

THE WORLD'S PREMIER TABLETOP GAMING MAGAZINE

WARGAMES illustrated®



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THE OTHER PARTIZAN 2022
The best games from the show



HAIL AGAIN CAESAR!
Rick Priestley reveals all



THE SILVER BAYONET
Back into the catacombs...

MEDIEVAL MAYHEM WITH NEVER MIND THE BILLHOOKS DELUXE AND BEYOND

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FROM THE EDITOR

It's been over two years since we gave away a free rules supplement called *Never Mind the Billhooks* with *Wi393*. Since then, this 'big skirmish, small battle' set of *Wars of the Roses* rules has grown legs, donned armour, and run off to recruit a loyal army of followers.

Not supporting figure ranges or rulesets is a recognised 'crime' in the hobby. When we were approached by *Billhooks* enthusiasts who suggested expanding the free rules by including more 'theatres and conflicts', we sat down with the game's author Andy Callan, discussed the idea, and *hey presto*, 14 months, one pandemic, and a cost of living crisis later, *Never Mind the Billhooks Deluxe* has just been published; the all-singing, all-dancing, 180-page version of the rules. The big difference this time around is we aren't giving it away for free.

Never Mind the Billhooks Deluxe is the first set of rules published by *Wargames Illustrated Ltd.*, and we've made it the theme of this month's magazine; think of that decision as either shameless commercialism or a neat introduction to a revamped ruleset we gave you *gratis* in September 2020. Or don't think about it at all and enjoy the theme content as generic medieval fare, with plenty more in the form of non-*Billhooks*, non-medieval action: our tour around two great wargames shows, a look at *Hail Caesar* second edition, mine head making, and *Silver Bayonet* playing.

Dan Faulconbridge

Owner and Editor

This month's cover artwork: Charge of the Burgundian Cavalry by Neil Roberts.

Below: The Siege of Malta. As seen at Tactica 2022. See more on page 36.



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Warlord Games have announced the arrival of the second edition of the popular *Hail Caesar* rules. We asked Rick Priestley what we might expect to see second time round.

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Never Mind the Billhooks author Andy Callan presents a scenario for Italia; one of the new theatres in *Billhooks Deluxe*.

SILVER BAYONET SOCIETY FINALE - PART TWO 72

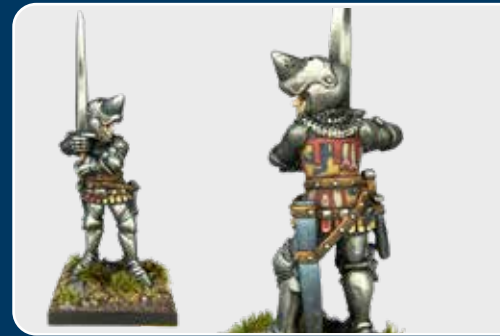
Our *Silver Bayonet* adventurers explore the lower depths beneath the Siege of Cadiz and face a fearsome final enemy in the concluding part of our campaign.

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Painter Callum France shows how he made a versatile display base for various Footsore Miniatures medieval peasant figures.

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Fought across the parched and dusty campaign in the Western Desert during World War II, this Bolt Action starter set pits the forces of the British Desert Rats against their Axis foes, the German Afrika Korps. Although the fighting in this theatre was intense it tended to lack the fanaticism and atrocities seen in other theatres of the war and became known as a gentleman's war.

Containing two opposing plastic forces for the North Africa campaign, A Gentleman's War contains the Bolt Action rulebook as well as a theatre booklet that guides you through your first steps in the game.

£89.00 €107.00 \$142.00



A GENTLEMAN'S WAR



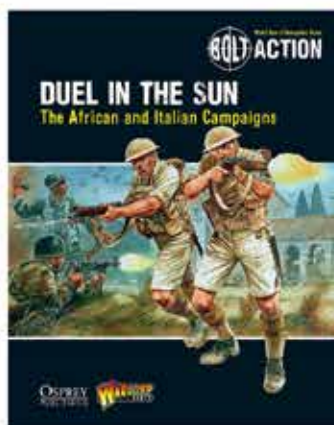
Plastic 8th Army £35.00 €42.00 \$56.00
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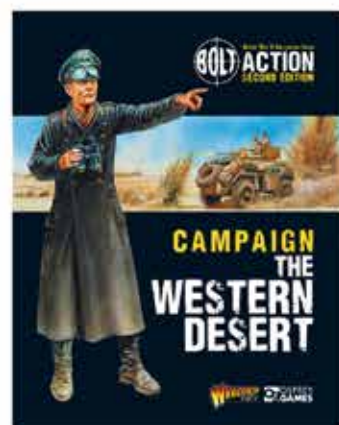
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QUICK FIRE!

Short, quick-read posts from *Wi* readers about their hobby projects, notes, news, and observations.

IF YOU GO DOWN TO THE WOODS TODAY...

By Paul Mackay

Well, maybe not the woods, but venturing into the world of social media for the first time (which I did during the UK's first lockdown) did fill me with a degree of trepidation. My wife had warned me that it could be a toxic environment, and this has turned out to be true to a certain extent in the way certain individuals and 'comedians' can comment about the minis you post. However, most people I've come across online have been helpful with their time and generally offer encouraging words and advice.

The teddies that are shown here were made by 1st Corps and designed by Rob Baker, but they went out of production years ago. The tale of how I acquired them illustrates the kind fellows that you can come across online.

While perusing the Plastic Crack Podcast (PCP) Facebook group, I spotted some of these bears posted by Shaun Bryant. I had seen Shaun's work before on his Metal Mercenaries YouTube channel, and they are a joy to behold, which isn't surprising as he is a professional figure painter by trade. Other than that, I had never had any dealings with him at all. I commented on his post saying how lovely they were, and out of the blue he contacted me and

said if I was a fan of the PCP group, he'd send some to me. I later found out that Shaun used to co-own 1st Corps hence his access to the teddies. He wouldn't even accept my offer of postage. In return he said, "Do a good job, that will be enough for me". So hopefully I have done the figures justice, and this little piece is my way of saying thanks to Shaun.

If you are considering posting miniatures for the first time and are a little bit unsure about doing so, the PCP Facebook group is a safe and welcoming environment for you to dip your toes into.

By the way, PCP is one of the best shows for wargamers on YouTube, and I thoroughly recommend it. If you haven't come across it, it's a bit like OnTableTop's Weekender show except not as professional or polished (and all the better for it). It's composed of Martin (7th Son), Ste (On Point HQ), Dom (Boots on the Table with Dom), and Ken (Miniature Wargaming Warriors).



Above: Ancient Britain.



Above: Ancient Roman.



Above: Napoleon and French Guard Grenadier.

PADDY MAYNE ROLLS OUT

By Andrew Burn (Stronghold Wargames)

With the release of the Warlord Games 2022 open day Blair 'Paddy' Mayne miniature, I felt the need to do something a bit special with the basing. As befits such a legend from the early days of the SAS, my project rapidly escalated into a mini diorama, complete with LRDG Chevrolet Truck and SAS troopers loading up for a raid behind enemy lines.

The project was completed using the Chevrolet WB 30cwt Truck from Rubicon models and troopers and a few leftover Warlord 8th army infantry spares. Mayne himself is magnetised and detachable; so he can be used alone in more serious games of *Bolt Action*, or on the scenic base for narrative scenarios.

I'm now really looking forward to running Paddy with my SAS/LRDG force on the tabletop, and you can expect to see him leading raiding parties against Axis airfields very soon.

To see more of my work check out @stronghold_wargames on Instagram.



MORE **QUICK FIRE!** PLEASE!

Send us your Quick Fire! pieces and get a FREE magazine or Giants in Miniature figure.

Please get in touch with a photo or two and less than 500 words of text about anything similar to what you have seen in this column; so that's painting or modelling projects, rules, wargaming notes, and observations.

Send your emails to: wi@wargamesillustrated.net

Use the subject title 'Quick Fire!'.

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OBSERVATION POST

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RULES, SUPPLEMENTS, FIGURES, TERRAIN, HOBBY GEAR, AND MORE

VAN DYCK MODELS AND FIGURINES - SPANISH INFANTRY

The arrival of the latest release from Van Dyck Models into the *Wargames Illustrated* office raised the question, "is it possible for figures to be too good?" The models in this battalion box set of Spanish Infantry for the War of Spanish Succession (1701 - 1714), at 10mm - 12mm scale, are so finely detailed, well-proportioned, and cast that they put other figures of this size to shame, ultimately meaning it is difficult to mix-and-match with other manufacturers. However, this 'nice problem to have' should not deter WSS enthusiasts looking to add to their existing Van Dyck forces for this conflict, or indeed beginning their collection with these figures or other box sets from the range (French and British are also available).

DETAILS

- SCALE: 1:144
- PERIOD: War of Spanish Succession/early 18th Century
- PRICE: €55 and smaller packs are also available
- MATERIAL: Metal
- WEBSITE: vandyckmodelsandfigurines.be



Above: Spanish Infantry box set.

Below: Infantry Command



UNDER THE MICROSCOPE

To show off the great fine detail of these models, we have enlarged these three bare metal figures, which measure 13mm from toe - top of hat, to exactly twice their size. Van Dyck describe their scale as "1:144 corresponding to 10mm - 12mm".



In common with Van Dyck's other WSS Battalion sets, this one contains 120 infantrymen, 16 grenadiers, eight sergeants, eight drummers, four flag bearers, four officers on foot, and two mounted officers. Enough for one big battalion, two medium, or four small. All the figures are one piece metal castings, excluding the four horses and riders.



Above: Spanish General - shown larger than actual size.

ANSCHLUSS PUBLISHING - FORGOTTEN BATTLES: RAIDS IN THE EUROPEAN THEATRE 1939 - 1945

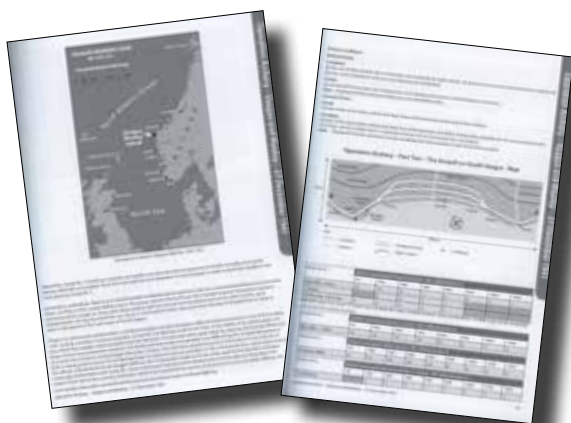
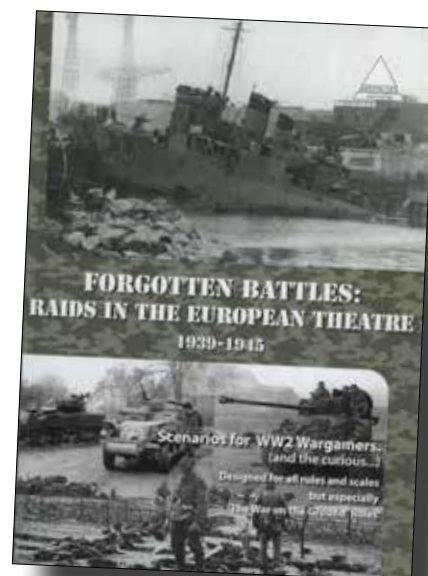
The selling point of the latest module book from Anschluss Publishing is its focus on various 'forgotten' raids that impacted the ebb and flow of WWII's battles in Europe. While other WWII scenario books might pick an army or campaign to define their overall theme, *Raids in the European Theatre* weaves a patchwork of 16 high impact attacks together as scenarios. Not all are quite so 'forgotten' either; classics like Operation Chariot (the British Commando attack at St Nazaire) and Operation Jubilee (the sizeable raid on Dieppe) get a good few pages of background and special rules. What's maybe more exciting are the lesser-known scenarios that get just as much attention. These include: Eben Emael (part of Germany's initial attack on Belgium, featuring gliders swooping in to attack a fort), Operation Archery (British Commandos attacking fish oil factories in Norway), and Hill 858 (German Mountain Infantry raiding a snowbound Soviet Strongpoint in Northern Finland).

Such diversity is a welcome thing, but it has a slight downside; you'll need a huge range of miniatures and terrain to get through half of what's presented here. Though the range of scenarios and their requirements is intimidating, it is equally exciting; we suspect this book will be an inspiring read and might lead to the purchase of a new collection when a mission like the Raid on Partisan Headquarters at Daliki catches your attention!

Historically accurate gaming

The book suggests you might wish to play the battles it presents (which range from Platoon to Brigade level) with Anschluss' *The War on the Ground* ruleset, but everything is written to be system, and to some extent, scale agnostic. Yes, the profiles for units and armour that it includes skew to their own system, but you can switch these up for your game of choice's stats quite easily.

As well as the raids, the other prominent element of this book, and a pillar of Anschluss' design philosophy, is historical accuracy. You'll find a load of intriguing historical detail here matched with scenario options and variant rules, but that adherence to accuracy means that some scenarios will be (as they historically were) very imbalanced. This is not a book that concedes to 'gamifying things' and making an imbalanced battle fairer by skewing the forces involved; your 'victory' in some of these raids will only be measured in the glory of your defeat. That might not be for everyone, but we find that some of the best gaming experiences and most fun times at the tabletop can come through an 'unfair' set up.



Tight design

The scenarios are designed very well; each starts with background detail, historical photos, and clearly rendered maps of the broader area before the text gets into how best to translate events to the tabletop. Some battles have multiple parts, and the progression works well between them with each element following a familiar pattern so you always know what to expect.

Forces and deployment rules are established, as are scenario special rules and victory conditions. These victory conditions go some way to addressing that previously mentioned imbalance found in some battles; a seriously outmatched force can still grab victory in defeat through the conditions provided.

Maps of the gaming area (very well rendered) and profiles of certain units finish off the scenarios and add a final visual polish to what is a clean and pleasing black and white book layout. Some of the photographs used are of a slightly low resolution, and there are no gaming photos to inspire, but that's really our only critique of an exciting book that will spark your curiosity and encourage you to play some of WWII's lesser-known raids.

DETAILS

- SCALE: Any
- PERIOD: WWII
- PRICE: £21.50
- FORMAT: 96-page softback book
- AVAILABLE FROM: anschlusswargames.com

ARCHON STUDIO - DUNGEONS & LASERS: TOWNSFOLK MINIATURE PACK

Normally, with any ‘army building’ plastics, our review follows a similar sort of format: we detail the various torsos, heads, weapon options, etc., talk about details, and ponder if it’s a good value set.

This box, however, is a different beast entirely. Despite offering a hefty 62 models within its compact cardboard packaging (working out at less than £1 per-figure, so that already answers the value question), many of the figures are utterly unique sculpts with their own personality and character. This is not an ‘army bulking’ box of slight variation across similar parts, it’s more akin to collecting the full range of codes from a more traditional metal manufacturer’s ‘Townfolk’ category!

The figures are multi-part plastics but in ‘locked’ stances that are about as detailed (if not more so) than the characters that other companies produce in metal or resin. That’s a marvellous achievement; Dungeons & Lasers are quickly becoming a plastic production favourite at *Wi* by making quality fantasy plastics that are almost a match for Games Workshop’s products in quality while costing far less. The big difference between this set and the stuff GW produces is that many of Archon Studio’s Townfolk figures will fit into your historical gaming settings; these aren’t pure fantasy figures. You won’t have to rob a bank to afford them either, which is a nice bonus that can’t be said about a box of Space Marines!

A fantastic fantasy population

There is a slightly caricatured style to the design of the figures, but it is nothing too jarring; it’s quite charming. The guards take on a ‘Terry Pratchett style’ look and are none the worse for it... perhaps that’s done with intent. The scaling and base ‘chunkiness’ does make them look big next to some historical ranges and may impact their usefulness with some gamers; judge for yourself as you peruse the comparison photos here!



Right: Wargames Atlantic (left) and Gripping Beast (right) with Ranged Guard D.



Above: Perry Miniatures (left), The Assault Group (middle), and Crusader Miniatures (right) with Pole Guard B.

Below: Gripping Beast (left) and Foundry (right) with Swordsman F.



Left: Foolsore (left) and Warlord Games (right) with Peasant Woman.



DETAILS

- SCALE: 28mm
- PERIOD: Fantasy/Historical
- PRICE: £50. Available in the UK from North Star Military Figures
- MATERIAL: Hard-plastic
- AVAILABLE FROM: archon-studio.com

The design won’t please historical purists as the sculpts are a mash up of pseudo-historical styles and periods; even open minded collectors from the *Wi* team are struggling to work out where to fit figures such as the Rat Man or the Construct into our medieval hamlet... but figures such as the Peddler, Beggar, Grave Digger, Nobles, Washerwoman, Innkeeper, Merchant, Blacksmith, and many more will add much character to gaming and display options across quite a swathe of history. Just leave your accuracy glasses in their case!



Above: Clever cuts between the parts hide the joins on Female Guard C.



Above: Mounted Guard C is the most part heavy figure in the set but looks very dynamic when built. You need to use quite a bit of force to push some riders onto their horses.





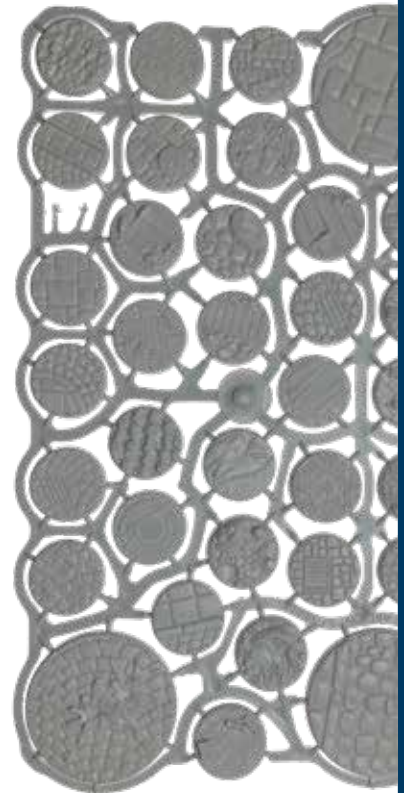
- 1: Swordsman B (with his doughnut!).
- 2: Female Swordsman E (bit of an odd name that one!).
- 3: Ranged Guard B.
- 4: Female Mounted Guard B.



UNDER THE MICROSCOPE

WHAT'S IN THE BOX

- Twenty-two unique characters; 15 of these will fit nicely in historical settings, others are Dwarfs, Wizards, etc.
- Forty town guard; 20 individual models duplicated across the frames to make double the amount. There's still a lot of variety within those 20 figures, and each type includes a female variant:
 - Three Mounted Guard
 - Six Swordsmen
 - Six Pole Guard
 - Five Ranged Guard
- Sixty-two small round bases - 31 unique designs featuring elements of farming life, cobblestones, bar floors, ornate areas, and more.
- Six large round bases - three unique designs including a pleasing puddle splash effect designed to match up to horse hooves.
- A 16-page manual covering how to build every figure.



We're big fans of civilian elements on the tabletop; they add a sense of realism and 'human cost' to our games and enhance the photos we take for the magazine - they bring life and humanity to the battles we fight. Various models from this collection will be painted up to join the *Wargames Illustrated* collection.

A picture is worth a thousand words, so here's a good look at some of the Townsfolk we built. Can you spot some historical equivalents to some of the designs?



- 1: Child with a cape.
- 2: Washerwoman.
- 3: Blacksmith.
- 4: Grave Digger.
- 5: Beggar.
- 6: Innkeeper.
- 7: Tavern Maid.
- 8: Merchant.
- 9: Noble Lady.
- 10: Scholar.
- 11: Peddler.

OSPREY PUBLISHING - XENOS RAMPANT

A long time ago in a galaxy far, far away, a scribe by the name of Daniel Mersey penned the rules for *Lion Rampant*. His book, which allowed gamers to enjoy fast paced and simple medieval wargaming, was a big hit, and for a time, all was good.

It didn't take long, however, for rebel factions to come along, get hold of the rules, and start to tinker with them. One of those rebels, Richard Cowen, rejigged the whole game to offer sci-fi options; his (at the time totally unofficial) *Xenos Rampant* supplement was launched on his blog in 2017, and in a very anticlimactic twist, Dan Mersey didn't have a problem with that at all!

Years later, having moved far past the possibility of them duelling with laser swords, original *Rampant* author (Dan) and original *Xenos* author (Richard) have come together to produce a massive, full colour, almost 200-page book that will feel familiar to existing *Rampant* players in its rules but alien in many of the gaming options it provides.

World buffet

If you've ever ventured into an 'all you can eat' world food buffet, you might have experienced a feeling like the one we got upon flicking through *Xenos Rampant* for the first time - there's so much to take in that it's hard to know where exactly to start!

The meat and potatoes of gaming are kept to a concise 30 pages on building a Detachment (the name given to the 30 to 50 model armies used) and another 30 pages of core rules. That leaves plenty of space for more exotic flavour. Unlike the world food buffets we've eaten at, *Xenos Rampant* doesn't disappoint! No bland curries, limp pizza slices, and hard as granite wontons here: *Xenos* has bold and vibrant offerings presented in logical ways to bring diversity, colour, and excitement to your gaming palette.

There's a dizzying mix of extra dishes: special options and 'wargear' type variables for your sci-fi worlds, campaign play, and twelve sample scenarios. That's where the buffet would usually end, but Chefs Mersey and Cowen have a further tasting menu of sci-fi settings for you to sample: Weird War, Urban Fantasy, Five Minutes into the Future, Post-Apocalypse, and Space Opera. But before we get to them, we'd best start at the start.

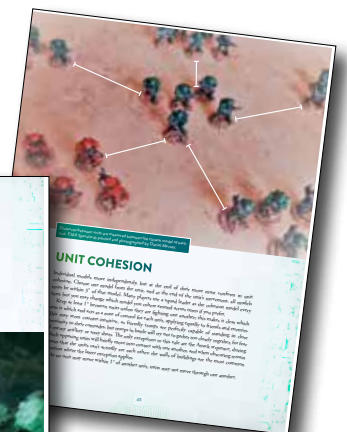
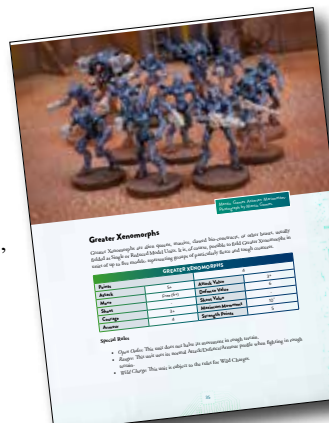
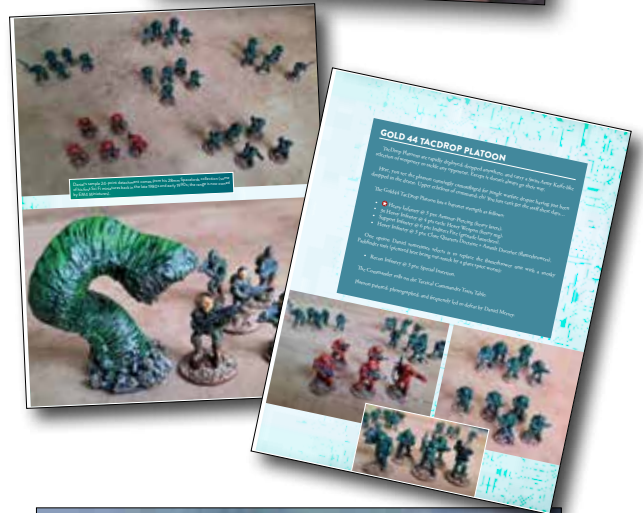
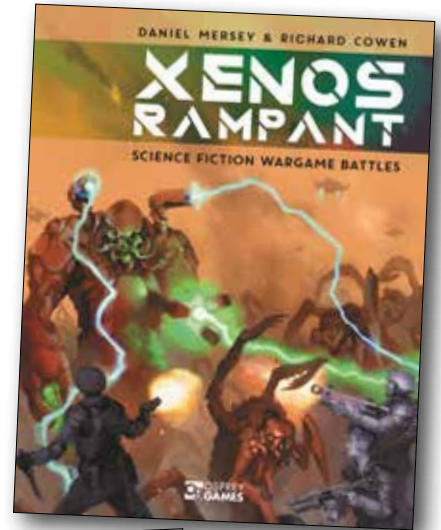
Detachments

Building *Xenos Rampant's* Detachments will not be difficult for seasoned *Rampant* players: they begin at 24 points and usually consist of around four to eight units picked from whatever sci-fi background you fancy. The fighting ability of the units is represented by strength points (most often 5 but can go up to 15) in a change from *Lion Rampant*, and you need to designate one unit as the Detachment Commander.

Because the game is model agnostic and played in any background your imagination can conceive, the approach to building a Detachment is not a prescribed process. The authors give guidance with example units (which, it's worth noting, can consist of one single elite fighter), and a double page spread shows a sample Detachment - Gold 44 TacDrop Platoon - which is an excellent aid, (shown to the right) but there's not a lot more specificity than that.

Variation in your Detachments comes through your Commander and the unit types used. Commanders boost morale and give a bonus to activations but also have a choice of four traits to further define their character and gameplay style: Aggressive, Tactical, Strategic, and Warlord. Once you pick a trait, there's a table to roll on that will establish your Commander's persona further.

Units are presented as a selection of templates that you can then modify further with *Xeno* rules (more on those in Under the Microscope): Elite Infantry, Heavy Infantry, Light Infantry, Berserk Infantry, Support Infantry, Recon Infantry, Primitive Infantry, Militia Rabble, Greater Xenomorphs, and Lesser Xenomorphs. As with previous *Rampant* games, these broad archetypes can be



used to represent a wide array of troops; they also have a large range of options (more than in previous *Rampant* games) to vary up their abilities and better suit different sci-fi galaxies.

Finally, there are vehicles; the game is not designed for large, massed armour clashes, but Fighting Vehicle, Transport Vehicle, and Soft-skin Vehicle options are included.

Rampant rules with sci-fi variation

The core rules for *Xenos Rampant* are so close to those for other *Rampant* games that it's tricky to spot the differences at first, and we suspect this won't be upsetting to many potential players. A big part of the *Rampant* appeal is how versatile the core gameplay is; *Dragon Rampant* showed that with fantasy gaming, and *Xenos* further evidences it. A nice extra here would have been to highlight the new *Xenos* rules with a symbol or different colour so that existing players know where to really pay attention, but the rules are still easy to follow without that if you have played a *Rampant* game before.

The same easy activation sequence applies here as in previous games, and it will keep your play ordered and organised. The order of rules is practically identical to *Lion Rampant* across most sections, and when things do change, it's through basic wording or minor variables: casualties are changed to removing Strength Points, for example, which allows single model units to take wounds; vehicles get a few extra mentions; and Battered is renamed Suppressed. And although there are more tiny tweaks, game flow is very similar.

Scenarios and campaigns

With the rules done, the book spends the next 20 or so pages covering ways to play with a scenario table and twelve different options. Each has a similar format: a description, set-up, special rules, objectives, and campaign rewards section. Objectives are Victory Points based and vary depending on the scenario. Campaign rewards add a twist to connected games by applying variables for the next scenario you play.

The scenario types start with a basic random encounter but progress to fun games, such as orbital drops, seizing a bottleneck, a night raid, a scavenger hunt, and more. These scenarios are presented alongside photos of a vast array of miniatures and terrain showing many sci-fi options. The whole book is incredibly varied in the imagery it offers, and the art and shots of minis will provide much inspiration.

Chapter Six - Campaigns - gives guidance on linking games and suggests playing a



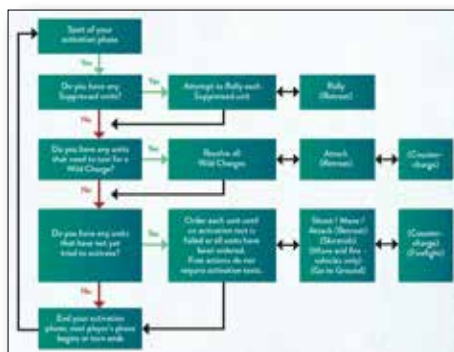
UNDER THE MICROSCOPE

EXTRAS UPON EXTRAS

Sci-fi is a Pandora's Box of possibilities. In making a background agnostic game, the authors have presented themselves with quite the challenge: fit EVERYTHING into less than 200-pages!

The book attempts this by taking a broad strokes approach early on (in Chapter Four's Xeno Rules) then gets more granular with specific examples later. This is an approach we quite like. Those Xeno Rules provide the building blocks for variance, and the different backgrounds detailed show how to use them. Players can then go on to create their own sci-fi worlds in a similar way.

The Xeno Rules modify your units with combat specialisms and extra gear, but each has an associated point cost. 'Combat Medic', for example, reduces each Strength Points reduction by one and is probably applicable to something in all sci-fi backgrounds. 'Demonic' is a free extra and makes a unit fearsome but also less stable if it takes damage; this one is more applicable to certain horror themed sci-fi genres (*Event Horizon* anyone?). 'Hive Mind' links units to their Detachment Commander directly and is perfect for any alien swarms: *Starship Troopers*, *Aliens*, *Tyrannids* in *40K*, etc. There are 35 Xeno Rules in total, and 'Psychic' also gets a little section advising how to make your own powers along with a table of 13 powers.



Above: The activation sequence in *Xenos Rampant* will be familiar to any existing *Rampant* players. Here it is (left) next to the sequence from the revised edition of *Lion Rampant* (right).

Battle Royale (first to 30 Victory Points) or War (teams of players trying to get to a higher Victory Points total). Career Points are also tracked through campaigns and can be spent to switch Commander Traits or add to the size of your Detachment. It's simple but effective stuff.

Genre Settings

The final 60 pages cover what the authors call Genre Settings; these are five chosen sci-fi settings presented with optional rules and example detachment lists. The different sub-genres are Weird War (WWI to WWII with a twist), Urban Fantasy (conspiracy theories, alien investigations, and cults), Five Minutes into the Future (near future tech and 'what if?' possibilities), Post-Apocalypse (our inevitable grim future with road warriors, zombies, mutants, survivors, etc.), and Space Opera (beyond the final frontier: *Star Wars*, *Firefly*, *Aliens*, etc.).

DETAILS

- SCALE: Any
- PERIOD: Sci-fi
- PRICE: £25
- FORMAT: 192-page hardback book
- AVAILABLE FROM: ospreypublishing.com

Concise appendices finish a book that will provide you with no end of sci-fi gaming opportunity. With the already established popularity of the *Rampant* rules, we expect to see this being played on many tabletops in 2023 and beyond and suspect it will become a favourite for demo and participation games at shows too.



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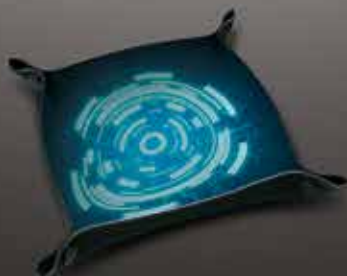
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POCÂDYL Bringer of Plague

To those unfortunates who witnessed his coming he seemed to move on a writhing mass of grey and black that rose and fell, bubbling with frenetic scurrying around his feet and extending far behind him. As he came closer the screeching, and stench, of a hundred thousand diseased rats assaulted the senses and it looked as if the earth itself was alive.

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RELEASE RADAR

See what's bleeping on Dom's radar this month.

A CATALOGUE OF WWII ARMOUR AND ARTILLERY

Baccus 6mm (baccus6mm.com) have released some new 6mm Russian WWII artillery: 76mm m36, 76mm m39, 122mm m37, 122mm m38, 203mm Field Gun, and 152mm Field Gun m43 D1. That's most of the main artillery options for the Russian forces and a great start to building your own 'God of War'. Each pack comes with four white metal guns, which handily means each pack is equivalent to a battery; ideal if you are doing a 1:1 ratio for your force. We just need some rockets now.



Above: 122mm m37.



Above: 122mm m38.

Upping the scale to 10mm, I have my eye on some M3/M5 halftracks by the lovely people at Pendraken (pendraken.co.uk). Not only are these useful for your British and American WWII armies but there are variants for use in the later Arab-Israeli conflicts as well. There are a full eleven new halftracks added to the ranges: M15 CGMC, M16 MGMC, M3A1 half-track (covered), M3 GMC (75mm), M21 MMC (81mm mortar), M3 Degem Alef, APC, M3 Recce (20mm cannon), M3 TCM-20 (20mm AA), M3 Degem Gimel (81mm mortar), and M3 Degem Dalet (120mm mortar). All are in white metal and have the level of excellent detail I've come to expect from Pendraken. The M3 Degem Alef even comes with a weapon sprue; not something I feel patient enough to attach to tiny hands, so these will be left on the floor of my APC!



Above: M15 CGMC, 37mm AA, .50 HMG.



Above: M21 MMC, 81mm mortar.



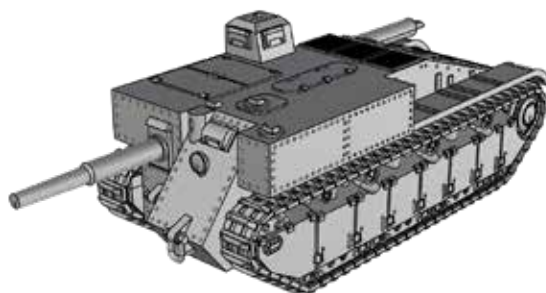
Above: M3 GMC, 75mm.



Above: M16 MGMC.



Above: M3A1 half-track, covered.



Above: The French ACL 135 SPG.

The festive season is on the way; thoughts turn to what presents we can treat ourselves to! Here are some wargaming goodies that would be very welcome under my Christmas tree.

Upping the WWII scale again, we have new French vehicles from Forja 3D (forja3d.es), and thanks to these being digital sculpts, the 3D printed items can be 15mm, 20mm, or 28mm. There are ten new vehicles: Char D 82mm SPG, Panhard 201 (Panhard 40P), Somua MCG half-track download, ACL 135 SPG, AMX Tracteur C (1939), AMX Tracteur C, Unic P107, AMX-38, AMX 40, and ARL V39. Things like the ACL 135 SPG were only ever prototypes, so it's wonderful to have such unusual options available. The ACL 135 itself would make a great addition to an inter war 'what if?' game, maybe a Very French Civil War? The AMX 40 never made it past blueprints but is a futuristic looking vehicle; probably too graceful for an actual vehicle of war but another fascinating option.

Staying with vehicles, Anyscale Models (anyscalemodels.com) have a 28mm Bedford OXD. This was a short wheelbase truck with a load weight of 30 cwt; it was a versatile smaller version of the Bedford OY. This one comes in resin, will take up less room than its larger cousin on the tabletop, and can be built with or without a canopy (see right).



FANTASTIC BEASTS (AND WHERE TO FIND THEM)

Quality plastic fantasy figures are a modern treat, but there is still something special about the heft of metal minis for me. Pushing a weighty unit around triggers a muscle memory that sparks joy around the tabletop. The new Halfling Peasants from Midlam Miniatures (midlamminiatures.co.uk) come as a set of twelve hefty white metal pieces; they may be small, but they are mighty and feel nice in the hand, setting off those nostalgic feelings of gaming when I was a lad. They've brought various farm implements to battle, and it is astonishing just how deadly these look. Lethal blades and sharp points aplenty; you can identify how actual weapons came to be developed by studying them



Above: New Minotaur armed with two axes.

Still firmly in the fantastic is the new range from the mind of Trish Carden [of Games Workshop and Marauder Miniatures fame - Ed] and distributed by Footsore Miniatures (footsoreminiatures.co.uk). Harrowhyrst is an exclusively resin-cast range in 28mm scale and encompasses various fantasy creatures. These have been Trish's speciality for years and what a range it is! There are figures already released, like the Hydra and Cyclops, plus new additions, like Blatherskite the Treeman and Grume the Goblin. My most anticipated release is Mockmoon the Griffin, a large and dynamic sculpt that has some superb detail. The wings are amazing; individual feathers, realistic posing, and it is massive. Check out the new Minotaur that is part of Harrowhyrst, this time armed with two axes instead of one and as menacing as the original Minotaur. I could almost do a whole Release Radar on these models; they mix retro styling with modern flair and decades of experience. I am looking forward to the next denizens to appear, the Forest Wurm looks very special.

Right: Mockmoon the Griffin.



TOKENS AND TABLETOPS

A lot of our games use markers of one kind or another; sometimes these come as cut outs, sometimes we make our own, other times we get them from producers. *Battletech* is a game that generally leaves you to devise your own, but outside help is here with movement markers from Iliada Game Studio (iliadagamestudio.com). You get 18 markers (see right) in three different colours to help you determine if mechs are walking, running, or jumping. They also provide a handy guide to how many hexes of movement they apply to and what modifiers apply after the movement. Very elegant, and they can help you determine facing much easier than the hex bases alone.



Another game that uses markers is *Chain of Command*, specifically for its best mechanic: the patrol phase. Warbases (warbases.co.uk) have produced a number of these patrol markers as well as jump off markers in pre-coloured MDF (see left). The patrol markers are 30mm diameter, and the jump off markers are 50mm. They come in 16 flavours including less obvious options such as DAK, Polish, Italian, and Chindits. You can even get Scottish and Welsh variants. These are not just useful for *Chain of Command*; the smaller ones will make excellent objective markers for any number of games that require them. All of them are well produced with excellent colours and designs.

Once you have your tokens, you need somewhere to play. There is always an old towel; but if your game system of choice has prescribed deployment areas, then a specialist mat is what you need. That's where the new mats from Modelbrush (tienda.modelbrush.com) come into play. They have produced eight mats for *SAGA* that feature discrete marks across the playing area to help you deploy more efficiently. They come in PVC and conform to the standard game size for *SAGA*. The markings do render them problematic for any games that do not allow pre-measuring, but they do not interfere with the look of the mat, and I am sure you won't notice while playing.



Above: *SAGA* Arid Terrain Mat, featuring a very subtle measuring grid.



Above: *SAGA* Ruins Mat.



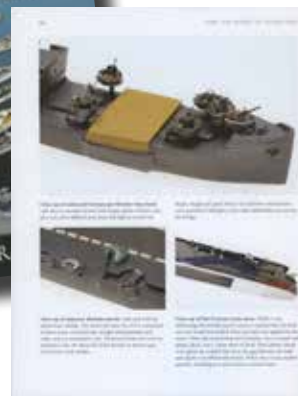
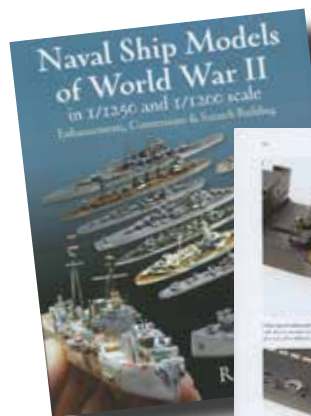
Above: *SAGA* Swamp Mat.

FULL PAPER DOM

I know books are normally Neil Smith's territory [see page 26 - Ed], but forgive me diving into a few here as they're not quite the sort of thing he covers. The very busy and excellent Dan Mersey has revised *Song of Arthur and Merlin*. This game is based on the successful *Songs of Blades and Heroes* by Andrea Sfiligoi and has been updated by Dan. The rules come in at a whopping 129 pages and cover everything you need to game as Arthur or his opponents. This is a true skirmish game played on a small area (60cm x 60cm in 15mm) with often single digit numbers of figures on each side, depending on how many heroes and points you are playing. One interesting aspect is players only need three D6 at any one time, although I am sure I will change out specific dice as they fail me in battle. Speaking of failures, if you push your luck and roll badly, play passes to your opponent; this brings great risk and reward as you'll always need to decide between going for broke or exercising caution. The book includes campaign rules, scenarios, and a points calculator via ganeshagames.net. The rulebook ends by providing you some ideas for where to get your figures from, as well as a reading list. This is one of those easy to pick up, difficult to master, games that will sit proudly on your bookcase, if it isn't nestled next to your (tiny) gaming table.



A very different book that's pinged my radar is *Naval Ship Models of WWII* by Robert K. Liu, published by Pen and Sword (pen-and-sword.co.uk). This is far beyond the kind of model making I can manage, with incredibly detailed 1:1200 scale conversions and scratch builds of ships that saw service in WWII. Absolutely fascinating even if it's beyond my skillset and patience level!



Finally, there's new (but old) Napoleonic gaming with *In the Grand Manner* from Caliver Books (caliverbooks.com). This is a fresh update of the classic Peter Gilder mass battle rules, lovingly penned by Gerry Elliot. It's a good-looking offering with 130 pages in full colour, and if you are into the period, I suspect you will find much to enjoy in this classic ruleset's latest outing.

Until next time, fare thee well, and happy gaming!

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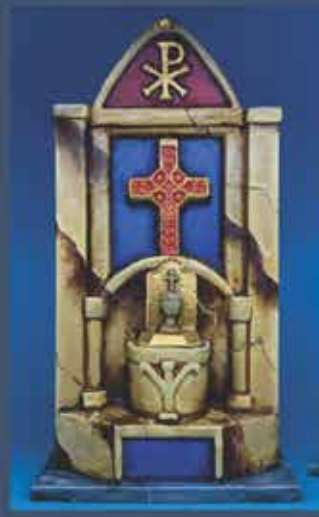
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NEW BOOKS FOR THE DISCERNING WARGAMER

BY NEIL SMITH

You know what they say about London buses: wait all day and a bunch come at once. Publishing seems to be like that, sometimes, with a rash of books on the same subject or theme hitting the shelves at around the same time. You will see examples of that in this month's selection, which is good news for wargamers who like to immerse themselves when planning a new project or just want to keep the momentum going for the one they are working on.



ANCIENT

We begin this month with a mystery: who was King Arthur? There have been many attempts to identify this legendary figure, most of them until recently through digging around in the aftermath of the Roman evacuation of Britain. Linda Malcor and John Matthews look further back, in *Artorius: The Real King Arthur* (Amberley), to a Roman officer serving at the end of the 2nd Century; Lucius Artorius Castus. The publication of this theory is interesting because just this year, Tony Sullivan, in his book *The Roman King Arthur?* (Pen & Sword), claims to have consigned the Artorius argument 'to the bin'. I won't take sides; but for wargaming purposes, Artorius takes us into a fluid Roman Empire where a Roman officer could maybe command Sarmatians in Britain and establish his legend as 'King' Arthur. One of the joys of our hobby is that we get to do that sort of thing.



MEDIEVAL

The Battle of Bosworth, 1485, undoubtedly changed the course of English history. Knowing what happened and why is therefore important. Studies of this battle are, therefore, rightly ongoing. Mike Ingram, who knows things, takes his stab at producing an introductory account of the battle in *Bosworth 1485: A Battle of Steel* (The History Press). Here is everything you need to know to refight Bosworth: orders of battle, leader bios, deployment, etc. And if you want more, try David Cohen's *Battles of the Wars of the Roses* (Pen & Sword), featured in last month's Full Paper Jacket. Bosworth isn't the most typical of Wars of the Roses battles to recreate, but it is a great 'in' to the period and works with many Medieval rules, including, of course, the WotR dedicated *Never Mind the Billhooks*. Bosworth is also deceptive because you think all you need to do is take out Richard III, and the battle really doesn't work that way. Go ahead, try it.



NAPOLEONIC WARS

We bound forward across the centuries for two books from the Napoleonic era. The first comes from my favourite theatre, and it is one that might fill a big gap on many wargamers' tables. Sérgio Veludo Coelho's *Wellington's Other Army: The Portuguese Army in the Peninsular War 1807-1814* (Helion) makes a bold claim, elevating the Portuguese to a level that has rarely been recognised. Coelho notes that after the reorganisation of the Portuguese army during the war, it carried out large military operations, most of which remain understudied and undervalued in the war against the French. We usually consider the Portuguese as a mere adjunct to Wellington's armies, portrayed by one or two regiments in our Peninsular War armies, but Coelho's findings open up new possibilities for wargamers looking for something a wee bit different on the Iberian Peninsula.

Around the time the tide was turning against the French in Spain, Napoleon faced a tsunami of problems in Russia. His ill-conceived and poorly executed invasion faltered

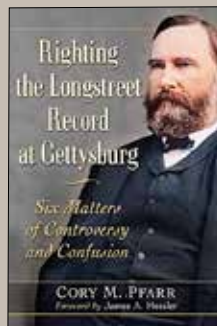
then collapsed, leading to a ruinous retreat back to France. Napoleon usually receives credit, however, for pulling his army out of the fire when crossing the Berezina. Not so fast, argues Alexander Mikaberidze in *Berezina 1812: Napoleon's Hollow Victory* (Osprey). He reconstructs the rearguard action by the hour to discover that, much like the British at Dunkirk, the French masked a serious defeat with claims of victory. Most wargames are about controlling the table, but Berezina is a great example of

trying to get off the table while balancing the sacrifice and safety of your army.

AMERICAN CIVIL WAR

A good friend of mine recently asked me about buying 15mm Union Cavalry, but he couldn't think what he would use them for. As coincidence has it, here comes Stuart Brandes with *Yankee Commandos: How William P. Sanders Led a Cavalry Squadron Deep Into Confederate Territory* (University of Tennessee Press). This is the story of how, in June 1863, Sanders led 1,300 troopers into East Tennessee, severing the railroad, destroying supplies, and generally causing mayhem. That to me has mini campaign written all over it; something similar to a miniatures campaign I played back in the day using the *Mosby's Raiders* boardgame with enemy forces being activated based on events. Good times!

I don't make great claims for wargames as tools for understanding historical battles, though my interests lie at the simulation end of the wargaming spectrum. But every so often a book comes along that makes me twitch in that direction. Take Cory Pfarr's *Righting the Longstreet Record at Gettysburg: Six Matters of Controversy and Confusion* (McFarland) for example. His assault on 2 July 1863 was arguably the most controversial of the entire war, and not helped by the unjust post-war vilification of Longstreet. Wherever your sympathies lie, isn't it tempting to read this book, set the attack up on the table and have a go yourself? And if you're inclined to say, 'Been there, done that', there are some new wrinkles in this book that you might find yourself pondering.



WORLD WAR ONE

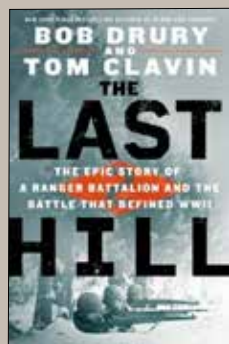
Quick, name the greatest battle of World War One. Most of us, I guess, would plump for one of the intense battles on the Western Front: Somme, Verdun, Passchendaele. But maybe cast your eyes east to the early phase of the war on the Eastern Front and a battle described in Michael McNally's *Tannenberg 1914: Destruction of the Russian Second Army*

(Osprey). The title is the spoiler; however, McNally makes sense of this sprawling engagement, backed by Osprey's usual excellent imagery and simplified maps. Russian hubris is on full display as they backed numbers to win and got stuffed out of sight by the Germans. I suspect refighting Tannenberg would elude anything but the smaller scales; 6mm with *Great War Spearhead* rules? But you could also fight the key parts of the battle and put them together with a little imagination and mapwork.

We couldn't get further to the other end of the operational spectrum if we tried for our next book. In *Unraveling the Myth of Sgt. Alvin York: The Other Sixteen* (Texas A&M University Press), James Gregory examines an assault conducted by 17 men against a German position in October 1918. One of them was Alvin York who received the lion's share of the credit for what was an astonishing attack that destroyed 15 machine guns, killed 20 Germans, and captured another 132. York was awarded the Medal of Honor, promoted to Sergeant, and even had a movie based on his exploit as he entered American military mythology. The other 16? All but forgotten, until now. Gregory finally tells their story and what happened to them before and after their incredible feat. This has all the makings for an eventful skirmish game with maybe a co-op RPG feel to it as the group encounters enemies while working their way through the German defences. As an aside, if you want deeper context for the Americans on the Western Front, John Greenwood's *John J. Pershing and the American Expeditionary Forces in World War I, 1917-1919: October 1-December 31, 1917* (The University Press of Kentucky) is also out this month.

WORLD WAR TWO

Strange as it may seem, we only have two wargame friendly World War Two books this month. The first is a real oddity. We know that horses were more often used in that war than is usually acknowledged, but cavalry? It doesn't sound quite right; but sure enough, the British deployed cavalry, and they proved very effective. Jonathan Washington trots his way through this story in *Fighting Vichy from Horseback: British Mounted Cavalry in Action, Syria 1941*



(Helion), and it is one of the most remarkable stories of the entire war. This was a division that wasn't meant to exist, but off they went to war, advancing into Syria and against all that mechanized warfare had to offer. But against the odds, they succeeded admirably. Who doesn't want to wargame that? I suspect you might have to visit World War One to get suitable figures for British cavalry, but it could be well worth the effort.

A more conventional, but no less astounding, story is told by Bob Drury and Tom Clavin in *The Last Hill: The Epic Story of a Ranger Battalion and the Battle That Defined WWII* (Thorndike Press), which is already available in the US, but I'm playing to the home crowd here. This is the story of Hill 400, or Castle Hill, on the German border, that the Americans just could not take and hold. So, they called in 'Rudder's Rangers' in December 1944 to do the job. And

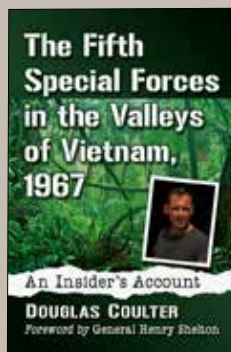
they did; 132 specially picked soldiers assaulted the hill, took it, and held it against some desperate counterattacks. Only 16 men came back down the hill when it was all over. Military history is replete with last stands or against all odds combat, and they always present interesting wargaming challenges. This is quite an unusual one for the Western European Theatre, and it would also make for a great co-op game.

VIETNAM

The Vietnam War seems to be Marmite for wargamers: they either love it or hate it. Jungle warfare fascinates me, so any book on Vietnam is going to grab my attention. I also love reading combat memoirs and I dabble in writing, so Robin Bartlett's *Vietnam Combat: Firefights and Writing History* (Casemate) feels like it could have been written just for me! First Lieutenant Bartlett joined the 1st Cavalry Division (Airmobile) in 1968, a



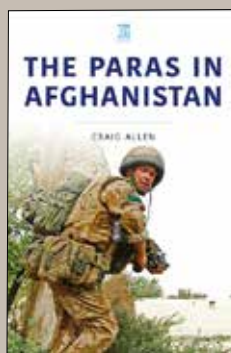
lethally tough year for young American officers. He saw plenty of action because that's what Airborne was designed to do: get into the hottest spots and start fighting. Bartlett also participated in Search and Destroy missions, which were rarely a walk in the park. This type of combat is probably what we most associate with the Vietnam War, and as such, Bartlett's memoir should inspire many skirmish games.



But if that isn't enough for you, Douglas Coulter's *The Fifth Special Forces in the Valleys of Vietnam, 1967: An Insider's Account* (McFarland) is another Vietnam War memoir out this month. He led five-man teams into the A Shau on reconnaissance missions to find the enemy and operated behind enemy lines on deep-jungle patrols. A bit like the Alvin York engagement, taking a small group of specialists through Vietnam's jungles has an RPG feel to it with arms caches to find and the VC popping up when least expected. That sounds like wargaming fun but tense hell in reality!

MODERN

We leave the lush jungles of Vietnam for the barren wastes of Afghanistan. Craig Allen's *The Paras in Afghanistan* (Key Publishing) takes us on a nuts-and-bolts journey into the world of the Paras from their training in Scotland to the parched battlefields halfway around the world where they would take on the Taliban on their home turf. What makes this of greater use to us than a routine survey of



operations is that Allen was himself a Para and is an accomplished photographer. We are treated, therefore, to an abundance of coloured photographs chronicling the working lives of men and their equipment in often very stressful environments. I do enjoy *Force on Force* rules and have dabbled in *Skirmish Sangin*, and I can see great potential here for games using both while acting as an excellent reference for painters and modellers.

And that's all for this month but check out my reviews of new military history books on Facebook at Full Paper Jacket or my website hamsterwrangler.com/beating-tsundoku.

Happy reading (and gaming)!

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XENOS RAMPANT

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Xenos Rampant is a setting agnostic, large skirmish, miniature wargame for fighting science fiction battles using 28mm figures. Containing all the rules, army lists, and scenarios required to cover a whole host of subgenres including: post-apocalyptic, weird war, and near future.

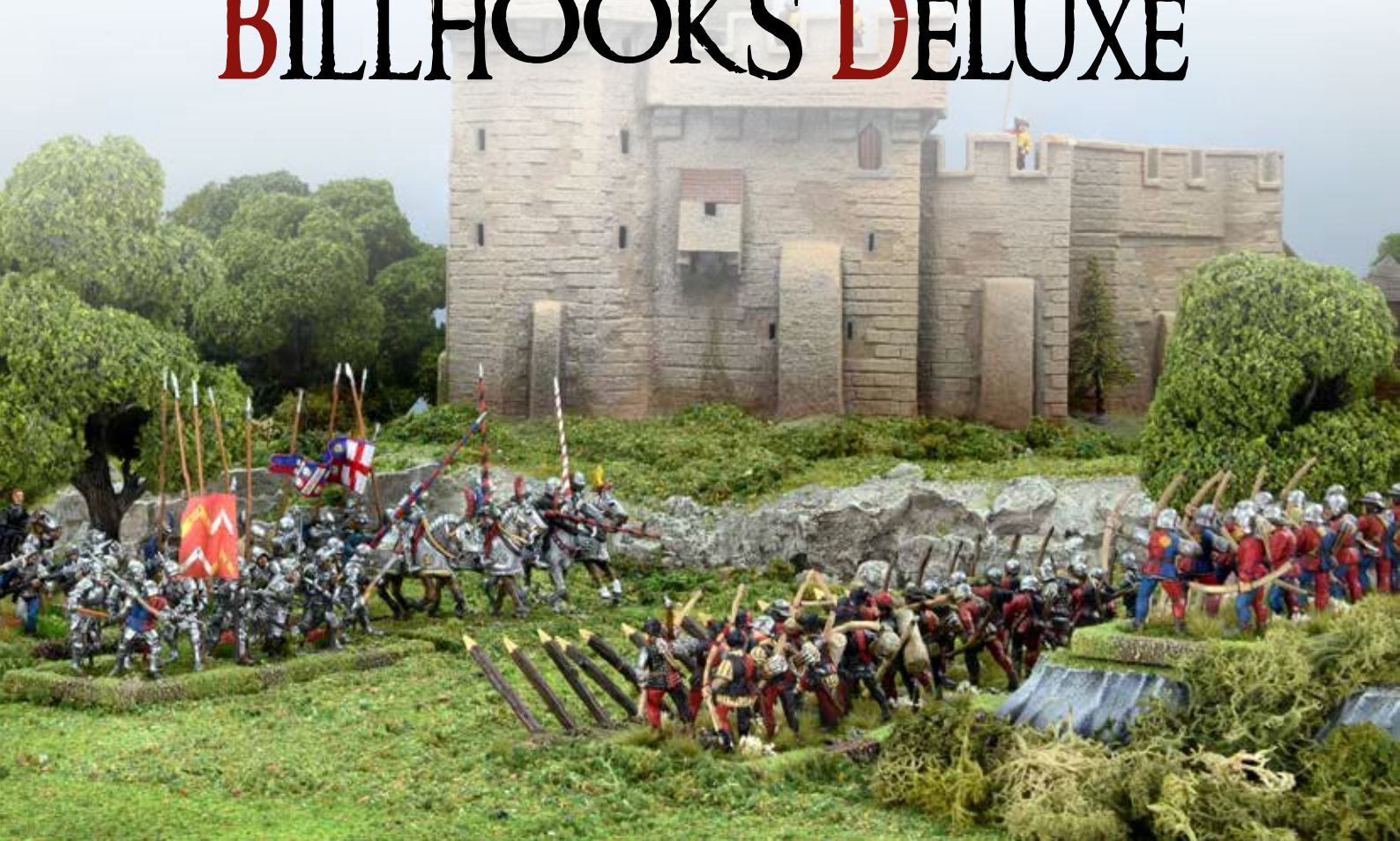
Developed from the popular ruleset *Lion Rampant*, the core mechanics featured within will be instantly recognisable to those familiar with the other *Rampant* systems, while still being accessible to new players. So, whatever your science fiction preference, the rules can cover it – just let your imagination run rampant.

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DESIGNER'S NOTES: NEVER MIND THE BILLHOOKS DELUXE



With the release of the all-singing, all-dancing version of *Billhooks* imminent, we asked author Andy Callan to give us the backstory on the revamped rules and a guided tour of the new sections.

It all started with a throwaway remark...

I was at *Wargames Illustrated* HQ back in September 2020 to record a series of short videos (now on YouTube) about my recently-published Wars of the Roses rules, and there was a bit of banter going on while the technical boys set up their gizmos. "If we did a sequel", I said to *Wi* Editor Dan, "and added some new periods and armies, we could call it *Billhooks Deluxe*..."

And that's how 'Billux Dillux' as we have come to know it, was conceived.

NO MORE 'MR ONE HIT WONDER'

I have written a LOT of wargames rules over the years; some published in magazines, but most just for home consumption. But before *Billhooks* came out in *Wi*393, the only published set that ever made anything of an impact was my AWI game *Loose Files and American Scramble* published in issue number one

of the same magazine in 1987. *Loose Files* has influenced a number of other writers and is still being played today - indeed, a 'Son of Loose Files' entitled *Live Free or Die* (see littlearmy.com) has recently been used to run an epic reflight of the battle of Brandywine at the historical battlefield centre.

It was immediately apparent after seeing the first reviews, that *Billhooks* was going to be a hit. It was somehow finding a sweet spot between playability and historical credibility that gave it immediate appeal. I don't claim any particular originality in the rules - they feature mainly tried and tested mechanisms used previously by (inter alia) the TooFatLardies, Donald Featherstone, Tony Bath, and H.G.Wells - but I like to think I have put together a new cocktail and taste sensation. I wish I knew what the formula for success is; I'd certainly try and do it more often than once every 30-odd years!

One thing that *Loose Files* and *Billhooks* do have in common is that they are both set in a very precise historical environment. They don't try to cover a wide swathe of armies and tactics. Instead, they concentrate on one very limited period of military history and aim to get the 'feel' of that period just right. To make a literary analogy, they reflect the classical dramatic unities of time, place, and action.

So why, you may well ask, am I now moving *Billhooks* beyond the Wars of the Roses and mid 15th Century England? Well, first of all, I could already see it going that way and said as much in my introduction to the rules. Secondly, if I didn't do it, somebody else certainly would. Indeed, within less than four weeks of the creation of the *Billhooks* Facebook page (more of this later...), Benedict Coffin had posted an early medieval version called 'Never Mind the Bannerets'. Time to get a move on...

BILLHOOKS INTERNATIONAL

With Dan's encouragement, I went away to have a think about how to go forward. I knew I wanted to 'bagsy' the Italian Wars and the Swiss-Burgundian conflict; but to take things further afield, I was going to need some help.

By this time, with the help of the *Wi* team, the *Never Mind the Billhooks* Facebook group ([facebook.com/groups/billhooks](https://www.facebook.com/groups/billhooks)) was up, running, and beginning to thrive. As a child of the 1950s, I had steered clear of social media before this, being only too aware of what a snake pit of venomous conflict it could lure me into. But I really shouldn't have worried. Since the group was launched, it has turned into a lively community of over 2,500 fellow enthusiasts for the game, who are still regularly posting their battle reports, rules queries, and modelling tips; they have

proved to be universally supportive. Indeed, they have been described as "the friendliest and most helpful online gaming group". So this was obviously going to be my first port of call to get some help with the 'Billux Dillux' project.

The call went out, the response was instantaneous, and I was soon in correspondence with an enthusiastic group of contributors who came to be known as my 'Billhooks International Brigade'.

We were going to cover warfare in Western Europe from c1340 - 1525 as a team of writers from across the continent. The list of 'new theatres and conflicts' was quickly reduced down to its final runners and riders. And since 'Billux Dillux' had a cod Latin sound to it, each chapter would be given its classical, rather than modern, geographical title.

ALBION

This will be 'vanilla' *WotR Billhooks*, but now reworked by me to take account of 18 months' worth of feedback and suggestions. There are only a few changes of any real substance - the rules have stood up remarkably well to hundreds of games played all round the world since publication, and hardly any local house rules seem to have been widely adopted, but I have taken the opportunity to iron out any potential ambiguities in wording that have been drawn to my attention. I think the end result is all the better for it.

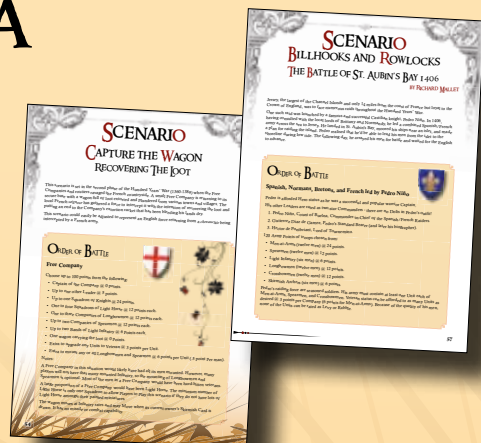
Billhooks is less of a traditional wargame, more of a mechanism for generating battle narratives - players are as much witnesses to events as participants. Blind chance, in the form of the turn of cards and the roll of dice, plays an essential part in what happens. So one change I have adopted is to bow to the will of the Dice Goddess (definitely a female deity!) and rule that there can be no Morale rerolls in the case of a double six or a double one. This small but significant change would have fundamentally altered the outcome of a recent, epic re-ight of the Battle of Barnet (see shedwars.blogspot.com).

Like all the other chapters, this one will introduce a number of new Special Events to add extra spice to the game. I put out a call for ideas, and the overall winner "A Horse! A Horse" came from Scott Driscoll in Australia; the other new cards will also draw on Shakespeare for their titles.



GALLIA

The Hundred Years' War in France, together with sideshows in Spain and the Low Countries, is ably covered by Simon MacDowall. Simon was an early enthusiast for *Billhooks* and was writing about using it in his Hundred Years' War games as early as *Wi*395. He introduces some new ideas about the English arrowstorm and French victory conditions and takes the game beyond the classic set-piece battles to take in the smaller scale *chevauchées* that devastated the French countryside. This chapter will have two scenarios, one by Simon and one by Richard Mallet who describes an amphibious Franco-Castilian raid on his native Jersey.



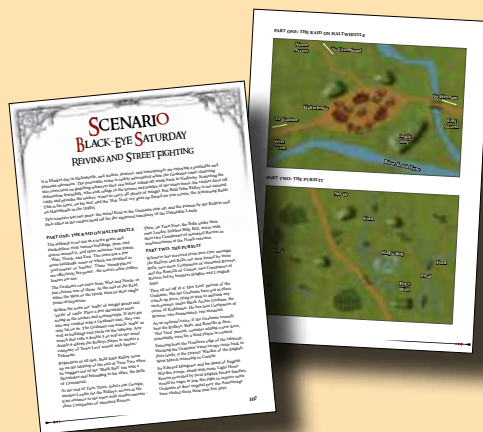
HIBERNIA

Even before I wrote my ‘Prelude to Stoke field’ article in *Wi394*, the pseudonymous ‘OB’ was devising rules for Gallowglasses and other native Irish warriors in *Billhooks*. We were plainly on the same wavelength as the troop stats he came up with were almost identical to mine. This chapter introduces the full range of Irish, Anglo-Irish, and redshank mercenary troop types together with rules that reflect the particular character of Irish warfare. The scenario in the chapter is based around the aftermath of a typical cattle raid.



NORTHUMBRIA

Rascally rustlers of another stamp - the Reivers of the Anglo-Scottish borders - form the subject of Tim Gordon’s chapter on ‘Anarchy in the Marches’. Not so much warfare, more a sort of semi- institutionalised low level raiding that kept the authorities on either side of the border occupied for centuries. These are the sort of small-scale actions for which *Billhooks* was originally designed, and Tim has introduced some new troop types and rules tweaks for players looking for a change from the hard slog of formal battle. The chapter has two scenarios covering a bold raid on a border town and the ‘Hot Trod’ launched in its aftermath.

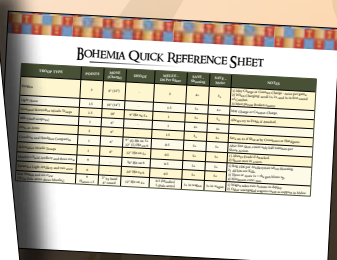
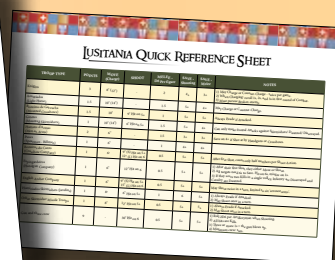
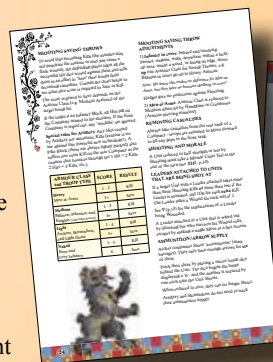


TABLESATION

BY *BILLHOOKS* EDITOR DAN

A well-placed table in a set of wargames rules makes the task of finding what a player needs to roll and when they need to roll it a hell of a lot easier. But caution is required: too many tables in a set of rules is an instant turn off when flicking through the book in-store or online. As the Editor of *Billhooks Deluxe*, I was very keen to extract some of the body text from the original version and transform it into easy-to-read tables; but where to start and where to finish?

To find out how far a player’s archer unit could shoot and what dice score they required to hit, players of the original version of *Billhooks* needed to read through the ‘Range’ section on page 15 and then the ‘Shooting Procedure’ section on page 16. Not that big a deal really; but in the heat of battle, it’s sometimes not easy to find exactly where to look, and having to wade through irrelevant paragraph text when a table can present you with the information in a clear and concise form is much less time consuming and clearly preferable.



Billhooks Deluxe makes more use of tables than its predecessor; Shooting, Melee, and Movement also benefit from tableisation. So too do Actions... sort of. The Action List is admittedly less of a table and more a QRS of what your units can do each turn. We now have an Action List for every theatre, hopefully making it really easy to see what your Company of Besteiros do Contos can do each turn in Lusitania, or what your Houfnice Field Artillery can attempt in Bohemia.

I hope we’ve got the balance right; enough tables to help players find the rule they want when they want it, and not so many tables that the potential purchaser reports back to his/her friends: “humph, that new *Billhooks* is just full of tables!”

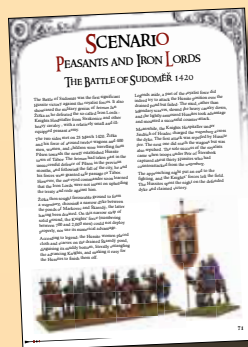
LUSITANIA

Although the Black Prince's expedition to Castile is relatively well-known, that wasn't all that was going on in the Iberian Peninsula at the time. Portuguese Billhooker Joao Especial describes warfare in his home country and some special new troop types with their distinctive local look that will be unfamiliar to most readers and a temptation to many kitbashers. Joao introduces us to the remarkable Pastrana tapestries - a dazzling array of late 15th Century military costume - and points out some interesting areas of conflict between England and her oldest ally. Warwick's depredations against merchant shipping in the channel had led Portugal to plan a naval counter-strike, which was only averted by the news of his death at the battle of Barnet! The chapter ends with a dynastic civil war scenario from 1449 that bears comparison with Northampton, only 11 years later.

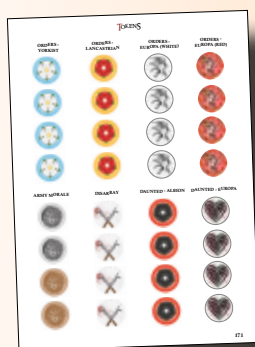


BOHEMIA

Think of the Hussites and you think of War Wagons, but Czech wargamer Pavel Mančář also introduces us to the full range of weaponry and tactics used by these remarkable holy warriors. There are some minor but neat changes to the rules that allow us to recreate the distinctive character of warfare between crusaders and heretics (and occasionally between rival Hussite factions!), and the chapter concludes with a scenario based on a small but crucial battlefield success won by the great Jan Žižka at the start of his great run of victories.



CARDS AND TOKENS



The 180 page softback book contains everything you need to play *Never Mind the Billhooks*. Its latter pages are given over to sheets of cards and tokens that are essential to the game. These can, of course, be scanned and copied, and they are also available to download from the *Wargames Illustrated* website. If you have already purchased a Card Deck or MDF tokens for *Billhooks* V.1, these will continue to be usable with the Albion/WotR version/theatre of the rules. For the other theatres and conflicts, you will (ideally) need a set of the Europa Cards and Tokens. Just like the ones for Albion, these are scannable from the book, or downloadable. They are also available to purchase from *Wargames Illustrated*, North Star, or Arcane Scenery and Models.



HELVETIA

“What about the Burgundians?” was an early request on the Facebook page, so I have bowed to popular demand and produced rules modifications to cover the short but vicious Swiss-Burgundian wars of the mid 1470s.

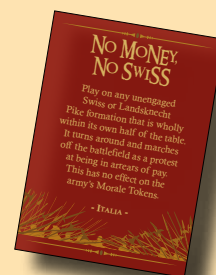
Swiss armies of the time were large, terrifying, and ruthless, and even the rather watered-down *Billhooks* versions (you should have seen my earlier drafts) will really take some stopping. The Burgundians, like Duke Charles himself, are gorgeous, cosmopolitan but rather flakey, and will need very careful handling on the *Billhooks* battlefield. The main challenge here was to come up with mechanisms that reflect the contrasting command styles of the two armies: the Swiss with their more direct and democratic approach, and the Burgundians with a Condottiere-inspired tendency towards over-elaboration.

The battle scenario is a small but little-known encounter from 1474 that brings out the distinctive character of these two armies.



ITALIA

The ‘Theatres and Conflicts’ section of the book concludes with warfare in Italy from 1494-1525; the Golden Age of Gendarmes and Landsknechts. Artillery and gunpowder small-arms become increasingly important on the battlefield, but there is still a place for hard-charging Knights and Pikemen. There are some new ‘exotics’, such as Spanish Rodeleros and Albanian Stradiots, but the rule changes I needed to make for this Renaissance period are minimal and form a natural progression from the late medieval world of the Wars of the Roses. The battles of the period were notably chaotic, and I believe they will fit well with the random turn order created by the *Billhooks* Play Deck. And, yes, there will of course be a ‘No money, no Swiss’ Special Event!





KITBASHING AND MODELLING

Dan had the idea of making this publication something more than just another ruleset. The *Deluxe* in the book's title is well-represented by some wonderful eye-candy in this chapter, where the highly talented Richard Lloyd (aka 'Captain Blood' from the Lead Adventure Forum) presents a masterclass in constructing, kitbashing, and painting 28mm plastic figures. I challenge anyone not to up their game after seeing what Richard has achieved here.



SOME FINAL WORDS

Billhooks Deluxe might have had a quick conception, but the gestation has been slow, and the birth has proved difficult; but with *Billhooks Deluxe* finally available, I am sure it will make me a very proud father. I look forward to wetting the baby's head for many years with groups of new *Billhooks* gamers!

TACTICA 2022 SHOW REPORT



Wi Editor Dan Faulconbridge reports on his recent trip to Hamburger Tactica, 2022 - Germany's premier wargames show.

"It's been a Tactica Lite" said one of the organisers to me at the (delicious!) BBQ held for traders after the show at the Bürgerhaus Wilhelmsburg, Hamburg. As Salute proved last this year, changing the date of your show in an attempt to correct the disruption caused by the Lockdown can be problematic. Tactica has a great reputation for excellent games and an interesting

spread of traders, and although the latter was certainly the case this year, the former was somewhat lacking. However, even a 'lite' Tactica had enough on offer to keep my camera and notepad busy for the day, so over the next few pages I present Wi's pick of the games from Tactica 2022.

COVERT CHAOS

Variations of this game have been played at several Tacticass over the years, and it made a welcome return in 2022 as a busy 'what if?' scenario set somewhere in war-torn modern Africa. The *Spectre Operations* rules were being used by three players to game this scenario, which involved a group of locals kidnapping a secret service agent, a unit of special forces trying to recover him, and a rival squad of mercenaries trying to kill everyone!



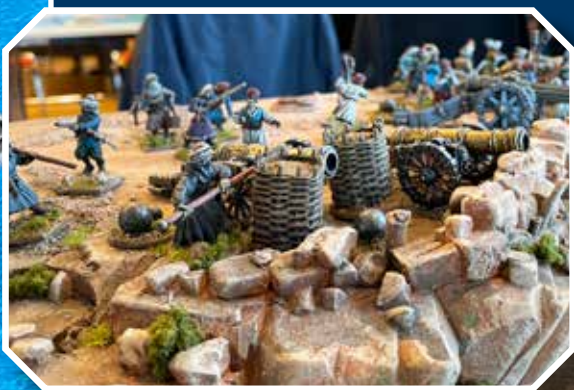


THE SIEGE OF MALTA

Using the *Kugelhagel* (Bullet Hail) rules, this small but perfectly formed board was stacked full of colourful Ottomans under the command of Suleiman the Magnificent, all trying to scale the walls of Fort St. Elmo in a reflight of the Great Siege of Malta, 1565.

Scratch built Styrofoam sections standing on a Deep Cut Studios 'sea' mat made up the fort and harbour scenery, with the high walls being finished off using railway modelling 'builders' sheets'.

The figures used were a real mishmash of manufacturers, mashed even further with liberal converting. Like the scenery, the boats were mainly scratch built.



The game was played multiple times over the weekend with the Ottomans given a random number of turns to seal their objective of getting inside the city walls. By close of play on Saturday, Suleiman's men had two wins under their belts and the defending knights one.





D-DAY OMAHA BEACH

This game focused on the western end of Omaha beach, specifically the area around the German machine gun nests known as wn70, wn71, and wn72 - a heavily protected area of Hitler's Atlantic Wall. That included a massive anti-tank barrier that was an objective in the real battle and for the game, which was played using 20mm figures and the *Battlegroup* rules.

I quizzed board creator and *Tactica* stalwart Frank Bauer about the build of the Omaha board, and he told me he always likes to try out new material when he makes his *Tactica* boards. This year, he followed an online guide that suggested using copious amounts of toilet paper (!) layered with glue and worked into shape with a pencil to create the water and waves. Sounds gross, looks great.

The miniature Americans were mainly from AB Figures, who have a great D-Day period range. The Germans are by a small company called Preiser; they are multi-part and fiddly to put together, but the end result is some great poses, leading to some interesting vignettes.

The game was being played as three linked scenarios based around the American assault. First, the US forces had to make their way through the obstacles on the beach; next, blow-up the anti-tank wall; and finally, exit via the gap between machine gun nests wn71 and wn72.



GERMAN ROADTRIP

"How about turning *Tactica* 2022 into a Road Trip?" said I to friends and *Tactica* regulars Alan and Michael Perry. Having further recruited our long term chum Nick from North Star, we set off from Nottingham for Hamburg four days before the show opened and had adventures and beers aplenty on our way to and from the Bürgerhaus. *WPrime* members can get the inside track on our travels online via the latest instalment of Editor's Exploits.



STYRODUR WORKSHOP

Elsewhere around the hall, one of the eye catching 'extras' was Gerard Boom's Styrodur Workshop. Gerard presents his model making workshops on demand around Europe, in Dutch, German or English, teaching hobbyists how to perfect making buildings and terrain from XPS Foam. At Tactica he presents a 'lite' version of his lessons and wows attendees with his creations.



BONNIE PRINCE CHARLIE AND THE FRENCH GOLD

This intriguing game looked like a pirate encounter at first glance, but on closer investigation (and with the help of some insight from those running the game), what was actually going on here was a 'what if?' scenario centred around the 1745 Jacobite rebellion. Bonnie Prince Charlie's French allies were trying to deliver a chest of gold to the Jacobites (seen bottom right) at a coastal town somewhere in Northern England whilst being pursued by the Royal Navy, who had caught wind of the operation and were trying to land in the harbour.

The game was played using modified *The Pikeman's Lament* rules - it was made a bit more 'skirmishy' by allowing character figures to act as independent units.

The French and the seamen were mostly by Foundry, and the British soldiers and Scots mainly Front Rank, with a few Warlord Games thrown in for good measure.



BACK NEXT FEBRUARY

Next year Tactica returns to its regular slot in the show calendar: February 2023.

JUST TALKING BILLHOOKS

Keen Billhooker Mike Peters presents a guide to the game's core units (with a focus on the Wars of the Roses, his most played period) and highlights a few of the new treats he found in his pre-release peek at *Billhooks Deluxe*.

Never Mind the Billhooks, as the author Andy Callan himself declares, is a fun game of toy soldiers and is not in any way an attempt to simulate actual historical warfare. Andy says, "Forget plans! Never mind the tactics! Rolling high and drawing the best cards is the way to win at *Billhooks*." And, of course, he is right....

But at the same time, games of *Billhooks* do tend to play out in a way that feels historically right. The game captures the essence of the period well, and while there are sometimes entertaining routs and slaughters, other battles will quite often be close-run things. The question I always ask my opponent at the end of the game is, did this feel like it could have been an historical report of a battle from the Wars of the Roses? The answer, invariably, is yes.

It is worthwhile, therefore, to take a moment to consider the composition of your force and think about the strengths and weaknesses of the various units in the game so that you can deploy them to your advantage. I have played some three dozen games of the original release of *Billhooks* and participated in all three *Billhooks* BASH(es) [Friendly tournaments with players fighting for a combined Lancaster or York victory - Ed]; with that experience under my belt, I have been giving the matter of *Billhooks* tactics some thought. With a pre-release PDF of the new *Billhooks Deluxe* dropping into my email, I couldn't resist jotting down my thoughts and musing on some of the possibilities new units might bring to the game.

THE FOUNDATION - BOWS AND BILLS

While there might be a few changes between the first release of *Billhooks* and the 'proper' new Albion section of *Deluxe*, companies of Bows and Bills remain the essential meat and potatoes of your army. You can field a decent

force that is quite able to win battles by just using them, though it might not be the most entertaining game.

The big decision is whether to deploy in Block or singly, and the deciding factor here is inevitably the (randomly determined) ability of your Leaders in the game. Single units require a lot more Order Tokens to keep active; so if you have higher level Leaders, that will be more affordable. With enough spare Order Tokens to keep individual 12-man groups active, you might find you have more options for manoeuvre and attack, and that could win the day if you carefully coordinate things.

Units in Block are stronger in melee though, through their sheer weight of numbers, and a big part of *Billhooks*' appeal is chucking handfuls of dice around. In that way, Blocks almost feel like THE way to use your Bows and Bills, but the advantage in hand-to-hand is somewhat mitigated by the risk of failing morale; if one unit in your Block fails its morale test, then both units will be affected by the result.



Overall: It's ultimately a question of finding the right balance for your play style and not using single units if your Leaders are all Dolts lest your whole army stall! If in doubt, the Bow/Bill Block is reliable, adaptable, and effective; it can deal with most threats and is certainly recommended for players who are new to the ebb and flow of the game.

Top tip: Don't be scared to loose your arrowstorms as regularly and opportunisticly as you can. The micro dice tracking a unit's arrow supply rarely runs out before they get bogged down in melee, are evading trouble, or otherwise engaged in activities that stop them pulling some bowstrings.

Part of Mike's ever-growing and beautiful Billhooks collection.
Here a core unit of Bows and Bills marches ahead.



DOUBLE BOWS?

Archer blocks in Line can be deadly. Loosing an arrowstorm of 48 dice makes for a mighty racket as D6s bounce around the table and will, inevitably, thin the enemy ranks. Those swarms of archers are extremely vulnerable to being charged though, so it's very wise to attach a leader to them if any enemy start to threaten them. That will allow them to choose to Evade and get away from charges.

A double unit of archers can be a great way to offset the power of Pikes (see 'Don't tell 'em your name...') by effectively leaving a Pike Block unable to use strength in numbers to its advantage. A couple of 48 dice arrowstorms will inevitably cause enough casualties to reduce the Pikes' ranks as they lack their own archers to screen them from harm. That, in turn, takes away the Pike unit's key strength; it's ability to fight with all four ranks.

Top tip: In *Billhooks Deluxe*, the fast moving, lightly armoured Swiss Pikes are likely to prove very vulnerable to this tactic.



Mike's Line of Bows loses on... Mike's Block of Bows and Bills. One thing's for sure, Mike will win and Mike will lose!

MURDER MACHINES - MEN-AT-ARMS

Without doubt the most reliable and effective slaughter machine on the field is a unit of Men-at-Arms. They are tough to take down, reliable once they get to any action at the pointy end of things, and are well worth the 'elite' points cost. Men-at-Arms are often game winners, particularly if led by a Hero.

Overall: *Champions on the battlefield: use these armoured men boldly and count on them to be about the most reliable unit at your disposal. If you're going to build a plan around any unit make it the Men-at-Arms!*

Top tip: *Shield them with Bows or Skirmishers to stop your enemy from arrowstorming your Men-at-Arms into extinction. It's essential that you get them into combat undamaged via the most direct route.*

DON'T TELL 'EM YOUR NAME... - PIKES

Pikes are the nearest thing you'll get to an OP unit in the original (*Wars of the Roses* only) release, and I suspect they'll be right up there once I have more games of *Deluxe* completed too. They cost the same as Bills but can count four ranks in melee; anything that takes the dice total beyond an amount that can be comfortably rolled with one hand is a very good thing in *Billhooks*!



A Pike Block ready to prickle the enemy, painted by Mark Taylor.



Mike's Men-at-Arms showing that you can pose a serious threat on the battlefield while looking lovely!

Overall: *I don't like to call any unit a 'must have', but maybe Pikes are just that? At BASH 3, Ian Callan's Pikemen went on a spree in each of his battles, cutting a path to the enemy's baseline and returning by the same route on two occasions. He did not think it too many!*

Top tip: *Counter Pike Blocks with great blizzards of arrows from Bowmen and Skirmisher focused fire. If melee is inevitable, try to charge Pikes with Men-at-Arms to gain the advantage of rerolling 1s along with the extra protection heavy armour gives for Save throws.*

SWISS CHEESE?

Deluxe gives us the mighty pike blocks of the Swiss; fast moving, hard hitting, and fearless! I'm interested to see how these perform and will try to exploit any weakness I can when I take them on - they suffer an extra hit from each shot from a Great Gunne [that's Artillery, for the uninitiated - Ed] and have light armour. Shooting them with cannon and arrows and harrying their flanks with Skirmishers seems to be the best plan.

KERN UP THE VOLUME - KERN

I haven't had much experience of employing or facing Kern, but 'shoot them full of arrows!' would seem a wise historical precedent to follow. But I wanted to present more than that here, so I turned to Steve Wood. Steve played a huge part in the design and development of *Billhooks* (he also runs Arcane Scenery and Models) and has used Kern often; he gives this advice:

"Don't underestimate the power of Kern Skirmishers! I always take a band as they can move quickly and easily outflank the enemy. If it's available, they should skulk in cover, out of harm's way, until they are ready to pounce. They throw six dice in hand-to-hand combat and save on a 5+ (or 6s against archery), which makes them vulnerable but gives them an advantage over other Skirmishers who only throw three dice in melee.

"As Kern are as fast as other Skirmishers, they can usually catch up if their enemy attempt to evade. Kern shooting is poor, with a range of only 6", but if they get behind an enemy unit, they are a damned nuisance! The ability to charge a flank from cover or within one move means the enemy unit cannot turn and face; a mixed block of Bow and Bill will be fighting with just three dice against the Kern's six, and if the Dice Goddess is kind, you can win the combat and force a morale check.

"Kern's fragility means they tend to be a one-shot unit as they will pursue a routing unit (even if it runs off the table), and if they bounce in combat, will become disarrayed. Sometimes just the threat of them can be enough to give your opponent a headache!"



A few of Steve Wood's Kern emerge from the treeline and attack.

ROCK, PAPER, SCISSORS - ARTILLERY

Billhooks is a surprisingly subtle game in some respects, and the balance between the different types of units is near perfect. There is a kind of rock, paper, scissors element to the game with certain units trumping some but weak against others. Elsewhere, things are a bit 'swingier'; for example, the big guns. Artillery will very often achieve nothing (or they'll blow themselves up), but they can knock great holes in Men-at-Arms units. I found this out in one of my first games; the opening shot of the battle killed five brave Men-at-Arms and took out a costly portion of my army.

A major weakness of Artillery (apart from spontaneous self-inflicted explosions) is that they must return fire at any unit shooting them and can only roll half their dice when firing at Skirmishers. This means a band of Skirmishers can effectively harass them. This has its risks for the Skirmishers of course -

they will be exposed to shooting from archer units - however, if your opponent places Artillery in an exposed position, unsupported by archers, you can inflict considerable damage upon them. In my very first game of *Billhooks*, against veteran Pete Harris, I'm pleased to say my Skirmishers were able to harass his artillery crew to death!

Artillery will have another important attribute in *Deluxe*; it now does additional damage to those in Pike blocks. I suspect heavy artillery will be the new 'must buy' for future BASHes where Pikes may yet rule the day!

Overall: Artillery is unreliable but fun and can be a deadly weapon when used against the game's toughest units. Take big guns in the hope they do something spectacular: prepare yourself for them inevitably blowing themselves up at the most inopportune moment!

Top tip: Artillery is vulnerable to attack from Light Cavalry and Skirmishers but only cost 9 points in total. Perhaps you can bait a more expensive Light Cavalry unit to your Artillery, then take out the Light Horse with a counterattack?

When facing an army with Artillery, wait for your opponent to set theirs up before you deploy your Men-at-Arms; place your heavily armoured unit out of the way!

A FORLORN HOPE? -



One of Mark Taylor's Great Gonnies.

BROADLY SPEAKING

Deluxe introduces the Herce formation; a combined unit of longbowmen and spears used by English Armies and Free Companies. The archers in this unit can shoot twice in response to being charged, effectively reproducing the arrowstorms of Crecy and Agincourt, and this will no doubt reduce the strength of the enemy before they receive the attack. Once more onto the breach!



Perry Miniatures English Archers and Men-at-Arms in Herce formation.

LET BATTLE COMMENCE!

Due to their long range, your Artillery can quickly end the 'pre-battle' Manoeuvre Phase and put an end to any scouting that a unit of Light Horse might be doing as it tries to flank you! Firing with Artillery to get the game going earlier than expected can frustrate your opponent and stymie their careful manoeuvring and advancing; I know because my regular gaming pal Mark Taylor does it to me a lot! Don't plan for a long Manoeuvre Phase if your opponent is equipped with Artillery.

SKIRMISHERS

Skirmishers are a bit of an historical anomaly in *Billhooks* as there is no documented evidence of their existence in the Wars of the Roses. Bands of mercenaries bearing bows, crossbows, and handguns are known to have been employed universally during this period though, and not *en masse* in formed units, so they are at least an historical possibility.

Skirmishers are never going to be game winners. They are frail compared to other troop types and are often wiped out by a couple of arrowstorms, they are vulnerable to Light Cavalry charges, and they will rarely survive a Morale test.

Negatives aside, Skirmishers can be a nuisance and will keep your opponent under pressure with either a steady flow of casualties or with the threat of causing casualties (should the Dice Goddess desert you).

As already mentioned, Skirmishers can nullify Artillery beautifully, but they can also distract an inexperienced opponent quite nicely and draw the attention of far better and more costly units away from the important part of the battle. Skirmishers are not at risk of affording your opponent Morale Tokens when they are broken and destroyed, so you can view them as expendable.

Overall: Don't underestimate the

"Billhooks Deluxe introduces new armies where Skirmishers have a bigger presence, notably the Portuguese who also use Mounted Skirmisher Bands. Without games under my belt, it's hard to predict how they will perform on the tabletop, but I suspect Light Cavalry will be the antidote to their hit and run antics."



Mike's mercenary handgunners behind freehand painted pavises.

distraction that you'll cause your opponent by having a unit or two of Skirmishers on their flanks. Skirmishers can move freely through Bad Going with no movement penalty and roll saving throws with a +1 modifier if in woodland, so use terrain wisely. Don't forget that Skirmishers carrying crossbows and handguns, while costing the same points as those armed with bows, have the added advantage of reducing the Save of Men at Arms for no extra points! Say no more squire!

Top tip: Your Skirmishers can move and fire freely in any direction while your opponent's units are restricted to shooting targets within their 45 degree frontal arc. Use this to your advantage and keep out of that firing angle.

AN UNKNOWN QUANTITY - KNIGHTS

Knights were an expensive rarity in our early games of *Billhooks*; appropriately so in the world of the Wars of the Roses and its infantry heavy battlelines.



An unfortunate unit of Archers is caught out by a charging unit of Knights.

However, legend has it that Knights have a powerful, unstoppable charge that can destroy enemy units in one swift round of decisive Melee. They can be a great liability though, as their high status means that all units within 12" will have to test for Morale if Knights break, and like Men-at-Arms, they can be turned to Swiss cheese by Artillery.

Overall: With *Deluxe* now covering the Hundred Years' War and other Knight-heavy periods, I suspect I'll have more opportunity to put these 'tanks of the age' to the test in the future. With new rules for double blocks, the Knight will certainly be a force to be reckoned with, albeit a very expensive one!

A SCURRER BY ANY OTHER NAME - LIGHT HORSE

Whether they are Scurrers, Prickers, Jinetes, Ginetes, Besteiros de Garrucha, Stradiots, or just plain old Light Horse, they are all swift, manoeuvrable, and can turn on a groat! This means that Light Horse can disrupt your opponent's plans

with their mere presence behind enemy lines, threatening flanks or the vulnerable Great Gones.

A single Light Horse charge, even into an enemy's rear, is unlikely to result in victory, but their ability to 'bounce' off their target can lead to a series of consecutive charges that eventually bring great success.

That means that your opponent will need to consider using valuable Order Tokens to turn to

face and deal with the problem.

Unlike most troops, Light Horse have a double ability to Evade or Counter Charge; that means they can usually get themselves out of trouble or deliver a punch in response to threats. They prey on Skirmishers or Artillery crews who cannot move quickly enough to escape, and Light Horse can tie up several of your opponent's units by being in the right place at the right time.

Their downside is their vulnerability to missiles combined with their high status; they can cause multiple routs if they are broken. Infamous games from BASH (Brease v Peters and Peters v Clark) saw routing Light Cavalry causing a chain reaction of

collapsing Morale that lost the battle for their own side.

Deluxe introduces javelin hurling Jinets and crossbow wielding Light Cavalry - the Latch toting Reivers or the heavier crossbows of the Portuguese - and I'm eager to annoy my enemy with these!

Overall: *Light Cavalry* can be invaluable, indispensable even, but they will not win the battle and might lead you to lose it if they cause widespread routs.

Top tip: They are best used as an independent command, under the leadership of a Dolt if you have one, as far from your battle lines as they can be. Keep in mind that *Light Cavalry* only require four casualties to take a Morale test, and like *Skirmishers*, they only roll one dice to test Morale and will fail half the time. Use them accordingly!

BE LUCKY!

Billhooks is a wickedly capricious, incredibly fun game, and no two battles are the same. When you win, you can take the credit for your excellent generalship; when you lose, you can blame your bad luck.

I'll leave you with a few final tips for broader, non-unit specific tactics and wish you luck in your gaming!

Be aggressive!

The game rewards the attacker. Archery has its place but is unlikely to win many battles, and Bow units caught in melee inevitably come off worse. The rerolling of 1s in attack (because you charged) can make a huge difference, so you want to ensure you're the one on the offensive.

Get a Leadership boost

The Italian Wars are one of various new conflicts available in Billhooks Deluxe.



THE SHOCK OF THE NEW

Billhooks Deluxe brings new armies and many surprises; it's destined to keep me engrossed for a good while just taking in all the extras. The scenarios add a whole new dimension to the game; the Reivers look like pure fun; Helvetia is very colourful if somewhat frightening; the Irish give me an excuse to get those Antediluvian Gallowglasses that I crave; and I have no idea how to deal with a Hussite army... but I can't wait to find out!



Mike's Light Horse rush up a flank to threaten the enemy Artillery.



Your Leaders dole out the essential Order Tokens, of course, but don't forget to attach them to units in melee; the automatic hits they generate are game winners in later rounds when companies are Disarrayed.

Move up

Camping in your deployment area is not only at odds with the aggressive tactics that are most fun and effective when playing games of *Billhooks*, but also a dangerous business. If your units are Daunted, they will rout straight off the tabletop and cost you dear.

Superstition is welcomed/essential

Always use your lucky dice and issue a silent prayer to the Goddess before EVERY roll.

We'll have more from Mike next issue with a deeper dive into his Wars of the Roses collection. He will leave the tactics behind and focus on the historical research he does and the hobby techniques he uses. Want to make your army look as exquisite as Mike's? Then don't miss it!

HOW TO... BUILD AN OLD WEST MINE

Paul Davies builds an impressive wooden mine head and track ready for some quick draw gold rush action.

I've never ventured into the American Old West for my 'How to...' subjects, but having recently watched, and very much enjoyed, the Netflix series *Godless*, I thought that now might be a good time to start. The series is set in the town of La Belle after most of the male population have been killed in an underground mining disaster. I decided to make the mine head building as a themed showpiece and a challenging build. I had a few plastic gunfighters from Great Escape Games to 'populate' the finished model, so I captured a screen grab for inspiration then got busy building my mine.



THE BASICS

Lego bricks are used throughout this build as guides to ensure accurate right angles when fitting the parts together. For assembly, I used superglue; the cheap stuff... a glue six shooter pack loaded with 2g tubes and purchased for just £1.

The building is painted using the same technique all over; a black basecoat followed by a drybrush of Dulux Quartz Flint 1, which is a pale grey.

When painting large areas, I always use Dulux paints; their samplers are cost-effective, and their colour matching system second-to-none.

Inevitably, there are compromises when making miniature buildings, usually regarding the scale thickness of materials used. A balance must be accepted between scale and strength, particularly if a model is likely to be handled a lot.



THE PLAN

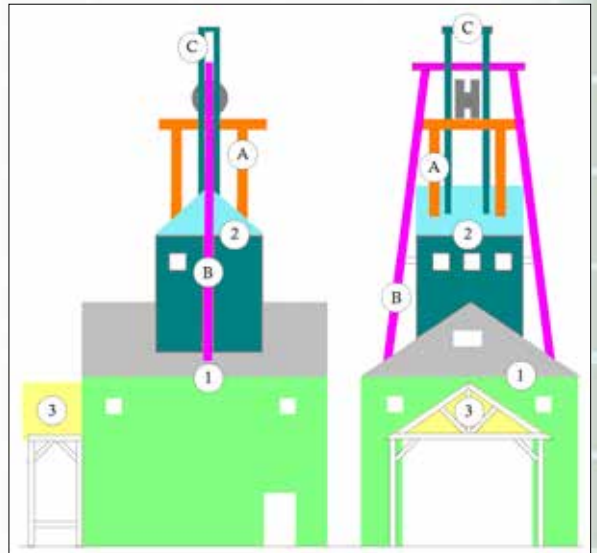
This was a more complex structure than quite a lot of my builds, so it was even more essential than usual that I created a basic plan as my starting point to identify the main elements of the building:

- 1) The main building
- 2) The upper building
- 3) The porch
- A, B, and C) The supporting frames.

Most of my projects can be described as 'organic' as I tend to make changes to my original ideas as I go along, but a structured start is always advisable. These plans can be downloaded from the *Wargames Illustrated* website if you want to see them at a larger size.

The plan was scaled to match a 28mm figure on its base, and I decided that parts 1 and 2 would be made from mountboard then clad with balsa 'planks'. The porch (3) and frames would be made from balsa too, while the porch roof would be clad with balsa strips.

Before cutting out the components and starting assembly, I recommend you read through and then double check these instructions!



CONSTRUCTING BUILDINGS 1 AND 2

1) I cut out the wall sections and window apertures for the main building, adding corner pieces to support the floor building 2 would be glued onto.



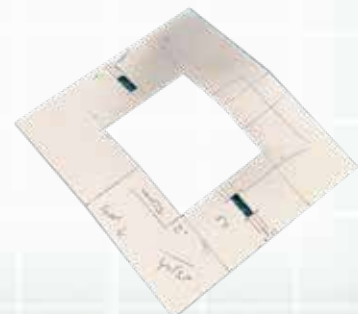
3) Building 2 followed the same general process.

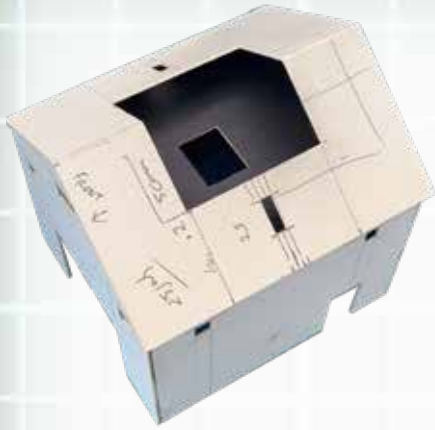


2) The remaining two walls with corner pieces were added. Taking measurements from building 1, I made a floor (with a small cut out in the centre to simplify fitting the lifting 'cable' later) and glued it in place.



4) Building 1's roof was made from mountboard, and I scored along the ridge to aid folding. This roof has three apertures, the largest of which must be big enough to allow building 2 to fit through it and rest on the floor below. The two smaller slits are to take frame A. It's easier to cut them as slits to aid accurate positioning of the frame, which has to fit through the main building roof and against building 2's roof.





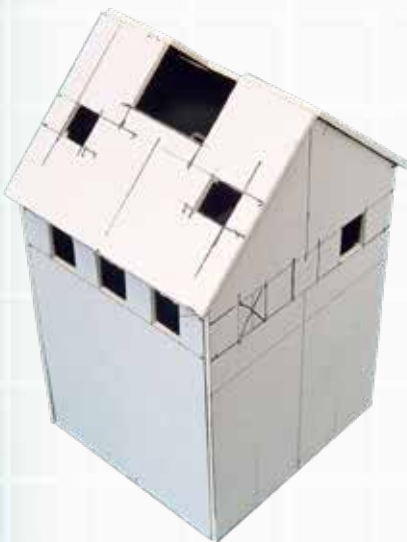
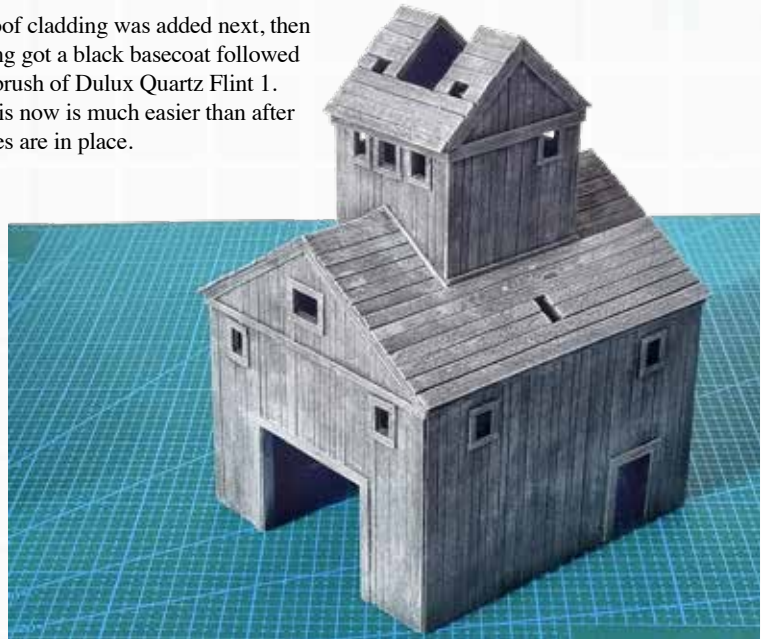
5) The roof was glued to building 1.

8) The cladding consisted of balsa strips trimmed to fit as appropriate and glued in position.



6) The roof for the upper building followed a similar technique, with four apertures to take the uprights of frame B, and a large central aperture through which frame C fits.

9) The roof cladding was added next, then everything got a black basecoat followed by a drybrush of Dulux Quartz Flint 1. Doing this now is much easier than after the frames are in place.



7) This roof was then glued in position, and I decided to paint the building. This may seem odd as the building will be clad with balsa strips. But, by painting the walls black now, that means any gap between the strips, however small, will show as black rather than stark white. It can be very difficult to get a brush into these gaps to do touch ups, so it made sense to paint the walls black at this stage.

ASSEMBLING THE FRAMES AND ADDING DETAILS



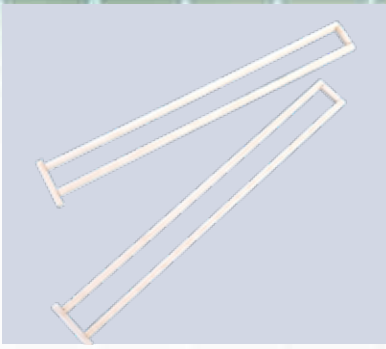
1) The frame assemblies were made from square section balsa with reference to the plan to work out the configuration as well as referencing the model to ensure that they all fitted correctly.

Frame A consisted of four uprights and an outer enclosing frame. It will have a partial floor added but this cannot be done until all the frames are in place.

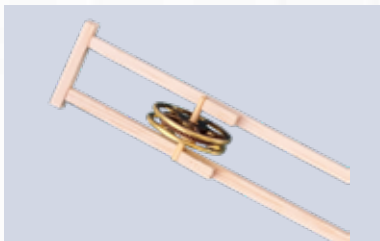


2) Frame B consisted of a horizontal cross-piece with two angled uprights that fit through the slits in the main roof and rest on the 'floor'.

Frame A sits between the angled uprights of Frame B, with its four supporting uprights through the holes in the roof of the upper building and resting on its floor. I filed the side pieces slightly to ensure a more secure fit. This assembly will also have planks added to form a partial floor, but they cannot be added until all the frames are glued in place.



3) Frame C consisted of two pairs of uprights with a horizontal topping piece. To help keep the sides parallel, I also added a spacing piece at the bottom of each pair of uprights. This frame will eventually be threaded through the large hole in the roof of the upper building and be glued to the floor of the main building and either side of the horizontal beam of frame A.

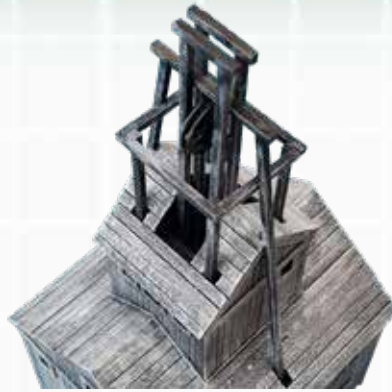


4) These frames support the driving wheel, which was made from three cogs left over from a previous steampunk project. You can purchase these in bulk on eBay, and you'll get enough for many years of future terrain building. I added an axle made from a cocktail stick, glued a couple of balsa blocks to one half of frame C, and just glued the wheel/axle assembly to it.



5) I painted and drybrushed the frames prior to gluing them in position. The winding wheel assembly was given a light drybrush of Citadel Lead Belcher.

Frame A was glued in position followed by frame B, applying glue at the base of the legs and the areas where it fitted against the gable ends and frame A.



6) The winding wheel supporting half of frame C was glued in position followed by the other half, taking care that the two frame halves lined up.



7) A platform of balsa strips was added to frame A, taking care not to block the space through which the cage cable would pass.



8) The frames of the front porch (3) were constructed with square section balsa strip, and the roof was made from balsa strip glued directly to the frames. The porch was then painted and drybrushed ready to be glued to the main building; but for flexibility, I decided that I wouldn't glue my porch in position.



9) A side door made from balsa and lightly scored to represent planks was painted and glued in place.



10) Bracing frames were added to frame A using square section plastic rod. This was because balsa of a realistic cross-section size would have been far too easily damaged. Horizontal side supports were added between frame B and building 2.



11) Short lengths of balsa were glued to one side of frame A to represent the rungs for access to the platform atop frame B and the winding wheel.

12) Use your art program of choice to create a simple sign...



13) ... and print two sizes to glue onto balsa and fix in place.

14) For the lifting cable, I used black necklace cord. I lightly taped one end of the cord to a barbecue skewer, then starting inside building 1, I very carefully



threaded it up through the holes, over and around the winding wheel and back to building 1. To tension the cord, I glued one end to the underside of the floor of building 1. Once it had dried, I gently pulled the other end taut and glued it.

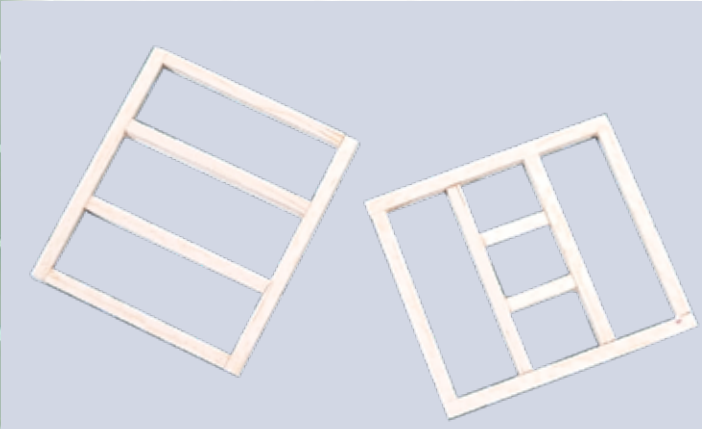
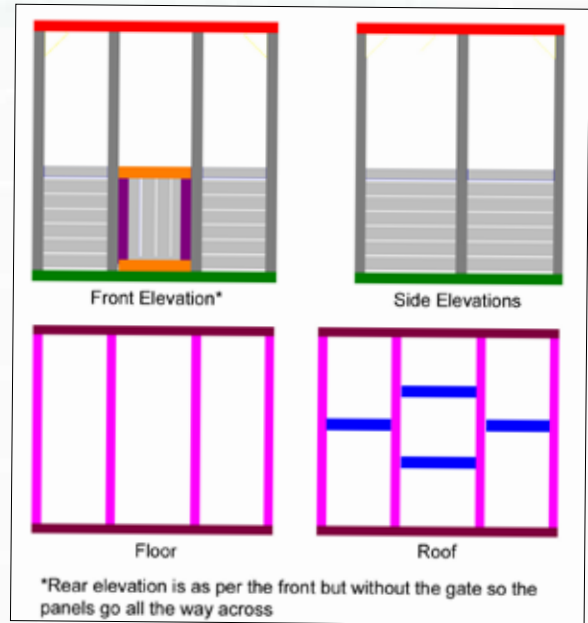
TOP TIP

I sprayed the entire building with Army Painter Anti-shine varnish. Often when using Superglue, particularly the cheap, runny stuff, it goes where it shouldn't and creates shiny areas. A light spray of matt varnish generally gets rid of the shine.

THE MINE CAGE AND INTERIOR

The next element was the cage that carried miners down into, and hopefully up and back out of, the mine workings. As it would be visible inside the main entrance, it was important to create this, and I also decided that I wanted to include a track.

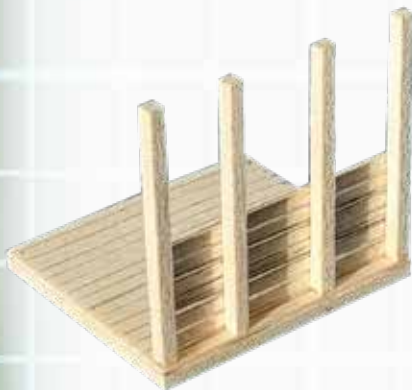
I created a basic speculative plan for the cage. I say basic because in *Godless* the only time you see the cage is when it's full of bodies, so my plan was based on what I could see... but without the bodies!



1) The cage roof consisted of an open frame to save weight but was strengthened by adding some extra beams. The floor rests on a similar size frame but without the extra beams.



5) The cage assembly interior is painted now while there is a gap for brush access before adding the front panel.



3) A side panel consisting of uprights and panels was added.

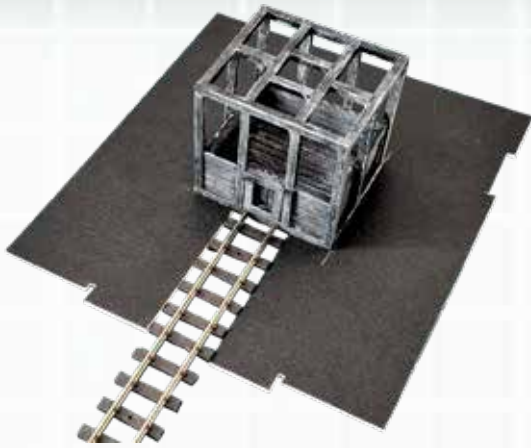
2) The floor was planked using balsa strip, then the rear panel of four uprights and horizontal planks was added.



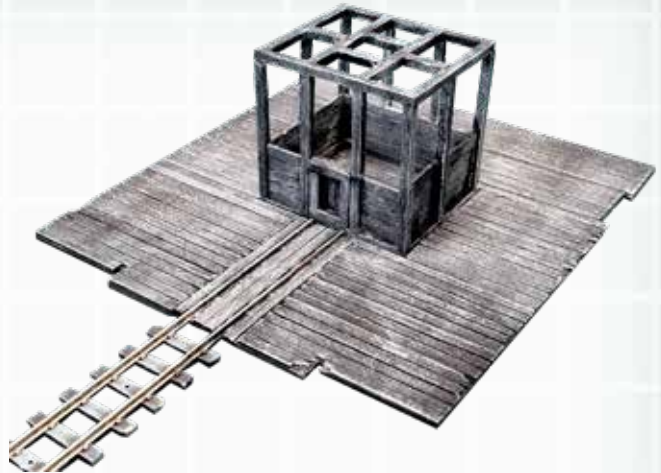
4) The other side was added and the roof glued on for additional strength.



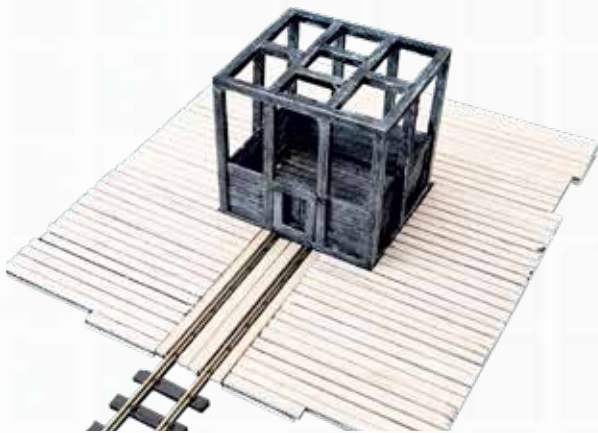
6) The front panel consisted of two uprights with planking and a small centrally positioned 'door'. The reverse of it was painted, then it too was glued in position with any remaining unpainted areas receiving the brush treatment.



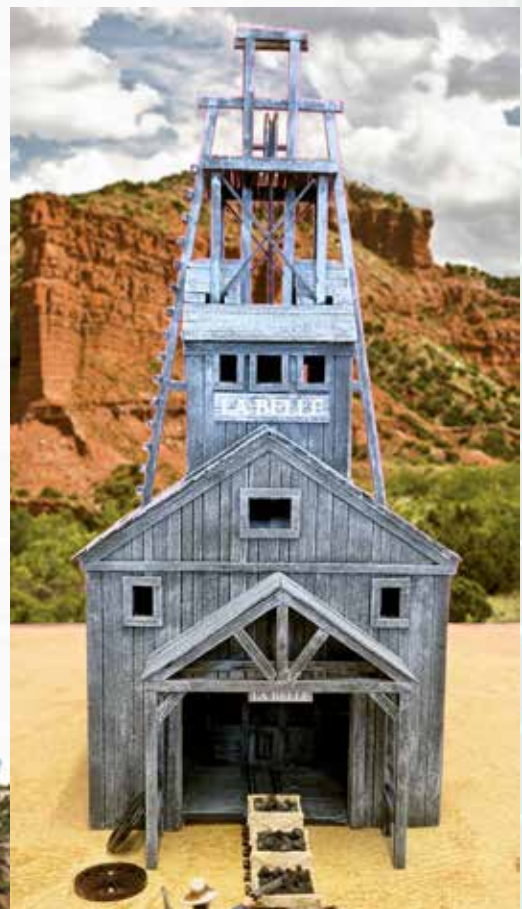
7) I made a floor to fit inside the main building, which featured a hole to represent the opening of the shaft into which the cage would be lowered. I also cut-out an area where the length of track for the wagons that carried raw materials from the mine would go. I used 009 track and wagons that I picked up cheaply from a local model railway store.



9) The planks were painted, and that was it.



8) I considered making a representation of the connection between the cage and the cable that lifted it but decided against that because you wouldn't be able to see it! Instead, I put my time to planking the floor and making a track inlay with balsa strip.



FINISHING THINGS OFF

The cage assembly was positioned inside the main building, then it was time to set up the beauty shots... preceded by a mad rush to finish painting my *Dead Man's Hand* gunfighters. While working on this project I noted that Great Escape Games just released some plastic female gunfighters. Those would have been thematically perfect, but it was sadly too late for this article. A hobby project for the future perhaps.

Giants in Miniature

PAINTING HARRY HOTSPUR

Wi painter Callum shares his work on our recent Giants in Miniature release, Sir Henry Percy (aka Harry Hotspur), and explains how he achieved the shiny finish on Harry's realistic metal armour, as well as sharing details on painting faces, bases and freehand heraldry. You can apply Callum's approach to armour from any period.



PAINTING GUIDE



A ZENITHAL START

I primed the model black, then used my airbrush to create a zenithal highlight; first by mixing Molotow Black with White acrylic to make the grey mid-tone, then using Vallejo Titanium white ink for the sharpest and brightest points on the model.

I directed my airbrush to focus the spray on areas I wanted to draw the eye to: Harry's head, shoulders, wrists, hands, knees, and feet. With that done, I took a photo (right); this is not just for the purpose of showing progress in the article, but also so that I can refer to it as I progress the paint job.

It might seem odd to use zenithal underpainting on a figure that will be predominantly painted with fine metallic pigments, but this step helps me visualise light values. It will guide the accurate placement of the brightest and darkest points when painting every area of the figure, including the armour and sword.



BUILDING THE BASE

After cleaning up the model, I based it on a 20mm square MDF base. This is not as 'showy' as a character figure such as Harry deserves, but it ensures he can rank up with *Wi's* other figures, ideal for games of *Never Mind the Billhooks*.

I built a slight incline with Milliput to blend the edge of the metal base, and while that dried, I pressed small pieces of slate into it to give the impression of rocks sunken into the soil.



I then applied a coat of PVA and stuck down some sand. With another layer of PVA and some ballast sprinkled in select areas, the base build was complete.



THE ARMOUR

I painted the armour one area at a time so that I could use the other parts as a light reference. It is a slower but more methodical approach, and while it won't suit everyone, I suggest having a go to see if it clicks for you. In the following steps, Harry's left leg is largely completed, and I am working on his right leg.

1) A thin coat of Scale75 Thrash Metal mixed with some black paint was lightly applied. One coat will do the trick; you still want the light and dark areas of the zenithal base to be visible through the semi-translucent metal application.

2) With the armour's mid-tone established, I used controlled shading to enhance the darker areas. I mixed Citadel Abaddon Black and Contrast Medium, but you could use any combination of black and medium that you prefer. Medium is recommended over water to begin with as it makes an easier to apply smooth glaze. Heavily dilute the black - I used at least six parts medium to one part paint - and test the mix on your thumb. Allowing it to dry to properly lets you check the overall opacity before putting brush to figure.

I gradually applied the glaze to areas that needed to have shadow. Your zenithal base will guide you here. On the front of this leg my focus was on the bottom of the shins, the curve of the knee, and the inner thigh. I built the shadow in several thin layers, gradually applying more of the glaze to a smaller and deeper area and building the depth of black in the recesses.

3) On the outside of the leg, the shading was applied with a little more subtlety, ultimately creating a slightly 'flatter' overall appearance. There is less hanging over the leg here to cast shadows down, so a more radial lighting effect makes sense. The shading still follows the bottom of the shin and the knee curve but with less intensity.

4) Next, it was time to further blackline the armour; I thinned the black with water and some flow improver here instead of medium. Medium will restrict flow where water and flow improver increases capillary action and helps 'pull' the black into the recesses. The thinned black was teased into the recesses with the point of the brush and carefully applied in the areas between armour plates rather than splodged on all over.

5) You can also use this step to darken any shadows on the flatter plates; I did so on the bottom of the shin guards.

6) At this stage, it was time to add bright spots to lighten the plates. To begin with, it's important to re-establish the mid-tone on any sections that received too much shadow; apply a thin glaze of the Thrash Metal and black mix, glazing up to the brightest point.

Next, use pure Scale 75 Thrash Metal, focusing on the highest points, such as the top of the knees, the edge of upward facing plates, etc. The final layer is Scale75 Heavy Metal. This should be very selectively placed at the sharpest and brightest points to create the glint of light hitting these areas. If you think you've overdone it, return to the Thrash Metal or even Thrash Metal and black.

7) Each of these stages can be revisited along the way. I went back and forth, glazing down and highlighting up until I was happy with the contrast, so don't be afraid to keep tweaking until you are satisfied with the finish.



THE SWORD

A zenithal pre-highlight can't guide our painting everywhere; for Harry's big blade, it was important I used my painter's intuition and a little creativity. I decided to mix in some non-metallic metal (NMM) concepts with my true metallic paint choice to accentuate the metallic look and shine of the sword.

NMM is essentially the same technique that flat canvas painters use to make elements they render with 'flat' paint look like they are reflective metallics. The same techniques can be replicated on miniatures using non-metallic paints, but on Harry's sword, I used similar NMM tonal placement with shiny metallic paints to further enhance the effect.

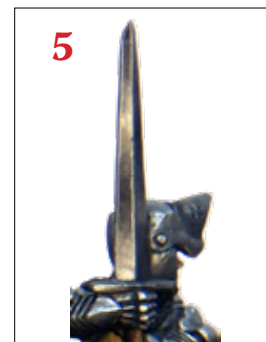
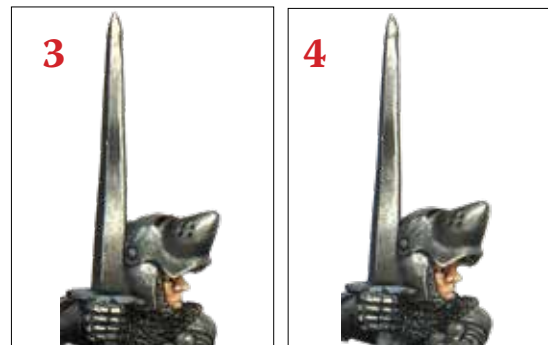
1) As with the armour, I began by basecoating the blade with the thinned armour mix of Thrash Metal and black. I then switched to pure black thinned with medium and gradually built up darkening bands across the blade using multiple applications of the glaze to make smooth transitions.

2) I then glazed back up with the basecoat mix, feathering it into the darker areas if they were too large. A gradual back-and-forth of lighter and darker glazes smoothed the transitions.

3) It was time to enhance the shine! I used pure Thrash Metal to glaze a thinner band in the centre of the brighter bands. I also highlighted the edge of the blade.

4) A glaze of Heavy Metal got feathered into the middle of the lighter bands, and the application was focused towards the edge of the blade. A selective highlight was also placed on the brighter areas of the blade edge with the same paint.

5) When I moved to the opposite side, I painted the pattern inversely; if the band was bright on the right, the matching area on the left got dark glazing and vice versa. This technique produces a highly stylised shine.



THE FACE

There's not a whole lot of skin on show with Harry, so I wanted to make the most of what was available and bring some character to his visage. Thankfully, the sculpt is a great start for this with a lot of detail in the small area.

1) I basecoated the face with several thin layers of Army Painter Dorado Skin, and once dry, washed it with Citadel Reikland Fleshshade mixed with Citadel Contrast Medium. Because Harry's head is under his visor, the zenithal prime didn't do as much to accentuate the light and dark areas of his features; the Fleshshade was my way of painting in the shadows; so after the all-over coat, which picked out the recesses, I applied a second pass, not allowing it to pool as much this time and focusing on the areas where shadows would appear.

2) With the base down, I painted the eyes, knowing that later stages could be used to clean up any slips or spills (I honestly didn't splash black onto the nose to prove the point!). Although the model was quite realistic, I chose to paint the eyes a little bolder to really draw some focus to the face. Thinned black paint was used to carefully (mostly; sorry nose) fill the eye socket. If you want a more realistic finish, you can use a mix of your basecoat and brown or purple to fill the eye area.



3) Once dry, I began painting the eyeball. I used an off-white, thinned a little, and began with a vertical line that I progressively widened at the centre to gradually create an oval. I perhaps should have added a little flesh tone to the whites of Harry's eyes to better match the realism of the rest of the figure, but I think it works out because the application is very neat and fine.



The iris was the last element; I held my brush horizontally and painted a thin line of black paint where I wanted the centre of the iris to be, then widened it to a circle with careful motions of my brush. Make sure you brace your hands against your work surface and slowly exhale as you paint the iris; it will help steady your brush. If you make a mistake, clean up with white and try again. If your coats are thin, you can try over and over.

4) Back to the skin; I applied several thin coats of Dorado Skin to re-establish the more raised areas - cheeks, lips, nose, and brows - and cleaned up overspill from the eye sockets.

5) Army Painter Amber Skin further refined and defined the raised details and picked out the shape of the nose, the cheekbones, the philtrum of the upper lip, and the points of the chin.

6) I spot highlighted the tip of the nose, the sharpest points of the cheek bones, and any other areas where I wanted to direct the viewer's gaze. I mixed Amber Skin with Citadel Corax White and feathered it on in thinned applications.

7) To make Harry's face match his realistic armor and tabard, I applied glazes to imply blood flow, stubble, and tired eyes. Thinned Citadel Bugman's Glow on the lower lips gave a bit more contrast and warmth. Thinned Citadel Contrast Gryph-Charger Grey (a grey-blue colour) was gradually glazed above the top lip, slightly up the cheeks, and at the bottom of the chin (taking care to not let the glazes pool) to imply a five o'clock shadow. To make Hotspur look tired and haggard, I thinned some Citadel Contrast Magos Purple and gradually built up the colour beneath his eyes, focused towards his nose. This subtle purple gives the impression of bags under the eyes.

THE HERALDRY

The quartered Percy Arms is complex; sporting a lion rampant on (gold/yellow) to the top left and bottom right, three lucies (or pikes) on gules (red) in the other quarters, and a red label (the mark of the eldest male heir) across the top. How to create this on the small area available on Harry? A whole lot of patience and a methodical approach!



Right: Henry Percy's coat of arms.

1) I began by quartering the area with the lighter colour and used thinned Citadel Balor Brown. I started with the horizontal centre line, then the vertical one...



2) ... then filled the top left and bottom right quadrants before applying the darker 'easier to cover with' Citadel Khorne Red in the other quarters. I used this colour to sharpen the divide between the elements.



3) Next I used a strong blue - Citadel Kantor Blue - and thinned it with water so that it easily flowed from the brush, and I sketched in the overall shape of the lion rampant, keeping in mind that the top third of the lion would be covered by the mail hood. I started with the spine and lower leg to place the lion at the right scale, then I broadened the colour and detail. Put a good amount of paint on your brush tip, then press it to your skin and spin the brush. This will remove excess paint and simultaneously enhance the point of your brush for the most accurate application.



4) After defining the overall shape, I added details - the tail, the toes, claws, and other bits of fur. Switch between Balor Brown and Kantor Blue to sharpen any lines as you go, and when you've done the top quarter, it's time to repeat things on the more obscured lower right quarter.



5) Next came the three fish, which were a much more forgiving shape. I painted three straight lines with Citadel Administratum Grey then expanded them to create long ovals.

6) I enhanced the detail by adding tails - two sharp points at the base of each fish, then continued to refine the overall shape, cutting back in with red if necessary. The final step was to add an eye to the top right of each fish with red paint.

7) Hotspur's label was applied in Citadel Mephiston Red to stand out next to the gules it overlapped. I started with a thin vertical line just below the mail, then I painted three shorter horizontal lines - one in the centre, and one each on either side of the central line - to start the inverted battlements shape.



8) I widened the lines and sharpened their edges with thin coats, then I outlined the shape with delicate strokes of thinned black paint. It would have been a lot easier to cover mistakes on the red label than to try and fix the lion or fishes, so I did my best to pull my brushstrokes to the mark of cadency rather than away from it. The freehand was completed at this point, but the pattern was far too clean and saturated.

9) A thinned mixture of Citadel Agrax Earthshade wash and Contrast Medium in a 1:2 ratio was applied over the entire freehand then applied again once the first coat was dry. This desaturated the area and provided shading, giving the impression that the freehand was part of the cloth.



10) Finally, I highlighted the bottom of the tabard; for the red, I used Citadel Wazdakka Red then mixed in some Citadel Ushabti Bone for the sharpest points; for the yellow, I added more and more Ushabti Bone to the Balor Brown base colour. The front has barely any of the heraldry visible, so I just alluded to elements of it with hints of the design.

PAINTING THE BASE AND GIVING A SENSE OF PLACE

1) Inspired by the Netflix film *The King*, which features Tom Glynn-Carney as Hotspur, I set Harry in slightly wet, clay-based earth. A watered-down mix of Citadel Gorthor Brown and Citadel Rhinox Hide was first applied in several layers, and the larger slate and ballast was picked out with Citadel Administratum Grey mixed with a dot of black to darken it.

2) An all over wash of Citadel Agrax Earthshade and Citadel Contrast Medium added depth, and while the wash was still wet, I dabbed in pure Agrax Earthshade between Hotspur's feet to begin the illusion of him casting a shadow.

3) I drybrushed the whole base with Citadel Gorthor Brown, taking care to avoid Harry's feet, then applied a more refined drybrush, pulled to the edges of the base and away from the area directly underneath the model, in Citadel Baneblade Brown. Don't worry about spilling over onto the rocks as a 'wetbrush' with some Administratum Grey, then Administratum Grey and white over the top, will accentuate those details. Wetbrushing is lightly running the brush over a surface with a bit more paint loaded onto your brush than when drybrushing. A careful application will gently catch the more raised areas and accentuate them while leaving the recesses darker.

4) Several thin coats of Citadel Nuln Oil, focused around the feet and where the shadow of the outstretched elbow would fall, better placed Harry in the environment. Build this transition gradually to elevate the realism of your figure.

With the painting done, I applied Woodland Scenics Blended Turf: Earth Blend, then cut several Gamers Grass 2mm Moss and Dark Moss into smaller pieces with my hobby knife and stuck them down. A small amount of Citadel Agrax Earthshade in the middle of the lighter tufts darkens them down.

REFLECTING THE GROUND

Adding reflections from the base into Harry's lower armour was the final touch of realism. I mixed Army Painter Speed Paint Malignant Green and Absolution Green in a 1:1 ratio, then I thinned that mix in a 1:3 ratio with Speed Paint Medium. This mixture was selectively applied to areas of the legs that would reflect the green grass. Be selective and careful here; I applied the glaze onto the shin of the right leg, the bottom-right of the left leg's kneepad, and the inner side of each foot. The effect is subtle, but further ties the model to the base, much like the shadow.



I'm really pleased with my finished Harry Hotspur, and this was a fantastic painting project. The individual elements - the freehand, the armour, the face, and the base - all tested me in different ways, and I leave this paint job equipped with new skills I can apply to future projects.

I encourage you to push yourself and try some of the advanced techniques in this guide; they will add another dimension to your own version of Harry and elevate his look, but they will also be applicable for figures from many other periods and ranges.



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HAIL AGAIN CAESAR!

Warlord Games have announced the arrival of the second edition of their popular *Hail Caesar* rules. We asked Rick Priestley what we might expect to see second time round.

When *Warhammer: Ancient Battles* was most foully murdered, there was much speculation as to a successor. The Praetorian Guard roamed the palace, and several candidates were discovered covering behind the curtains. This was hardly surprising because *WAB* - to give the game its familiar acronym - had proven a popular ruleset amongst devotees of ancients wargaming. It had set - and to a large extent become - the gold-standard for games played using 25mm/28mm sized figures. It was natural that players would seek out something along the same lines. The search was on for 'not-WAB'.

At the time, Warlord Games were going great guns with the *Black Powder* rules that Jervis Johnson and I had developed together with Michael and Alan Perry. *Black Powder*, as the name natively suggests, is a set of rules for the era of massed musketry beginning with the 18th Century and running towards the end of the 19th Century. The chance to evolve an 'ancients' version of *Black Powder* from the same core mechanics seemed too good an opportunity to miss. Thus came about the original *Hail Caesar* rules, published in 2011 and escorted by a range of supplements in the time-honoured manner.

It's sobering to think *Hail Caesar* came out eleven years ago: practically a lifetime in terms of game rules. The book has been reprinted regularly to meet demand ever since, giving me the opportunity to make a few corrections here and there. Of course, such changes must be limited to things like spelling, grammar, page references, and the like. When it comes to the rules themselves, only such obvious and necessary amendments as correcting erroneous stats, resolving contradictions, and removing repetitions can be made without sowing confusion. As a designer, there's a great temptation to use the opportunity of a reprint to change or

improve rules, or to add rules that address issues that have arisen, but that way madness lies I tell you! Opposing sides must play to the same rules, no matter what printing of the book they possess.

So, what does an honest hard-working games designer do? Frankly, I have no idea, but my own approach is to keep a file of notes in which I copy out common Q&A, often from social media posts, and record any rules changes and options that are suggested or which occur to me. And we play games. Lots of games. There's no better way of honing a game than playing, and there's no more fecund source of criticism and ideas than the players themselves. Fecund I said, belay that red pen editor.

When John Stallard of Warlord Games explained that he wanted to do a second edition of *Hail Caesar*, my first response was to dig out all the notes I'd already made, and my second was to 'do the rounds' of various player-groups. From the resulting wild and untamed wish list, I set about culling the more obviously impractical and deranged suggestions and drawing up a list of ideas to try out. To that list was added things already incorporated into our own games over the years. As well as some new suggestions to deal with, we therefore had a bunch of material waiting handily in the wings. Nothing was finalised or polished, of course, but at least half of what we were looking at had been played in rough if never formally 'written up'.

DOES THE WORLD NEED YET ANOTHER REMAKE?

You may well ask, "why do we need a second edition of *Hail Caesar* at all?" and I would have to say that it's not so much a case of necessity as opportunity. If the Warlord team feel the book could use a refresh, I am not one to argue otherwise. The original book is certainly showing its age, and some of its content reflects the more limited resources



available to Warlord at the time: notably, the presentation of diagrams, maps, and photography. In terms of rules, the chance to make a few updates and additions is therefore to be welcomed, as is the opportunity to re-explain some of the rules that consistently catch players out or which elicit questions on social media.

I'm always a little wary of new editions of games that I've played and loved. A radical rewrite of a game is effectively a new game masquerading under an old title after all. Such a beast will invariably result in players dropping away as they reflect upon their commitments. Drastic revisions of popular games are usually driven by commercial interests rather than those of the game's creator or players. Indeed, when you consider such well-known and radically rewritten games as *Dungeons & Dragons* and *Warhammer 40,000*, there is no 'games designer' calling the shots but only teams of rules writers working within a broader marketing agenda. That those games remain so hugely popular and commercially successful suggests that this approach does work - at least in terms of selling those games. In those cases, the brand trumps the rules and probably always will.

Within the worlds of historical wargaming, however, most rulesets are either self-published or essentially the work of a single author; occasionally a writing partnership. Even Osprey's wargames rules series, which is written to a tight brief in terms of number of pages and subject, is authored by individual games designers whose style and character is impressed upon the games they create. Second editions of such games rarely shift the ground beneath the players' feet, instead taking the opportunity to make incremental changes and improve or expand upon the existing game. It's a case of evolution rather than revolution, inspired as much by the player community as by the author, even if the author has the task of acting as Captain of the ship to keep everything on an even keel.

This is exactly the approach I have taken with *Hail Caesar*.

BUT WHAT IS HAIL CAESAR?

The core rules remain the same as they have always been, but I have added a few new ones, updated some of the peripheral rules, and included more information about setting up and conducting games. I'll come to the main differences between the old and new versions below; but for now, rest assured that the game that you've been playing and enjoying is fundamentally unchanged. If you haven't been playing or enjoying *Hail Caesar*, then you have obviously been missing

out, and I can only reflect that now is a great time to put that right. In that spirit, I hope old hands will forgive me if I summarise the core game objectives and explain what is different about *Hail Caesar* compared with your typical ancient wargame rules.

Despite what I said at the beginning about *Hail Caesar* being a successor to *Warhammer Ancient Battles*, it is really a very different game, and the truth is I never set out to write a *WAB* replacement. Instead, *Hail Caesar*, like its stablemate *Black Powder*, is the culmination of a home-brewed set of rules that I've now been using as my 'go to' wargame for almost twenty years. It's a game put together to play the kind of wargame my friends and I enjoy. We thought others might enjoy it too, and Warlord were generous enough to take the risk of publishing what many might regard as a very 'un-commercial' ruleset. The gamble paid off and both sets have proven popular enough to go into second editions, first *Black Powder* and now *Hail Caesar*.

BIG BATTLES; MAXIMUM MOBILITY

We play big wargames - armies comprising a good number of units of troops and battlefields that measure about 12' x 6' - and we rarely play with fewer than two players on each side: usually two or three, occasionally four or more. We always play with an umpire,

who organises the forces, allots the sides, and performs essential duties during play (e.g., makes the tea). Our armies have been put together over the years and comprise models based to different standards and units of varying sizes. It was necessary to devise the rules to allow for these things. We also wanted to be able to start and finish a game over an evening, or a single day's play in the case of the largest games, and we wanted the rules to be easy enough to pick up that occasional visitors and friends unfamiliar with the game could get the hang of things as quickly as possible. That is - in my view - the 'sweet spot' for *Hail Caesar*: fairly large and multi-player games fought at a fair pace between friends.

To help that happen, we have a mechanic that emphasises rapid movement. We have to bring our forces into combat, and we have a lot of tabletop to cover; in terms of design focus, Movement is primary, whilst Combat and Morale are secondary but still vital. The key concept is that units are verbally issued orders to move each turn, either singly or as groups, and will attempt to obey their orders in so far as they can within the number of moves allowed. Units can potentially make up to three moves at a time, with formation changes and various actions also counting as moves, but will only do so if they pass an order test by '3', rolling 2D6 against their commander's Leadership Rating (LR).



PHILIP AND ALEXANDER

Philip II of Macedon and his son Alexander were members of the Argead dynasty that had ruled Macedonia for generations. Upon coming to the throne as a young man, the energetic Philip immediately set about reforming the hitherto weak and backwards citizen army of Macedonia into the brutally effective fighting machine that would go on to dominate much of the known world.

At the same time, he saw to it that Alexander would receive only the best tutelage available in the arts, philosophy, and the way of war. The young Alexander drank deep of this well of knowledge and proved himself to be an adept soldier and ruthless general, commanding the left wing of his father's army when the Macedonians

crushed the alliance of Greek city-states at the Battle of Chaeronea in 338 BC. When Philip was assassinated shortly afterwards, the Greek city of Thebes rose in revolt, only for Alexander to destroy the city, putting every adult male to the sword and condemning the women and children to slavery.

With Greece subdued, Alexander set off to bring his father's plan to invade the Persian Empire to fruition. The empire built by Cyrus the Great was the greatest yet seen, but the armies of the great King Darius were no match for the pike phalanxes and shock cavalry wielded by a general as skilled as Alexander. Within a few short years, Alexander

carved out an empire stretching all the way from Greece to the borders of the Indian subcontinent. Forced to return west by a mutinous army fearful of what lay beyond their world's edge, Alexander returned to the city of Babylon, where, struck down by a fever, he sickened and died in 323 BC.



WARS OF THE DIADOCHI 322-281 BC

When Alexander the Great died in Babylon in 323 BC, he left no immediate successor to inherit the vast empire he had conquered. When his generals gathered at their king's death bed, they asked to whom the empire should pass, to which Alexander reputedly replied, "to the strongest."

Macedonian Command



It was an ominous foreshadowing of what was to come. With the dead king's wife, the Bactrian princess Roxane, still to give birth to his child, the succession immediately passed to Alexander's mentally disabled half-brother Philip Arridaeus with Perdiccas, Alexander's leading cavalry commander, acting as regent. Philip's mental state meant that he was used as a pawn in the sordid and murderous intrigues of the Successors and this unstable arrangement collapsed when Cassander, who had inherited the rule of the Macedonian homeland from his father Antipater, had Roxane, her infant son, Alexander IV, and Alexander's own mother Olympias murdered to consolidate his rule.

The empire now fractured into its constituent realms, each ruled by one of Alexander's surviving generals who styled themselves as 'kings'. Cassander ruled Macedonia and Greece, Ptolemy controlled Egypt, with Lysimachus, Antigonos and Seleucus ruling over Thrace, Asia Minor, and Mesopotamia respectively. As with the classical Greek city-states, none of the successor kingdoms were strong enough to dominate the others, but the very nature of Hellenistic kingship prized military success as the supreme virtue, and with their legitimacy dependent on this bloody incentive, the *Diadochi* tore the empire apart in a series of self-destructive wars, that destroyed forever Alexander's dream of a Hellenic world empire.

THE FIRST WAR OF THE DIADOCHI 322-320 BC

When Perdiccas sought to consolidate his position by marrying Alexander's sister Cleopatra, Antipater, Ptolemy and Antigonos rebelled. Ptolemy stole Alexander's body, taking it back to Egypt. The

rebel army was defeated by Perdiccas' general Eumenes, but when Perdiccas himself attempted an invasion of Egypt he was assassinated by a cabal of his own officers including Seleucus. Antipater now became

regent, controlling much of the European domains of the empire with Antigonos ruling in Asia Minor. Ptolemy retained Egypt. Seleucus was granted control of the province of Babylonia.

THE SECOND WAR OF THE DIADOCHI 318-315 BC

In 319 BC, Antipater died, passing over his son Cassander in favour of one of his generals Polyperchon to take on the mantle of regent. Cassander rebelled against Polyperchon, supported by Ptolemy and Antigonos. Polyperchon was defeated by Cassander and fled Macedonia taking Roxane and her infant son Alexander IV with him to the kingdom of Epirus, west of Macedonia. There he allied with Olympias, Alexander's scheming mother and invaded Macedonia

where they were met by an army commanded by Philip Arridaeus. Unfortunately for Philip, his entire army immediately defected, and he was subsequently murdered on Olympias' orders.

Cassander rallied his forces, seizing Macedonia and capturing Olympias, whom he had stoned to death. Roxane and the infant Alexander IV now fell under his control.

Meanwhile, Eumenes, another of Alexander's generals, had allied

himself to Polyperchon's cause and gathered a force of Alexander's veterans to march through Antigonos' domains in Asia Minor. After fighting one inconclusive battle, Antigonos met Eumenes' army once more at the Battle of Gabiene, where he successfully bribed the veterans to defect to his side, with Eumenes then being executed. With Polyperchon's fleet also being destroyed, Antigonos was left in sole command of his Asian domains, with Cassander ruling all of Macedonia and Greece.



During the Wars of the Successors, former allies marched against one another.

LR is normally 8, and success is achieved by rolling equal to or less; so a unit typically requires a roll of 5 or less to make three moves, a roll of 6 gives two moves, and 7 or 8 one move. Rolls greater than the commander's LR are failures, and no moves are allowed except where some special rule to the contrary applies.

Issuing orders verbally is particularly suited to the multi-player environment because the order giver must explain their intentions to the satisfaction of opponents and their fellow players (and the umpire if present). It also lends itself well to a social wargame where the order giver is obliged to reveal their ambitions (perhaps to bound forward at speed and engage a vulnerable enemy unit) at the risk of failing to make the move and suffering the ridicule of the opposing players. And not always just the opposing players either; the dice rolls to make a decisive move are always moments of high tension in the game and followed by elation/despair.

Whether units move and how far is, therefore, to some extent an unpredictable affair. There are various rules that allow for minimum moves in some situations. The most common instance occurs when units approach close to each other, when they are allowed to use their own initiative instead of waiting for orders. Other rules allow well drilled units a guaranteed minimum move, or for

commanders to make rerolls, and these kinds of instances tip the balance of probability towards the player's control. On the other hand, an order test roll of two 6s always signals a 'blunder', resulting in troops moving randomly - possibly surging towards the enemy, possibly retreating in fright, and so on. This contrasts strongly with most traditional wargames where movement is entirely predictable, and units move with mechanistic precision. It represents command and control in a very accessible way and manages to give results that are entirely credible whilst being very easy-going and entertaining. It encourages players to take chances and rewards and punishes them in equal measure.

ROLLING TOWARDS VICTORY

Combat, both ranged and melee, is resolved with dice as you might expect. *Hail Caesar* is D6 based throughout. A number of dice equal to the unit's combat value is rolled to score 'hits', and the unit that has been struck takes a morale check for each hit scored to see if it becomes a casualty. Casualties are recorded, and once a unit reaches its limit - usually 6 - it is shaken. Shaken units are variously penalised - most significantly when they are obliged to take a break test. A break test is necessary following defeat in combat as well as at other occasions as appropriate. Units that fail a break test are removed entirely. There

is no individual casualty removal in *Hail Caesar* because the number of actual models that comprise a unit is neither fixed nor especially significant. We normally record casualties with models of dead and dying warriors, but any token or marker will do. You can even record casualties with pen and paper if you wish - old *WRG* hands will be relieved to hear that I'm sure.

Armies are generally fielded in divisions, usually at least three, with each division comprising a body of units. You can think of this as the centre and wings of an army, which was a traditional way of deploying and fighting throughout ancient and medieval times. Four divisions, adding a reserve, works well for larger games. Once a division has lost most of its units, it is obliged to retire; and once most of the divisions in an army are retiring or destroyed, the army is defeated. Of course, we often arrange games where victory depends on achieving specific objectives, such as capturing a position or possibly escaping from one; but more often than not, games end when one army is defeated through its collapse. Even playing fairly large games with several players to a side, we usually manage to finish a game off in an evening without burning the midnight oil, allowing a suitable length of time for refreshment and mockery of the opposing side's command decisions afterwards.

SO WHAT'S NEW?

I said that the sweet spot for *Hail Caesar* is the larger, multi-player game, and whilst that remains true, many players also enjoy the game when played as a traditional one-on-one wargame with armies of a size that fit comfortable onto an 8' x 4' or even 6' x 4' table. In other words, the kind of wargame typified by the *Warhammer Ancient Battles* rules. So, even though I set out to write rules for a very different kind of game, *Hail Caesar* has to some extent become a WAB successor by accident. This is something I was made aware of by the Warlord team, many of whom play in this fashion or know folks who do so, and something I've therefore allowed for in the new edition. Speaking of which - it's a new edition, so what's new? Spill the beans. Beans? It has beans. Pythagoras wrote in vain.

Open order expanded

There are a few new rules to contend with - but not too many. Probably the one that will impact most games is that open order units are now allowed to use their initiative to make a move where they have enemy in sight rather than just within 12". This makes skirmishing units and horse archers more predictable during the opening stages of a game, where units failing orders can sometimes

hold things up. It also allows such units to skitter out of the way of other units in their division, which means the player doesn't have to risk an order just to clear badly damaged or ineffectual units from the path of an advance.

New orders

Speaking of the 'advance', we've also added two new orders specific to the army's general: 'general advance' and 'where is your courage'. The 'general advance' allows the whole army to make a single move and is therefore useful for players who crave predictability, especially in the approach to battle where you might reasonably expect an army to advance more-or-less in step. 'Where is your courage' allows the general to rally and recover units from broken divisions and lead them personally. Very heroic. Very Caesar... according to Caesar anyway.

Turn to face

I've added a few new rules to cover the situation where units fighting to their flank win or draw a combat, specifically allowing them to turn to face their enemy where they have room. Although covered 'by omission' in the original rules, situations where such a unit draws a combat, leaving everything in place, always begged the question 'can I turn to face?', and I felt it was better to allow

for it. Whilst talking about units turning to face, I've also allowed for infantry to try and turn to face a charge, becoming disordered as they do so, giving players the option of suffering a flank charge or fighting disordered. This nicely represents the advantage of a charge to flank, which tends to be devastating in *Hail Caesar*, and it helps to keep combats a little tidier.

Tinkered terrain

The terrain rules have been reworked and expanded; this was something that players seemed especially keen on, although the core rules remain the same. This doesn't affect the game unless you want it to, offering many more options than even a large tabletop can handle, but it provides for more choice of terrain types than was the case previously. Some specifics have been included to cover pike-armed troops in woodlands and the effect of terrain upon the pike phalanx. I suspect a good number of the player-groups who made suggestions relating to terrain are using Successor armies, because quite a few of the rules here are specific to pikes!

Pikes

Regarding pikes, the associated special rule has been slightly updated to limit the manoeuvrability of pike-blocks when moving at speed - again it's down to



playing experience with pike phalanxes, which always generate extra rules and conditions whatever game rules we come up with. I blame that Alexander chap... or possibly his dad. I've also added a new special rule to cover combined infantry and cavalry units (such as Greek Hamippoi as well as Spanish and German equivalents) where cavalymen would either be closely escorted by rapid infantry or go 'two up' before depositing their number two as an infantryman.

Extra sections

The most significant additions to the book come in the form of supplementary sections. There's one-on-one games with adaptations for playing smaller games (one player a side); setting up a game, including some basic deployment scenarios; using army lists, including the points calculators, points values, and sample army lists; an entire section on later medieval battles, extending the rules from the mid 13th Century to the end of the 15th and including a sample army list for the Wars of the Roses; and a new section on fighting sieges and assaults, providing rules for attacking defences, fighting through breaches, over ramparts, urban areas, etc. These last two sections are substantial, adding twenty pages to the total. The section on one-on-one games contains revised rules for issuing orders for smaller games between two opponents. The latter are, of course, entirely optional, as many already play in this fashion using the standard rules, but they have been asked for and therefore *voila!* Altogether, including the new expanded rules for terrain, these supplementary sections add nearly fifty pages of new material.

EXAMPLES OF BASING

Players new to *Hail Caesar* may feel unsure exactly how to base their units to best suit the game. Presented below is an example based on a standardised scheme. This scheme is recommended to new players because it is ideal for ease of moving the models and adopting different formations. It uses the low end of the specified frontages, which means fewer models are required, which is helpful when starting a new army. It is also an easy matter to extend the frontages by simply adding a further base element later.

Four infantry models are based onto a 40mm square element base as shown. A standard sized unit is four bases wide (160mm) and a small unit is half the size, two bases wide (80mm). Should a large unit be needed, it would be double the size or eight bases wide (320mm). Battle lines are a single base deep, warbands and pike block four models deep, as shown.

Two mounted models are based onto a 50mm square element base as shown. A standard unit is three bases wide (150mm) and a small unit two bases (100mm). Cavalry battle line units are two bases deep in our standardised scheme (i.e., six element bases in total).

Chariot and artillery models are based individually onto 50mm wide bases as shown. Chariot unit frontages are the same as cavalry, so three element bases make a standard unit (150mm). Not all models will fit onto 50mm wide bases - four-horse chariots for example - and here we have based the models onto 100mm wide bases with two models making a standard unit (200mm).

Skirmishers are best based individually as shown, infantry on 20mm square bases and mounted models 25mm by 50mm. This allows for units to fight in an open formation.

LATER MEDIEVAL ADAPPTIONS

TROOP TYPE DEFINITIONS

CLOSE FIGHTING INFANTRY MORALE BASE

For all close fighting infantry, i.e., infantry whose primary role is to fight hand-to-hand combat, the Morale Save is based to a 4+, regardless of armour. Most will have armour appropriate to their times, but in the *Hail Caesar* game the Morale Save is not simply a reflection of an armed body's ability to continue to function effectively during prolonged bouts of fighting - its resilience and willingness to endure combat if you like.

That does not mean that all close fighting troops must have a Morale

Save of 4+. Rather, this is the 'base' value, and it would be perfectly reasonable to reduce this where troops are less likely to fight with the kind of determination and confidence that the full value suggests. If you check the example army listing for the Wars of the Roses (page 206) you will see how this is applied.

Although the base value applies to infantry that might in some cases be relatively lightly armoured, and which may lack shields, it is still appropriate to consider them to be shielded 'heavy' infantry in terms of rules that specify it. For example, in their ability to close ranks.

CAVALRY MORALE BASE

Cavalry Morale values remain at 6+, 5+, and 4+ for light, medium, and heavy cavalry as in the standard rules. However, later medieval types are often better armoured than the equivalent ancient horsemen, with even light cavalry - such as hobelars - wearing hauberk or padded aketon. Broadly speaking, the 4+ is maintained for mounted knights and men-at-arms, whilst other cavalry are rated 5+ and the lightest cavalry, usually mounted on small, cheap ponies, are 6+.

Note that by retaining the same Morale values but 'shifting' the definitions slightly reflects the

practice of the day, and weapon-based modifiers need not be redefined, or new ones introduced to reflect improvements in missile capabilities. Taken with the re-basing of close fighting infantry this gives units different capabilities compared to the standard game, more in keeping with the age.

KNIGHTS

The term knights also encompass all Men-at-Arms similarly armed and equipped, generally wearing the

best armour available, and - in the case of mounted individuals - riding large and powerful horses. Knights benefit from the '4 to hit' modifier as shooting targets in a comparable way to shielded, heavy infantry and cataphracts. Note that this applies all round and regardless of whether the models carry shields.

Mounted Knights have a standard cavalry move rate of 9', unlike ancient period cataphracts, which have a reduced move rate of 6'. Where the

rules require specify a 'type', Mounted Knights are heavy cavalry and Foot Knights heavy infantry.

Knights are also likely to benefit from other bonuses such as the Tough Fighters (re-roll to hit) rule, the Stubborn (re-roll Morale save) rule, and the Valiant (re-roll Break Test) rule - but these will vary with the relative calibre of troops. The Wars of the Roses list serves as an example but is not intended to be definitive.

'to Hit' Modifiers for Ranged Attacks

Dice Score	Situation
4	The target is formed knights or men-at-arms. This applies all knights both on foot and mounted, and regardless of whether they are shot at from the front, sides, or rear.

FORMATIONS

HOUSEHOLD FORMATION

Exactly how medieval battlefield formations worked isn't known for certain. Did nobles who brought along a retinue of men-at-arms and bowmen fight alongside them as part of a mixed formation, or did the various component types join others of their kind to fight together with similarly equipped knights, billmen, bowmen etc? There may not be a simple answer to this and it's likely all of these could have happened at different times and in different armies.

To that end, the view that a typical English tactical infantry formation of the fifteenth century consists of a mix of men-at-arms, billmen, and bowmen has been taken. For one thing, this allows you to assemble and paint your collections themed around the colours and emblems of specific

nobles, which makes for attractive units on the wargames table.

The *Hail Caesar* rules already make provision for mixed units but combined with the re-based Morale values new unit type can be created as follows. We call this unit a household. This is primarily a gaming convenience, and the unit could equally well be described as a retinue or company. French chronicler Froissart described the English formation at the Battle of Crecy as a 'herce' (anyone not familiar with that discussion is welcome to read up on it elsewhere).

The household represent a body of troops with intermixed billmen or halberdiers together with missile-armed soldiers, usually longbowmen in the case of the English but it could also be crossbowmen or arquebuses, especially in continental armies. For the sake of appearance, place a few

well-armoured men-at-arms in the middle of the formation, including a banner bearer, with the billmen otherwise in the middle and archers to either flank. In reality, it is possible that groups of archers and billmen were dispersed throughout the formation, or that archers would be placed forward with billmen ready to advance between forming a second rank. With only a handful of models representing several hundred, the method described 'looks right' in play - but players who prefer otherwise are welcome to adopt whatever version they wish.

For those units described as a household, this is the default formation, it is their equivalent of a battle line. Where terrain or other rules require us to specify a formation from the standard rules, the household formation is treated the same as a battle line.

Unit	Combat				Morale Save	Stamina	Special
	Clash	Sustained	Short Range	Long Range			
Household of mixed infantry [bill/halberd & longbow/crossbow]	7	7	3	3	4+	6	-



French men-at-arms lead to Agincourt and a date with English longbowmen.



HAVING GIVEN THIS section the title 'Siege & Assault' it is only fair to say that these rules are primarily about fighting actions over and within fortifications. They are not concerned with starting out foes or attempt to cover the subject in detail. Such a thing would require a book in its own right, and perhaps that is something for future consideration.

Rather, the opportunity has been taken to describe the rules and conventions that have been used during the author's own games, often simply by muddling through at the time. Fighting over or within fortifications is not something done routinely, but occasionally the demands of a campaign, or arrival of a piece of bespoke scenery, prompts an appropriate response.

SETTING UP THE GAME

A great deal depends on what scenery is employed and what kind of an assault is being represented. For example, are you attempting to storm a portion of the Roman lines protected by ramparts and gateways, are you re-fighting the final moments of the battle for

Masada, are the Gauls making a last-ditch defence of Alesia, or the Britons doing their best to fend off the Romans at Maiden Castle? Whatever the subject, it is going to include bespoke fortification models and probably siege works that might include entrenchments and siege ramps. As such, the model itself may well dictate how many aspects of the game are handled, and we leave such matters to the umpire and players to decide for themselves.

When playing games of this kind it is worth remembering that a small number of defenders can easily withstand the attentions of a large number of attackers. However, defenders cannot be everywhere at once, and attackers can scale walls and easily if they are undefended. A balance can be achieved if attackers have almost limitless reserves but

a limited time in which to achieve their aims. This forces the attackers to attack rapidly and defenders to defend as vigorously as they can, which makes for a good game.

The possibility of a relief force arriving will always move things along and could be the reason why time is limited for the attackers. Of course, besiegers could also be running out of supplies, stricken by camp fever, or urgently needed reinforcements for the garrison that have to break through the siege lines and reach the fortress. It is also worth considering whether the besieged garrison can sally forth to destroy siege engines during the game, or perhaps as a preliminary action. Such things can establish the parameter for the full-blown assault and make the game itself more interesting.

UNITS WITHIN FORTIFICATIONS

Model castles, city walls, or extended linear defences such as Roman *limites*, will necessarily include ramparts where models can be positioned. Inevitably, model walls or ramparts will only have enough space for figures based either individually or in multiples no more than one model deep. To allow for this, units are fielded within fortifications as a number of single models sufficient to cover the standard frontage of the unit were it deployed on the field.

Models can be spaced out up to an inch apart to meet the stated width where needed, but otherwise can be arranged as required to fit into the space available. The same unit, were it to move into the open field, would be replaced with the usual models in their standard fighting formation. For example, a battle line unit of sixteen or is reduced to a group of eight or fewer individuals as it moves into a fortress, and the same unit instantaneously transforms into its original battle line once it leaves. Although this might sound an odd way of going about things, it looks right in terms of model

fortifications, and it allows a unit to move as a group of figures along walls, ramparts, towers, narrow streets and similarly enclosed spaces. This is, in essence, similar in concept to a unit occupying a building, where a few token models can serve to indicate occupation by the entire unit.

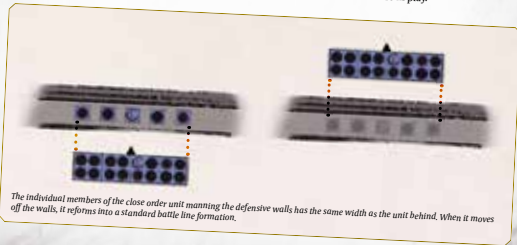
A unit of models that moves from a fortress onto the open field automatically combines its move with a formation change into its regular number of models and fighting formation. This counts as one move. The same occurs vice versa when a unit moves from the open field into a fortress: the unit moves and is replaced by the appropriate number of single figures grouped together.

Whether the area behind your walls counts as the 'open field' or as part of the fortification itself is purely a matter of convenience, and is something to be agreed upon before the game. If there is sufficient space behind walls to deploy units as if for a battle in the open, then it makes sense to do so, for example the area beyond a linear defence such as Hadrian's Wall. However, where space is restricted - as for example a castle courtyard or town

crowded with buildings - it is more practical for units to retain their representative group formation of individual models.

Where units are represented by a group of single models they are still counted as if they were proper formed units in their regular formation for fighting purposes. However, they are allowed to move freely as if in open order, up to an inch apart, because this is the only practical way of arranging models on and within fortifications. Where you have inaccessible watch towers or similar intrusions along a rampart, a unit can be divided either side so long as the width of the unit in total doesn't significantly exceed its nominal frontage (see page 68). The fact that a unit may be 'split' either side of a small tower doesn't matter as it is assumed the space between is occupied by troops that cannot be seen.

Where a larger model tower, bastion, keep or building allows for units to be placed inside, it is possible to do so on the same basis as occupied buildings if there is sufficient room. Such things need to be considered and agreed upon before the game where likely to feature in play.



The individual members of the close order unit maintaining the defensive walls has the same width as the unit behind. When it moves off the walls, it reforms into a standard battle line formation.

Aside from all that rules-writer stuff, the Warlord team have done their level best to present the new book with spangly photos, illustrations, and diagrams throughout, and they've even added a new background section to replace the original.

Leafing through the draft copy, and by necessity, re-reading the rules on a detailed level, reminded me as ever that I've never managed to get that huge Roman Invasion of Britain campaign off the ground - the one I've been meaning to organise ever since I bought my first 25mm Roman army from Minifigs in the early '70s. Many Romans have marched that road since. Perhaps I should pivot my ambition to one of the many Roman vs Roman conflicts. The year of the five emperors looks promising. I just need a few more Romans...

... It would have been nice to have included a section on fighting campaigns in the new rules had there been room - one for another time perhaps.

Hail Caesar Second Edition will be published by Warlord Games early 2023.

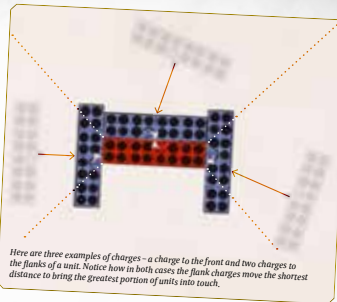
FLANK AND REAR CHARGES

Sometimes a charger may be able to move against the flanks or rear of the enemy if a charging unit is positioned within its target's front quarter when its order is given, then it must attempt to make its charge to the target's front. If the charger lies to a side quarter of the enemy when the order is given it charges to the side, and if to the rear it charges to the rear.

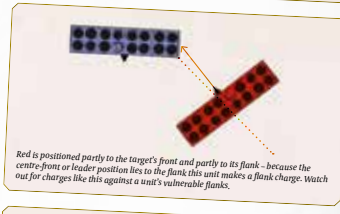
Note that it is the position of the charger when the order is given and before any moves are made that counts when determining where the charge goes in. The distinction between front, side and rear charges have already been explained and the diagram shown right will remind us.

Often a charger will not lie wholly within any quarter of the target unit but will straddle two quarters. For example, the front and side. In such cases the charger counts as in the quarter occupied by its centre-front position. This should be easy enough to decide, but if in doubt players must roll a dice for it or defer to the umpire where present.

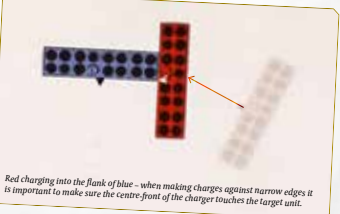
When charging into the flank of an enemy, or into any facing that is especially narrow, it is important to make sure the centre-front of the charger contacts the enemy unit. This is shown on the diagram right.



Here are three examples of charges - a charge to the front and two charges to the flanks of a unit. Notice how in both cases the flank charges move the shortest distance to bring the greatest portion of units into contact.



Red is positioned partly to the target's front and partly to its flank - because the centre-front or leader position lies to the flank this unit makes a flank charge. Watch out for charges like this against a unit's vulnerable flanks.



Red charging into the flank of blue - when making charges against narrow edges it is important to make sure the centre-front of the charger touches the target unit.

FURIA FRANCESE

THE BATTLE OF SEMINARA 1495



***Never Mind the Billhooks* author Andy Callan presents a scenario for Italia; one of the new theatres in *Billhooks Deluxe*.**

The 'Italia' chapter of *Billhooks Deluxe* takes the game into the heyday of Pike blocks and *Gendarmes* - all plumes and slashings - a period that has always been a source of inspiration to wargamers once they can get past the hurdle of having to paint all those *Landsknechts*!

At the beginning of this period, in 1495, a small battle was fought in the far South of Italy that was to have big consequences for the art of war. It pitted a Franco-Swiss army, commanded by a veteran of Bosworth, against an allied force led by a young Neapolitan king and an up and coming Spanish general called Gonsalvo de Cordoba. The French would come away convinced of their own invincibility. The Spanish would lick their wounds, reconsider their tactics, then come back with a system that would win them the reputation as the best soldiers in Europe and earn for their commander the immortal title of *El Gran Capitan*.

BACKGROUND TO THE BATTLE

Charles VIII of France invaded Italy in late 1494 with high hopes of asserting his rather dubious dynastic claims to the Kingdom of Naples (the French Angevins had been ousted by the Spanish Aragonese half a century before). To begin with, it all went well, with the French army using a lethal combination of 'shock and awe' - the most powerful artillery train and the most brutal mercenaries ever seen in Italy - to overrun the peninsula, successfully brushing aside any resistance from the disunited Italian city-states.

Charles entered Rome in triumph in December, and by February 1495, his army was in Naples.

In despair, King Alfonso abdicated in favour of his son Ferrandino who was forced to flee the capital. It seemed to be mission accomplished for the French.

But invading the Kingdom of Naples was to prove easier than controlling it, and events would soon conspire to bring a complete change of fortune.

Charles proved heavy-handed in his dealings with pro-Angevin factions amongst the local nobility; instead, he alienated them and the general populace with a series of extortionate taxes levied to offset the huge costs of his expedition.

His army began to waste away from a terrifying outbreak of an entirely new disease, syphilis, which was blamed on the locals by the French and on the French by the locals.

Ferrandino successfully pleaded for military support from his Aragonese relative Ferdinand of Spain, who as king of Sicily, was naturally unhappy at the prospect of having a powerful new neighbour on the mainland.

Most worryingly, the northern Italian states had decided that the one thing that united them was a hatred of foreign invasion, and at the end of March, they formed the anti-French League of Venice (including Milan, Venice, Spain, the Pope, and the Emperor).

Charles decided it was time to pack up his loot and hot-foot it back to France. He marched north in late May, leaving behind half of his army as garrisons to secure his holdings until he could return with reinforcements.

THE FIRST BATTLE OF SEMINARA

Ferrandino regrouped his supporters on the mainland, while a small Spanish expeditionary force crossed the Straits of Messina from Sicily.

The Neapolitan forces were built around a small hard-core of aristocratic Gendarmes (who had earned the reputation of being the best heavy cavalry in Italy under the reforms of the king's grandfather Ferrante I) backed up by a numerous but ill-trained Militia.

Gonsalvo's Spanish came fresh from the hard school of the recent conquest of Granada and were equipped to fight in the way that had brought them victory there, using a combination of relatively lightly-armoured Sword and Bucklermen (Rodeloros) and skirmisher cavalry (Jinetes).

The French had left the capable Bernard Stewart (Berault Stuart 4th Seigneur d'Aubigny) in overall charge as Grand Constable of Naples at the head of a powerful force of Gendarmes, Swiss mercenaries, and Gascon crossbowmen.

Gonsalvo counselled a cautious strategy of reducing the French garrisons one by one, but he was overruled by the impetuous Ferrandino who wanted to put the issue to the test of battle. And so the armies met at Seminara, in the toe of Italy, on 28 June 1495.

Sir Charles Oman, in his *History of the Art of War in the XVIth Century* (1937), dismisses the fighting in a single sentence: "(Gonsalvo's) 'genitors' were completely driven off by the charge of the French gendarmes, and the Swiss pikemen ran over his miscellaneous infantry in one rush."

Other accounts suggest things might have been a little more hard fought than that; in due course, the French position in Naples was to prove untenable, but the fact remained that Gonsalvo had suffered a chastening defeat. He was determined to make it the only one of his career, however, and was soon putting together a tactical combination of pikes, shot, swordsmen, and fieldworks that would prove to be the answer to the hitherto irresistible force of the French army - dubbed by the Italians as the *furia francese* (French Fury) after the battle of Fornovo, fought only a week after Seminara but some 500 miles to the north in the Duchy of Milan.

Renaissance Italy 1495
 - Line of French advance
 - Spanish territories in Italy
 - Papal States
 - Other Italian states and territories



SEMINARA

THE WARGAME

This scenario is written specifically to bring out some of the new rules in *Billhooks Italia*, so is only very loosely based on what happened in the real thing. Detailed source material is readily available online, and the excellent *Camisado* website www.camisado1500s.blogspot.com is particularly recommended.

Setting up the Battlefield

This is a relatively small game, so a 6' x 4' table is perfectly adequate.

Start off with a plain tabletop bisected along the middle by a wide but shallow stream bed. The stream does not affect movement, but any troops inside it cannot be shot at except by enemy lining its banks.

Dice off or toss a coin for who goes first, then players take turns to place one terrain feature in any of the four quarters of the table (with no more than two features in each).

Choose either to 'pass' and leave a blank space, or choose from:

- A vineyard (which causes Disarray to any troops who move through it, except Skirmishers).
- A small wood (which can be entered and occupied only by Skirmishers).
- A low hill (which blocks line of sight but does not affect movement, except that troops cannot charge up it).
- A walled farmhouse (which can be entered and occupied only by Skirmishers).

Then dice off or toss a coin again, and the winner gets the choice of 'end' (i.e. one of the long table edges) as his baseline. One band of Skirmishers may be hidden in ambush in a wood or farmhouse on your own side of the table. Mark it on a map and reveal it only if enemy troops come within 6".

ORDER OF BATTLE

The French

Army Commander Bernard Stewart, Seigneur d'Aubigny (0 points).

Two Cavalry Leaders: Captain Montblanc* and the Chevalier de Reblochon* @ 5 points each.

The Swiss have their own Leader Cards in *Billhooks Italia*, but these come 'points free' since they represent their unique democratic internal command structure.

120 Army points. Choose from:

- Squadrons of Gendarmes @ 24 points (at least one of these but no more than three).
- Blocks of Swiss Pikes (Veterans) @ 30 points (at least one of these but no more than two).
- Bands of Gascon Skirmisher Crossbowmen @ 6 points.

Skirmishers cannot total more than one-third of the Army's troop points.

* Fictitious leader.

ORDER OF BATTLE

The Allies

Army Commander: King Ferrandino of Naples.

Two Spanish Leaders: Gonsalvo de Cordoba, Captain Alatrisme* @ 5 points each.

One Neapolitan Leader: Count of Grana Padano* @ 5 points each.

120 Army points. Choose from:

Neapolitans (they must make up more than HALF of the Army points).

- A Squadron of Gendarmes @ 24 points (no more than one).
- Companies of Militia Spearmen @ 9 points.
- Bands of Skirmishers on foot Crossbowmen or Handgunners @ 6 points

Spanish

- A Squadron of Demi-lances @ 16 points (no more than one).
- Bands of Jinetes (Skirmisher cavalry) @ 9 points.
- Companies of Rodeleros (Sword and Buckler men) @ 12 points.
- Bands of Skirmisher Rodeleros or Crossbowmen @ 6 points.

The Neapolitan and Spanish skirmishers cannot total more than one-third of the army's troop points.

* Fictitious leader.



DEPLOYMENT

The Core *Billhooks* deployment rules apply - so, troops are deployed on the table as Wards followed by an initial Manoeuvre Phase, noting the new *Billhook Deluxe* rule that the army with the most Light Cavalry (the Allies, in this case, unless they choose not to use any Jinetes) 'out-scouts' the enemy, forcing them to deploy two Wards first.

SPECIAL RULES

See the Quick Reference Sheet (opposite page) for all the basic troop statistics. Note in particular:

1. Swiss Pikemen are Veterans. They always reroll 1s in Melee and Morale Crisis Tests. They always count four ranks in the first round of melee, whether attacking or defending. They are NEVER broken or routed. A Morale fail of any score means they are Daunted and then only the Army Commander can Rally off their Daunted Token.

2. French Gendarmes reroll 1s, 2s, and 3s when charging. Neapolitan Gendarmes reroll only 1s and 2s, and Spanish Demi-lances reroll only 1s. No rerolls apply when charging Pikes.

3. Cavalry attacking uphill reroll 1s (except vs Pikes). Infantry don't.

4. Spanish Jinetes are activated by the Skirmisher Card. They always evade if attacked but are not Disarrayed.

5. Spanish Rodeleros hit on a 4+ in ALL rounds of combat.

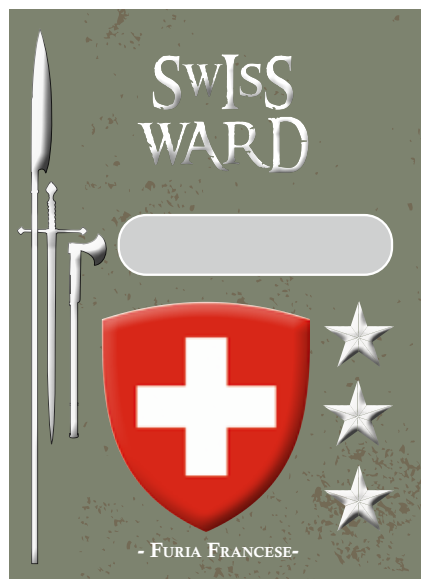
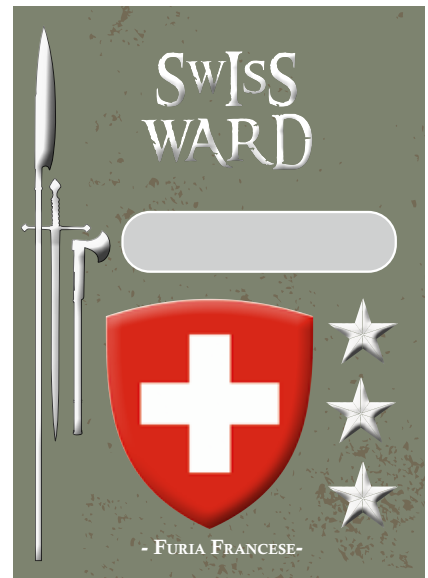
6. The Allied army Commander (King Ferrandino) can add extra hits in Melee. In this game, the French Commander (d'Aubigny) cannot (he was ill with malaria in the real battle).

7. Special Events: Remove 'Fauconberg's Gambit', 'Extra Arrow Supply', and 'Treachery' from the core *Billhooks* (Wars of the Roses) deck. Note: *Billhooks Deluxe* includes three more Special Event Cards for each new Theatre.

8. 'Reorganise Gendarmes': Two French squadrons that have suffered losses, but are undaunted and within 8" of each other, may be ordered to reorganise as a new squadron of up to eight figures. Remove any leftover figures (above eight) and lose one Army Morale Token.

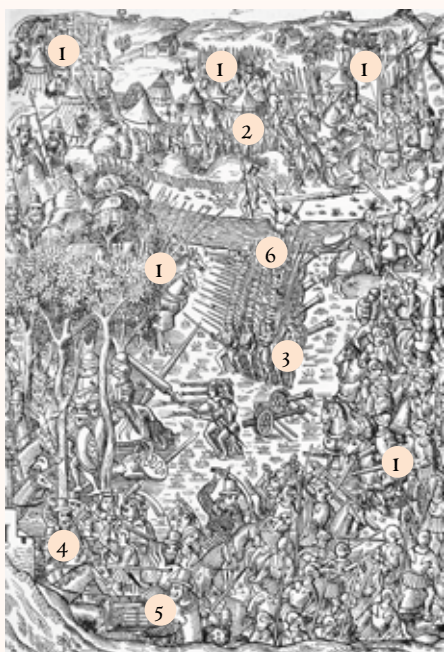
ITALIA QUICK REFERENCE SHEET

TROOP TYPE	POINTS	MOVE (Charge)	SHOOT	MELEE - D6 Per figure	SAVE - Shooting	SAVE - Melee	NOTES
Gendarmes	3	8" (12")	-	2	3+	3+	1) Save on 4+ when Shot at by Arquebuses. 2) Only Charging French reroll 1s, 2s, or 3s. 3) Must pursue Broken enemy.
Demi-Lances	2	9" (12")	-	2	4+	4+ vs Infantry 3+ vs Cavalry	Reroll 1s when Charging or Attacking.
Light Horse (Including Stradiots)	1.5	10" (14")	-	1.5	5+	4+	1) May Charge or Counter-Charge. 2) Stradiots within 10" of the enemy baseline go off looting.
Skirmisher Mounted Missile Troops	1.5	10"	9" Hit on 5+	1	5+	5+	Always Evade if Attacked.
Jinetes	1.5	10" (14")	6" Hit on 5+ (Javelins)	1.5	5+	4+	1) Can only make frontal Attacks against Skirmishers/ Daunted/ Disarrayed. 2) Always Evade if Attacked.
Pikes	1	6"	-	1	5+	4+	See special Melee rules (section XVII, see p.96).
Halberds	1	6"	-	1	5+	4+	As supports in a Pike formation, they all count in the second and third round, hitting on 4+.
Sword and Buckler men (Spanish or Italian)	1	8"	-	1	5+	3+ vs Infantry 5+ vs Cavalry	As supports in a Spanish Colunela formation, they all count in the second and third round, hitting on 4+.
Pavesari and Tabulacciari (Spearmen)	1	6"	12" Hit on 5+	1	5+	5+	Always rated as Levy.
Crossbow and Arquebus Company	1	6"	9" (S) Hit on 5+ 15" (L) Hit on 6	0.5	5+	5+	After first Shot, count only half numbers per Shoot Action.
Forked Arquebus Skirmishers	1	6"	18" Hit on 5+	0.5	5+	5+	1) Always Evade if Attacked. 2) May Shoot once in a turn. 3) All troops Save only on 6 when Shot at by them.
Other Skirmisher Missile Troops	1	8"	12" Hit on 5+	0.5	5+	5+	1) Always Evade if Attacked. 2) May Shoot once in a turn.
Gun and three crew	9	4"	36" Hit on 6	0.5	5+	5+	1) Roll 2D6 per artilleryman when Shooting. 2) All hits are Kills. Add 1 extra Kill vs Pike Blocks. 3) Three or more 1s = the gun is out of Action for 2 turns. 4) Minimum crew: two.

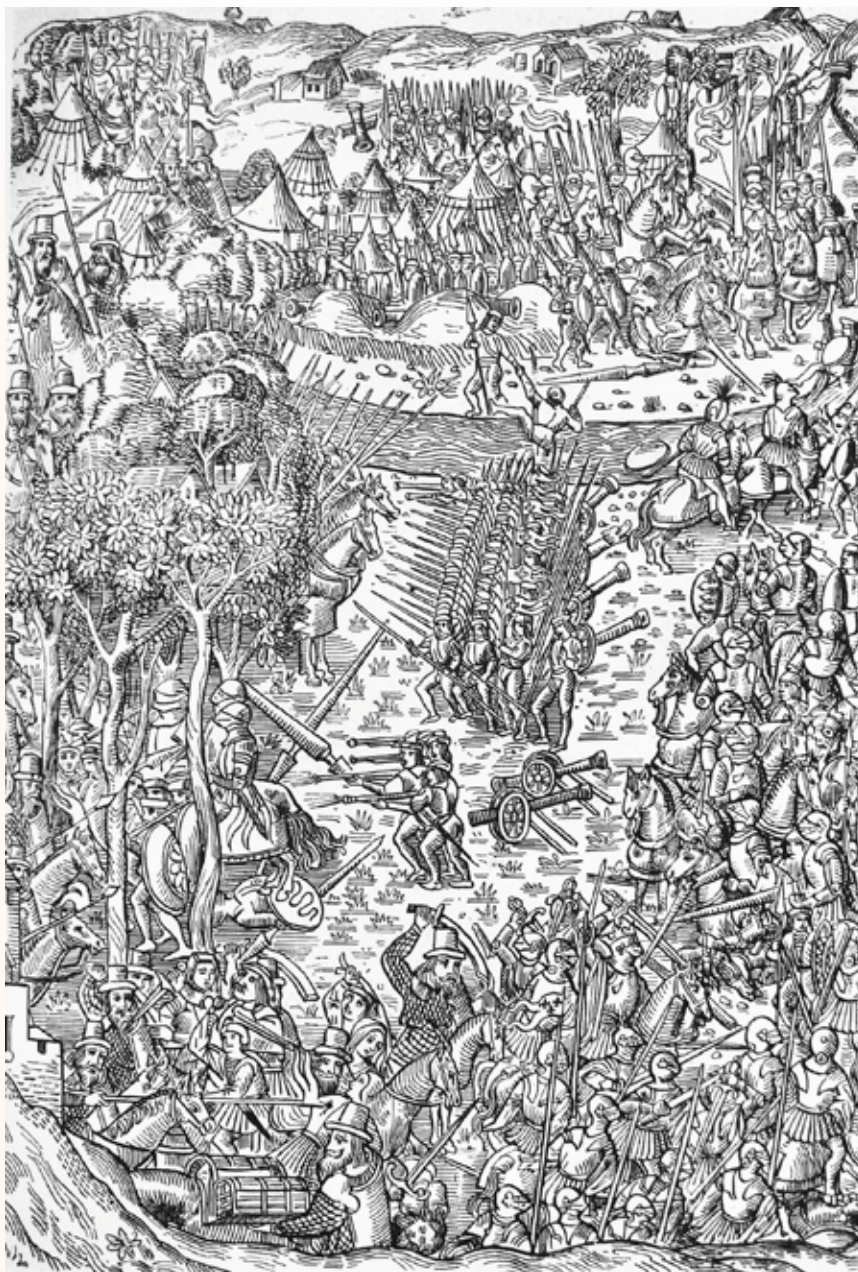


I SPY - TROOP TYPES OF THE ITALIAN WARS

- 1 - Gendarmes
- 2 - Italian Spears
- 3 - Swiss Pikemen and Handgunners
- 4 - Stradiots
- 5 - Baggage and Camp Followers
- 6 - Scottish Archers



This well-known, near-contemporary German engraving shows the Battle of Fornovo (1495), which was fought one week after Seminara. It is a fantastic resource for wargamers. The level of detail is remarkable, suggesting the artist took advice from veterans of the action (probably Swiss). There are masses of Gendarmes, Italian Spearmen, and Swiss mercenary pikemen and handgunners. If you look closely, you will see Stradiot cavalry (up to no good amongst the booty and ladies in the French baggage train) and even some Scottish archers of the French king's *Garde Ecosaise* (on the flank of the Swiss pikes next to the river).



FIGURES

Since this is at the very start of the Italian Wars period (1494-1525), troops still had a 'late medieval' rather than renaissance look to them. No-one but a purist would object to using later types on the tabletop here; but if you are interested in a rather different look, and are thinking 28mm plastics, the ones to go for are kitbashed (converted) figures from the Perry Miniatures Wars of the Roses ranges.

I have successfully combined them with heads and weapons from the Wargames Atlantic Conquistadors set to produce Spanish *Rodeleros* and *Jinetes* and also made *Stradiots* (although they were not present at this battle) using *Gripping Beast Arab Light Cavalry* with 'top hats' based on Napoleonic *shakos*. Mix and match is the way to go with these versatile figures, and the possibilities are endless. *Billhooks Deluxe* includes a Masterclass on kitbashing techniques by Richard Lloyd (aka 'Captain Blood' from leadadventureforum.com).

The peerless Pete's Flags is the go-to source for a range of suitable battle-standards to enhance the look of your armies in this particularly colourful period.



A FINAL WORD

There was a second battle of Seminara in 1503, which was a rematch between D'Aubigny and the Spanish. This is included as the scenario in the Italia chapter of *Billhooks Deluxe*.

THE SILVER BAYONET SOCIETY

THE FINALE! (PART TWO)



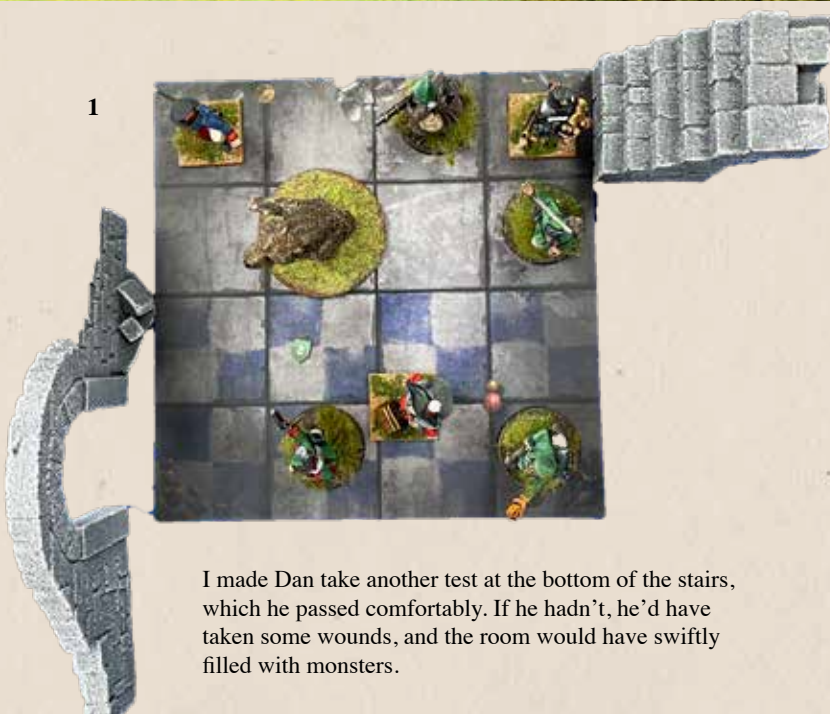
Our campaign's *Silver Bayonet* units explore the lower depths beneath the Siege of Cadiz and face a fearsome final enemy. James reports on the action one last time.

TUMBLING TO THE LOWER DEPTHS

At the end of part one (see our previous issue), we left our two groups of adventurers heading down narrow, gloomy stairs to the lower depths beneath Cadiz. Various combatants had taken nasty injuries, but all had survived their ordeals underground... so far! Various members of each party were still low on health, and the players - Dan, Joe, Matt, and Nick - took a collective deep breath and prepared for whatever challenges might await them in the deeper darkness.

1) We pick up the action as the Spanish Veteran tumbled down the stairs and vanished into the gloom after his over exuberant shoulder charge at the door above; but eventually, much to the relief of his comrades in arms, he called up "¡Estoy bien! Lo único magullado es mi orgullo!" The rest of the party swiftly made their way down and regrouped ahead of the next challenge.

1



I made Dan take another test at the bottom of the stairs, which he passed comfortably. If he hadn't, he'd have taken some wounds, and the room would have swiftly filled with monsters.



2



2) The group pushed on unaware that elsewhere in the dungeon the other party were arming themselves to the teeth (see Into the Armoury). Seeing a chamber ahead, several party members rushed in, forgetting to check the area first, and the twang of a tripwire brought down the door with a slam as the room started to fill with skulls from above. They were cut off and at risk of being crushed under the tumbling bones.

3



3) Luckily, Matt kept his head. He suggested players scour their inventories after a search of the walls revealed a series of hieroglyphics wrapping around the room. Some matched the symbols scrawled onto a tattered parchment found earlier in the campaign, and as the desperate men traced that symbol, the room's doors re-opened allowing the party to move on.

THE REVENGE OF THE CHANGELINGS

1) The same vanquished sailor who had taken on Lucky Jim earlier [see part one - Ed] appeared before the other party with an unsettling laugh: "Yug ug ug ug!" This time he was accompanied by two equally freakish companions; they attacked immediately.

So far there had been no deaths in the adventurers' ranks, but that was about to change. They rolled an unexpected encounter, and I heaped on a trio of Changelings. These aren't particularly tough foes, but some of the soldiers had let their wounds get dangerously low without taking healing potions or having first aid administered by Nick's Doctor.

1



2



2) Dan's Swordmaster fell first; Joe's Werebear swiftly followed, and though they tried to concoct cunning ways to breathe life back into their characters, I wanted these first couple of casualties to stay. It'd all felt a little too easy for the group so far; a few deaths in the lower levels of the dungeon would set the tone nicely for what was ahead!

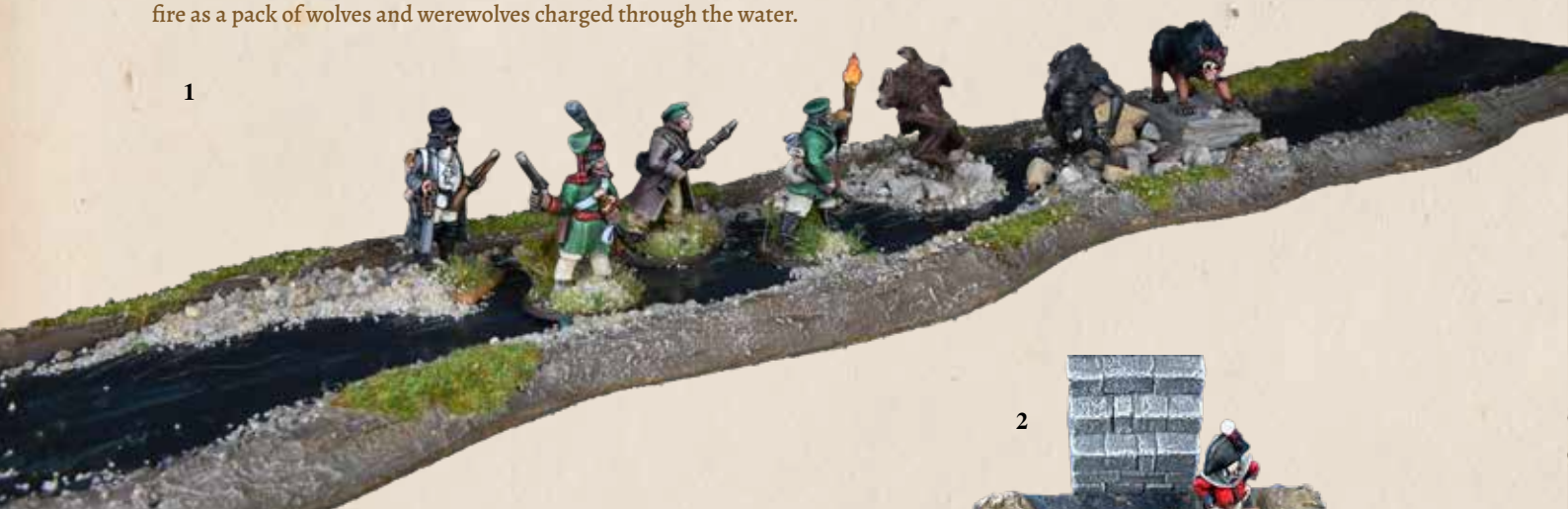
3) The Doctor was now under threat, and as a last-ditch resort, he reached into his pocket and pulled out a handful of sleeping pills, an item that I'd given to the Doctor through a campaign in-joke that's frankly too distasteful to fully reveal here! He attempted to thrust them into the Changeling's mouth but rolled a double one. A critical failure meant I was about to come up with a consequence, but Nick declared, "I'm going to reroll both dice", ditched two dice from the group's collection of Fate Dice, and promptly rolled a double ten! I told him the pills had ricocheted off several walls before landing neatly in the giggling gullet of his opponent and sending her swiftly to sleep. She reverted to her true form and was swiftly dispatched.



RUNNEL WITH THE WOLVES

1) With their numbers thinned by the encounter with the Changeling, the remainder of the party healed up and pushed on. Soon water was splashing beneath their weary feet, and a long subterranean river snaked into the dark before them. As the splashes grew louder, they were met with a responding noise ahead, then a fearsome howl and red eyes looming from the gloom. Muskets and rifles opened fire as a pack of wolves and werewolves charged through the water.

1



2

2) This long passageway was my way to cause further wounds on the adventurers before they reached the final battle that was now imminent. It turned out that the previous deaths had left the group far more cautious, and they did a good job with covering fire, healing, and cycling figures to the front for melee duty.



PUSHING YOUR LUCK

Throughout our campaign, Nick's Officer, Lucky Jim, had amused and infuriated the players by performing many unexpected feats of valour while Nick gleefully yelled "He's Lucky Jim!"

I decided to give him a special item - Lucky Charms - and once Nick decided to use them as an action, they instantly boosted the chances of whatever he wanted to happen... but only on their first use. Early in the dungeon, this allowed him to swiftly deal with the first Changeling he encountered, but I'd decided on a system for how they'd work; it wouldn't always be so easy.

The first use of the Lucky Charms was flawless; uses two and three would work if he passed a Courage test with no consequence for failure. But after that, Lucky Jim would always be 'pushing his luck'. Any further failed rolls would result in a bad outcome, so the use of his item became far more dangerous; to make things more interesting, I didn't let Nick know this until he first pushed his luck!

Identifying characteristics of characters and/or players and representing them in the game, preferably with simple rules applied, is a great way to add to the fun of dungeon-going adventures.

INTO THE ARMOURY

With the party of soldiers in the subterranean river nearing their final objective it's time to see how the other group of adventurers got on:

Happy to leave the oppressive atmosphere of the idol chamber above them behind [see part one - Ed], yet apprehensive of what may await them in the deeper dark, the second group tentatively headed down the steep stone steps. They emerged into a room full of bizarre weaponry and devices; was this the armoury of the Harvestmen, where troops were being equipped for dark deeds ahead? Was Cadiz the site of a major invasion from below?

The adventurers seemed less interested in the greater danger posed by the room and more intrigued by what items they might be able to snatch up; they left the armoury bedecked in new armour and wielding weapons made of all manner of materials that might help them ahead.



1

ACROSS THE FIERY CHASM

1) The temperature rose as the party moved deeper beneath the earth, as if they were heading down into Hell itself. A chasm of lava and fire appeared in the distance, emanating heat and noxious fumes.

Unperturbed by the yells of the other players to slow down, Dan rushed his Irregular into the fire chasm room and hopped onto the rickety rope bridge without any hesitation. I did as any good DM would; told him the ropes had snapped and she had fallen to her unpleasant doom! Dan pointed out that as an Irregular she had the Nimble attribute, so I let his guerrilla take a test. She passed capably and leapt from danger, but now the group faced a wide chasm of fire with no easy means across and...



FIERY CHASM

INTO THE ARMOURY



2) With a burst of magma and flame, a Fire Elemental rose from the crack in the ground and instantly hurled a ball of heat in the direction of the humans who had entered its lair, sending them scattering left and right.

The Elemental used the rules from the article on painting and gaming with Elementals in *Wi412*, and I hoped it would be a deadly opponent, but the adventurers dealt with it all too swiftly...

2



3) However, the fire in the chasm would claim some victims. As the party leapt across the gap, several of Matt's so far well managed and carefully topped up characters stumbled; his Werebear and Champion of the Faith fell to an awful doom that even Jim's Lucky Charms couldn't save them from. After taking a moment, the rest of the group dropped down from a ledge past the chasm and found themselves wading through a different subterranean stream.

3



THE FINAL BATTLE - DUNGEONS AND DAGONS

The two groups emerged into a vast underground cave almost at once, as if it had been engineered that way. The space before them seemed impossible; it blended the reality of cave walls with buildings that looked more like those from the city above, and a large frigate even floated in the deepening water that they trudged through. Before the two parties had a chance to regroup and tell tales of their adventures and losses, their attention was grabbed by a fearsome creature advancing towards them. This, surely, must be the evil Harvestman!



The final battle reverted to standard *Silver Bayonet* skirmish rules. As well as a huge Dagon model, there were corrupted French soldiers to fight (represented by figures from the now defunct French company Rackham), and I hoped this would be an epic encounter.



Right: Crooked Dice's excellent Dagon model served as the perfect final boss in this watery underground realm.





I let the players activate first, and they moved into cover or advanced bravely, while Matt, who plays quite a lot of *D&D* in his spare time, kept the RPG possibilities in mind by asking, "Are there cannons on that frigate?" There were, so several soldiers rushed to climb aboard.

The Dagon used the aforementioned Elemental rules but started out as an Earth Elemental. This meant that it could hurl rocks and cause the ground to shake and collapse, which almost spelled the doom of Lucky Jim. He pushed his luck as a crater appeared around him and just managed to leap to safety.

The players eventually depleted the wounds of the Earth Elemental, but before they could celebrate, the game's final boss took on its second form and became an Air Elemental, getting a new lot of wounds and bringing new challenges as it zipped around the board in a frenzy.

By now, though, several soldiers were taking shots at the Dagon from the frigate, and the Air Elemental was soon downed. With a growl it took on its final form - a Water Elemental - and as its fluid presence started to drown several nearby adventurers, Matt's Supernatural Investigator added some mystical blessing to the cannonball she loaded, lit the fuse, made a prayer, and fired. The Dagon exploded in a hiss of steam and flesh and was no more!

They may have won the battle, but I wasn't ready to let the players win the war! I had prepared a final piece of story to end the campaign and present it here. Perhaps it will lead on to new adventures in a different campaign. For now, though, that's all from the Silver Bayonet Society. Thanks for joining us on our adventures!

PLAY THE FULL PENINSULAR WAR CAMPAIGN!

We've put a PDF of this entire campaign online so that you can take your own *Silver Bayonet* units through the Peninsular War campaign. This hefty PDF includes house rules, scenario and story progression, clues, items, and more!

Check it out at:
wargamesillustrated.net/gaming/the-silver-bayonet-society/

Your reverie is cut short as a chilling bass vocalisation perforates ear drums and makes teeth chatter and crack.

“Foolish mortals, you think you have won? You are but insects distracting a giant, nothing more... although you did catch my attention: that wins you some credit. Rarely in my destruction of realities have I been so entertained by ones so small and insignificant.”

There is enough of a pause for the members of your new alliance to gaze at each other in exhausted dread, blood dripping from ears and eyes as reality starts to fall apart around you.

“Your brief elation was an intriguing emotion to taste in a world of such depression and hate... but your despair now is the sweet treat I have craved. That Dagon was naught but a foot soldier. I am so much more... I am... everything. My triumph was inevitable.”

The voice feels like it surrounds you and is within you all at once.

“Through the centuries that men on your Earth have so eagerly spilled blood, my power has grown. Now, finally, your trifling battles in these Napoleonic wars have paid the blood toll in full. The lives gambled by your generals are but a snack compared to the feast the Great War would have provided me with if your history continued... but, alas, Borodino paid the toll in full. The ground is sated with enough death to set my cold heart pumping.”

The walls shake, the ground moves, and through some unearthly power you gain complete understanding of what is happening. The Harvestmen are not just a part of the world now, they are the world. The blood spilled since early man first contested power has been building. Every murderer, dictator, and pawn

in the strategies of Generals have played a part in feeding these impossible beings. Cadiz is the mind of this Harvestman, the earth you stand in is a part of its limbs, the points of great battles are its organs. There can be no victory. The world is doomed, and so are you along with it...

But there is a final chuckle from the evil Harvestman: “For the entertainment you have provided me with you can continue to struggle; an eternal struggle in a mire of misery and centuries long combat. Enjoy!”

The world you know vanishes, and you drop knee deep into a new reality of stagnant mud that threatens to pull you down. The sky is dark, the air thick with the taste of blood and corruption, and the sound of far-off battle can be heard.



Above: Joe, Dan, and Matt strategise as the Dagon lobs a huge piece of masonry at their soldiers.



Above: Nick and Matt celebrate finding the Dagon's lair; soon I'd happily ruin their fun with my downer ending!

A FOOTSORE MINIATURES MEDIEVAL DIORAMA



Wi Painter Callum France shares how he made a versatile display base for various Footsore Miniatures peasant figures.

With the imminent release of *Billhooks* in my mind, I decided to create a versatile display base that showed a snapshot of civilian life at the time. This could go in the background of battle photos, be used to indicate an objective, or look good in the display cabinet with whatever recent miniatures I'd painted on it.

Footsore's Welsh Minors models (see the box to the right) are caught in a cheeky moment of taunting and fun, and these were my first choice for the scene. With so many excellent civilian models in the Footsore range, I couldn't limit myself to just these four children though; I decided I'd build a display piece that could have its figures swapped around. This brought the bonus that the models could be used on their standard sized bases in gaming and in photos for other articles. [Wi's ever-growing collection of peasants and civilians are some of the most photographed figures we have - Ed]

I took a similar approach as Marc did on his *Retreat from Moscow* diorama (in *Wi412*) and made a display base that the figures could be removed from. This allowed other Footsore villagers to take their place if needed, and as I was painting a broad selection of these characterful civilians, there would be plenty to choose from.

LIMITED EDITION WELSH MINORS

As soon as I laid eyes on these cheeky children - a bonus from an 'all in' Footsore Kickstarter campaign pledge - I got the feeling that they were interconnected. The figures are utterly bursting with individual character, but I think each pose tells a piece of a bigger story and wanted to show them in a single collective moment on this diorama.

Have no fear if you didn't snag the now unavailable Welsh Minors, the tips on making this large base are suited to other figures from the Footsore range, or figures from other manufacturers, as long as you use the same shape and size bases.



PLANNING

Planning dioramas is vital, especially if your intent is that the figures on it are removable and interchangeable. I started with the four Welsh Minors on their 25mm round bases as my guide, then I picked out a 95mm round base for the diorama itself. I liked the concept of a clean ring at the bottom of the scene to give the sense that it is a slice of a world; a cut-out of a rural scene contrasted starkly against a simple black band.

With the base chosen, I arranged the models how I pictured the scene, leaving enough room on the base to build a fence and signpost; these would add some verticality to the environment.



I created two 'vignettes' within the diorama. To the right are two bullies taunting a third child who calls for their parent or older brother. On the left the fourth child is in a somewhat separate scene, enjoying his discovered treasure of a helmet. A fence and signpost placed between these vignettes would subtly distinguish them.

It's important that you have a clear vision when attempting a diorama (as Grandpa France says, "if you fail to plan, you plan to fail") and it's wise to keep things simple. Complicated ideas are exciting to imagine, but their complications mean they rarely progress beyond the imaginary; a simple scene with maximum visual impact will be far more likely to end up finished and in your display cabinet!

With the layout settled I marked around the edges of each base.



LANDSCAPING

The thickness of the MDF bases I used was roughly 3mm high, and that determined the depth of the ground. If your base rims are taller, you'll need to sculpt higher. I used Modelling Compound from Geek Gaming Scenics for most of the land mass because it's much more economical than using two-part putty. Other bonuses of Modelling Compound are that it is lightweight and sets in around 45 minutes.

I only needed to mix up one batch for this base; but for anything larger, I would recommend sculpting in stages so that the mix doesn't dry out as you're using it. Avoid going right up to the edge of the base and err on the cautious side when sculpting around the slots for the bases. If in doubt, test the fit with a spare base.



When the Modelling Compound is dry, you can reinforce and bulk out edges with Greenstuff, Milliput, or all-purpose filler. I like Milliput because I can easily use water to turn it to paste and fill the nooks and crannies. Don't go overboard with the water or you may end up reactivating the Modelling Compound, and don't forget to create a gentle slope to the edges of the scene.

When sculpting around the holes for the bases, continually check the fit against an actual base. You can shave off any excess using your hobby knife at an angle once things have dried as if removing mould lines. Test the base again at this stage, and if necessary, run your blade along the inside lip of the hole to widen.



BUILDING YE OLDE FENCE

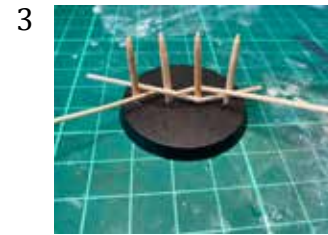
Looking at historical references, I found the most compelling design to create at 28mm scale was a woven fence pattern, and I made my own from cocktail sticks and balsa wood.



Slice sharp tips off at least four cocktail sticks; whittle them down with your hobby knife to give a more pronounced 'chopped' look; trim them to about 3cm each in length; then secure them into drilled holes with superglue. I mounted mine into the diorama base; but to show the process here, I have made a 'mini fence' on a 40mm round base.



Take a 1mm thick balsa sheet and slice off multiple thin and even lengths (as shown in the picture) then submerge them in water for about 5 minutes. When wet, balsa can be bent into shape and will stay in that shape when dry.



Once soaked, gently bend the strips between each of the cocktail sticks, starting at the bottom and working up. Remember to alternate which side you start on to recreate the woven effect.



Once done, you can snip the excess off each end with a pair of sharp scissors. I secured the ends to the outer poles with a dot of superglue once the wetness of the balsa had dried out.

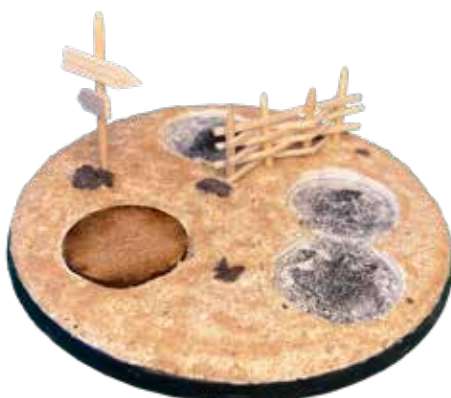
Right: The diorama with its fence built into the base. The signpost was prepared with a cocktail stick at a length of around 5.5cm. The signs are 1mm balsa sheet cut to shape and superglued to the pole.



TEXTURING THE SCENE

With my fence and sign made (see above), I started the texturing with some small pieces of slate. Once these were secured, I applied a coat of PVA glue to the other areas and dipped the entire base in my sand tub. Be careful to not get any sand in the holes or along the rim. If you do, wipe them away gently with a soft brush.

I applied a second coat of PVA once the first was fully dry to seal it, then I sprinkled some ballast on top to give variety in the texture of the 'dirt'. You could pre-mix sand and ballast together for your initial layer, but I like being able to control where the larger bits go, focusing on areas such as under the fence, around the slate, and beneath the signpost. I applied more PVA onto the ballast sections to seal them and coated the signpost and fence with a coat of thinned PVA to seal the balsa and allow paint to better adhere. With that done, I primed the base with a black spray.



PUTTING ON PAINT

Several thinned coats of Gorthor Brown gave an earthy mid-tone. I mixed in Skavenblight Dunge and wet-blended it into the rocky areas, then I mixed in Rhinox Hide for the deepest puddles and open areas. This created some subtle visual contrast on the earth.

The wood was painted with a mix of Rhinox Hide and Steel Legion Drab; brushed on roughly to allow some of the black primer to show through in spots. The rocks were a mix of Skavenblight Dunge and Baneblade Brown.

Once all the basecoats were done, I washed the entire diorama with thinned Agrax Earthshade, ensuring it didn't pool in the base slots.



Above: All paints used on the base are from Citadel.



Once dry, I drybrushed the earth with Steel Legion Drab then Baneblade Brown. The wood was drybrushed with Steel Legion Drab, Zandri Dust, then a selective drybrush of Ushabti Bone. Administratum Grey was added to the previous rock mix and drybrushed liberally over the rocky sections to catch the ballast in addition to the slate.

FINAL TOUCHES

Woodland Scenics Blended Turf: Earth Blend is the base layer of foliage, glued between rocks and around the signpost and fence. A light sprinkle of Woodland Scenics Coarse Turf: Burnt Grass varies the areas covered by the Earth Blend, and a few small pieces of Woodland Scenics Bushes: Forest Blend add extra detail around the rocks. Geek Gaming's Matt Scenic Sealant, applied through a dropper bottle, will secure these in place.

The subtle differences in the three layers of colour and varying foam density help create texture and visual interest, which elevates the quality of the piece.

Because this was a display piece rather than one used for play, I could be quite liberal with the grass tufts I applied. I picked several from Gamers Grass using assorted heights, colours, and tuft density. For placement, I tend to gently put the tufts where I like them, see how it looks, and once I'm happy, I'll secure them with a small dot of PVA. Don't go overboard with the flowers; less is more when it comes to splashes of colour.



Right: A different story on the same diorama base. Silver Bayonet Goblins and a Vampire are shown on this version of the scene. Figures produced by North Star and painted by Callum.



SOME MORE OF CALLUM'S FOOTSORE FIGURES



Above: The Priest of Saint Oswald riding on his ass from the Barons' War range. The face here was painted with The Army Painter's Skin Tone Paint Set; Dorado Skin from this set is a wonderful paint to add to your skin painting arsenal.



Above: This Poacher makes a rapid escape with his head largely hidden by his hood. On a figure like this, where the usual focal point is hidden, you should accentuate the material leading to the head with extra highlights to still draw the eye.



Above: A gamekeeper might not usually have quite as much colour as I've applied here, but I kept the saturation muted to make him feel more cohesive with the rest of the range.



Left: This gamekeeper is distracted by a poacher's family while dad makes a quick escape in the background.



These bowmen are faster paint jobs and I treated them as a small unit rather than single figures. I kept highlights on the clothing stark to add pop and applied solid detail work to the eyes while cutting time in some of the other areas.

WARGAMES illustrated[®] 2022 Awards

AS VOTED FOR BY YOU...

It's that time of the year again. We're asking for your votes for the 2022 Wargames Illustrated Awards. Which companies, rules, accessories, games, and models in our illustrious hobby are worthy of your tick in the box?

Not only will the award winners receive a no expense spared trophy, which (from a distance) looks like it is made from crystal, they will be able to display the coveted *Wi* Award crest on their website and can spend the whole of 2023 walking with their heads held high in the knowledge that they have been voted 'best of the best' by thousands of fellow hobbyists.

Get your thinking caps on and choose your favorite in the following categories:

1. Best Wargames Rules/Game
2. Best Miniature Manufacturer
3. Best Range of Miniatures
4. Best Wargames Terrain, Accessory or Building Manufacturer
5. Best Customer Service (from any business within the hobby)
6. Best New Rules/Game (2022)
7. Best Issue of *Wargames Illustrated* (2022) -
No award for this one - just interested!
8. Best *Wargames Illustrated* Article (2022) -
Award goes to the contributor concerned.



VOTE ONLINE AT

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Only one vote allowed per person. You can vote for any or all categories.

Voting closes 1 December 2022.

Here's a reminder of 2021's winners

1. Best Wargames Rules/Game - *Bolt Action*
2. Best Miniature Manufacturer - *Perry Miniatures*
3. Best Range of Miniatures - *Bolt Action*
4. Best Wargames Accessories - *Sarissa Precision*
5. Best Customer Service - *Warlord Games*
6. Best New Rules/Game (2021) - *The Barons' War*
7. Best Issue of *Wargames Illustrated* (2021) - *Wi406 - October*
8. Best *Wargames Illustrated* Article (2021) - *By Rick Priestley*



THE OTHER PARTIZAN 2022



The Wi team headed to the second Partizan of the year and were blown away by a bounty of beautiful gaming tables!

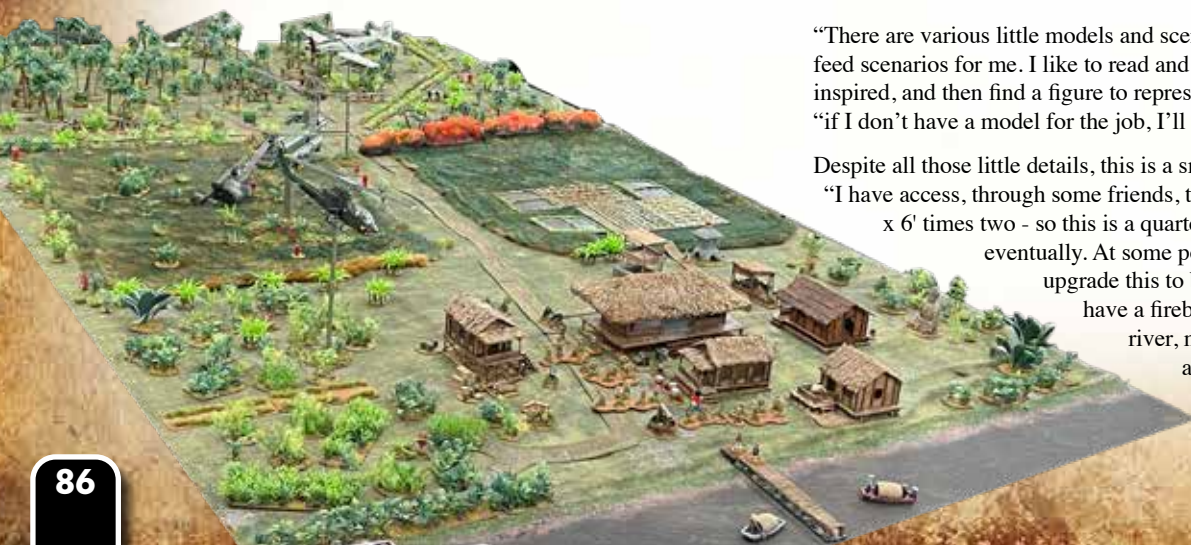
Old Guard Wargame Club - Vietnam 'what if?'

Dave Docherty, who created most of this impressive Vietnam table himself, finds that shows are the perfect inspiration for him finishing off elements of the huge wargaming projects he undertakes. This one is roughly two years in the making, and what was on show at Partizan was only part of his collection. About 80 percent of the figures are from Gringo40s with additions from Full Metal Miniatures, the slightly lesser known Parkfield Miniatures, and some Empress civilians. Along with them are various 1/48 vehicles from assorted manufacturers. The rules are a cocktail: *Charlie Don't Surf's* card activation, dice differentials from *The Nam*, and more.

The basic premise of this 'what if?' battle is that the US are rushing to a downed helicopter to rescue any survivors. One of the interesting elements of the gameplay was the implementation of a 'game clock'. There is a virtual 'hour' of play time for the game in total and those '60 minutes' are gradually used up at the end of each turn until the game ends. If the turn was won by the VC, they'd reduce that hour by D12 minutes, if the US won they'd roll a less severe D4. When we joined the battle, the Americans had got the wounded off the helicopter quite successfully; but one had been captured, so a Chinook was coming in with reinforcements and a napalm strike had been called down.

"There are various little models and scenes on the table that feed scenarios for me. I like to read and research the history, get inspired, and then find a figure to represent things," Dave told us, "if I don't have a model for the job, I'll convert it!"

Despite all those little details, this is a small game for Dave: "I have access, through some friends, to some big tables - 24' x 6' times two - so this is a quarter of what it will be eventually. At some point next year, we'll upgrade this to be a BIG game! It will have a firebase at one end, a bigger river, more jungle, a town, and a range of different missions." We can't wait to see it!



An Italeri Chinook comes in bringing reinforcements.



The aircraft are 1/48 to add a wow factor.
This Huey Cobra is a diecast Corgi model, a collector's piece found on eBay.



Making the napalm strike

One of the board's most eye-catching elements was the lit-up napalm strike. Dave revealed the secret behind the 'Hell jelly' magic by explaining how he made it:

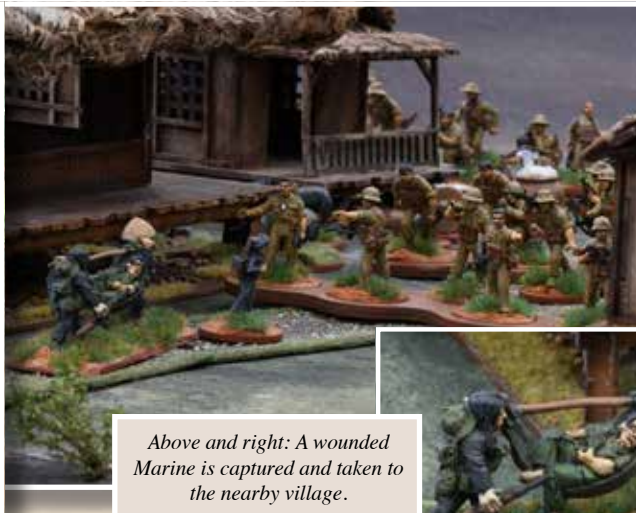
"It's a Simon Miller Big Red Bat base with 30mm holes that I have hot glued some LED tea lights into. The openings underneath let you get at the switches and change batteries. The beams of light 'exploding' from it are fibre optic wire of various lengths and thicknesses that have

been glued to the revealed LED of the tealight's 'flame'. It's important you snip the fake flame away to get right at the LED light when you hot glue the fibre optic in place.

"After that, cushion filler makes up the bulk of the explosion. I masked the optical fibre with a straw, then airbrushed the filler with different tones from black to yellow. I did quite a lot of research online, so I'll probably be on some watchlists by now!"



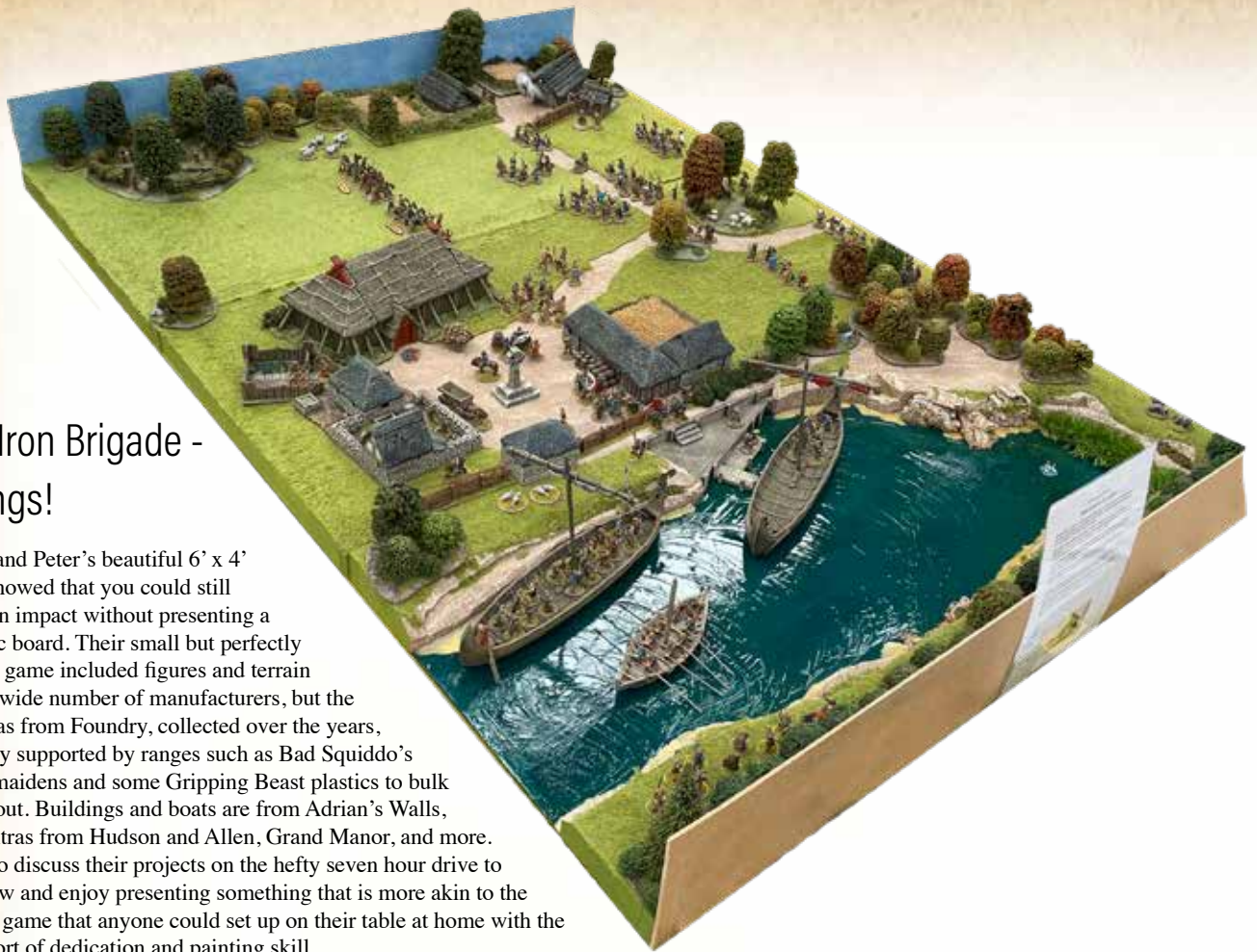
The inciting incident for this scenario - the downed Hobby Boss Huey.



Above and right: A wounded Marine is captured and taken to the nearby village.

The Iron Brigade - Vikings!

Kevin and Peter's beautiful 6' x 4' boardshowed that you could still make an impact without presenting a gigantic board. Their small but perfectly formed game included figures and terrain from a wide number of manufacturers, but the bulk was from Foundry, collected over the years, and ably supported by ranges such as Bad Squiddo's Shieldmaidens and some Gripping Beast plastics to bulk things out. Buildings and boats are from Adrian's Walls, with extras from Hudson and Allen, Grand Manor, and more. The duo discuss their projects on the hefty seven hour drive to the show and enjoy presenting something that is more akin to the type of game that anyone could set up on their table at home with the same sort of dedication and painting skill.



Sheffield and Rotherham WGC - Welcome to Zamibia

This 15mm imaginations battle represented a 1960s 'what if?' civil war in a fictional African nation. It presented some of the post-colonial difficulties that are all too real in actual countries.

The figures presented here were mostly 15mm Peter Pig metals, but thanks to the versatility of the AK47 rules being used, there were additions such as Majorette and Dinky diecast vehicles. Some of these were used as scenery, but others as combat vehicles. One (based on footage from the Syrian Civil War) is a converted pickup truck with a breech-loading cannon mounted on it; it looks wild, but it's also close to reality.



Right: A converted pickup based on footage from the Syrian Civil War.



Caliver Books - Battle of Fontenoy

This large engagement from the War of the Austrian Succession was presented by Caliver Books and was resplendent with vibrancy and colour as well as some exacting detail in the landscape and buildings.

We'll have a closer look at this board and how it was made in a future issue of *Wargames Illustrated*, but for now, here are some splendid images of this 'Best Demonstration Game' winning table.



The Bunker - The War of the Worlds

With so many outstanding Demonstration Games at the show, it would have been easy to ignore the other side of the hall; but that would have been a big mistake! Some of the Participation games at Partizan are just as impressive and offer showgoers the chance to chuck some dice and push units around.

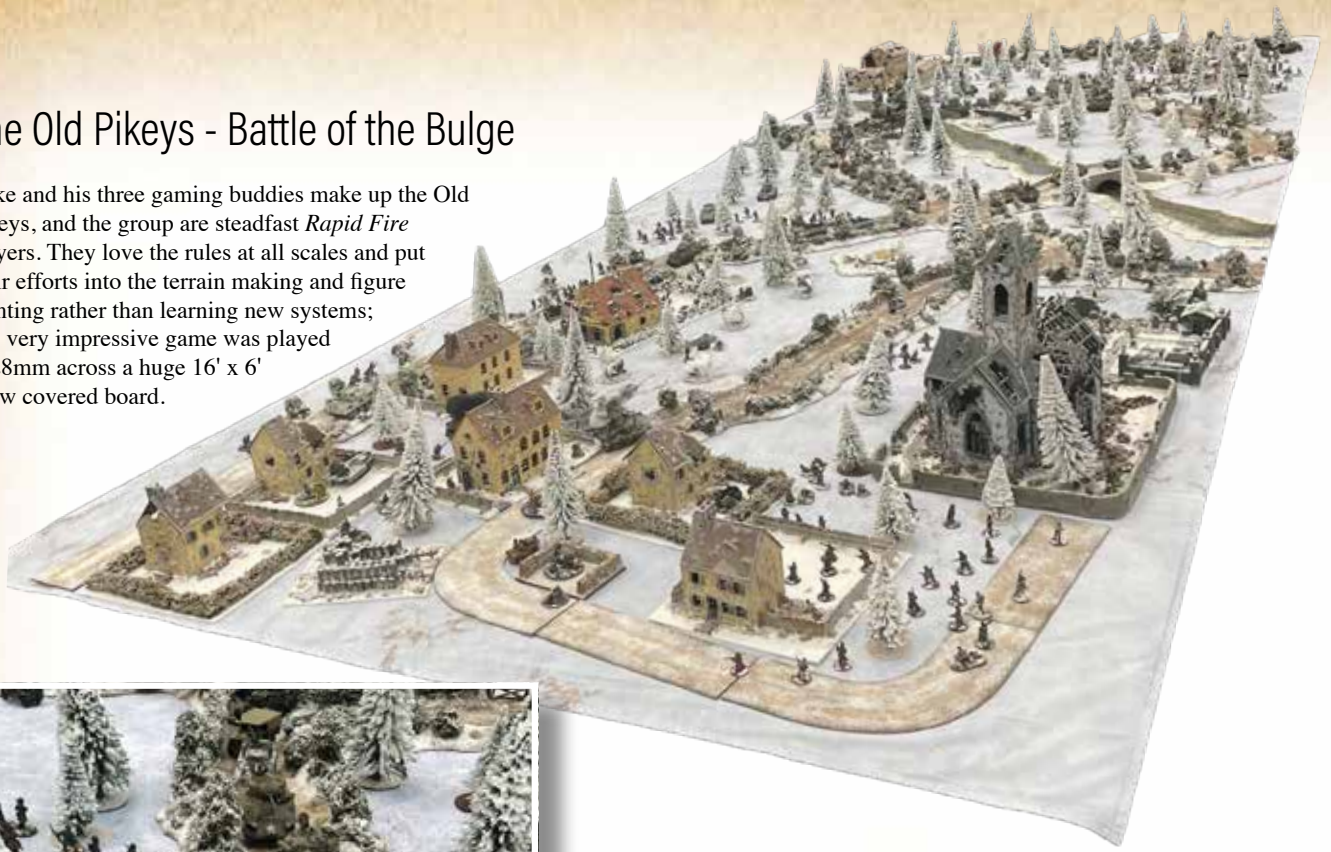
Fun is often the primary goal with these battles, and that was particularly clear in Shaun Mclaughlin's War of the Worlds table. Players took control of the Martians, and every action was based around the number 12 to keep things simple: fire 12 times, move 12 inches, repair D12 points of damage, etc.

The invasion's focus was switched to 1910s Germany where Hussars, Ulan Lancers, Bavarians, Jägers, and more took on the alien invaders.



The Old Pikeys - Battle of the Bulge

Mike and his three gaming buddies make up the Old Pikeys, and the group are steadfast *Rapid Fire* players. They love the rules at all scales and put their efforts into the terrain making and figure painting rather than learning new systems; this very impressive game was played at 28mm across a huge 16' x 6' snow covered board.



“With snow you can hide a lot of defects, so it’s quite appealing,” he smiles, “it means you can buy something second hand, add details, then hide any areas that might be damaged. I use all kinds, even the Games Workshop snow. The trees are by 4Ground, but they don’t produce them any more, so we had to make extra. It’s just a splash of PVA and then dust them really. The roads were made by Jeff, and he gives us a repair kit specific to those, so we can cover any chips that they suffer while we play.”



They’re already working on a new project, a 20mm Cold War table beckons with 99 Russian tanks painted so far!

Details like crashed planes added visual flair to the table.

Enhanced MDF

Mike’s passionate about terrain building and describes his work as ‘pimped up MDF’. His improvements can be seen very clearly on this Sarissa church, which he’s based, walled in, and weathered and damaged to fit the feel of the board.



Shrewsbury Wargames Society - 1067

“As it was Partizan, we wanted to do something fitting; so this is a battle set just outside of Newark with Normans versus Vikings,” Thomas Corbett told us, “It’s a good excuse to have a big ‘what if?’ and play with history; William has built motte-and-bailey castles around the country, and this one is under siege.”

That castle is an MDF kit with custom details on top of it, but there is also a Saxon farming settlement and a Saxon church; these three features showcase different elements of civilian life and give a flow through the table aided by the rolling terrain’s undulations.

Though this board presents a lot of historical elements, the period lets them include fun non-historical extras from the collections of club members too: “Everyone thinks that the Middle Ages were dark and dull but there was so much vibrancy. There’s lots of colour on the Viking side, while there are Bretons, French, and Normans attacking them. Ranges such as Lord of the Rings, Mordheim, classic GW Bretonnians, and other fantasy offerings are present, along with Bad Squiddo releases, and more.

“Alongside those are Perry, Foundry, old Citadel Normans, Gripping Beast, Front Rank, and so much more. The peasants go all the way up to the Barons’ War thanks to clothing not really changing, and animals and other bits and pieces add more flavour.”



The club’s game of choice for this battle was *Lion Rampant* as the ease of play left them free to chat to showgoers. They clearly made a very positive impression as they won themselves a well-deserved Best in Show award for their efforts.



Frostgrave wizards with a Frozen style were just one of many little Easter Egg details hidden away on the board.



Fire rages and livestock flee as the attackers make their way inland.



Reinforcements arrive via the Trent.



The motte-and-bailey castle

Where most boards stick their main structure front and centre, this fine-looking castle was placed on the side of the Shrewsbury Wargames Society’s board. That left showgoers free to get a closer look at the details of the motte-and-bailey defences while the run of the battle could be played unobstructed, focused down the rise and fall of the terrain across the main tabletop. An interesting approach.



All of the towers were custom built additions.



Grima Wormtongue in consultation with the nobility.



The motte-and-bailey castle started out as an MDF kit but has custom earthworks and more added.

The Lard Zone

Too Fat Lardies continued the success of their Lard Zone, first presented at Britcon 2022, with a range of brilliant looking games at Partizan. These were all played with the various rulesets produced by the Lardies who were on hand to give us a tour of their gaming lands. We'll have more detail on some of these impressive tables in future issues but we couldn't resist showing off a selection of pictures in this report.

Too Fat Lardies - Arnhem - Rapid Fire

Players could have a go at *Chain of Command* over one of the most detailed boards at the show, overseen by Lardy Nick. His game was fresh from its debut at the Hartenstein (Airborne Museum) in Arnhem where there were multiple tables on show as part of a larger participation display. This board represents the suburban combat and was the worthy winner of Partizan's Best Participation Game award.

We'll have more on this board and the others in a future issue of *Wargames Illustrated*!



Barnsley Association of Wargamers - New Zealand Wars - Sharp Practice

A Maori Pa from Printable Scenery was an impressive feature on Barnsley Association of Wargamers' New Zealand Wars table.



Like a Stonewall - Battle for Chateau Hugemont - Sharp Practice

Players could fight for Château d'Hougoumont using Sharp Practice rules in this game put on by Like a Stonewall.





Above and left: Overview of the table and an aerial picture of the unflooded area.

A wonderfully different 6mm board showing causeways elevated above the flooded marshlands of the Merderet River near Sainte-Mère-Église during the Normandy invasion.



I Ain't Been Shot Mum was converted to 6mm gaming for an unusual participation game that was fun but also rich with realism. Details like the creamery and dairy buildings, the chateau, and the perfectly recreated flooding made for a visual treat. Even the cattle breeds were matched to the region!



Above: The flooded land around the 3D printed chateau.

Boondock Sayntes - Venetians vs Ottomans



Known for their grandiose boards (and the wine glasses scattered across them), the Boondock Sayntes' offering this show was as impressive as we've come to expect from them, depicting a huge siege with a fleet of boats in the water.

It was a much smaller element that caught the judges' attention on their Venetians vs Ottomans board though; a bold artist stands on the battlements, taking in the sight of the ongoing siege, replicating it on his canvas. This wonderful little scene won the Best Vignette award.



Partizan goes from strength to strength! Based on what was shown at October's event, we're sure you'll agree that the cream of the UK wargaming scene has risen to the top of the delectable bottle of gaming goodness offered by the Newark Irregulars! A wonderful job by one and all (we had no space to show off the many fine looking participation games or to mention any of the 40+ traders) and keep 21 May next year open in your calendar to catch the first of 2023's two events.

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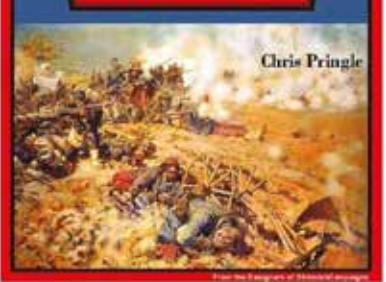
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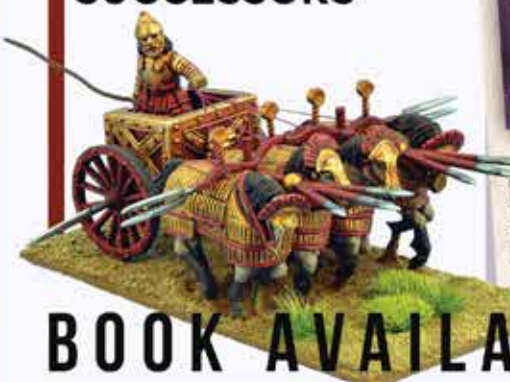
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