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Here is the first issue of Call The Great Beast, webzine dedicated to Vampire: The Eternal Struggle.

Every month, players from different countries will share their love about this great game.

For this first issue, you will find two interviews. Two well-known people. The first one is the spanish national coordinator, Ginés Quiñonero Santiago, worshipper of Baal and his great beast.

The second one is Fred Hooper who has committed Call The Great Beast's artwork (card that I love to play due for some reason to his beautiful picture).

As a last word, do not forget that it is your webzine written by the whole community. So, do not hesitate to send me stuff you want to share with others players of the worldwide web of darkness!

Have a nice read!

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VAMPIRE

THE ETERNAL STRUGGLE



Meet Ginés Quiñonero Santiago

(also known as Damnnans)

**Could you please present your V:TES career to our readers ?
(as a player, as a coordinator, as a painter...)**

AS A PLAYER

I was already a fan of the Vampire: The Masquerade RPG (V:tM) when a friend of mine told me that "Jyhad", a collectible card game based on it, had just been released. I was living in Barcelona at that time (1994), so I hurried to Gigamesh (a well-known game store there) to purchase a Jyhad starter deck. I opened it right away and began to take an eager look at the cards I got. I remember getting Cassandra, Magus Prime, and Ulugh Beg, The Watcher, among other vampires, and thought I could build powerful decks around them.

Once at home, I started to read the rulebook, but the terms used there were confusing for me and I could not manage to understand the game mechanics. Fortunately, that same friend of mine came to Barcelona for a game convention a few weeks later and taught me to play Jyhad. I loved the game from the start and spent the evening trying to build a Tremere deck, which always happened to lose to my friend's Malkavian stealth and bleed deck in our 1 vs 1 games.

Since I did not have a playgroup in Barcelona at that time, I could only play Jyhad during my holidays in Palma de Mallorca (where I am from). I built my almighty Tremere deck with lots of copies of Govern the Unaligned (a card I thought to be amazing) and played it for a while until I realized that the Ventrue could get things done in better ways.

Meanwhile I kept trying to find a playgroup in Barcelona and joined the Torre Llobeta Civic Center and started to play a weekly Jyhad League, which I won with my Ventrue bleed and vote deck. I remember ousting my some of my preys by using the old Fame (on a vampire I controlled) and Day Operation combo for a huge bleed.

After that league, Jyhad was not being played as often in that civic center as I wanted to, so I eventually cancelled my membership.

Since then I could only play V:TES sporadically, until I found a strong playgroup in Hospitalet de Llobregat (Barcelona) and joined them. If I remember correctly, that happened before the release of the Sabbat set. They were using the four card limit house rule, so I had to adapt my decks accordingly. When we started to run sanctioned tournaments, they began to understand how absurd such a house rule was and abandoned it in friendly games too.

The first tournament we ran in Hospitalet de Llobregat (V:TES had already ceased to be produced by Wizards of the Coast) had a turnout of 7 players, but that did not discourage us to organize more. Participation was higher and higher with each passing tournament until we ran the first Iberian Continental Qualifier for a European Championship in 2001, and two years later, the Barcelona European Championship.

In 1999 I moved to Palma de Mallorca, where I have been playing regularly and promoting V:TES until now.

As a player, I have tried to participate in as many Continental Championships as possible: EC 2001, EC 2002, EC 2003 (as a co-organizer), EC 2004, EC 2005, NAC 2005, EC 2006, EC 2007, EC 2009 (as an organizer), EC 2010.

I have also attended other major tournaments abroad, such as: The Swedish Continental Qualifier in 2006 (as a judge), the UK National Championship (2007), the European Draft Championship (2008).

Since the 22nd of March of 2002, I have been a #vtes regular on Sorcery.net, an IRC channel for V:TES discussion.

AS A COORDINATOR

Previous promotional activities

Before I was appointed as national coordinator for Spain, I had been helping keep V:TES alive in Barcelona and Palma de Mallorca during the period between Sabbat and May of 2000. In Barcelona, I did it by organizing tournaments and setting up a fix place at the Sant Antoni Market where people could trade V:TES cards. Each Sunday morning I picked up my whole V:TES collection and went to the north side of that market, opened the shoe boxes containing my cards so that any passing player could easily detect me as a VTES trader/player. In the beginning, nobody, or just a few people at best, stopped by and talked about the game or traded some cards. When I moved to Palma de Mallorca, that spot at the Sant Antoni Market was an established place for VTES card trading.

After moving to Palma in 1999, I kept on organizing V:TES tournaments, including some major tournaments such as the Camarilla Conclaves. I also helped organize two Spanish Qualifiers for the European Championship (2001 and 2002).

On the 10th of July of 2000, I published my web site: "Damnnans' V:TES Page" (<http://www.almadrava.net/damnnans>), which at the beginning contained all the unofficial cards I had been designing until then, and card creation tools. Now, my site also contains unofficial cards submitted by players from all around the world, and many V:TES resources that I have translated into Spanish, such as the Rulebook, Tournament Rules, Judges' Guide, VTES FAQ's, V:TES FOCS, Judges' Notes, an English-Spanish Dictionary of V:TES Terms.

On the 23rd of February of 2001, I created the V:TES Hispania Yahoo Group, a Spanish forum dedicated to V:TES (which is no longer active since vtes.net came to be) that soon became our national forum for V:TES discussion. I have been answering lots of rules and/or organizational questions there.

On the 9th of September of 2001 I published the first version of the "real time" Transcription System for V:TES Games I developed.



VAMPIRE

THE ETERNAL STRUGGLE

Since May of 2002, I have been the editor of four issues of the Spanish Baali Newsletter.

In November of 2002, I co-founded the Hispanic Conclave (the Spanish V:TES Association), which I still preside. This national organization's goals are promoting V:TES and organizing and supporting tournaments throughout Spain.

AS A NATIONAL COORDINATOR

In November of 2003 I became national coordinator for Spain, a position I still hold nowadays. Since then, I have been helping organize national tournaments, participated in several official discussions about organizational matters, run a European Championship in Palma de Mallorca in 2009, tried to bring order and peace to some playgroups. I also started a mailing list to coordinate the Spanish V:EKN princes, which has become obsolete since the creation of vtes.net, the Spanish national website made by Kico (V:EKN prince of Barcelona at that time) in December of 2003, a website I currently coordinate and which has 2.232 members from Spain and from other countries.

I have kept translating more V:TES resources into Spanish (e.g., the V:EKN Rating System, organizational resources, 1.500+ library cards, 800+ crypt cards).

Since 2008 I am the maintainer of the Spanish ranking, which was born a year earlier along with other initiatives suggested by several players to promote V:TES in Spain.

On the 31st of October of 2010 I was appointed as Website Coordinator for vekn.net, the new website for Vampire: Elder Kindred Network (the world association of V:TES players) since White Wolf ceased to produce our beloved game.

AS A PAINTER

I had the privilege of doing the art for three V:TES cards, which was a dream come true. The cards were: Masai Blood Milk, Gran Madre di Dio, Italy, and Claudio Severino, and all of them are oil paintings.

Masai Blood Milk: I used a friend of mine as a model for the body of the woman depicted on the card. As a side note, I was also commissioned the art for Gurihi Kholo, but short afterward I was told that the art for that card had already been commissioned to another artist.

Claudio Severino: This was the promotional card for the Friday the 13th storyline event that was held during the Palma European Championship in 2009. The art notes for it were given to me by Tiago Brum (the creator and organizer of that storyline event), and I used my brother as a model, even though with some modifications: more hair, different moustache, a slightly pointier nose. Both the tunic and the cloak he is wearing are real. I use them in my dark rituals >:)

Gran Madre di Dio, Italy: This was the promotional card for the European Championship held in Turin in 2006. The art notes were given to me by Andrea Ravera (who was co-organizing that continental championship). The two people depicted there are Nostradamus (left) and Gustavo Adolfo Rol (right), an Italian parapsychologist. The temple behind them is the Gran Madre di Dio, a catholic church where the Holy Grail is supposed to be buried. If you take a close look at the card, you'll see a Latin inscription on the facade of the church, which reads: "BIBERE IN GRATIAM REDIRE AVXILIATVR" (which means: "Drinking helps reconcile [people]"). Of course, this is not the inscription on the actual church, which reads: "ORDO POPVLVSQVE TAVRINVS OB ADVENTVM REGIS" (which translates into: "The nobility and people of Turin [dedicate this] on account of the return of the king").

AS A PLAYTESTER

My playgroup and I have play-tested three V:TES expansions: Black Hand, Gehenna, and Kindred Most Wanted.

AS A CREATOR OF CARD-MAKING TOOLS

In 2008 I hired Interdigital (a Barcelona web design company) to build an online card-making tool for vtes.net according to my directions. This tool allows any vtes.net user to create cards online as easily as quickly, but also other options such as saving his or her cards in the vtes.net server, editing or deleting any if needed, searching the CardMaker card database... This was a dream come true since the time I had created an off-line card-making tool with FileMaker Pro, which was very limited in comparison to the online one.



Known as a fervent supporter of our almighty god Baal.

can you tell us what is your favorite kind of deck?

My favorite kind of Baali deck is the one showing other Methuselahs how miserable, insignificant, defenseless and inferior they are, since they are no match for the power of infernalism.

So one of my favorite decks is the one called **"One Nergal to Rule Them All"** (the aggressive version of which -with no reaction cards- allows me to oust a Methuselah per turn once Nergal has a decent permanent bleed: 8 or more), or any other Baali or infernal deck that makes other players take cross-table actions against me and that may involve the Great Beast or Shatter the Gates.

Other Baali decks I have been playing recently involve Petaniqua and lots of werewolves who will help her complete the ritual to Shatter the Gates of Hell, or a multi-acting Cybele and her legions of Infernal Servitors.

How can you describe your play-style?

I like to get things done, so my play style is proactive, but not combat oriented. So you will see me playing bleed and/or vote decks mainly, or some other weird ones.

Now that V:TES production has ceased, do you have any project waiting for Spanish players?

I will just keep doing my job as a national coordinator and chairman of the Hispanic Conclave, and will do my best to increase the Spanish player base and promote V:TES as I have been doing both in the good times and in the bad ones, with the help of any players who want to contribute.

One last word about V:TES?

I never thought that a card game would be so important in my life, but that may be because V:TES is more than just a card game.

Deck Name: One Nergal To Rule Them All

Author: Ginés Quiñonero (Damnans)

Crypt (12 cards; Capacity min=2 max=10 avg=6.58)

1x Beauregard Krueger
1x Denette Stensen
1x Florentina Lengauer
1x Guedado
1x Kalila
3x Nergal
3x Nergal ADV
1x Old Neddacka

Library (90 cards)

Master (8)

1x Coven, The
1x Direct Intervention
1x Giant's Blood
1x Metro Underground
1x Secure Haven
1x Vessel
2x Wash

Action (19)

2x Entrenching
1x Heart of the City
4x Magic of the Smith
1x Pulse of the Canaille
2x Restoration
6x Revelations
1x Rutor's Hand
2x Sheepdog

Equipment (6)

1x Aaron's Feeding Razor
1x Kaymakli Fragment
1x Laptop Computer
2x Learjet
1x Seal of Veddartha

Retainer (5)

2x D'habi Revenant
1x J. S. Simmons, Esq.
1x Robert Carter
1x Tasha Morgan

Action Modifier (46)

4x Cloak the Gathering
1x Daring the Dawn
2x Elder Impersonation
3x Enkil Cog
5x Faceless Night
20x Freak Drive
5x Lost in Crowds
2x Psychomachia
4x Spying Mission

Combat (2)

2x Majesty

Combo (4)

4x Swallowed by the Night



Meet Fred Hooper



Can you, please, tell to our readers what is your job and how you have get to draw the art of the card Call The Great Beast?

Hello, I currently work in the video game's industry as an fx artist and I also a freelance illustrator. The Call of the Great Beast card was a fun freelance job I got a while ago with V:tes and White Wolf. I submitted artwork for card art and they got back to me on it. It was really cool.

Have you worked for other CCG and do you like working for this type of game? Is there an artwork you are extremely proud?

I've worked for only a couple card games. I've worked on V:tes, a couple card games that are no longer in existence and a worked on a set for Magic the gathering for the Dissension set. I liked working on the Dissension set, and I'm particularly proud of the Pressurized Flamekin.

I haven't worked on a lot of card games since then but I do want to work on more sets. They're usually really fun and a blast to do.

What inspire you to draw the artwork of Call the great beast? Do you have any specific wants from WW for this picture?

When I get a job like this, I'll usually get a written description of what they want for the card or illustration and I'll work an interpretation of it into a sketch and send it back to the art director. From there the sketch can either get approved or got through a round of tweaks and changes until they get what they want. From what I remember, Call of the Great beast was pretty close to what was written, and I think it was approved after the first sketch pass.

One last word for our readers?

Thanks for having me for the interview. When I started working on Call of the Great Beast, I had just transitioned from traditional painting to digital. It was a lot of fun and I hope you can see that by the work. Thanks again!



Pressurized Flamekin's
Artwok from MTG's
Dissension set



More informations
about Fred's Artworks
on fhoop.deviantart.com