



◆ SIGIL ◆ AND BEYOND

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The Eternal Boundary Adventure
PLANESCAPE™ *MONSTROUS COMPENDIUM*® Game Accessory
Planes of Chaos Boxed Set
Well of Worlds Accessory
In the Abyss Adventure
The Deva Spark Adventure

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Smoking pits of fire, mountains of pure glory, tunnels of screaming wind – no sod can stand these for long and not get skewered, roasted, blasted, or just overwhelmed. Just how's a berk supposed to set up his kip in places like these? He can't do it and stay living, or

HOME ON THE PLANES

sane at the least. No, a body – even the toughest planar – needs a quiet and safe place to call home. Baator and even Mount Celestia are definitely not that.

That's why most folks – at least those that aren't petitioners – make their homes in Sigil or somewhere on the Outlands, also called the Near Lands or just

"the Land" by most folks.

(To a planar's way of thinking, a fellow's

either in Sigil or he's

not. On the Outlands he's near

Sigil, hence "Near Lands." Bodies that hit the Great Ring are "out of town," while them that's crossed the Astral to the Prime Material or beyond are just plain "out of touch" – it's all just a way to keep track of folks.)

There's a simple reason why Sigil and the Near Lands are so popular with planars. Compared to the rest of the multiverse, the Outlands (Sigil included) are "normal," the most mortal-oriented of all the Outer Planes, and maybe even the safest. That's because the plane's held by powers that limit the might of most other deities. Not

only that, but the deities of the Outlands just tend to leave folks alone, too, probably because of their generally neutral natures. 'Course, if some addle-coved berk goes and tries to bob one of them, it don't mean they'll ignore him.

Like as not, the gods'll squash him flat for his cheating ways. Still, a cutter on the Outlands has got a better chance of giving them the laugh than anywhere else on the Outer Planes.

So, hey berk – welcome to home!

WE CAN EXCUSE THE FACT THAT YOU SLAUGHTERED THE YUGOLTHS BEFORE YOU REALIZED

WHERE YOU WERE, CONSIDER, BUT YOU PRONOUNCED THE NAME OF OUR FAIR CITY 'SIGIL,' NOT 'SIGIL,' AND THERE CAN BE NO EXCUSE FOR THAT!

— HER HONOR RASINA TOLLIN OF THE GUVNERS

Before going any further with this book, the DM should first read *A Player's Guide to the Planes* and *A DM™ Guide to the Planes*. This particular text provides a campaign base and some quick-start adventures for a PLANESCAPE™ campaign. Although the material barely touches upon most of the planes, this base makes a workable beginning for the DM to build upon, and all the places a cutter could ever hope to explore will be well covered in the boxed sets and adventure modules to come.

Sigil and Beyond is divided into three sections. The first part, called "The Lay of 'the Land,'" describes just what a PLANESCAPE campaign can be and how to get one set up and running. The second part,

called "Features of the Outlands," describes some of the places found on the central plane of true Neutrality on the Outer Planes. The third part, called "Doorway to Sigil," goes on at length about the perverse heart of that plane, the City of Doors. The whole thing finishes up with a few adventure suggestions and a list of terms a sod's likely to hear and use in the Cage and on the planes.

With this book, DMs not only gain an understanding of how a PLANESCAPE campaign can be run, but they also get the tools to put together their very own campaign settings. After all, the planes are different from here and there, and DMs can't expect to run them like any old campaigns. Do that and why bother at all? A good DM wants the planes to be a memorable experience, not more of the same old same-old.

A majority of the most powerful things in the AD&D® universe make their homes on the planes, so it's really easy to come up with an unforgettable adventure – send the poor player characters to the last pit of Baator or to the darkest layer of the Abyss and watch how fast they'll agree. Now, the players are likely to remember well an adventure where old Demogorgon chewed their party up and spit it out (which he should do if he's at all played right), but don't they expect to bring their prized characters back from the front? That kind of mayhem's memorable, but it doesn't do a bit of good if characters with any will to survive have to be dragged through the campaign kicking, screaming, and bleeding profusely all the way. Memorable means fun, intriguing and exciting, not just deadly.

'Course, it's easier to tell a DM all this than to do it. So in the spirit of telling, here's some things that will make the doing easier.

