ISSUE 7 / WINTER 2011

irregular

INTERVIEW
ALESSIO CAVATORE

TUTORIAL
CLOTH PAINTING

PALM CROSSING
FRONTIER TOWN FOR TRAVELLER

ZULU WAR

FRONTIERS

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Editorial

Nick: I'd like to start this month's editorial off with an apology - I stated in the last issue that we'd be releasing a city supplement for The Dresden Files RPG during November. Unfortunately, due to the amount of writing involved, this ended up slipping to the point where we had to concentrate on getting this issue prepared, rather than getting the supplement out. It's my project, so I'll hold my hands up to this - we're still going to release the supplement, it's just going to be a bit later than originally intended.

Now I've got that out of the way, what've I been up to? Well, I was with the Sheffield Irregulars at two shows during October - Derby World Wargames Show and Fiasco - as well as attending the "Paint a Warhead" day during November. I was due to attend the Breast Cancer Brawl charity event in early December, but unfortunately the weather intervened - a foot or more of snow will mess with your plans.

On the painting front, I've been involved in an ongoing challenge over on WAMP - the gauntlet was laid down to paint a character and two units for an army by February 1st 2011, but I felt this was too easy. Instead of completing the challenge for one army, I initially decided to try to paint six - Dwarfs for Warhammer, Romans for Warhammer Ancient Battles, Cygnar and Mercenaries for Warmachine, and Trolls and Minions for Hordes.

During December, however, I decided to stretch myself a bit, and added two more armies to the challenge - Khador for Warmachine, and Space Wolves for Warhammer 40k. I've also been doing daily updates on my WIP thread over there, both to keep me motivated and to keep people up to date. At this point, I've painted the general for five of my armies, and at least one unit for three of them. With a month and a half to go, why not keep an eye on my progress over on WAMP?

My rationing is going well, thus far, and I'm starting to clear out sections of my grey horde - this has been at least partially aided by the Army Challenge, which has forced me to work on some stuff for every faction I'd listed in the page. There's still quite a bit to do, however, so I'll keep pressing forwards.

Jason: Well, its been a funny old 3 months, with lots of shows to attend. There are plans afoot for a new venture starting next year and we've started preparations for IMP 2011 as well. What's this new venture, I hear you ask - well, as of 2011 we will be publishing campaigns for roleplaying games and for wargaming. These will be on a separate page on the website, and yes these will be free to download. The first two will be the long awaited Dresden campaign set in Sheffield and a Pathfinder campaign setting by Taylor Holloway.

The aim is to produce these on a fairly regular basis. If anyone has an idea for a possible campaign setting for an RPG or would like to write a campaign background for a set of war game rules, then let us know at the usual email address - irregularmagazine@gmail.com

In regards to IMP 2011, we have a date for the event of July 17th, though further details will follow in the New Year. What else has been going on? Well, we attended a number of shows, such as Derby World Wargames Show and Fiasco in the UK. I have started my 12 month miniature-buying ban, which is becoming hard with all those nice shiny goodies that keep being released. I've also started making a go at painting my grey army, beginning with some War of the Roses miniatures.

There have been more plastics released for historical games, which have included Norman cavalry and British WW2 infantry. Also we see the release of the Games Workshop Space Marine movie for those who are fans of the 40k background.

By the time you're reading this Christmas will have been and gone, so I hope you had a excellent holiday and received lots of hobby related goodies.

Well that's all from me folks, see you next time.

Historical Painting Competition Results

Last issue we challenged you to paint a historical figure from any period of history up to and including WWII; it could be any scale between 15mm and 40mm and you came up with some great entries.

The winner is: Stéphane Renaut with his Old West Trapper.

Here's what our judges had to say about this entry.

The painting is really very good all over and the grain on the wooden parts of the rifle and fur coat are especially brilliant! Dave Barker

This is a very good paint job, especially on the wood grain, very nice indeed. Jason Hubbard

Stéphane will be receiving a copy of Warhammer Ancient Battles Second Edition from the Irregular Editors.

Here are some other entries that caught the judges' eye.

Sci-Fi Hero Painting Competition

We've got a new challenge for you this issue, with another great prize.

Hitech Miniatures are offering the winner of this competition a stunning limited edition 54mm resin Exorcist.

This model is something special for you to paint up for your display cabinet, and at 2.4 inches from feet to eye level, he's bound to stand out!

For your chance to win this fantastic piece we want you to paint a sci-fi hero:

• Any manufacturer.
• Any scale (between 15mm and 40mm).
• No dioramas or units please.

Please visit our website for all the details you need to enter this competition.

The deadline is: March 1st 2011, so there's plenty of time to get something built, painted and photographed.

Judging this competition will be award winning painter, Scott Hockley.

Campaigns Venture

There are plans afoot for a new venture starting next year. What's this new venture, I hear you ask - well, as of 2011 we will be publishing campaigns for roleplaying games and for wargaming. These will be on a separate page on the website, and yes these will be free to download. The first two will be the long awaited Dresden campaign set in Sheffield and a Pathfinder campaign setting by Taylor Holloway.

The Frozen North will be released in January.

Frozen North

Explore the Northern-most regions of Elysia - a place of frigid cold and high adventure with an exclusive supplement compatible with the **Pathfinder Roleplaying System ®**.

The Frozen North contains everything you need to run your own games - with a full historical write up of the region, towns, maps, friends and foes, as well as six ready to play NPCs pulled directly from **Tall Tales** - a short story appearing in this issue of Irregular Magazine!
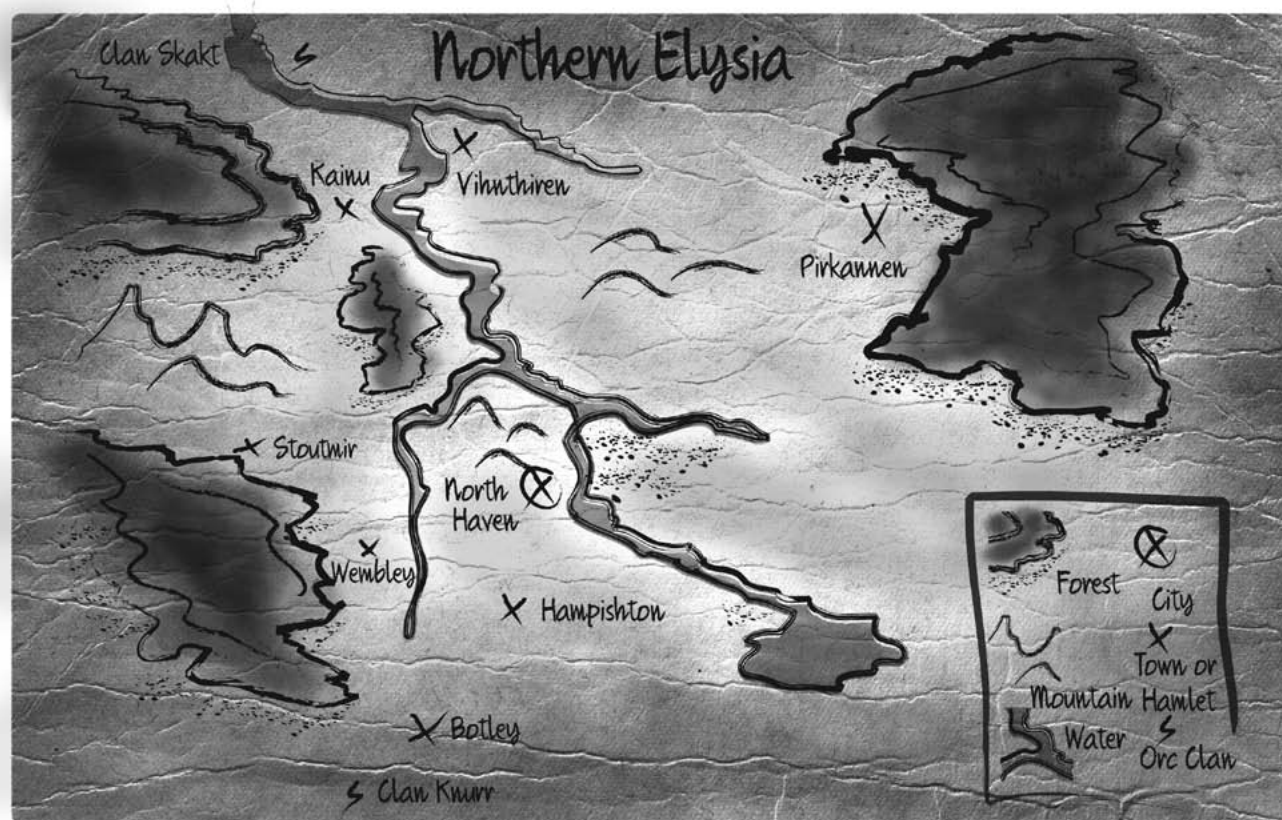
Dark Age Magic

Words : Jason Hubbard

During the Dark Ages, magic was considered an essential part of every day life. Warlords consulted priests and magi to check the omens before a battle, to provide powerful spells and to provide advice.

Omens could determine if the battle would go well or not. A bad omen had the ability to weaken the morale of the warriors thereby reducing their fighting effectiveness. On some occasions if the omens were significantly bad, it meant that the warlord and his war band refused to fight until the omens were in their favour.

It was also believed that some banners or flags and some weapons had magical properties. Vikings and Saxons believed runes carried powerful magical powers. These would be engraved into weapons and armour and painted onto shields and banners. This could give them powerful strength, protection or any other useful ability depending on the runes used.

Magical services were available even for the most mundane of acts. Everything from curse tablets and spells were found among the cuneiform writing of the great Mesopotamian cities. There is also a plethora of written evidence in the Viking sagas, Roman and Greek writings and among early Christian writing describing pagan practices. Evidence such as this indicates that magic played an essential role within ancient and early medieval society.

People sought advice and help from the gods on a daily basis. This could be for victory in battle, healthy growth of crops, animal and human fertility and individual health. At times magic was consulted for nefarious reasons. For example curses that would cause infertility or ill health.

Magi and priests functioned as dream interpreters and astrologers. Astrological prediction was a common element of ancient magic. Consulting the omens or seeing the future was another common practice. This may have been done by observing flights of birds, using a polished mirror, reflective waters, or the throwing of animal bones and runic stones. The use of spells was another common practice. This included everything from love potions through to spells that could cause harm.

Priests believed they could contact the spirits of the dead. This was a popular request of priests/magi within the Northern European Cultures. There was a deep association with rituals and magic within the Germanic tribes. They used magic inscription and oral tradition within their ceremonies and religion which was deeply intertwined with their pantheon of gods.

Shape shifting, the ability to shift one's shape into another creature, is another aspect of Germanic magi. Odin was considered a great shape shifter. His disguise of an old man wearing a cloak and tall hat whilst carrying a staff has become the iconic image of a wizard.

The most widely used aspect of magic in Germanic culture is the use of runic inscription.

These runes were placed on a wide variety of items, such as weapons to make them more powerful or armour to provide better protection. Magic in Germanic cultures could be used for both good and evil, as in many other cultures from ancient and early medieval periods

Magic

I would recommend using the Celtic Shaman as a pagan priest in pagan belief armies (the statistics for which can be found in the Warhammer Ancient Battles v2 Core Rulebook), such as Vikings, Picts and early Saxons. Those armies using magi or which are Christian in faith use the appropriate character from below.

Note - To use the magic ideas presented within this article, an understanding of how magic works in Warhammer Fantasy Battles is required, along with the ability to reference the magic rules system. Also all magic users, whether they are a Magi or Christian/Pagan priest are level 1 wizards and will know spells from the following lores: Heaven, Fire, Life and Beasts. Pagan priests will also know spells from the Death lore as well.

Use these rules as a guide, you can limit the spell list if required or allow Christian priests access to more spells, and the ability to cast more.

Type	M	WS	BS	S	T	W	I	A	Ld	PTS
Priest	4	3	4	4	3	2	4	2	7	70
Magi	4	3	4	4	3	2	5	2	7	70

Equipment
Priest - staff, mace and a dagger
Magi - staff, dagger

Special Rules
Cause fear
Subject to hatred of the enemy
Divination
Invoke the gods (this is only applicable to Pagan and Christian priests)

Any Priest or Magi can be upgraded to a level 2 wizards at a cost of 35 points.

Divination
A player can divine for a number of different reasons. For instance, they may want to divine for ambush sites or check for hidden enemy troops. The player must make a roll against the character's initiative score. This can only be used once per game.
This is cast on a 5+

Invoke the gods or God
This act of magic is to invoke the power of God/s. This could be to strike down an enemy or give protection. The player must make a leadership test. A successful roll will allow the player to invoke the gods allowing the targeted character/unit to re-roll any unsuccessful rolls. This can only be used once per game.
This is cast on a 6+

Spell List

Spell of Strength
This spell when cast on the intended target will allow a +1 on all damage rolls for 1d3 turns.
Cast on 4+

Spell of Protection
When this is placed on a unit/individual it will give them a +1 on any saving rolls for 1d3 turns. Cast on a 4+

Spell of Magical Protection
This will allow an additional +1 on all saving throws for 1d3 turns on the targeted unit/individual. Cast on a 4+

Spell of Speed
When cast this will give any targeted charging unit/individual an additional 1d6 movement.
Cast on a 4+

Runic Magic

Runes would be added to an item for magical powers, for example to a sword or banner. More than one can be added to an item up to a maximum of 3 Runes.

Runes of Strength
This will give a +1 on all damage rolls.
Cost 10 points

Runes of Protection
This will allow an additional +1 on all saving throws.
Cost 10 points

Runes of Power
This rune can only be used by priests and magi. It will allow them to make a re-roll on any unsuccessful magic rolls per cast.
Cost 15 points

Rune of Accuracy
This will provide the user with a +1 on missile attacks.
Cost 10 points

In part three we'll be looking at raiding on the high seas, weather and weather magic plus some additional campaign rules.

Zulu War and Isandlwana

Words : Jason Hubbard

The Anglo-Zulu war was fought between the British Empire and the Zulu Nation. The war would effectively end Zulu independence and dominance over native tribes in the region. The Zulu tribe originated from North of Africa and displaced the original inhabitants of the Kalahari Desert. By the 17th century the Zulus were fully settled in the area known as KwaZulu.

The Zulu nation had become a powerful political and military force under the warlord Shaka. By 1870 European colonial expansion within the region was starting to infringe on Zulu territory, and as a result this became a major issue for the colonial powers who governed the South African region. The British governor was Sir Henry Bartle Frere, whose plan was to unite all the native and European settlers under the rule of the Empire. The only problem or obstacle to this was the Zulu Nation, who had no intention of being governed.

The British Government and military back in London were over-stretched elsewhere in small wars throughout the Empire, and they didn't want nor could afford another war. The problem was that Sir Henry Bartle Frere and soon to be Lord Chelmsford, Lt.General Frederic Thesiger had decided that the only way to achieve their objective was to remove the Zulu power base, with military action. They knew they couldn't get a war against the Zulus sanctioned by the government back in London. Instead, they decided to use the advantage of distance and the time it took for any communication to travel that distance to their advantage. They set in motion military action that would force the hand of King Cetshwayo.

Frere and Chelmsford used a minor border infraction to summon the Zulu ruling elite to a commission, where they presented an ultimatum which they knew he would refuse. One of the major points was to disband the Zulu army, which would never be accepted, because Zulu society was built upon a warrior culture. When Cetshwayo refused they insisted that he and the Zulu nation presented a danger to European colonists in Natal, and that an invasion by the Zulus was inevitable. Thus they would need to take military action to prevent this.

Chelmsford invaded Zululand with three columns and left two behind to defend Natal and Transvaal. Chelmsford assumed that the Zulu army would fight like all other African nations and would be unwilling to fight a pitched battle. He hoped that by taking a large force into Zulu territory this would force and encourage Cetshwayo to surrender.

Chelmsford crossed the Buffalo river ford at Rorke's Drift on the 11th January, on the 22nd Chelmsford spilt his forces taking over 3,000 of the 5,000 troops he crossed the river with, chasing what he presumed was the Zulu army. At Isandlwana he left nearly 1,800 troops under the command of Colonel Durnford. Chelmsford would continue pursuing what he perceived to be the main Zulu army, even after reports proved otherwise.

Colonel Durnford was in charge of the camp at Isandlwana, in response to confused reports regarding Zulu troop movements, he sent out mounted troops, who stumbled upon a Zulu impi of 20,000 troops a mere five miles away from the camp at Isandlwana. Reports were sent to Chelmsford of the Zulu impi, but they were ignored.

At 8am Zulu's were reported on the high ground; messengers' were dispatched to Chelmsford, but he would not deviate from his original plan of action, convinced the report was over exaggerated and that he was following the main Zulu force.

The Zulu impi attacked the camp at Isandlwana using the encirclement tactic known as Impondo Zenkomo (Buffalo Horns). An hour later, with the camp close to being overrun, Chelmsford received word of the attack, A Colonel Harness, under Chelmsford's command, acted upon his own initiative and dispatched a small force of infantry and artillery in support of Isandlwana, but before it had moved a mile Chelmsford had ordered it to return to it's original orders.

The Buffalo Horns were used to trap the British and by 3pm the Zulu's had captured the camp at Isandlwana. Due to Chelmsford's incompetence, over 1,350 of the original 1,750 camp members were killed. Once the ammunition within the British camp was exhausted, the Zulus swarmed over the British troops. It was then down to bloody close quarter combat, which was all over very quickly. A bloody short battle that was in the favour of the Zulu warriors, it was down to

bayonet versus the spear, once that had happened in was in the favour of the Zulu army. The 20,000 strong Zulu army had decimated a force of British of which only 581 were professional regulars. Though until the troops had run out of ammunition they had inflicted heavy losses on the attacking Zulu's, but it was all over once the Zulu impi closed with the British.

On the same day Zulu reserves attacked Rorke's Drift, the men of B company 2nd battalion 24th Foot under the command of Lt. Chard (Royal Engineers) and Lt. Bromhead (24th Foot) held out for 12 hours of continuous rifle fire. 140 men, of whom only 81 were fighting fit, held out against over 3,000 Zulu warriors.

In the aftermath of the battle Chelmsford conducted a cover up with the help of Queen Victoria, as Chelmsford was a favourite of the Queen's. He desperately tried to bury evidence of his incompetence that proved he was at fault. He also propagated the myth that the troops were short of ammunition at Isandlwana, and placed a great deal of blame on Durnford for the disaster, who died defending the camps centre.

Both the British government and Chelmsford used the defence of Rorke's Drift to distract the people of Natal and Britain from the disaster at Isandlwana. Its importance was over-exaggerated by the military and politicians, both in London and South Africa.

Several soldiers were awarded the Victoria Cross for their actions at Rorke's Drift, in total 11 were presented to surviving soldiers. Most of the lower ranks who were awarded the Victoria Cross died broken and penniless. Chelmsford was promoted to a full General, along with being appointed Lieutenant of the Tower of London, and he eventually died in 1905 aged 78.

When news of Isandlwana reached London there was a public and political outcry, and reinforcements were dispatched to deal with the Zulu crisis. With reinforcements on the way Chelmsford reorganised his forces and planned to re-enter Zululand with the determination of eradicating the Zulu threat. On the 29th March the British repulsed an attack on their camp at the battle of Khambula, the aftermath of the attack showed that the Zulu impi was demoralised and this paved the way for the second invasion of Zululand.

Cetshwayo sought terms after Khambula, but the British wanted unconditional surrender, which Cetshwayo and his people wouldn't accept. Cetshwayo made a last stand at the battle of Ulundi on the 4th July 1879, but the Zulu nation was defeated. In the aftermath the Zulu lands were broken up into 13 separate kingdoms, all of which were given to pro-British Africans to oversee. Cetshwayo was captured and sent into exile.

Colonial Skirmish Rules

Words : Jason Hubbard
Photography: Dave Barker

This set of rules is designed to be a fast, quick and easy set for small to medium scale skirmish battles. It is a simple set of rules that can be played in a lunch time or allows several games to be played in an evening. It is suitable for 1/72 and 28mm scale miniatures.

1 man = 1 miniature
1 inch = 1 metre

Movement	
Square formation	3"
Western Trained Infantry	6"
Volounteer Militia	5"
Native Troops	8"
Boer Commandos	9"
Zulu Warriors	10"
Cavalry	14"
Camel	12"

All movement includes firing and reloading. You may move and shoot. The only exception to this are those troops armed with older muskets or crossbows. All western trained troops armed with breech loading rifles, such as the Henry Martini, may shoot twice if they don't move, pistols may move and then fire twice.

Weapon Range
(1 metre = 1 inch)

Weapons	
Bow	0-15 m
Crossbow	0-20 m
Spear	0-10 m
Pistol	0-15 m
Musket	0-20 m
Rifle	0-35 m
Machine Gun	0-50 m
Breech Loading Cannon	0-80 m
Barrel Loading Cannon	0-60 m

Pistols may fire twice and can be targeted at two targets. Machine guns roll 2d6 to determine how many enemy are targeted. Cannons firing Grape will use a flame template.

Combat
Players use 2d6 and a hit is achieved on a roll of 8 or more.

Modifiers	
Veteran infantry	+1
Sharp shooter/sniper	+2
Behind Partial Cover	-1
Behind Hard Cover	-2
Target is at Long Range	-2
Target is Prone	-3

Close Combat

Using 1d6, both players roll their respective dice and the highest roll wins. If both players roll an equal number then combat continues in the next round. An individual may break from combat but to do so takes a -1 modifier.

Close Combat Modifier	
Leaving Combat	-1
In Cover	+1
More than One Attacker	+1 per attacker (Max 3)
Attack from Rear	+1
Cavalry Vs Infantry	+2 to Cavalry

Morale

Morale must be checked once a unit has received 50% or more casualties.

Native and Militia troops will take morale checks when charged by superior numbers. Trained troops will always stand and fight.

Troops under constant artillery barrage will need to make morale checks. If a unit has received three attacks from artillery in a row then this is considered constant barrage.

Morale checks are made using a 1d6. They will need to roll equal or higher to pass a morale check.

Western Trained Troops	3
Militia	3
Native	4
Zulu	3
Conscripted Troops	2
Boer Commando	4

Modifiers

Within 6" of a Western Officer	+1
Being charged by Cavalry	-1
Being Charged by Zulu Impi	-1
Behind Cover	+1
Loss of Commander	-2
Less than 50% of Unit	0
Attacked in the rear	-3

Western led troops can rally around the flag giving the player a +2 on all morale tests. This will become a -2 if the standard bearer comes under attack and is killed.

The Dragonfire

"Man overboard!"

The cry came out of the darkness, barely audible over the thundering wind that ripped at the sails and the waves that crashed across the wooden decks. Yan peered through the gloom in the direction the shout had come from, the fierce spray making it difficult to see exactly what was going on. A crowd of sailors had gathered on the starboard side and snatches of their shouted conversation drifted back.

"It's Hesslar! Hesslar's been washed overboard!"

"Throw him a line, quickly!"

"I can't see him! Where is he?!"

Yan winced as another flash of lightning lit the black clouds, illuminating the frantic efforts of the crew. The sun had been low in the sky even before the storm had blown in and now it was pitch black. He liked Hesslar, the old sail master, and was keen to help out, but as helmsman his hands were already lashed to the wheel and it was taking virtually all his strength just to keep the Dragonfire from turning side on to the high waves which would easily swamp them.

There was more shouting now, this time from Captain Pillington.

"To work, men, to work! Else we'll all be lost!"

The sailors reluctantly moved away from the rail. Yan couldn't see Hesslar among them. Pillington struggled up the wet wooden steps to join him on the poop deck.

"How's she faring, lad?"

Yan shook his head. "The rudder must be stuck, Captain, she keeps trying to turn, fighting me. If she carries on we'll capsize for sure."

Pillington gripped the railing as a particularly strong gust blew his hat off into the darkness.

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"Keep her steady, lad. I've tried calming the winds already but it's too much for my weatherwork. I fear this is an eldritch storm."

Even as he spoke lightning struck the crow's nest and a corona of blue flame flickered down the mainmast. For a second the rolling seascape around them was illuminated and Yan's blood froze. From the shouts and wails on the main deck he knew he wasn't the only one who had seen it. To port, just visible as the lightning faded, he could discern white peaks high above them, as if the Dragonfire was sailing beside giant cliffs. But it wasn't snow-clad mountains that the light had revealed. The ship listed heavily to starboard as the wave began to lift them up. Pillington was shouting something but the noise of the sea was too

immense for Yan to make out the words. The wheel bucked in his hand forcing him to his knees on the now almost vertical deck. With a fearsome crack the mainmast toppled into the ocean. Yan looked up in time to see the white mountain of water come plummeting down towards them.

*   *   *

"Land ho!"

The shout intruded into the darkness of Yan's mind. He coughed and tried to wipe to salt water out of his eyes but found that his hands were still tied to the wheel. He blinked the brine away as best he could and looked around. The storm had passed although a

strong wind still rocked the ship on a swollen ocean. The sky was a mass of cloud but somewhere beyond it the sun must have risen as the scene was lit by a dim grey light. Yan pulled himself upright - the decks of the Dragonfire were virtually empty. Boats, barrels and cargo had been swept away although sailors were beginning to emerge through hatches from below decks, most of them looking as bemused as Yan felt.

"Land ho!"

The cry came again, from Captain Pillington. He'd climbed the foremast and was waving a hand towards the south east. Yan looked in the direction and was surprised to see a dark coast line not far distant. Heaving on the wheel he turned the Dragonfire towards it.

The Captain was leaning against the railing as Yan, still rubbing at the red sores around his wrists, approached. Pillington had risked putting on some sail and the canvas fluttered and snapped above him in the stiff breeze.

"Captain," Yan spoke quietly. "The storm blew us off course, undoubtedly, but it took us away from Civisia, not towards it." He paused. "There's no land this far south on the charts."

"I know, lad." Pillington answered without turning his head. "I don't like it either, but we need to make landfall. We can't carry on like this. The ship's in pieces and the seawater has ruined half of the stores that the storm didn't take."

Yan nodded and the two men stood in silence for several minutes as the grey coast crept closer. The rocks facing them slowly gave way to a stony shoreline and glimpses of desolate plains beyond. Yan shivered, overcome by a sense of foreboding. He turned his gaze away and started back towards the wheelhouse. As he threaded his way through the crew he stopped next to the shattered stump of the mast.

"Hesslar?"

The sail master turned a haggard face towards him, a coil of rope in his hands.

"Aye, sir?"

"I thought you were lost?"

"I was, sir. The wave took me overboard and I saw Dragonfire sail on. I must've swallowed half the Southern Sea but just as I felt myself going under I saw you come back, sir, saw Dragonfire turn about. The Captain threw me a rope just as the storm died."

Yan stared at him aghast. He knew the ship hadn't turned back, the storm had been too great. And then the wave had… The wave. Yan pushed his way back through the crew until he reached Pillington, still standing silently at the prow.

"Captain, that wave last night. We should have capsized, or worse. We should have lost half the crew at least, not just half our stores. What happened? How did Hesslar come to be here?"

Pillington turned towards him for the first time and Yan saw his own fear reflected deep within the Captain's eyes.

"Hesslar's dead, lad."

"But he…"

"Hesslar's dead." Pillington repeated quietly.

Yan swallowed hard, his throat suddenly dry. "Then we..?"

"Aye, lad, aye. Us too."

There was a scraping sound as Dragonfire's keel dragged over the gravel shore.

"Then where are we, Captain?"

Pillington shook his head slowly and lowered his gaze as the wind and the waves washed them ashore.

"The last frontier."

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Tall Tales

Words: Taylor Holloway
Illustration: David North & Josiah Daniels

1.

The fire clicked and snapped, warming the common room of The Black Rose Inn. The patrons were unusually quiet this evening, reflecting on the cold gusts of winds that relentlessly pounded against the exterior of the establishment.

"Hey, Bren – remember the time I bought that ranch just east of North Haven?"

The man named Bren looked up from whatever book he was currently reading. He was a big man, who looked as though he had seen his fair share of hardship – usually dealt at the end of a sword. His skin was the colour of walnut, and his hair was pinched tight into braids.

"Yeah, I remember that. It lasted a whole, what, eight months? What about it?"

The speaker leaned back, pulled a pack of matches from his faded denim pants, and lit a roll of tobacco he held between his lips. "Whatever. Did I ever tell you why I sold it so shortly after I bought it?"

Bren shrugged. "We all assumed it was because you realized that raising cattle was hard work, Gregir. We all know how you feel about hard work."

Gregir tapped his cigar into the small glass ashtray. "Well, you jerks assumed wrong. I lost all my livestock."

The big man laughed, put down his book and pinched the reading glasses off of his nose. "Oh. That's rich. You mean you managed to kill all your livestock in less than a year of operating a previously successful ranching operation?"

"They were murdered." Gregir said, theatrically, while exhaling smoke.

"Probably – by a city boy named Gregir Tailenson."

A door closed upstairs, preceded by footsteps coming down the stairs to the common room. A young woman looked at the two as she descended. She was short, with cropped blond hair, and she wore a wool skirt with a thick cotton sweater. Her features were small and pinched, aside from her eyes – which were large, and a brown so light that they could be mistaken for yellow in some lights.

"What are you two arguing about? You're going to wake up all the patrons."

Bren stood up, walked to the bar and motioned the server to fill up three rounds of ale. "Gregir here is telling me about the time he managed to kill all his livestock in less than a year after owning that little ranch up north."

The girl pulled out a chair and joined the table. She happily accepted the tankard of ale and turned her gaze to Gregir. "You told me that they were killed by a big wolf."

With a final pull from his smoke, he squashed the butt in the ashtray and took a drink from his own tankard. "It wasn't a wolf, Dayle. It was a monster."

Everyone started laughing at that, the bartender included.

Gregir looked directly at Dayle. "Are you telling me that you've never heard of the Villiverikantaa?"

The girl reached over to Gregir's tobacco poke and began rolling a smoke of her own. "The Wyldabear? Oh please, Gregir. That's a story that old Gauldurfolk women tell children so they go to sleep. It's a legend."

"Legend, eh?" Gregir slid his pack of matches across the table to her, "Well I guess that makes me a legendary monster slayer."

Again, everyone burst out into laughter.

"Do you want me to tell the story or not?!"

"Alright," Bren wiped a tear away from his eye, closed his book and tucked his glasses away into his breast pocket. "I'll bite. Tell your story."

Gregir leaned back and began rolling another smoke. He paused dramatically, taking a swallow of his ale. "It was three months after I had purchased the ranch, and things were going well. I was learning the tricks of the trade. Questyer and Vlend had visited me earlier on, and had shown me how to make sure the animals were secured for the winter. Rath had just left, determined to arrive in North Haven before the first snow fell."

2.

It was the worst first snowfall Gregir had seen in all of his twenty or so winters he could remember being a witness to. It fell from the sky not in casual flakes, but rather in urgent clumps of snow that began to weave into a thick blanket as it touched the frosted earth. Three times that day, Gregir had gone outside to shovel a path from his home to the barn where he kept his livestock. It all appeared to be for naught, as he inspected the damage to the barn.

He took a long pull from his rolled tobacco. The paper crackled as he inhaled, and he investigated the hinges. The barn door looked as though it was ripped clean off. Hunkering down, he looked at the jagged claw marks in the wet wood, and then to his slaughtered cows. He counted them, and realized that more than a few were missing.

The slaughter was spectacular. It was though whatever broke into the barn had killed everything because it moved, not simply for food. Moving to the corpses, Gregir ran a hand over the bite marks, and was startled to see the teeth were not only excessively large but were also dagger straight. He quickly distinguished between the bite marks and the damage caused by the claws. At first glance, he would have thought a great cat or bear had inflicted these wounds, but now he began to believe it was some sort of reptile. Looking at the tracks the beast had left in the blood, he guessed that it was huge – and the gashes left in the dirt and hay facing away from the tracks would indicate a dragging tail. Following the tracks out the door, he could make out splotches of warm blood beneath the thin layer of snow that had fallen between the time of the massacre and now.

Going back to his home, Gregir grabbed his travelling pack, strapped on his sword, and his crossbow. Whatever had done this was going to look great on his mantle.

3.
"It was a bear, boy." The bartender piped in. "Everything you described is sure sign of a bear – killing fer sport, dragging a bit o' prey with it. You're leading us into a trap – yer damned imagination got the better o' you and now yer tellin' tall tales."

Bren looked to the bartender. "What kind of bear has a tail?"

The bartender picked up another tankard. "Y'know... one o' them bears with tails. Idiot."

Gregir chuckled. "It wasn't a bear. It wasn't anything I'd ever seen before. At first I thought it might have been a dragon, but dragons don't usually lay waste to barns without burning everything to ashes first. Also – dragons typically travel in packs. This was the work of one animal, and a large, yet stealthy one at that."

The bartender gave the group a look of silent contempt and went back to his business.

Dayle butted out her smoke. "So, you went after that thing by yourself?"

Gregir nodded. "I can't say I wasn't tempted to go after Rath and get him first, but the trail was fresh, and I wasn't about to let it get away."

4.
The trail was easy enough to follow in the freshly fallen snow. Within a few miles of his ranch, he found a spot where the creature must have stopped to finish eating the cow that it had dragged this far. Fresh gore marked the spot, as well as a few felled saplings and a large area covered in semi-frozen scat. Strangely enough, it didn't smell like the refuse of any sort of animal Gregir had encountered before, but it was strong enough to send his senses reeling. Fighting a fresh bout of nausea, he pushed on.

The short day ended quickly. It was quiet, and though the snow managed to hold its tenuous grasp on the land, the above seasonal temperature started to melt the snow that littered the canopy above. With darkness settling in, Gregir found a spot to set up camp. The first order of business was to find food. He quickly found some that had been untouched by the snow in a small deadfall of branches. Dragging that out, and hacking some of the larger logs into a manageable size, he carried it back to the camp, laying it out on a canvas. The second order of business was shelter – the wind was picking up, and with it would be temperatures low enough to kill him should he catch a chill. Gregir began the tedious task of piling snow.

Hours passed, and with those hours came more and more piles of snow. Now, with a decent amount, he began hollowing out the structure into a decent shelter. When he managed to bring it down to the rough and frozen ground, he then crawled out and set to the business of building a fire. Once the fire was burning, Gregir quickly took off all of his clothing and hung it over the fire to dry them off. Saying a private thanks that he didn't invite anyone else along on this journey, he rooted through his pack and donned some fresh clothing. He debated briefly donning his chainmail shirt, and then argued himself out of it – it was unlikely anything was going to attack him out here in the remote wilderness anyway.

Dragging over a few logs so he would have a dry place to sit, Gregir then produced his prized possession – an iron coffee percolator called a Cicerellian Press he had purchased in Khenmoor from some damned Sethe merchant for a small fortune. He put a few handfuls of ground coffee into a pot, a few handfuls of snow, and placed it onto some hot coals to let it steep. When it was boiling, he picked up the pot and poured the whole of the contents into the press. Then, he took the plunger and slowly pushed it to the bottom. The coffee grounds packed down tighter, pushing warm black coffee upwards.

Gregir then poured the coffee into a tankard, and put it aside to cool.

Trying to sate himself on a meal of cold jerky wasn't easy, though the coffee afterwards helped. Gregir debated dousing the fire, but then thought better of it. It would keep beasts away, and if there was trouble, he'd rather fight by the light of a fire than by moon-light.

Gregir pulled himself into the makeshift shelter, and curled into his bedroll. It wasn't long before sleep snuck in and stole him away.

5.
"Oh no – you just didn't." Dayle shook a stern finger.

Gregir took the last pull from the bottom of his ale, "I didn't what?"

"Waste almost half an hour describing to us how you made a cup of damned coffee in your thrice-damned Cicerellian Press and went to bed."

Bren laughed and got up. "He can't go an hour without mentioning it, didn't you know."

"You shut your mouth, or that's the last time I make you coffee on the road." Gregir retorted, handing Bren his empty tankard. "And it'll cost you another round if you want to hear the end of the story."

Dayle reached into her purse and pulled out a handful of copper. "I got it, on the condition that you leave the boring parts out from here on in."

Gregir smirked. "There is nothing boring about Cicerellian advances in technology."

6.
The fire crackled outside, and Gregir jumped at the sound of voices. He reached over and felt the reassuring worn leather on the handle of his sword. Sitting up wasn't easy, as the shelter was designed only for him to comfortably sleep in. Slowly, he crawled from his snow hut, and crept along the tree line.

At the fire sat three figures – two were discernibly human, though the third was larger. Judging by the tone of his voice, he gathered it was probably an orc. They were in the midst of an animated discussion, though they spoke so fast that he couldn't quite catch what language they were speaking in.
Sizing them up, he quickly thought up a strategy – which involved taking the orc down first, and then dealing with the other two. The smart thing to do would be to attack quickly, catching them while their guard was down – disable them first and ask questions later.

Then the twig snapped.

There was a flurry of activity. The orc leapt to his feet and picked up an axe that was near his back. One of the humans, a small man with the shadow of a beard, drew a sword while the other stepped back and knocked an arrow in his bow.

Gregir sheepishly moved out of the shadows, sword still drawn but pointed at his feet. The three lowered their weapons as well, but kept them at the ready.

"Peace?"

The orc growled low in his throat, but the man to his right put a hand on his companion's shoulder. "We speak a little Terran."

"Mind explaining why you decided to make a camp here?"

The human with the bow, which Gregir could now see was a woman, stepped forward. "I should ask you the same question. This land belongs to the Kainulainenn people."

Gregir sheathed his sword, and put up both hands. "I'm sorry – I didn't know. I am new to this place. I travelled here from Elysia – a little northwest of North Haven."

The man stepped forward, arm extended. "I am Tiihonen. My friend here is Yrjo, and the lady to my left is Marja."

Gregir clasped the hand and gave it two strong pumps, before moving away. "I am Gregir."

The man motioned for him to take a seat. Gregir nodded, sat down on the log he had dragged over from before. The orc stood, but the other two resumed their seat. Taking a good look at the orc, he realized that if he had fought, he would have been overpowered. He stood at least two heads taller than Gregir, and probably weighed twice as much. Judging by the way he carried that axe, he was no stranger to it's use. He extended a hand, but Yrjo muttered something to Tiihonen, keeping his giant green hands to his sides.

"Yrjo has a great piece of advice for you if you are to continue living in the north." Tiihonen smiled, sheathing his own weapon.

Gregir pulled his legs closer to himself, and retracted his hands to hold them closer to the fire. "Oh yeah – what's that?"

It was the woman, Marja who responded. "He says for you, Gregir, to learn Galdur."

Gregir laughed, as did Tiihonen – but the orc remained stoned face as ever. "That is good advice. I'll take it to heart – I have a friend who can teach me."

The orc finally relented and sat back down. Marja produced a wooden spit that had three plucked and cleaned birds skewered on it. Tiihonen said something in Galdur to Marja, who scowled, and then put a fourth on it.

"You will eat with us, Gregir?"

His first thought was to refuse food from these strange people, but even the thought of hot fowl made his mouth water. "Yes, please."

Tiihonen nodded. "So, what brings you so far from home, out into Kainulainenn lands?"

Gregir looked to the sky, and saw that he had slept for more than six hours, and didn't think he would be getting much more sleep this night. He recounted the story to Tiihonen and his companions, who listened intently throughout. When he finished, the orc looked to Tiihonen and said one word.

"Villiverikantaa."

Gregir looked puzzled. Marja laughed, and Tiihonen held up a hand to Yrjo.

"My friend speaks of a legendary creature – in your language there is no name. It does not exist though – it is a story for old ladies to frighten children with."

Yrjo glowered. It was in this moment that Gregir realized just how menacing those tusks actually looked. He said something angrily in Galdur. Tiihonen rolled his eyes.

"My friend says that his grandfather slew a Villiverikantaa that was menacing his clan. It is a dangerous beast you seek, that can only be killed by the bravest of warriors. If you wish to truly kill such a beast, it should be remembered that it is easier to kill something that is lying down. A creature the size of a Villiverikantaa must weigh a great deal – if you can stop it from moving, you may stand a chance against such a beast."

Gregir nodded, as solemnly as he could. "Thank you, Yrjo. I will take your advice to heart – both pieces."

The orc cocked an eyebrow, as if he was undecided whether Gregir was being sarcastic or not. Gregir flashed him a toothy grin, and stood up. "Well – I should break camp and get a move on while the day is young."

Tiihonen smiled, and stood as well. "And we should be getting to sleep. It is busy work hunting at night. Thank you for sharing your fire with us, Gregir. We shall not forget your generosity, should you visit us in Kainu."

Gregir promised that he would visit, and even produced a map of the region so Tiihonen could mark down where it was. After thanking them again for the hot breakfast, Gregir began packing up his things while the hunters retired to their hide and stick huts. Taking a second look at his map as he left, he also noticed another thing that his new found friend had written down – a site where he believed the creature lurked.

7.
"Well, that's convenient." Bren muttered, deep into his second tankard.

Dayle snorted. Gregir ignored them both and began rolling some more tobacco.

"I still have the map if you don't believe me."

Bren finished his tankard and looked at the bartender, then back at Gregir, and then back at the bartender again. Gregir sighed, fished in his pockets for a few more copper farthings, and motioned to the server to bring three more tankards of ale.

"I'm telling the story – I shouldn't be buying the drinks too."

Dayle laughed. "You're always telling the story. If it was up to you, you wouldn't pay for anything."

Gregir frowned. "I can't help it if you two are about as entertaining as tits on a bullfrog."

"Tits on a bullfrog? I'd buy a round to see that." Bren piped in.

There was an awkward silence before Gregir began to finish his story.

8.
The cave loomed out from the snow-covered mountain-side. Squinting, Gregir could make out nothing past the first turn in the darkness. Sighing, he pulled out his lantern, lit it, and drew his sword. This place definitely looked sinister enough to house a monster.

Holding the lantern aloft, he began to move forward

quickly. Whatever had killed his cattle was inside of here, and he had come too far not to find out what sort of creature that was. The first thing Gregir noticed was the horrible stench that seemed to permeate from the walls. His eyes wandered to the roof of the cave, and saw hundreds of bats clinging to the roof. They were dormant and hibernating, so they

shouldn't cause him any problems, but he knew they were the harbingers of disease. One false move, and he would be covered in guano, and probably host to a thousand and one different illnesses. Thinking better of it, he blew out the lantern and let his eyes adjust to the darkness. He would just scout, and then once he saw what he was up against, he would come back prepared – with an army if it was necessary.

Quietly, he crept down the long passage ways, using his off hand as a guide against the walls. It seemed as though this passageway kept on forever – until he heard a grunt up ahead, and something large lumbering through the darkness. A small shaft of daylight flashed through the ceiling, giving him enough of a glimpse of something massive and hairy coming his way. Panicking, he felt around and discovered a thin niche he could hide in. Carefully, he slid into the crevice and waited.

Gregir was not prepared for the horror that he witnessed.

The creature lumbered around the corner. He saw a combination of creatures that made utterly no sense mashed into one creature - a long crocodilian snout full of razor sharp teeth, eight large red eyes, not unlike those of a spider, glaring above it's maw. The neck was covered in fur, and could be mistaken for that of a bear, if it wasn't for it's eight large and powerful legs that pushed it forward as it moved. A long hairy tail stretched around the corner as the beast pushed it's way past him. Each of its paws terminated in long black claws, which looked capable of puncturing through breastplate.

Gregir fought back the urge to scream like a man gone mad. The creature, from head to tail, would easily dwarf the largest bear he had ever seen. It must have stood the height of a man at the shoulder, and was at least three times as long. It moved past him without care – it was so close at times that he could have reached out and stroked the creature's coarse black hair.

Within moments it was gone.

Gregir pushed himself out of the crevice and began cursing wildly. He couldn't leave the way he came – it could still be down there, and Gregir didn't trust himself not to make any noise over the cave floor, littered as it was with debris. The only way to go was the way the creature came, and he prayed for a way out.

Lighting his lantern, he quickly continued down the way the creature had come. Almost running, he finally came to a large opening – which revealed a dead end, along with piles of bones. Holding the lantern aloft and the sword at the ready, he began to sift through them. Many of the bones were creatures he recognized – cattle, moose, deer – though most disturbing ones he could quickly identify as human.

While he was going through the macabre lair, he suddenly heard a snuffling grunt behind him. Turning slowly, he saw the creature in it's full glory. It was definitely looking at him, and it definitely looked hungry. Gregir screamed, paralyzed. The creature reared and leaped forward. Gregir did the only thing he could do – he threw the lantern at it, and held his sword aloft in front of himself.

The creature screamed with what seemed like one thousand mouths. Gregir gritted his teeth, and moved to the flank of the creature. He remembered the words of Yrjo, and slashed at its heel. The creature whirled towards the pain, but Gregir kept two steps ahead of it – leaping over its tail and hacking at its other leg. Enraged, the Villiverikantaa roared and rose on it's remaining four legs only to topple backwards. The young warrior smirked, and moved in for the kill.

Impact! Gregir felt hundreds, if not thousands of pounds, land on top of him. Still screaming, he worked his blade back and forth until it was yanked from his hands. He tasted blood, and felt the creature scream and thrash, further crushing him underneath a blanket of foul smelling fur. His shirt and face were wet, and the pain in his chest was incredible.

Then there was silence. Gregir closed his eyes and braced himself, wondering how horrible it would be to have this monster devour him alive. He waited, and it seemed an eternity had passed. Finally mustering up the courage, he opened his eyes. The creature still had him pinned, though it wasn't moving. Wiggling out from underneath the beast, he saw that the entire front of its face was burning in lantern oil, and the fur on its back was smouldering. He reached under the monster to fetch his sword, and found it jammed in the creature's ribcage. He pulled it free, only to discover that it had snapped clean in half.

The other half was firmly lodged in the creature's heart.

In a daze, Gregir glanced around the monster's den. It was littered with bones, many of which looked to be those of adventurers who had also come here to slay the beast. Rummaging through the skeletons, he found a sword that was well balanced and could serve if some of the rust was cleaned off. He also discovered some jewellery that he pocketed, and a few torches to get himself out of here. Looking back at the corpse, he sighed, and then realized he knew the perfect way to pay back the generosity of Tiihonen and his companions.

9.
"It took me most of the day to skin the damned thing. The parts with fur were easy enough, but the head and the legs were a bitch." Gregir finished, taking a

long drag from his smoke before butting it out in the ashtray.

Bren smirked. "So, where is the trophy then?"

"Well, I travelled to Kainu and met with Tiihonen. I gave them the skin of the beast. I figured they could use it more than me."

Dayle laughed. "That's just like you, Gregir. You tell us a bullshit story and then add a note of charity, so if we make fun of you, we look like the assholes. Nice."

With that, she got up. "Though, by my standards, it was pretty entertaining."

Gregir and Bren watched her hop up the stairs. Both noticed the gold necklace that had been doubled up that was hanging from her ankle.

"Did you make it up?" Bren asked, taking the remaining mouthful that remained in his tankard.

Gregir gave Bren a wry smile. "I'm not that good of a story teller."

Bren chuckled. "Well, if you did, it was pretty good. Making me notice the necklace wrapped around Dayle's ankle was a nice touch."

"Believe what you want."

The big warrior picked up his book and his glasses. "I will. Good night, Gregir."

Gregir toasted Bren and took a drink from his own tankard. "I'm going to finish this – good night, Bren."

The bartender had long since left the common room

and retired, which only left a lone adventurer sitting

by the fire. Once he heard Bren close and lock the door to his room, he pulled out his sword and examined it by the dancing flame. He ran his hand along the edge, and tested it with his thumb. He chuckled, and was about to put it back in its sheath when he noticed a spot of rust near the hilt. Gregir made a clucking noise with his tongue, and decided that he would get a horse and travel north, to see how Tiihonen and his companions were holding up.

The fire clicked and snapped, warming the common room of The Black Rose Inn. Gregir sat and reflected quietly on the cold gusts of winds that relentlessly howled in the night.
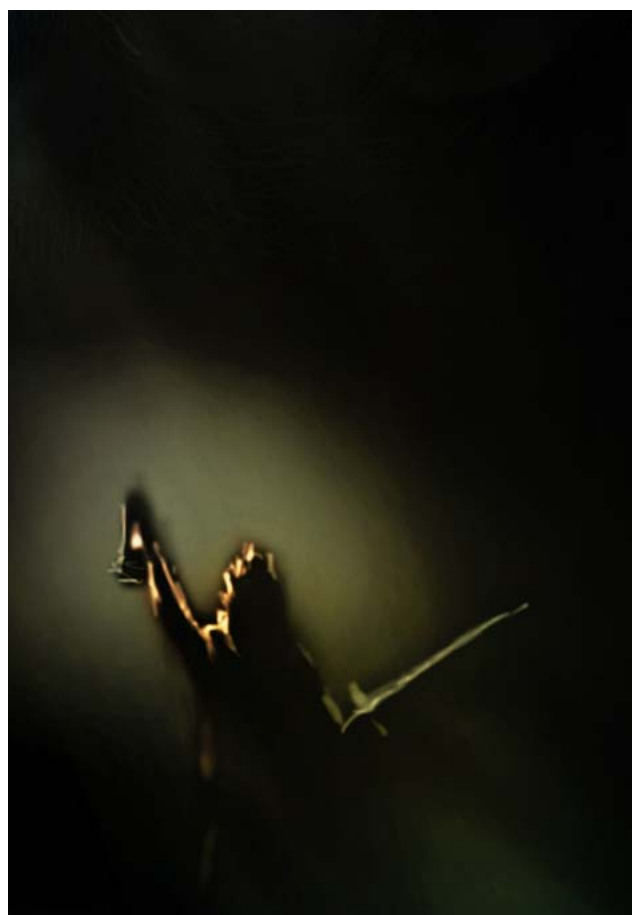
Words: Dave Barker
Illustrations: Cerberus

Palm Crossing: A Frontier Town

Traveller RPG

This article is a description of both Palm Crossing and Flathead's Romance. Palm Crossing is a frontier town to be found in the outlands of Flathead's Romance, a rural, but developing world that I created for use with Traveller RPG.

Palm Crossing is a place where my adventurers can return to rest and recuperate, to find adventure and generally just be a starting place for adventure. However, Palm Crossing is explicitly not a starport, although there is a C class one some distance away. Being set on a developing planet in an area where starships cannot land, gives it a more of an out-of-the-way feel, rather like the Old West with some technology.

Flathead's Romance isn't specifically located anywhere in space, but should be able to be dropped into any campaign where you've got space for a planetary system. But, whatever you choose to do with the ideas in this article in your Traveller campaign, I hope you can have as much fun with Palm Crossing as I have!

I had the Mongoose version of the Traveller RPG in mind when I created the locations and other bits and pieces in this article, but I hope that it will be of use to any Traveller Referee.

Flathead's Romance C786664-7 S Ag Ga NI Ri

The planet of Flathead's Romance has been a backwater
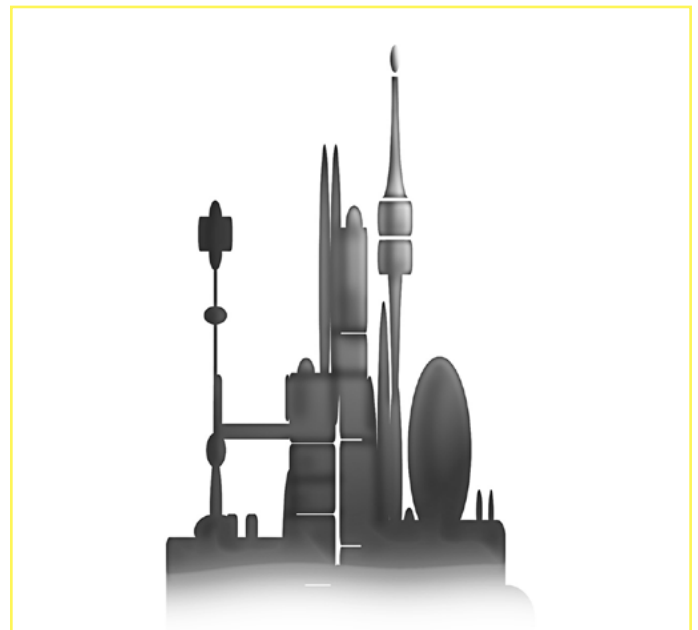
for a very, very long time. Originally discovered thousands of years ago by corporate sponsored explorers, Flathead's Romance is an agricultural world most notable for producing a variety of fruits and grains in bulk, together with some fine spices and premium textiles. It is also known for being home to some of the finest Antarian Horse breeding stables in the sector. The main illegal trade off-world is the high-end narcotic, phallox that is manufactured from an indigenous plant.

Phallox is a minimally addictive aphrodisiac with some anagathic effect, affordable only by the richest and most exclusive of users.

Flathead's Romance has never been in control of its own destiny, although its ownership has passed through the hands of many different noble families and corporations over the centuries, each of which has had essentially the same goal for the planet – to reap the maximum profit from the world from a minimum of investment. The current legal owner is Count Leopold Rothradshy Adshykal Kelserech von Vesetust, who doesn't even live in the same sector as Flathead's Romance. Count Leopold is currently happy to quietly take his cut of the planetary profits, leaving the governance of the planet to the locals so long as nothing gets out of hand and his monies aren't threatened. The current government is technically a democracy, although the six main political parties who vie for power are each sponsored by a different planetary corporation.

Despite this, the planet has managed to develop itself into a self-sustaining TL7 economy with a healthy off-world trade surplus. The vast majority of the planetary population of about nine million are engaged in agriculture of some kind and are considerably poorer than the urban population. The urban areas, notably those that have built up around the starport, boast a significant technology and robotics industry that could be considered TL9. Rather unimaginatively, the locals have named this conurbation, Starport. This industry largely services the automation requirements of the agricultural sector, but it also boasts the ability to build interplanetary craft that are used in the small-scale mining of the system's asteroid belts. However, this activity is break-even at best.

But the drive to explore the system's six asteroid belts is not driven by economic concerns. Flathead's Romance is home to the Church of the Dragon Prophet Incarnate, founded two thousand years ago by a charismatic, eccentric Sikh mystic called Guru Lionheart Singh who had a vision of a mighty ancient artifact composed of valuable gemstones being found in one of the asteroid belts of the Flathead's Romance system. Bearing little resemblance to its founder's Sikh philosophy, modern Dragonism encourages its followers to find enlightenment in wealth, knowledge, regular - but not excessive - hedonism and, of course, providing a regular tithe to the Church of the Dragon Prophet Incarnate.

About 20% of the population of Flathead's Romance are practicing Dragonists, including a substantial proportion of the ruling class. Most Flatheaders, though, see them as a little bit odd but the Church is to be found everywhere throughout the planet and in all levels of society. This has meant that many of the Church's beliefs have made their way into general Flathead society. Perhaps the two most obvious Dragonist beliefs to off-worlders are the odd distance

and respect that off-worlders are initially accorded on first meeting and the common dress of Flatheaders.

The respect shown to off-worlders is thought by sociologists to derive from three sources. It comes from knowing that the planet is owned and occasionally inspected by those who come from off-world; from one of Guru Singh's prophecies that the discovery of The Artifact will be made possible by an off-worlder; as well as from the Guru's many exhortations to the faithful that they can pave their road to enlightenment with knowledge. Visitors to Flathead's Romance are often treated deferentially and with a large amount of respect and genuine interest unless they show they're not worthy of such treatment by taking advantage of it in some way.

The common dress of Flatheaders is mostly driven by the climate. Being a warm planet with very low levels of ultraviolet radiation, it is quite common for a Flatheader to dress without wearing anything above the waist apart from the most minimal of decoration. This style of dress is observed by all, without distinction of gender, age or religion. In fact, the whole of Flatheader culture is quite unconcerned with nudity in general and an individual who chose to wear no clothes at all one day would raise no more comment than someone who chose to dress fully from head-to-toe. However, ornate hairstyles are valued greatly and most people grow their hair long so that it can be styled in some way, whether it is a simple long braid or a virtual sculpture atop their head.

The Scout Service also maintains a base which orbits Flathead Romance's single moon, Freya, but it has little interaction with the local population beyond a small amount of trade for supplies.

Palm Crossing

Palm Crossing is a trade centre located about 5,000 kilometres from Starport on the mouth of the Lionheart Red River which is to be found in the centre of the west coast of on Flathead Romance's second, and lesser, continent, Silvan. Despite its population of only about two thousand, it is the cargo-handling centre of the whole continent.

Silvan is home to Flathead Romance's main area of mining in its central and fairly inhospitable mountainous region. However, many of these mines are small operations financed and run by small local operators that meet the needs of Starport's industries, as the real money on the planet is mostly tied up in the large corporate agrifarms that produce for off-world trade. However, some smaller scale farms are run on the more fertile north and south plains of the continent.

The innumerable islands of the eastern fjords and archipelagos of Silvan are said to be the hiding places where many of the raw ingredients for phallox are cultivated.

Palm Crossing has a sizeable warehouse and docks district alongside the waterfront. The various mined ores, precious gems and metals as well the agricultural produce of the continent is transhipped here from the local watercraft that bring the goods into the docs, and onto the 10,000 tonne transoceanic freighters that will ship the goods all of the way across Lovecraft's Ocean to Starport in about 10 days, for redistribution there or further transhipping off-planet.

However passenger traffic doesn't have to wait for the freighters to sail if they have the money. A seaplane travel service is available that will hop from island to island across Lovecraft's Ocean back to Starport. However, due to the nature of the atmospheric storms which brew up so easily and violently on the ocean it can often take three or four days to make such a crossing as the seaplanes are often grounded to avoid these storms. However, the stopover islands have the facilities to accommodate this and make the journey comfortable.

Due to the nature of the weather and the fact the Palm Crossing is surrounded by mountains and rough terrain, direct-from-orbit access to the town is all-but impossible unless the landing craft is equipped to land on the ocean and can dock at the port.

As might be expected of such a place, Palm Crossing has an active trade and mercantile centre, but it is also populated with services catering for the hardworking men and women who come down from the mines, or sail into port. Drinking and gambling dens are plentiful as well as more discrete establishments offering to cater to other relaxation needs. All of this is largely regulated and controlled by the Mayor of Palm Crossing, Jennine MacPhee. She is also the town's Sheriff and her small force of two dozen Deputies keeps the peace. It isn't a town without crime, but it is a place where most people are usually safe.

Plot Hooks and Adventure Ideas

Although there are many adventure ideas that I'm sure you've already had reading the above descriptions, here are just a few more. All of these are intended to at least start out in Palm Crossing

* Sherriff MacPhee is convinced by rumours she's picked up that a particular passenger seaplane is going to be smuggling a cargo of refined phallox back to Starport. She hires the party to take passage on the same place, find out what is really going on and turn over all of the evidence they gather to her counterpart, Officer Lekisha Floe, upon arrival at Starport. However …

1. … Officer Floe is a part of the drugs gang and has told the smugglers what the party are up to. They must survive several attempts on their lives on the way back to Starport.

2. … there are no drugs being smuggled aboard the flight, but the island on which they find themselves stranded by a storm is attacked in the middle of the night by creatures that emerge from the sea.

3. … the whole escapade is a test to see if Sherriff MacPhee can trust the characters before entrusting them with a much more important mission.

4. … the gang aren't smuggling drugs, but instead are smuggling psionics off-planet after they've received training at an illegal institute hidden in the Eastern Fjords.

5. … the smugglers are rather amateurish and try and get the party's help by offering them some of the drugs or money in return for helping them get past Officer Floe on arrival.

6. … at the second stopover to pick up extra passengers, all of the suspects and their luggage disembark; and then the pilot dies suddenly. Can the party find out what the suspects are up to before a replacement pilot is flown in?

* A local businessman and trader, Julian Flixx, approaches the party in a bar. He is looking for some he can trust to …

1. … cause problems for a business rival by sinking an incoming cargo skiff containing a load of ore from the mines, without anyone being any the wiser.

2. … help train a small body of Dragonist extremists camped in the hills who want to overthrow the elected government of Flathead's Revenge.

3. … travel to Starport on his behalf and pick up some particularly rare luxuries from an off-world trader and bring them back safely so that he can impress his wife who thinks he no longer loves her.

4. … help him defend himself from a violent rival who has threatened to kill him if he doesn't leave Palm Crossing.

5. … smuggle a number of small alien artifacts that have been found in his mine to an off-world buyer currently in orbit. Although there is no restriction on the sale or export of such artifacts, he really doesn't want the Church of the Dragon Prophet Incarnate to find out about them as they'd force him to sell his mine to them.

6. … help provide him with an alibi for last night as he was with his girlfriend when he should have been with his wife. But what was Flixx really up to?

Morae River

Words & Illustrations: Brynn Metheney

"Space: the final frontier". We all know this quote. William Shatner's voice rings out into the cosmos. We can only wonder about all of the different worlds that await him and the crew of the Enterprise. Star Trek was about this unknown frontier and what it meant to humankind. This spirit of exploration permeates our stories, our dreams, and our present lives. Even in an age where everything seems to be explained, we find new frontiers to look forward to, whether they are physical or imagined. I remember as a child I'd daydream about magical worlds during math class and pretend I was a dinosaur at lunch, only to go home and wonder about other worlds out there somewhere beyond my backyard. These imaginary unknowns would fuel my fascination with the natural world as I grew up.

In spring of 2008 I decided that I would create my own frontier. I have always been interested in biology and animals. Since I entered college I knew I wanted to design creatures for film and games. I was working on a portfolio of creatures to send out to potential clients and it all seemed aimless. I wanted to put my designs into a context that they could relate to and evolve with so that they seemed less random. I decided to center my idea on the concept of a river and the environments that would exist around it. The Morae River would be my exploration project for the next two years. It also supplemented the requirement for my thesis to obtain my bachelors degree in illustration and so I worked on it in the last two semesters of college.

I started with thinking up the continental mass named Orcura and began to build outward from the river. I found forests, plains, tundra and coastlines. This place was similar to our Earth, but had a touch of strangeness about it as well. Work began on the fauna that would inhabit Orcura and the surrounding habitats. They began as pencil drawings with minimal color. At the time I wasn't incredibly confident with the way I was working and so the drawings were all in black and white. While working

on my thesis I had moments where my frontier would expand. I had never created a world before. I remember thinking to myself, "Wait, this place exists on a planet, which would exist in a solar system, which would exist in a galaxy…" and so forth. I remember sitting back in my chair and being terrified of what I had begun to create. It was in this moment that I became aware of what this frontier meant to me.

As the Morae River grew, it became more complicated. I had discovered Wayne Barlowe's "Expedition", in which he explores the planet Darwin IV in great detail, and I felt as though the Morae River was too vague. I wanted it to seem more realistic. I began to classify the fauna past the family and up into the kingdom and phylum. I used the same kingdoms, phylums, classes and orders that we use here on Earth using Linnaean taxonomy. After that, referring to Latin words would produce the family, genus and species, finding characteristics that were relevant to the species. I wanted to relate the creatures back to animals found here on earth through language. For example, I would classify a creature under the class reptilia to indicate that it was a cold-blooded creature that gives birth to young by laying eggs.

This, of course, produced some problems. While I wanted to relate the creatures to creatures we are familiar with, I had never intended to actually have them be related genetically. I felt that creating my own words for the same terms was redundant and would take more explaining for my viewer. I began writing extensive information about the fauna, none of which has been published on the actual website. I created new words for kingdoms, all the way down to species. I wrote about every aspect of the creature's physiology and it's behavior. To start, I focused mainly on the Mardiks and their family Pernixidae, trying to find out how they worked inside and out.

As I moved forward with detail, exploring behaviors and the physiology of the creatures in more depth, I began to become disenchanted

with the idea of The Morae River. It seemed so formulaic, and less about the creatures and more about the information. I had become so concerned with the writing that I had forgotten about the art, the reason I started the project in the first place. The Morae River came to a stand still and remained unorganized.

After I had left the project for a month or so I had a breakthrough. I realized that giving too much away took away from the wonder of the project. Explaining everything about the creatures and how they existed took away the unknown factor about them and what had made them interesting in the first place. The Morae River began as an experiment in world building and creature design and ultimately, it turned into a personal exploration of what it means to be a good storyteller. While there isn't a definitive narrative to the Morae River, the language of it is written with the tone of a field guide. I soon realized that what makes science fiction writing exciting and interesting is leaving some things untold.

In my opinion, nothing was worse for the Star Wars franchise than when the force was explained. Giving an explanation for something, which by its own nature is supposed to be mysterious, killed the wonder of it. The same thing could be said for monster movies. The moment you explain and show the threat, it's not so scary anymore because you don't have the audience's imagination working with you. This same sense of wonder and imagination is what has always pushed humanity to keep looking for more. We explore the edges of our boundaries in hopes to discover meaning, what is out there, who is out there, and perhaps how it all works. However, what I think we fail to realize is that it isn't really the answer we want but perhaps the unknown itself. I suppose, if one day, we were to figure out all of the secrets space has for us then we would become disenchanted with it.

It has begun to happen to our own planet. We think we know how it works and that we know its entire surface. So we've moved on and now we are looking toward the cosmos in search of a more exciting an exotic Earth. We write stories and create movies where humans leave this dull rock of a planet and explore new worlds with better things to offer.

I saw the same cycle happening in my own writing. I would explain everything I knew about the flora and fauna of The Morae River only to find out that perhaps they weren't as remarkable as it was when I knew only so much about them and so I didn't want to work with them anymore. The mystery had disappeared and so had the motivation to learn more about them. For me, the solution to reactivating my project was to pull some of the information out of it to keep the flora and fauna alive and evolving. I have recently moved the Morae River from the continent of Orcura to the Island of Tul. I changed the setting to add to the mystery of the project. Islands have always had unique ways of evolving and I wanted to capture that in the project as I moved forward. The writing has also changed.

I recently had a show in my hometown of Lancaster, Ca. The writing for that show was very different then what it had been for shows and books prior. I left things out. All of the information about these creatures exists in my own writing; however, I chose to only publish so much information for the show and the viewers. One creature in particular represented this new way of thinking. The Umbor made its first appearance at the show. This blind giant arrives on the Southern Coasts of Tul to bask for a certain number of days, only to disappear within a single night. It isn't ever explained why they do this or where they come from. Even the gender was listed as unknown because so little is known about this species. At first I was nervous to show a creature like this but as the night carried on I found that more and more viewers were excited about the idea of there not being an explanation for why or how this creature existed. As a complete show, the fauna began to make more sense. Some creatures were explained more than others and this gave the writing and presentation a nice texture that couldn't have existed if it was all explained in the same formulaic fashion. This also created a sense of reality. We don't know everything about our planet and it's inhabitants. If one were to look at a collection of wildlife from Africa, some animals would have more information known about them than others. I want my viewers to actively experience my own bestiary in the same way and imagine more about the creatures in it. The Morae River is still a growing project.

While I don't think I will carry on with it in its original form much after 2010, it has served as an invaluable learning experience. I feel that as I carry on with projects like these I will try harder to keep a sense of mystery about things.

An interview with Alessio Cavatore

We were really lucky to bag an interview with one of the biggest names in the gaming industry, Mr. Alessio Cavatore. Up until recently he was a stalwart within Games Workshop where he worked on games such as Warhammer 40K, Lord of the Rings and Warhammer Fantasy Battles. He left to work on his own games company, and recently was responsible for developing Mantic's new games system, Kings of War.

How did you get started in the industry?
In 1996 I moved to Nottingham to work for Games Workshop, translating products from English to Italian. We were based in the design studio and that meant we were working very closely with the designers. Amongst others, the two I harassed the most with rules questions and proposals of my own ideas were Rick Priestley and Tuomas Pirinen. Eventually, worn down by my endless pestering, they gave me a job as games designer. It helped that by then I had won two Warhammer staff tournaments and had had some of my short stories published in the Dogs of War book.

What was the first wargame you played?
I started with the little games you find at the back of Andrew McNeil's Battlegame Books, followed by Avalon Hill's Afrika Korps, role-play games and finally Warhammer fourth edition, my first proper miniature wargame.

Of all the game systems you helped design, which one are you most pleased with and why?
Kings of War without a doubt! It's the one that is more 'mine' than any other wargame I have designed. Of course,

if you count board games too, then Shuuro has to be the one! I'm also very proud of my work on fifth edition 40K and The Lord of the Rings strategy battle game.

How and why did you become involved with Mantic Games?
After leaving GW, Ronnie and I had a chat at Salute and we agreed that Mantic was ready for a game system of its own! Warren of Beasts of War played a part in that conversation too, and some depth charges I was drinking at the time. Another way of finding out how it all happened is to watch the 'A Cunning Plan' series of videos on the Mantic blog and the 'River Horse 1' video on YouTube.

What's the first thing you do when designing a new game/rules system?

Oh, I guess it's discussing the business needs and strategy of the company in question. The next most important thing is to familiarise yourself with the IP of said company and it's range of models. Then it's a matter of a lot of hard thinking, writing and rewriting, and a lot of testing!

In your experience, what makes a game an enjoyable experience?

There is no fixed answer for this as there is an endless number of different gamers with different tastes in regards to what's enjoyable for them. Some people like relaxed, cooperative, friendly games. Others love head-to-head competitive challenges. It's impossible to please everyone with a game, which is why I guess it's so important to first make very clear what the target market of your game is and then not worry about trying to please all audiences. That's a recipe for disaster!

What's next for you after working on the rule system for Mantic?

I'll be expanding the Kings of War game system and I'm working on Hail Caesar with Rick Priestley for Warlord Games. I am also expanding the range of River Horse games starting with two more expansions for Shuuro and Turanga. One is a dice-based, optional combat system, and the other one is additional wacky terrain. There are other things on the horizon, but if I told ya, I'd have to kill ya!

Is background fluff essential to a non-historical wargame system?

I definitely think it is as it make the game more 'believable' and intriguing. I think that's the big advantage of Games Workshop really. There is so much background material, especially with 40K, that the entire game feels 'real' and has an amazing gravitas to it.

Do you have any plans to design an RPG system in the future?

Not quite, but I will design a very 'skirmishy' little campaign system set in a particular historical period that will feel quite role-playish, though it will still be played with miniatures. I just love toy soldiers!

What type of games do you like playing, and why?

Oh, I'm a total game-geek and play all sorts of games: war games (fantasy, sci-fi and historical), board games, computer games, console games, role play games, online games... life's too short!

SHUURO TURANGA
• A SHUURO EXPANSION • EXTENSION POUR SHUURO • ERWEITERUNG FÜR SHUURO •
• ESPANSIONE PER SHUURO • SHUURO の エキスパンション • EXPANSIÓN PARA EL SHUURO •
by Alessio Cavatore

What's your involvement with River Horse, and what does the future hold for them as a games company?

I'm River Horse's founder, majority shareholder and managing director (sounds grandiose, doesn't it?). As I said before, we'll be expanding the Shuuro line, but we'll also be producing more boardgames and even other types of products. I can't really go into detail yet! Keep your eyes peeled and visit Maelstrom Games' website to buy our product buuuuyyy oouuurrr proooduuucts! <hypnotist's voice>.

Are you painting an army at the moment, if yes which one and why did you choose that particular army?

I'll tell you a secret - I hate painting! So, even through I own many many fully painted armies for many many game systems, I haven't painted any of them myself. You see, what I do is to assemble them, build and convert (not too much) myself. I then come up with a colour scheme that matches the background of the army, but then pay/bribe/blackmail someone to paint it for me.

What do you think will be big in gaming in 2011?

Easy: Turanga and Kings of War! Apart from the corny self-promotion, I'm really convinced that both are very good games. But I would say that, wouldn't I?

How do you see the future of the hobby?

Well, as is normal in times of recession and more and more 'brains' leave the market leader, it's inevitable that new, smaller, dynamic realities like Mantic will enter the fray and challenge that supremacy. It's going to be interesting times!

Artist's Showcase: Will Kirkby

Please introduce yourself

I'm Will Kirkby - though I'm guessing you probably can guess that from the title of the interview - and I'm from that most terrible of places: suburbia, more to the point Sheffield.

How did you get interested in drawing comics?

Well, I've always loved comics ever since my first botched attempt to nick a copy of The Dandy from my local newsagents - though my tastes in comics have grown a lot wider since then. At first I would read comics like Peanuts, then as my Dad started buying me them this grew to include titles like Tin Tin, which is about where I started to try drawing comics myself. I would spend the summer holidays in France trying to make my own versions of Tin Tin, though with no great success. I was entranced by the idea of telling stories on paper, making my own little film without the need of things like cameras and talent.

When I finished college I started to find a lot of people drawing comics online, and with the giant size ego that all post-graduates have, I just assumed I could do better so I started trying to make comics again. Though this time trying not to do just a thinly veiled Tin Tin rip-off…

Do you write the comics as well as draw them?

Totally, I script everything pretty loosely and sketch thumbnails of all my pages before drawing. I like the challenge of making sure the pacing is right and that the characters shine. I still spend most days just thinking up story ideas that I may never use. Some people may call this daydreaming, but I just call it mental exercise - at least, that's what I tell my boss…

What methods/tools do you use in your work?

I pretty much use everything I can. At the moment, though, for the Tuk Tuk I use pencils for the line art since I want to keep the loose movement I get with not using inks, for which I would normally use a nib pen and I colour the whole thing in Photoshop since my watercolour skills aren't quite up to doing entire comic pages yet.

Recently I have been trying out digital inking, In fact the cover I did for issue six of this magazine was inked digitally since I wanted to give it a luxury feel.

Still the one constant in my work is my light box… you have no idea how much I love having one.

KOMRADE, Chamonkee

How important is detail?

It really depends. Some comics I love are very minimalist - just good art done simply. Speaking personally, I love detail - I like not just showing people roughly what something looks like, I want the scenes I draw to feel lived in. The cities they walk through to have their own character.

Plus, I like the way you can stop people in their tracks and make them really look at what you've done by just drawing a bit more. I guess I just like so much detail because I can really flesh out characters with it. Someone can't just be defined by the way they look and act but also by where they choose to be and the things they surround themselves with. It is perhaps not the most Zen way to look at it, but then but then Zen is an ideal not the truth..

What size/scale do you prefer to work at?

I draw things large and scale down. For example, the Tuk Tuk pages which are A4 when printed are drawn at A3, which means that detail is easier to draw and any minor imperfections are reduced when I scale it all down. For conventions I draw huge artworks on large pieces of card to sell. I like the challenge of big sizes. Heck, if I tried drawing the cover I did on A4 instead of A3 it would have ended in tears.

Tell us about cover of issue 6 - what's the story?

Well at the very professional - and not at all cake-filled - staff meeting I was asked to come up with a Tuk Tuk cover for the Magic issue and that, since it was the Autumn release, the colours needed to be, well, autumnal. I pondered some ideas as the meeting went on and we all moved onto our second piece of rich sugary cake. At first I was going to tie the cover into what was happening in the comic and the arrest of the lads, though this would have meant I wouldn't be able to get the Tuk Tuk in the picture. So, instead, I decided I needed action! Magic! And a Giant Owl!

Sometimes the best ideas come from just acting like a giant kid and throwing in a voodoo doll for that touch of magic…

Who and what influences you and your work?

Everything I read influences me. For Tuk Tuk my main influences have been things like Only Fools and Horses, Open All Hours and a lot of European comics - titles like Asterix, with their details and humour. I use a fair bit of manga as a reference for how to draw vehicles in action - artists like Shirow Masamune are invaluable.

There are also all the people I follow on livejournal, as I tend to view their work as my competition. I'll see something by Brandon Graham, Naniiebim or various others and the jealous part of me fires me onto trying to draw something better than them. Perhaps it isn't the healthiest world view, but it helps keep me pumped up.
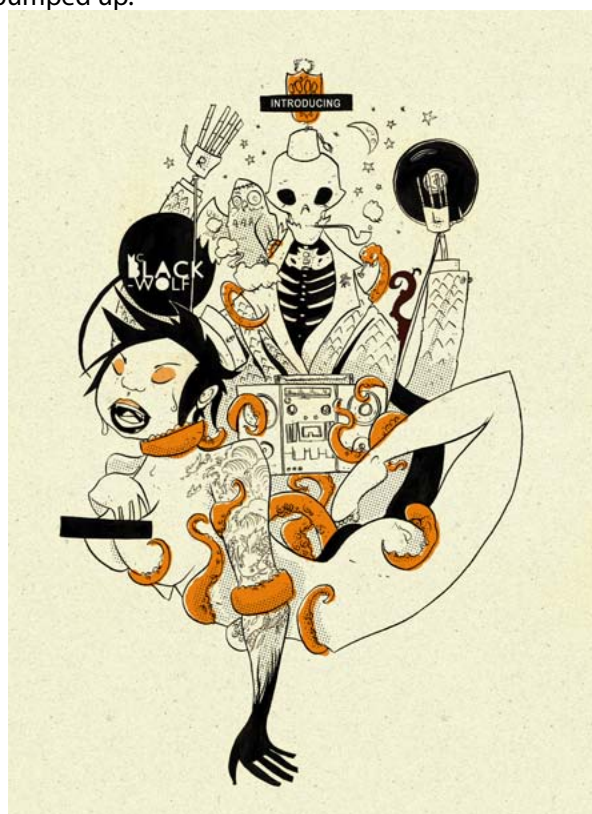
Do you use reference material?

Tons. For Tuk Tuk I have books on Bhutan and Istanbul. I google images of Tuk Tuks all the time. If I have to draw something new I generally try to research it beforehand. The world is more varied than I can imagine, so it's always handy to build a visual library to help you out.

Do you have a preferred genre?

I guess anything fantastical - I live a normal life so I want the things I do and read to reach into the wondrous. This is my escape and as far as I'm concerned I need to make it a good one.

When it comes to writing or gaming I try to explore anything, as a rigid roman setting will create unique stories just as science fiction does. Keeping a good mix can help keep the ideas fresh and interesting.

Are you a gamer or a miniature figure painter?

I'm a huge roleplayer and have been for decades - I even playtested the second edition of Warhammer Fantasy Roleplay. I used to paint miniatures, though with all the comic work I do I had to cut back. Still at some point I'll pick up a brush again and get converting something evil-looking.

Is there anyone you would like to work with/for in the future?

Anyone who is willing to challenge me to do better. When I'm working with other people I don't like hearing the words "Well that's good enough…" I like people who always think they can do better AND TRY. So anyone who forces me to up my game is fine by me.

As for working for, I suppose there's all those comic companies I grew up with like 2000AD, Marvel and DC, though really anyone who wants me to draw cool stuff.

Which artists do you find exciting at the moment?

There are a slew of American/Canadian artists at the moment who are really catching my eye - people like Becky Cloonan, Brandon Graham, James Stokoe and Corey Lewis. There's a whole awesome tribe of them out that way managing to work on their own books.

Coming home to the UK, there are my friends like

Naniiebim, Nikki Stu, WJC, Nich Angell and many others who I expect big things from in the future!

What can we expect to see in Tuk Tuk in the future?

Plenty of good stuff, the guys are getting roped into that most terrible of things… a plot. One that will see them leave their shop and meet a cast of crazy characters and friends as they quest through this wide world in a way that only veteran merchants can.

Expect romance, flying Tuk Tuks, monsters, money, mayhem and most of all - wonderful, wonderful greed…

If you weren't making comics what would you be doing?

Probably having a nice relaxing day with a girlfriend.

Clothing and Zenithal Light

Words & Photography: David Heathfield

When most painters paint they generally use an imaginary overhead light source, such as the sun. We call this the zenithal light source and it shines downwards equally all over the model whichever way it is turned. This is the most common way of deciding where highlights and shades are placed.

To get an idea of where the light should be placed you can hold the miniature under a light source such as a lamp.

This reveals the areas in light and the areas in shadow. One thing important thing to note, especially where clothing is concerned, is the effect that creases have on light.

The creases cause a sudden change from light to dark which we must simulate when painting the model. Creases at the top of the shirt, however, do not go as dark as creases at the bottom and it is this that separates a well-painted model from an uninformed, amateur-painted model.

You must fight the temptation to shade every crease to the same level, as in real life this is simply not how the light reacts with the cloth. The same can almost be said for highlights which tend to be stronger at the top - although this is not always true as some folds stand out far enough to catch the light and this rule can be bent slightly to draw attention to details and other areas.

So using the techniques from the first section I base the model, shade, highlight and finally glaze some blue/green into the bottom of the clothing to simulate dust and break up the surface. Note how sharper creases and folds are highlighted quickly and with more contrast than large smooth areas.

Stage 1

The basecoat is on and I begin to shade by adding a darker colour to the mix.

Stage 2

Now I return to the original colours and begin to smooth the blends.

Stage 3

The original colour has a lighter shade added to it and is gradually made brighter. The first two highlights are very close to the original colour with the final two, shown in the last picture, being suddenly lighter to convey the contrast around the creased areas. Never the less, these areas are still carefully blended.

Stage 4

Now I add the glazes to break up the area.

Stage 5

Although these glazes can simulate dirt and light some material shows signs of damage and wear - most notably with old leather. This too can also be simulated on the miniature.

Chaos Trees

Words & Photography: Pat Ohta

I wanted to make a new set of chaos trees to place on my swamp board.

These trees were inspired by ones I saw made by Sean P.

These versions are very easy to make and will add lots of character to your board.

Materials Needed:
Hot Glue
Super Glue
Rotary Tool
Hobby Knife
Hobby Saw
Hobby Clippers
Sculpting Tool
Nylon Wash Cloth
Action Figures
Foam Board
Aves Apoxie Sculpt
Woodland Scenics Hob-e-Tac
Woodland Scenics Tree Armatures
Woodland Scenics Foliage Clusters
Woodland Scenics Scenic Cement
Basing Material

Stage 2

Cut a small base out of foam board

Stage 3

Stage 1

You will need to have a collection of toy action figures. Spooky and evil looking ones will work the best

Start by washing all of the figures in a mild soap solution. This will help to remove any oils on the figure.

Once dry, dismember the entire doll. Use a rotary tool or clippers to break apart the legs, arms, torso and head. You should also remove any capes, bags and other accessories, as these items will not look very good on the tree.

Separate the body parts into trunk and branch piles. Good trunk pieces are torsos and thick legs. Good branch pieces are arms and skinny legs.

Pick out a torso piece and glue it onto the base with hot glue. Now you need to start designing the look of the tree. Place various branch parts on the tree, trying different combinations, and figure out what looks best. If any of the figure have joints that move, use CA glue to fix the join in place.

Stage 4

Once you decide on the look, use a rotary tool to make a hole for each branch, then hot glue the branches in place.

Stage 5

TREE ARMATURES
28 DECIDUOUS
TR1122
3"- 5" (7.6 cm - 12.7 cm)
• Bendable
• Various types and sizes
• For any scale

The main part of your tree is now done. To fill out the tree, add smaller branches onto the main branches. Use Woodland Scenic's Tree Armatures. These armatures are made out of K-Resin, a wireless bendable plastic. There are three different types of armatures per pack.

Stage 6

Choose an armature and twist the branches on it into a shape that you like. Be sure to spread them out and bend them up or down. I found it best to start from the bottom and twist clockwise, moving some branches up and some down.

Stage 7

Add these armatures to your chaos tree. Do this by drilling holes into the trees, then glue the armatures into place.

Stage 8

Use Apoxie Sculpt to cover all of the areas where the different parts are joined to each other. This will help blend the parts into each other and make the finished piece look more like a tree

Sculpt bark using a sculpting tool, or add texture to the Apoxie Sculpt by pressing a nylon wash cloth into it.

Stage 9

Mix equal portions of Apoxie Sculpt parts A and B. Spread the mixture over the branches. Press it in well so the Apoxie Sculpt adheres to the branches. Spread out the mixture and blend the Apoxie Sculpt with the tree

Stage 11

Bevel the edges of the foam core base, and glue rocks onto the base.

Stage 10

Stage 12

When the tree is dry, prime and paint it

Stage 13

Now it's time to add leaves to the tree. To do this, first add Woodland Sceneics Hob-e-Tac glue to the tree armatures. Hob-e-Tac is a fantastic extremely tacky adhesive. Allow the glue to dry for 15 minutes or until clear.

Stage 14

Next break apart Woodland Scenics Foliage Clusters. The clusters come in several different colours, I used a mixture of light and dark greens.

Stage 15

Break up the clusters and place them all in a container.

Stage 16

Dip the tree into the clusters. The clusters will start to stick to the Hob-e-Tac. Roll the tree around to get the best coverage. Use your fingers to press the clusters onto the branches.

When you are done, seal the tree using Woodland Scenics Scenic Cement. Heavily spray the Scenic Cement on the tree. This will be absorbed into the foliage and help it bond to the tree.

Allow the tree to dry overnight.

Now you know how to make some quick and easy chaos trees!

Colonial British Tabletop Painting Guide

Words & Photography: Dave Barker

Over the last few years I've managed to find quite a quick painting style that produces miniatures that look good on the tabletop - good enough that I've been asked to write this article, anyway. I won't be winning any painting competitions with my tabletop painting style, but I hope that the some of the ideas provide food for thought in your tabletop painting!

The basic premise I use when painting miniatures destined for the tabletop is to use two shades of each colour for most of the model. This is because for the vast majority of time that anyone is looking at them, they will be doing so from at least four feet away! However, to make the miniatures look a little better when they do get picked up and inspected closely, I put a little more effort into the parts of the model that people do actually look at closely.

The five miniatures that I've painted for this article were painted in a total of less than five hours, excluding drying time, so hopefully at this rate you should be able to turn out nice looking tabletop miniature quite quickly. You have got at least one more squad of miniatures to paint whilst these are drying, right?

I was asked me to paint some Colonial British for this tutorial by The Editors, but they left the choice of models up to me. I settled on the Wargames Factory Colonial British plastics, not because I particularly like them – rather, they are perhaps some of the worst Colonial Brits on the market (sorry Wargames Factory guys, but it is true) – but because they are the kind of cheap miniature we're often tempted to pick up for an army on a whim, but that then sit on the shelf still in their box for ages (sometimes even years) before they ever see any paint.

the painting partially assembled miniatures idea: that just means you're painting bits that will never be seen!

Don't forget to wash plastic sprues before assembly to remove the release agent - the substance that manufacturers use to make the plastic come out of the molds easily. The sprue I chose was particularly greasy, but soap, water and an old toothbrush easily sorted that out and before long I had five assembled models.

Stage 2

It is never worth skipping this step to save time as it will only make your miniatures more likely to have their paint chip off as you're playing your games with them.

In this case, I've chosen a white undercoat. I'm not one of the undercoat fanatics who insist you can only paint over a certain colour and I don't have a particular preference for white or black - or, for that matter, even grey or brown. I've chosen white for these Colonial British because most of the model will end up being bright colours – either white or red – and I find it easier to get a bright finish when starting from a white base.

Stage 1

The first thing to do is to assemble the miniatures. These particular Colonial British do have the benefit of having lots of options for assembly. When I'm painting for the tabletop, I don't have any truck with

Stage 3

Faces are something that the eye looks to be right on a miniature, so the skin, especially the faces, on these figures will be the only parts to which I will apply more than two colours. I use the Games Workshop (GW) paint colours here because they work nicely together for white skin and being premixed speed up the painting!

The skin I painted first with GW Dark Flesh. Then I applied two successive highlights of GW Dark Flesh and then GW Elf Flesh, each time leaving a little more of the previous colours showing. You should only need to use the GW Elf Flesh in very small amounts on the highest highlights.

Stage 4

This is the one step that I do consider completely optional, but it isn't something to fear. A little practice and you rapidly improve – and if you make a mistake, you can always re-do step 3 (skin) to patch up any mistakes or excess paint. However, if you can get eyes looking good, then your miniatures immediately look so much better!

When painting eyes, I always start by picking out the whole eye socket with GW Scorched Brown. This makes the eye slightly bigger than needed and slightly out of scale, but it is like stage make-up – from a distance it actually looks right. I then pick out the eyeballs themselves with a very light grey, leaving a line of dark brown visible all of the way around. In this case I used the old Citadel colour Ash Waste Grey. This is difficult to obtain now as it is no longer made, but GW Bleached Bone is a good alternative. Finally I picked out the centre of the eyes with a small dot of black.

Stage 5

When the hair on a miniature is just around the back of the head, especially when is mostly covered by a helmet, then this doesn't matter too much. But these chaps have plenty of facial hair, so it requires a bit more attention!

I chose three different hair colours for these five chaps. Each of which was created with a base colour and a highlight colour:

Black hair: Black base, Mid-grey highlight
Brown hair: Scorched Brown base, Bestial Brown highlight
Blond hair: Bestial Brown base, Coat d'Arms Desert Sand

If you don't have any Coat d'Arms paint, then GW Desert Yellow is a similar colour to Coat d'Arms Desert Sand.

Stage 6

Now that these miniatures have good looking faces, the rest of the miniatures are composed of much simpler colours.

Trousers and boots: Black
Coats: GW Red Gore
Helmets: GW Desert Yellow

GW Desert Yellow might seem like a slightly odd choice for the helmets on the face of it, but it will make the white helmets look slightly different to their straps and packs, which will also be white.

After the base colours for these areas, I applied the highlight colours, to the raised parts, leaving a fair amount of the base colours showing.

Trousers: Revell Lufthansa Blue
Coats: GW Blood Red

If you don't have any Revell colours, Lufthansa Blue is very similar to GW Midnight Blue.

I didn't highlight their helmets at this stage because I have a bad habit of holding a miniature by the head when I'm painting it. I shouldn't do this, but knowing that I do, I left the highlighting until later in the process!

I didn't add a highlight to their boots at all, to give them a different look to their trousers. Besides, who ever looks how the boots of a miniature are painted?

Stage 7

These Colonial Brits have white rifle straps and pouches, so I've picked these out together with the lace around the facing colours on their cuffs and epaulets with Codex Grey

If I was being picky, I perhaps should have painted their expense pouch in black

(highlighted with blue, as per the trousers in the last step). However, I didn't do this as I was looking to paint these miniatures up quickly, not perfectly. I also didn't add the red stripe down the outside of the trouser legs either.

Stage 8

The facing colour indicates to which regiment your Colonial British miniatures belong. Since I want my miniatures to belong to the 24th Regiment of Foot, whose soldiers fought at Isandlhwana and Rorke's Drift, I need their facing colour to be green, GW Snot Green to be specific.

Other facing colours I might have chosen include black for the 58th Foot; gold for the 88th or 90th Foot; or red for the 33rd Foot - the Duke of Wellington's Regiment.

Stage 9

This next step completes most of the detail on the miniatures, with the exception of their rifles, by adding the white highlight to their rifle straps, pouches and their helmets leaving a little of the base colour showing in each case.

Stage 10

: Canteens, Rifles and other detail
Their canteens, which are strapped to their waist at the back of the model and parts of their rifles are made of wood. I painted these with GW Scorched Brown and highlighted them with GW Bestial Brown.

However, this is not it for the rifles, as they also have metal components. The metal components I picked out with black and highlighted with Boltgun Metal. Since all five of these miniatures have bayonets fixed to the end of their rifles, I added a small amount of Mithril Silver to the sharp edge of the bayonet to make it stand out a little more.

The only bit of painting left now is an optional little bit of detail on their uniforms – the buttons and the clasps on their rifle straps. These I picked out with black and highlighted with GW Burnished Gold.

Stage 11

I finished off the bases in a simple manner, although this seemed to take as long as painting the rest of the miniatures because of all the time spent waiting for stuff to dry!

I first smoothed out the gaps and raised areas on the bases with household filler then after this had dried I glued fine sand to the bases with PVA glue. Again, after waiting for the sand to dry I first painted it with GW Scorched Brown before drybrushing with GW Bestial Brown then with GW Desert Yellow.

The last step was to glue small patches of green static grass and a slightly taller and more brown patches of the pre-glued variety of model grass. Both of these were glued in place with PVA glue.

The final step, that really shouldn't be skipped if you're going to be using your miniature to play games, is to varnish your miniatures. This is important because it helps protect your paintwork from wear and tear as they're moved about during games.

Although the subject of varnishing is almost worth a whole article to itself, I usually use a strong gloss varnish first, to give a strong protection to the miniature and when this is thoroughly dry I follow it with one or more layers of matte varnish in order to remove the shininess that the gloss varnish gives.

Reviews

Baron Petrochemicoli

Words & Photography: Willian Ford Jnr

Slaughterloo 2nd Edition

This model is a limited edition 28mm metal cast and can be used as part of a Toads of Nepolise army. It is a nicely packaged miniature that, if you are a newcomer to the Slaughterloo game, has a nice description on the back giving a brief background story of the world of Valon, the world on which the game is set and the races contesting it. There have been only a thousand casts of this model so if you're thinking of purchasing one it will have to be sooner rather than later.

The model itself is very good quality with smooth surfaces and no pitting. It is a detailed sculpt that comes in two parts, a large main body and a single arm which is holding a telescope. There was quite an amount of flash on the arm and a noticeable mould line, but not enough to be a problem. The joint for the two pieces is a simple pin and socket that will need gluing and the hole on the body will need drilling out slightly. A small amount of filler may be required to smooth the seam between the back of the arm and the jacket.

This miniature is full of Napoleonic character with stereotypical wig and finery. If you would like to paint the baron to the studio colour scheme as I did, then pictures can be found on the Alternative Armies website. The paint scheme consists of one odd feature and that is the blue skin of the baron. This is explained by the fact that he is of royal blood and therefore a different colour to the average toad soldiers who are green or brown. All in all this miniature is full of character and, for a figure from a game system I have never seen before, it is a big success!

Zombies : A Hunter's Guide
Osprey Publishing

Words : Dave Barker
Illustrations: Osprey Publishing

When Zombies: A Hunter's Guide appeared before me for this review, I was in two minds about how I would feel about reading this title. As someone who plays historical wargames as well as fantasy, sci-fi and horror games, I already have a good appreciation for Osprey's existing historical ranges and I've always found that they give a great amount of detailed information together with fantastic illustrations about the subject under discussion. However, a book about Zombies is something of a departure for Osprey and I couldn't really begin to guess how the gap between their reputation for solid history titles and the reality of a title about Zombies was going to be bridged.

I first wondered whether the book would be in the same style as Osprey's great Graphic History series, which are more like comic books; or whether it would be some strangely dry dissection of the zombie genre more in line with the Men-At-Arms series of Osprey books. Instead, on first browsing through I was very pleased find that it is exactly what the title says: a guide for the zombie hunter in a slightly alternate reality - a world of hidden conspiracies, where zombie outbreaks are an increasing, but largely contained problem.

The book details each of the main types of zombies that are to be found in the alternate reality world described. It gives the history of how each type of zombie came to be, how they can be identified and how dangerous they are, the particular strengths and weakness of each type of zombie, as well as tips on preventing a zombie outbreak of each kind. Some consideration is also given to zombie hunters, too, with tactics and equipment covered as well as details of some organisations who regularly hunt zombies. The range of zombies covered in the book also happens to cover the same range of zombies we've seen in the movies and read about in zombie fiction.

One aspect that particular impressed me about this title was the artwork throughout the book, which is very evocative of the subject matter. From the moonlit shambling horde on the front cover to the two-page centrefold of an atomic zombie attack on a diner, through to the great line drawings and the well chosen photographs, each piece works very well to draw you into the particular aspect of zombies and zombie hunting that is being discussed in the corresponding text.

I should confess that I actually found the book to be quite a gripping read. I read the title in two reading sessions, which would have been only one if my wife had not made me turn out the light so she could go to sleep! Clearly she'd not just been reading about atomic zombies!! I have also been inspired since I finished reading this book to dig out some of my modern/conspiracy role playing games and I definitely want to use some of the background detailed in this title in a future modern zombie/conspiracy adventure of some kind. It also made me rather nostalgic for playing the Zombies!!! board game.

All in all, although it seems a rather odd title for Osprey Publishing, I very much hope that Osprey do expand the Dark Osprey imprint with further titles in the future. In the mean time I would heartily recommend Zombies: A Hunters Guide to anyone who likes zombies or the horror genre in general, especially if you're a player of zombie games, whether that is board, tabletop, RPG or computer game. It is definitely an inspiring and fun title that should grace anyone's shelves, especially if you've already got a few zombie titles in your library already. And you have got a zombie library, right? Because you'll need it when Z-day arrives!!

Zombies: A Hunter's Guide, Joseph A. McCullough, Osprey Publishing, ISBN 978-1-84908-395-9

With Musket and Tomahawk

Words : Dave Barker
Illustrations: Tamás Baranaya

With Musket and Tomahawk is a gripping title that covers the events and battles of the year 1777 in the American War of Independence - or the American Revolutionary War - together with the famous, infamous and largely unheard of men, and not a few women, who fought in the Saratoga Campaign.

It has been a while since I've read a proper military history title as I've been far too distracted by fantasy and sci-fi of late, and reading With Musket and Tomahawk for this review I've realised how much I enjoy and have missed reading proper history books.

All of the events of the year 1777, which was absolutely critical in terms of the newly formed United States gaining independence from the English Crown, are detailed in chronological order in an almost diary-like style. Starting with the planning events and politics leading up to the campaign before getting to the British expedition underway from Canada, the rich and stirring descriptions of events and characters as well as the overall conflict draw me, the reader, into the book to such an extent that I didn't ever really want to put it down.

As the campaign proceeds in the book, the compelling descriptions of both the strategic and tactical aspects of the campaign combined smoothly into the personal detail and experiences of those that took

part gives the narrative a real vitality.
The fine balance of powers that could have lead to many different outcomes to the conflict, the vast array of small skirmishes that occurred across the wilderness region with the harshness of campaigning in such terrain, the horror and cruelty of such warfare and the closeness to which the American Revolution could easily have ended in ignominious failure are highlighted as being very real possibilities.

The book only contains a couple of maps and a few pages of illustrations and photographs of reenactors, but these serve to illustrate the text well. However, good end-notes are, for me, one of the things that make a good military history title into an excellent titles and I was very pleased with the end-notes in With Musket and Tomahawk. All the way through the text, there are rich and expansive end-notes that serve the text well, giving further explanation or references to sources of additional information.

If you know you don't like reading books about real historical events, then this book clearly isn't going to be your liking. But if you do, or if you've never tried reading this type of book before, or indeed if you have any kind of interest in the wars of the late 18th century, then I would strongly recommend this book.

With Musket and Tomahawk, Michael O. Logusz, Casemate Publishing, ISBN 978-1-935149-00-2
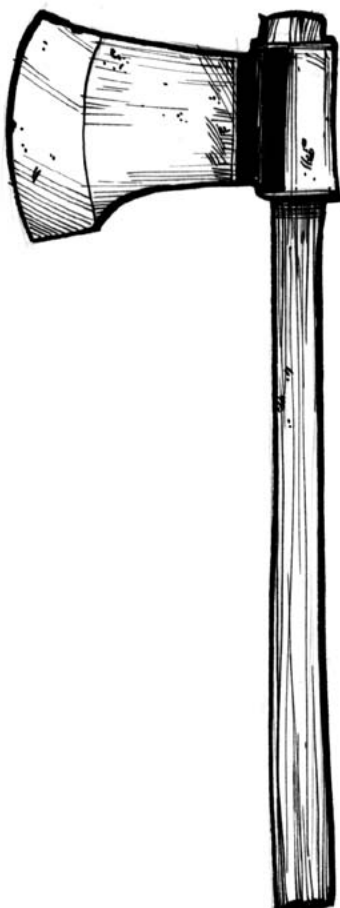
New World Disorder Core System

Words : E.B Hinton

In New World Disorder (NWD), a new skirmish game from Precis Intermedia, the near-future is filled with bleak opportunities and short life spans unless you keep your wits about you - and carry a very large firearm.

At first glance, NWD comes across very much like Shadowrun, complete with mega-corporations running things both behind and in front of the scenes. There are roving gangs of thugs, some in the employ of the corporations and others simply out for their own survival and benefit.

The main setting is Angel City, a massive urban sprawl that covers most of the western coast, and it is here that the majority of the game seems to take place.

In this setting there aren't any magical creatures or supernatural forces manipulating the laws of physics, just people - or former people, as we'll see in a moment - their guns and their will to live.

As a skirmish game you won't need a massive amount of space and miniatures to play. Crews are fairly basic and made up of a leader, usually referred to a 'kingpin', that you need to run a crew. There are also 'bosses' and 'thugs', the higher-ranking minions of the kingpin. These characters are referred to as 'top dogs'; as such, they're the only ones that gain experience. At the bottom of the violence ladder are the 'punks', which are just your basic muscle for hire.

You spend points to assemble a crew, with a number of punks equal to, or greater than, the number of 'top dogs'. From the look and sound of things, you can use either the paper miniatures that come with the NWD book or use your own models.

Like other skirmish games, in addition to figures, you'll need the basics like a ruler or tape measure, open space to play on and some scenery or other items for obstacles and buildings. The only other things you'll need are some six-sided dice, as pretty much everything is determined by rolls.

In the book, they suggest you have different colored dice as there are sets of 'Brawn', 'Brains' and 'Guts' dice. Therefore, you'll being using different dice in different situations. In addition, there are also what are referred to as 'D66' rolls, where you use two dice to perform a test or action. This does present a problem unless specific rules are implemented before a game starts.

The rules are laid out very well and broken up in sections that are pretty easy to navigate. I didn't find it difficult at all to get a grasp of how a game would play out after spending just a couple of hours reading through the book; which is only 30 pages long.
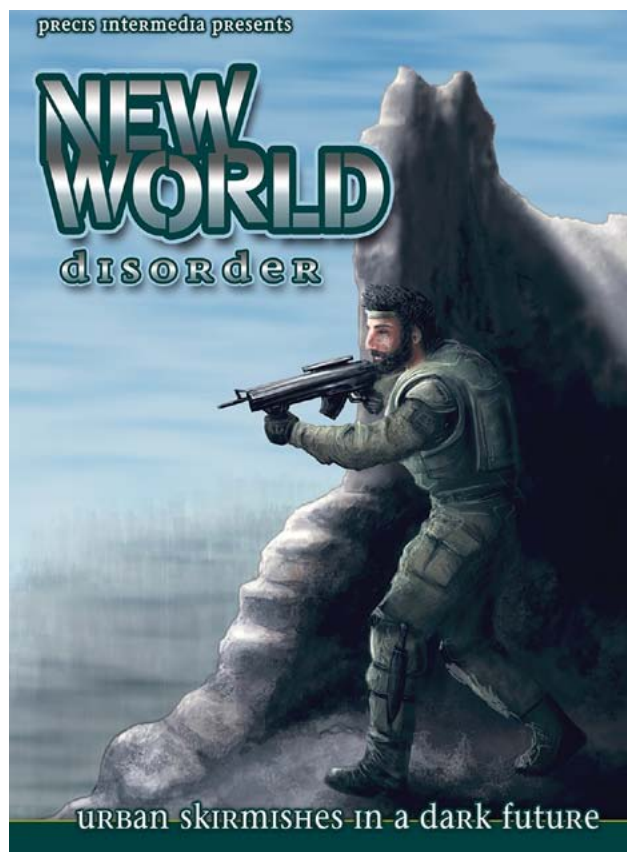
There are plenty of tables for determining actions and tests that are easy to find and read, as well as tables for weapons.

One nice benefit to the game is that the 'top dogs' can gain experience and gain more skills and abilities. This gives the game a slight RPG-feel as you could wind up with some very powerful characters, if they live long enough.

To help flesh out these 'top dogs' and give them a deeper sense of character, they're each given a 'gimmick'; a character trait, such as being cowardly, twitchy, hard to kill, etc. That means you could wind up with a character that's as tough as nails or as weak as a wet noodle.

There are scenarios in the book to help get things started, but the game is flexible enough that you can easily create your own.

Overall, the game is simple and easy to learn, with plenty of diversity and opportunity for growth to help keep it from becoming stale.
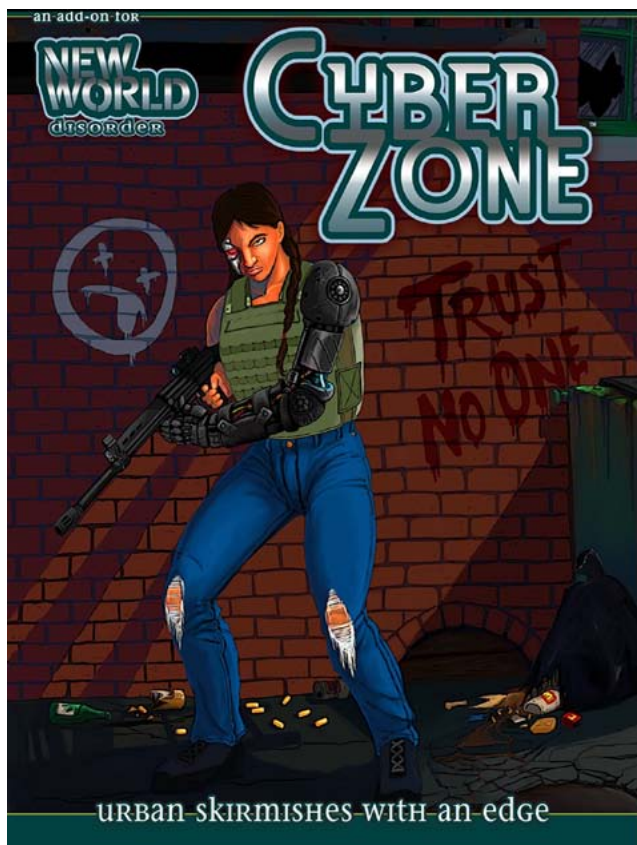
New World Disorder: CyberZone

CyberZone is an add on for New World Disorder operating under the same basic system.

In CyberZone, a section of Angel City, commonly called 'Freak Town', is populated by people that have mechanically augmented themselves. In fact, every person living there has some kind mechanical implant, either minor or major.

This expansion pack gives additional 'gimmicks' for characters that can either make them stronger or even twitchier than usual. There's also a new gear table for additional weapons and cybernetic implants.

New World Disorder: Zombie Apocalypse

In Zombie Apocalypse (ZA), characters face the hordes of the living dead that now roam some of the darker areas of Angel City, looking to feast on warm human flesh.

There is a minor change to the rules in ZA in that characters can now control zombie swarms. The interesting facet is that zombie counters are placed on the table, but they aren't activated until they're 'spotted' by opposing characters. Once activated, however, each counter becomes a number of zombies, not just one.
This creates the opportunity to have a major amount of zombies for characters to face off against.

In addition, your characters, if attacked, can become zombies as well. So not only do you have to survive, you have to make sure that you don't get turned in the process. Otherwise, all of the work you've put into a character to make them a killing machine is gone. Even worse, sometimes a turned character can retain their abilities and skills, making them even more dangerous than your run-of-the-mill zombie.

Both of the expansions come with paper models to use for filling out the table, as well as scenarios to help give you ideas. These are great to help provide more diversity and more challenges for characters.

Sablesinge
Miniature Heroes

Words & Photography : Dave Barker

There are a lot of odd, quirky and cute miniatures that are available at the moment which you may want to buy, and if I'm honest I've always had a bit of a soft spot for miniatures that are themselves painting even smaller miniatures. This is what initially drew me to Sablesinge, because he is a dragon painting a dragon and if you look closely, it appears that the dragon he is painting is painting something, too!

Sablesinge is the only miniature produced and sold exclusively by "Miniature Heroes", who normally sell second hand miniatures as well as ranges of new miniatures and paint. Sculpted by John Pickford, who has also sculpted for Otherworld and Hasslefree, he is a really well executed example of a small dragon miniature standing around 40mm high, including the base, with great attention paid to the scales – very important in any dragon – and with a face full of character, concentrating on his painting.

Sablesinge comes in three pieces: the body and integral sculpted base are one piece and each arm is separate. However the parts fit together very easily and there was no discernible flash or other extraneous metal on the one I ordered. His wings, the paintbrush he is holding in his right hand and the metal edges of the box he is sitting on are not quite as cleanly formed as I would have liked, but the detail on the rest of the miniature more than compensates for this.

I found the miniature to take paint easily and I really rather enjoyed the process of painting him as the detail almost brings itself out as you apply paint, whether it is the texture of the wood on his base and box, his scales, the spilt paint on his base or the detail in his face - it all comes together to form a lovely miniature.

At the time of writing, Sablesinge is priced at £5.50 and I think this is a pretty reasonable price for a quirky, white metal miniature of this size. If you like miniatures that are a little bit different, or you're just a fan of dragons but can't always afford the really big ones, then this could be just the miniature for you!

Clockwork and Chivalry
Cakebread & Walton.

Words: Jason Hubbard

Clockwork and Chivalry is a campaign setting for RuneQuest II - it provides an alternate history set during the English Civil War, though you could quite easily use the core rules within this setting to play a straight historical campaign without the magic, alchemy and clockwork machines.

The core books provide background information that helps to set the scene for both the GM and players, providing enough meat to get a campaign off the ground. With it being set within an historical period, it means there are plenty of books written about Britain during the 17th Century that can provide additional material.

At 192 pages this book has all the information players and GMs need - except for the core rules of Rune-Quest II - to get up and running. The introduction, done in a narrative style, sets the tone of the setting and introduces players to the turning point of the English Civil War.

Character creation is different from the usual RPG - it is done through the character's past, determining who and what they believe in. Whereas most RPG's use the background for hooks or seeds to jump off from, in Clockwork and Chivalry they are far more important.

Magic in Clockwork and Chivalry takes the form of alchemy which is elemental based, meaning that magic doesn't just occur - it requires the right sets of elements, and it can be imbued into objects to create powerful talismans or magical items or potions.

The clockwork aspect of the setting is the technology, where machines use clockwork mechanisms just in the same way as a pocket watch, but in a much more complex manner. Machines have been developed for all sorts of uses, though machines of war are some of the most common.

There is enough background within the book to gain a good understanding of the period, but it is really down to the GM and the players to create their own version of the period. This is where the real fun begins - as it is an alternative history setting, you can change things about, which will impact on what happens and help you to shape your setting.

I really like this setting, I like the ability to play about with history and try some "what if?" scenarios. For instance, what would have happened if the war had dragged out even longer or if Charles wasn't beheaded - the possibilities are endless. It's well worth a bash, and its available as a PDF or softback.
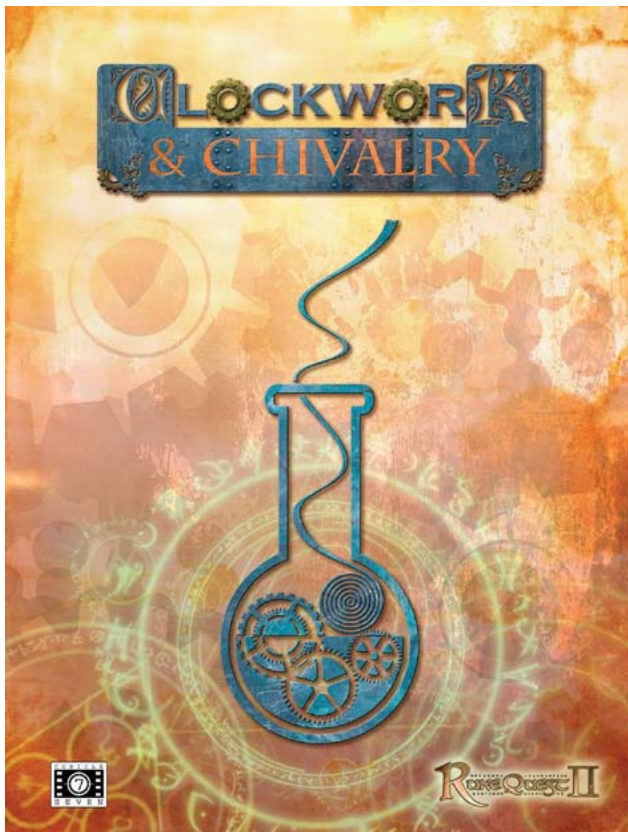
Mech Attack
Armor Grid Games and Miniatures

Words: Dave Barker

Mech Attack is a smart little print-and-play game that is purchased as a downloadable PDF. Unlike some other print-and-play games, though, Mech Attack comes not only with a neat and compact set of rules, but with a set of paper miniatures that can easily be printed and assembled to represent all of the different variants of mechs, vehicles and infantry that you can use in the game. Despite that, I can see no reason at all why you could not use any other suitable miniatures that you might already have to play this game.

It clearly feels inspired by a number of the more popular and well known mech combat games on the market, but Mech Attack does manage to hold its own flavour. I think this might be down to the provision of paper miniatures which can be used with the game, as there is no flavour text or details of any background world provided with the rules.

The rules themselves are compact and straightforward, but include more than enough examples to make the rules clear and easy to learn. The templates and charts included with the game also make the rules quite quick to play after you've run through your first couple of games.

Game play is based on an alternate unit activation mechanism, which flows quickly, alongside a simple turn sequence. The details of your units – especially the amount of armour that is left - are tracked on charts which bear a superficial resemblance to the kind of charts used in Warmachine. You do need to watch your heat build-up in your mechs, although this really just limits the amount you can do in a turn, but I found armour to really be the crux of this game; and once your mech or vehicle runs out of armour it isn't going to be around much longer!

There are some nice little features in the rules, though, that serve to make the game just a little bit nicer to run: weapons do different patterns of damage to the armour on your mech or vehicle which means that a lucky hit can strip away whole chunks of armour, or sometimes that big weapon really doesn't do as much damage as normal.
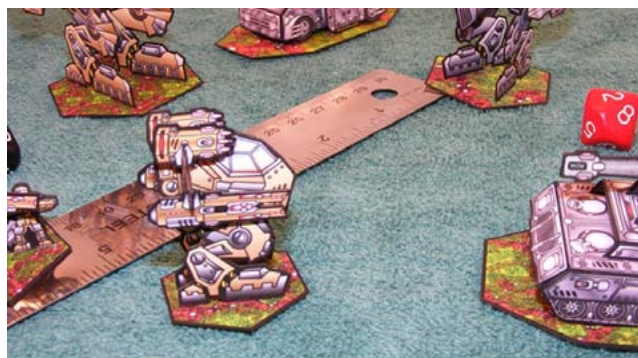
There is also a nice little tweak to the alternate activation mechanism that means you aren't always left with the player that has the most units remaining moving and firing with half of his or her units at the end of the turn.

Some advanced rules are also given so that you can build your own custom units, use buildings that can be destroyed on the tabletop and even give you chance to recklessly ram your mech into that enemy tank that gets too close!

Overall, I really am rather taken with this small, twelve-page set of rules. It has enough to it that it can be a tactically challenging game, but it is simple enough that it isn't burdened with unnecessary rules. I can see plenty of opportunity for me to be able to expand this game from the core with my own house rules, should I want to do so, and to be able to create plenty of my own scenarios for battles.

If any of this review sounds at all interesting to you, then I would strongly recommend heading over to the Armor Grid Games website and buying a copy for yourself!!

Mech Attack, Armor Grid Games and Miniatures, 2009-2010

Tea Wars
Black Pyramid Games

Words & Photography: Dave Jackson

"Teapunk; it's like steampunk but without the S and M."

I have been known to wander round shows and conventions sporting my very own pith helmet so when Jason asked me to review Black Pyramid's "Tea Wars" range I relished the opportunity to see them first hand. There are plenty of outfits producing Victorian steampunk models at the moment although Black Pyramid (BP) seem to be aiming to produce a range you can build whole armies from rather than just the odd adventurer.

As a fledgling company, background information is a bit thin on the ground but the basic premise seems to involve a conflict involving the stalwart lads of the British Empire pitted against the dastardly Dastovians - who are probably led by a bloke with a snickering hound. There's no real mention of who these Dastovians are yet other than they wear pickelhaube and drink "funny foreign tea" - which, at a guess, would make them some kind of Prussian/Russian type nation. There is a basic steampunk premise with the steam contraptions of the day fuelled by a new source of energy referred to as aether. Whether this has anything to do with the actual tea may be wishful thinking on my part, but it would be great to think that adding a pinch of tea leaves to your humble steam boiler could transform it into a source of unimaginable power.

Instead of diving right in with the weird and wonderful BP wisely decided to start with the basics. By bringing out their "poor bloody infantry" first they make it possible to start a cohesive force to which specialist items can be added later. The basic infantryman comes in four parts; legs, torso, weapon and head. There are four sets of each of the legs and torsos, three standing/advancing legs and one kneeling, three ready/firing bodies and one reloading.

This, coupled with the wide choice of heads available, allows for a good range of variation within your collection. The three ready/firing bodies have the rifle stock moulded on allowing you to add weapons of your choice. So far they supply sprues of the ubiquitous Martini Henry rifle, automatic rifles and a sprue of super soaker/zap gun hybrid contraptions called aether weapons.

All this versatility does come with a bit of a price tag unfortunately. Due to the way the weapons attach it can sometimes lead to slightly unconvincing poses. A bit of strategic bending can alleviate this somewhat but part of me thinks it may have been better to have the guns moulded on to the bodies for a more natural looking fit.

Aside from the basic squaddies BP have recently released their first command pack featuring an officer, a standard bearer and a bugler/wireless operator as well as a kind of special weapon called a steam lance. The officer has a more elaborate tunic and is armed with a service pistol, as is the standard bearer. The wireless operator is probably my favourite of the bunch, although "wireless" is perhaps the wrong word as he's festooned with cables culminating in a kind of copper staff with a spike on the bottom. Presumably this is meant to be stuck in the ground to form some kind of aerial. When BP first mentioned the steam lance I had visions of some kind of piston driven spike wielded from the back of a steam powered horse. In reality it seems to be some kind of infantry deployed flame thrower which is presumably meant to fire jets of super heated steam at the enemy. Nasty!

Price-wise, they are about average weighing in at around £6 for 4 multi-part metal models. Multi-pack unit deals are also available allowing some savings. All in all Tea Wars is a small but well formed range with great potential for future development. I for one am eagerly awaiting the release of some cavalry. Time to get the brew on.

Warheads
Urban Mammoth

Words: Nick Johnson, Tim Ryder, Rebecca Hubbard, Jason Hubbard & Mike Dodds
Photography; Mike Dodds

On the 14th November 2010 we decided to hold a 'Paint a Warhead' day at Sheffield Irregulars in preparation for a review of the miniatures for the next issue of Irregular Magazine. Painters were only allowed to clean and undercoat the models prior to the day. This meant that they had from 11am until 3pm to start and finish a Warhead. A total of seven members arrived with one member turning up at midday. There were a few more who couldn't make it due to things like the arrival of a new baby. So there were seven of us, all having picked out a miniature, cleaned and undercoated, before arriving.

The day consisted of painting and chatting about the merits of the miniatures in front us. Most people said that they weren't initially taken with the miniatures. But, after having them in their hands and painting them, everyone agreed that they were fun and really nice to paint. There was a consensus that after painting a Warhead they actually liked the fact that they were completely different to normal gaming miniatures, even though originally that had put them off.

As the day progressed, the miniatures were swiftly painted and, in some cases, even based. A lot of the painters were now intrigued as to how the game was played and looked forward to seeing it in action. Overall, the day went well and everyone went away saying they'd like to paint some more of the range. There will be a review of the game in the next issue of Irregular Magazine which will feature a full rundown of play.

Friar John - Reviewed by Nick Johnson

The Warheads miniatures have a distinct visual style with over-sized heads compared to the body of the figure - much more so than your standard 'heroic' style of sculpting. They are also fairly simple miniatures. There is no extraneous detail on them which makes a refreshing change to the output of some other companies.

Friar John was a single piece sculpt that came with its own base. The model was fairly clean with one mould line running around the figure and some flash inside his bent right arm. The model was really nice to paint due to its simplicity. I'd planned out how I wanted to paint him before the session and just went with my plan. This landed me fairly close to the studio colour scheme.

I've not had chance to play the Warheads game yet, but I enjoyed painting the figure. It made a nice change of pace from the usual style of figures I paint and it was fun to have a group of us all working on them. If you get the opportunity, I'd definitely recommend painting one up.

Toland - Reviewed by Jason Hubbard

The miniature I decided to paint was Toland the Sexton, a grumpy sexton who works for Oswald's Church in Monmouth. He's a great little character. I wasn't overly enthusiastic when I first clapped eyes on these guys but I thought I'd give them the benefit of the doubt.

As soon as I started painting this guy I changed my mind - I actually started to like them, even with the over-sized bobble-type head. They paint up really well. It was actually a joy to paint them and they were also really quick to paint. The sculpt and cast are excellent. There wasn't much to clean off the bare model prior to painting which was a bonus.

I'm now actually looking forward to painting some more of these guys and I plan to try my hand at painting some of the animals and monsters when they're available. Would I recommend these figures? The answer is yes, especially if you're planning on introducing a youngster to the world of gaming and painting

Oswald - Reviewed by Rebecca Hubbard

I chose Oswald, a monk, because I thought he would be quick to paint as he was mostly covered in robes and I didn't want to spend long on him. My initial dislike of the model was soon replaced with genuine enjoyment. He was a lot of fun. The sculpt may look uninteresting to start with, but the simple sweeps of fabric made it a joy to shade and highlight. The chunkiness of the model goes in its favour. There were no fiddly details or awkward spots to fit the brush into. The more I painted, the more I appreciated the work that had gone into the sculpt. In a short time I produced a paint job I was more than happy with. I'm a convert and will happily paint more of these figures.

Jack Shady - Reviewed by Mike Dodds

When Jason asks me if I'm interested in reviewing and painting a miniature for him, he always knows he's got an easy yes! So, having been given the choice of which Warhead figure to select, one with a 'proper manly amount' of facial hair was obvious.

Warheads are slightly different in that at first glance they are something akin to 'deform' or 'bobble-head' figures and not something I'm normally partial to. However, this one had a certain 'je ne sais quoi' about him.

Looking him over he had a nice mail coif, a decent helmet and a good face as well. He was also holding a crossbow. Overall, the sculpt had very little in the way

of 'flash' and only two noticeable moulding lines running across the helmet. A VERY quick scrape with the edge of a sharp knife and a few wipes with some wet and dry paper and the mould lines were completely gone.

The only confusion for me was what I took to be the sculptors name on the rear of the tab, was in fact the characters name (Jack Shady… what a dope!).

After painting him up I'd made him look like Jamie Hyneman from 'Mythbusters' as he has a serious structural resemblance to him in terms of facial hair!

Sir Penhaligon - Reviewed by Tim Ryder (TwoSoc) Foundations of War

At first when I was asked to paint this little chap, I was reluctant as it really isn't the kind of miniature I'm used to painting. While I enjoy painting fantasy and sci-fi models, I usually stay away from cartoon-style miniatures. I knew nothing of the background of the game, the company or the rest of the range so I was a little in the dark. However, I received the figure a few weeks before the day of painting, so it sat on my computer monitor and gave me a chance to notice its character.

As I said it was quite different to most things I've painted, but when I got past that I began to

appreciate the miniature for itself. One of the reasons I chose Sir Penhaligon was the pose. Models with two-handed hammers are always cool and this is no exception. Coupled with a full face helm and chainmail this made for a model I felt I could try some great metal techniques on. On the day of painting I was told he was a good guy so I felt a white helmet would be perfect, plus any chipping would show up really well.

Having quite basic hands and feet didn't detract from the miniature at all. The sharpness of the details on the helmet and hammer more than made up for this. Overall it's a good sculpt. The chainmail could have been a little more defined but that's about the only criticism I could find and that's pushing it. It's a fun, simple figure to paint. With a few basic techniques and a well-modelled base you could really have a characterful model for your band. The other models fit in well with each other too, and its easy to distinguish between the good guys and baddies.

I got a chance to look at the packaging on painting day which comes in the form of a thick DVD style plastic box. It features some great artwork, with good painted examples of the characters you can get. This is a good feature if you like to paint to a set example.

The sets seem good value for money as you can build up the collection in increments while still getting most of what you need in the individual boxes.

Russian Infantry WW2
Plastic Soldier Company

Words & Photography: Jason Hubbard & Dave Barker

Whilst down at Euro Militaire this year I bumped in to William, the man behind the new miniature company Plastic Soldier, where he presented me with a box of 20mm & 28mm Russians in Summer Uniform. I decided to review the 20mm scale ones myself and hand the 28mm ones over to Dave.

20mm
Jason Hubbard
My first impressions of the box were that the box art is very nice and it is clearly labelled. As for the miniatures themselves, for £10 per box of 1/72 models you get 6 junior officers or Non-Commissioned Officers (NCOs), 45 riflemen/sub-machine gunners (SMGs) and 6 light machine guns (LMGs) with loaders - that's an impressive 57 figures in hard plastic.

"So what are they actually like?" I hear you say. These guys are well sculpted and are cast to an exceptionally high quality. The detail on these guys is comparable to other plastics produced at 28mm - yes, they are that good. What I really liked about these figures, was the female medic/NCO which is on each of the sprues. This is a very nicely sculpted miniature, and she actually does look like a female at this scale, and not some random figure with a couple of blobs on her chest. This was also the first miniature I decided to paint.

Painting these guys was really fun, because they are so easy to paint. The reason for this was because they are so good in quality that the level of detail is really high meaning that you aren't fighting with the miniature to get paint on them. Also most other 1/72 scale miniatures are made from a softer, more flexible plastic, which is really difficult to paint. This isn't the case with these, they really are as easy to paint as 28mm scale figures from other manufacturers.

I've decided to split the box into two and paint one half as WW2 Russians and the other half will be painted as Soviet backed Cornish militia, The Redruth Socialist Red Shirts Brigade for a Very British Civil War.

I would definitely recommend these to anyone who games in the 1/72 scale, but I would also say that gamers who generally play in 28mm to also check them out as well. This scale is becoming the new 28mm for popularity and with companies such as Plastic Soldier, Valiant and HaT producing excellent results in hard plastic, this is the scale to play WW2.

WWII Russian Infantry in Summer Uniform (28mm) from Plastic Soldier Company

28mm
 Dave Barker

When I first received these miniatures for review in their box, I was rather sceptical. The only close experience I've had of the recent trend of plastic 28mm miniatures has been with the fairly poor initial offerings from Wargames Factory, but I've had plenty of experience with some of the very low quality, old 1/72 plastic miniatures from a variety of different manufacturers.

The box looked the business, although too often in the past the box has been the better than the miniatures! I was pleased to see that the back of the box has a simple painting guide. I found this feature really rather useful, as although I've painted plenty of WWII miniatures in my time I've never actually painted any Russians before! It is not a detailed painting instruction, but it does tell you which parts of the miniatures to paint in what colour, with photographs of two painted examples.

The box of 57 miniatures contains three identical sprues containing 19 miniatures each. I had also seen the same product in 1/72 (20mm) scale, as Jason is reviewing these. My gut instinct was that the 28mm miniatures were just not as good as the 1/72 ones with the sprues of the two scales being identical, with the exception of scale.

Of the miniatures themselves, on the whole with only two or three exceptions, the sculpting is pretty good and certainly representative of Russian Infantry. There is a nice mix of men with rifles and SMGs, with two LMGs and two officers on each sprue and a mix of heads with helmets and caps, although there are not many options for simple customisation of the miniatures. There is just a single spare head on each sprue and a good number of the miniatures are just a single piece. However, the assembly of the multi-part miniatures really was a breeze, with the parts going together quickly and easily and fitting well. I was able to restrain myself just a little though, and only assemble 19 miniatures (1 sprue) so that I would have time to paint them and write this review!

Once I started painting the models, my opinion of their level of detail changed quite a lot. They are rather fun to paint and a good amount of the detail that was a little lost on me when the miniatures were just bare plastic started to jump out rather well when I got to the point of applying my washes to the base colours. In fact, I'd go as far as to say that these miniatures are perhaps the unit of gaming figures that I've had the most fun painting this year and now I'm really looking for an excuse to show them off on the gaming table!

Overall, then, at their current price of £18.50 for a box of 57 miniatures this boxed set definitely offers very good value for money if you want to get a force of WWII Russians onto the gaming table in 28mm scale and the quality of the miniatures you get is better than you might expect for the price! I definitely think I'll be picking up another box of these Russians to grace my own gaming table!

Plastic Soldier is definitely a company to an eye on, especially as future releases include;

1/72 WW2 Late German Infantry 1943-45
1/72 WW2 British Infantry 1944-45
1/72 WW2 Russian Infantry in summer uniform support pack
1/72 WW2 Late War German Infantry support pack.

Warhammer Fantasy Battles
Games Workshop

Words : Dan Lee
Illustrations :Tamás Baranaya

Last issue I reviewed the Warhammer 8th Edition rulebook produced by Games Workshop (GW), but I deliberately didn't review the rules as I thought it was too early to judge them. They've now been out for about half a year and I've played around twenty games - and seen many others played - so I think I can give them a decent assessment. Since deciding I'd write a review I've been asking four questions after each game and been keeping track of the answers. I've asked:

• Did I have fun?
• Did my opponent have fun?
• Did the game end too quickly?
• Was the outcome dominated by a powerful spell?

The first two questions should apply to any game system you play, as if the answer to both questions isn't yes, you shouldn't play that game! The second two were based on some apprehensions I had about the new edition early on, specifically that some games I played would be over by turn three or four, and some spells looked so powerful that they could just swing the game once cast. I'll provide the answers to these questions at the end of my review.

Warhammer, in a nut-shell, is a fantasy wargame where each player selects an army to a certain point size, deploys that army, and then fights an opponent in a battle. Players take it in turn to move, cast spells, shoot and then fight close combats. Each player typically has six turns before victory conditions are checked and a winner is determined.

In 8th edition army selection is slightly different in that unit types are restricted by a percentage of the total army cost - for example, lords can be up to 25% of the total army cost - whereas before the limitation was slot-based - you could have up to one lord in a 2000 point game. In many ways this helps to balance out lists, forcing most players to have more core troops, though some armies can now go to extremes that weren't possible in 7th edition. Overall I'd say this was a positive change. (Editor's note: This isn't so much of a change as a reversion - prior to 6th edition, this was how army selection operated.)

The core rules of 8th edition now include six scenarios, and you are supposed to randomly pick your scenario after picking your army list. This is a great mechanism for encouraging balanced lists, as you can't be sure what your objectives will be before picking your army.

The scenarios themselves also add variety to battles and I'm sure will help keep 8th edition fresh for longer. Some scenarios have their flaws, particularly for certain armies, but overall I would say that scenarios are another positive change in 8th edition.

Movement is slightly more streamlined than in 7th edition, but is largely unchanged. However terrain is quite different. Mysterious terrain can have random rules that you can't determine until a unit enters them, and rules are included for many special terrain features, such as arcane monoliths and wizard's towers. I'm sure these were included to make the playing table more interesting and certainly add an element of fantasy to the game. But what I've found is that these extra terrain features simply aren't used as they involve looking up extra rules during the game. At our gaming group we just play with woods, hills, the occasional building and difficult ground. Woods are mysterious which gives them randomly determined rules, but in practice this means when the first unit enters the woods we have to stop playing to consult the rulebook, only to find that the special rules have no game effect as the unit then passes through the wood, or the rules themselves aren't relevant to the unit. So I'd say the terrain rules are interesting but ultimately aren't adding to the game, only slowing it down.

Magic in 8th edition is fundamentally different to 7th edition, both in the way the power to cast spells is generated and the spells available themselves. The amount of power available to cast spells is randomly generated each turn, as is your opponents' ability to resist spells. This ensures that both sides are generally well matched in the magic phase, but often they are so well matched that very little actually happens. The spells themselves are often more powerful when they do get cast; some of them are perhaps too powerful. The core rules for magic are balanced and interesting, with magic - when it works - being fantastic, which many would say is appropriate for a fantasy game. The problem is that certain army specific magic items interact with the new magic rules to create very powerful and possibly even "broken" combinations which can ruin a game. The new magic system is refreshingly different, but it is no longer viable to depend on magic, either on an army wide level or at any particular point in the battle, unless you take certain magic items - which not every army has access to - and therefore the number of tactics available to you as a player is reduced.

Shooting is more or less the same as in 7th edition. Guess-range weapons have been eliminated and template weapons are more effective, as they now hit every model touched. On the other hand, units tend to get into close combat quicker. I myself don't have

shooting in my army and my opponents haven't used it that much, so I can't really comment any further.

Perhaps the most striking change between 7th edition and 8th edition is in close combat. The mechanics haven't changed much, but now units tend to be much bigger, with ranks behind the first getting to fight. This leads to more attacks flying in each direction in melee, and therefore fights are much bloodier in 8th edition as more dice are rolled each phase - I've noticed at least two or three times as many as in 7th edition. The close combat phase is now by far the most important phase, where victory is won or lost. Rolling more dice also means your unit will perform more "on average" for their statistics, letting you be more confident on the outcome of a straight fight between two units. Again, I think these changes are an improvement. Battles look grander with bigger units, and combats are resolved faster so a unit can be involved in two or three melees over the course of battle rather than one or two.

And now for the key test: how does 8th edition stand up to my four important questions? I have played fourteen games since I decided to start asking those questions. Of those games, my opponent had fun in every game and I had fun in all but two of them. Those two games were no fun because, from the

moment we got our armies out, I could see I had no chance of winning and that feeling never went away as the game was played. The armies I fought on those occasions were designed to be as powerful as possible: mine weren't. This could happen in any edition of Warhammer, so I don't hold 8th edition responsible for the fact that I didn't enjoy those games. None of the games have ended too early. Yes some scenarios have an "end the game now" victory condition which can lead to short games, but typical six turn battles usually get to five or six turns. Not a single of those fourteen games was dominated by a single powerful spell either. On paper, the rules look like this can be a problem, but in practice magic just doesn't dominate unless you go for certain magic item combinations. The people I have played have not used those combinations as I play in a fairly friendly environment.

To conclude I'd say 8th edition Warhammer is an interesting and fun game to play. Yes, some of the changes make you think "What are GW playing at?" But other changes are for the better. Yes, some armies now can do some horrible things which are no fun for the guy they play against. But that has always been, and will always be, the case for Warhammer. These things are different from what was done in 7th edition, and will no doubt change as new army books are released. If you are playing against people with a similar opinion of "how to play the game" as yourself, then you will have fun and enjoy your battles. At the end of the day, that's what counts.

Legend of the 5 Rings 4th Edition RPG
Alderac Entertainment Group

Words : Nick Johnson

Legend of the Five Rings, or L5R as it is often known, is a setting which has existed for 15 years. Originally created as a setting for the collectible card game of the same name, it has since seen a roleplaying game, miniatures line and graphic novel be produced, and there is talk of a board game in the future.

2010 saw the release of the 4th edition of the Legend of the Five Rings roleplaying game, with the core book and first supplement, Enemies of the Empire, hitting the shelves since the summer. I was fortunate enough to be offered the chance to review the core rulebook and have since bought Enemies of the Empire myself.

Before I start looking at the books, I want to take a moment to clarify one thing - Rokugan, the word in which Legend of the Five Rings is set, is not just a fantasy version Japan. While it certainly has strong Japanese influences, there are elements from many other Asian cultures which have been used to create the setting. Your players should be aware of this, as if they try to play to Japanese norms within the setting, they may find themselves coming unstuck.

The core rulebook for Legend of the Five Rings is a full colour, 400-page hardback tome split into five sections. Each book is titled after one of the classical elements within the world of Rokugan - Air, Earth, Fire, Water and Void, the most mysterious element of them all. The Book or Air covers the setting; Earth, the core rules; Fire, character creation; Water, advanced mechanics; and Void, Games Master information. The book is clearly laid out, with a comprehensive index. A lot of the artwork is reproduced from the CCG - having said that, the likes of Drew Baker, Steve Argyle and Heather Kreiter are all great artists, and it is a pleasure being able to see their artwork in a larger scale.

4th edition retains the Roll and Keep mechanic from previous editions, where you roll X d10, and keep some or all of them, with the total being the value of your roll. Attacking with a katana might leave you with a 6k3 Kenjutsu roll, indicating you'd roll 6 dice and keep the three that you want to. This system can mean that the traits of your character can have more influence than his skills, as the traits contribute to multiple skill rolls. However, skills gain certain abilities - known as Mastery abilities - when a character has specific ranks in that skill, which means it is as important to optimise your skills as it is your traits.

The Legend of the Five Rings setting offers a variety of options for a campaign, from a political Winter Court game, through a Chinese ghost story as spirits enter from another realm, all the way to an all-out combat game as your group of samurai defend the Kaiu Wall from the horde of Oni in the Shadowlands. I would always recommend making it clear to your players what sort of game you're intending to run within L5R, as building a Crab Berserker and ending up in a Winter Court hosted by the Crane isn't normally much fun; equally, a Crane courtier on the Kaiu Wall is going to have a bad time of things. This isn't to say that playing those characters is impossible - merely that the players need to be aware of the difficulties they may face.

I would definitely recommend picking up the 4th edition of the Legend of the Five Rings roleplaying game. You'll gain access to a very rich world, as well as a very capable system - and if you get any resistance from your gaming group before running it, force them to watch The Seven Samurai, then see if they object.

Finally, I couldn't really finish this review off without including an NPC for you to use. He's a starting Dragon Clan samurai, a bushi ready to wield his blades in defense of his Clan and of his Empire.

Mirumoto Vedau
Dragon Clan Samurai
Mirumoto Bushi 1
Insight: 131

Rings
Air: 2
Earth: 2 (Stamina 3)
Fire: 3
Water: 2
Void: 2

Honor: 4.5
Outfit: Light armour, sturdy clothing, daisho, yumi, 20 arrows

Skills
Defense - 3
Etiquette (Courtesy) - 3
Iaijutsu - 3
Investigation - 2
Kenjutsu (Katana) - 3
Kyujutsu - 1
Lore: Shugenja - 1
Lore: Theology - 1
Meditation - 2

Advantages
- Balance
- Language (Yobanjin)

Disadvantages
- Ascetic

S-F Commander
Hitech Miniatures

Words & Photography: Scott Hockley

This new model by Hitech Miniatures is the type of model that I've often wondered about, in the ilk of the Scibor press-moulded space marine conversions, that have since morphed into the sci-fi knights that are now sold in various guises around the miniature making scene.

I've never gone as far as buying one of these figures before, and I am afraid that I would be fairly unlikely to in the future.

I've long been a painter of space marines and various other big chaps in powered armour, so I am fairly used to the issues of scale creep and inaccurate anatomy that come with the territory. But, anyway, onto this model…

First impressions are of a nicely packaged model, in a clam shell blister pack, with a foam insert, printed card insert and, of course, the miniature itself. The sheer weight of the package was a surprise, and you are getting a huge quantity of resin for your Euro here. However, on unpacking the figure, my heart sank somewhat; the model itself was not what I would call a "high quality" cast. The resin itself feels nice – strong, not too soft, not too hard – but the sculpting immediately looks too soft in places, including two fingerprints in the cast that I counted, and the amount of cleaning up that was required was just not funny. There were little or no mould lines, incidentally, as I think that this model appears to have been drop moulded, but the bubbles, extra bits and blobs of resin and loss of detail in places – like the lettering around the hem of the cloak – were just tiresome

to deal with. It also appeared on assembly that the forearms are amazingly long! The base is part of the cast, and possibly the best component of the model actually, which makes some sense as the company appears to make several different resin bases for models.

It is maybe also worth noting that this model is 40mm from the sole of his boot to the eyeballs, and about 50mm tall from top of head to bottom of base, which I feel is a bit too tall - even as a commander - if you wish to add it to a space marine force.

Anyway, after a good few hours of dremelling, filing, sanding and filling, the model was at a stage that I could paint it. Some of the parts just had to be left in the end as I could have gone on for days cleaning and rectifying this model. I gave it a good wash in the sink and then primed it using Tamiya fine light grey spray, a primer that I swear by!

I initially kept the arm assemblies separate from the body for ease of painting and assembly later. I decided to have a bit of fun with metallics and inks on this and base coated all of the metallic areas with Vallejo Model Air (VMA) Aluminium, before working the blue areas with blue, purple and red ink along with Games Workshop (GW) Asurmen Blue, Ogryn Flesh and some P3 Cygnar Blue Highlight.

The brassy areas were done with yellow, chestnut and brown ink over the aluminium along with some GW Gryphonne Sepia, Ogryn Flesh, a bit of Thraka Green, a dash of Leviathan Purple and even a bit of Baal Red here and there. Highlighting of the brass was done with some GW Burnished Gold. On the blue I used some Vallejo Model Colour (VMC) Metal Medium

mixed with P3 Exile Blue. You do need to use strong colours with metal medium to get a decent coloured metallic.

The fur on the cloak was largely drybrushed VMC Deck Tan over a mix very similar to GW Charadon Granite, then highlighted at the top with VMC Silver-grey.

The cloak was initially painted with P3 Cygnar Blue Base, using P3 Exile Blue and a bit of black mixed with a flesh tone to shade, and highlights of P3 Cygnar Blue Highlight and P3 Frostbite.

The Space Knight's skin was a mix of P3 Khardic Flesh and P3 Hammerfall Khaki, highlighted with Deck Tan and shaded mostly with GW Dark Flesh.

The sort of Non-Metallic Metal effect on the big sword was Cygnar Blue Highlight down to Frostbite and on to Silver Grey.

I added a bit of freehand here and there, most of which I did with a bit of sponge weathering. The base was very simple, using greys and black with some Ogryn Flesh and Gryphonne Sepia to add a bit of tone, and Dark Flesh over the pipe cap.

Job done. Probably about 12-15 hours painting time total. I enjoyed parts of the painting, especially as I don't choose to paint in blue very often at all, but I can't say that I enjoyed the model itself.

As the painting progressed I kept finding bits that made no sense and other bits that were nigh on impossible to get to, even with the finest brushes.

In summary, I couldn't recommend this model. It smacks of a bit of a "bedroom" project, but the company are asking top dollar for the model. It is good resin, but not a good sculpt and there are a myriad other similar models out there that are doing much the same thing as well or better, I'm sorry to say.

My thanks to Irregular Magazine for the invite to do a review and model paint for the magazine, and I hope to be back soon!

Flintloque

––– The Lite Rules of Napoleonique War –––

Welcome to the free Flintloque Lite rules; its time to prepare for Black Powder war. In these pages you will find all the core mechanics needed to play Flintloque the Skirmish along with the meanings of all terminology used in this section.

Remember the aim of the Flintloque game is enjoyment, fun and tactics whither you are an Elf or an Orc or any other creature of Valon. All disputes between players (Gentleorcs) should be settled by the toss of a coin or by contacting Alternative Armies directly using the addresses here. We are always happy to hear from Flintloque players.

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Notes on the Free Lite Edition

We would like to take this chance to say how happy we are that you have decided to game this Lite 3rd edition of Flintloque: The Game of Napoleonique Skirmish.

In Flintloque, players take command of a 'Section' (between five and twenty characters) of soldiers, of their own design, that come from any and all of the diverse fantasy races on the World of Valon. With your Section, you will fight many skirmishes (scenarios) in the hopes of securing victory for your nation, and achieving fame and glory for yourself and your soldiers.

Flintloque is a unique game setting, loosely based on our own history of the early nineteenth century and a certain tyrant who sought to conquer the world. We combined this with our love for fantasy creatures, adventure, humour which in this day and age is sadly often lacking and of course the reek of musket smoke. As the infamous 'loquer saying goes ' how many buttons are on an Orc redcoats jacket?', we reply 'its fantasy, its as many you want it to be.'

If you are unfamiliar with tabletop war games, there a few things you should know before proceeding. Firstly, this game requires and is supported by a large range of metal miniatures. You will find information all our Flintloque miniatures on www.alternative-armies.com . You will also need percentile dice.

Secondly, tabletop war games require the use of model terrain (not unlike model railroad terrain you may have seen in toy and hobby stores) to add to the tactical interest and visual spectacle of the battle being played. The Alternative Armies website provides links to excellent terrain making sites and has a regular periodical with new tips on constructing beautiful terrain.

Thirdly, these rules are fairly complex when compared to traditional board games such as chess. However, there are examples and illustrations to aid in your understanding of the game.

For seasoned war gamers, these rules will probably be refreshingly simple to understand compared to many miniature games. But don't let that fool you! These rules require a great deal of skill to implement successfully; they reward tactical play. To those of you who are old hats at Flintloque. You will no doubt be intrigued by the quite significant changes that Alternative Armies have made to the Flintloque game engine. A result of years of comments, playing and feedback we believe that 3rd edition is the best evolution of Flintloque possible for today's gamer.

Between the two designers of this book, Gavin and Mike, we have been playing the game of Flintloque since its inception more than fifteen years ago and we have loved every moment of it. As a result of this commitment to what we think is one of the best and most unique games in the world we have made 3rd Edition even more engaging and deeper in terms of character and section development.

These Lite rules cover skirmishes with mortal Infantry and Cavalry and are suitable for the Catalucia and other Uropean theatres of the Mordredian Wars. Use them in conjunction with the other free PDF's from Alternative Armies such as these (those marked with an * are needed to play).

*Flintloque 3rd edition - The Master Mortal Racial Stats Tables. ***
Flintloque 3rd edition - Section Roster sheet
Flintloque 3rd edition - Counters and Token sheets.
Flintloque 3rd edition - Solo Play bolt on.

These Lite rules are all the mechanics you need to play single games of Flintloque and are taken from **5025 Flintloque 3rd Edition - Catalucia**.

The 5025 book contains much, much more than these Lite rules including Section Creation, Section Development, Character creation along with skills, traits and flaws for every nation in the Catalucia theatre plus the background to the war in that area of Valon and more than ten scenario seeds. Look it up if you want to take your gaming further.

So, our thanks to the thousands of players over the years who have played, fought and even laughed to the point of hysterics; to you, to all of you we present Flintloque 3rd Edition Lite.

Gavin Syme & Mike White 2009

Terms & Definitions

In Flintloque there are terms and definitions used to explain the rules. They are listed here for you to read and learn thereby making the following rules more familiar.

Activation: The act of performing 1 or 2 Consecutive Actions with any given figure on the table.

Activation Token: Any marker or counter placed next to a figure that indicates a figure has already taken actions this turn. A figure with an activation token on it may not take Actions.

Adjacent: Figures are adjacent when there is 1cm or less between them and they are not in Base to Base contact as defined above. This is important, as some effects & abilities affect adjacent figures.

Base to Base Contact: Occurs when two figures are in physical contact and the larger side of one base completely covers, from corner to corner of one side, the contacted edge of the smaller base. In the case of equal base sizes, this means the entire frontage of the two bases will meet and the corners will touch. If this exact condition is not met, the figures are merely adjacent. This distinction is important for different effects in the game and for determining who is involved in melee. However, a figure in base to base is *ALSO* considered adjacent for the purpose of special abilities.

Chance to hit & Impact: Every weapon (except melee) lists two numbers separated by a slash. The number on the left of the slash is the percentage chance the weapon will hit. This is the number you must roll equal to or less in order to successfully shoot an opponent with a ranged weapon. The impact is the severity and potential damage from any attack. In firing, the impact will be listed in the weapon's firing chart to the right of the slash. In melee, the impact is equal to the difference of the combat rolls. The impact of an attack is *SUBTRACTED* from a player's dice roll when making a Steady Check.

Character: Any figure in the game that represents one of the soldiers in your section. The terms character and figure will often be used interchangeably throughout the rules. They mean the same thing for game purposes.

Command Points: Every Section Leader gets 3 points per game that can be spent on different effects during the course of the game. Any remaining points also get added to the initiative roll every turn. It will be convenient to track command points with either tokens or scrap paper. Certain rules may increase or decrease this number. They should be spent with care.

D5: Roll a D10 counting 1-2 as 1; 2-4 as 2; 5-6 as 3; 7-8 as 4; and 9-10 as 5.

D10: An abbreviation often used to refer to a 10-sided die.
For this game, a 0 result is read as a result of 10.

Engagement Range: Area that extends a distance equal to the longest side of a figure's base from the base edge of a figure. Therefore normal foot figures have an engagement range of 25mm, large foot figure (Ogre, Trolka etc) a 30mm, and mounted figure 50mm. *An enemy figure may not move through an engagement range unless it intends to come into base contact with the figure and close for melee.*

Experience: Each character in the game has an experience level which represents the amount of combat exposure they have had. The experience levels are: Raw, Average, Experienced, Veteran, and Legendary. These experience levels will be discussed in detail later in this section of the book.

Figure or Miniature: This means a metal model from Alternative Armies in 28mm scale for use in Flintloque which depicts a single character in your Section.

Heavily Wounded: A condition that results when a figure has lost at least half of its starting wounds in the current game.

Fire & Movement Chart: The chart on a character roster sheet that shows the number of centimetres that character moves at the four different movement rates and also displays the statistics of their firearms.

Hit Token: A token placed after making a 'Steady Check' that represents a wound. However, Hits do not actually become WOUNDS until the wound resolution phase. Since everything in a game Turn more or less happens simultaneously and within a very short time frame, a hit represents a possible wound that happened at some point in the Turn. Hits never stay on a character past the Wound Resolution Phase.

Modifier: A number which will either add or subtract from the total of a die roll. Modifier usually account for such things as the effect of terrain on firing weapons, being outnumbered in combat, or how brave a character is. Modifiers are usually classified as permanent or situational. Permanent modifiers are usually calculated before the game and added to a character's profile on the roster sheet or reference card.

Movement Rate: Depending upon racial type, each figure will move a specific rate in centimetres. There are four movement rates available: Double, Quick, Slow, and Half Step. Though the same names will be used for the rates, the actual distances moved with vary from race to race.

Movement Shift: The movement & firing chart for each soldier will contain 4 columns. The rules will often tell you to take a right or left shift for movement. A column shift always means to move over one column on the chart. Right is generally a penalty and left is a bonus. A given condition will only ever cause one shift. All shifts are cumulative.

Percentile Dice: A pair of 10-sided dice. One is marked 0-9 and the other is marked 00-90. When rolled together, these dice will generate a result from 1-100. 00 and 1 are read as 1 and a roll of 00 and 0 are read as 100. You will generally roll these dice in the hopes of rolling equal to or lower than a given number in the rules.

Points Value: Every soldier, skill and weapon has an associated point value attached. These points are used during competitive play to provide a reasonably balanced contest between players.

Reload Step: Each black powder weapon from pistols to muskets etc take a certain amount of time to load. A reload step represents one figure's Turn worth of activity to reload that weapon. Most firelocks have a Reload Step of one. More complex firelocks such as a Bakur Rifle or the 7 Barrel Volley Gun have two or more steps.

Rolling Doubles: When rolling the percentile dice, if the 10's digit on the die labeled 10-00 is equal to the ones digit on the die labeled 1-0, the roll is considered a roll of **DOUBLES**.

Section Leader: This is a character named in your section roster or nominated on the base of the miniature as the commander of your Section. Almost always an Officer and you should also nominate a second in line Section Leader, a Sergeant, in case of death or severe wound of your Section Leader. The Section Leader is the most important member of a Section.

Shaken Token: A token placed next to a figure when a particularly traumatic event happens on the battlefield such as being wounded, losing your commander, etc.

Special Rule: A special rule is a rule that exists outside of the core mechanics in this book. Special rules will often contradict or change a core rule and these Special Rule's always overrides the core rule it contradicts. Skills, Traits, Flaws, and Magicke Abilities are all Special Rules. As are official expansions to these rules published elsewhere, though these expansions are not required to play this game.

Status: The characters status represents the level of training or the style of fighting to which the soldier is accustomed. Among the different status' are: elite, regular, militia, guerrilla, marine, light, and irregular. These are explained in detail later in this section of the book

The Character Profile

In Flintloque the Skirmish there is a system for determining just how fast, how strong, how reliable and how skilled a character is in play. All of these values and others such as level of training and experience in battle are quantified with numerical values.

Here are the tiles given to all of these numerical values along with their meanings in the game. The numeric values for each of the Fantasy Races in Flintloque can be found in the Racial Statistics Tables.

Steady:
This value determines how difficult it is to inflict bodily harm on the character. This represents a mixture of mental fortitude, physical toughness, personal courage, and even a bit of luck.

Wounds:
This value determines how much physical damage the character can actually take. Larger, tougher characters will generally have a higher wounds values. Once a figure has received a number of wounds equal to its wound factor, it is considered unfit to continue fighting. It does not necessarily mean however that the figure is actually dead. Whenever a figure has 0 wounds, it is removed from the game table and place to the side for its fate to be determined at games end.

Melee:
This value is expressed as a positive or negative number and is used to help determine the outcome of hand to hand combats. The higher the positive number, the more skilled the character is with hand weapons. This number ranges from -2 and up.

Accuracy:
This is expressed as a negative or positive number in multiples of 5% percent generally ranging from -10% and up. This number is automatically added to the applicable of the four columns of the character's firing chart for each shot the character makes.

Discipline:
A value ranging from -2 and up which represents the soldier's ability to carry on and follow orders in spite of the fear inducing chaos of the battlefield.

Experience Rating

Experience means the battles the character has seen (and survived!) and the overall ability of that character to cope with black powder conflict. Every single character has an Experience Rating and this confers the following **automatic alterations** on other parts of their Character Profile which must be adhered to at **ALL TIMES** during play.

Note each character's Experience Rating on your Section Roster,

Remember that if a character survives in play, there is a chance between games that he will increase in Experience Level and become better. This is explained in the Section Creation and Between Games parts of the 5025 book.

Experience Ratings have the following automatic modifiers in play.

Experience Rating	Raw
The least experienced troops, they can be quite unpredictable in combat. They have a tendency to lose heart if the battle goes against them.	
Steady	-1
Discipline	-1
Melee	-1
Accuracy	- 10%

Experience Rating	Average
Average characters are accustomed to the battlefield. Solid and reliable, they are well equipped to meet their foes.	
No Special Rules	

Experience Rating	Experienced
A character who is experienced has fought in many skirmishes and is a cut above the average soldier. A good officer.	
Steady	+1
Discipline	+1
Melee	+1
Accuracy	+ 5%

Experience Rating	Veteran
A highly experienced soldier who has survived everything the Enemy has thrown at him. Natural leaders and deadly fighters, Veterans are the best of normal soldiers.	
Steady	+2
Discipline	+2
Melee	+2
Accuracy	+ 10%

Experience Rating	Legendary
These Characters are legends, the finest of the best that there will ever be. There are VERY few of these characters and they are all famous to their own peoples. Not at all average fellows!	
Steady	+3
Discipline	+3
Melee	+3
Accuracy	+ 15%
Wounds	+1

TROOP TYPES

In Flintloque the Skirmish every character also has a Troop Type. This is their position in the world, their trade, typically in the armed forces of their nation. It shows any training they have had or specialist conditions that apply to them.

Most characters are Regular troop type, this is the default type if you cannot decide on another troop type for them.

Characters must choose a troop type that fits with their background in your games of Flintloque. For information on Troop Types for your chosen race look to the Army parts the **5025 Flintloque book** for ideas and examples.

THE WORTHY AND THE CHOSEN

The following troops are the troops most often seen on the battlefields of Valon. They are the trained, professional troops of the Valonese nations.

All troops listed have at least had adequate training under the direction of career soldiers and are reasonably well equipped and supplied. They are listed in more or less in the order of the commonality the field of battle. These are the only troop types that players can also have the ELITE troop status sub-type as an added option paid for in points for their character.

TROOP TYPE	REGULAR

The mainstay of an army this type are the typical Line Infantry and the bulk of all troops. They have been well trained, but still require the direction of firm commander to make sure they stay in line. If in doubt of a characters type they are Regular.

Important Effects in Play for this Troop Type

Regulars must stay within 30cm of their Section Leader or they suffer a -1 Steady and -1 Discipline modifier

TROOP TYPE	LIGHT TROOP

Light Troops, also called Light Infantry are specialist   skirmishers trained to think on their own and to fight apart from the regular troops.

Important Effects in Play for this Troop Type

+1 Initiative if majority of section is Light +5% Accuracy.
+1 if every figure attempting to perform a
Coordinated Action is Light.

TROOP TYPE	CAVALRY

Characters who are trained to ride on a horse or other mount; cavalry do not fight like infantry do. Only Cavalry may ride on a mount in Flintloque in most circumstances.

Important Effects in Play for this Troop Type

+3 Melee instead of the normal +1 WHEN they INITIATE a melee AFTER moving in the same activation.

Due to their height and speed Cavalry IGNORE Engagement Range areas of all characters on foot for both movement and shooting; but they still enter Melee in the normal manner.

If mounted a Cavalry type character must deduct 10% from every shot they fire to represent the difficulty of shooting from horseback. Ignore this if the character is stationary for the Turn of shooting.

They may not use Muskets, Blunderbusses or Grenade types of weapons only Pistols and Carbines.

TROOP TYPE	GRENADIER

Made up from the strongest soldiers this troop type is taken from the biggest troops in a battalion and are often first into battle.

Important Effects in Play for this Troop Type

Grenadiers must stay within 35cm of their
Section Leader suffer -1 to Discipline.

They gain +1 to Melee and +1 to Steady.

They must reduce their MOVEMENT rates in centimetres
by 20% rounding down at all times.

+5% to hit when throwing a grenade.

TROOP TYPE	GUNNER

These characters have special training which allows them to operate all kinds of ARTILLERY in play with no penalties. Rules for artillery can be found in the Grapeshotte book.

Important Effects in Play for this Troop Type

May only use melee weapons and PISTOL type weapons
(no other firearms) in play.

They also suffer a -1 in Melee.

They may use GRENADES.

TROOP TYPE — MARINE

Regular soldiers trained to serve and fight aboard ships but also to fight on land when needed.

Important Effects in Play for this Troop Type

Must stay within 20cm of their section leader or they suffer a -1 Steady modifier.

They gain a +1 in Melee.

They may not operate ARTILLERY

They may use GRENADES.

They automatically get the BOARDING TECHNIQUE skill.

ADDITIONAL TROOP TYPE — ELITE

This is an ADDITIONAL type than can be selected by Worthy and Chosen troop types to ADD to their main Troop Type. You choose a Troop Type such as Light Troop and then pay the extra points (see Racial Tables) to make that character Elite as well.

Elite represents the finest soldiers of their respective regiment or battalion.

Important Effects in Play for this Troop Type

+1 Steady, Discipline, and Melee modifiers.
+1 to Initiative if majority of section is ELITE.
+1 To Coordinated Action roll if all figures being activated are ELITE. Not cumulative with the Light Bonus for this.

Seeing as they would rather die than disgrace their uniform of their nation, they suffer a -2 on the Post Battle Status Chart. In other words, they are more likely to be dead than run away!

THE FORLORN AND THE DESPERATE

The following troops are usually used as reserve troops. They have either poor, unconventional, or no training. They are often poorly equipped and less motivated to engage in battle. But sometimes they may be fierce fighters with no discipline. Either way, they are unpredictable. None of these Troop Types may be ELITE.

TROOP TYPE — MILITIA

Soldiers who are trained to a basic level before being sent into battle. They look like Regular Troop Type and are equipped like them but they are not as skilled.

Important Effects in Play for this Troop Type

-1 to Steady and -1 to Melee.

Militia must stay within 15cm of their Section Leader or suffer an additional -1 Discipline.

They never get the Aimed Fire bonus.
They may not use GRENADES.

TROOP TYPE — IRREGULAR

Fighters with martial skill but no formal military training. Irregular characters might be Brigands, Pirates, Mercenaries but typically Warriors of the Otharmann Empyre.

Important Effects in Play for this Troop Type

+1 Melee
-1 to Initiative if at least half of the section is irregular.
May never operate ARTILLERY.

TROOP TYPE — GUERRILLA

Very hard hitting in the first few turns of the game causing a great deal of surprise, fear, and confusion. However, a disciplined enemy will regain the upper hand. Also, guerrilla warfare is conducted by those who resort to these tactics due to lower numbers, poor equipment, and non traditional training. Preserving their fighters is therefore a conscious priority as is melting away to fight again later

Important Effects in Play for this Troop Type

Get the INTERRUPT FIRE skill
+1 Melee.

Additional +1 Melee if activated after retaining initiative during Tactical Manoeuvre phase

After Turn 5 a cumulative negative Steady modifier is applied to Guerrilla's so Turn 6 (-1), Turn 7 (-2), Turn 8 (-3), Turn 9 (-4) the modifier is a maximum of -4 for the rest of the scenario.

May not perform a Coordinated Action.

TROOP TYPE — CIVILIAN

These characters are not soldiers but rather civilians caught up in war. They may be townsfolk of noble or low rank, even ladies. *In play they MUST be attached to a players section at games outset.*

Important Effects in Play for this Troop Type

-2 to Steady, Discipline and Melee,
-1 to Initiative. They must remain within 15cm of the section leader or suffer an additional -1 to Discipline.
They cannot be ELITE, they cannot use GRENADES or RIFLES and they may never operate ARTILLERY.

OFFICER REPUTATION

Before starting any game, you must note down who your Section Leader is (your Officer) and what your Section Leader's reputation is. Write this on your Section Roster.

Don't worry about what these means too much if you're just starting out or you don't want to get too involved in this part of the Lite rules. The best thing to do in these cases is to just pick the Professional Officer as this has no special rules and has NO impact on the game rules.

Once you are comfortable playing the Lite game with a professional officer, you should try your hand at some of the more interesting (and often dangerous!) reputations for your officers. They add quite a bit of tactical variety, a degree of uncertainty, and flavour to the game.

It should also be pointed out that having certain officer reputations will change your tactics considerably and may take practice to get them to perform properly.

Here are the Officer Reputation types:

PROFESSIONAL OFFICER

This officer has taken up the life of a soldier as a career. A pragmatic and level-headed chap, the professional officer is neither seeking glory nor fame. He is willing to take calculated risks, but has no desire to see his men killed for romantic notions of honour There are no special rules to apply to a professional officer.

It is recommended that new players choose this type of officer for their first few games.

HEROIC OFFICER

Heroic officers are the stuff of mainly posthumous legends. They have a marked tendency to die in glory-seeking and irrational charges on enemy positions no matter how likely their chances of success might be. They always lead from the front and make it clear to the enemy that they are indeed the Officer in charge. This makes them superb candidates for the enemy guns.

A Heroic officer is more likely to die than most other Officers when he is fired at by enemy troops. When a weapon strikes a Heroic Officer, the player rolling to wound receives a +1 bonus on the die roll. Before activating any other figures, roll 1d10. On a result of 9 or 10 the heroic figure moves a MINIMUM full Quick March move toward the closest enemy figure. The section leader may choose to fire any black powder weapons or move at a Double March instead in an attempt to engage the closes enemy figure.

However, he inspires his men so much that figures within 30 cm have a +2 modifier to their morale value – so long as he is still alive that is!

AGGRESSIVE OFFICER

Always keen to get stuck in and start the killing, Aggressive Officers spend most of their time training their troops in the art of Melee combat. Any figures commanded by an a aggressive officer has their Melee Modifier increased by +1. This includes the officer himself.
An aggressive officer may not move in such a way as to take him further away from the closest enemy figure unless he is shaken.

Any figures in a section commanded by an aggressive that are within 15cm of enemy figure(s) at the start of their activation, must make Double March movement toward an enemy in range. This does not mean they necessarily have to move into contact with the closest figure. But if due to terrain or other conditions, the figure will not come into contact with the enemy, the figure must move toward the closest enemy model. This cancels any other orders give to those figure. Either player may declare a distance check at the start of the movement phase.

COWARDLY OFFICER

The cowardly officer is certainly averse to taking any sort of risks on the battlefield. He would be much happier on the parade ground conducting drills and shining boots. He has dedicated a great deal of time to ceremony. Soldiers with that are not loaded may potentially fire during the AIMED FIRE PHASE if they are both unloaded and are not activated. At the start of the aimed fire phase, roll a D10 for each soldier with that is not loaded. On a roll of 8, 9, or 10 the figure has managed to load his musket astonishingly fast and may fire this phase. Otherwise it must wait until the Reload Resolution phase as normal before the musket is loaded.

However, keep in mind that figures with hit markers may not reload and will therefore not fire. Also remember that a figure will now be activated and cannot re-load again in the reload phase. Cowardly officers will not voluntarily move into base contact with an enemy figure. Cowardly officers also suffer a -1 morale.

DASTARDLY OFFICER

The dastardly officer has no problem throwing his men to the front to save his own hide. Whenever a Dastardly officer makes a Steady check, roll a D10. If the die roll is equal to or less than the number of friendly figures within 15cm of the officer, the hit(s) transfer to ONE of those hapless scum.

SETTING UP TO PLAY

Once you have chosen your Section, decided on your Characters and painted your miniatures you are ready to play a game of Flintloque Lite.

Flintloque is primarily a scenario driven game and most players will want to select a scenario from those provided by Alternative Armies or create their own scenario to suit their own unique collection of miniatures. This adds fun, excitement and often odd goals in your games that make for a great couple of hours gaming. Refer to other parts of this book for more on scenarios and their creation.

Of course you can also just set up and play using the Flintloque Points System to work out the total value of your Characters and then pitting them against an equal enemy force of the same value in a straight fight.

Either way is perfectly acceptable for playing this game.

Next you will need to lay out your terrain on a table, this terrain is normally six feet by three feet, and comprises hills, buildings, rivers and roads along with any special items for your scenario. If using a scenario then lay out the terrain as per the map for the game. If you are not using a scenario then an easy way to set up is to count up all the terrain items you have and for each player to take a turn in placing one of them on the table; ensuring a random set up.

Then you will need to place your dice, rulers, counters and filled out Section Rosters on the table (but not on the Terrain!), these will be used throughout the game.

Next take your miniatures, your Section of characters, and place them in scenario's pre-determined area for Deployment of Troops for the game. If you are not using a scenario then each player selects a table edge or major terrain feature (such as a building) and place your miniatures within 10cm of each other and within 10cm of the table edge or terrain feature.

Unless a scenario dictates otherwise all games of Flintloque begin with the Initiative phase of Turn 1 as described in the following rules and the game lasts 10 Turns before ending.

Now your table is set up, you have all you need to play, your miniatures are in place and you are ready to throw the first dice. Its time to begin.

Read on for victory!

THE TURN SEQUENCE

Flintloque is played in a series of Turns (typically ten) each of which follows the strict and exact sequence of play as listed below.

Each Turn is divided four primary phases. The second of these phases, the Action Phase, is divided into a further group of four sub-phases. Needless to say, this is where most of the action of the game will be taking place during the game.

For your first few games, don't concern yourself too much with what happens in the next phase or sub-phase of the game. Just do what is necessary and is instructed in the given phase you are currently playing. Each phase is described in detail on the following pages.

THE PHASES OF A TURN

I. Initiative Phase
During the initiative phase, both players roll a die to try and gain the ability to act first or force his opponent to act first.

II. Action Phase
Players alternate activating up to two figures at a time until all figures they wish to perform actions with have done so or the player chooses to pass. The player who won initiative may choose to go first or second. Both players must complete a particular sub phase before going on to the next. A sub phase ends when there are no figures which can be legally activated or both players have passed CONSECUTIVELY.

A. Tactical Manoeuvre
Figures activated in this phase may move and attack by either firing a black powder weapon or initiating a melee attack. This may perform these two actions in any order. You may also perform a special action by sacrificing either the attack or movement action.

B. Aimed Fire
Any figures without an activation token or hit tokens may fire in this phase. Figures that are able to fire in this phase get a +20% temporary bonus for their accuracy.
Certain weapons my increase or decrease this bonus.

C. Reload
Any figures without an activation or hit token removes one Reload Step from his weapon. This includes both Troops reloading personal weapons and Gunners manning artillery pieces.

D. Artillery Fire
See the Grapeshotte book for the full rules on artillery.

III. Wound Resolution Phase
Determine wounds suffered and remove casualties.

IV. Maintenance Phase
Remove any action tokens and perform any other actions as may be required by any special rules.

1. INITIATIVE PHASE

During the initiative phase, each players roll a D10 and add their Section Leader's Discipline to the die. Subtract 1 from this if over half the unit is Militia and add one if the unit is over half Guerrilla or Elite type. A player who lost the initiative last turn gets a +1 modifier.

The winner of the die roll has the initiative and is referred to as Player A. Having the initiative gives you an substantial advantage during the Action Phase.

Note:

If this is the first Turn of your game then allocate 3 Command Point tokens to each Section Leader for their careful use in the coming game.

SPENDING COMMAND POINTS

DURING THE INITIATIVE PHASE

Note: Only the player who LOST the initiative in the previous turn may spend points. Re-roll Initiative Die. If the player has lost the initiative phase, he may spend a command point to re-roll that die.

Example: Mike and Rob are in the middle of a game of Flintloque. It is the start of the second turn it is time to roll for initiative. They both roll a D10. Mike rolls a 7 and Rob rolls an 8. Mike's section leader has a discipline of 3 so this is added to his score. Furthermore he lost the initiative LAST turn so he gets a further +1.

His total is 11. Rob's discipline is 2 and gives him a total of 10. Mike wins the initiative because his total was higher. He will now have the option of going first or second in the Action Phase.

II. ACTION PHASE

During the Action phase, players alternative taking up to two actions with up to two figures until all figures have been activated. A figure can fire, move & fire, fire & then move, reload, aim or take a special action as dictated by a special rule, skill, or magicke ability.

The actions of reload & aim both prohibit movement and only occur during their respective sub-phases unless a special rule contradicts this.

Once a figure has taken an action, note on the Section Roster or place a token next to his figure to indicate that he has completed this action.

All activations in a sub phase must be completed before moving on to the next sub phase. A sub phase is only complete once there are no longer any figures left to activate or both players have passed **CONSECUTIVELY**. You may take an action even if you passed earlier so long as both players did not pass consecutively.

You are **NEVER** forced to take an action unless compelled by a special rule. A figure is eligible to act without restriction in any sub phase if none of the following cases exist:

1) It has an Activation Token
2) It has Hits on it this turn.
3) It has a Shaken Token
4) It is not in Base to Base contact with an Enemy

If more than one case exists, you must resolve them in the order above.

In other words you must: make sure the figure hasn't already taken an action; attempt to see if you can make an action by making an activation roll; then you must see if this action is affected by the shaken token; and, finally, you must make the actions that you are restricted to when in base contact. If any step prevents activation or causes a compulsory action this is dealt with before moving on as before. At the start of the game, none of these cases should exist unless directed by a special rule or scenario setup.

Refer to the following Cases for courses of action in this phase.

CASE 1

The figure has an Activation Token....that means it's already acted this turn! Of course you can't act twice!

CASE 2

A figure which currently has hits on it must pass a die roll test to see if he is able to act. Having hits means that someone has successfully attacked attacked the figure this round. Even though the Tactical Manoeuvre phase is more or less simultaneous, this test represents the fact that an enemy may have gotten a spilt-second advantage that prevents you from carrying out any activity. When a figure is nominated to activate that has hits, both players roll a D10.

The following modifiers are used for the roll:

Activating Player:

+ or - Figure's Discipline Rating.
+1 If player won initiative this turn.
+2 If within 15cm of section leader.
+1 If friendly Standard (Flag) Bearer in LOS
+2 If friendly Musician is playing within 25cm

Opposing Player:

+ Remaining Command Points
+1 If player won initiative this turn
+ Number of hits on the Activating figure.
+1 If friendly Standard (Flag) Bearer in LOS
+2 If friendly Musician is playing within 25cm

If the activating figure rolls higher than the opposing player, he may carry out an action as normal.

If the roll is a tie, the figure may only move OR fire at -10% accuracy.

If he rolls lower than the opponent, he may only perform a movement action at no more than a SLOW MARCH and may not perform any other action, but still places an activation token.

CASE 3

A figure with a Shaken Token must attempt to remove that token before taking an action by making a Morale Check and rolling a D10. Apply the following modifiers to the roll and consult the chart below.

-1 Per wound taken.
-1 Heavily Wounded
-1 for any Militia not within 15cm of section leader
-1 for any Regulars not within 30cm of section leader
-1 section is below 50% initial number
+1 Section leader within 15cm.
+2 If section Leader
+1 If Elite
+1 If friendly Standard (Flag) Bearer in LOS
+2 If friendly Musician is playing within 25cm
+ or - Discipline rating

If the result is:

Less than 1, the figure is immediately removed from the table.

If the result is 1-4 the figure must either move:

A) directly away from the closest enemy figure.

B) directly toward deployment zone.
This is usually his side of the table. Or

C) directly toward closest table edge.

In either a or b above, the figure moves the FULL distance of a DOUBLE MARCH. The figure may perform no other actions. A figure that ends its move within 15cm of an enemy trooper retains its SHAKEN TOKEN. Otherwise, remove the SHAKEN TOKEN after performing any ONE of the two compulsory movements listed above. Place an action token next to the figure.

If the result is EXACTLY 5, the figure is considered activated and takes no actions. Place an activation token and remove SHAKEN TOKEN.

If the result is above 5, the figure may act as normal so long as it does not move closer to an enemy. Remove the SHAKEN TOKEN.

If the result is 10 or more, there are no restrictions on actions. Remove the SHAKEN TOKEN after making the check.

CASE 4

A figure with an enemy figure in base contact may only conduct ONE action which may either be to initiate a melee or move at no faster than a SLOW MARCH if ALL other figures in base contact with it have an activation token. A figure can only move if it has 3 or less figures in base to base contact with it.

MOVING AND FIRING

Any time a figure is going to both move and fire as part of an activation, the player activating the figure must declare the rate of movement as either Quick March, Slow March, or Half-Time. Double March prohibits firing.

Remember, your movement rate will affect your effective targeting range and accuracy. Simply say something like, *"I'm activating Jean Claude and he will fire first then move at Slow March."* This kind of clear communication during the game will ensure that all players know what is going on and will minimize any disagreements.

Firing any figures that receive a hit marker during the Turn, must also place a morale check marker.

CHARGE ACTION (CAVALRY)

A cavalry character (who is currently mounted not on foot) may declare a charge action for its movement if it was already moving in the previous turn.

A charge takes place automatically and must end in melee with an enemy figure (use charge bonus to fastest movement rate). Upon impact add an additional +2 to that Melee roll only. If charge movement does not impact on enemy figure then place a shaken token on the cavalry figure.

See the Mounts Table for details of cavalry mounts.

MUSICIANS & STANDARD BEARERS

Almost all regular soldiers in the Mordredian Wars have either a Musician (Drummer, Bugler, Singer etc) or Standard Bearer (a character carry the flag of his regiment or nation), sometimes both.

In play these musicians and standard bearers confer bonuses on your Section in the Action Phase. Here are the conditions to gain these bonuses.

Standard Bearers are assumed to always have their Flag in hand regardless of other actions; it does not impede their actions. All friendly characters in Line of Sight (LOS) gain the bonus.

Musicians must declare that they are playing for an entire Turn, do this at the start of the Turn and note it down, they may not fire or reload a weapon and may only move in column 4 at Half Step rate.

If this condition is met then the bonus is given for the whole Turn EVEN if the character is removed from play or engaged in melee.

The effective range of the bonus for a musician is 25cm, characters must be inside this distance when requesting the bonus

See Reference Tables for Points Cost and details.

A. Tactical Manoeuvre Phase

During this phase a figure may perform up to Two Actions.

He may either Move and perform an attack action or perform an attack action an then move. He may also replace a move or attack action with a special action.

MOVEMENT

The movement portion of the tactical manoeuvre sub phase is very important. A careful reading of the rules will clearly show you that the final position of figures can swing the tide of a battle.

Movement is conducted by moving a figure a number of centimetres equal to or less than the maximum speed selected for his activation. See Master Racial Table for Movement Rates.

In order to move a figure, you must announce his speed as one of these: **DOUBLE MARCH, QUICK MARCH, SLOW MARCH, or HALF-STEP MARCH.** They are listed in columns 1, 2, 3, and 4 respectively on the Racial Table and Roster.

Players then use a ruler or tape measure to move the distance listed in centimetres. You may measure from any base side or point on the figure, so long as no portion of the model or base moves a distance greater than the maximum movement range listed for the model's speed. Players never have to move the entire distance listed under the movement rate selected, they may move only a portion of the allowed distance if they desire. You are still considered moving at that rate for shooting purposes, however.

EFFECTS OF TERRAIN ON MOVEMENT

There are 5 different types of terrain in Flintloque. Clear, Blocking, Bogging, Difficult and Linear Obstacles. A figure will always suffer the WORST terrain penalty when more than one terrain type coexists in any particular location.

Clear Terrain refers to open spaces, grass and other terrain that does not hinder movement at all. Movement rates here are unaffected.

Blocking Terrain refers to anything which cannot be easily climbed or moved through. This is usually represented by steep cliffs, high walls, or locked buildings. When attempting to move through a gap between two pieces of blocking terrain, the gap must be no smaller than half the width of the figure's base.

Difficult Terrain features are things such as rocky areas, thick woods, or farm fields. Any figure moving through difficult terrain during its movement counts every 1cm crossed as two centimetres, thus reducing the total movement allowance.

Bogging Terrain is similar to difficult terrain except that when a figure ENTERS bogging terrain, it's movement immediately ends within 2cm. If it starts within the Bogging terrain, it gets a RIGHT SHIFT for movement in addition to 1/2 movement rate of difficult terrain. This would be such things as extremely dense woods or swamps.

Linear obstacles include low walls, hedges, and field works. Whenever a a figure crosses a linear obstacle, subtract 4cm from the total movement.

EFFECTS OF WOUNDS ON MOVEMENT

Any figure that has taken a number of wounds equal to or greater than half it's wound factor, it is considered HEAVILY WOUNDED and must take a RIGHT SHIFT for movement.

MOVEMENT OFF THE CHART

If a shift takes you off the movement chart, the figure will be severely hampered in movement and may not move at all. Roll a D10.

On a 6-10, the figure is completely unable to move, but still COUNTS as having moved the movement rate declared for shooting purposes.

Otherwise move the figure a number of centimetres shown on the die. That is, the figure will have a move of 1cm to 5cm.
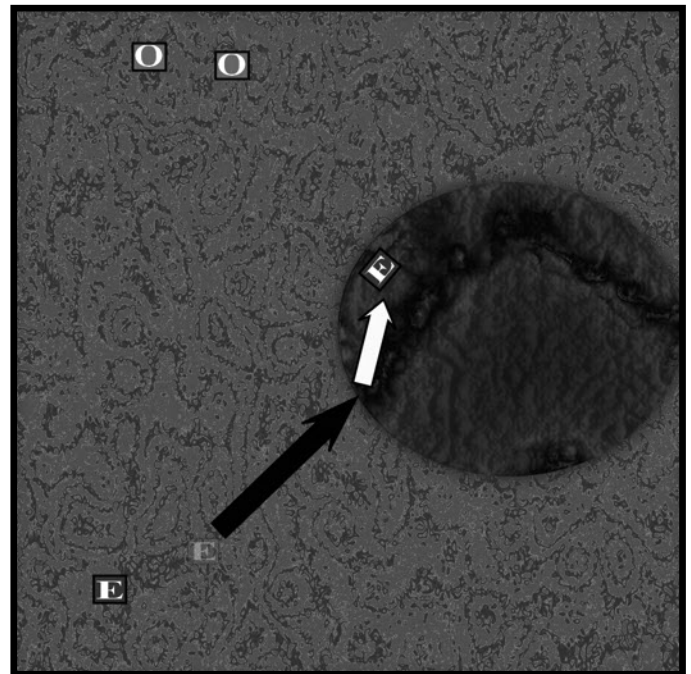
Example: Rob and Mike have just started playing. Mike has won the initiative and decides to activate first. He declares that he move one of his Elves toward the nearby woods (Difficult Terrain.) He declares that he will MOVE and FIRE at a Quick March. His total available movement is 28cm. He therefore uses the tape measure to measure the distance. He is 16cm from the light woods, so when he has 12cm remaining when reaches the edge of the light woods. He wishes to move into the woods, wants to move in 4cm. This will cost him a total of 8cm since moving through Difficult Terrain costs double the normal amount of distance. Although he still has 4cm of movement remaining he chooses to end his movement. Next he is going to fire on his enemy....

FIRING

The fire portion of a figures action is the opportunity to inflict great carnage upon the enemy...from a distance.

FIRING PROCEDURE

1.
Determine the movement rate of the firing figure and maximum range for target acquisition. Double Time prohibits firing. Quick time only allows firing at column 2 or less. Slow March allows firing at colum 3 or less. Remaining stationary allows you to fire at column 4 or less. Figures within 15cm of the Section Leader may target up to one column higher than the movement allows. In a nutshell, the maximum firing distance is in the same column as the movement rate declared.

The Profile below is for a Ferach Elf Musket:

FERACH ELF MUSKET			
1 – Double March	2 – Quick March	3 – Slow March	4 – Half Step March
No Fire Allowed	Fire with 1 Right Shift	May Fire	May Fire
70/4	50/3	20/2	----
Short 0–15cm	Medium 15cm–45cm	Long 45cm–60cm	Extreme 60cm–75cm
Notes: None			

2.
Declare the potential target. If the target lies outside of the maximum firing column determined above, the figure fails to acquire the target and does not not fire the weapon. The figure is considered to have given up its opportunity to fire for the turn.

3.
Determine Line of Sight (LOS) and obscurement by tracing an imaginary line from the centre of the firing model to the centre of the target model. LOS is blocked if the line passes through BLOCKING TERRAIN or more than 5cm (cumulative) of any area terrain such as Light or Heavy Woods. LOS is obscured if the LOS crosses less than 5cm of any NON-BLOCKING TERRAIN that the target model is not in contact with.

Obscurement also occurs when LOS is traced through a gap between two figures that is LESS THAN 5cm wide. Mounted cavalry ignore foot troopers for this purpose as they are in the saddle and have a better vantage of the battlefield.

A figure firing at an obscured target suffers a -10% Accuracy penalty. Remember a figure DOES NOT get this bonus in addition to the cover bonus.
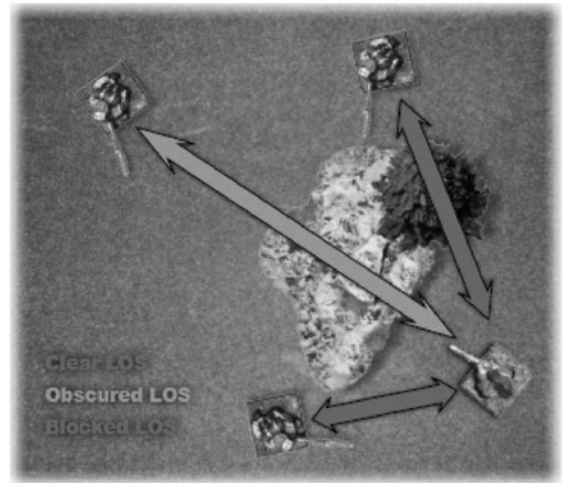
4.
Determine cover of target. In order for a figure to have cover, it must be in contact with the terrain from which it is claiming the cover bonuses. There are two forms of cover: Light and Heavy. They give a -20% and -30% penalty respectively to the firing figure's Accuracy. LIGHT COVER would be such things as light woods, wooden fences, and hedges. HEAVY COVER would be things such as stone walls, heavy woods, and buildings. Remember the target never gets a cumulative cover bonus from any source. The firing figure simply takes the worst of the penalties.

5.
A figure firing in the AIMED FIRE PHASE gets a +20% Accuracy bonus.

6.
A figure that is HEAVILY WOUNDED gets a -20% Accuracy penalty.

7.
Find the chance to hit on the fire and movement chart and roll the percentile dice. If the roll is less than or equal to the final accuracy of the weapon after all modifiers, the target's player must make a Steady Check.

8.
Place a Reload Step token next to the figure that fired. Unless they have the **Long Reload** trait, all weapons have one Reload Step. Weapons with a long reload time will place a number of tokens equal to X in the Long Reload (X) trait.

ROLLING DOUBLES!

Whenever doubles is rolled on a SUCCESSFUL firing roll, the resulting discharge of the weapon has either been a MISFIRE or a CRITICAL HIT. After rolling the the doubles, roll a D10. On a 1-5, the shot was a misfire and on a 6-10 it is a CRITICAL HIT.

MISFIRE -
The weapon fails to discharge properly. No wound is caused and the target thanks the gods! The weapons is considered discharged and must be reloaded.

CRITICAL -
Your shot not only scores true, but may have hit a critical mechanic of nature. Double the Impact of this hit.

SPECIAL RULE: THROWING GRENADES

When throwing a grenade, it may be important to know where the grenade landed even though the target was not hit. If the grenade hits it's target, the explosive radius is centred on the model which subsequently takes the maximum Impact of the weapon. Everyone else still within the radius takes 1/2 the impact rounded up.

If the grenade misses, roll a D10 near the intended target. A D10 creates a natural arrow. The landing point will be at a distance in centimetres equal to the number showing on the die going in the direction the die is pointing. If the roll is a zero. The grenade was a dud and fails to detonate. Ignore the rolling doubles rule for   throwing grenades.

Unless otherwise noted the radius of a grenade's explosion is 5cm, use a template of that width with the grenade at its centre.

INITIATE MELEE

If a figure is in **BASE TO BASE CONTACT** (see definitions) with an enemy figure, it may use an action to initiate a combat. The player must announce the target of the melee attack. Unlike firing where only the attacking player rolls a die, both players make a contested roll and to see who gets the highest total modified roll.

Once the melee is initiated, both players roll a die for the attacker and the target and add the following modifiers:

OUTNUMBERED

If a figure is outnumbered, it subtracts -2 from it's die roll for each figure beyond the first in close combat. A figure that has more than one enemy figure in base to base contact does not generate this -2 penalty.
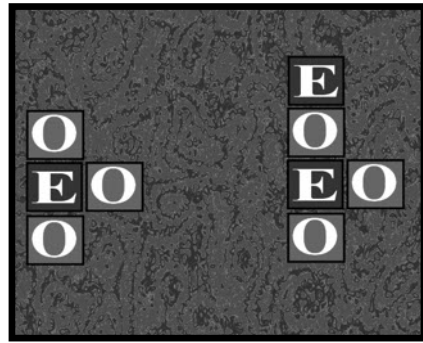
SHAKEN

If a figure has a shaken marker, it subtracts -2 from its die roll.

ADDITIONAL MELEE MODIFIERS

Permanent Modifiers:
 + or - Racial Melee Modifier
 + or - Experience Modifier
 + or - Troop Status Modifier
 + Weapon Modifier
 +1 if Mounted

Situational Modifiers
 -1 Per Wound on figure
 -1 Figure Heavily wounded
 -1 Per Hit on Figure
 +1 To figure that initiated Melee OR +3 to Mounted Cavalry that moved this activation AND initiated melee
 -2 Initiating Melee across a Linear Obstacle

Roll D10 and add all or subtract melee modifiers

Compare to the enemy figure's roll in this melee. The figure with the higher total is the winner. The difference between the two modified rolls is the winner's **IMPACT** of the attack. The loser then makes a Steady check just as when getting hit by musket fire.

The loser makes a Steady Check and places a Shaken Token.

BAYONETS AND CAVALRY IN MELEE

If a figure is armed with a firelock which has a bayonet who fired during its activation **THIS TURN**, it does not gain the benefit of the melee modifier provided by the Bayonet in melee. If it has not fired then the bonus is applied.

A figure that is mounted entering melee gains a bonus and attacks apart from this as if on foot (i.e it can be pushed back etc). However all enemy melee attacks upon a mounted figure are counted against the MOUNT first. If the mount is killed then place the figure on foot with a Shaken Token and continue.

SPENDING COMMAND POINTS IN MELEE

OPTIONS AVAILABLE TO OFFICERS

Officers of the Mordredian Wars are given the finest training in swordsmanship and are thus accustomed to using more refined and often devastating techniques in close combat. Any Section Leader that is an officer armed with a sword/saber may use ONE of the following techniques ONCE per turn by spending a command point. Only the player who won initiative may do this.

Defensive Stance
If the figure is outnumbered at least two to one, the figure may DOUBLE it's total combat bonus from race, status, and experience. However, the best result the character can hope to achieve is a Draw. Heroic & Aggressive officers may not take this option.

Heroic Sacrifice
If the figure is outnumbered by four to one, the figure may ignore all outnumbered modifiers against 1 enemy for this combat. However, all other enemies still count the negative modifiers and the sacrificing figure's combat bonuses are reduced to 0 for the   remaining combats. Note: You still apply negative modifiers from wounds! Dastardly & Cowardly officers may not take this option.

Beneath My Station
The figure, if in single combat with an enemy NON officer figure that is also less than Experienced level, may cause a push back result without even rolling any dice. After the push back, the officer may then make a 10cm move DIRECTLY TOWARD an enemy officer.

Finishing Stroke
An officer in contact with a non-officer that is HEAVILY WOUNDED automatically dispatches that figure if it is less than an Experienced level character.

SPENDING COMMAND POINTS DURING THE TACTICAL MANOEUVRE PHASE

Retain Initiative
A player can spend a command point in an attempt to "retain the initiative" for a phase and activate up to two more figures than normal. The player must declare this after he has performed two actions but before his opponent acts. He spends the point and must roll off against his opponent. Each player rolls a D10 and adds the number of currently UNACTIVATED and NON-SHAKEN figures to his total. If the player spending the point wins, he retains initiative and may activate two more figures. Otherwise play passes to his opponent as usual and he looses the point without effect. Sections comprised of mostly Guerrillas (more than half) get a +2 to this roll.

Rally Troops
A player may spend a command point as a SPECIAL ACTION to remove a d5 shaken markers from any figures within 15cm. Add +1 to the total if he has a higher experience level than ALL other figures he is attempting to rally. They must be removed from highest to lowest experience level. The player may choose which figure to remove the marker from if there is a tie. Figures which are engaged by enemies MAY have Shaken Tokens removed in this fashion.

Direct Orders
A figure activating within 15cm of the section leader, may be given a DIRECT ORDER by spending one Command Point. The figure gets a +1 to Discipline, +1 Melee, and +5% Accuracy for the remainder of it's activation. These bonuses count from the start of declaring the activation, so the +1 discipline DOES count for Morale Checks and Activation Rolls. Figures are generally acting autonomously during the turn, acting as they see fit and not necessarily going above and beyond. The Direct Order represents the increased sense of urgency and duty a figure feels when being directed by his superior.

COORDINATED ACTIVATION

A player can spend a command point to perform the same action with a group of figures that are within 5cm of the Section Leader. The procedure is simple. Before activating a figure, announce that you are making a coordinated activation and spend the command point. You may now activate up to 4 figures with 5cm of your section leader as if you just activated ONE figure. You may activate a 5th figure if it is your section leader. You must perform all actions with one figure before moving on to the next. Just to clarify, a figure with an activation token may not be activated this way. Guerillas & Civilians may not perform a coordinated activation.

STEADY CHECK

Any figure which has lost a Melee or has been Hit by a shot from a Black Powder weapon must roll for potential hits on the chart below.

This is called a Steady Roll or the Steady Check.

The Defender rolls a D10 and adds his character's Steady rating and subtracts the Impact of the attack.

The Impact of a Black Powder weapon is listed on the weapon chart. In the case of a melee attack, the impact is equal to the difference in the combat rolls of the two players. You must also subtract -1 from the roll if you currently already have a shaken token.

Consult the chart below. If using counters, place the number of hit markers next to the figure or on the figure's reference card. If using a roster, put a slash through the wound box of the figure. During the wound resolution phase, you make an 'X' out of the slash.

STEADY CHECK – RESULTS TABLE	
Modified Roll Result	Hits Generated
<0	Out of Action *
0 to 0 to 01	4 Hits
2 to 3	3 Hits
4 to 6	2 Hits
7 to 8	1 Hit
9 to 10	Push Back 5cm **
>10	No Effect

Example: In the previous shooting example, Mike's Elf hit Rob's Orc at Medium Range. The impact of a Ferach musket at that range is a 3. So mike rolls a D10 for his Steady Check and adds his Steady of 4. 3 for being Orc and +1 for being Experienced. He rolls a 6. This makes for a total of 10. He then subtracts the Impact of 3 for a total of 7. Looking on the chart, he sees that is Orc has taken 1 hit. He places the hit marker next to the Orc.

Example: In the previous melee example, the Orc won the combat by 5 points. The Elf had a dice roll total of 7 and the Orc had a 12. This means the impact is a 5. The Elf rolls a D10 and adds his Steady of 1. No modifiers because it is just and Average Elf. His roll is a 8. He adds 1 for his Steady bringing his total to 9. He then subtracts the Impact of 5 leaving a final modified result of 4. This means the Elf has taken 2 hits from this attack.

SHOOTING AT A MOUNTED CHARACTER

All shots fired at a mounted character WILL ALWAYS strike the MOUNT first (unless an Aimed Shot) as mounts are so much larger than their riders. Mounts if killed are removed from play and the character is placed in the same spot on the table and given a Shaken Token.

B. AIMED FIRE PHASE

During the aimed fire phase, any figures that do not have any hits, shaken tokens, or enemy figures in base contact may fire. The player who won the initiative for the turn declares and resolves all fire first. A firer who has aimed can fire at the maximum targeting range.

Use the procedure for firing as it is given in the Tactical Manoeuvre Phase.
Remember, a figure firing in this phase gets a **+20% Accuracy** bonus.
If shooting at a Mounted character the figure may elect to target the **Mount or the Rider** for the shot.
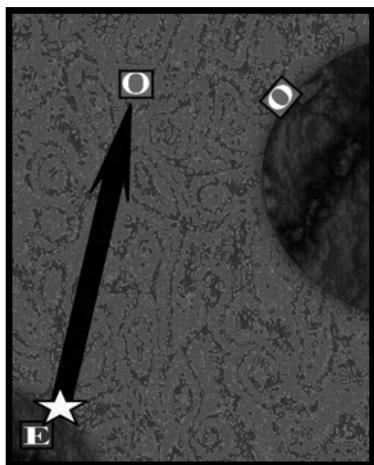
Example: Robert and Mike have both passed during the Tactical Manoeuvre's phase. Robert passed because he had no figures left that were un-activated and Mike because he chose to leave one of his Experienced Ferach Light Infantry taking cover in the woods available for the Aimed Fire Phase. He picks a nearby Orc and announces his fire. Since he is firing in the aimed fire phase he fires at up to the maximum range of the weapon. He measures the distance at 47cm. This puts him in the LONG RANGE band, so the base accuracy of the weapon is 20%. The accuracy listed on the roster is 15%. That is: +5% for being Ferach, +5% for being Experienced, and +5% for being Light Infantry. Furthermore, he gets a temporary Accuracy bonus of +20% for firing in the Aimed Fire Phase. His total Accuracy bonus is +35% to the weapon's chance to hit. The total is 55%. He therefore needs to roll 55 or LESS on the percentile dice in order to hit the Orc. Mike rolls a 37 and hits. Robert would then have to make a Steady check .

SPENDING COMMAND POINTS

There are no general abilities to spend command points on in this phase. However, certain nations may provide ways to spend points in this phase.

* A figure that is out of action is IMMEDIATELY removed from the table. This means if it has not acted yet this Turn, it will not have an opportunity to do so.

**This result only occurs during melee. For musket fire, anything above an 8 has no effect.

C. Reload Resolution Phase

Any figures that have no figures in base to base contact, have no activation token, and are not Shaken or have no Hit markers reduce the number of reloading tokens by one step for their weapon. This means that a typical Black Powder weapon which takes one token, one step to Reload will be Reloaded if the preceding conditions are met for ONE TURN. Figures manning an artillery piece will also reduce the weapon they are serving by one reload step. This is covered in the Grapeshotte book. As most firelocks take only one reload step. Figures with a weapon that has the LONG RELOAD(X) trait may take longer to reload. The specific rules are listed with the appropriate weapon.

Spending Command Points

There are no general abilities to spend command points on in this phase.
However, certain nations may provide ways to spend points in this phase.

III. Wound & Morale Resolution Phase

Now figures convert Hits to Wounds. Any Figures with Hit markers change them to Wound markers.

Any figures with a number of wounds that equal or exceed the wound factor are removed from the game.

If the Section Leader is removed from the board at this time, place a shaken marker next to all surviving figures.

If any character that received a wound this turn, place a shaken marker next to him.

If the number of figures removed drops the number of friendly figures to half the starting number or less, place a shaken marker on any surviving figures.

Place a shaken marker next to any Forlorn and Desperate troop type that are within 15cm of another figure that is removed from the table. If using a Section Roster instead of counters, turn any slashes into an 'X' by marking a backward slash.

Remove all not needed tokens on the gaming table.

Spending Command Points

Officer's Fortune
A Section Leader may spend one command point before any Hits are converted to wounds to reduce the number of Hits by a die roll of D5. This will reduce the hits by 1-5 and could possible complete prevent the Section Leader from taking any wounds at all. It is the players choice of which Hits to remove though he may NOT remove two Hits from one character in succession if there are any other characters in his Section with Hits remaining. Note: You may not use this to remove a wound that was received in a previous turn.

Recovering Command Points

Using Discipline to Regain Command Points
If your Section used command points during the Turn, roll a D10 and add the Discipline rating of the Section Leader and subtract the number of remaining command points they have. On a result of 7 or more, you may recover ONE spent Command Point (CP). You may never have more CP that are allowed to your Section; this is usually 3 but may be increased by the Improved Command skill.

IV. Maintenance & Victory Phase

Determine if any Section has met Victory conditions.   Remove any Action tokens in play.

The Turns of a Flintloque game continue until they either run out, in the case of a straight time limit game which is typically Ten Turns long, or Victory is achieved as laid out in your scenario. A Time Limit Game ends at the Maintenance & Victory Phase of the last Turn of the decided number of Turns in the game, so normally that would be the final phase of Turn 10. At this point the winner is normally the player who has control of the battlefield, or has removed more of the other players miniatures from play than he has lost of his own.

Scenario based victory will be by achieving the Victory Conditions for your Section(s) at the expense of the other player(s), these will be explained in detail in the scenario. In either case you must then consider if your brave soldiers are to continue their adventure in the World of Valon.

If the Sections of characters from the game are to be used in another game of Flintloque in the future you must consult the 'between games' part of this book. There you should work out just how many characters have been killed, wounded, promoted etc so that you can update the Section Roster. Rules for this are in the **5025 Flintloque book**.

Remember you can link scenarios and skirmishes together for your Section so that they can, over the course of several games, develop and become (trust us on this!) much more precious to you.

The Racial Tables for Flintloque

To play Flintloque Lite you need the Master Racial Stats Tables which can be had as a free PDF like this one from Alternative Armies, you will also find it in the same online place you found this PDF as they are stored in the same places for free. These tables detail the points costs, troop types, in game statistics and so on for all the mortal races of Valon from Ferach Elves to Albion Orcs and more.

These Tables are to be used in play and also to decide upon and cost out your Sections that you design for the game.

Black Powder Firelocks for Flintloque

In play your soldiers need their Flintloques or muskets as they are commonly known. Here are the points costs and profiles for the most common of these weapons. Follow their rules in play. A more detailed and well stocked selection of firelocks can be found in the 5025 Flintloque book. The Grapeshotte book contains the full armoury of firelocks on Valon.

Black Powder Firelocks Point Costs			
Firelock Name	**OWN NATION** Points Cost	**ALLIED NATION** Points Cost	**OTHERS** Points Cost
Standard Musket	5	5	5
Standard Carbine	4	4	4
Standard Pistol	3	3	3
Standard Rifle	8	8	8
Standard Blunderbuss	6	6	6
Ferach Elf Musket	5	7	9
Orc Bessie Musket	6	7	11
Bakur Rifle	11	14	20
Ferach Elf Carbine	4	5	8
Orc Cavalry Carbine	5	6	9
Ferach Elf Duelling Pistol	4	6	9
Standard Grenade	3	3	3

FIRELOCK NOTES

Each Black Powder weapon has a small section called 'notes' in its profile. This notes section contains terms which tell you more about the weapon such as its Reload Step in Turns, whither it comes with a Bayonet, any size restrictions for creatures using it and so on. These notes are in effect each time you play so please pay attention to them.

Reload Step - Long Reload
This tells you the Reload Step, the number of Turns required to Reload the weapon once fired. Please note that if no Reload Step is given then the default is ONE TURN to reload.

Bayonet
This tells you the weapon can be fitted with a Bayonet (if this note is not on the weapon then it cannot use a bayonet) and when purchased for a character then a bayonet is supplied with the weapon as part of its Points Cost.

Own Nation
This tells you which nation, for example Albion Orcs, create the weapon and therefore pay the lowest cost. Allied Nation such as other members of the Grand Alliance or the Ferach Empire pay the Allied Nation points cost and enemies pay a higher cost to gain that weapon. A listing saying 'ALL' means its a generic weapon open to alll suitable for the same cost.

Size
This tells you the average size required to use the weapon. 'Elf or Larger' means creature of Elf, Dark Elf, Orc, Rats, Todoroni etc or larger may use the weapon while 'Smaller than Elf' means that only creatures that are smaller than average such as Goblin may use the weapon. 'Any' means that any creature may use the weapon. A creature that is too small or too large may not use the weapon and special restrictions apply to Halflings and Othari, see other publications for these.

One Handed Weapon
This tells you that two of these types of weapon can be held, fired and loaded at the same time, or that a melee weapon can also be used.

Spread Shot
This means the weapon fires multiple small lead balls with a pull of the trigger. Nominate a target as normal, resolve as normal, however all other figures that are 1cm EITHER SIDE of the nominated target that are in range are also rolled for a possible hits. A few weapons have wider corridors of effect, this is noted if different.

Grenade
This means the weapon is a single use explosive which is thrown by the figure. It can also be fired from the Grenade Launching Carbine. It has the standard radius of explosion unless otherwise noted. May be used by any creature of a Troop Type that is allowed.

STANDARD MUSKET

1 – Double March	2 – Quick March	3 – Slow March	4 – Half Step March
No Fire Allowed	Fire with 1 Right Shift	May Fire	May Fire
65/4	50/3	20/2	---
Short 0–15cm	Medium 15cm–45cm	Long 45cm–60cm	Extreme 60cm–75cm
Bayonet Size: Elf or Larger Own Nation: ALL			

STANDARD CARBINE

1 – Double March	2 – Quick March	3 – Slow March	4 – Half Step March
No Fire Allowed	Fire with 1 Right Shift	May Fire	May Fire
60/4	30/3	--	---
Short 0–15cm	Medium 15cm–45cm	Long 45cm–60cm	Extreme 60cm–75cm
Size: Any Own Nation: ALL			

STANDARD PISTOL

1 – Double March	2 – Quick March	3 – Slow March	4 – Half Step March
No Fire Allowed	Fire with 1 Right Shift	May Fire	May Fire
60/4	20/2	---	---
Short 0–15cm	Medium 15cm–30cm	---	---
One Handed weapon Size: Any Own Nation: ALL			

STANDARD RIFLE

1 – Double March	2 – Quick March	3 – Slow March	4 – Half Step March
No Fire Allowed	Fire with 1 Right Shift	May Fire	May Fire
75/5	60/4	35/3	20/2
Short 0–15cm	Medium 15cm–45cm	Long 45cm–60cm	Extreme 60cm–75cm
Long Reload – 2 Turns Size: Elf or Larger Own Nation: ALL			

STANDARD BLUNDERBUSS

1 – Double March	2 – Quick March	3 – Slow March	4 – Half Step March
No Fire Allowed	Fire with 1 Right Shift	May Fire	May Fire
80/7	30/5	---	---
Short 0–10cm	Medium 10cm–30cm	Long 30cm–45cm	Extreme 45cm–60cm
Long Reload – 2 Turns, Spread Shot Size: Elf or Larger Own Nation: Any			

STANDARD GRENADE

1 – Double March	2 – Quick March	3 – Slow March	4 – Half Step March
No Throw Allowed	Throw with 1 Right Shift	May Throw	May Throw
50/6	30/6	---	---
Short 0–10cm	Medium 10cm–30cm	---	---
Grenade Own Nation: ALL			

FERACH ELF MUSKET

1 – Double March	2 – Quick March	3 – Slow March	4 – Half Step March
No Fire Allowed	Fire with 1 Right Shift	May Fire	May Fire
70/4	50/3	20/2	---
Short 0–15cm	Medium 15cm–45cm	Long 45cm–60cm	Extreme 60cm–75cm
Bayonet Size: Elf or Larger Own Nation: Ferach Elf			

ORC BESSIE MUSKET

1 – Double March	2 – Quick March	3 – Slow March	4 – Half Step March
No Fire Allowed	Fire with 1 Right Shift	May Fire	May Fire
60/6	50/4	20/3	---
Short 0–15cm	Medium 15cm–45cm	Long 45cm–60cm	Extreme 60cm–75cm
Bayonet Size: Elf or Larger Own Nation: Albion Orc			

BAKUR RIFLE

1 – Double March	2 – Quick March	3 – Slow March	4 – Half Step March
No Fire Allowed	Fire with 1 Right Shift	May Fire	May Fire
80/6	65/4	40/3	20/2
Short 0–15cm	Medium 15cm–45cm	Long 45cm–60cm	Extreme 60cm–75cm
Long Reload – 2 Turns Bayonet Size: Elf or Larger Own Nation: Albion Orc			

Ferach Elf Duelling Pistol

1 – Double March	2 – Quick March	3 – Slow March	4 – Half Step March
No Fire Allowed	Fire with 1 Right Shift	May Fire	May Fire
65/4	35/2	---	---
Short 0–15cm	Medium 15cm–30cm	---	---
One Handed Weapon Size: Any Own Nation: Ferach Elf			

Orc Cavalry Carbine

1 – Double March	2 – Quick March	3 – Slow March	4 – Half Step March
No Fire Allowed	Fire with 1 Right Shift	May Fire	May Fire
55/5	25/4	---	---
Short 0–15cm	Medium 15cm–45cm	Long 45cm–60cm	Extreme 60cm–75cm
Size: Any Own Nation: Albion Orc			

Ferach Elf Carbine

1 – Double March	2 – Quick March	3 – Slow March	4 – Half Step March
No Fire Allowed	Fire with 1 Right Shift	May Fire	May Fire
65/4	35/3	---	---
Short 0–15cm	Medium 15cm–45cm	Long 45cm–60cm	Extreme 60cm–75cm
Size: Any Own Nation: Ferach Elf			

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Issue 8/ Spring' 11 out April 2nd