

PLANESCAPE CRPG
LAST RITES
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PLANESCAPE CRPG LAST RITES

QUICK INTRO

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*“Only cowards die once.”
- Last Rites Motto -*

⊕ WHAT IS THIS GAME?

Last Rites is an isometric role-playing game that takes place in TSR's *Planescape* setting.

It uses the *Bioware Forgotten Realms* engine with Interplay artists supplying the *Planescape* ambiance and feel.

The player creates a single character. Over the course of the game, the player picks and chooses a series of allies (pals and romantic interests) to join his party and allow him to kick ass more efficiently. The maximum party size at any one time is five.

⊕ “PLANESCAPE?” WHAT’S THAT? A DISEASE?

Planescape is one of TSR's “worlds” (like *Forgotten Realms*) that uses the Advanced Dungeons and Dragons (AD & D) rules system.

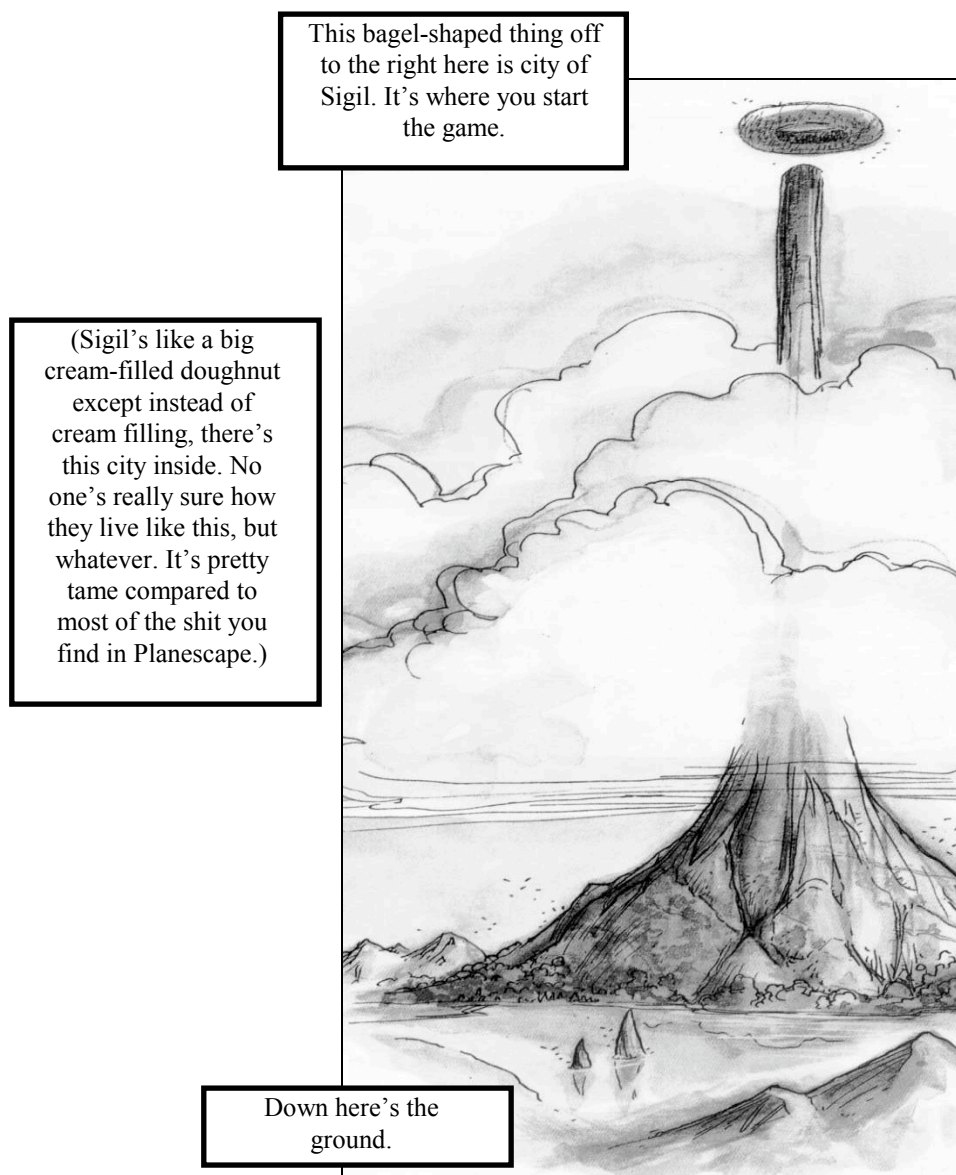
The “world” of *Planescape* is actually a misnomer...the *Planescape* setting is composed of a series of “planes” (other dimensions) that rotate around a central city, Sigil, like spokes on a wheel.

The city of Sigil is the central fixture of the *Planescape* universe. Also called the “Cage” or the “City of Doors,” it's unique in that scattered throughout its labyrinth of city streets are portals (some hidden, some obvious) that lead to *anywhere* in existence, provided you have the proper key. It is neutral ground and watering hole for races across the multiverse, all under the watchful shadow of the Lady of Pain, the enigmatic ruler of the city.

Overall, Planescape is a more adult, hard-core fantasy setting compared to other TSR worlds. The architecture, the people, the creatures...everything has an edge to it. Belief, emotions, faith and other abstracts actually make their presence felt on reality...in Planescape, belief has the power to reshape worlds, kill and resurrect powers (gods) and change the laws of physics.

⊕ SPECS: WHAT'S THE TARGET SYSTEM?

We're looking at a 16MB Pentium 90 with a 2x/4x CD ROM drive and a 2 meg Video Card. The game will be a multi-CD game (3 CDs).



PLANESCAPE CRPG
LAST RITES
VISION STATEMENT

Contained herein are all the hopes and dreams for this project.

OVERVIEW

WHAT IS THIS GAME?

Last Rites is a violent, irreverent and breathtakingly beautiful RPG set at the crossroads of the multiverse. We intend to create an amusingly eccentric, mind-spinning, cliché-breaking power fantasy splashed with visceral moments of breathtaking violence. The specifics of how we will accomplish this are detailed in the pages to follow.

Set in the TSR world of *Planescape*, *Last Rites* will be using the *BioWare Forgotten Realms CRPG* engine as a base for the game, and Interplay artists and designers will supply the Planescape ambiance.

The brief story summary's below, followed by a list of all the cool shit we plan to include in the game.



“Sheesh. Can this guy write any *more* text? I’m already bored, and I’m fucking dead.”

THE HIGH CONCEPT

The player is a scarred, amnesiac immortal in search of his identity. On the way, the player character will kill a lot of people...including himself.

The game begins with the character waking up on a cold stone slab in the Mortuary, a huge morgue in the city of Sigil. The player character has no idea who he is, what he is doing there, and how he died. He must escape and explore the strange world beyond the Mortuary walls to uncover the secret of his death and rebirth.¹

A detailed plot summary has been provided after the vision statement. Now for a list of the cool features of this game:



“The point dipshit’s *trying* to make is that this will be a kick-ass game.”

COOL ENGINE SHIT

⊕ CHECK OUT WHAT’S UNDER THE HOOD

The game engine rocks. Our game engine has cool stuff in it that the Bioware proposal has already outlined in detail. Each map is 16-bit color, pre-rendered and unique. Characters can step into pools of light and shadow and be illuminated appropriately. It has global lighting that allows the world to fluctuate from dawn to noon to dusk to night and back again. When your player equips new armor or weapons, you can see your character in his new duds. The 2-click-to-whatever-you-need interface, over twenty quality spells and spell effects, accommodation for a party of up to five characters that the player picks and chooses, and artificial intelligence scripting for NPCs (the githzerai in your party will foam at the mouth and go berserk on the mind flayer as soon as he sees him, your cowardly thief may skip the scene as soon as first blood is drawn, the fickle traitress in your party may wait till you are at 25% hit points and everybody else has fallen unconscious before stabbing you in the back) all help round out the engine.

⊕ TILING IS FOR BATHROOMS, NOT GAMES

This game engine don’t tile. This one deserves special mention since it’s probably the first thing that’s going to hit a player.

¹ The story is set up so the player character *starts* out with no knowledge of the world he is in. This allows both the player and his character to be introduced to the world together as they explore it and gives the player more identification with his character.

Imagine exploring a painted landscape. That's what this game does.

No more repetitious dungeon tiles used to construct generic dungeons where you've memorized the location of every secret button in every wall texture of the cube by cube dungeon. In this game, every inch of the game world will be sculpted by an artist. It's going to be unique, and it's going to make our competitors cry.



“How can it *not* be a kick ass game? I'm in it.”

⊕ COOL ANIMATIONS AND HUMOROUS SFX

Smilin' art style. With the art resources we can bring to bear, the creatures in the game can have unique animations. Furthermore, each creature and person the player meets will have sounds that give them style and character – the sniveling goblinoid pimp wipes his nose when he fidgets. The apprentice spellcaster practices his cantrips while waiting, little sparkles surrounding his hands and his eyes glowing. Your amazonian fighter flexes and poses while she waits. The vain captain of the guard combs his hair or admires himself in a mirror. During the early stages of the game players can have a sarcastic floating skull, Morte, join their party as a companion (his only attack is a bite and the ability to *taunt* creatures into attacking) and he comes armed with a selection of over a hundred insults he can spout off at any time (as the player enters new stages of the game, the insult menu grows with each new location). When agitated or upset, he zips around in a circle, his skull bobbing frantically and his eyes rolling. When near female undead, he is scripted to float over them and try out pick-up lines on them. When the player is engaged in delicate conversations with other characters in the game, he will spin his head around like something from the exorcist or spit teeth at the player.

GAMEPLAY ELEMENTS

⊕ THE *GAME* IS THE CHARACTER GENERATOR

You define yourself through your actions, *not* through pushing a set of numbers around on the character generation screen. Your actions in the game flesh out the character. You decide how strong you get, which career path to follow, the skills you wish to learn, what abilities you develop and what spells you

wish to study. The entire game is the character generation screen and allows you to build your character to suit *YOUR* gaming style.

⊕ INFLECT PAIN IN WAYS YOU WON'T BELIEVE



“These headers are stupid.
‘Inflict Pain in Ways you
won’t believe.’ Sheesh.
It’s painful enough
already.”

No more using boring swords, daggers or bows to carve bloody swaths through opponents. Plunge scalpels into foes’ eyes, lace their food with poisonous embalming fluid, push them into man-eating pockets of ooze, sic them with sarcastic biting skulls, hurl them into razorvines, conjure burrowing rot grubs within a victim’s brain, cast spells that make them bleed from every orifice, or change a person’s scent so they attract packs of hungry rats. Deliver punishment in ways that will bring a smile to your face.

⊕ SPELLS THAT MAKE YOU PITY THE TARGET

“**Fireball**” can go hide in the fucking corner when you unleash your arsenal. Jam your hand into an opponent’s body, rip out his soul and tell it to kill its owner. Make a gesture, and summon a blanket of crawling, biting insects to turn your enemy into a happy meal. Send your foes on a field trip to hell without a permission slip. Taunt someone to death. Summon your darkest shadows from across existence and send them into battle to feed on your opponent’s physical strength. Your succubus ally can kiss your opponents to death -- they die with a smile on their face.

⊕ NO APRON STRINGS

We don’t babysit you...do who or what you want to when you want to do it. Sure, you’ll have direction and a goal right from the start, but you have room to maneuver, explore and choose your own destiny. *Last Rites* isn’t a condescending babysitter that beats you over the head with soft introductions, reassurances and a hand-holding mission-spewing wizard to guide you every step of the way. It *will* immerse you in the Planescape world and force you to fend for yourself in a challenging environment.

Don’t be too concerned about dying during the first few minutes during the game – it won’t happen. You’ll have plenty of time to explore the world around you and

get a foothold before your character is genuinely threatened. Besides, in *Last Rites*, death is only a temporary condition for your character. As you'll discover, it's what you do *after* you're dead that's important – to you and to everybody else.

⊕ EQUIP GNARLY STUFF

Equip stuff that scares small children. Pluck out your eye with a scalpel and plop in the bloody eyeball of a fiendish martyr. Skin a beast you've slain and wear it as armor – you can't beat the carapace of a bonespear in terms of armor or miss the chance to take its horns as javelins. Harvest razorvine into garrotes. Pry open the jaws of a Canoleth and carve out its sticky barbed tongue to use as a net. Dismember an opponent and use his extremities as weapons. Take the molted skin of a giant reptile and stitch it into a shield or skin a Quill and wear its spiny fur like a cloak.

⊕ HOLY SHIT, LOOK WHAT HAPPENED TO ME!

The player can have horrible, flesh-rending things happen to his character on-screen – even die -- and he will get *better*. What happens to monsters above can happen to the player – except that the player will regenerate. The player's arm can be loped off, his legs severed, his skin flayed from his body, and he'll be fine in a few hours (and perhaps a little stitching by the Dustmen). In some instances, the player will need to lop off his own extremities for use as weapons (arms make great clubs!) or free himself from manacles – he can use his deathless state to help him solve problems during the adventure.

⊕ IT'S A GAME, NOT A THIRST SIMULATOR



“The best part about Ultima 7 was that you're guys were *always* hungry. There's nothing like spoon-feeding your companions to make you feel like a hero. *Helooooo*, fun!”

We want you to play the fucking game, not micro-manage it. This ain't a flight sim. Because you're effectively immortal, you don't need to eat, sleep, excrete, nor do you need to worry about dying through any conventional means. There's no thirst or hunger meters, encumbrance, morality points or micro-management that gets in the way of you beating an opponent to death with his own severed arm or casting a spell that teleports an opponent's scrotum into his stomach to get digested.

But you *do* get to manage a party of allies – though they will always have some things in their script and attitude that give them quirks that prevent them from being predictable (you can give Marta the scullion a battle-axe, but since she already expressed her reservations about drawing blood to you earlier in the adventure, she won't use it in combat – although she's deadly with a heavy rolling pin), players still can count on being able to manage combat and fighting to their liking.

COOL STORY SHIT

⊕ THERE AIN'T A GAME WORLD LIKE IT



“Blah blah blah
Planescape blah blah
blah it's so special
blah blah blah we're
so pretentious blah
blah.”

Planescape is a game world you've **NEVER** experienced before. It gouges you with its sharp-edged visuals, bizarre adversaries that can murder you with an *idea*, and strange magics that unravel common conceptions about physics and metaphysics. Explore Sigil, a city of magic and industry, barnacled within the polluted interior of a hollow doughnut where the mightiest angels and the worst horrors vomited from the Pit will invite you to tender your views on how mortality affects the physical and emotional relations between the sexes.

Forget fragile elves, rock-humping dwarves, worthless hobbits and with them, the mind-numbing boredom of every RPG ever released. *Planescape* will leave you groping for a secure foothold...and just when you think you have a feel for the place, the environment will kick you in the ass, changing the rules before your thoughts can tumble back into order.

No more high-fantasy-ride-across-the-land-and-uphold-the-good-by-killing-the-evil-wizard-with-the-magic-sword bullshit. In this game, you're the only one that matters, it's *your* life on the line...and the clock doesn't stop ticking.

⊕ EGO MASTURBATION



“Ooooooh.
Masturbation. Now
there’s something
you can’t do at
home.”

We got Gold, Glory, Power and Hero Worship. Why save a world you know nothing about and have absolutely no attachment to? Fuck that. We know what you really want to do – you want to run rampant in a world where you are a *god*. You want the power to change your environment, slaughter all who stand against you, and be a hero worshipped by the masses – everything you don’t get pushing paper or suffering through school 40 hours a week.

As such, *Last Rites* concentrates on every player’s power fantasy and exploits selfish motivations. *You* and your destiny are the focus the game. You’re not out to save the world, only yourself – and if the world gets saved in the process, then fine, but it ain’t your problem.

Maybe Planescape doesn’t revolve around the character – but it would if you *wanted* it to, capiche?

⊕ YES, WHATEVER YOU SAY, MASTER

People recognize the character and react to him. The player can build a “rep.” People will cower at the feet of a fearsome basher or else welcome (or try and take advantage) of a charitable character. They will recognize him when they have spoken before and will remember how the player treated them the last time he spoke to them. Characters in the game will learn to fear and respect the character. They will grovel and pander to his desires, women will adore the character and lavish praise upon him.

Sure, you may be a fat dateless loser in real life, but in *Last Rites*, you get the women and respect you’ve always craved.

Rumors travel fast in Sigil, and the player’s actions (however they are interpreted) will herald him, and people will react appropriately.

⊕ A WORLD, NOT A ONE-WAY STREET

There's always somewhere to go and something to do to advance the plot. The adventure won't grind to a halt because you can't solve a puzzle— just go off and do something else more to your liking.

This theme runs through the game and carries over to scenario design and tricks and traps – there is always more than one way to skin a cat for every obstacle the player encounters, and should the player wish to leave a puzzle and come back to it, there will always be other avenues and adventures for them to embark on.



“We were initially worried that a game with a severed head in it wouldn't sell. So we said, ‘well, Interplay might go for it,’ so here we are.”

⊕ A WORLD WITH A PULSE

Other people in the world have lives. Just because the character isn't there to observe every piece of the world doesn't mean that the world stops when he leaves the area. Every person has a daily routine and events may occur without the player being there to intervene or participate in them, adding to the replayability value. The game will have depth and be as much of a living world as we can make it.

⊕ PEOPLE YOU MEET AIN'T FROM McDONALD'S

People in our game have personalities – and sometimes, more than one personality. The people you meet aren't walking, talking, cookie-cutter cardboard clichés that you've seen a thousand times before, and they have *wants* just like you. Opponents and allies don't break down into those two simple labels, and they may even switch back and forth throughout the game in response to *your* actions. You will have to deal with adversaries with multiple personalities, schizophrenia, or who have been possessed. It may be in the pit fiend's best interests to provide you with gifts or accurate information in order to harm one of his enemies in the Blood War. The friendly tavern barmaid with the flaming hair and strong sword arm who percolates your hormones may be a refugee from the pits of the Abyss taken mortal form. Your friends may be far more than they seem – they may change their personality depending on their allegiances and your actions. One of your allies won't take kindly you to looting bodies of the dead. Others won't stick with you except out of greed. Some smiling faces conceal fangs waiting for a combat when your back is against the wall to turn on you.

On the other hand, the player can build friendships and relationships. He can build trust with skeptics, help out those in need, or romance those he meets. We will work hard to try and include positive relationships within the game – relationships that the player may not have in real life or may desire from watching movies. The player can have buddies that will lay down their life for the character, Betsies and Veronicas/Gingers and Mary Anns fighting over his affections, mentors, loyal servants, and so on. They will thank the player for his help or fawn for his attention, giving the player additional ego-stroking.



“Sometimes I wonder
why my eyeballs
don’t dry out.”

⊕ HORNS OF A DILEMMA THAT ARE SHARP

Difficult moral choices that make you *think* and have *consequences*. Most fantasy RPGs have right and wrong choices, and more often than not, the morality is *always* clear cut. You do something for the “right” reason and you get a scrap of information or a reward. Isn’t that nice?

It’s predictable and stupid. In *Last Rites*, life (and unlife) ain’t going to be that simple.

There are no “right” and “wrong” courses of action – more often than not, there are two wrongs or two rights, and each choice will insure that *someone* gets the short end of the stick. You may need to steal, rob corpses or kill to survive. In order to accomplish a greater goal, innocents may pay the price. Freeing a seemingly wronged prisoner from the Prison may bring a rash of serial killings that the Harmonium can’t stop. Saving a little girl from a gang of young hoods may be interrupting a gang initiation ritual. Giving food to a disease-ridden beggar from starvation may cause 20 other people to die from the plague. Not everything everyone says is true, and actions don’t necessarily betray a person’s goals. A “kindly” wizard has his own interests at heart and a poisoned dagger hidden in his sleeve. The traitor in your midst may have reasons for his actions that make perfect sense to you even while he has the dagger at your throat. A horsetrader may sell you a mount for every bit of jink you have all the while knowing that it’s likely to die on you five minutes after it goes out onto Sigil’s pollution-encrusted streets. Trusting the carefully-worded argument of an angel over the blunt, fiery words of a hideous Pit Fiend may be the biggest mistake of your life.

⊕ SOMETHING BIG IS GOING DOWN



“I’ve got your BIG
right here.”

You’re out to save yourself, but the ramifications of your life or unlife affect everything else. Sure, you’re just one guy, but this don’t mean that you are a small fish in a big pond. You’ll soon find that everyone wants to kill you, befriend you, betray you, worship you, and they all have pretty damn good reasons for doing so that go beyond you and your immediate wants. You are someone of legend, power and potential, and what you do will send earthquakes through the planes. It’s all about you, you, you.

⊕ HAMILTON HAD IT EASY

We got the biggest puzzle a game’s ever had: you. No more switches, no more finding red/blue/yellow key, no more pressing buttons in the proper sequence. We got the biggest mystery yer gonna find. To win the game, you’ll need to find out *who* you are, who *murdered* you, and *why*. If you don’t, you’ll be a slave to the Powers for the rest of your unlife.

⊕ YOUR INVENTORY TALKS TO YOU

Items with attitude: Items will be more than items. They will have individual pictures, histories, names – and by doing research, players will be able to discover that their weapons do more than is first apparent.

Some of your weapons yodel, get jealous, and are even cowardly when drawn from their sheaths. Some require a stern talking to, others bullying, and some are good just to talk to when you get stuck or need a sounding board.

⊕ “BABES,” AS IN, “TRUCKLOADS OF.”



“I don’t wear pants!
Now, *that’s*
entertainment.”

Tons of Total Babes: This game will have lots of babes that make the player go “wow.” There will be fiendish babes, human babes, angelic babes, asian babes, and even undead babes. These babes will be present without nipple-age and will all regrettably behave within the TSR Code of Ethics.

⊕ PIKE YER JINK. WHAT D’YA KNOW, BERK?

Information Driven Quests: Most of the “currency” in this particular Planescape game is not jink-driven. The player will discover that it’s what he knows and what he chooses to tell others is the real form of barter in the world of this game. Jink is good for buying Arborean sweet squash, but knowing the dark of Shemska the Marauder’s current plans will get the player into places that jink otherwise wouldn’t.

⊕ AN INTERFACE SO ALIVE, YOU FEAR IT

A Living Interface: An interface that is alive with animated icons and animated screens. Screens that change according to how powerful you are and what you have equipped.

⊕ AND MORE BABES

Babes: Think babes. Then think *more* babes.

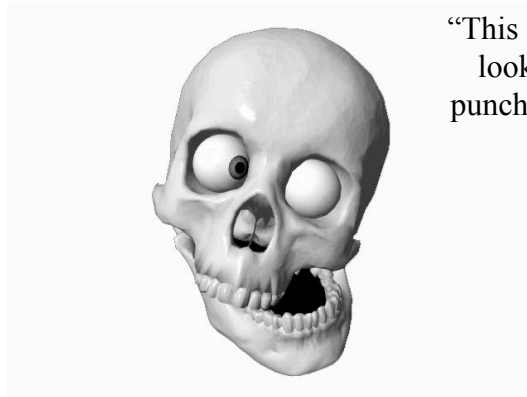
⊕ IT DOESN’T STOP WITH THE GAME

Welcome to Planescape...stay for a while: *Last Rites* is designed to be an *immersive* introduction to Planescape. The player and his character are dumped into a strange world where both of them must decipher the bizarre cultures, people and laws that now govern their lives (and un-lives). The player and character experience the world *together* as the game advances, without the player having to force himself into a role where his character is assumed to already have a connection with the world and its people as many role-playing games do (*Anvil of Dawn*, *Thunderscape*, *Lands of Lore*). The monsters, history, locales and

experiences should prove new to both the player and his character, making the role-playing experience that much more immersive and powerful.

By the end of the game, we hope to give the player an overall feel for Planescape and what guides it without detailing every corner of the world. It is hoped that the game and the area and people it presents will serve as a foundation for future games and will hopefully spur a gamer to read the paper game support material and the novels themselves in search of more information touched upon in the game (especially certain facts, the Blood War, powers and areas on the Outlands that they heard about in passing, but did not encounter in the game).

In essence, as many aspects of the world of Planescape will be touched upon as possible, enough to give the feeling of a well-rounded universe, but only certain facets will be explored in detail. It is hoped that the touches will help set the stage for future games and spark player interest in both future games and TSR support material.



“This is what I would look like if I was punched in the face.”

PLANESCAPE CRPG
LAST RITES
 TEAM VISION STATEMENT

Contained herein is the vision for the team.

⊕ TEAM VISION STATEMENT

⊕ DON'T DO WHAT'S BEEN DONE.

If you've seen it done before, do it better than you've ever seen or don't do it. Better yet, try to think of a way to implement it that has never been tried before.

⊕ THIS IS PLANESCAPE, NOT HIGH FANTASY

This is not high fantasy. This is *avant-garde* fantasy. Everything you create or draw should reflect this.

⊕ IT'S A SPIKY AND JAGGED WORLD...

Planescape is spiky and jagged. It does not look like a soft, comfortable place to live. Don't think *Ultima* towns or feudal farmsteads – think of the jagged teeth of a shark or the spines of a porcupine when considering architecture.

⊕ ...FILLED WITH JAGGED AND SPIKY PEOPLE

The people in Planescape are spiky and jagged. They don't look like soft medieval peasants.

⊕ RE-EXAMINE YOUR FIRST INSTINCT

If you want to create something, **don't use your first instinct.** Stop for a moment, then put a spin on the idea. For example, don't draw a "sailing ship" as a modern day person would recognize it. Replace the sails with cobwebs, the

wooden hull with the ribcage from some demonic beast, give it the ability to travel underwater in an air bubble, and so on.

⊕ **G⊕ NU++Y**

Go crazy. If you're not excited about an idea, make it exciting. Make it something you have to wrestle with, not just crank it out because you've done it the same way a million times before.

PLANESCAPE CRPG LAST RITES

CHARACTER BIBLE

7/12/07 8:25:39 PM VERSION 1.5

*"Good. Bad. Us. Them."
- Summing it up -*

B.0 VISION STATEMENT

This section visually and psychologically summarizes the good guys (or at least the guys that are less bad than the guys you're stomping on) slated to appear in our game.

B.1 BIBLE SUMMARY

The art in this bible contains concept sketches from Eric Campanella and James Lim.

"WANDERING THROUGH THIS
SCREWED-UP WORLD IS
LIKE HAVING
AMNESIA AND *DEJAVU*
AT THE SAME TIME...THERE'S
ALWAYS THE DAMNEDEST FEELING
THAT I'VE FORGOTTEN
THIS ALL BEFORE."

- THE NAMELESS ONE -

THE "HERO" OF THE PIECE: AKA, "THE NAMELESS ONE," "THE RESTLESS ONE," "THE DEATHLESS ONE," "THE LOST ONE," "THE WALKING SCAB"

Our Seemingly-Immortal, Horribly Scarred (Physically and Emotionally) Amnesia-Ridden Protagonist. This is the brutally scarred puppet that the player uses to interact with the Planescape world. This walking scab can't die, which insures hours of deathless (but not painless) gaming enjoyment. His most notable bullet points is his scarred, corpse-like appearance, his ability to shrug off traumatic damage and decapitation, and his inability to remember who or what he is.



"IF THERE'S SOME HIGHER POWER
THAT CONTROLS MY FATE, I WOULD
LIKE TO MEET HIM, SHAKE HIS HAND,
THEN CRACK OPEN HIS RIBCAGE AND
TEAR OUT HIS HEART."

MORTIMER "MORTE" RICTUSGRIN

Morte's a floating, sarcastic skull that was so abrasive his own body walked off and left him. Morte is the player's first ally in *Last Rites*. He's a floating sarcastic skull that helps the character out by answering questions about the Planescape universe, insulting other NPCs, and hitting on female zombies. He's basically a bitter, abrasive sounding board (and cluebook) for the character. He has a tendency to bite people he doesn't like.



"IT'S YOU AND ME, BERK - WE'RE IN THIS
TOGETHER. UNTIL THIS THING'S OVER, I STICK
LIKE YOUR LEG."

- MORTE -

ANNAH

Annah's a smoldering young tiefling that speaks with an Irish accent. She's brash, insulting and inexpressibly attracted to the player character.

A tiefling raised on Sigil's streets, Annah's a lot like one would expect from a Hive orphan. Streetwise, and not terribly patient where most matters are concerned, Annah has difficulties in affairs of the heart. Feelings beyond simple hostility make her terribly confused, hesitant and frustrated.



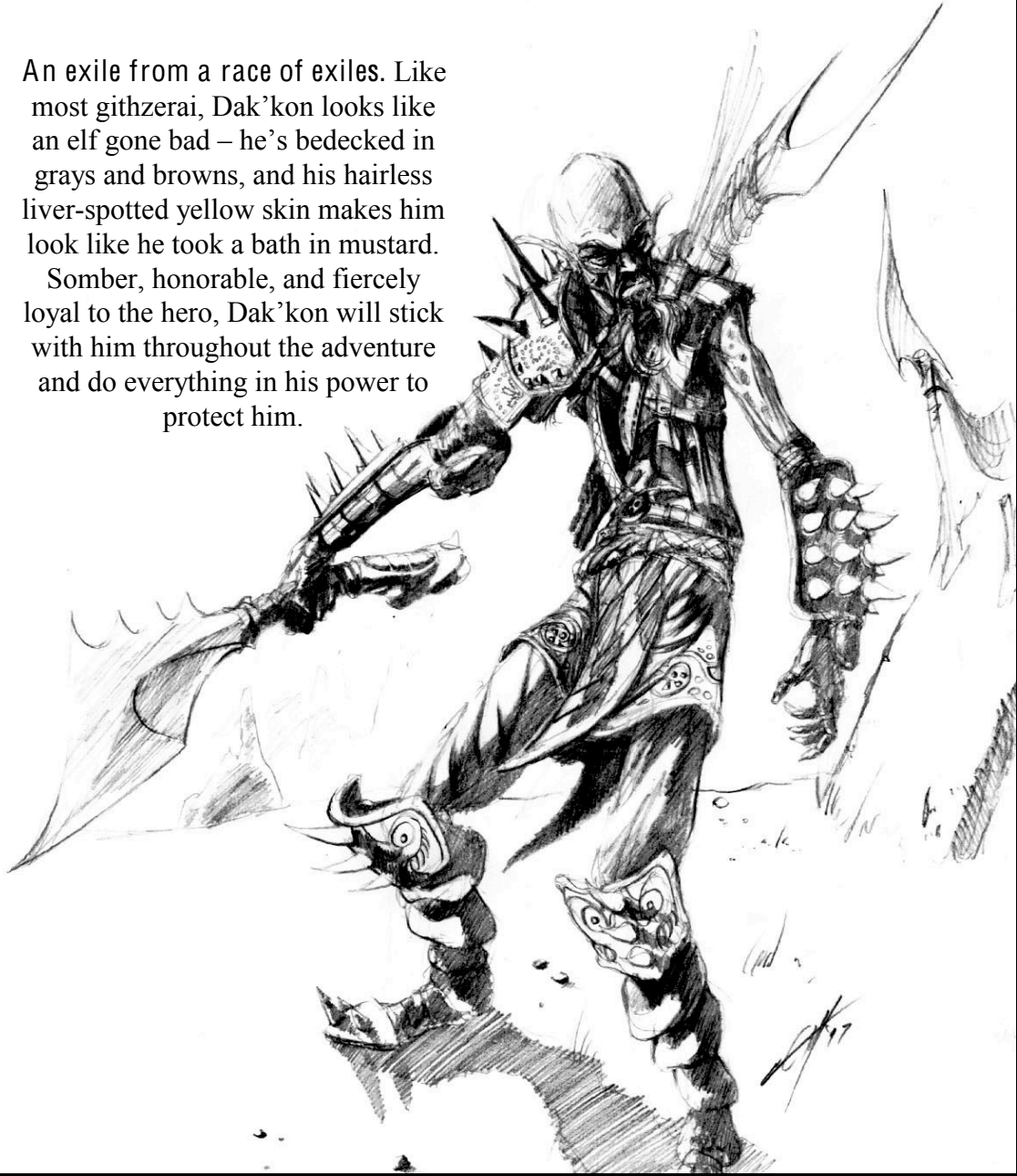
"ACH, YA CLUELESS 'TARD! MAYBE IF YA'D THINK BEFORE YA OPENED YER BONE BOX, MAYBE YA WOULDN'T FIND A SWORD STICKING BETWEEN YER RIBS SO OFTEN!"

~ ANNAH, EXPRESSING HER AFFECTION ~

DAK'KON THE PARIAN

An exile from a race of exiles. Like most githzerai, Dak'kon looks like an elf gone bad – he's bedecked in grays and browns, and his hairless liver-spotted yellow skin makes him look like he took a bath in mustard.

Somber, honorable, and fiercely loyal to the hero, Dak'kon will stick with him throughout the adventure and do everything in his power to protect him.



“WHERE YOU GO, I SHALL FOLLOW. YOUR ENEMY IS MY ENEMY. YOUR STRUGGLE, MY STRUGGLE. KNOW THAT WHEN OTHERS FALL, I SHALL REMAIN BY YOUR SIDE UNTIL THE BLOOD STOPS BEATING IN MY HEART.”

• DAK'KON THE PARIAN •

FALL-FROM-GRACE

A puritan succubus with the wealth of a thousand experiences in her head. Sold into slavery by her abyssal mother, Fall-from-Grace spent many long centuries in servitude to various masters across the Planes. She won her freedom in a contest of improvisation and promptly fled to Sigil, where she became the hostess of the *Brothel for Sating Intellectual Lusts*. Her intense dislike of her succubus mother has caused Fall-from-Grace to forsake all sexual contact and innuendoes, seeing them as contemptible qualities.

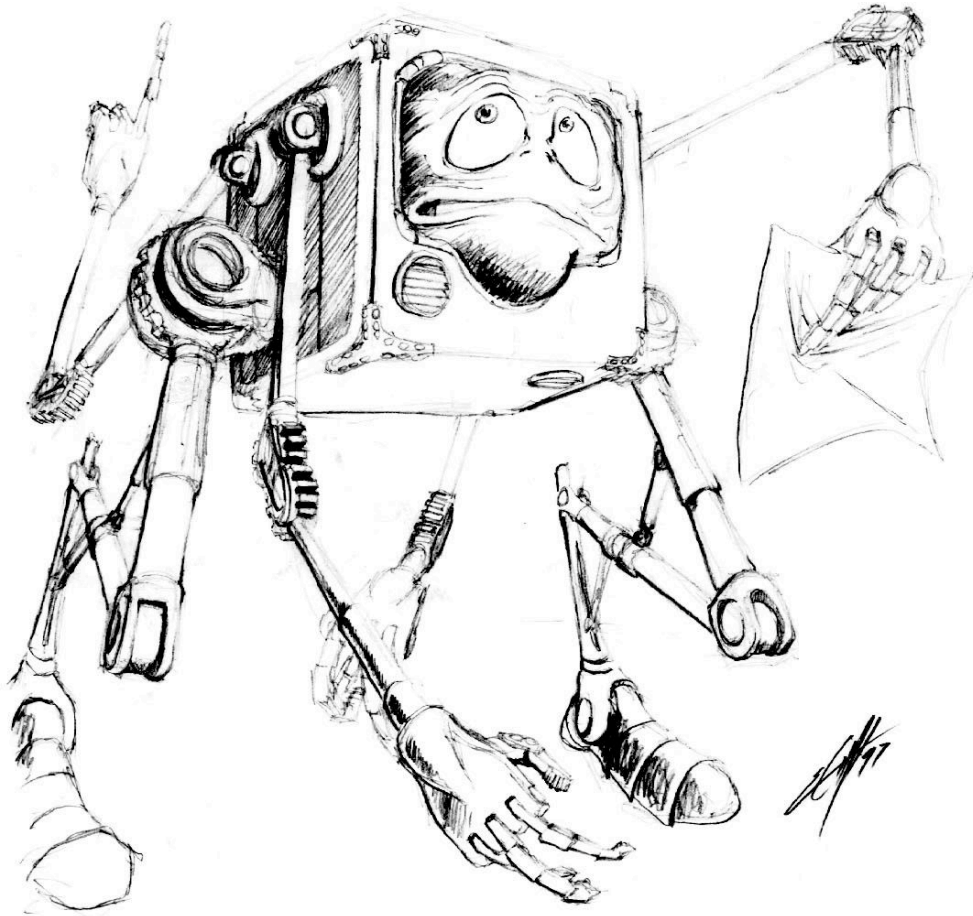


“HER EYES WERE LIKE WINDOWS TO HELL,
BUT SHE HAD A BODY THAT MADE ME WANT
TO KICK IN THE DOOR.”

✧ MORTÉ ✧

NORDOM WHISLEKLICK

A book-smart metal cube with arms, legs, big eyes and a voice like a Speak-and-Spell on crack. A clunky mechanical cube with arms, legs, and large expressive eyes (that usually register only confusion), Nordom is a rogue modron from Mechanus. He is a straight man for many jokes and the ultimate puzzle-breaker for any conundrum the player encounters. He acts like a cubic R2D2 unit that speaks bad English.



"NORDOM. IT RHYMES WITH 'BOREDOM.' NEXT TIME, WE SHOULD HIRE A CASH REGISTER OR A TOASTER TO HELP US OUT INSTEAD."

• MORE •

VHAILOR

A suit of Mercykiller armor inhabited by the ghost of a dead Sigil cop. Start with a "Nazgul," slap some tank armor on it, add a voice that sounds like it's coming from within a boiler, and you have Vhailor. An intricate (and frightening) suit of armor haunted by the spirit of its owner, Vhailor's devotion to justice was such that he refused to die until the sentences of all who had committed crimes during his lifetime were punished. Kept alive only by his devotion to justice, the armor will serve the character and help him reach his goals...as long as it does not interfere with Vhailor's own goals.



"I HAVE WAITED MILLENIA TO DISPENSE JUSTICE. I WILL WAIT ANOTHER MILLENIA TO SEE THE SENTENCES OF THE CONDEMNED CARRIED OUT."

- VHAILOR -

PLANESCAPE CRPG
LAST RITES

NECRONIMICON
7/12/07 8:25:39 PM VERSION 1.5

Wherein the bad people in the Planescape game are summarized for those that do not wish to be bored to death by reading stupidly long character histories.

B.0 VISION STATEMENT

This document summarizes the dickheads (the adversary dickheads, that is) in our game both visually and psychologically.

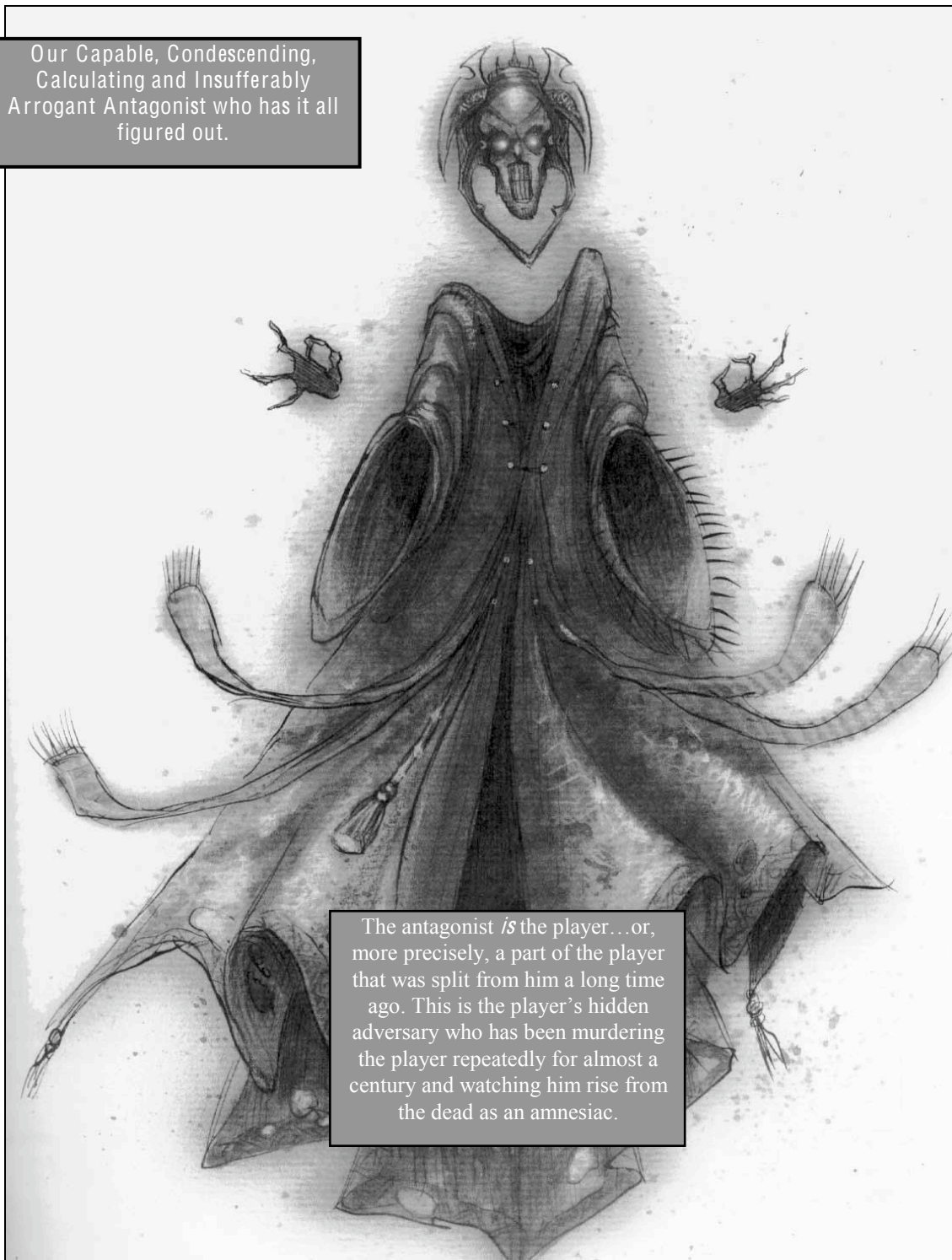
B.1 NECRO SUMMARY

These are the bad guys in our game. They're bad people. Some of them are the same as the player's allies, just to confuse the issue. Who can you trust?

HE WILL COME.
HE WILL BRING ALLIES.
HE WILL CONFRONT
ME, REALIZE THE FUTILITY OF
HIS QUEST, AND DIE.
THEN THE
CYCLE WILL BEGIN AGAIN.
- THE TRANSCENDENT ONE -

THE TRANSCENDENT ONE

Our Capable, Condescending, Calculating and Insufferably Arrogant Antagonist who has it all figured out.



The antagonist *is* the player...or, more precisely, a part of the player that was split from him a long time ago. This is the player's hidden adversary who has been murdering the player repeatedly for almost a century and watching him rise from the dead as an amnesiac.

MANTUOK

“THE VOICE-OF-MANY”

A wererat lawyer-wizard that serves as a mouthpiece for a hive mind of cranium rats. Take Gollum and/or Smigal Wormtounge from *Lord of the Rings*, add a peculiar brand of lycanthropy that allows him to change into a giant humanoid rat, and you have Mantuok. A sniveling, obsequious diplomat for the hive of cranium rats that live in the Weeping Stone catacombs, Mantuok makes up for his various physical deficiencies with his magical prowess and social backstabbing skills.



“WHY HAVE YOU COME TO OUR KINGDOM,
HUMAN? THIS IS NOT A PLACE FOR MAN...
NO PLACE FOR MAN AT ALL.”

MANTUOK, THE VOICE-OF-MANY

RAVEL PUZZLEWELL

A batty, lecherous Night Hag that tinkers with arcane abstracts. Ravel is imprisoned in an extraplanar barbed-black maze for conducting arcane research that threatened Sigil. Obsessed with the idea that the Lady of Pain is herself a prisoner in Sigil, Ravel was promptly hurled into a prison of her own midway through her attempt to “free” her. Gifted with the ability to fashion artifacts endowed with bizarre abstract powers, Ravel was responsible for peeling the player’s mortality from his body and leaving him the immortal wreck he is today. Ravel is tremendously powerful but slow to anger...the player’s main challenge will be finding a way to politely fend off her lustful advances while picking her brain for information.



“MY PRETTY THING, I CAN TRAVEL THE
PLANES, BUT I CANNOT CHANGE THE
NATURE OF MAN.”

- RAVEL, TAPPING HER FINGERTIPS LIKE
MANDIBLES -

TRIAS THE BETRAYER

A deva who betrayed the Upper Planes to the Blood War. Trias is a political “visionary” who sought to stir the Upper Planes (heaven) to take a more active role in the Blood War by helping a legion of fiends attack Elysium. He felt a fiendish attack close to the Elysium’s heart would force the devas to abandon their behind-the-scenes manipulation of the Blood War and invade the Lower Planes.

The player encounters Trias in the prison town of Curst, where he is attempting to gain new recruits to his cause.



“IF ONE TRULY BELIEVES IN A CAUSE, ONE
MUST BE WILLING TO BETRAY IT.”

- TRIAS THE BETRAYER -

PLANESCAPE CRPG
LAST RITES
MANAGEMENT AND MARKETING
REALITIES

7/12/07 8:25:39 PM

Contained herein is the host of realities of management, scheduling and marketing.

.357 BULLET POINTS

Aside from anything you want to pry out of the vision statement with a crowbar, some of the more obvious bullet points of this game are (in no particular order):

❖ **This is the first computer game set in TSR's Planescape setting.**

The strengths of this world are, if you need to tell anyone:

It's hard-core adult fantasy. It uses the AD&D rules, but everything's got teeth, from the architecture, to the locals, to the monsters, to the spells. It's got a flavor all its own.

It's a world of countless dimensions and creatures. Any other fantasy game world is nothing more than a drop in the ocean compared to the expanse of Planescape. You can go anywhere and do anything.

Interplay is the only company ever to have this license. The exclusiveness could be played up to reviewers and magazines.

❖ **Features.** As it stands, we're looking at about 40 different creatures (a number of them are humans, but it might be best not to mention that), about 20 quality spells, and 70+ weapons and armor you can *customize*...this creates an almost endless selection of items the player can use.

❖ **Non-tileable settings.** The locations are breath-taking...hopefully, the product review today will convince you of the strength of this point.

- ❖ Shadow and colored lighting effects. When the player walks into a shadowed area or an area of colored light, it changes the character's look to reflect the lighting. A player walking through an area lit by stained glass will look like a humanoid rainbow as he steps through it.
- ❖ Motion-capture characters. The fluidity of the character's movement will be apparent in the first few seconds of the game.
- ❖ The character is immortal and has powers that no character in *any* role-playing game has ever had. You've never played a character like this one. Your character is *immortal*. He can regenerate. He can lose limbs. He can talk to the dead. He can cut off extremities and replace them with others he finds. He's like a tougher version of Frankenstein.
- ❖ Your items have personality. Some of them even talk to you. In the game, the player comes across new party members that sit in his inventory. Cowardly swords, hate-filled axes and slow-witted yodeling hammers all can have conversations with the player and throw in their two cents when they have something to say.
- ❖ Your companions in the game. The uniqueness of the companions the player can discover in the game can also be played up to differentiate from other computer games...a smart-assed sarcastic floating skull, a teen-aged demon-girl with a lashing tail, a puritan succubus, a talking speak-and-spell cube, a self-exiled samurai, a pyromaniacal mage that is a living conduit to the elemental plane of fire, and a suit of living armor can all join your party.



“Of all the player's companions though, Morte, the floating skull, is the best.”

PLANESCAPE CRPG
LAST RITES
DA FUCKING PLOT
7/12/07 8:25:39 PM

"You mean I got to go all through this shit to get to the end? Fucking designers! I'd sooner die a thousand deaths than --"

- Our hero, the Nameless One, finally catching on -

WHAT'S THE GOAL OF THE GAME?

You are a large, fleshy puzzle box with several locks. Find the keys.

You wake up from the dead with amnesia.² The point of the game is to find out where you are, who you are, how you died, and what the future holds in store for you. If it means putting a bunch of people in the dead book, so be it.

At its core, *Last Rites* is a mystery, with the character as the enigma. Throughout the game, curiosity, greed, fear, a need to escape, survival, self-defense and revenge will all take turns driving the character toward the grand finale, but ultimately all of these motivations revolve around finding the answers to the following questions:

Who am I?

*Who keeps trying to kill me?*³

Why am I immortal?

Learning the answers to these questions can give the player character tremendous power over his destiny. It may also mean dying a lot. But fate is a fickle mistress...

² Amnesia is also designed to give the player more identification with the character. The shock of Sigil and the outer planes would be diminished if the player character was assumed to know the workings of the multiverse. The PC's amnesia is also used to create more character-driven puzzles than plot-driven (more of "who am I/was I" puzzles than "what should I do" puzzles).

³ And why aren't they doing a very good job?

REINCARNATION AND AMNESIA MAKE STRANGE BEDFELLOWS

What can you say about a game with reincarnation and amnesia as plot devices?

The player quickly discovers it is almost impossible for him to die.⁴ He regenerates from traumatic damage, shrugs off stab wounds, and becomes a close friend of fast-developing scabs and blisters that harden and fall off within minutes.

The problem is that every time the player dies, he “forgets” everything his previous incarnation knew. Or thought it knew. This is extremely frustrating.⁵

Combining the character’s amnesia with his ability to rise from the dead, a whole bunch of questions come to mind. What has he done in previous incarnations that affect the present? What pleasant or unpleasant events have occurred in Sigil and the outer planes that he is responsible for? And the most important question: What led him to this state? How did this happen? (Many other people are also interested in this question.)

As the player will discover, many have been touched by his actions in the past, in the present and the future. What the player has forgotten, they have not.

THE START: THE MORTUARY

The player wakes up on a cold slab in a room piled with dead bodies. He has no memory of who he is or what he’s doing there.

As the player crawls off the slab, a skull⁶ on a nearby table introduces itself. The skull, **Morte**, calmly informs the player he’s in the “Mortuary,” a huge morgue in the city of Sigil. He also mentions that if the Dustmen (the Mortuary caretakers) find out the player “woke up” after dying, they’ll probably toss him in the crematorium. This would be bad.

Morte will help the player escape...that is, as long as the player helps him. (The player cannot leave the Mortuary without Morte.) From then on, the sarcastic floating skull will be his near-constant smack-talkin’ companion.

⁴ Another plot device. This one allows the player to regenerate while walking around, and it also allows him to explore Sigil and the outer planes with a safety net. (The net is not foolproof – cremation/disintegration, imprisonment, and the Lady of Pain are all things that the player still needs to watch out for.) Plotwise, it presents the player with a series of puzzles involving earlier incarnations and their actions.

⁵ Anytime the player dies during *Last Rites*, however, he will not lose his memory. A previous incarnation found a means to temporarily prevent the amnesia to give the player a chance to find his adversary.

⁶ The skull is the player’s first “ally,” **Mortimer “Morte” Rictusgrin**, a sarcastic floating skull. He floats alongside the character for most of the adventure, being a smart ass and talking a lot of smack with the PC and his allies.

SIGIL'S SLUMS: THE HIVE

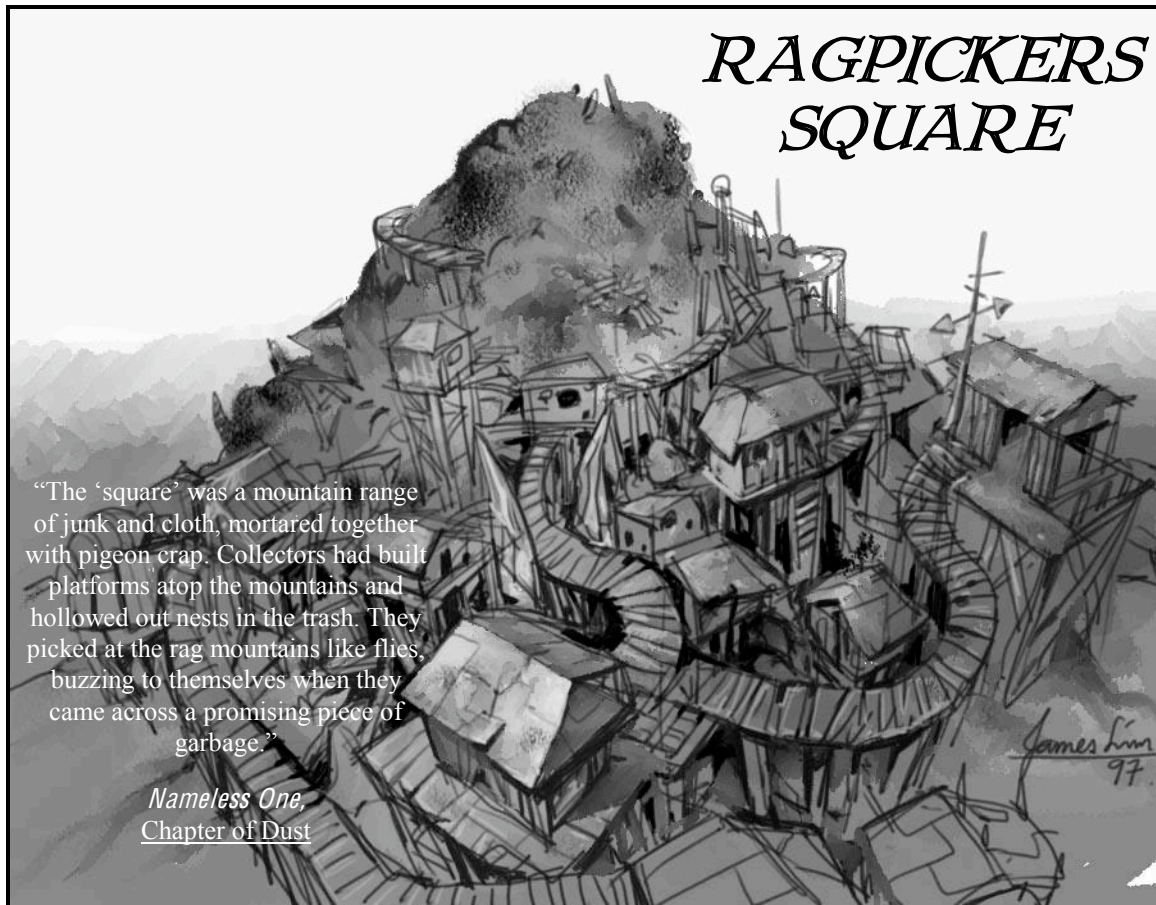
The player escapes the Mortuary and finds himself on the streets of Sigil's slums (the Hive) after dark...not a good place to be. Once outside, Morte happens to mention that the player comes with a handy list of "instructions" tattooed on his back.

The Tattoos stitched on the character's back tells him he has three goals:

- ❖ Find someone named "Pharod" who knows something about his condition.
- ❖ Find some "journal" that was supposed to be with his body (but seems to be missing).
- ❖ Find out how he died/who killed him.



"Throughout the game, I dispense advice, abuse, and even hints when the player asks. I keep track of what the player's learned and what he's forgotten. I'm a skull, a compass, an encyclopedia, and the player's best friend."



PHAROD: RAGPICKER'S SQUARE AND BELOW

The player goes in search of “Pharod” who apparently knows something about him. Pharod is the wheezing, asthma-ridden chief of a gang of scavengers. He has set up his kip in a city block that lies buried beneath a mountain of trash called “Ragpicker’s Square.”

The player must find Ragpicker’s Square, dig out the entrance to Pharod’s buried village, then find a way to trick/defeat Pharod’s guards in order to meet Pharod himself.

Pharod says he will help the player if the player loots one of the crypts in the *Weeping Stone Catacombs*. If the player reveals he has “forgotten himself,” Pharod bleeds the player for as much money and favors as he can wring out of him.

WEeping STONE CATACOMBS

The player enters the Weeping Stone Catacombs as a “favor” for Pharod. The player enters the catacombs beneath Sigil. Here he discovers a civilization of living dead and a hive of intelligent rats that exist in a shaky truce...a truce the player’s presence could

break if he is not careful. The player must either fight all the inhabitants, fight for one of the two groups, or sneak through the catacombs, get what he needs, then get out.⁷

It turns out that the crypt that Pharod wants the player to loot is the *player's own tomb*.⁸ If he can navigate the deathtraps one of his previous incarnations placed there, he can return the object that Pharod wants and also gain some information, weapons and clues to his immortality. He discovers that his attempted murderer is some asinine being called the Transcendent One, who seems to have been hunting the player across the span of several centuries.

Once the player returns to Pharod with the item, Pharod (somewhat impressed) tells the player where his dead body was first discovered (the haunted "Alley of Lingering Sighs," below).

ALLEY OF LINGERING SIGHS

Following Pharod's directions, the player comes to the alley where his "corpse" was found. The alley happens to be alive and pregnant. The alley has the mentality of a retarded child, but it can give the player *some* clues about how he died. During the conversation, the alley happens to mention it is "pregnant." It is afraid that it will be discovered by the Harmonium (Sigil's cops) and be destroyed before it can give birth.

Unfortunately, the player's recent murder has drawn a group of Harmonium guards to the area to investigate the killing. If the player protects (hides) the alley from the Harmonium (by distracting or killing them), it will have the time it needs to give birth. This birth results in the spontaneous generation of several new streets, lightpoles, and a portal the player can use to advance to the next scene.

BROTHEL FOR SLATING INTELLECTUAL LUSTS

Beyond the living alley the player enters Sigil's upper class district -- and stumbles across a brothel that caters to customers who seek anything but sexual gratification. While in the Clerk's Ward, the player comes across a brothel that caters to those seeking intellectual gratification. If the player survives all the intellectual challenges posed by the attractive ladies in this house of verbal ill repute, he can ask the hostess, a beautiful succubus named *Fall-From-Grace*, to join his party.

⁷ The player's actions here may cause problems later...the player has to return to these catacombs later on in the adventure and must deal with the residents again.

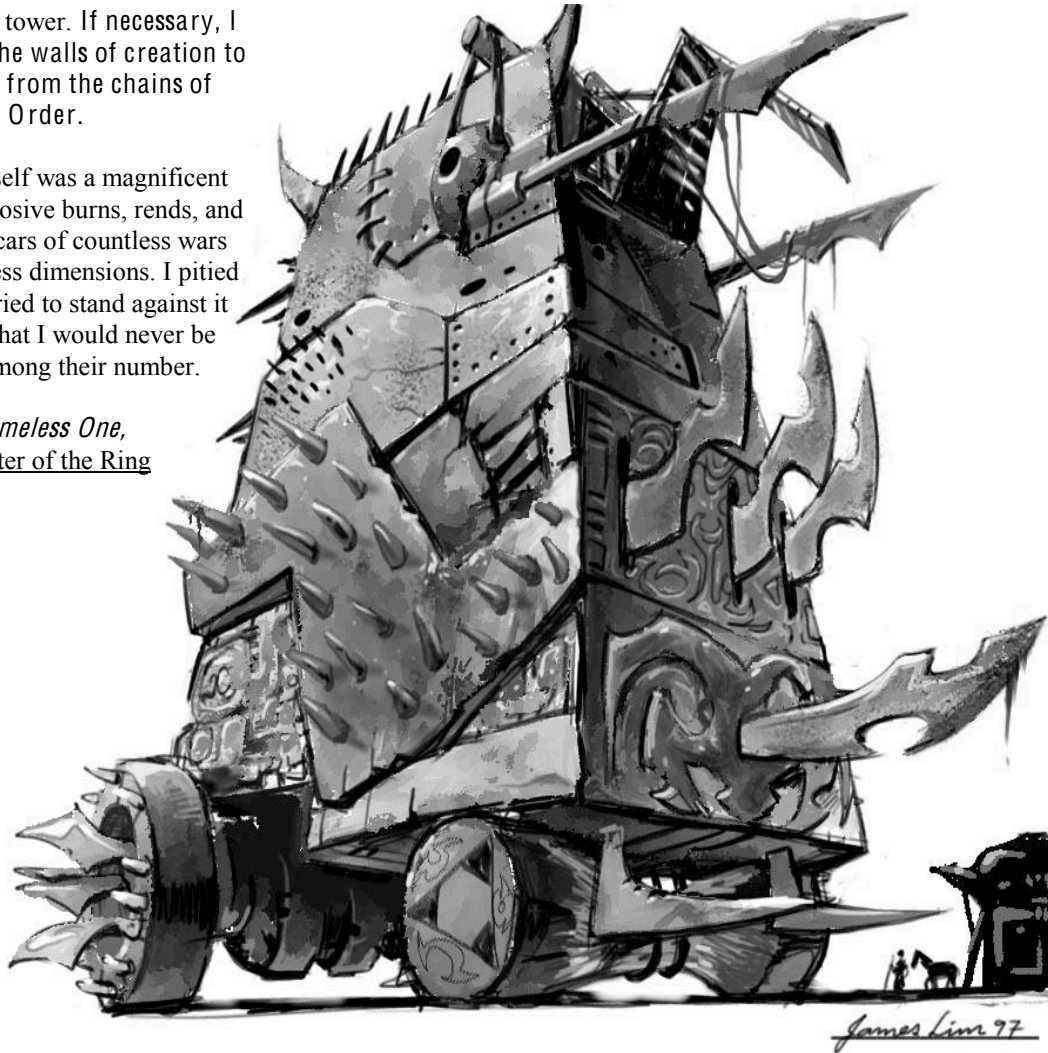
⁸ One of the player's previous incarnations had the tomb built to as a trap for his killer (and failing that, at least try and throw his killer off the scent). It didn't work.

THE STEEL TIERS

I protect entropy's right to exist, the golem intoned, its metallic voice ringing like steel in the hollows of the battered siege tower. If necessary, I shall breach the walls of creation to free Chaos from the chains of Order.

The tower itself was a magnificent mosaic of corrosive burns, rends, and torn metal, scars of countless wars across countless dimensions. I pitied all that had tried to stand against it and hoped that I would never be counted among their number.

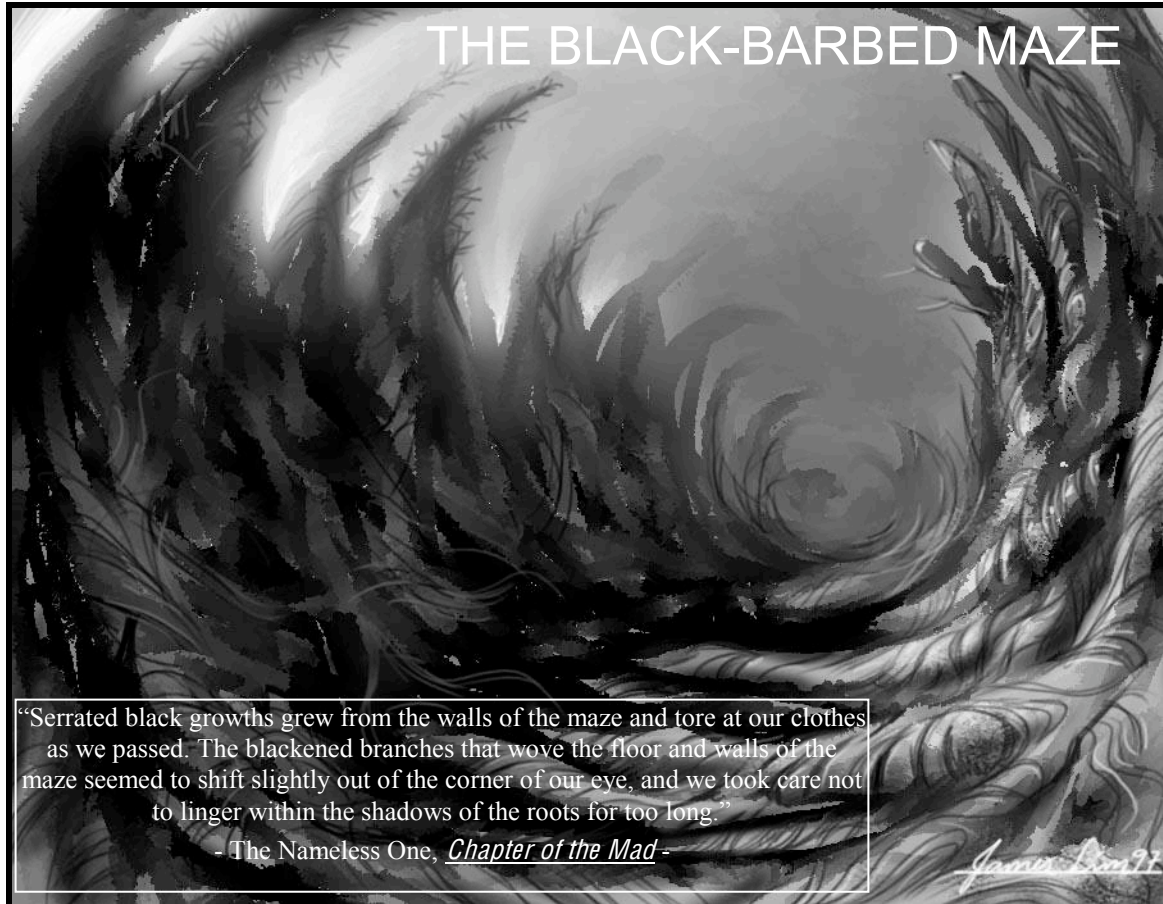
Nameless One,
Chapter of the Ring



SIEGE TOWER: THE STEEL TIERS

A battered siege tower sitting in the middle of Sigil's upper class ward hides an exclusive weapons shop. "The Steel Tiers" is a huge siege tower that lies in the Market Ward. It is actually a weapons shop run by an iron golem whose only purpose is to create and enhance weaponry. The player may buy strange weapons from him, identify weapons, or ask him to enhance weapons they already possess.

The purpose of this area is to allow players to customize their own weapons and armor. They can modify weapons they like to use and give the weapons abilities more suited to their style of play.

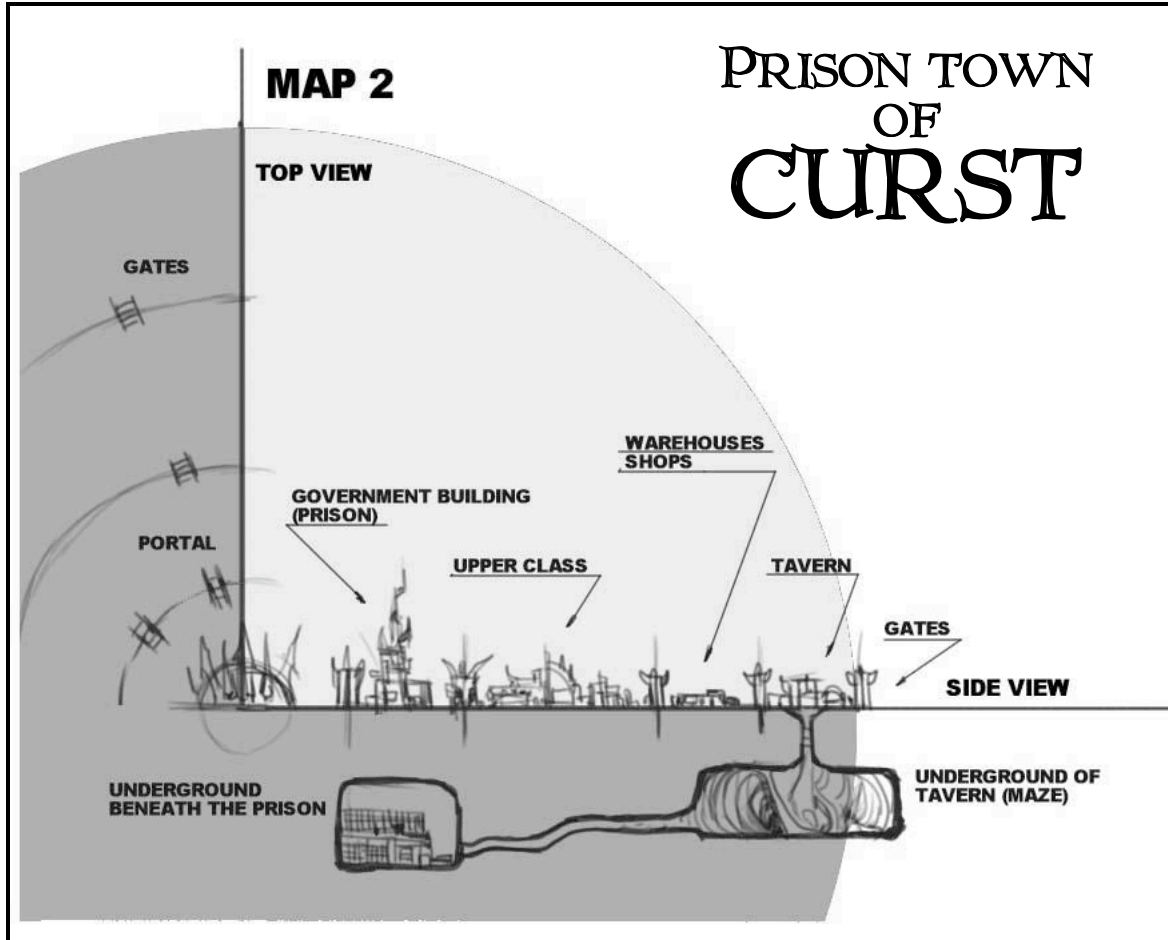


THE BLACK-BARBED MAZE

From the upper class ward, the player finds a portal to a Black-Barbed Maze inhabited by a lusty old crone who resembles a plump, asthmatic Weez Dugan. After his experiences at the brothel and other sections of Sigil's upper class district, the player transports to the Black-Barbed Maze, a maze composed of twisted black trees. The maze holds a single resident: a hideous old crone, Ravel, who is rumored to know something of his past and his future. The player must track down Ravel and pry the information from the crone while fending off her lecherous advances.

Ravel informs the player that he is immortal because his mortality was split from him (as a matter of fact, Ravel is the one who performed the ritual in the first place). She claims that his mortality is imprisoned and recommends the player go to the prison-city of Curst to look for it.

Ravel cannot remember why the player and his mortality were split. She claims there was some reason for it, but she can't recall what it was.

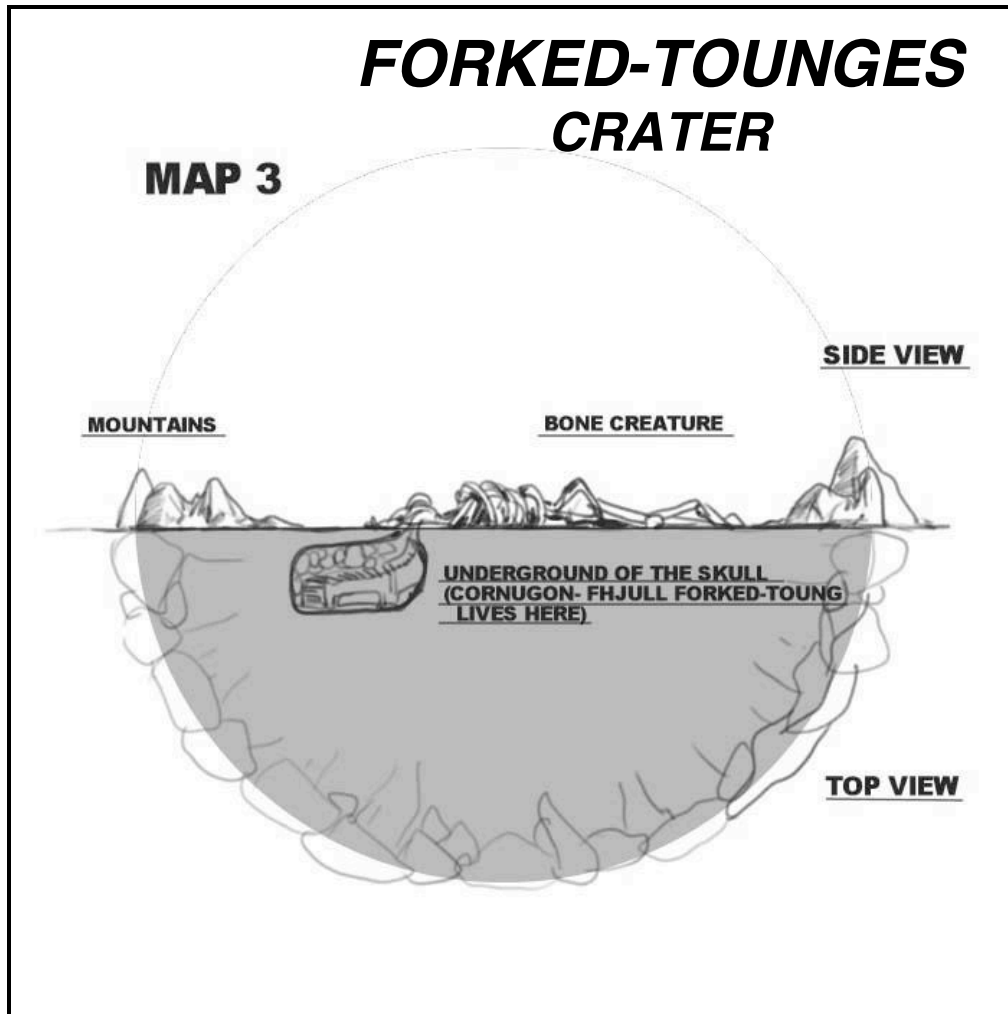


PRISON GATE-TOWN OF CURST

Welcome to the prison town of Curst. Once inside the gates, you're an inmate. The player arrives in Curst in search of information. While there, he becomes acquainted with the gang of criminals, politicians and backstabbers that live there. In the depths of the Curst jail, he discovers *Trias the Condemned*, a deva⁹ who has been imprisoned by the Curst officials. If the player frees him, Trias tells the player there is a fiend on the Outlands that could help the player reach Baator (Forked-Tounge, below).

While the player is gone from Curst, Trias (who is really quite a bastard past his angelic aura) proceeds to cause all sorts of trouble that results in the town sliding off its plane of existence. When the player returns to Curst, the city will be gone.

⁹ Devas are the Planescape equivalent of angels.

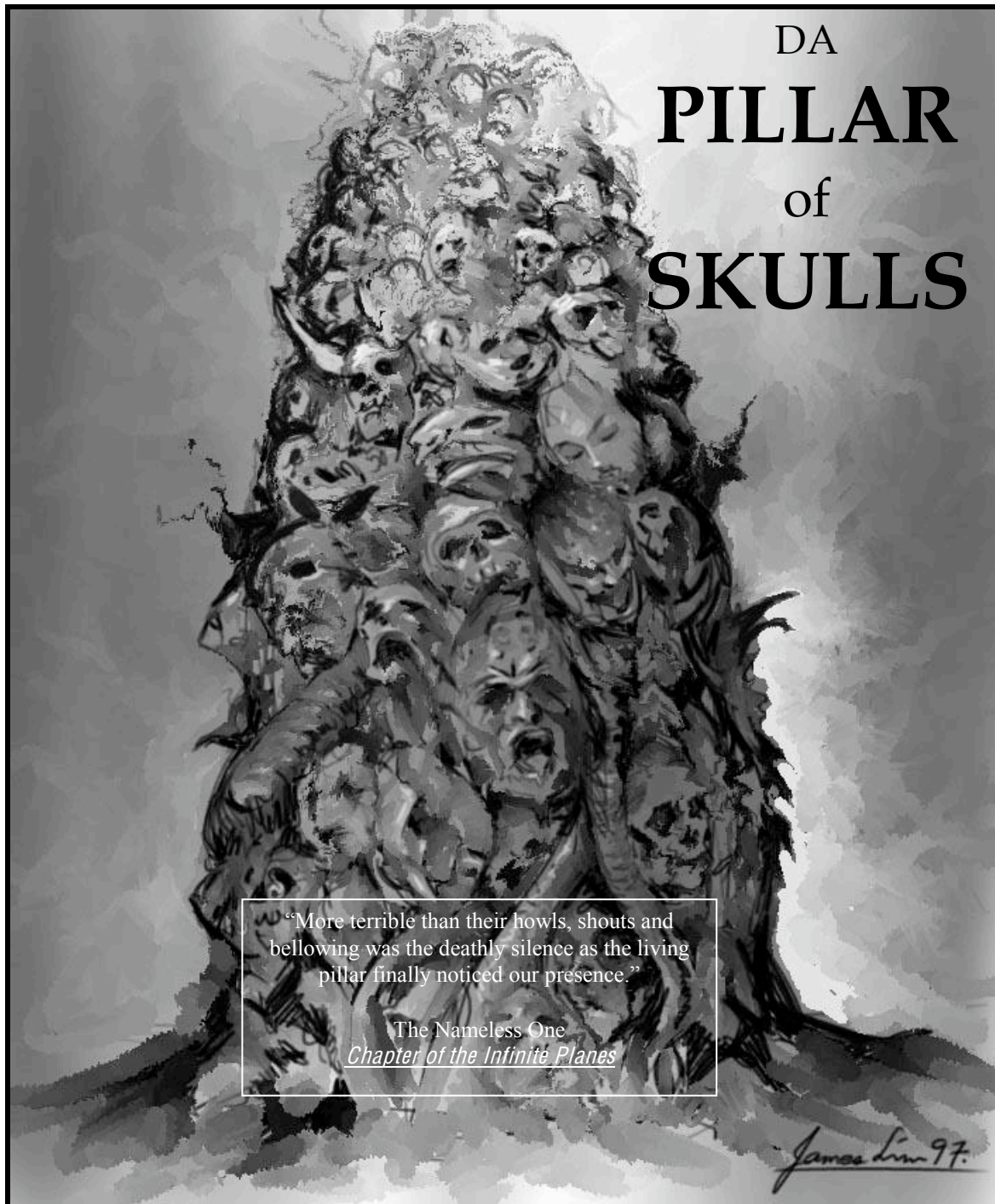


FORKED-TOUNGE'S CRATER

With help from Trias, the player comes to the home of a charitable fiend. The player comes to the home of Forked-Tounge, a Baatezu¹⁰ hermit that lives in a huge blasted crater on the Outlands. Many centuries ago, Trias suckered Forked-Tounge into signing a contract that would force him to tell the truth and perform acts of charity for the rest of his life. This contract was such a death sentence to the hate-filled fiend that he left Baator and set up his kip on the Outlands.

Forked-Tounge (gritting his teeth as he gives something for nothing) provides the character with the location of a portal and a portal key that will take him to the Pillar of Skulls, a location that should *finally* be able to answer all the questions the player has about his condition.

¹⁰ A "baatezu" is the Planescape equivalent of a devil. The reason they don't just use "angel, devil, heaven" and "hell" is so they don't give various religious groups any (more) ammo for lawsuits or crusades.



BAATOR: A CHAT WITH THE PILLAR OF SKULLS

The player steps through the portal to Baator (“hell”) and has a chat with a pillar of canny living heads. The pillar is a huge, chattering composite of living heads of all advisors, sages and consultants that have lied during their lifetimes. As punishment, they

are now embedded in a huge pillar and forced to tell the truth to all who petition them for answers. There, after much bantering and threats with the skulls that swarm on the pillar, the player learns:

- ❖ The location of his imprisoned mortality. It lies on the Negative Material Plane (a plane composed of the malignant energy that animates undead creatures) in an impenetrable floating structure called the Fortress of Regrets.
- ❖ **The name and location of his “murderer,” the Transcendent One.** The pillar tells the player the Transcendent One can be found at the Fortress of Regrets.
- ❖ **Everytime the player dies, he “casts a shadow on existence.”** The Pillar chuckles and says that every time the player is “killed,” someone else in the multiverse dies in the character’s place. This victim becomes a vengeful shadow that is banished to the Fortress of Regrets.
- ❖ A subtle, sarcastic warning of what awaits the player at the end of his journey.
- ❖ The name of the person who can tell the player where the portal to the Fortress of Regrets and the key to open the portal: Trias, the deva who sent the player to the pillar in the first place. The pillar tells the player Trias lied to him on purpose – the player will have to find out why on his own.

After some trouble with the fiendish locals, the player escapes the plane and travels back to Curst.

CARCERI: THE BANISHED TOWN

The player arrives back at the prison town of Curst...except it’s not there anymore. After the player freed Trias and left the town to go to the Pillar of Skulls, Trias caused the entire town to “slide” into another plane (the prison plane of Carceri). The player is forced to travel through a portal the town slid through and try and rescue it from its fate. There, the player must:

- ❖ Track down the missing city of Curst in the harsh environment of Carceri.
- ❖ Protect Curst from Carceri’s evil natives who are *very* happy for the fresh meat.
- ❖ Rescue the town by bringing it back to its proper plane. This will involve killing the betrayers that started this whole sliding mess in the first place.¹¹

While on this plane, the player tracks down Trias and learns the last bits of information to complete the quest: the nature of the key needed to get to the final location of the game

¹¹ The player must cause the banished town to slide back for his own sake...he cannot find any other portal on the plane that will take him back within the game.

(The Fortress of Regrets) and the location of the portal to the Fortress (the portal is located in a small niche in the Mortuary).¹² Trias will use the information as leverage against the player character to try and save his life.

An awesome movie plays that shows the town sliding back into its proper plane, the player, his arms outstretched as the wave of portal energy washes over him and the town (think of Soren as he summons the Nexus in *Star Trek: Generations*).

Once Curst is back on the Outlands, the player travels back to Sigil and return to the Mortuary.

GRAND FINALE: FORTRESS OF REGRETS

The adventure comes full circle. The player returns to where he started the adventure: the Mortuary. Now that he has the key, and player uses one of the Mortuary portals to travel to the Fortress of Regrets. There, the player must:

- ❖ **Battle:** Defeat the horde of vengeful shadows that lurk in the halls of the Fortress.
- ❖ **Puzzles:** Survive three trials (impulse, illusion and spiritual illumination).
- ❖ **Final Battle:** The player confronts his adversary, the Transcendent One, and discovers the truth: his “adversary” is actually his missing mortality that has evolved into its own personality. The Transcendent One’s personality depends on the character’s actions over the course of *Last Rites*.¹³

Once the player learns the truth, he can:

- ❖ **(“Bad” Ending) Walk away and don’t look back.** The player does not have to become mortal again if he doesn’t want to (immortality, even with amnesia, has its obvious benefits). The tone of this ending will leave something to be desired, but the player may choose it if they wish. If the player chooses this ending, the game basically begins again where it started, with the player awakening in the Mortuary without his memory and a (saddened) Morte greeting him back to life again.
- ❖ **(“Not Quite so Good” Ending) Perform “Last Rites,” damning yourself but saving all of existence by becoming mortal and letting death take its natural course.** If the player can *convince* his mortality to return to him (his mortality has no desire to return to him – it doesn’t like the player and enjoys its autonomy), the player discovers why his mortality was separated from him in the first place...to avoid the penance for a lifetime of evil.

¹² The irony is that this is about five feet from where the player started the game.

¹³ Basically, if the player was an evil asshole, his adversary is supremely good and self-righteous. If the player acted like a goody two-shoes for the entire adventure, his adversary oozes with evil. If the player was neutral, his adversary is indifferent to his fate.

- ❖ (Best Ending) This is a game. I want to have my cake and eat it, too. The player learns why his mortality was separated from him, but rather than becoming mortal, he turns on it, killing it/trapping it and preventing it from interfering with his life anymore (i.e., killing him). He then wanders the planes as a happy immortal.

PLANESCAPE CRPG
LAST RITES
GAMEPLAY ELEMENTS

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"Fire, Water, Earth, Air, Gameplay..."
- The five elements -

THIS GAME DIFFERS FROM 'NORMAL' AD&D

Last Rites takes some rule detours to breathe new life into the AD&D system for experienced players and make it accessible for new players.

Some aspects of AD&D are intriguing...other portions have been done to death or bore players to tears. Fortunately, the world of Planescape allows us to take the AD&D rules system and play around with them, emphasizing some of the lesser known aspects of the system and customizing others.

⊕ YOUR ACTIONS DEFINE YOUR CHARACTER

Your *actions* in the game are the character creation process.

The player is not locked into any one class right at the start. Rather than being stamped with a label at the beginning (fighter, mage, thief, priest), your actions in the game define your character.

In his past thousand or more incarnations, the player character has followed every career path a player character can follow and maxed out all his characteristics. It's just a matter of remembering it all. As the adventure progresses and he regains his memories (or meets teachers), he will *remember* skills, powers and regain characteristics related to all the classes he was once a member of. This allows us to give fringe benefits, perks, and special powers outside of the AD&D normal advancement scheme.

⊕ POWERS NO AD&D CHARACTER HAS EVER HAD

The player starts out with powers no AD&D player character has ever had.

He's immortal. He's got magical immunities. He can speak with the dead. He can regenerate. He can re-attach severed limbs. Despite his appearance, he has a raw, unbridled animal magnetism that makes women swoon.

⊕ YOU DON'T START OUT AT 1ST LEVEL

The player spends the adventure remembering his true abilities.

The player starts out as a blank slate (the equivalent of a third level character) with tons of fringe benefits (mentioned above) and lots of hit points.

The player has been 25th level in all possible AD&D character classes in his previous incarnations. He can remember abilities that pertain to all these classes over the course of the adventure. He has the ability to cast spells beyond his current level (such as *Wish* spells), use warrior proficiencies normally available only at much higher levels and get various priest and thief benefits much earlier than normally allowed.