, coffee mugs, etc.)
  - Members-only merchandise catalog, with "specialized" items (nice dueling deck cases, life point counters, scoring pads, etc.)
  - Other, and this is where we need your help. Please explain on a separate sheet the types of benefits you'd like to have from your membership in the Duelists' Convocation.

### Section D: Content of *Duelist Companion* and the Duelists' Convocation section of *The Duelist* magazine

1. I think that the information presented in *Duelist Companion* and the Duelists' Convocation section of *The Duelist* magazine is:
- Informative to me as a member
  - Doesn't have enough information
  - Has good information, but needs to add more information about... (please list on a separate sheet)
  - I do not read these publications
2. I think that *Duelist Companion* and the Duelists' Convocation section of *The Duelist* magazine are:
- Informative and entertaining
  - Informative, but not very entertaining
  - Entertaining, but not very informative
  - Absolutely boring, neither informative or entertaining
  - I have no idea, I don't read these publications
3. In *Duelist Companion* and the Duelists' Convocation section of *The Duelist* magazine, I would like to see (check all that apply):
- Tournament rules updates
  - Game rules updates
  - Dates and locations of sanctioned tournaments
  - Reports from other sanctioned tournaments
  - Magic puzzles
  - Reports from DC staffers' travels in the field

- Fiction
- Release dates/information on upcoming *Deckmaster*™ releases
- More humor
- Less humor
- A new look (more art, photos from tournaments, pictures of Richard Garfield losing games of Magic, etc.)
- Other (please explain on a separate sheet)

### Section E: Other games

1. Besides sanctioned Magic tournaments, I would like to play in:
- Other *Deckmaster* games tournaments, like *Jybad*™ and *Middle-earth*™, sanctioned by the Duelists' Convocation
  - Any tournament for trading card games produced by any company, sanctioned by the Duelists' Convocation
  - Role-playing game tournaments, and have the Duelists' Convocation expand to sanction those events as well
  - Nothing else, I just want to play Magic
  - Other (please explain on a separate sheet)

### Section F: General improvement ideas

On a separate sheet, please give us as much feedback as you can regarding:

- a) What you like about the Duelists' Convocation
- b) What you dislike about the Duelists' Convocation
- c) What you think the Duelists' Convocation can do to improve
- d) Why you joined the Duelists' Convocation
- e) Why you haven't joined the Duelists' Convocation
- f) Whether or not you'd join/renew, and why

Thank you for taking the time to complete this survey. With your input, we hope that we can improve the Duelists' Convocation to better suit the players and make this the best gaming organization in the world. If you wish to join the Duelists' Convocation, just complete the application form below.

## Duelists' Convocation Membership Application

### *The Official Deckmaster Organization*

A Duelists' Convocation membership includes a one-year subscription to *The Duelist* magazine and *Duelist Companion*. In addition, members are eligible to receive 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, complete the form below and send it to: Wizards of the Coast, Duelists' Convocation Membership, PO Box 707, Renton, WA 98057-0707 (don't forget to include a check or money order made payable to Wizards of the Coast for \$18 US).

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

Your signature: \_\_\_\_\_

Parent/Guardian Signature: \_\_\_\_\_

(if applicant is under 18 years of age)

Annual \$18 membership fee (US funds)

Make check or money order payable to Wizards of the Coast



## No More Classifieds

We're sorry to announce that we're no longer going to run classified ads in *The Duelist* or *Duelist Companion*. We may include them again in the future, but there just doesn't seem to be enough demand for them right now. However, the electronic opportunities to advertise your gaming group and your extra alpha rares still exist: we encourage everyone who'd like to make playing, trading, and collecting announcements to subscribe to gg-trading-1@wizards.com, and the various other Deckmaster lists which Wizards supports.

## Convocation Sanctioned Tournaments

### October 1994

#### Rudicon

Rochester, NY  
Oct. 21-23  
Eric Dirby, Coordinator  
E-mail: rudicon@ritvax.isc.rit.edu

#### Conclave

Holiday Inn Beach Resort  
Panhandle, FL  
Oct. 21-23  
Rion Berquist, Coordinator

#### Slugathon

Weston Hotel  
Santa Clara, CA  
Oct. 22  
Tom McDevitt, Coordinator

#### Baccus Con I

Howard Johnson Hotel  
Tempe, AZ  
Oct. 22-23  
Isabel Humphrey, Coordinator

#### Valley Con XIX

Madison Hotel  
Fargo, ND/Morehead, MI  
Oct. 28-30  
Michael Smith, Coordinator

#### Horror Con

UTSA Kiva Centre  
San Antonio, TX  
Oct. 29  
Jack Goble, Coordinator



#### Nuke Con IV

Midlands Reception Centre  
Papillion, NE  
Oct. 29  
John Jeistdoerfer, Coordinator

### November 1994

#### Magic Tournament

Utah Valley State College,  
Student Center, rm 213 A  
Orem, UT  
Nov. 12  
Karl Batdorff, Coordinator

#### Rocky XII

Bash Riprock's  
Lubbock, TX  
Nov. 12  
The Mad Hatter, Coordinator

#### Atomic Magic Tour

Grand Central Station  
Phoenix, AZ  
Nov. 12-13  
Jason Anderson, Coordinator

#### SoonerCon

Myriad Convention Center  
Oklahoma City, OK  
Nov. 18-20  
Scott Nicholson, Coordinator

#### PhilCon

Adams Mark Hotel  
Philadelphia, PA  
Nov. 18-20  
Bryon Wackwitz, Coordinator

#### Fantasy Con

Comfort Hotel-River Plaza  
Chattanooga, TN  
Nov. 25-27  
Chris Pitts, Coordinator

#### Magic Tournament

Swedish American Club  
Kenosha, WI  
Nov. 26  
Gary Blevins, Coordinator

## WotC Convention Schedule

Wizards of the Coast will be attending numerous conventions this fall. Conventions that we are planning to hold sanctioned tournaments at are marked with an asterisk. Non-sanctioned tournaments may be held at the other conventions.

### October 1994

#### 1994 World Fantasy Convention

New Orleans, LA  
Oct. 28-30

#### Dreamcon

Everett, WA  
Oct. 28-30

#### Lucca

Genoa, Italy  
Oct. 29-Nov. 1

### November 1994

#### Conquest

Santa Maria, CA  
Nov. 4-6

#### KC ComicCon

Kansas City, KS  
Nov. 4-6

#### Rock Con Game Fair

Rockford, IL  
Nov. 5-6

#### Orycon

Red Lion/Columbia River,  
Portland, OR  
Nov. 11-13

#### PhilCon\*

Adams Mark Hotel,  
Philadelphia, PA  
Nov. 18-20

### December 1994

#### Games Fair

WarGames West  
Albuquerque, NM  
Dec. 3-4

#### Southwest Comic Festival

Austin, TX  
Dec. 9-11

#### Brew City ComicCon

Milwaukee, WI  
Dec. 9-11

# MAGIC THE PUZZLING

## "Sitting on Defense"

Your opponent is Gene. He's playing a heavy creature deck while you've been playing a land destruction deck with a heavy dose of healing spells (at one point you actually had over 40 points of life). Unfortunately, Gene's been getting creatures into play far faster than you can kill them. In fact, he could have killed you last turn, but he held back his ground forces fearing a Fog. You've destroyed most of his land and with Urza's Glasses you can see that if you take out his remaining mana producers, he'll be unable to cast anything even if he picks up a land next turn. The problem is that with the cards he already has in play, he can do a combined total of 54 damage. Just as you were about to commit an honorable mana burn suicide, luck smiled on you and you drew a Regrowth. Glancing through your graveyard, you notice seven cards that might be useful. Your task is simple: survive Gene's turn with the cards provided. The puzzle starts at the beginning of your main phase.



### \* Tapped on your turn



**Atog** - ① ② - *Summon Atog - 1/2 - "0: +2/+2 (until end of turn). Each time you use this ability, you must 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 in this way may not regenerate)."*

**Dwarven Weaponsmith** - ① ② - *Summon Dwarves - 1/1 - "During your upkeep to add a permanent +1/+1 counter to any creature. Each time you use this ability, you must 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 in this way may not regenerate)."*



**Channel** - ♣♣ - *Sorcery - "Until end of turn, you may add colorless mana to your mana pool at a cost of 1 life per point of mana. These additions are played with the speed of an interrupt. Effects that prevent or redirect damage may not be used to counter this loss of life."*

You can find Mark Rosewater's step-by-step solutions to both "Sitting on Defense" and "thirtysomething" in the next issue of *The Duelist*.

Gene (Black/Blue) 20 life points remaining



You (White/Green/Red) 4 life points remaining



Your Hand



Best 7 cards in your graveyard



# MAGIC THE PUZZLING

## "thirtysomething"

Your opponent is David. He hit you early, he hit you fast, and he hit you hard. Luckily, you were able to buy yourself a little time with a few blockers and an Icy Manipulator. David, unfortunately, has made good use of this downtime to destroy all your land (mostly thanks to his Demonic Hordes) and heal himself to a rather comfortable life total. Then last turn, David finally got the edge he needed. Flight, Flying Carpet, and a Mesa Pegasus gave him the ability to fly. Festival put off the inevitable for another turn, but since your Icy Manipulator can only take care of one flier and you have nothing else to block with, David has you next turn. All seemed lost until you drew a Fork, and then you saw the answer. It's the beginning of your main phase. Finish David off this turn without dying.



**Triskelion** - 6 - Artifact Creature - Triskelion gets three +1/+1 counters when cast. Controller may discard a +1/+1 counter at any time to do 1 damage to any target.

**Gauntlets of Chaos** - 3 - Artifact - "3: Sacrifice Gauntlets of Chaos. Take control of target land, creature, or artifact. Then give former controller of that permanent control of a target permanent of the same type under your control. You each control these permanents until game ends. Gauntlets of Chaos does not tap or untap these permanents. Enchantments on traded permanents are destroyed."



**Personal Incarnation** - 3 - Summon Avatar - 6/6 - "Caster can redirect any or all damage done to Personal Incarnation to self instead. The source of the damage is unchanged. If Personal Incarnation is destroyed, caster loses half his or her remaining life points, rounding up the loss."

**Rasputin Dreamweaver** - 4 - Summon Legend - 4/1 - "Put seven counters on Rasputin when brought into play. You may remove a counter to prevent one damage to Rasputin or add 1 to your mana pool. This ability is played as an interrupt. Put one counter on Rasputin during your upkeep if he started the turn untapped. You may not have more than seven of these counters on Rasputin at any time."



Mana Matrix



Abomination (2/6)



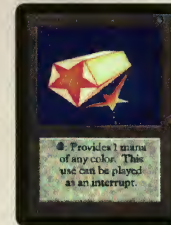
Flight



Flying Carpet



Nether Void



Celestial Prism



Orcish Oriflame



Triskelion (1/1)  
[has 3 counters]

Immolation

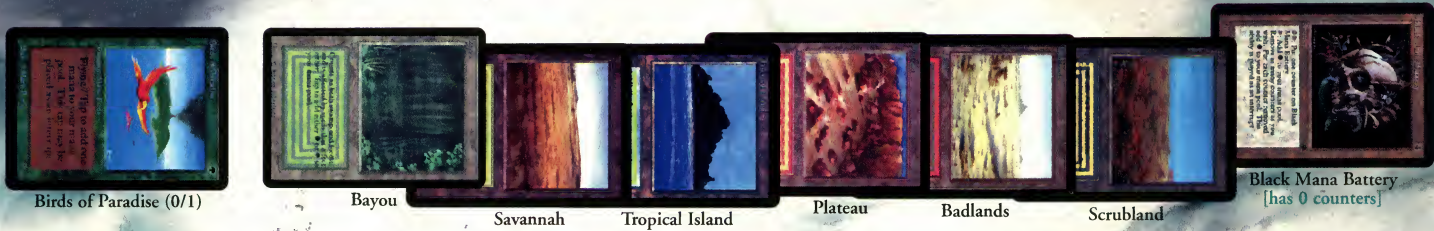


Enhancement  
Alteration



Pyrotechnics

David (Rainbow Deck) 39 life points remaining



You (Blue/White/Red) 1 life remaining



Your Hand



# magic tricks

by Mark Rosewater



After the second issue of *The Duelist* came out, I received feedback on part of my puzzle I hadn't expected to generate comments: the solution. The comments went something like this: "Your answer would be great if I had solved the puzzle and just wanted to check my answer, but I didn't even get that far—how was I supposed to figure out the puzzle in the first place?" With that in mind, I will now present a more detailed solution for each puzzle. Each solution will explain how the answer can be arrived at, and will also explore the most common mistakes people make while trying to solve the puzzle. Below is a discussion of two puzzles published on pages 70 and 71 in *Duelist* #2: "If at first..." and "The answer's in black and white."

## "If at first..."

### Step-by-Step Solution

- 1) Tap one island to add one blue mana to your mana pool.
- 2) Use the blue mana to cast *Unstable Mutation* on the *Ornithopter*.
- 3) Tap one plains to add one white mana to your mana pool.
- 4) Use the white mana to cast *Holy Armor* on the *Ornithopter*.
- 5) Tap one island, one plains, and the *Sol Ring* to add one blue, one white, and two colorless mana to your mana pool.
- 6) Use the one blue and one colorless mana to cast *Creature Bond* on the *Ornithopter*.
- 7) Use one white mana and the remaining colorless mana to cast *Disenchant* on the *Ornithopter*.
- 8) Tap the *Prodigal Sorcerer* to do 1 point of damage to the *Scryb Sprites*.
- 9) Tap three islands and one *Basalt Monolith* to add three blue mana and three colorless mana to the mana pool.
- 10) Use one blue and three colorless mana to cast *Animate Artifact* on the untapped *Basalt Monolith*.
- 11) Use the remaining blue mana to cast *Jump* on the *Monolith*.
- 12) Attack with the *Monolith* and *Phantom Monster*.

When solving any puzzle, first check to see what your objective is. In this puzzle, we need to do 10 points of damage to Dan. That means our first priority should be to check what resources we have to do damage. After looking at all of our cards, we see we have nine potential damage-dealing cards.

The *Pearled Unicorn* can do 2 damage, but must get by six potential blockers. The *Benalish Hero* can do 1 damage, but also must get by six potential blockers. The same goes for the *Basalt Monolith*, which can do 3 points of damage if animated by *Animate Artifact*, and the *Sol Ring*, animated, which can do 2. The *Phantom Monster* can do 3 points of damage—if it isn't stopped by its three potential blockers. Tim, your *Prodigal Sorcerer*, can do 1 point of damage (and Tim cannot be stopped). Of our non-creature cards, *Unstable Mutation* can do 3 points of damage if put on an unblocked creature. *Creature Bond* can do at

least 5 points of damage if cast on the *Ironroot Treefolk*, and possibly more if the target's toughness is enhanced.

This examination points out several important things. First, we have only 1 guaranteed point of damage (from Tim). Second, the blocking creatures are proving to be our biggest handicap. Third, and most important, *Creature Bond* seems to be the card that provides us with the most potential damage, so let's examine *Creature Bond*. Can we even use it? In order for it to be effective, we have to be sure that the creature it is put on will actually die. Since we can't depend on Dan's creatures blocking, we have to see what cards we can use to destroy Dan's creatures directly.

The first card most people's eyes jump to is *Swords to Plowshares*. This is the most common mistake made on this puzzle. *Swords to Plowshares* doesn't "destroy" creatures, it "removes them from the game" (they leave to go become farmers). *Creature Bond* only works on creatures that are sent to the graveyard, not those "removed" from the game. So *Swords to Plowshares* is out.

The only card capable of destruction is *Disenchant*, but it can only destroy artifacts. Luckily, Dan has an artifact creature, the *Ornithopter*. Seeing no other use for *Disenchant* (there are no negative enchantments on us and Dan has no enchantments that prove to be much of a threat), we make the decision to put the *Creature Bond* on the *Ornithopter* and then *Disenchant* it. That will remove the *Ornithopter* as a blocker and do 2 points of damage.

Now the question we need to ask ourselves is: can we do any better? *Creature Bond* triggers off of the creature's toughness, so we can increase the damage by increasing the *Ornithopter*'s toughness. We have two cards available to us which do this, *Unstable Mutation* and *Holy Armor*. Wary of putting what they think of as "positive" enchantments on their opponent's creatures, many people skip over the idea of using the *Unstable Mutation* and *Holy Armor* in this fashion—another common mistake made on this puzzle.

Now that we have an *Unstably Mutated*, *Holy Armored*, *Creature Bonded* *Ornithopter* (making it a 3/7), it's time to cast *Disenchant*. Dan is tapped out, so there is nothing he can do to stop us. Just like that, we've done 7 points of damage, reducing Dan to 3.

The big question now is how to do the final 3 points of damage. Tim could do 1 point, but the only other cards capable of doing damage are all creatures that Dan can block. Even if we use *Animate Artifact* to give us four creatures, we still don't have enough to get by Dan's five creatures.

So is there a way to circumvent Dan's defenses? The only evasive ability we have is flying (*Jump* and the *Phantom Monster*). With the *Ornithopter* now gone, Dan has two flying creatures capable of stopping us. If we can somehow get the *Phantom*

Monster through, it will do the last 3 points of damage. We can get rid of the Scryb Sprites with Tim. That leaves only the Hypnotic Specter. Unfortunately, the remaining card capable of getting rid of it (Swords to Plowshares) requires a white mana we don't have.

Can we do 3 points of damage with the Specter blocking? The answer rests in looking at Jump. With it, we have the ability to make a second creature fly. Since Dan will use the Hypnotic Specter to block our most powerful attacker, we will have to attack with two creatures with powers of three or more. A quick glance at our options shows us that the only way to get a creature with a power of three is to cast Animate Artifact on the Basalt Monolith. So, we animate one of the Basalt Monoliths (I prefer the stolen one, but that's just my love of irony), cast Jump on it, and attack with both it and the Phantom Monster. The Hypnotic Specter blocks one (it doesn't matter which) and we do our final three points.

In attempting to solve this puzzle, many people used the last white mana to cast Swords to Plowshares on the Hypnotic Specter instead of casting Holy Armor on the Ornithopter. This would do 11 points of damage, but Swords to Plowshares would give back your opponent 2 life, yielding only 9 points of damage total—not quite enough!

### **“The answer's in black and white”**

#### *Step-by-Step Solution*

- 1) Tap both swamps and Urza's Tower to add four black and four colorless mana to your mana pool.
- 2) Use one black mana to cast Weakness on the Sprites, killing them.
- 3) Use one black mana to cast Paralyze on the Dragon Whelp.
- 4) Use two colorless mana to activate the Celestial Prism and gain one black mana. You now have three black and two colorless mana.
- 5) Use two black and one colorless mana to cast Oubliette on the Shivan Dragon.
- 6) Use one black and one colorless mana to cast Terror on the Cockatrice.
- 7) Tap the plains, Urza's Power Plant, Urza's Mine, and City of Brass to gain two white, six colorless, and two black mana (from the City). Tapping the City of Brass will do 1 damage to you, reducing you to 0 life.
- 8) Use two black and one colorless mana to cast Drain Life on Lynne's tapped Dragon Whelp. This raises your life back up to 1.
- 9) Use one white and one colorless mana to Disenchant the Forcefield.
- 10) Use one colorless mana to activate the Icy Manipulator and tap the Bird Maiden.
- 11) Tap the Xenic Poltergeist and animate the Icy Manipulator.
- 12) Use three colorless mana to activate Jandor's Saddlebags and untap the Icy Manipulator.
- 13) Use the remaining one mana to activate the Icy Manipulator and tap either a) the Wall of Ice, or b) the Conservator.
- 14) If you tap the Wall, attack with the Serra Angel and Northern Paladin to do 11 points of damage. The Conservator can prevent 2 points, but 9 points of damage is still enough. Or, if you tap the Conservator, attack with just the Serra and fly over the untapped Wall to do 8 points of damage.

This puzzle actually has several answers, but they are all variations on one solution. (There is also an extra-tough, “evil” solution, mentioned at the end of this article, which solves the puzzle with a completely different approach.)

Once again, we need to ascertain the puzzle's objective: we must do 8 points of damage to Lynne. What cards do we have that do direct damage? The Xenic Poltergeist can do 4 damage if used to animate an unblocked Icy Manipulator. The Northern Paladin and the Serra Angel must get by six blockers and two artifacts, but can do 3 and 8 damage respectively. With the available black mana, Drain Life can inflict up to 6 points of damage.

Right off the bat, we notice that the Serra Angel has just enough power to single-handedly defeat Lynne. The trick, then, is to figure out how to get the Serra Angel past Lynne's intimidating defenses. We quickly check our cards to see if we have any evasion abilities. The only thing we have is the Serra Angel's ability to fly which unfortunately is shared by all of Lynne's creatures except the Wall of Ice. With the two artifacts, that means we have seven different cards that stand between our Serra Angel and victory.

We check our cards to see what we have to remove blockers and find that we have eight different spells, all but one in our hand, that might work. Although seven blockers and eight cards to remove them seems to be in our favor, there are still a few problems remaining. Several of the cards have restrictions that limit their use. Weakness, for example, will only be effective in killing the Scryb Sprites. Another problem is mana burn. With a Mana Flare in play, if we are unable to spend all the mana we produce, we'll die from mana burn.

We begin by tapping a swamp to use Weakness and then Paralyze to get rid of the Sprites and one other creature. Which creature is paralyzed isn't important, but let's take out the Dragon Whelp. Next, we pair two more black spells, Oubliette and Terror. We tap the other swamp for two black mana and the Urza's Tower for four colorless mana. Using the Celestial Prism for the extra black mana, we rid ourselves of two more creatures—let's say the Shivan Dragon and the Cockatrice.

We now need to cast Disenchant and destroy Lynne's Forcefield. With that accomplished, that would leave only her Bird Maiden and Conservator unaccounted for. With only two black mana available (from the City of Brass), you can only Drain Life for 1. The Bird Maiden has a toughness of 2, so Drain Life won't help take out a blocker. (It will, however, prove useful later in preventing mana burn.) Balance is equally unhelpful at this point since Lynne now has fewer creatures in play than we do. Let's take a look at our cards in play. We have an Icy Manipulator, so we could choose to tap the Bird Maiden and attack with all three of our creatures. This would do 9 points of damage, assuming the Wall of Ice blocks the Northern Paladin. Lynne will prevent 2 points of damage with her Conservator, bringing us to 7 points inflicted—one shy of our goal.

How can we attack for just one point more? Let's see what resources we have left. The Northern Paladin can destroy any black card. That doesn't do us any good. The Xenic Poltergeist can animate an artifact. What good would that do us? Quite a bit, actually. We could use it to turn the Icy Manipulator into a creature, and then use Jandor's Saddlebags to untap it. This allows you to use its ability a second time to remove the final blocker.

Now, how do we get the mana to supply this operation? Tapping just the plains, Urza's Power Plant, and Urza's Mine in order to Disenchant the Forcefield, activate the Icy Manipulator (twice), and use Jandor's Saddlebags would leave us with one colorless mana. Even this little mana burn is enough to kill us off. How do we get rid of one more mana? The solution is circular: use City of Brass for two black mana, losing a life in the process (bringing us to zero), then put those two black mana and the one colorless mana into a Drain Life to get one point of life back. Who gets drained isn't important; just pick one of Lynne's creatures and not Lynne herself (she could prevent the damage with her Conservator).

That final point of damage does Lynne in. That wasn't so hard. But what if you had to do the same thing without Terror and Celestial Prism? If you thought the puzzle was fairly straightforward, try solving it without these two key cards. You'll find the solution is completely different and quite warped. Check “Magic Tricks” in the next *Duelist* for a detailed description of the “evil” solution.

That's all for now and I hope you enjoy this month's puzzles. Remember, the trick to solving the puzzles is not to fall into their traps. Never reject a card as useless, never assume that something “just can't be done,” and never let them see you sweat.

# Duelist #3 Fallen Empires

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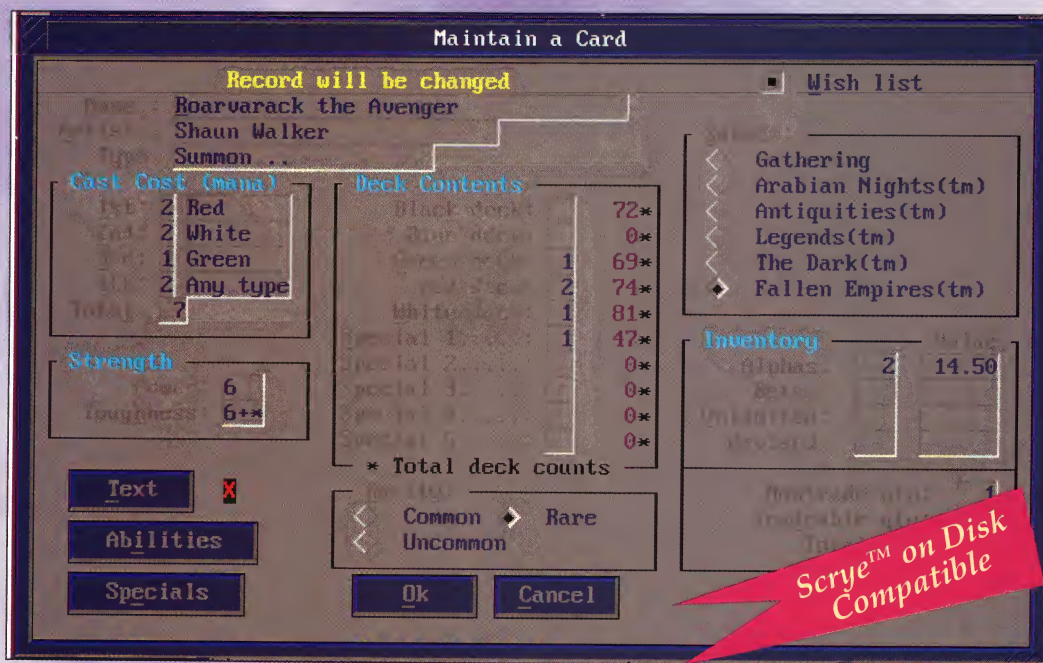
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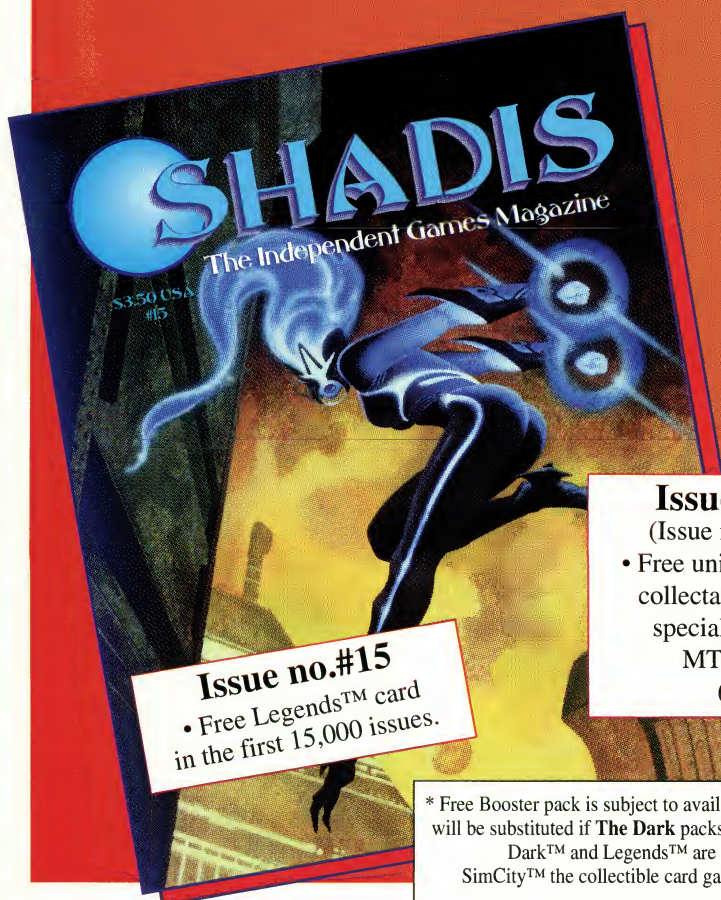
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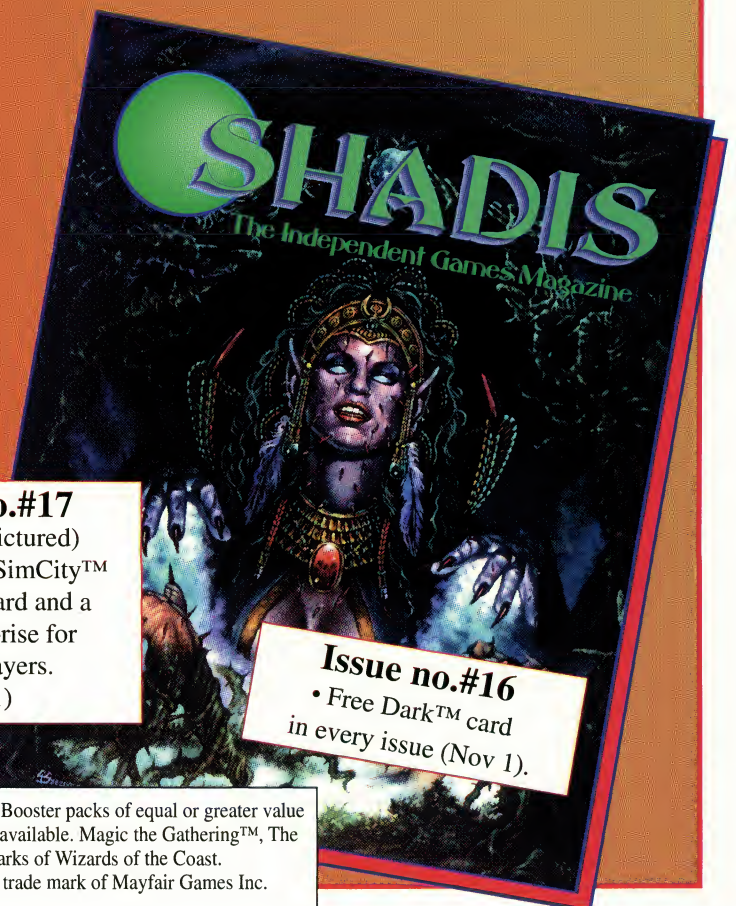


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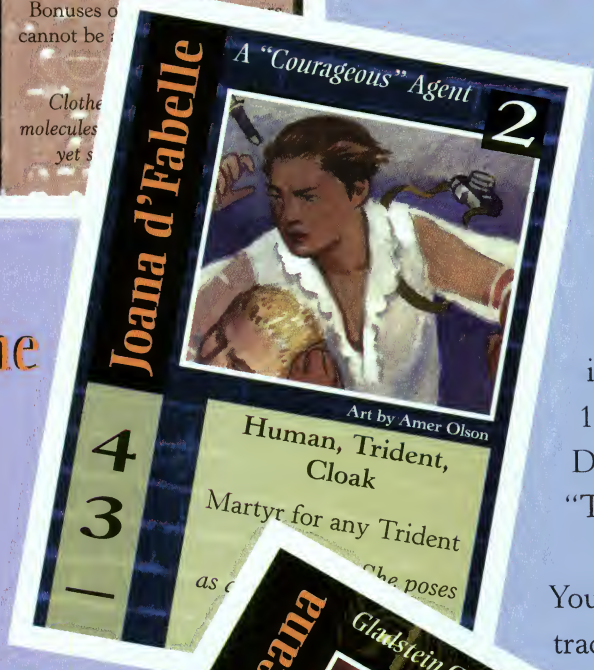
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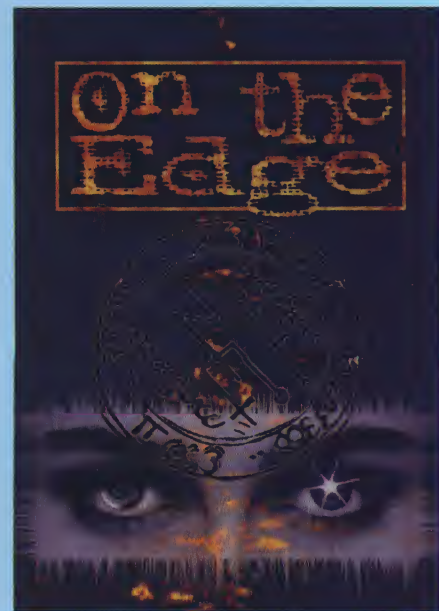
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