

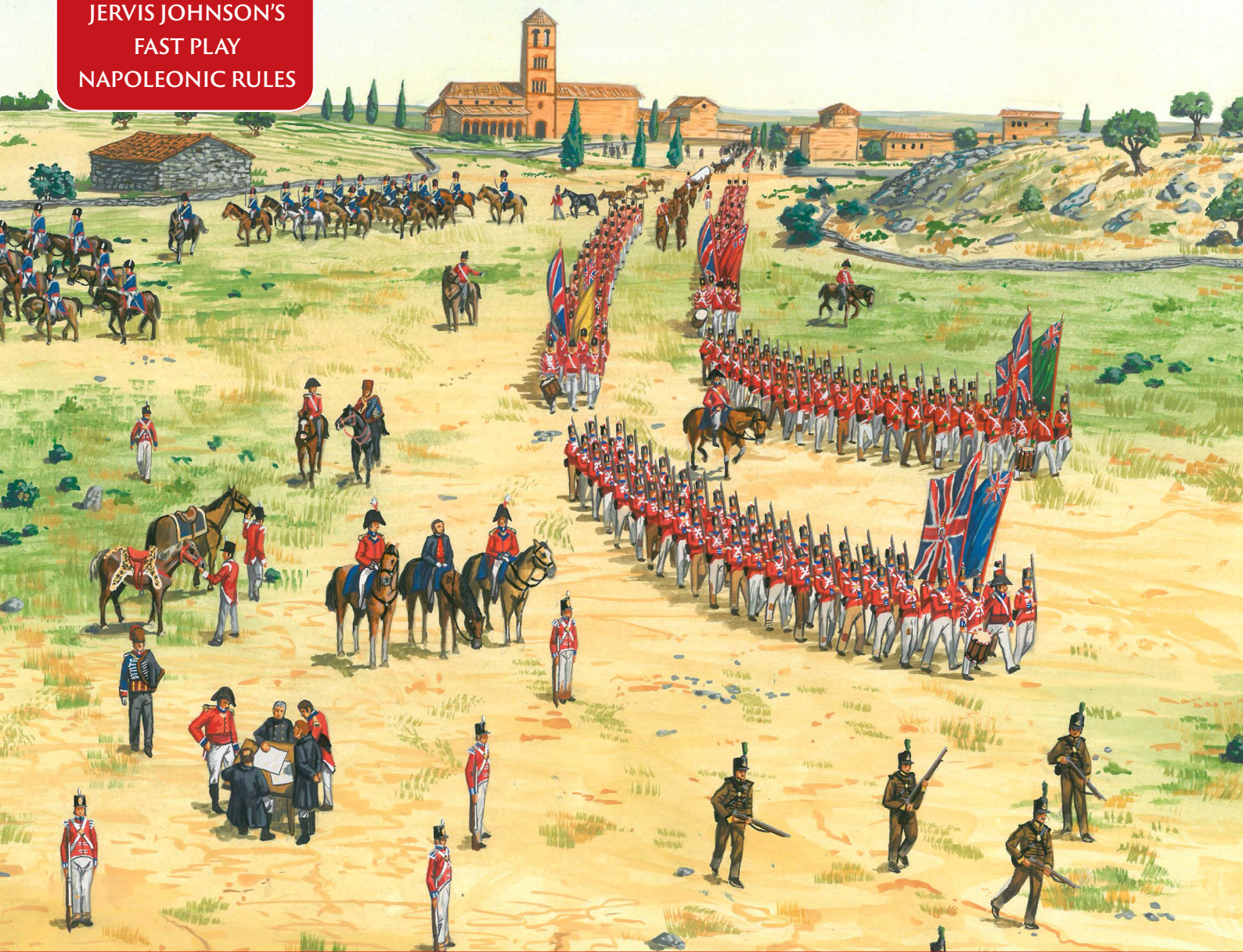
THE WORLD'S PREMIER TABLETOP GAMING MAGAZINE

WARGAMES illustrated®



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THE 2ND EDITION OF
JERVIS JOHNSON'S
FAST PLAY
NAPOLEONIC RULES



ISSUE 430
OCTOBER 2023
UK £5.99



PENINSULAR CAMPAIGNING
In Alan Perry's games room!



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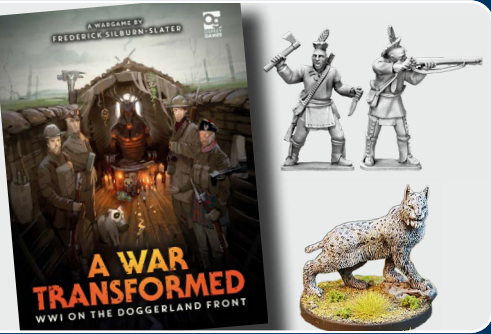
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FEATURED
THIS MONTH

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FROM THE EDITOR

Our mentor here at *Wargames Illustrated*, Duncan Macfarlane, regularly used to quip "What do you call gamers who buy the first edition of your rules? Playtesters". It's been a year since *Wi* teamed up with Jervis Johnson and the Perry twins to bring you the first edition of *Valour & Fortitude*; in the intervening months *V&F* has been 'playtested' the world over, Jervis has honed the rules and expanded on the examples of play, and we now bring you *V&F Second Edition*. There have been no sweeping changes made to the rules, but you will find them generally more refined than their first incarnation. I will leave it to Jervis to expand on what you can expect from *Valour & Fortitude* in year two - take a look at his introduction in the rules booklet.

You will find more *V&F* content in-mag, with Peninsular War Army Lists and an interview with the boys behind the rules. There's more online too: a 'how to play' video, an interview with Jervis and the Perry twins, and a tour around Alan Perry's *V&F* tabletop - all available to view for free via the *Wargames Illustrated* YouTube page.

Elsewhere in the magazine we're taking you scenic storytelling, back to Maidstone during the English Civil War, hunting for Viking treasure, on cinematic adventures with *7TV*'s revised second edition, and much more besides.

Dan Faulconbridge
Editor and Owner

This month's cover illustration is by guest artist Marco Capparoni. The picture is based on Alan Perry's Valour & Fortitude cover photograph. Below you can see a work in progress shot of the piece. Marco works in what he calls 'vintage methods', also known as pencils and paint.



CREDITS

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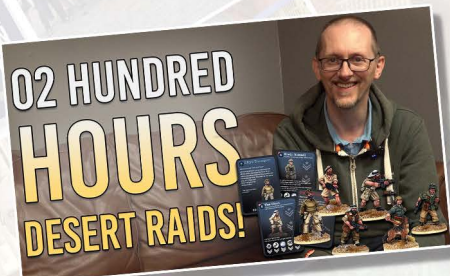
WI PRIME MEMBERS CAN VIEW AND DOWNLOAD VALOUR & FORTITUDE 2



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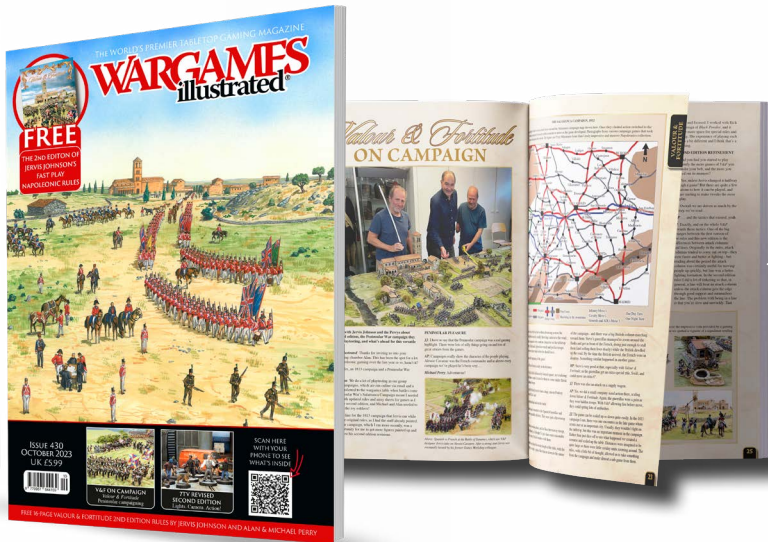
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OBSERVATION POST

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

OSPREY GAMES - A WAR TRANSFORMED

A War Transformed is a chunky hardcover book that is big in size, ideas, and ambition; more notable because this is the first ruleset from its writer and designer, Frederick Silburn-Slater. Within the book's hefty 220 pages he presents rules for WWI unit-based skirmish gaming with a twist, taking place on the Doggerland Front. Don't go searching the history books in vain; this is an alternate reality, an alternate war, and the Doggerland Front is a new battlefield spawned from the author's imaginings.

THE SHATTERING

The game's unusual elements stem from one singular event - the Shattering - which is examined in the book's opening pages. A large asteroid hit the moon and destabilised its orbit while the Great War raged; this led to a chain of consequences on Earth, ultimately resulting in the titular *War Transformed*. The cataclysmic smashing of the moon takes WWI from a fight for King and country to a desperate battle for survival against the odds, but it does a whole lot more than that, completely changing the environment and nature of combat.

The North Sea has retreated to reveal an area, Doggerland, that was once submerged. Troops now battle through the dangers of the uncovered seabed. These conditions might be grim and muddy, reminiscent of those on the Great War's Western Front, but with summoned monstrosities, rituals, and magic present here, there's a whole lot more oddness and danger to explore! The Moon's disrupted cycle has impacted the ebb of magic in the world, and has brought the Triune Goddess of the Moon to the fore, along with her lover, the Horned God.

The background section is brief, but it paints a vivid picture of this unpleasant world, mixing history with disastrous events, fantastical possibilities, art, science, religion, the occult, and mysticism. The author's intelligent and enjoyable prose lays silt-stained foundations that painters and kitbashers will eagerly explore and build upon. Further development of the themes (through the game's special rules, unit profiles, and abilities) will lure in open-minded players ready to explore this new and twisted version of the Great War.

GAMING ON THE FRONT

The book progresses from the background to the lengthy rules. These cover the standard stuff you'd expect in a WWI wargame - movement, shooting, hand-to-hand combat, morale, terrain, vehicles, etc. - alongside flavourful extras: magic, skills, manifestations, orders, and abilities. This is a lot for any ruleset to take on, and it can't have been an easy task for the author, but there are some neat systems here.

It's tempting to dive into the oddness of the magic and manifestations (see *Under the Microscope*), but it's worth highlighting a few of the 'standard' elements that make *A War Transformed*'s rules intriguing, such as the activation system. Cannonade activates first, followed by Elites, then Line (so far, so logical) but Unique models - the leaders and commanders - join the mix to make things more exciting. They can activate in

DETAILS

- SCALE: 28mm
- PERIOD: Weird World War One
- PRICE: £25
- FORMAT: 224-page, full-colour, hardback
- AVAILABLE FROM: ospreypublishing.com



any or all of these phases, using their Special Actions to hinder the enemy or boost friendly troops. This makes for moments within games where a force will throw their efforts into a big push... but there's a catch; Unique models can only comfortably activate in one of the phases, and will gain a Combat Stress Marker (CSM) for each subsequent activation they make. Taking Stress will gradually deplete the command effectiveness of your leaders, and may also lead to more random phenomena.

Units can suffer CSMs as they take losses and experience morale hits. The number of CSMs suffered (up to three) determines the severity of the effect, and the outcome varies for the different characters and units. For example, a Russian Tachanka will go from a Hot Barrel, to Jammed, to Overheated, and will progressively lose its ability to send out a hail of fire as it does. Many characters lose the ability to give orders altogether if their CSMs reach three, so players need to carefully balance how much you push them in the activation phases. It's possible to rest and recover to ditch CSMs, but in the thick of the battle it's not easy to find the downtime!

Flavour and variety of characters is enhanced by their Skills, three of which - Orders, Rituals, and summoning

Manifestations - are performed in a Command Phase, before Activations begin. Abilities apply to individuals and units, and occur as they take their Activations, ensuring the game rarely lulls, and has little downtime for the players.

The resulting combination of the game's systems is semi-realistic WWI combat interspersed with moments of oddness, gothic horror, magic, and mayhem.

ROOM FOR IMPROVEMENT

While we like how *A War Transformed's* systems interact, we are duty bound to raise an issue with the book - it's rather challenging to parse the rules and get them going on the tabletop. We're not inexperienced at playing new systems here at *Wi*, but we found *A War Transformed* troublesome.

A major issue is the order of information in some sections, wherein elements of detail are presented ahead of the core rules and systems they relate to. We previously mentioned that we enjoyed the function of the Activation system, but we had to dig through needlessly convoluted writing to mine that enjoyment. A glossary (presented before the activation rules) is an example of the overwriting that is sometimes present. It complicates terms that don't even need defining. The snippet on the right shows how a universally recognised concept like 'Turn' becomes something of a riddle in *A War Transformed*.

The rulebook would benefit from more calculated pacing. There's no obvious point to stop reading, take the core systems to the tabletop, and play a game or two. Consequently, players might feel overwhelmed by the core and additional rules, and without a quick reference sheet or play summary, it's all too much. Perhaps the author was loath to leave the game's unique selling points - the alternate history additions - out of a first play, but it would have been wise to present all basics ahead of more esoteric extras.

The book's design has strengths too however: profiles are generally clear, tables are easy to follow, and there are excellent graphical examples of game concepts that make some rules much easier to understand.

OVERALL

The background here is simple but compelling, and has sparked much excitement at *Wi Tower*. There are plenty of interesting systems to enjoy, and the game will work brilliantly (with the addition of a few characters) if you already have a WWI collection.



UNDER THE MICROSCOPE

IT'S A KIND OF MAGIC

Players pick a Hermetic Lodge to worship when they build their army, and the choice will determine the kind of Rituals and magic they can use. Each has its own essence and theme, allowing you to tune your force to a gameplay approach or visual style that most appeals.

The Maiden's rituals are designed to reward aggressiveness, providing extra movement, but they can also remove stress from friendly units and slow enemies. 'The Hanged Man' is a grim option where a unit can be sacrificed and for each model removed a friendly unit nearby can take a free move action, becomes unshakable and immune to pinning, and can still be activated later.

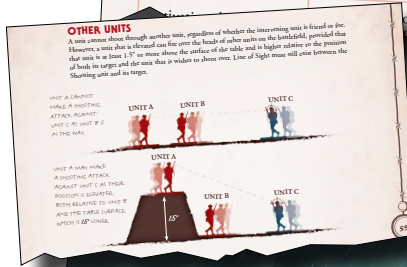
The Mother offers defensive rituals and her 'Temperance' ability is particularly compelling, allowing you to swap the wounds taken by one unit to another within 12". The Crone's rituals are more difficult to cast but with 'Judgement' having the potential to return a unit to its full starting strength she's a powerful choice. The Horned God, kinsman to the Triune Goddess, is all about bolstering your units' combat prowess.

Manifestations can be summoned when a player has performed enough rituals to generate a handful of Manifestation dice. Each ritual generates a dice and up to six can be rolled. A low total will bring a weak Snatcher (a Kobold, Brownie, or other impish creature), but the higher the result the more dangerous the Manifestation. Should you roll 18 or more a mighty Crusher will appear - a giant creature festooned in ancient totems and daubed in mystic symbols, capable of easily crushing a tank with its powerful blows.

ACTIVATION GLOSSARY

ACTIVATION GLOSSARY TABLE

Term	Definition
Round	A full series of Phases, including a Close Combat and Compulsory Move subphases and four standard Phases.
Close Combat Subphase	A special Phase that takes place at the start of a Round, before any other Activations. Any units that are in contact with any enemy units fight in Close Combat - removing casualties and making any necessary Tests.
Compulsory Moves	A subphase wherein any units that Move without instruction from their commanding player, either as a consequence of Breaking or some other special rule, do so according to their own rules and Keywords.
Phase	The portion of a Round in which specific classes of model, determined by the Activation Keywords on their unit profile, undertake Actions like Moving, Shooting, or using Abilities.
Turn	One half of a Phase, in which each player Activates whatever models they have in their platoon whose Activation Keywords allow them to act in that Phase.
Activation	When a unit or units are chosen by a player and act out whatever Actions are available to them.



Ease of entry to the world of *A War Transformed* is hindered by its overwritten rules, but we hope that online extras will be provided (such as a QRS) to ease new players into what is a fun, tactically rich, and creative game. Despite its flaws, the book is extremely generous; we've not even had space to mention the six different scenarios, massive number of weapons, huge troop listings (from multiple nations), and more that saturate its pages, and all for just £25.

This is a dense, intriguing, flawed, but exciting ruleset. We're curious to see what's next from the author.

Left: Artwork by Dimitris Martinos illustrates scenes that can be brought to the tabletop or the workbench.

TEMPLE OF THE WEST - DANIEL MERSEY'S KNIGHTS OF THE ROUND TABLE

Dan Mersey gets about, doesn't he? When he's not releasing printed and PDF rulebooks, or working on his own Wiglaf Miniatures range, he's teaming up with others to help in the creation of more new tabletop miniatures! Here he's provided art direction for a Knights of the Round Table range, produced by Kyle Gibson from Temple of the West.

You may have already seen this hefty initial release if you follow crowdfunding efforts. They were launched through Kickstarter at the end of 2022, but, with the campaign fulfilled, Temple of the West have made the miniatures available to everyone.

Pack one could be considered the main event, featuring some of the best-known characters from the tales of Arthurian legend: Lancelot, Merlin, Guenevere, Mordred, and the King himself. The other three-character sets are packed with legendary types, too: Gawaine and the Green Knight, Tristan and Isolde, Ywaine and his lion, the Lady of the Lake, Morgan le Fay, and more.

The four-character sets are priced at \$15.99 (£12.50) for five figures, which means you get plenty of special characters for your buck. The sculpts are excellent, too, with loads of detail on crisply cast realistic-scale 28mm figures. The designs are rooted in historical costume, armour, and heraldry - the Daniel Mersey influence coming through - and the sculpts have characterful faces, elaborate helms, and weighty-looking cloaks and armour. Many packs include separate weapons and shields, which allows for dynamic poses (Gawaine, Marhault, and Mordred look particularly up for a scrap), and some have variant parts and alternate weapon options. If we have any criticism, it's that the female figures lack dynamism, and aren't sculpted as well as the men, with respect to face detail and anatomy.



Above: Lancelot, Merlin, King Arthur, Guenevere, and Mordred.
Below: Pack three in raw metal: Lady of the Lake, Gawaine, Galahad, Percival, and Gareth.



Above: Marhault, the Green Knight, Ethereal Knight, Turquine, and Morgan le Fay.
Below: Brigands.



Left: Giants Gog and Magog

Below (left): Palug's Cat.

Below (right): Command group.



The other packs provide:

- A group of Brigands in simple clothing with an assortment of basic weaponry - six figures for \$16.99 (£13).
- Giants Gog and Magog, who respectively wield an axe and a mace on an actual chain - two towering figures for \$12.99 (£10).
- A command group of a bannerman, musician, and squire - \$9.99 (£7.80).
- A monstrous feline of Welsh legend - Palug's Cat - which is a very chunky figure for just \$5.99 (£4.70).

Due to the historical-adjacent styling, many of these figures will fit nicely into fully historical armies as well as fantasy forces. Should you want to try the Knights of the Round Table out in Daniel Mersey's games, there are tokens and dice available to take them into *Lion Rampant*, *Dragon Rampant*, and *Song of Arthur and Merlin*.

We're certainly keen to get some of these figures onto the *Wargames Illustrated* painting table - then our gaming tables!

DETAILS

- SCALE: 28mm
- PERIOD: Arthurian legend
- PRICE: Assorted
- MATERIAL: White metal
- AVAILABLE FROM: templewest.co

NORTH STAR - CAVEMEN AND HURON

CAVEMEN

First from the molten fires of North Star's casting room is a sizable new range from the skill-driven sculpting tools of Bobby Jackson. Their product listing describes them as simple 'Cavemen', but these 25 new figures can more accurately be described as Neanderthals. They could also work as primitive Palaeolithic human, although they don't quite have the same features.

Five different codes offer a varied selection of options for pre-history players, and, while the range is designed to slot into games of *Tribal*, we can see uses in various pulp adventures (Morlocks anyone?) and sci-fi games, visiting unevolved planets.

A set of leaders includes a particularly impressive Warlord along with four Heroes, each armed with different weapon options. The models are draped with fur and hides, and bear the suitably heavyset physique and prominent brow you'd expect. Bones, tools, and trinkets are scattered across the range to add a few extra details, but it's the character that really sells these miniatures.

Three other packs show the Cavemen on the hunt; there are warriors with short weapons (various rudimentary clubs), long weapons (spears with flint tips), and marksmen lobbing spears or rocks. All the figures are unique, but a few do repeat features and poses from others.

The final set is a family group (above right) with three different mothers draped with infants, and two child figures. This is a charming collection, but, unfortunately, there are two variants of a figure here (the mother holding up her infant) that look a little too similar. Nevertheless, this is a great new collection that offers something a bit different, will be easy to paint, and should look fantastic on your gaming table.

DETAILS

- SCALE: 28mm
- PERIOD: Pehistoric and 18th/19th Century
- PRICE: £8.25 per-pack of Cavemen, £9 for the Iroquois and £2.50 for Thayendanegea
- MATERIAL: White metal
- AVAILABLE FROM: northstarfigures.com



Even with a quick paint job using Army Painter Speed Paints, the Cavemen look excellent.

Warriors with long weapons (left), leaders (top middle), marksmen (bottom), and short weapons (right).



IROQUOIS

Closer to modern times is a pack of six extremely crisp and detailed new Iroquois for *Muskets & Tomahawks*, along with a character figure. Ideal for use with War of Independence and/or French and Indian War gaming.

The warrior pack mixes aggressive close combat stances, figures taking calm ranged shots, and men at rest. Each figure has a good deal of character on show, and will be a treat for keen brush wielders, but we do have to question the pose of one model. The miniature attacking with an axe and musket (bottom left) looks rather unnatural, as though his gun is about to tumble from his awkwardly loose grip.

There's also a figure of Mohawk chief Thayendanegea (also known as Joseph Brant), who can fight for the British in the French and Indian War (far right). He can lead Iroquois nations to battle, again on the British side, in the American Revolution too. He's a clean and relatively simple sculpt, but carries the gravitas you'd expect from such a character.

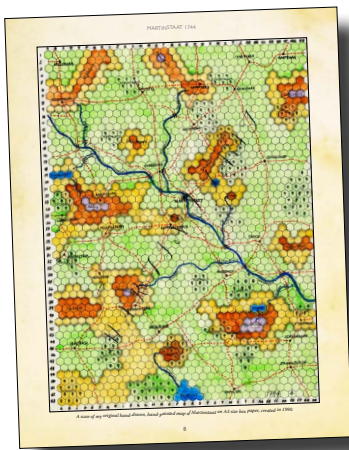
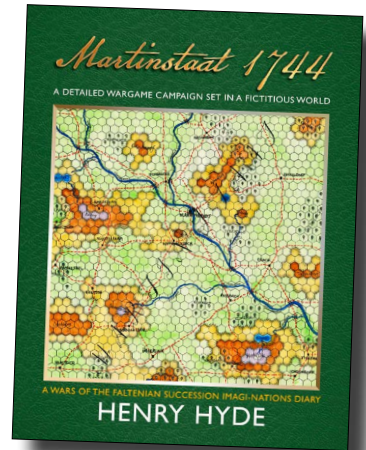


HENRY HYDE: MARTINSTAAT 1744: A WARS OF THE FALTENIAN SUCCESSION IMAGI-NATIONS DIARY

Henry Hyde will need no introduction to anyone even vaguely familiar with wargaming, being a prolific author of books and magazine articles on the subject, and most recently a podcaster. Fans of his work will be aware of his last book, *Wargames Campaigns*, published in 2022, which details Henry's thoughts on how to plan, organise, and run a successful wargames campaign. For his next venture, Henry wanted to demonstrate the workings of a real wargames campaign, and the result is *Martinstaat 1744*.

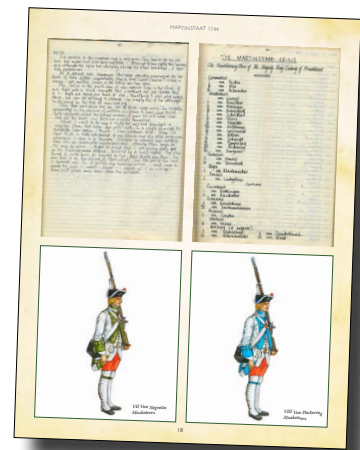
It turns out that, way back in the mists of time (1990 to be precise) Henry fought a campaign with his friend, Guy Hancock, between the fictional 18th Century states of Faltenland and Prunkland. The campaign was turn based, with both sides detailing where their forces were moving on a map of the fictional land, and encounters being played out as wargames when applicable. The campaign ran for about 15 weeks, during which Henry kept meticulous notes about each turn, all of which forms the basis for this book.

So, what is *Martinstaat 1744*? To begin with, it is a 104-page full-colour A4 hardback book, illustrated throughout with full-colour images of Henry's 'imagi-nations' collection of miniatures. There are also full-colour maps of Prunkland, Faltenland, and the disputed state of Martinstaat, the country over which the two states are warring. Henry also includes illustrations he created in the style of Osprey plates, showing the uniforms of the battalions of the fictional states. Finally, there are scanned images of the notes he made as the campaign progressed, including the lists of forces involved, their strengths, and even their facing colours!

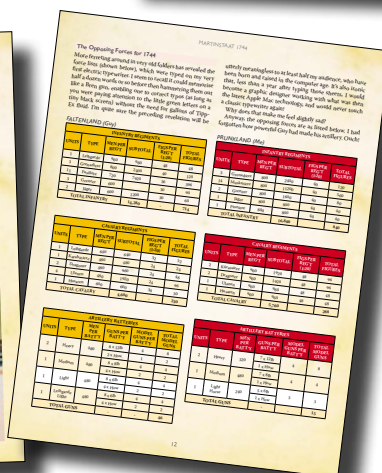


The text begins with a colour hex map of Martinstaat along with a review of the campaign rules that were used - how many hexes infantry move, deductions for crossing rivers or through woods, boat movement on waterways, and so on. There are also rules for supply, sieges, pioneers, keeping track of casualties, and myriad other campaign details. Each side's forces are then detailed before moving on to the turn-by-turn account of the campaign. To do this, Henry reproduces his notes for the campaign as text, alongside - in case there was any doubt - images of the actual notes written at the time, thankfully in his very neat handwriting. Page by page, you can track the movement of the two armies as they move through each turn, along with Henry's thoughts about the campaign's progress. The final chapters include a campaign overview from both Henry and Guy, followed by a chapter showing maps and details of other areas of Henry's fictional world. These present him with an opportunity to field Indian-style armies, with lots of lovely elephants, as well as Afghan- and African-style nations. There was a slight problem with my review copy of the book, as pages 53-56 were printed upside down, but I am sure this is something Gladius publications will quickly rectify!

Full disclosure - I used a version of the hex map of Martinstaat to run my last campaign, albeit with historical British and French armies, so it was interesting for me to see how different Henry's campaign was from my own. While someone planning an imagi-nations campaign would no doubt benefit from reading this book, I found it much more interesting for the glimpse it provides into Henry's mind. The investment in time and effort he put into this campaign is mind-boggling: designing the uniforms and colours of the various battalions of the different nations, painting and colouring the maps, writing the campaign rules, designing the political machinations, not to mention the detailed notes about every move, and the subsequent wargaming maps of individual hexes required so that the encounters between the enemy forces can be played out. By the time you reach the chapter on the Cost of Raising, an Army (where the average 18th Century historical costs are used to calculate everything from how much it costs to build a mile of road, to raise and equip a battalion, build a ship of the line, and any number of other campaign related queries, all along with the time it takes to do so), you may suspect that Henry has slipped into glorious madness.



If you enjoy imagi-nations style games, or if you are planning a similar campaign, then Henry has done a lot of the hard work for you here, and it is definitely worth a look.



DETAILS

- SCALE: Non-specific
- PERIOD: Horse and Musket
- PRICE: \$30
- MATERIAL: 104-page A4, full-colour, hardback book, and PDF
- AVAILABLE FROM: amazon.com (hardback), payhip.com (PDF)

North Star Military Figures Ltd,
Unit W42, Lenton Business Centre, Lenton
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NG7 2BY, UK
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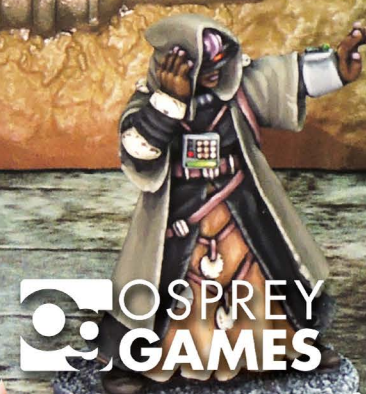
SCAVENGERS

20 MULTI-PART
28MM PLASTIC
SCAVENGERS FOR
STARGRAVE.

28MM METAL
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Mates, Monsters
and Robots.
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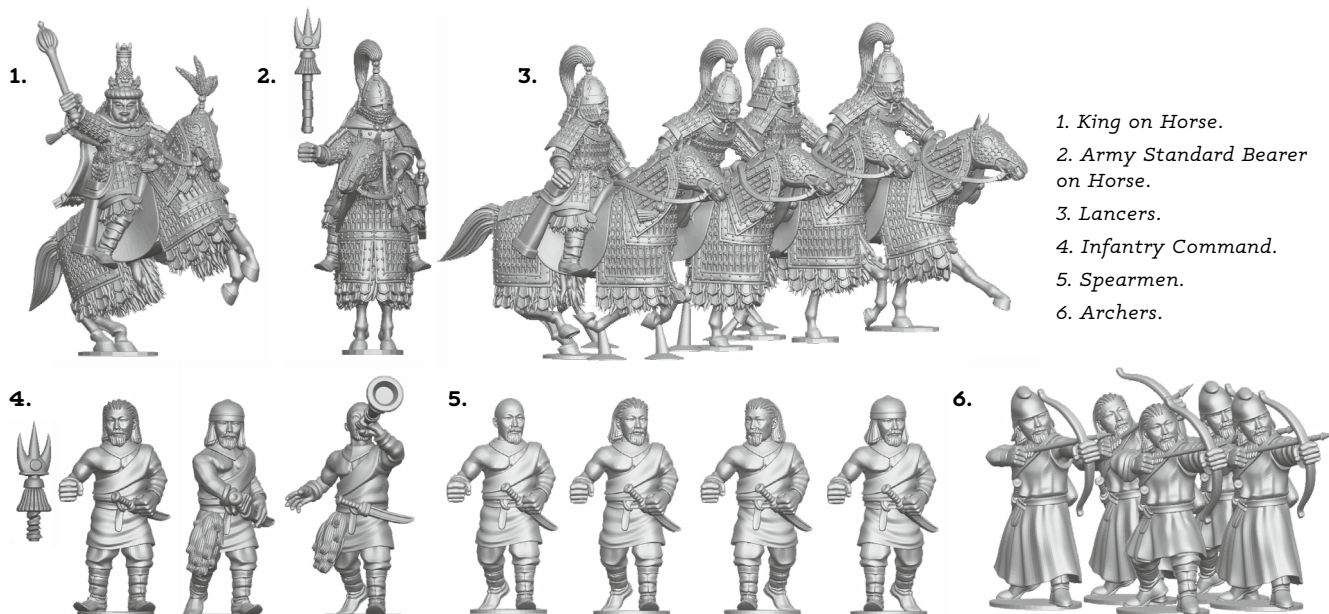
RELEASE RADAR

Dom Sore searches out a selection of wargaming goodies in his regular column.

ASIAN INFLUENCE

Instantly tempting me to explore previously unknown options are new Tibetans from Blitzkrieg Miniatures (blitzkriegminiatures.com). These are 28mm 3D-printed figures, and Blitzkrieg have started small with six-packs: King on Horse, Army Standard Bearer on Horse, Lancers, Infantry Command, Spearmen, and Archers. The King is extremely ornate, bedecked from head to toe (and head to hoof for his mount) in detailed armour. I'm not sure why the archers come as a group of five while the spearmen are a group of four, besides these being the numbers of variants of each. The mounted troops are the real draw here, though, and they should look truly excellent when painted. I do love a niche army... even when I am not sure what game they would fit into.

Show season is in full swing, and I've had a lot of fun travelling to local shows and catching up in person with people I normally only speak to online (hello Brian, Graham, and Craig). I have seen some new manufacturers and added some new bits to the lead pile, but resisted delving into any totally new periods... so far!



1. King on Horse.
2. Army Standard Bearer on Horse.
3. Lancers.
4. Infantry Command.
5. Spearmen.
6. Archers.

Moving to the very far east of Asia, we reach Japan, a nation known for putting incredible detail and craft into the smallest of trinkets. Showing fidelity to that ethos, Oshiro Model Terrain (oshiromodels.co.uk) have created a varied array of lovely scenic scatter to breathe life into your tabletop towns. My personal favourites are the lanterns and rice storage containers; I will admit to thinking the smaller rice storage jars were cheese at first! Oshiro Terrain will paint your scatter for you, you, at a reasonable additional cost.



To go with the Japanese scatter, you could read *Bakumatsu* by Till Weber, published by Zeughaus Verlag (zeughausverlag.de). The full title of this new edition is *Bakumatsu Volume III: From Samurai to Soldiers - Japan in the 1860s*, and, where the previous two volumes dealt with the Late Sengoku period - possibly the zenith of samurai warfare - this one details the transition into modern Japan from the later 17th Century to the later 19th Century. The author really knows their onions (or daikon), and there are details of the various civil wars in this timeframe, as well as details of the modernisation itself. This is a fantastic primer for the period, and is full of ideas for us wargamers, though it contains few details of Tom Cruise's actions, which is surely an oversight from the author! You do get lots of information about other Western interference, though.



RIVER DEEP, TABLE HIGH!

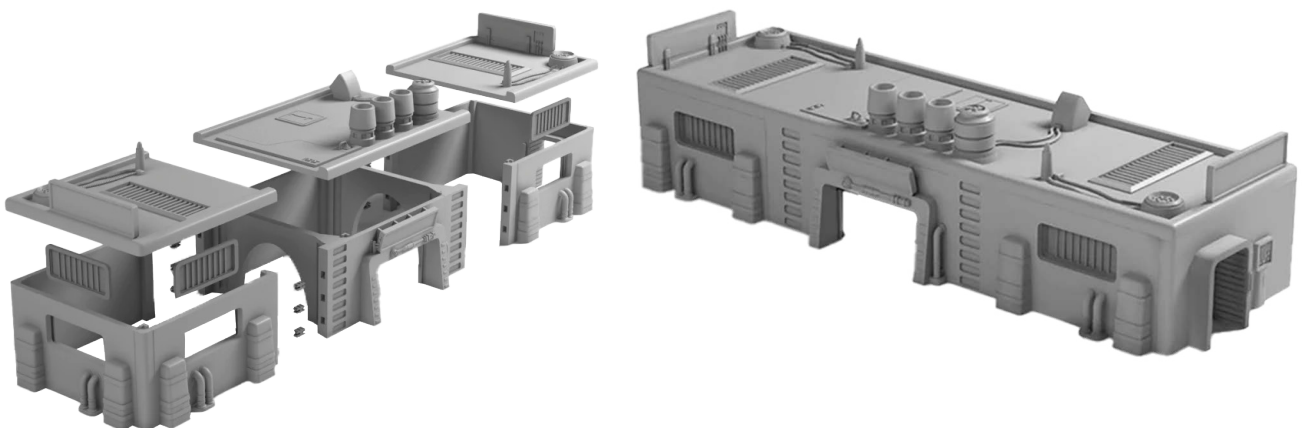
While you enjoy that earworm, I'm checking out the new Modular River set from Archon Studio's Dungeons & Lasers brand (archon-studio.com), distributed by North Star in the UK. This modular system provides you with three straight pieces, three curved pieces, one rocky cascade, a tail-out piece, and clips to hold everything together. You will need to paint the pieces, but what's particularly interesting here is that the kit includes clear plastic pieces to place over your painting to enhance the illusion of water. That should be much easier than pouring resin! Hopefully, more pieces will be added to the range - extra straights and curves, along with a Y-junction, would be very useful.



When dressing our gaming tables, what would be better than a table dressed for a feast? The latest 28mm resin set from Irongate scenery (irongatescenery.co.uk) includes two rectangular tables, one round table, four benches, and two chairs. These are aimed towards the RPG side of the hobby, where the various food and drink details matter more, but there is no reason historical gamers can't make the effort as well.



From medieval tables to a galaxy far far away, Vando's Garage, from Imperial Terrain (imperialterrain.com), is an STL file for sci-fi tabletops. That means you will need to print it or get someone to print it for you, but once you do, you'll be rewarded with a three-room building that can be combined with others in their digital range. The ability to swap and interchange parts between buildings adds a real utility to these designs, and the Force is so strong in these that you'll soon be able to work out who shot first... spoiler alert - it was Han!



GRIBBLIES

It seems there's not a game out there that can't benefit from the addition of zombies, if my travels around wargaming shows are anything to go by. Why not add these 28mm white metal zombies from Black Pyramid Games (blackpyramid.co.uk) to your tabletop if you've got the flesheater bug? They come in various states of undeath, look suitably gruesome, and, while zombies may not be anything new, these ones come in some interesting period dress, as well as modern attire. Old clothing doesn't necessarily mean they are from the past; how about cracking open the huge revised *7TV Second Edition* rulebook [see page 30 - Ed] and playing a game about a historical drama production that suffers an outbreak of zombies?



At an entirely smaller scale are 6mm metal fantasy monsters from Irregular Miniatures (irregularminiatures.co.uk). These are recognisable from films and legends and the range includes a large wicker man, a colossus figure, and a dragon turtle. There is even a grumpy looking genie but I'm not sure where his lamp is. These are additions to their growing fantasy range that the sculptor, Geoff Addison, wants to get up to a hundred different items. I look forward to seeing what else he comes up with.



The best (or weirdest, or silliest, or most awesome) gribbly this month is the Banana Tyrant from Crooked Dice (crooked-dice.co.uk). It's a 65mm tall figure, which goes to 80mm at the fist, has exposed brain parts and a giant banana gun. I have no idea who decided on this twisted tyrant, and am unsure if this is the work of a genius or someone in need of intervention... either way, I love this figure, especially the eyes.

BIJOU ASSYRIANS

We all think the internet is listening to us, but I was very surprised when the webby overseers knew I was reading a book about Assyrians, and used my social media timeline to draw my magpie eyes to new figures from Lancashire Wargames (lancashiregames.com). These new 10mm metal figures cover that very ancient civilisation with a chariot, spearmen, bowmen, and foot command. I may not really want an Assyrian army, but at 10mm you can have a lot of chariots interspersed with infantry... which is instantly quite appealing, especially as the the chariots have six different crew variants, so you can build them how you like.



Above (left to right): Archers, Foot Command, Spearmen, Chariot crew, and Chariot.

MOUNTED (EARLY) MEDIEVALS

The penultimate entry this month is mounted Anglo-Danes from Footsore Miniatures (footsoreminiatures.co.uk), and there are five new codes covering a Commander, Musician, Bannerman, Mounted Spearmen, and an option to buy them all on one bundle. These are, as you'd expect from Footsore, excellent sculpts by Matt Bickley. They fit very nicely with the Late Saxons he sculpted for Footsore, and exhibit his miniatures' trademark dynamism. Given the period, these could easily double up as Vikings, Saxons, Welsh, Scots, or you could paint the shields green for a force of horsemen Tolkien would be proud of. For those asking how much the Anglo-Danes used cavalry, does it matter when they look this nice? I don't think so.



On a similar (broadly Dark-Age, that is) tip, we have a couple of new packs from Wiglaf Miniatures (wiglafminiatures.wordpress.com). These Anglo-Saxon Princes & Warriors (PEN08, below) and Mounted Warriors (PEN09, right) feature in Wiglaf's 18mm Age of Penda Range, the former being inspired by the 'princely' burials of southern England, the latter by Wiglaf's conviction that the Saxons didn't fight exclusively on foot. 18mm figures don't come more crisply designed than these.



It won't be long until Christmas, so why not ask for some of these as presents? Much better than socks! I wonder if I can turn a Banana Tyrant into a stylish tree decoration... Until next time, fare thee well, and happy gaming!



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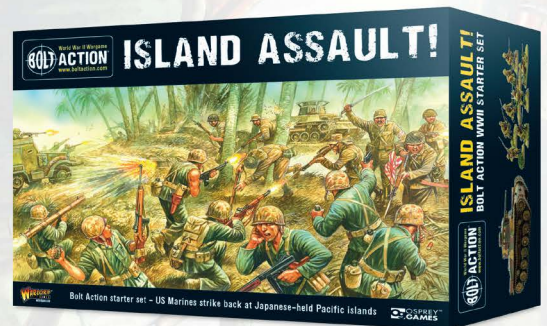


Island Assault! focuses on the bitter, no-quarter-asked-or-given fighting in the Pacific theatre, pitting the United States Marine Corps against Japanese island defenders in some of the most brutal and hard-fought battles of WWII. Reflecting the island-hopping campaigns enacted by the US to reclaim Japanese advances, this conflict was fought mostly on a series of relatively small islands, densely packed with jungles and protected by the sea. Each island had to be landed on, fought for, and the defenders rooted out.

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QUICK FIRE!

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A THOROUGHLY ENJOYABLE ISSUE

By Brian Cameron

I recently turned 70 and marked 56 years of wargaming, having started with the discovery of *Tackle Model Soldiers this Way* by (of course) Don Featherstone in the local library. I've thus been thinking back over the years, so *Wi28's* Revisited theme was very apposite. The issue brought back memories of games, campaigns, and some friends who have sadly departed and has produced a surge of enthusiasm just when I was feeling a bit jaded.

Quite a few 'old favourites' were name-checked - *Loose Files*, *On to Richmond*, and the ground-breaking *Science v Pluck*. As it happens, I've been tinkering recently with *Loose Files* for my own AWI games, trying to streamline it with quick, easy mechanics for firing and combat, and drawing some inspiration from a Howard Whitehouse penned favourite, *A Gentleman's War*.

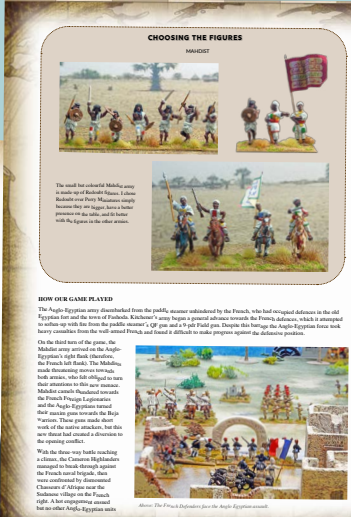
I still use the older Miniature Figures 'S' range offerings from their ACW, FPW, and Crimean ranges for mid-19th Century Imaginations, all in traditional non-shaded painting style on card bases. I wish I could get more of them, but the older ones are harder to find.

I often write my own rules, but *Death in the Dark Continent* is the best answer I've seen to the old problem of making colonial games balanced and entertaining. The success of the design is reflected in my own choice of forces: Zanzibari, Kushi (Jungle Cannibals), Congo-Arab, and Explorers. All have proved more entertaining than any European based force and all capable (on my better days!) of proving triumphant. No surprise then that Nick Buxey's article rounded the issue off nicely for me and rang another bell - I supplied Brian Gregory with the information for his Sudan range!

There's little that I still play which dates to my early days of wargaming, though the basic rules in *Charge!* is one example

and the, sadly little-known, rules that Neil Cogswell wrote for his *Seven Years' War* games is another. He, like Charlie Wesecraft, was well ahead of his time, using a ground scale of 1" = 100 yards, 1 figure = 100 men, and simple mechanics to enable him to fight large battles. His *War of the Bombar Succession* was an excellent example of a campaign which consisted of a series of linked battles - revolutionary and it has long been an inspiration to me.

A final comment about the 'Biggin' It Up' article; I'd dispute that the authors went about it the 'wrong way round'! Pete and Jerry's choice has long been my approach to games and, given my interest in large battles, accounts for my adoption of 6mm in the early '80s for much of my gaming. They're ideal for cheap, easy, and quick to paint armies which can be used on a small table.



HOW OUR GAME PLAYED
The Anglo-Egyptian army disembarked from the 1882, summer disembarked to the French, who had not yet advanced in the old Egyptian fort and the town of Bahariya. Richard's army began a general advance towards the French positions, which it managed to achieve up with the aid of the public house's CQF gun and a 400 lb field gun. Despite the barrage the Anglo-Egyptian force took heavy casualties from the well-armed French and found it difficult to make progress against the advance positions.



As the French advanced on the Anglo-Egyptian army...

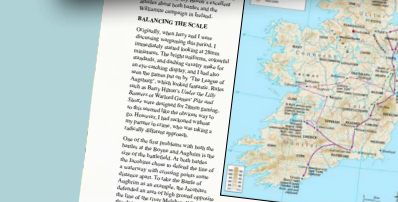
BIGGIN' IT UP BY SHRINKING IT DOWN!



The French and Jerry's Biggin' It Up... the French and Jerry's Biggin' It Up...



THE OLDIES' REVELATION... the Oldies' Revelation...



BACK TO FRONT... Back to Front...



PIETE'S ARMY 1800-1800... Pete's Army 1800-1800...

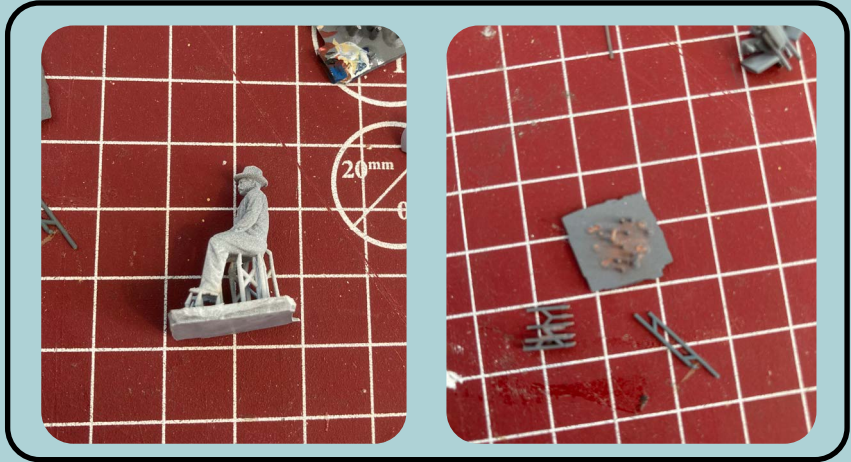
WASTE NOTHING!

By Clive Ward

Using sprues for scratch building has been a mainstay of modelling since I first started in the '70s, and, since the introduction of 3D-printed figures, I've noticed the supports for printed miniatures can be a great addition to the converter's toolkit. I've used them for bottles, cups, fishing rods, and here as railings on the recent *Cruel Seas* S-Boat, which came free with *Wi427*.



1) I drilled a little recess to fix florist's wire to the boat for the upper rail. I bent it over the stern and back up the other side to get the shape just right.



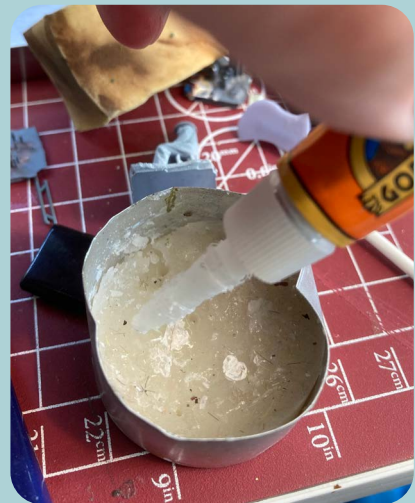
2) Time for the stanchions! I took a 1/76 figure from Scale3D and snipped the supports off it.



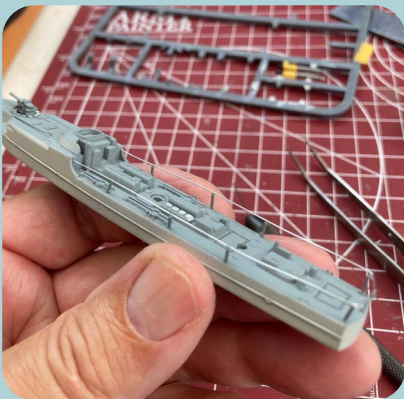
3) I measured the length between deck and rail to ensure I cut equal stanchions, then trimmed the 3D-printed supports.



4) I drilled a little recess to accommodate each stanchion, then fixed it in place.



5) A blob of superglue in a tea light hardens slowly, allowing you to dip the ends of multiple parts into it for easy fixing.



6) I used only a few stanchions to represent the effect due to scale.



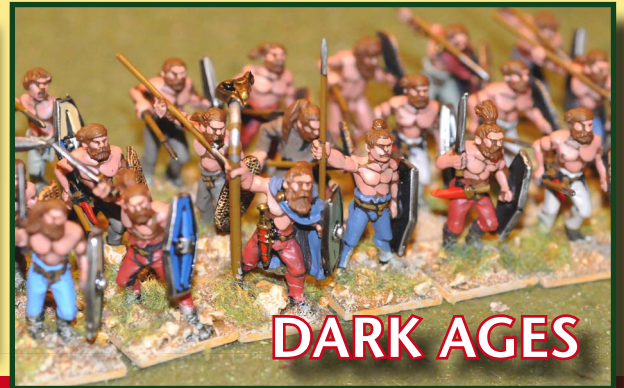
7) I finished the boat by painting and detailing per Matt Parkes' article on *Customising Cruel Seas (Wi427)*.



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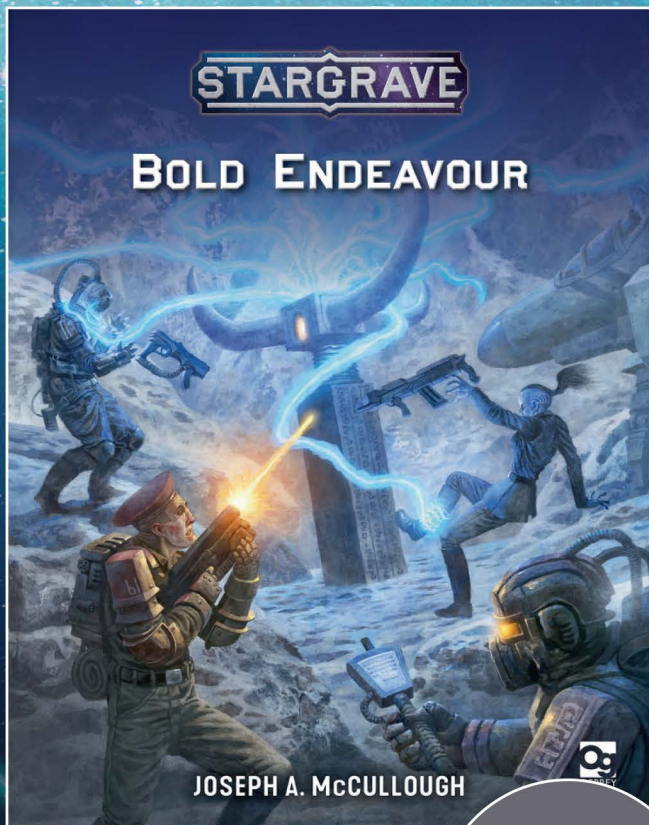
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Valour & Fortitude ON CAMPAIGN



James chats with Jervis Johnson and the Perrys about V&F's second edition, the Peninsular War campaign they ran during playtesting, and what's ahead for this versatile ruleset.

Wargames Illustrated: Thanks for inviting us into your splendid gaming chamber Alan. This has been the spot for a lot of (V&F) Napoleonic gaming over the last year or so, hasn't it?

Alan Perry: Yes, an 1813 campaign and a Peninsular War campaign.

Jervis Johnson: We do a lot of playtesting in our group through the campaigns, which are run online via email and a map, then transferred to the wargames table when battles come up. The Peninsular War's Salamanca Campaign meant I needed to be ready with updated rules and army sheets for games as I worked on the second edition, and Michael and Alan needed to be ready with the toy soldiers!

AP: That was fine for the 1813 campaign that Jervis ran while developing the original rules, as I had the stuff already painted. The Peninsular campaign, which I ran more recently, was a brilliant opportunity for me to get more figures painted up and for Jervis to test his second edition revisions.

PENINSULAR PLEASURE

JJ: I have to say that the Peninsular campaign was a real gaming highlight. There were lots of silly things going on and lots of great stories from the games.

AP: Campaigns really show the character of the people playing. Alessio Cavatore was the French commander and in almost every campaign we've played he's been very...

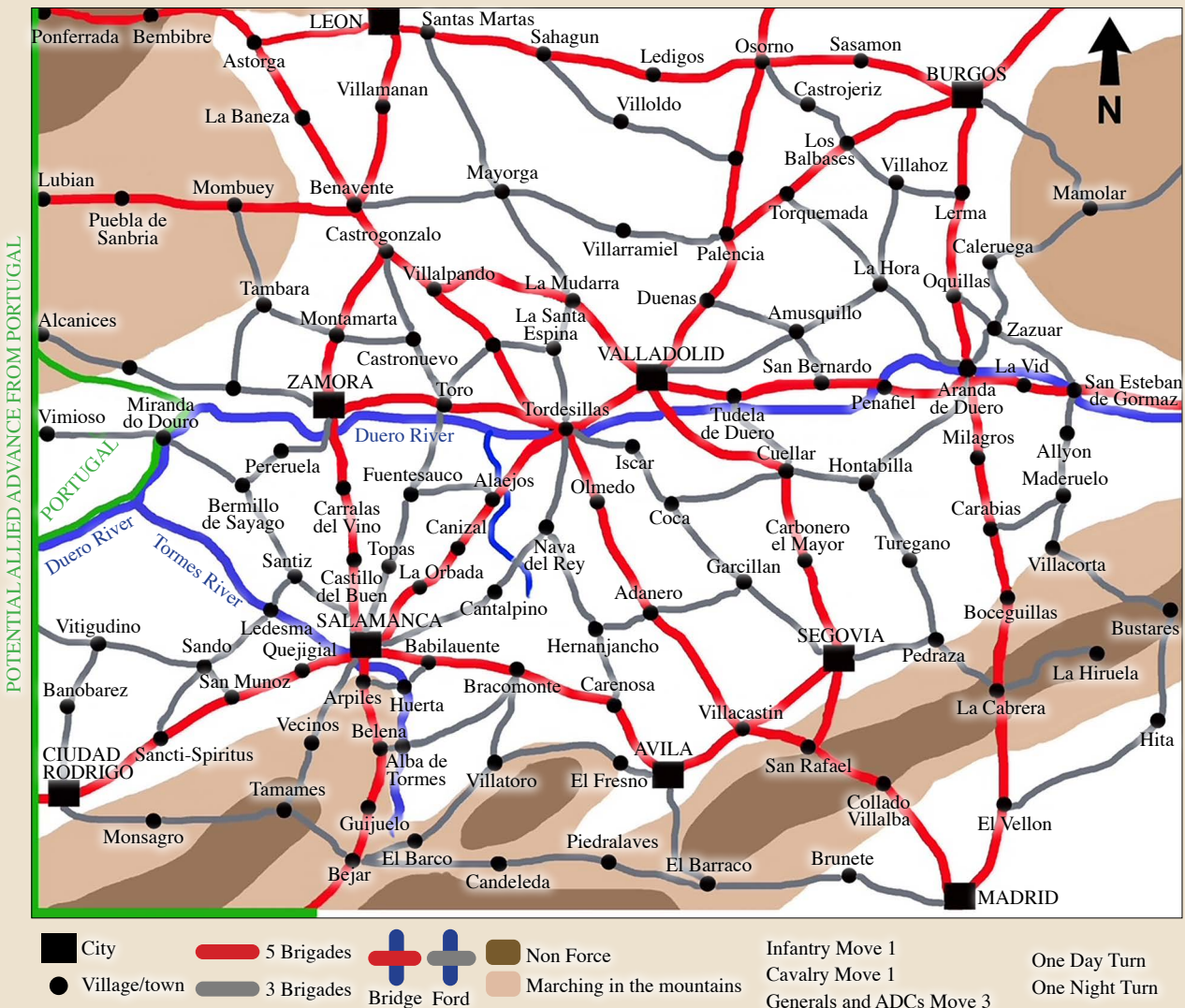
Michael Perry: Adventurous!



Above: Spanish vs French at the Battle of Tamames, which saw V&F designer Jervis take on Alessio Cavatore. After a strong start Jervis was eventually bested by his former Games Workshop colleague.

THE SALAMANCA CAMPAIGN, 1812

Players sent digital orders to move their forces around the Salamanca campaign map shown here. Once they clashed action switched to the tabletop, with the potential for nearby reinforcements to arrive as the game developed. Photographs from various campaign games that took place are shown throughout this article. The figures are Perry Miniatures from Alan's truly impressive and massive Napoleonic collection.



AP: Maybe even a little too keen when advancing across the map. He did it this time too, totally throwing caution to the wind, but he came up against a very cautious character on the tabletop - Chris Bone. Chris hasn't played too much and put his troops into square two or three turns before he should have...

MP: It was at the beginning of the game!

JJ: It was. He saw French cavalry in the distance.

AP: That's right. And he defensively formed square, not realising that it would take a couple of turns for them to come under threat from the mounted troops.

JJ: That gave the French time to form a huge, massed battery and just pound Chris' men!

AP: They lost that flank and lost the battle.

JJ: The other thing I remember is the Spanish Guerrillas and how they were incredibly effective. They were just a throwaway unit at first.

AP: Steve May was using them, and he likes throwaway troops, particularly infantry, so I thought I'd give him some reasonable but guerrilla cavalry. He did wonders with them.

JJ: One battle was played down the length of the table, with the French trying to escape - games like that are down to the nature

of the campaign - and there was a big British column marching toward them. Steve's guerrillas managed to zoom around the flanks and get in front of the French, doing just enough to stall them (and selling their lives dearly) while the British dawdled up the road. By the time the British arrived, the French were in disarray. Something similar happened in another game.

MP: Steve's very good at that, especially with *Valour & Fortitude*, as the guerrillas get an extra special rule, Swift, and could move an extra 6".

JJ: There was also an attack on a supply wagon.

AP: Yes, we did a small company sized action there, scaling down *Valour & Fortitude*. Again, the guerrillas were a pain as they were hidden troops. With *V&F* allowing fire before move, they could spring lots of ambushes.

JJ: The game can be scaled up or down quite easily. In the 1813 campaign I ran, there was one encounter in the late game where scouts met at an important city. Usually, they wouldn't fight on the tabletop, but this was an important moment in the campaign. Rather than just dice-off to see what happened we created a scenario and scaled up the table. Distances were imagined to be quite large so there were little cavalry units zooming around. The rules, with a little bit of thought, allowed us to take something from the campaign and make almost a sub-game from them.



Steve May's mounted guerrillas harry the French as they push through San Munoz...

BP VS V&F

Wi: It sounds like *V&F* was a wonderful toolset for enhancing campaign play. Is it now your go-to for gaming sessions?

JJ: It's worth saying that not all campaign battles were fought with *Valour & Fortitude*. If I wasn't around, games would sometimes be played using *Black Powder*.

I'm famous for tinkering with rules and I'll often change things in the middle of the game. Now that the updated *V&F* rules are finished and being published that's great for all of us. I don't have to try and fix things anymore but everyone else can just...

MP: Relax! [everyone laughs]

Wi: Having played a lot of *V&F* and *Black Powder* you're well-qualified to identify the major differences between the two on the tabletop.

AP: You get a lot more troop movement with *Valour & Fortitude* and less troops standing around.

MP: Which was always a problem with *Black Powder*... Well, not a problem, that was certainly something that would have happened, and sometimes it's great seeing your opponent sit there turn after turn... but you don't tend to get that with *V&F*.

JJ: Yes, *V&F* moves a bit quicker and has a kind of army level morale system integrated into it. You've got a built-in system for how units break but also how brigades are affected, and finally, at the end of the game, how the victory points system works to reflect what's gone on in the battle to decide the winner. Those make it quite different. It's got fate cards too.

The challenge I set myself as a rules writer with *V&F* was 'can I get a complete game onto four sides of paper; is it possible to condense it'. By necessity the game is



... and although the French press on, the Spanish attacks soon leave them vulnerable to the British on the way.



Guerrilla mastermind El Guano (also known as Steve May) looks confident as Alessio tries to weave his baggage train through pockets of Spanish skirmishers hidden in buildings and woods.



Fighting over the ford at the Battle of Salamanca in one of the campaign's Black Powder games.



Guards form square to defend as best as they can. If they are routed quickly then it's no problem as the group's gaming goals are simple: "Kick off at six, time for a curry, finish by eleven!"

FROM MASSIVE TO MINIATURE

The joy of exploring Alan's gaming room is that there's so much to look at. Once you've gotten over the impressive vista provided by a gaming board bedecked with ranks of figures you can get closer to check out the little details. On this visit we spotted a vignette of a signalman sending orders and some men managing supplies behind the battlelines.



Having a 12'x 6' board certainly allows for some epic battles.

succinct and focused. I worked with Rick on the design of *Black Powder*, and it has a lot more space for special rules and finessing. The experience of playing each game is a bit different and I think that's a good thing.

SECOND EDITION REFINEMENT

Wi: Did you find you started to play differently the more games of *V&F* you got under your belt, and the more you worked out its nuances?

AP: Yes, unless Jervis changed it halfway through a game! But there are quite a few variations to how it can be played, and we are starting to make tweaks the more we play.

JJ: Overall we are driven as much by the history we've read...

MP: ... and the tactics that existed, yeah.

JJ: Exactly, and on the whole *V&F* rewards those tactics. One of the big changes between the first version of the rules and this new edition is the differences between attack columns and lines. Originally in the rules, attack columns tended to come out on top - they were faster and better at fighting - but reading about the period the attack column was certainly useful for moving people up quickly, but line was a better fighting formation. In the second edition rules I did a lot of tinkering so that, in general, a line will beat an attack column unless the attack column gets the edge through good support and outnumbers the line. The problem with being in a line is that you're slow and unwieldy. That





The heavies roll in during the 1st Battle of Ciudad Rodrigo.

seemingly small difference took a lot of work and many changes from game to game were about trying to get the balance right.

Wi: You're all passionate about history and you have your personal preferences for periods. When creating and refining the game did you all sit around, discuss possibilities, and share exciting options?

All: No, not really!

JJ: I think the first thing we notably played together was a Paraguayan War game at Partizan. We were using *Black Powder* and after we were done, I mentioned that it was a bit fiddly flicking through the rulebook at a demo game. I felt I could come up with a much shorter set of rules that would be ideal for demo games. That led us through to starting on *V&F*... but we wanted to get Napoleonic armies back on the table.

AP: Yeah, because that's your basic, and classic, period for a set of wargames rules and then you can branch out and do different periods.

JJ: We ended up focused on that period through development because there's lots of different armies and there were plenty of things we could try. I'm a games designer, rather than a historian, so for period details I'll just ask! Alan was great for the Napoleonic period; I'd just say: "How should this work? What kind of affect would this unit have? Does this seem appropriate?"

MP: Now you're working on the Franco-Prussian War, which is very handy as I happen to have a Franco-Prussian range on the go! [laughs]

EXPANDING INTO NEW PERIODS

Wi: That must bring new design considerations and challenges, Jervis, but you're finding the core *V&F* rules cover enough ground and are a good foundation?

JJ: Exactly. I'm talking to Michael about what types of units there should be and what makes them different. I think it's going to be a fascinating one and will help me see how we can stretch the rules out, because you've got the first breach loading rifles and modern artillery is starting to appear.

MP: Mitrailleuse - machine guns and the like.

JJ: Yes, and formations were quite different and extended. We've just started incorporating all of that and I think it will be a good example of what the rules can do... And there are more miniatures coming out too! If there's new stuff, then obviously the guys will be excited for the miniatures they're creating so it makes sense for me to create an army sheet for it and play a game or two... but will all the models be ready?

AP: The army sheet before the models usually! [chuckles]

JJ: Well, my plan is to put up beta versions of the army lists for free download. I can update them very easily based on the games we play, but rather than it just being 'us and our gang' we can open it up to the public. That's been a benefit of the second edition rules. There are 20 or 30 playtesters out there who have been an enormous help. They do things we might not necessarily do

as players and ask questions that might not come up in our games. The second edition owes a great debt to the people out there who have been playing and giving feedback; I want that to continue with the army lists.

Wi: The Perry Miniatures ranges cover a very broad span of history. Just how far back do you think the game can go and how close to the present?

AP: I think we can push Jervis quite far, maybe back to the first Crusade.

JJ: We've talked about the Wars of the Roses, and I'd be quite interested to do that. It's about how you represent the differences within the core mechanics. The core *V&F* rules are basically that units can be formed up wide, or deep, or in a marching column; that covers a lot of ground: the Ancient Greeks right through to the start of World War One I suppose, where you'd start to see those relatively massed formations disappear. I can't guarantee it will work in those periods of course.

AP: But you're willing to give it a go!

JJ: That's why the Franco-Prussian War is so interesting. Until then units would shoot at each other and certainly do some damage, but suddenly units would be decimated by long-range fire. Will the system support that and how do we represent it? Those are interesting questions. Fortunately, a lot of the special rules are on the army sheet rather than in the core rules and that's deliberate. Skirmishers and Squares are on the army sheets for the Napoleonic forces. Breach Loading Rifles and Krupp Artillery



Plastic Prussian Infantry, getting the V&F treatment soon.

will appear on the Franco-Prussian War army sheets as special rules that reflect the qualities of those weapons. Longbow and Arrowstorm rules would be on Wars of the Roses army sheets.

The American Civil War, American War of Independence, and the Seven Years' War are generally periods that people seem to be keen on so...

AP: We might have to sit out the last one; we don't have any figures for it!

MP: We do have French and Prussians though. We'll be playing V&F at the Second Partizan with them and Jervis' Franco-Prussian War army sheets.

JJ: We'll be taking the game around the show circuit and there are other players starting to play bigger games now too.

Wi: It all sounds very exciting. This certainly won't be the last V&F appearance in *Wargames Illustrated* and I'm hoping there might be a Franco-Prussian War campaign I can sneak myself into in the future! Whatever happens, it's great to have a refined version of the game to enjoy. Thanks for chatting chaps.





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AN EXCITING DIRECTOR'S CUT FROM CROOKED DICE!

TW Revised
second edition

THE GAME JUST GOT EPIC!



A Karl Perrotton production. Interview by James Griffiths.

Wargames Illustrated: Karl, thanks for chatting to us and congratulations on the publication of *7TV Revised Second Edition*. The rules themselves are much the same, if slightly refined, but you've crammed a ton of extras into this book. It also represents a bit of a change in how your games are going to be produced and sold from now on. How did it all come about?

Karl Perrotton: In a weird way it started with *7TV: Dracula*, the expansion we created based on the eponymous vampire. That 'feature pack' was written as an addition to *7TV: Fantasy* but, the *Fantasy* core game sold out completely before we could release *Dracula*. With the world going mad and production costs escalating I couldn't afford to reprint the *Fantasy* set or the other bigger boxed *7TV* games, which presented a problem; the core rules were needed to play feature packs like *Dracula*. I produced a compact core rulebook as a simple solution and that got me thinking about creating a larger, revised, Second Edition ruleset along with tokens, templates, and cards.

Wi: Did you consider giving the game a more major upheaval to create a brand new third edition?

KP: I did think about chucking a lot of stuff out and pretty much starting again... but we had so many other associated products already available, written, and planned that we felt a revision of the second edition rules was the right choice.

I didn't really feel comfortable putting a new number on it; that's how it ended up as a revised Second Edition. I think that's really the best way to describe it, as there are no major mechanical changes that would justify it being called a third edition, but it is packed with extra value, clarity of rules, illustrated cards, and a lot of content from our previous box sets.

Wi: What was the development process for the book?

KP: We started by asking a few simple questions of ourselves. Stuff like "What are the existing rules that people don't understand?" or "What needs clarity?" There were always a few things about statuses that got constantly forgotten, to the point it was practically a running joke, so it was important to work out how to highlight and clarify those, as an example. That's done through better writing but also with better layout, organisation, and visual aids.

We wanted to make this edition of the game more friendly to players who didn't want to buy extra stuff too. That meant



changes to things like the script deck, which used to consist of special cards from our assorted sets. All you need now is a standard deck of playing cards which are cross-referenced with tables in the book.

It was important to add more illustrated examples of rules in play, further descriptions of tropes and narrative elements, Star and Co-Star descriptions, and more.

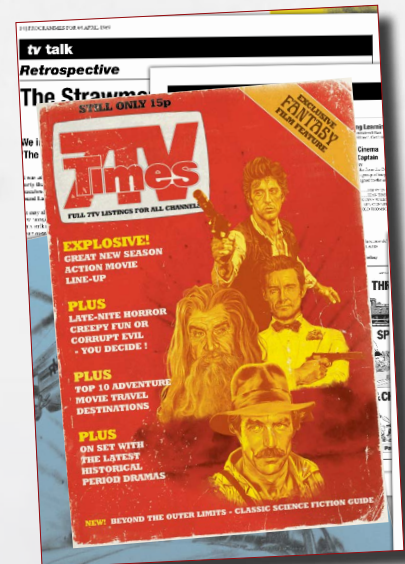
BLOCKBUSTER VISUALS!

Wi: The visual examples really stand out and everything in the book's beautifully presented, which adds a lot of clarity to the rules. *7TV Revised Second Edition* is honestly one of the finest looking rulebooks we've seen. It must have taken a lot of work to complete as it's also almost 300 pages long!

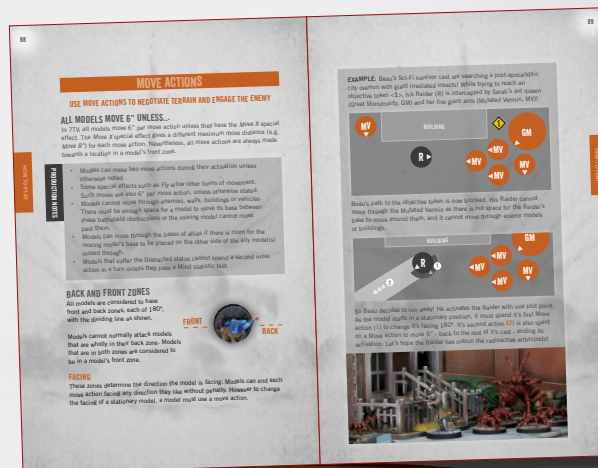
KP: It's lucky that publishing's my day job - or it was back in the real world - so I'm prepared for a lot of what is required. We work with so many talented people too. There are hundreds, if not thousands, of photos of figure setups by Kev Dallimore to choose from. The Crooked Dice miniatures have incredibly talented sculptors and painters working on them. The books have excellent illustrations and much of the layout is refined by Dave Needham, who is great. He can react to exactly what's needed and create it: little icons, pictures, card backgrounds, and more.

I have to give credit to the writing team as well. I worked for over three months with Conor Dwyer and Claire Bolton (both Edge Hill Alumni) on the profiles; we had some epic meetings! There was additional material from Glenn Allen, who helped develop the Narrative Episodes and expanded the Tropes, plus guidance and ideas from long-term collaborators Morgan Nash, Helena Nash, and Dr Peter Wright. This all fed into shaping the final product.

With something like the visual examples of gameplay, that's about making sure key rules are told well and then told again in a different way. We've tried to make the book as easy to read and reference as possible. Each chapter starts with a little summary of the key facts that you need to know, presented as boxed out 'Production Notes'. Visual examples have been created for key concepts and areas of the rules that might have previously given players difficulty.



Wi: The visuals are sometimes about adding to the appeal of *7TV*'s 'film making' world. Things like the fake *TV Guide* cover, showing alternate actors who could have been in iconic roles, make the new book feel like a lot of love has gone into it.



Rules are reinforced through 'Production Notes' summaries and illustrated examples of play.



KP: I think that's the stuff that adds the value... even if it's ultimately a joke for me and just 15 other people! [chuckles] I've wanted to work with someone who can do that sort of art for years and by chance we bumped into Ste Brotherstone, who is familiar with the odd stuff we like in 7TV. He has written a couple of books, called *Scarred for Life*, that take in things like scary public information films and dark kids' TV shows from the '70s and '80s. He is perfect to work on 7TV images. The upcoming '80s expansion has some amazing portraits by him.

GETTING IT OUT THERE

Wi: You tend to launch all your major projects through crowdfunding. How do you prepare for the campaigns and get them fulfilled quickly?

KP: I've been a studio and production manager and having that background helps. I budget before launch, which means the book needs to be laid out to know the page count and get the costings... but you're never quite sure how a campaign's going to do until it's over. We have a wonderful and loyal fanbase who tend to support us, but I honestly didn't expect this new core rulebook to do quite as well as it did. That was a lovely surprise.

We usually have three or four things on the go behind the scenes, so I'll be prepping for one while launching the next and fulfilling another. We are lucky to be a little bit ahead of the game because we're so practiced at this. Manta Ray Five is ready to go [see page 34 - Ed] and we're working on another expansion inspired by some classic '80s sci-fi movies.

That's kind of what 7TV's about - showcasing well known things from pop culture alongside incredibly niche ones. Both could resonate with our players. We're kind of a niche within a niche!

A COLOURFUL CAST OF CHARACTERS

Wi: 7TV's variety really shines in the Stars, Co-Stars, and Extras you've chosen to feature in this book. Some are instantly identifiable while others are more obscure but no less intriguing.



KP: When I was writing and working with the development team, I was always asking myself or them: "What's cinematic?". With the Stars and Co-Stars the answer to that question was the many archetypes you find in film; it was important to show some iconic ones, and to cover as many genres as possible, while ensuring more obscure options were also displayed under the studio lights. A card like the 'Everyman' might not immediately spring to mind when you think about film star roles, but thousands of fish out of water movies exist and it's an essential. It's the same with something like 'Corrupt Authority' which is represented by a Sheriff of Nottingham type but is an archetype that is applicable to many other characters.

Wi: Yes, 'Corrupt Authority' is only a genre change away from becoming Gary Oldman's crooked cop, Stansfield, in *Leon* or Ronny Cox's evil business mogul, Dick Jones, in *Robocop*. Different versions of the same archetype fit different genres and that's something you seem to be very aware of in the design of the game.

KP: Yes, each card is marked with easily applicable genres from a selection of six: Action, Adventure, Fantasy, Sci-Fi, Historical, and Horror. I'm finding that those six categories work for pretty much everything as we're developing expansions. As we create Genre Guides, we're pretty much just filtering the options to match what was *de rigueur* in a genre or a decade. James Bond goes out of fashion in the '80s, for example, and it was suddenly all about gritty action - Arnie and Sly films through to antiheroes like John McClane in *Die Hard*.

CORRUPT AUTHORITY
VILLAINOUS STAR 10

FIGHT 4	4 MIND
SHOOT 4	4 BODY
DEFENCE 10	5 SPIRIT

ATTACK	RANGE	STRIKE	WEAPON EFFECT
Letter Opener	0"	+8	0 Health, Immobilised
Chekov's Gun	8"	+7	-1 Health, Unreliable
Smear Campaign	10"	+9	0 Health, Stunned
Soapbox Rhetoric	0"	+8	Barrier, 0 Health, Distracted

EVERYMAN
HEROIC CO-STAR

FIGHT 4	3 MIND
SHOOT 3	3 BODY
DEFENCE 9	5 SPIRIT

ATTACK	RANGE	STRIKE	WEAPON EFFECT
Adrenaline Rush	0"	+7	Barrier, 0 Health, Push 1"
Hapless Throw	6"	+7	0 Health, Stunned
Blind Panic	3"	+8	0 Health, Distracted

Below: 7TV's six genre symbols.



Action



Historical



Fantasy



Adventure



Horror



Sci-Fi



Wi: The historical genre is a somewhat surprising addition, as that's never been a primary focus of the 7TV range.

KP: Our range is hysterical not historical! But that genre works for Westerns, Victoriana gaslight stuff, epics... it fitted and felt like it was time to bring it to the game.

AN EPIC PUBLICATION

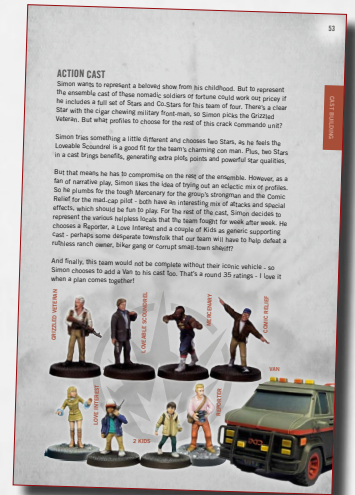
Wi: It's perhaps a bit unfair to ask you to pick some favourite bits from such a huge, almost 300-page publication... but we're going to anyway!

KP: There are a couple of simplifications that I could kick myself for not doing earlier; they are pleasing from a design point of view! Everything's a prop now, there's a script deck; these are common things that fit the cinematic threads, but it's the first time they've been presented with catchall names and such simple systems for their use.

We've added effective visual elements to the book, like action symbols, which make it very clear which type of action you're

going to perform. That clarifies something that people used to get confused about.

With a bigger page count we've had the space to do helpful things like provide example casts. We tried to put ourselves in the shoes of players and show them how to create gaming options based around the figures they might have or shows they love and want to recreate. The 'Soldiers of Fortune' example is one I was really pleased with, because with any ensemble cast you must begin breaking it down - who is the Star, who are the Co-Stars, who are the Extras - and those are enjoyable challenges to work through.



HEROES AND VILLAINS!

The appeal of 7TV is as much about the fantastic miniatures produced by Crooked Dice as it is the rules. Here's a selection of just some of the figures Karl and his co-creators chose to represent various archetypes in the game.



Grizzled Veteran

Street-tough cops, battle-hardened soldiers, and kind-hearted, underground mercenaries wrongfully accused.



Daring Rebel

Dispossessed nobles, insubordinate soldiers, disenchanted law officers, defiant teens, crusading journalists.



Mastermind

Supervillains, over-reaching industrialists, arch criminals, alien schemers.



Loveable Scoundrel

Space captains, sozzled pirates, high-stakes gamblers, heisters, con artists, and thieves.



Final Girl

Teenage vampire killers, capable babysitters, ingenious dream warriors, tough space-tug pilots.



Sadistic Slasher

Masked maniacs, psychotic killers, dream demons, evil entities, tiny terrors, self-reflective slashers, scared punishers.



Kingpin

Mafia dons, cancerous chemists, cocaine smugglers, drug barons.



Quirky Investigator

Great detectives, hard-boiled gumshoes, eccentric police officers, amateur sleuths, investigative journalists, meddling kids.



Mad Scientist

Corpse-stitchers, callous vivisectionists, self-experimenters, naïve eccentrics.



Loyal Sidekicks

Attendants to great detectives, steadfast halflings, diminutive partners to adventuring archaeologists, time-travelling companions.



Evil Overlord

Otherworldly conquerors, egocentric AIs, alien masters, malicious rulers.



Ruthless Nemesis

Tireless bounty hunters, implacable cyborgs, pitiless machines, alien predators.

Wi: It seems like there have been a lot of user experience and clarity upgrades included.

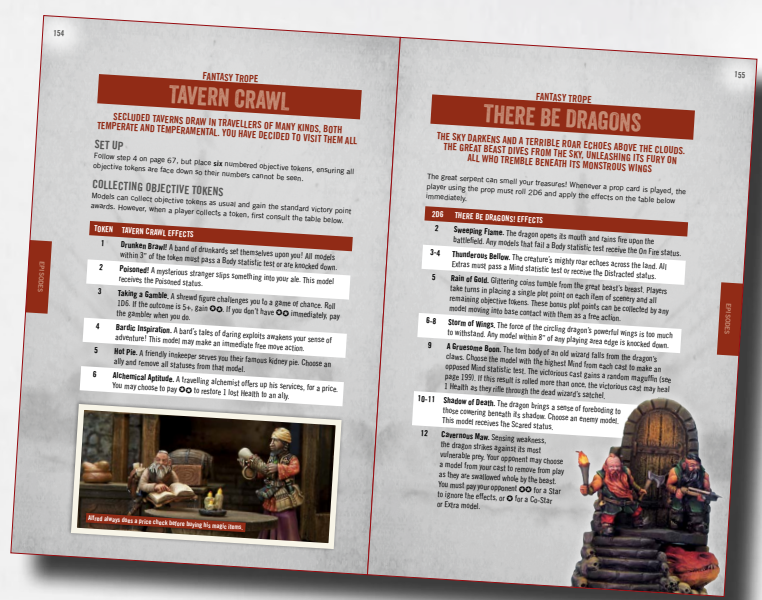
KP: Yes, some of the new tables clear up a lot of stuff that might otherwise be missed, like the table of actions and what they cost - it's about summarising things so players can get through games without taking ages to find the details. There was a late addition - a table about removing statuses - and that's very useful. The core thing is to make sure the game's quick to play and fun.

Wi: Talking of fun, what part of writing this book did you particularly enjoy?

KP: I'm all about the narrative - I fall somewhere between wargaming and roleplaying in my preferences - so the Episodes are where I have a lot of fun. The difficulty is that *7TV* is so broad that we couldn't possibly get too specific and that's why there are the six open play Episodes (scenarios) provided as well as three more defined narrative Episodes. Open play Episodes are applicable to various genres and miniatures, but, to ensure players can bolt on extra mechanics and ideas as they get more confident playing the game, we added tropes. The Battle is a standard scrap but add a City Riot Action trope and you'll bring angry rioters, rabid dogs, choking fumes, and more to the game. That same Episode could be completely different if you apply the Battlefield Historical trope, bringing aggressive crows, battlefield scavengers, a foul stench, fog of war, and other horrors to the game. I could write tropes all day!

You can add further variety with Director's Cut rules. These accompany each open play Episode and add three further options which modify what's going on. Shots will be restricted in the dark, booby traps can appear on the board, zombies may randomly appear, and so on. The game's a sandbox at its heart and I think that works particularly well with this scale of skirmish game.

Wi: There's so much inspirational stuff in the book, I'm sure that many of our readers will find ways to take your sandbox and fit it to their own gaming desires, especially with that new historical genre to have fun with! Thanks so much for talking to us Karl.



WHAT'S AHEAD?

Wi: With the core *7TV* rules now gloriously defined, how are you adding to them?

KP: There's a lot to come; we have something like twelve Feature Packs and Genre Guides lined up, which is a lovely feeling! *The 80s* is going to be the first Genre Guide and is around 200 pages long. That'll be available before the end of the year and we're just getting a few more iconic '80s movie character types sculpted for it. *Inch High* and *Apocalypse* are pretty much written but which will come later.

We've got lots of Feature Packs ahead with *Manta Ray 5* coming first, also arriving this year. Players will take on aquatic adventure and espionage as sea-protectors M.A.N.T.A. or the devious Nautican Empire. There's a western - *Magnificent 7TV* - which is really a Genre Guide in its own right. That's been ready for ages, but good old John Savage got the drop on me and released *What a Cowboy!* There's always room for more adventures in the West though!

So much is done or nearly done... There's one inspired by dystopian robotic policing called *Steel Justice*, an arcade beat-'em-up type one with some really nice figures - 'rolling road' and combo mechanics... I really love working out how to disassemble the mechanics we have and rebuild them to fit the new Genres and Themes.



Above: M.A.N.T.A. Forces.
Below: Nautican Empire.



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Valour & Fortitude

SPANISH AND ALLIED ARMY SHEETS



Jervis Johnson presents two new army sheets for use with *Valour & Fortitude*.

On the following pages you will find two new *Valour & Fortitude* Napoleonic army lists, one for Spanish armies and the other for British and French allies. By combining them with the army sheets included in the *V&F* rules booklet you can refight the battles of the Peninsular War.

The Peninsular War was fought across Portugal and Spain from 1807 to 1814, between the armies of Britain, Spain, and Portugal on the one side, and the invading French armies on the other. It makes an excellent basis for games of *Valour & Fortitude*. In fact, as I write this introduction, I've just finished taking part in a Peninsular War campaign set in 1812, where my brave alter ego 'General del Ejercito Alancear Juárez de Carbañasuiza' led a Spanish army to some notable victories, and, it must be said, to some disastrous defeats! [Read more about that on page 22 - Ed] But I digress; the many battles we fought as part of the campaign helped me to hone and refine the British, French, Spanish, and allied army sheets. I have also benefited from the help of a veritable host of playtesters, all of whom know more about



Above: Jervis Johnson's campaign alter ego General del Ejercito Alancear Juárez de Carbañasuiza.

the Napoleonic Wars than I do, and who have helped me immensely in making sure the different units from each army are represented and that the special rules reflect the tactics of the period.

As I say in the introduction to the *V&F* rules, the army sheets are designed to provide players with all the information they need to field a particular army in a game of *V&F*. The French army sheet, for example, provides all the unit profiles, fate cards, and special rules needed to field a French army from the 1805 to 1815

period of the Napoleonic Wars; while the Spanish army sheet provides the same information for Spanish armies from 1807 to 1814. The British and French Allies army sheet is a little bit different; it is more of a 'toolbox' that allows you to either add allied units to a British or French army, for example including Portuguese units in a British army, or to create an army that is made up of entirely allied units, such as The Army of the Duchy of Warsaw. I've included a handful of examples of allied formations to give an idea of how the Allied army sheet can be used, and if you use these as a guide you will find it easy to add allied units to your own armies.

While on the subject of historical examples, it's worth noting that the army sheets provide very little in the way of the historical background for an army; I have come to feel that this extra text can get in the way if it is included in the body of the rules and can even cause confusion about how a rule works. In any case, I wanted all the information needed to field an army to fit onto a single piece of paper, which left me with no room to provide historical information about the army itself. Fortunately, there is a wealth of information about these armies available online and in print.

If you have any questions about the army sheets, please feel free to contact me at vandf.rules@gmail.com. You might also want to join the Perry Miniatures Facebook page at [facebook.com/perryminiatures](https://www.facebook.com/perryminiatures), which often features detail of the games we have played with the V&F rules, and the V&F Gamers Group at [facebook.com/groups/587578706569153](https://www.facebook.com/groups/587578706569153), where you can discuss the game with fellow players.

ONWARDS AND UPWARDS

Army sheets for Austrian, Prussian, and Russian armies are available from perry-miniatures.com. Looking to the future, I am getting ready to write some V&F army sheets for different periods, with the American Civil War, the Seven Years' War, and American War of Independence, the Franco-Prussian War, and Napoleonic armies from 1805-1806 at the top of my to-do list. I hope writing these army sheets will be fairly straightforward: the V&F rules cover the basics of how to move and fight with an army made up of massed units, so all I need to do is come up with special rules on each army sheet to cover things that were specific to the period being covered, such as the use of breech-loading rifles in the Franco-Prussian War. I'll put up early 'beta' versions of the new army sheets on the Perry Miniatures website as soon as they are ready, and once playtesting has finished, you never know, they may well appear in the pages of this illustrious magazine.



V&F NAPOLEONIC SPANISH ARMY SHEET (1807-1814)

Use this army sheet and special rules for Spanish armies in the Napoleonic Wars from 1807-1814.

UNIT PROFILES							
Infantry Units	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
1st Line Infantry	24-36	Musket (12")	3	4	3	Skirmishers, Square	19
2nd Line Infantry	24-36	Musket (12")	2	3	3	Skirmishers, Square, Unpredictable	15
Walloon Guard	24-36	Musket (12")	3	4	4	Skirmishers, Square	22
Cazadores	24-36	Musket (12")	3	3	3	Light Infantry, Square	19
Militia	24-36	Musket (12")	2	3	2	Militia, Square	10
Infantry Detachment	6-8	Musket (12")	2	2	2	Light Infantry	11
Guerrilla Detachment	6-8	Musket (12")	2	2	2	Light Infantry, Unpredictable	15
Cavalry Units	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Line Cavalry	9-14	Sabre	-	4	3	Carbines, Unpredictable	19
Hussars	9-14	Sabre	-	3	3	Carbines, Light Cavalry, Unpredictable	20
Lancers	9-14	Lance	-	3	3	Carbines, Light Cavalry, Unpredictable	20
Horse Cazadores	9-14	Sabre or Lance	-	3	3	Carbines, Light Cavalry, Unpredictable	20
Mounted Guerrillas	4-8	Lance	-	3	2	Carbines, Light Cavalry, Swift, Unpredictable	17
Cavalry Detachment	3	Sabre	-	2	1	Carbines, Light Cavalry	12
Artillery Units	Cannons	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Field Artillery	1	Cannon (48")	1	2	2	Cannister	20
Heavy Artillery	1	Cannon (54")	1	2	2	Cannister, Heavy Artillery	24
Horse Artillery	1	Cannon (36")	1	2	2	Cannister, Horse Artillery	20

UNIT OPTIONS

The following options can be given to units and leaders from this army. An individual unit cannot be given the same option more than once, but it can be given more than one option if each of the options is different.

Spanish Generals: The army leader be given the Captain-General Blake special rule for 10 points or the Captain-General Ibáñez rule for 10 points. In addition, leaders can have the cautious special rule. Add 10 to the number of points that can be spent on units in an army for each cautious brigade leader it includes and add 20 to the number of points that can be spent on units in an army with a cautious army leader.

Elite Units: Units can be elite. An elite unit can have 1 added to its fire value for 2 extra points (or 6 extra points if it is artillery), 1 added to its melee value for 2 extra points, and 1 added to its tenacity for 3 extra points.

Understrength Units: Cavalry and infantry units, apart from detachments, can be fielded as understrength units. Halve the number of figures in an understrength unit. Reduce the melee and tenacity values of units other than militia by 1 point each and their points cost by 5 points. Reduce the melee values of understrength militia by 1 point each and their points cost by 2 points.

FATE CARDS

Any Card	Inspiration. Once per action phase, you can play any card to allow 1 unit, from a brigade that failed an activation test in that phase, to carry out an action.
King	Conquerors of the Conquerors. Play this card when you test the status of an unpredictable unit, instead of rolling the dice. Add 1 to the unit's melee value and tenacity for the rest of the battle.
Queen	An Invisible Enemy. Play this card when an enemy player makes a successful messenger test. The test is failed.
Jack	The Spanish Ulcer. Play this card when an enemy unit occupies a defensible terrain feature or finishes a move within 6" of an objective that you control. The unit suffers 1 loss.
10	Capture. Play this card in your fate phase. Pick 1 enemy controlled objective. If you control it at the end of the game, it counts as 2 objectives when determining the winner of the game.
9	Surprise Attack. Play this card before a unit makes an assault. That unit can carry out 1 move before it assaults.
8	Inspiration. Play this card after a friendly player fails a valour test or fortitude test. The test is passed.
7	Directed Fire. Play this card when an enemy unit is chosen as a target in the fire phase. Add 1 to the fire value of the unit attacking that target. In addition, artillery units on a hill can trace a line of sight to the target across units that are not on a hill.
6	Deadly Attack. Play this card after a friendly unit fails 1 or more hit tests. Reroll the failed hit tests.
5	Stubborn. Play this card before a unit carries out an action. Remove 1 loss marker from that unit (even if it has only 1 loss marker).
4	Breakthrough. Play this card at the end of your melee phase. Pick 1 brigade. Units from that brigade can make 1 move (they cannot assault, retreat or double).
3	Confusion. Play this card at the start of an enemy turn. The enemy cannot automatically activate a brigade that turn and any enemy reinforcements due to arrive that turn arrive 1 turn later.
2	The Tide of Battle. Play this card immediately. Shuffle all your discarded fate cards (including this one) back into your fate deck.
Ace	All Out Attack. Play this card at the start of your melee phase. Add 1 to the melee value of friendly units that are within 12" of your army leader in that phase.

UNIT SPECIAL RULES

Canister

The following rules apply to a unit that has the canister special rule:

- Add 1 to its fire value if the range to the target is up to 12".
- Add 2 to its melee value if the target unit is at least partially in its front arc.
- It counts as 2 units instead of 1 when it lends fire support if the range to the target is up to 12".
- It counts as 2 units instead of 1 when it lends melee support.

Carbines

This unit can use its carbines to skirmish (see the Skirmishers special rule). Carbines have a fire value of 1 and a range of 12" (which includes the modifiers for skirmishing).

Heavy Artillery

Add 1 to hit rolls if the attacker and all units lending support are heavy artillery. Heavy artillery has a move distance of 6" when limbered and 1" when unlimbered.

Horse Artillery

This unit has a move distance of 18" when limbered and 9" when unlimbered. In addition, it can carry out an action even if it has fired in the same turn. Enemy infantry cannot use an assault to move into contact with horse artillery unless they start within 6" of the horse artillery unit.

Light Infantry & Light Cavalry

This unit has the Open Order and Skirmishers rules. Halve its losses in the fire phase if it is in open order or in cover and add 2 to messenger tests for it if it is a detachment or light cavalry.

Militia

This unit cannot move in the same action phase that it reforms.

Open Order

This unit can be set up in a deployed formation with a ½" gap between the bases in its files and ranks that is called open order. The following rules apply to this unit if it is in open order:

- It has a move of 12" if it is infantry and of 18" if it is cavalry, its move distance is not affected by rough terrain, and it can leave defensible terrain on the same turn that it occupied it.
- Halve the losses it suffers in the fire phase.
- Subtract 1 from its melee value unless it is in cover.
- It only adds 1 to a unit's melee value if it lends it melee support.

Skirmishers

When this unit shoots, the commanding player can choose to use the unit's skirmishers. If they do so, the unit's fire value is halved and its range increased by 6", and it can carry out any action in the same turn, apart from an assault. A unit can only use skirmishers to lend fire support if the attacking unit is also using skirmishers.

Square

This unit can reform into a square formation, and from a square into any other formation, if it does not move or retreat as part of the same action. Set the unit up in a square or oblong shape with its figures facing outward. The following rules apply to a unit in square formation:

- It is a deployed unit that has a move distance of 3".
- It cannot assault.
- Add 1 to the attack value of artillery that shoot at it.
- Halve its fire attack value and add 1 to its melee attack value.

- At the start of each melee phase, before fights take place, roll 1 dice for each cavalry unit that is in contact with 1 or more enemy squares. Add 2 to the dice roll for a unit if all the squares it is in contact with are shaken. On a 1-3 the cavalry unit suffers 1 loss and must immediately retreat; on a 4-5 the cavalry unit must retreat but suffers no losses; on a 6+ it remains in contact with the square and fights at full effect.

- A square that loses a melee automatically routs.

Swift

Add 6" to the move distance of this unit.

Unpredictable

The commanding player must take an unpredictability test for this unit the first time it fights, fights back, or suffers a loss. To take the test, the commanding player rolls a D6. On a 1 subtract 1 from the unit's melee value and tenacity for the rest of the battle and on a 6 add 1 to the unit's melee value and tenacity for the rest of the battle. On a 2-5 its melee value and tenacity do not change.

LEADER SPECIAL RULES

Captain-General Blake

In the fate phase of the first Spanish turn, the Spanish CIC takes 2 fate cards instead of 1 and can keep both. In addition, add 1 to rally tests for friendly Spanish units that are within 12" of this leader.

Captain-General Ibáñez Radetz

Reroll unpredictability test rolls of 1 for friendly Spanish cavalry units that are within 12" of this leader. In addition, add 1 to the melee value of friendly Spanish cavalry units that are within 3" of this leader.

Cautious Leaders

Subtract 1 from activation tests for a brigade led by a cautious leader. A cautious army leader can only be used for automatic activation once per battle and their presence does not provide a +1 bonus for brigades taking a fortitude test.

DESIGNER'S COMMENTS

1st Line Infantry: 1st Line Infantry includes Royal Guard and Swiss Infantry, and most Spanish line infantry after 1810.

Elite Units: Units can have more than 1 value increased, but no single value can be increased by more than +1. So, you could add 1 to a unit's fire and melee values, but not add 2 to its fire value.

Horse Artillery: The ability of unlimbered horse artillery to move 9" represents the crew quickly limbering and then unlimbering the artillery rather than them manhandling it to the new position.

Lances: I have not given special rules to lances because they did not appear to have been any more effective than sabres; the lance was deemed to be better at first contact, and the sabre better in the swirling melee that followed. As these two things cancel out, I have given the two weapons the same combat values.

Line Cavalry: These units represent the heavy cavalry and dragoons fielded by the Spanish army. Although referred to as heavy cavalry, they were not mounted, equipped, or trained as well as the heavy cavalry fielded by the British and French armies and, therefore, do not receive the Heavy Cavalry special rule.

Open Order: Note that a line of sight cannot be traced through the gaps of a unit in open order, and that if a unit is in open order and is also in cover its losses are only halved once (see rule 1.0.1).

Squares: This rule is also used to represent formations such as a closed column or Austrian battalion masse. Note that a square cannot be outflanked (as attacking units will always be in the front arc of some of its front-rank figures).

V&F NAPOLEONIC BRITISH AND FRENCH ALLIES ARMY SHEET

Units from this army sheet can be added to Napoleonic British or French armies or fielded independently using the fate table below.

UNIT PROFILES							
Infantry Units	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Guard	24-36	Musket (12")	3	5	4	Skirmishers, Square	19
Grenadiers	24-36	Musket (12")	3	5	3	Skirmishers, Square	15
1st Line Infantry	24-36	Musket (12")	3	4	3	Skirmishers, Square	19
2nd Line Infantry	24-36	Musket (12")	2	3	3	Skirmishers, Square	15
Light Infantry	24-36	Musket (12")	4	3	3	Light Infantry, Square	22
Militia	24-36	Musket (12")	2	3	2	Militia, Square	10
Infantry Detachment	6-8	Musket (12")	2	2	2	Light Infantry	11
Rifle Detachment	6-8	Rifle (18")	2	2	2	Light Infantry	15
Cavalry Units	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Heavy Cavalry	9-14	Sabre	-	4	3	Heavy Cavalry	20
Line Cavalry	9-14	Sabre or Lance	-	4	3	-	18
Light Cavalry	9-14	Sabre	-	3	3	Carbines, Light Cavalry	20
Cavalry Detachment	3	Sabre	-	2	1	Carbines, Light Cavalry	12
Artillery Units	Cannons	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Field Artillery	1	Cannon (48")	1	2	2	Cannister	20
Horse Artillery	1	Cannon (36")	1	2	2	Cannister, Horse Artillery	20

UNIT OPTIONS

The following options can be given to units and leaders from this army.

Allied Leaders: The army leader may be given the Frederick William, Duke of Brunswick-Wolfenbüttel special rule for 10 points. In addition, leaders can have the cautious special rule. Add 10 to the number of points that can be spent on units in an army for each cautious brigade leader it includes and add 20 to the number of points that can be spent on units in an army with a cautious army leader.

Elite Units: Units can be elite. An elite unit can have 1 added to its fire value for 2 extra points (or 6 extra points if it is artillery), 1 added to its melee value for 2 extra points, and 1 added to its tenacity for 3 extra points.

Disciplined Musketry: Infantry units, apart from militia, can have the Disciplined Musketry rule at an additional cost of 2 points.

Understrength Units: Cavalry and infantry units, apart from detachments, can be fielded as understrength units. Halve the number of figures in an understrength unit. Reduce the melee and tenacity values of units, other than militia, by 1 point each and their points cost by 5 points. Reduce the melee values of understrength militia by 1 point each and their points cost by 2 points.

Unpredictable: A unit can have the unpredictable rule at no additional points cost.

FATE CARDS

Any Card	Inspiration. Once per action phase, you can play any card to allow 1 unit, from a brigade that failed an activation test in that phase, to carry out an action.
King	National Pride. Play this card after a friendly player fails a valour test or fortitude test. They can reroll the failed test. If the rerolled test is successful, friendly players can reroll failed valour or fortitude tests for the rest of that turn.
Queen	Death to the Invaders. Play this card in a melee phase. Pick 1 Allied brigade. Add 1 to the melee value of units from that brigade for the rest of that phase.
Jack	Home Ground. Play this card in your fate phase. Pick 1 terrain feature. Add 1 to valour tests for friendly units within 3" of the terrain feature for the rest of the battle.
10	Capture. Play this card in your fate phase. Pick 1 enemy controlled objective. If you control it at the end of the game, it counts as 2 objectives when determining the winner of the game.
9	Surprise Attack. Play this card before a unit makes an assault. That unit can carry out 1 move before it assaults.
8	Inspiration. Play this card after a friendly player fails a valour test or fortitude test. The test is passed.
7	Directed Fire. Play this card when an enemy unit is chosen as a target in the fire phase. Add 1 to the fire value of the unit attacking that target. In addition, artillery units on a hill can trace a line of sight to the target across units that are not on a hill.
6	Deadly Attack. Play this card after a friendly unit fails 1 or more hit tests. Reroll the failed hit tests.
5	Stubborn. Play this card before a unit carries out an action. Remove 1 loss marker from that unit (even if it has only 1 loss marker).
4	Breakthrough. Play this card at the end of your melee phase. Pick 1 brigade. Units from that brigade can make 1 move (they cannot assault, retreat or double).
3	Confusion. Play this card at the start of an enemy turn. The enemy cannot automatically activate a brigade that turn and any enemy reinforcements due to arrive that turn arrive 1 turn later.
2	The Tide of Battle. Play this card immediately. Shuffle all your discarded fate cards (including this one) back into your fate deck.
Ace	All Out Attack. Play this card at the start of your melee phase. Add 1 to the melee value of friendly units that are within 12" of your army leader in that phase.

UNIT SPECIAL RULES

Canister

The following rules apply to a unit that has the canister special rule:

- Add 1 to its fire value if the range to the target is up to 12".
- Add 2 to its melee value if the target unit is at least partially in its front arc.
- It counts as 2 units instead of 1 when it lends fire support if the range to the target is up to 12".
- It counts as 2 units instead of 1 when it lends melee support.

Carbines

This unit can use its carbines to skirmish (see the Skirmishers special rule). Carbines have a fire value of 1 and a range of 12" (which includes the modifiers for skirmishing).

Disciplined Musketry

Reroll hit rolls of 1, before modifiers are applied, for fire or melee attacks made by this unit, as long as all supporting units also have this rule. However, this unit cannot be set up in an attack column.

Heavy Cavalry

Reroll hit rolls of 1 for melee attacks made by this unit, as long as all supporting units also have this rule, and the target is not occupying defensible terrain.

Horse Artillery

This unit has a move distance of 18" when limbered and 9" when unlimbered. In addition, it can carry out an action even if it has fired in the same turn. Enemy infantry cannot use an assault to move into contact with horse artillery unless they start within 6" of the horse artillery unit.

Light Infantry and Light Cavalry

This unit has the Open Order and Skirmishers rules. Halve its losses in the fire phase if it is in open order or in cover and add 2 to messenger tests for it if it is a detachment or light cavalry.

Militia

This unit cannot move in the same action phase that it reforms.

Open Order

This unit can be set up in a deployed formation with a ½" gap between the bases in its files and ranks that is called open order. The following rules apply to this unit if it is in open order:

- It has a move of 12" if it is infantry and of 18" if it is cavalry, its move distance is not affected by rough terrain, and it can leave defensible terrain on the same turn that it occupied it.
- Halve the losses it suffers in the fire phase.
- Subtract 1 from its melee value unless it is in cover.
- It only adds 1 to a unit's melee value if it lends it melee support.

Skirmishers

When this unit shoots, the commanding player can choose to use the unit's skirmishers. If they do so, the unit's fire value is halved and its range increased by 6", and it can carry out any action in the same turn apart from an assault. A unit can only use skirmishers to lend fire support if the attacking unit is also using skirmishers.

Unpredictable

The commanding player must take an unpredictability test for this unit the first time it fights, fights back, or suffers a loss. To take the test, the commanding player rolls a D6. On a 1 subtract 1 from the unit's melee value and tenacity for the rest of the battle and on a 6 add 1 to the unit's melee value and tenacity for the rest of the battle. On a 2-5 its melee value and tenacity do not change.

Square

This unit can reform into a square formation, and from a square into any other formation, if it does not move or retreat as part of the same action. Set the unit up in a square or oblong shape with its figures facing outward. The following rules apply to a unit in square formation:

- It is a deployed unit that has a move distance of 3".
- It cannot assault.
- Add 1 to the attack value of artillery that shoot at it.
- Halve its fire attack value and add 1 to its melee attack value.
- At the start of each melee phase, before fights take place, roll 1 dice for each cavalry unit that is in contact with 1 or more enemy squares. Add 2 to the dice roll for a unit if all the squares it is in contact with are shaken. On a 1-3 the cavalry unit suffers 1 loss and must immediately retreat; on a 4-5 the cavalry unit must retreat but suffers no losses; on a 6+ it remains in contact with the square and fights at full effect.
- A square that loses a melee automatically routs.

LEADER SPECIAL RULES

Frederick William, Duke of Brunswick-Wolfenbüttel

Add 1 to the melee value of Allied Brunswick units that are within 6" of this leader.

Cautious Leaders

Subtract 1 from activation tests for a brigade led by a cautious leader. A cautious army leader can only be used for automatic activation once per battle and their presence does not provide a +1 bonus for brigades taking a fortitude test.

DESIGNER'S COMMENTS

Elite Units: Units can have more than 1 value increased, but no single value can be increased by more than +1. So, you could add 1 to a unit's fire and melee values, but not add 2 to its fire value.

Horse Artillery: The ability of unlimbered horse artillery to move 9" represents the crew quickly limbering and then unlimbering the artillery rather than them manhandling it to the new position.

Lances: I have not given special rules to lances because they did not appear to have been any more effective than sabres; the lance was deemed to be better at first contact, and the sabre better in the swirling melee that followed. As these two things cancel out, I have given the two weapons the same combat values.

Open Order: Note that a line of sight cannot be traced through the gaps of a unit in open order, and that if a unit is in open order and is also in cover its losses are only halved once (see rule 1.0.1).

Squares: This rule is also used to represent formations such as a closed column or Austrian battalion masse. Note that a square cannot be outflanked (as attacking units will always be in the front arc of some of its front-rank figures).

EXAMPLE ALLIED FORMATIONS

The following sets of profiles show examples of units found in different allied armies.

PENINSULAR WAR PORTUGUESE

Infantry Units	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
1st Line Infantry	24-36	Musket (12")	3	4	3	Disciplined Musketry, Skirmishers, Square	21
2nd Line Infantry	24-36	Musket (12")	2	3	3	Skirmishers, Square	15
Caçadores	24-36	Musket (12")	4	3	3	Disciplined Musketry, Light Infantry, Square	23
Militia	24-36	Musket (12")	2	3	2	Militia, Square	10
Atiradores	6-8	Rifle (18")	2	2	2	Light Infantry	15
Cavalry Units	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
1st Line Cavalry	9-14	Sabre	-	4	3	Carbines, Scouts, Unpredictable	22
2nd Line Cavalry	9-14	Sabre	-	3	3	Carbines, Scouts, Unpredictable	20
Artillery Units	Cannons	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Field Artillery	1	Cannon (48")	1	2	2	Cannister	20

WATERLOO CAMPAIGN BRUNSWICK UNITS (By Brendan Morrissey)

Infantry Units	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Lieb Infantry	24-36	Musket (12")	3	4	4	Disciplined Musketry, Skirmishers, Square	24
Line Infantry	24-36	Musket (12")	3	4	3	Disciplined Musketry, Skirmishers, Square	21
Light Infantry	24-36	Musket (12")	4	3	3	Disciplined Musketry, Light Infantry, Square	23
Avante-Garde	12-18	Musket (12")	4	2	3	Disciplined Musketry, Light Infantry, Square	21
Gelernte Jager	6-8	Rifle (18")	2	2	2	Light Infantry	15
Cavalry Units	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Hussars	9-14	Sabre	-	4	3	Carbines, Light Cavalry	22
Uhlans	9-14	Lance	-	4	3	Carbines, Light Cavalry	22
Cavalry Detachment	3	Sabre	-	2	1	Carbines, Light Cavalry	12
Artillery Units	Cannons	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Field Artillery	1	Cannon (48")	1	2	2	Cannister	20
Horse Artillery	1	Cannon (36")	1	2	2	Cannister, Horse Artillery	20



'BLACK BRUNSWICK' UNIT PROFILES (By Brendan Morrissey)

Use the following army sheet and special rules for Brunswick forces in the Danube campaign and flight to the coast. Note that 'units' are company/squadron strength, and that 'brigades' are therefore the equivalent of a battalion/regiment. Opposing forces will also need to be scaled down to match this structure. The army general must be given the Frederick William, Duke of Brunswick-Wolfenbüttel special rule.

Infantry Units	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Jaegers and Freikorps	12-18	Musket (12")	4	2	2	Light Infantry, Square	16
Recruits/Deserters	12-18	Musket (12")	3	3	2	Skirmishers, Square, Unpredictable	14
Scharfschützen	6-8	Rifle (18")	2	2	2	Light Infantry	15
Cavalry Units	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Hussars	5-7	Sabre	-	3	2	Carbines, Light Cavalry	13
Uhlans	5-7	Lance	-	3	2	Carbines, Light Cavalry	13
Artillery Units	Cannons	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Horse Artillery	1	Cannon (36")	1	2	2	Cannister, Horse Artillery	20

13E DEMI-BRIGADE D'ELITE DE LA LEGION PORTUGAISE (1809) (By Nuno Pereira)

Use the following army sheet and special rules for the Regiments d'Infanterie and Chasseurs a Cheval de la Legion Portugaise created from various elements especially for the 1809 campaign. Disbanded in 1811.

Infantry Units	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Regiments d'Infanterie	24-36	Musket (12")	4	3	3	Light Infantry, Square	21
Cavalry Units	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Chasseurs a Cheval	9-14	Sabre	-	4	3	Carbines, Light Cavalry	20

LEGION PORTUGAISE (1812-13) (By Nuno Pereira)

Use the following army sheet and special rules for the Regiments d'Infanterie and Chasseurs a Cheval de la Legion Portugaise for the 1812 Russian campaign. The Chasseurs a Cheval regiment was attached to the Young Guard. The Legion was disbanded in 1813.

Infantry Units	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
1er Rgt. d'Infanterie	24-36	Musket (12")	4	3	4	Light Infantry, Square	24
2-3e Rgt. d'Infanterie	24-36	Musket (12")	3	4	3	Skirmishers, Square	19
Cavalry Units	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Chasseurs a Cheval	9-14	Sabre	-	4	3	Carbines, Light Cavalry	22



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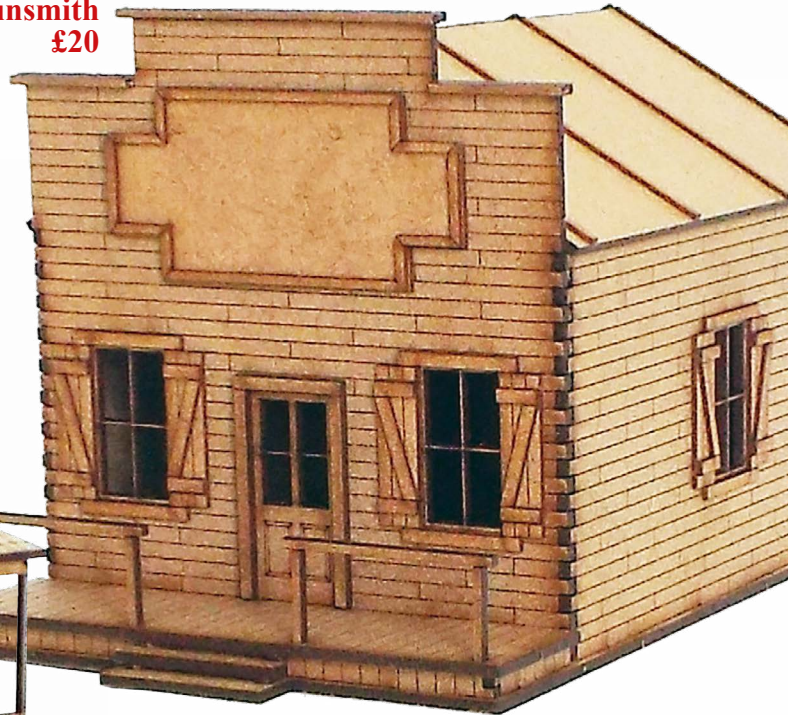
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THE BATTLE OF MAIDSTONE, 1648 - PART TWO

In last month's magazine, the man behind Bloody Miniatures, Richard Lloyd, presented the history of a little known English Civil War battle. He now provides the wargaming angle on this battle that was “a fierce and hot dispute”.

PLANNING THE WARGAME

The Battle of Maidstone is not one battle, but a running series of engagements, culminating in the final assault on the town itself. There are six identifiable phases:

- The fight for the bridge at East Farleigh.
- The cavalry battle on the road between East Farleigh and Tovil.
- Fairfax's Dragoons clearing the bridge at Tovil.
- Running skirmishes through the enclosed land and outlying buildings south of the river Len.
- The crossing of the Len bridges and the assault on the defensive earthworks.
- The storming of the town itself, and the ensuing street fighting.

In order to refight the entire series of engagements using 28mm figures, you'd need a table about 30 feet long, which I don't have.

Also, the first three actions are rather limited in scope. The fights for the bridges at East Farleigh and Tovil were short, sharp, and wholly unequal affairs, with overwhelming force brought to bear on small parties of defenders.

If you missed last month's article - fear not. Head over to the Bloody Miniatures website (bloodyminiatures.co.uk) where you can view or download part one.



Mayney's gallant cavalry charge and the New Model's counter-attack is of more interest, but again feels limited in scope for a tabletop action. With a (probable) numerical advantage in cavalry of something like 4:1, it feels like another foregone conclusion for the Parliamentarians.

The real interest lies in wargaming the battle for the town itself and, providing we're willing to accept some inevitable



simplification in representing the basic layout, this can reasonably be accommodated on a relatively modest-sized table. In the end, I settled on 8' x 6'.

I've built up quite a collection of timber-framed buildings of various denominations, enabling me to assemble a plausible looking townscape of around 45 buildings.

I used 10mm styrofoam sheets to gradually build up the gradient of the town (in a series of terraces for playability and to facilitate the level positioning of buildings), with all the principal streets sculpted into the surface and textured.

The end result is representational and condensed - it's not an accurate scale model of a town which, in 1648, was probably half a mile across from north to south, and comprised several hundred buildings. It gives an impression.

I had to make some bespoke river sections to represent the Len joining the Medway, add a few bridges, and make a watermill, which I converted from a Conflux barn with a Grand Manner water wheel.

I scratch-built some simple sections of earthworks from coffee stirrers and matchsticks on a strip of Styrofoam, textured with sand, PVA, and paint. I put together a number of formidable 'barracades' from assorted parts in the bits box - barrels, crates, doors, wagon wheels, AFV stowage, and lengths of chain. These were completed with broken beams from balsa wood and sacks made from Green Stuff.



Above: Scratch built barricades at different stages of progress.



Above: Simple scratch built earthwork.

Right: Turted up Conflux barn into watermill.



RULES AND FORCES

My go-to rules for ECW have long been *The Pikeman's Lament (TPL)*. Pike and shot purists are snuffy about the simplistic nature of these rules but they are certainly appropriate here. I guess if I were attempting to recreate a large-scale field battle, I might look at rules which make a more sophisticated stab at representing the battlefield organisation and tactics of the day, but the the Battle of Maidstone is really a succession of large skirmishes. *TPL* is a fast and enjoyable set of rules for playing precisely those sorts of actions.

The way units are organised also lets you field multiple small parties of soldiers and differentiate between them perfectly for an action like Maidstone. The defending Royalists, for instance, will tend to have a preponderance of raw units, and parties of 'commanded shot' - useful for skirmishing musketry and moving quickly amongst cover, but fragile in contact. The attacking Parliamentarians, conversely, will have mainly veteran units, and many more 'Forlorn Hope' parties - assault troops, tough, and durable in hand-to-hand fighting.

In terms of manpower, the Parliamentarians will not only have higher quality troops, but also an advantage of around two to one in numbers - particularly once the Parliamentarian troops waiting on Barming Heath enter the fray (as I believe they must have done).

Against this, once across the river Len, the Parliamentarians must attack uphill and against troops behind successive lines of barricades - both factors give the defenders significant advantages against musketry and assault. The Royalists also have their formidable gun battery covering the streets up which the Parliamentarians must attack; so, the game should by no means be a foregone conclusion.

ORDERS OF BATTLE

As explained above, the Royalist order of battle for Maidstone is, more or less, unknown. There were probably several troops of experienced horse under Sir John Mayney, no doubt bolstered by other 'cavaliers', and possibly some companies of experienced foot under Sir William Brockman, but the bulk of the Royalist army at Maidstone appears to have been made-up of assorted volunteers. A proportion of these would have had little or no previous military experience, training, or discipline.

We can be much clearer when it comes to Fairfax's army. Although no order of battle exists for Maidstone, the record



Above: Parliamentarian storming party assaulting a Royalist barricade at the end of Bullock Lane.

of Parliamentary proceedings for 1 June clearly states that Fairfax had four regiments of horse and three of foot, plus some detached companies. We can work out most of the units which took part, from where particular colonels and their regiments were despatched to for mopping-up operations following the battle. We can also rule out those New Model regiments which the record shows were with Cromwell in Wales and the north, in the West Country, or defending London.



From all this, we can be reasonably sure that Fairfax's four regiments of horse were his own 'General's Regiment', plus Henry Ireton's, Nathaniel Rich's, and Edward Whalley's.

A New Model horse regiment had an establishment of 600 men, divided into six troops. At full strength (unlikely but not impossible given the relative peace of the preceding two years), four regiments of horse would amount to some 2,400 Parliamentarian cavalry.

As far as the infantry go, we know that Hewson's regiment was at the forefront of the action at Maidstone, and Fortescue's regiment was also present. The identity of the third regiment of foot is a bit of a mystery - the other regiments on the New Model establishment (including Fairfax's own regiment of foot) are all documented as being elsewhere as far as I can see, although I could be missing something. Plus there were five detached companies of Richard Ingoldsby's regiment of foot.

A New Model regiment of foot consisted of 12 companies of 100 men - 1,200 in total. Three regiments of foot plus several detached companies would be perhaps a further 4,000 or more men. Fairfax also had Dragoons - possibly a number of companies detached from John Okey's regiment of Dragoons (although Okey himself was with Cromwell at Preston). Taken altogether, the total Parliamentarian strength of 8,000 looks plausible, with the balance made up of artillerymen, waggons, cooks, clerks, orderlies, and other assorted supernumeraries.

Coincidentally, in February 1648, Parliament had agreed to restructure the army into smaller regiments of 480 horse and 800 foot, but it's likely this reorganisation hadn't been completed by June. Many regiments simply refused to be reorganised. In any event, we can reasonably surmise that Fairfax's army was around 35% horse, 50% foot, and 15% Dragoons, gunners, and others.

The Royalists, on the other hand, probably had 20% horse at best, with the great bulk of the army being assorted foot troops, plus that sizeable artillery contingent.

WARGAME FORCES - ROYALIST

For the purposes of the game, the Royalists are primarily made up of 'commanded shot' units, reflecting the ill-trained and thrown together nature of many of the defenders.

They're stiffened by a smaller number of regular (but raw) shot units, and by Mayney's experienced horse.



Above: Royalist defences along the River Len at Little Bridge.

The aggressive forlorn hope represents the diehard Kentish Royalist gentry, many of whom had military experience from the First Civil War and the Thirty Years' War.

The 'clubmen' represent low-end volunteers from amongst the townsfolk, watermen, etc.

Sir John Mayney's command:

- 3 units of veteran gallopers (18 mounted figures)
- 2 units of aggressive forlorn hope (12 figures)
- 3 regimental guns (18 crew figures)

Sir William Brockman's command:

- 6 units of commanded shot* (36 figures)
- 2 units of raw shot (24 figures)
- 1 unit of clubmen (12 figures)



Above: Royalist picquets in the fields south of the River Len.

** Although the bulk of the Royalist troops are raw in terms of experience and training, they are motivated and have high morale - as evinced by their stalwart defence of the town.*

Improve both the morale and stamina of the Royalist commanded shot units by 1 point whilst keeping their shooting and fighting ability at the low end. Their stamina goes up from 1 to 2, and the score required to pass a morale test drops from 5 to 4.

Royalist deployment

The Royalist defenders have eight large 'barracades', which - before the game starts - they can deploy wherever they like to block streets or bridges. Barracades count as defended obstacles and provide cover. Once placed, the barracades cannot be relocated. Once overrun by attacking Parliamentarians, a barricade is assumed to be broken down and dismantled.

- The Royalist gun battery must deploy at the crossroads at the top of Gabriel's Hill, at the junction with High Street.

- Two units of Royalist commanded shot must deploy in the fields south of the river Len.

- Four units of Royalist commanded shot must deploy to the earthworks (and any barracades), on the north bank of the river Len.

- The Royalist 'raw shot' companies and clubmen must deploy in High Street, Bank Street, and East Street.

- The Kentish gentry (two aggressive forlorn hope units) must deploy in Bullock Lane.

- Mayney's Horse (three elite galloper units) must deploy in St Faith's Street and / or Tyler's Lane.

WARGAME FORCES - PARLIAMENTARIAN

The New Model Army maintained a ratio of one pikeman to two musketeers, but using 16 foot long pikes in house-to-house fighting and down narrow alleyways is clearly impractical. Fairfax's pikemen were perhaps given bills, or thrown into the fight as sword-armed assault troops.

For the purposes of the game, the Parliamentary units are all veteran, composed of musketeers, pistol-armed 'trotter' horse, and forlorn hope parties representing Fairfax's leading assault troops and dismounted Dragoons.

Colonel John Hewson's command:

- 6 units of veteran shot (72 figures)
- 3 units of aggressive forlorn hope (storming parties - 18 figures)
- 2 units of veteran forlorn hope (dismounted Dragoons - 12 figures)

Colonel Nathaniel Rich's command:

- 6 units of veteran trotters (36 mounted figures)
- 2 units of veteran forlorn hope (dismounted Dragoons - 12 figures)

Parliamentarian deployment

Two units of shot and two units of trotters start west of the Great Bridge over the Medway. These units may only come into play once the main Parliamentary force has carried both bridges over the river Len.

All other Parliamentary units start at the southern baseline, entering on table and moving forward as space and congestion allows (it will take two or three turns for all Parliamentary units to enter the table).

COMMAND AND CONTROL

Our game was played with three players on each side. Two of the players on each side commanded approximately half of their side's forces, representing Hewson and Rich for Parliament, and Mayney and Brockman for the Royalists. The other two players took the parts of Dudley and Fairfax, the rival C-in-Cs. They controlled no troops themselves but directed the battle by issuing orders to their respective subordinates - an attempt to represent the difficulties, tensions, and blunders of battlefield command!

As per the *TPL* rules, Parliamentary colonels Hewson and Rich are attached to one foot company and one-horse troop within their respective commands.

Royalist colonels Mayney and Brockman are attached to one horse troop and one foot company within their respective commands.

With such sizeable forces distributed across a large table, it's almost impossible for these commanders to exercise their personal command influence (+1 to all activation and morale rolls within 12") over all their units.

In a deviation from the usual rules, the army commanders (Dudley and Fairfax) aren't integrated within units, but represented by separate command stands which move independently (once per turn, at horse move distance). They may not be targeted directly by shooting, and may not initiate contact - but they may be contacted in hand-to-hand, in which case they fight as a full cavalry troop. They activate at will (requiring no activation test) once per turn.

In addition to the bonuses provided by leaders to all units in their own command within 12" of their own unit (+1 to all activation and morale rolls), Fairfax and Dudley provide an



Above: Royalist defenders' last stand at St Faith's Chapel.

additional +1 to all activation and morale rolls, to all friendly units within 12" of their position.

The Dudley and Fairfax players are permitted to pull rank on their subordinates, and may insist on personally rolling the dice for any action or morale test involving a unit of their army within their 12" command radius.

It's perfectly possible to play the scenario with just four players and omit Fairfax and Dudley as characters in the game. Another alternative would be to have a third Parliamentarian player in command of the force waiting to the west of the Great Bridge.

RULES AND SCENARIO MODIFICATIONS

In each turn, the Parliamentarians move first, then the Royalists, reflecting that the initiative lies with the attackers.

Given the congested street-fighting, the usual 'zone of control' rules (no closer than 3" to an enemy unit - unless attacking it - and no closer than 1" to a friendly unit) are ignored.

There is no 'interpenetration' of units. If a unit is blocking a street, friendly troops cannot just move through them.

If a unit fails its activation roll, it cannot take its action this turn but that failure does not stymie the entire command for that turn.

The double six bonus/double one jeopardy rule on activation rolls is ignored.



Above: Colonel Hewson exhorts his troops by the River Len watermills.

Each Royalist gun has an effective range of 8" - 36" and must take a turn to reload if successfully fired.

The guns can be pivoted but cannot move. If pivoted, a gun cannot fire in the same turn.

For reasons of space on the tabletop, gun crews (six figures) are represented by three figures in 'reduced model units'.

The Royalist guns can fire over the heads of friendly units positioned sufficiently downhill of them, and who are at least 8" away from the targeted Parliamentarian unit.

Figures can only move up marked streets and lanes, or across obvious open spaces. Single trees are ignored. Hedges, fences, and low walls count as linear obstacles and provide cover.

Figures can't squeeze through gaps between houses. In the actual battle, it's likely that much of the fighting would have taken place along such narrow passages and alleys. But for the purposes of the game, trying to squeeze figures between houses just gets too difficult and fiddly.



Above: Royalist gun battery at the junction of Gabriel's Hill and High Street.

Similarly, for the sake of simplicity, buildings are impassable. The real battle would have included hand-to-hand fighting within (and shooting from) houses. But not all model buildings have playable interiors, and it would add a great deal of time and complication in having to break down doors, have figures climbing through windows, and so on. The wargame takes place only in the streets and gardens surrounding the buildings - not in the buildings themselves.

I considered reducing distances for shooting and visibility to reflect the rain and darkness in which the battle was fought, but since this would affect both sides equally, there didn't seem much point. In any event, the rain appears not to have greatly dampened the gunfire on either side. As George Thompson's eyewitness account has it, the New Model were "...every minute of the time firing upon them, and they upon us, it being extreme wet weather during all that time".

HOW THE GAME UNFOLDED - “A VERY FIERCE AND HOT DISPUTE”

The game proved a gritty and hard-fought affair. The Royalists threw pretty much their entire force along the defensive line of the river Len, and held it successfully for much of the game.

Note: I've adjusted the Royalist starting deployment in the scenario, to try to make sure their forces are spread throughout the town, rather than all concentrated along the Len from the off!

The Parliamentarians threw their veteran shot units forward first, but against the Royalist commanded shot parties behind their earthworks and barricades, this proved a fairly even shooting match, with the attackers taking more casualties than they inflicted. The Parliamentarian storming parties, being much tougher to

kill, probably should have taken the lead instead, but these troops were being held in reserve for the assault up through the streets.

Eventually sheer weight of Parliamentarian numbers began to tell, and both bridges over the Len were carried - in the teeth of fierce resistance - by turn 7. That said, the Royalist guns on Gabriel's Hill, with Dudley stationed nearby (adding his command influence to their shoot activations) inflicted serious damage on the Parliamentarian horse crossing Little Bridge, destroying at least two units.

In an ahistorical episode, Sir William Brockman, attached to a company of raw shot, found his unit heavily reduced by musketry from the New Model infantry crossing Mill Street Bridge. Brockman's men then failed a morale test - thanks to a catastrophic dice roll combined with

multiple casualties - causing the remnants of the unit (and Brockman with it) to immediately break and flee! Over half the Royalist army lost their commander and his influence on their future activation and morale rolls in this moment!

As the Parliamentarians gradually pushed forwards through the lower part of the town, they met stiff resistance from the Kentish gentry manning the barricades who were almost impossible to shift and very difficult to kill, thanks to their high stamina and defensive position. In the end, they were worn down and overcome by remorseless shooting, followed up with assaults of the Parliamentarian storming parties (aggressive forlorn hope on aggressive forlorn hope action which proved inexorably attritional on both sides).

Mayney's Horse held back out of healthy respect for the overwhelming weight of Parliamentarian musketry, but once battle spilled into the lower town, the Royalist horse units repeatedly charged at Parliamentarian horse and foot units, inflicting a good deal of damage, driving them back in places. Eventually musketry from the highly effective Parliamentarian dragoons whittled away these bold cavaliers and drove off the remnants. Mayney's own troop was destroyed, but (like his historical counterpart) Mayney himself, the sole survivor, immune to lucky blows, escaped to fight another day.

Meanwhile, over at the Great Bridge across the Medway, the second party of Kentish gentry manning a barricade blocking the bridge (supported by one of the Royalist guns on Gabriel's Hill, firing down the High Street at the Parliamentarian horse units attempting to cross the bridge), stymied the Parliamentarian attack across the Medway from the west for several turns. Two companies of veteran New Model shot on the far bank of the river eventually poured enough fire into the defenders to drive them off and open the bridge.

Elsewhere, in a desperate last ditch effort, the Royalist 'clubmen' rabble launched a gallant, but foolhardy, counter-attack on one of the Parliamentarian storming parties and were almost totally wiped out for their trouble. The few survivors routed as just about the final act of the game.

The Royalist guns were still intact and firing intermittently, but apart from one unit of Mayney's Horse, and a few scattered remnants of Royalist foot here and there, the rest of the Royalist defenders were destroyed or had fled. The Parliamentarian attackers had been held



Above: Parliamentarian Shot fire over the River Len as their troops attack across Mill Street Bridge.



Above: Parliamentarian Dragoons advancing up Gabriel's Hill on the Royalist guns.

off for a long while, and taken a severe mauling, but the way was now more or less open for them to seize Dudley's heavy guns and snuff out the last vestiges of Royalist resistance in the town.

The result, and much of how it unfolded, was more or less historically accurate - although, thanks to the Royalists' steadfast defence of the Len bridges, most of the action took place along the river Len and in the lower part of the town. This is in contrast to the historical battle, where the bloodiest fighting seems to have taken place along Week Street and the surrounding lanes in the upper part of the town.

With such an advantage in both numbers and troop quality, it feels like it would be difficult, although not impossible, for the Parliamentarians to actually lose this battle - although as in any wargame, much comes down to the luck of the dice, as well as good tactical decisions. It's perfectly possible for the Royalists to give a very good account of themselves and make a proper battle of it, as they did here. In the game, they inflicted a bloodier nose and a far higher proportion of casualties on the attacking Parliamentarians than their gallant historical counterparts.

A note on the pictures: The photos of the game principally feature Bloody Miniatures, with additional figures by Bicone Miniatures, Renegade Miniatures, and a few figures from The Assault Group. All Bloody Miniatures painted by Richard Lloyd. Other figures painted by Richard Lloyd, Michael Siwak, and Shaun Watson.

Maps created by Ross Lloyd.



Above: Royalist Kentish gentry defend a barricade in the High Street.



Above: Sir Gamaliel Dudley and the Royalist gun battery with Parliamentarians attacking over the Great bridge and up the High Street.



Above: Parliamentarian Foot attack up the High Street towards the Royalist gun battery.

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- The Duke of Wellington

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BRITCON 2023

We talk to **Tim Porter from the British Historical Games Society** and get his insider view on **Britcon's sophomore year being held in the Lead Belt.**

Wargames Illustrated: We last chatted to you at Britcon 2022, when you'd just moved the event to Nottingham. How have things progressed this year as you run your second event from Nottingham Trent University's City Campus?

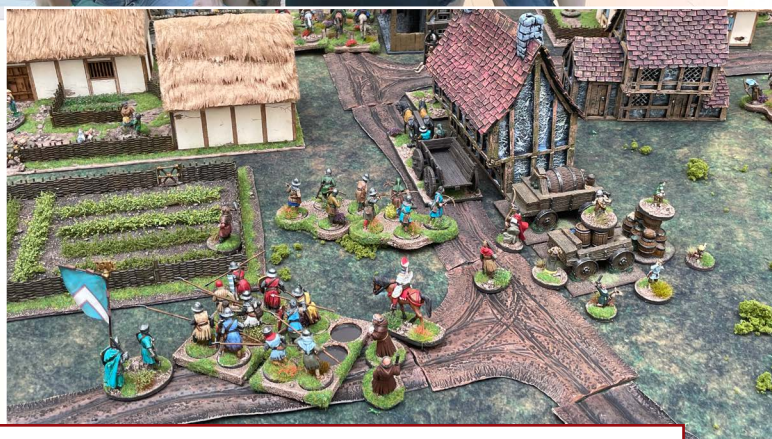
Tim Porter: 2023 has been very much about building on 2022, where we had seen a near 100% jump in participating players compared to pre-pandemic Britcon events in Manchester. This year we've added a couple of additional competition periods, but the biggest difference is in the expansion of the trade show - word seems to have gotten around the trade circuit as to how good for business the 2022 show had been!

Perhaps, most importantly of all, we also did a deal with the University's bar team to introduce our first ever Britcon Ale, which was on sale through our onsite Wargamers' bar. It proved so popular with our attendees that it sold out completely on Friday evening! We had explained, repeatedly, to the bar manager exactly how much overlap there is in a 'wargamers + real ale drinkers' Venn diagram, but he rather dramatically underestimated the level of demand. He's already told us he won't make the same mistake again next year!

Wi: Despite the large number of traders and demo games scattered around the space, this is an event built around competitive gaming. Have any games really increased their player numbers or arrived with a big bang this year?

TP: Footsore Miniatures' skirmish game *The Barons' War* made its debut and certainly seems to have captured the imagination of a whole new pool of players, with its narrative-driven gameplay. Skirmish-level games have very much been in vogue in wargaming

circles for the last few years, but until recently *SAGA* has really been the only non-WWII skirmish game seen on the historical competition (or more accurately now, 'organised play') circuit. If the social media response to this year's *The Barons' War* event at Britcon is anything to go by, we may be seeing a lot more skirmish action on table in future years, hopefully including *Wargames Illustrated's Never Mind the Billhooks!*



Players from the inaugural *Barons' War* tournament and action from their gaming.

Wi: We'll see what we can sort out with that one, although there's such a passionate community behind the game that they might get in touch with you and sort it out themselves after they read this! There's a big *Bolt Action* presence here again.

TP: Warlord Games were so impressed with our *Bolt Action* Tournament last

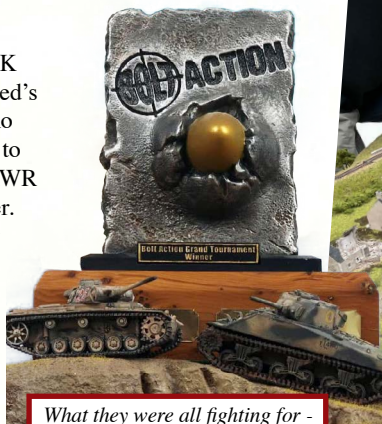
year that they really leaned in this time around, making Britcon the venue for the Official *Bolt Action* GT, which saw the event record a significant uptick in player numbers. The amount of *Bolt Action* tables here, no doubt, also gave a great boost in sales to whoever provided the tournament organisers with the vast amount of 28mm terrain being used!

Players battle it out across the Bolt Action tables.



Wi: What were some of your highlights across the tables of demo and participation games?

TP: We were delighted to host the final UK appearance of Retired Wargamers Reloaded's fabulous 15mm Carentan *Rapid Fire* demo game [far right - Ed], which is on its way to Holland for one more outing before the RWR crew start work on next year's blockbuster. Osprey's *Xenos: Rampant* was on display across two tables from the Chesterfield Open Gaming Society, including an innovative, 1970s TV-inspired, sci-fi tabletop where all of the terrain pieces could (just about) be identified as being repurposed kitchen and household objects. The Tom Baker-era *Doctor Who* prop designers would no doubt have been very proud! Too Fat Lardies hosted the 'Lard Zone' for a second successful year too, which included some great looking games.



What they were all fighting for - the Bolt Action GT trophy!



Wi: Are you building any new connections by moving the show to Nottingham?

TP: This year saw the show start to gain traction with a lot more show visitors from local wargaming groups, including those playing regularly at gaming centres across the wider Notts/Derby/Lincolnshire area. We already have a great relationship with Nottingham's own Warlord Games, hosting their *Bolt Action* GT, and we also continued to support several Nottingham-based startup companies, with a special stand package that makes it easier for them to participate and get exposure at the show.

Gary Powell and his team at The Nottingham Board & Wargames Group (and now also the Lead Belt Gaming Arena in Nottingham too) have also been great supporters of Britcon since we moved here, and this year they promoted the show through their networks, ran the Bring & Buy for us, and also hosted a board games and chillout zone. This gave show visitors craving a bit of peace and quiet, away from the busy show floor, a place to recuperate.

Wi: Does the Nottingham venue offer you new opportunities for the expansion of the show?

TP: The venue at Nottingham Trent University's City Campus is phenomenal, and we have barely begun to touch the sides in terms of filling the spaces available to us. The obvious way of growing the event is to add more competitions, more traders, and more demos, but we've also been speaking to several groups and communities about the possibility of

Kings of War tournament action.



hosting their annual get-togethers and gaming weekends at Britcon. 2023's event ended up arriving a little too soon for these ideas to come together, but with loads of space, a great venue, on-site student accommodation, a growing trade show, and the opportunity for The BHGS to step in and manage the logistics involved in staging a standalone event, next year should see a number of gaming communities copying the successful format that Too Fat Lardies pioneered with their 'Lard Workshop @ Britcon'.



Expect to see many more companies and communities bringing their own sub-events into the Britcon venue next August.

Wi: That all sounds very exciting. Do you have any other plans for the future of the show?

TP: As every wargamer knows, Rome wasn't built in a day, and that's going to be true of establishing any annual event as well. However, with the huge amount of positive feedback we've received for Britcon, the potential of Nottingham as a location, and the Trent University facility as a show and gaming venue, we are very much looking forward to the future. We can continue to evolve Britcon from the 'historical competition gamers and a few trade stands' event it was when we were in Manchester, and develop it into something that starts to approach the feel of the big American conventions. It will, of course, maintain a very British (or even Lead Belt!) flavour and format.

Our ultimate vision is to create a weekend-long historical gaming event at which all sorts of historical gaming - competition, social, organised, demo, and participation - can all take place under one roof, and in the process bring together the many varied and disparate strands that make up historical gaming in the UK.

Wi: Thanks so much for chatting with us and putting on another great event. Is there anything you'd like to add before we let you head off?

TP: If there are any groups out there who are interested in exploring the idea of staging 'their' events at Britcon in 2024, please get in touch at info@bhgs.org.uk.



Left to right - Mantic's Armada; some veterans getting ready for battle; and shiny chrome terrain in Xenos: Rampant.

LARD WORKSHOP

Britcon 2023 saw another appearance of Lard Workshop as an integral part of the event, with over sixty gamers converging to enjoy a whole host of games from the TooFatLardies stable. Published games, those in the playtest stage, and several player-produced variants were on the go for gamers to enjoy and visitors to gaze at.

Jeremy Short's Sheriff of Lardingham game, run with *Dux Britanniarum*, took a Dark Age system, and moved it to the Middle Ages whilst Charley Walker was testing some new ideas for *Kiss Me Hardy* naval rules. Rich Clarke was present (marching between the tables to the right) with a *Chain of Command* game set in Burma in 1945 (next page) and Sidney Roundwood wowed the crowd with a small but perfectly formed samurai skirmish game in playtest dubbed 'Bonsai Bonkers'.

Rich told us: "Lardy games days across the world are run with the express purpose of allowing people to try out games they have heard about, in a non-competitive environment, and to meet up with other gamers. They promote fun games in a social setting." Lard Workshop 2023 certainly achieved its mission goals!





When the Last Sword is Drawn from Sidney Roundwood. A Japanese version of his Flashing Blades rules set in C17th Japan.



Munda Point game by Joe Bilton, photographed by Sam Lancashire.



SCENIC STORYTELLING



James turns Great Escape Games' plastic General Purpose Wagon into a storytelling terrain piece.

We always struggle to fit everything we want into the magazine. When the latest plastic box set from Great Escape Games (GEG) arrived a couple of months ago - their neat little General Purpose Wagon - it was at just the wrong time to squeeze into Observation Post. The kit has been sat on my desk, taunting me since then, so I decided enough was enough!

In this article I document how, with the addition of just a few simple extras, I used the wagon to tell a story without the addition of any other figures. The finished scene can serve as terrain, an objective, or a display piece, and I hope you might be inspired to try something similar.

THE INITIAL IDEA

When I began clipping parts from the frame the only idea I had, with any kind of clarity, was that I wanted to place the wagon in a location that was outside of 'civilisation', marooned somewhere in the rough landscape of the Wild West. Everything else that went into the model happened as I put parts together, searched through my tubs of miniatures and scenic supplies, and started to paint.

THE BUILD

I put the kit together as per the instructions that come with it, but I left the axle pieces beneath the wagon loose. This was so I could pivot them to better fit the landscape I'd sit it in. I glued the two halves of the cover together but only dry-fitted them on top of the wagon. With that done I began to plan the scene.



1) I found some pieces to represent cargo and scattered them behind, then added a cacti and skull from the GEG Gunslingers frame. This gave me a rough space of the area my scene would take up.

2



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2) I wanted to add a tattered look to the cover, so I used clippers to carefully remove part of it...

3) ... then trimmed that down a little more with a blade.

4) I had the bare frame supports spare so clipped the end off one to fill the gap.

5) I placed it to match the curve...

6) ... but it doesn't actually match, it sits alongside the support line for extra stability. This will not be seen once the cover is on and you can't tell from the outside.

7) Perry frames often inspire my modelling projects (particularly kitbashes) and when I found a bows and bills frame in my bits box the narrative of my scene developed. I could immediately picture the wagon rushing at dangerous speed as it tried to escape from a group of pursuing Native Americans.

8) I cut the arrows off the frame and glued them at angles into the side of the wagon, the lower part of the canopy, and one of the barrels. This gave the sense that there had been a dramatic chase with arrows whizzing through the air.

9) The base I picked was originally made and painted for a large *Warhammer* Thundertusk figure. When I rebased my *Age of Sigmar* (switching it onto round bases) I was left with a collection of perfectly serviceable squared bases in assorted sizes. I kept them and knew they'd find a use eventually!

The different heights of the layers were made from broken pieces of cork tile, each glued down before texture was added with sand and rocks. The painted skeletal part was originally some sort of monstrous creature's remains, but I removed the fantastical head from it. The remainder can pass for the bones of a dead creature of the plains.

10



I added a couple of arrows into the ground and broke the yoke and both right wheels off the wagon to show the chase ended here.

10) I added further texture with fine sand and a scattering of rocks, placed the cactus, and decided to move the back wheel so it mostly sat off the base. This makes for a longer leading line, and it suggests moments outside of the scene by breaking through the frame that the base creates.

11) All that was left was to add some tattered details to the cover. I lined the cut area with Green Stuff and once it started to cure a little, I tore at it with a knife.

12) I also added blobs elsewhere and smoothed them down with a wet finger...

13) ... Then pushed the blunt end of a paintbrush into the Green Stuff and up, to make an overhanging fold.

14) I could have taken longer and achieved a better finish... maybe I should have, but I was in the flow and already excited to get painting, so I rushed this stage a bit.

11



12



13



14



PAINING PREP

Everyone has their own preference when it comes to the primer stage of a paint job. I tend to use a black rattle can then reach for the airbrush to add a zenithal highlight or two over that. The zenithal method is often described as a 'spray from an angle above' but there's a little more to it than that, so I'll quickly describe my approach here.

1) I began by airbrushing grey primer over the black primer coat. I set my compressor to a PSI of about 25, which is higher than the 18-20 range I tend to airbrush at. I find this helps push the slightly thicker primer through the airbrush and while it's very slightly less controlled it reduces the risk of the airbrush starting to clog. Clogging can lead to spitting paint or a sudden burst of thick primer, which will instantly ruin your zenithal efforts.

I angled the spray from above but changed the direction frequently to ensure I was going 'against the grain' on the model. What I mean by this is that the spray should always be across, rather than down towards, any recesses. You may need to spin and rotate your model to achieve this and will always want to be mindful of overspray onto other areas. Take time with the zenithal stages as they are the foundation of the rest of the paint job.

2) A second zenithal pass came next, using white ink. The benefit of ink is that it tends to hold much finer pigment and is, therefore, great for a pure, smooth finish. Do make sure you reduce your pressure for this stage though; spraying the thin ink at high pressure can lead to it breaking on the surface of the model and leaving noticeable 'spider web' textures.

At this stage I spray in a more controlled and directed manner, focusing on tops and corners, but also doing my best to create planes of tone. The key here is that you are trying to accentuate the volumes and create the illusion of light and shadow.

3) An optional stage, but one I decided to use here, is to add a final white drybrush. This should be in the most bright, clean white paint in your collection and applied to areas where you might usually apply an upper edge highlight.

1



2



3



BASIC PAINTWORK

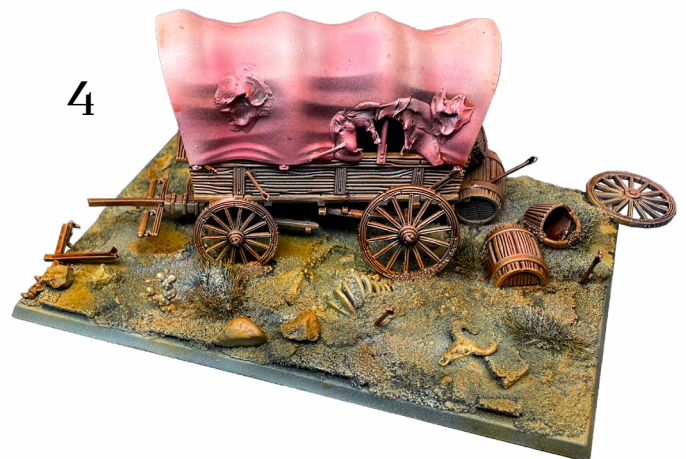
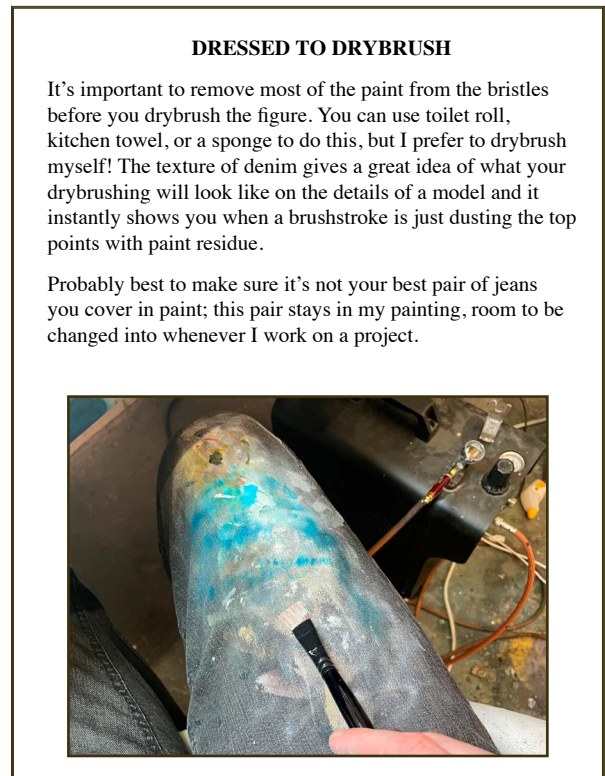
1) By applying a clean initial zenithal highlight, the painting stages become a lot easier. To begin with I toned the base with two Army Painter Speed Paints: Warrior Skin and Ancient Honey. These were diluted with water in the airbrush cup then applied.

2) Citadel Contrast Skeleton Horde was then added to the wagon and base in varying quantities and once again, it was diluted with water.

3) I added some Citadel Contrast Plaguebearer Flesh to the Skeleton Horde with my airbrush to bring some green tone to the model. This is subtle but creates a little more visual interest.

4) Switching to a paintbrush for the first time I went over the wood of the wagon with Army Painter Speed Paint Ruddy Fur. I 'flooded' this onto the model by applying water across an area, then putting the Ruddy Fur on top. This enhances the capillary flow of the Speed Paint and ensures it finds its way rapidly into every nook and cranny.

5) Where necessary I repeated the other stages to increase saturation and fill any gaps. You'll often struggle to see quite how your figure is developing until Contrast or Speed Paints dry and lose their glossy shine, so be patient with your progress.



DETAILING THE COVER

1) I decided I wanted the cover to have a texture to it and began with what may seem a quite odd colour choice - Speed Paint Peachy Flesh. While it looks rather unusual and pale, this would be greatly toned down in later stages.

2) Drakoath Flesh and Voluptuous Pink, both from Citadel, were next and directed more into the shadows.

3) Next it was time to add some texture and I put a piece of fine tulle fabric over the cover as close and tight to the surface as possible. This is the stuff wedding veils are made from and works as a great stencil that you can shoot your airbrush through to create a fine texture.

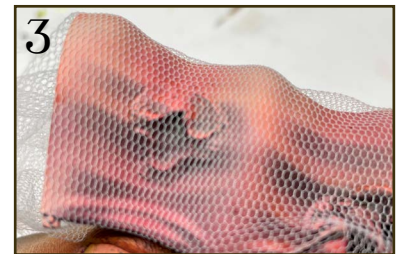
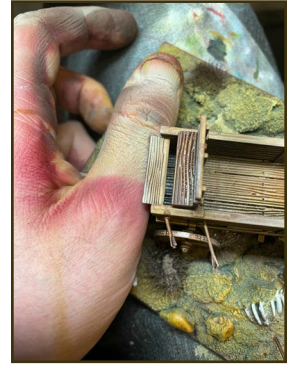
4) It's important to use a thicker paint spray through the tulle, otherwise it will just flow and diminish the detail. NATO Brown from MIG Ammo was my primary colour, a standard paint, but I mixed in just a little Army Painter Speed Paint Slaughter Red for tone.

Ensuring the tulle was held tight, I dusted a spray of my mix onto the cover with my airbrush. By adding more spray to the lower areas and leaving the upper parts light it increased the realism. When the tulle is removed, you're left with the residue of its weave.

5) The transitions can look a little bit too intense, but you can tone these back with soft sprays of the same NATO Brown and Slaughter Red mix.

MASKING WITH YOURSELF

You'll sometimes need to block your airbrush spray from hitting whatever is past the area you're aiming at. While you can practice to be very controlled some overspray is inevitable. I'll sometimes use a sheet of paper or sticky tack to mask off an area, but it's often quicker to use your own finger or thumb. I have a bad habit of forgetting to put gloves on before I get going on a project and quickly end up with what looks like a zombie-like left hand. At least I'm not getting paint where I don't want it on the model!



BLOODY REMNANTS

I've said it before, and I'll say it again, Tamiya Clear Red is the paint you want to make great blood. This clear coat type paint is very sticky and if you leave it to dry just enough in a palette before application it'll go stringy and tacky for the creation of realistic blood trails.

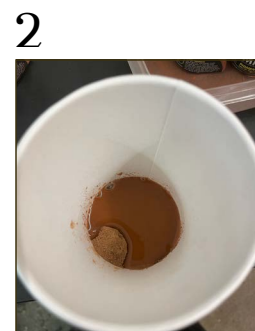
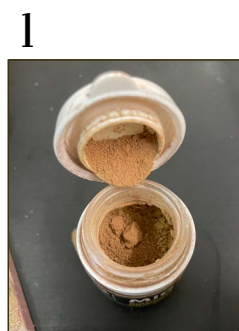
I'm often quite subtle in my blood application but went a bit heavier here as I didn't want viewers to miss it. Has the driver been dragged out to meet his doom or did he somehow stagger off to escape?



ADDING PIGMENT

Deserts are dusty so I wanted to add pigment to the ground texture and parts of the wagon. Before doing this, I added a few more painting stages. These are detailed in picture three.

- 1) Find a light pigment...
- 2) ... and mix it with plenty of water until it flows almost like an ink.



3) Apply it to the model in patches rather than all over. Leave some of your painting showing through to vary the surface detail even more.

Notice that I've gone back in with the airbrush on the wagon, spraying a beige to bring back some lightness to the wood areas. I have also used a rich brown/red tone through the airbrush to create points of depth around some areas, such as where the wheel and barrels hit the ground. Finally, I've added metallic detailing in places.

4) Once it dries your dusty landscape and wagon will appear.

3

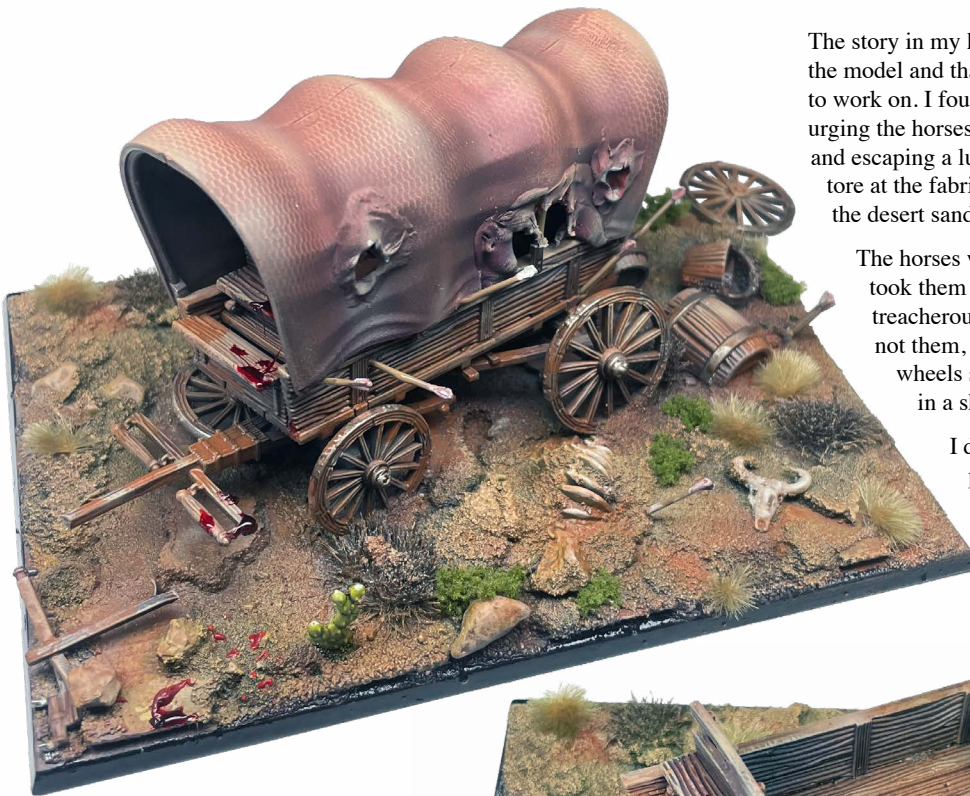


4



AND DONE!

With a few final details - painting the cactus, picking out the arrows, and adding some foliage - the scene was finished, and I'm rather pleased with it.



The story in my head evolved as I progressed the model and that made it a really fun project to work on. I found myself imagining the driver urging the horses on, ducking incoming arrows, and escaping a lunge from one pursuer, who then tore at the fabric cover as he tumbled down to the desert sand.

The horses were tiring as the random route took them into increasingly rocky and treacherous terrain, but it was the wagon, not them, that gave out. Axels snapped, wheels sheared off, and the chase ended in a shower of sand and rock.

I don't imagine the driver met a particularly pleasant fate, but I have a hope that the horses survived the crash and found a new home!

TELL YOUR OWN STORY

The glory of telling a story through non-human elements is that the scenes can be as large or small as you'd like. You can even apply scenic storytelling to areas as small as the bases in your armies.

If you do have a go at creating some scenes, why not send your work to Quick Fire (see page 18)? You may be featured in a future issue of *Wargames Illustrated*.



OLAF THE FORGETFUL AND THE WATLINGTON HOARD

Ryan Lavelle presents a *Lion Rampant* scenario in which an absent-minded 9th Century Viking searches for his treasure hoard while 'behind enemy lines'.

Hoard of treasure were the stuff of legend throughout the early Middle Ages, and they continue to excite our imaginations about the period today. Sticking a spade into the ground and digging around for long enough could make you rich, so it would seem. In a record for the year 418, the author of the Anglo-Saxon Chronicle wrote that "the Romans collected all the treasures which were in Britain, and hid some in the ground, so that no-one could find them afterwards". Writing (probably) in the court of King Alfred the Great, the author would know a story or two about the Romans in Britain, but he was probably exaggerating when he said that no-one could find the treasures afterwards. Someone evidently had; Anglo-Saxon coins showed Alfred and other rulers depicted in ways that suggested their Roman designers could have sued them for copyright infringement. *Beowulf* - perhaps the finest of Old English tales, and famously an inspiration for part of *The Hobbit* - relates the discovery of a hoard of treasure, as a reckless thief stumbles into a dragon's lair to steal a cup from a hoard hidden deep in an ancient barrow.

These, of course, are not stories of the time of the Vikings. They may have been tales told during the Viking Age, but they don't concern the Vikings in Britain and Ireland. The following scenario, though, provides a link between the Viking Age and the excitement of treasure-hunting in our own day, describing a hoard of treasure that most metal detectorists can only dream of.

THE WATLINGTON HOARD

In October 2015, in a field somewhere near the small town of Watlington in Oxfordshire, James Mather was about to give up for the day, having found little more than discarded rubbish from the last hundred years. Suddenly his metal detector gave off a strong signal and, digging into the ground a few inches, he found a small silver bar. A little further away, the signal was strong again, and he unearthed some silver pennies. James had discovered, almost entirely intact, a complete hoard of silver - ingots, coins, arm rings, with a little bit of gold - from the late 9th Century.

I won't go overboard with the details of the excavation, conservation, and study of the objects or the implications of the finds; suffice it to say that because Mather properly reported the hoard, a great deal can be understood about the West Saxons, the Mercians, and the Vikings in the 9th Century.

Huge amounts of loot were acquired in the Viking Age, and much was stashed away. Other hoards from the same period have been found in other places in Britain - from the south to the north of England and the Scottish borders - and they tell a whole range of tales. What better way to pay tribute to them than on the gaming table?



THE RETURNING VIKINGS

For this scenario, our Viking Age hoard of (mostly) silver is the source. In the case of the Watlington Hoard, some 200 coins, seven items of jewellery, and 15 silver ingots would never have made the trip to England worthwhile for an entire ship's crew. It was more likely the personal wealth hoard of a single individual, but the importance of such a collection might grow in the telling, as the group remembered what had brought them across this strange land and the pickings they had enjoyed. Perhaps the group were returning across Wessex, having caused some trouble on their journey. If the Watlington Hoard dates (as the coins suggest) to around 880, then this was a time when an uneasy peace existed between Danes and West Saxons following a great battle at Edington in Wiltshire. If they had buried the treasure with a hope of reclaiming it, it was audacious, as Watlington was some distance beyond Danish-held territory, in Mercia, now under the influence of the West Saxons. That the hoard was found in 2015, rather than in 880, suggests this wasn't the wisest place in which to bury precious treasure.

Let's give the hoard's owner a name. Olaf the Forgetful is not - as far as we know, of course - a historical figure. We might equally imagine that the Watlington Hoard had been buried by a figure who met a violent end - Swein the Reckless perhaps, or Horik Skullcrusher - but, assuming this is a scenario where the Watlington Hoard at least comes within a gnat's breath of being recovered in the 9th Century and not the 21st, Olaf the Forgetful is an appropriate name.



The Watlington Hoard on display in the Ashmolean Museum. James Mather, the detectorist who discovered the horde, is pictured at the end of the display cabinet, while Finds Advisor Dr John Naylor (who helped with this article) looks on.

A SECRET STASH

Most of the British public, including me, are unaware of the exact findspot of the Watlington Hoard. That's fair enough, as there are metal detectorists with less honourable intentions than Mr Mather - criminal 'nighthawks' who might turn over the land where the hoard was found in the hope of finding more, destroying any archaeological record in the process. That means that we don't need to worry too much about the specific landscape of the gaming table. The rolling hills and open fields of the southern English countryside, a few hedges for field boundaries, maybe a road or two, will work.

SCENARIO: TREASURE-HUNTING IN MINIATURE

It is coming to the end of summer in AD 880, and Olaf, with his band of brothers, has illegally raided the kingdom of Wessex to grab his treasure before heading for home. The trouble is that it was six months, two oxen, twenty barrels of ale, and eight pillaged villages ago that the hoard was buried. Was it behind the large tree on the ridge, or was it to the left if you looked from the north?

By putting ourselves into Olaf's shoes, or perhaps the shoes of his long-suffering companions, we can imaginatively explore why Viking Age hoards occasionally turn up today.



Our table set-up. Olaf and his warriors are in the centre, with the Saxons entering from the four corners. Six landmarks/objectives: boulders, fallen tree, cave, clump of trees, pond and house, are scattered about the table.

SET-UP

On our table, which represents a little slice of 9th Century Oxfordshire countryside (it probably wasn't even Oxfordshire at this time, but let's not worry about that!), players should take it in turns to set up six landmark terrain pieces on the table. The Saxon player should then secretly nominate a landmark on the battlefield (taken from the big trees, big stones, etc. that have been placed) as the location of the hoard. A good way to do this is for them to take a photograph on a phone before play starts.

Olaf is the Defender. He should be represented in one unit of warriors, but only identifiable to the player who controls him. Taking a photograph on your phone, prior to the start of the game, is a quick way of knowing who your Olaf figure is while keeping it a secret from your opponent. Deploy Olaf's force in the Central Zone of the tabletop, with the opponent deploying Attackers randomly in the corner zones.

It is suggested you play this game with 20 points per side rather than *Lion Rampant's* standard 24 points. The use of horses should be heavily restricted if not totally forbidden.

SPECIAL RULES

Olaf's unit, along with any others, must explore the tabletop to uncover the hoard. This is done via landmarks; at the start of any turn, if Olaf is within 6" of a landmark, he can try to remember where the treasure is with the Treasure-Hunting Special Rule (below).



Treasure-Hunting

As soon as you use this rule you must reveal Olaf's identity. He moves 1D6" in a random direction (determine this with a D12 roll equating to a clock face or by spinning something on the tabletop), though he must still roll for movement activation, as he is part of a unit. He then digs for treasure.

He spends the next turn trying to dig up the treasure, and will be successful if it is revealed this was the landmark where the hoard was located. If successful, his unit can only defend while Olaf extricates the treasure from the ground (and the Viking player counts one less figure in his unit). If he is unsuccessful, the Viking player must now move to a different landmark, and Olaf continues his hunt.

Once the treasure is found (and carried by a figure who can't do anything else, including fight - this doesn't need to be Olaf), the treasure needs to be carried off a designated side of the table. Treasure can be put down for any other figure to pick up (pass a token over) if it does not have any enemy within 2". If the model carrying the token is slain, then the token remains where the warrior fell until it can be picked up (when there is no enemy within 2").



The Saxon player secretly nominates a landmark on the battlefield as the location of the hoard by snapping a photo.



Again, taking a photograph on your phone, prior to the start of the game, is a quick way of knowing who your Olaf figure is while keeping it a secret from your opponent.

Olaf the leader

Treat Olaf as the leader of the band. Give him the same attributes and, barring a Lucky Blow (treat him as an extra leader in that respect), Olaf will be the last to go from the unit - this means that a leader in Olaf's unit will lose his top billing when it comes to protection.

Pass it on

If Olaf dies, what he remembers about the whereabouts of the hoard is passed to the nearest figure in his unit or, more likely, the next Viking unit (no more than 12" away), who now becomes the last-to-die in that unit.

Their sense of the landscape is even hazier than Olaf's, and 'New Olaf' can only find the treasure at the treasure location by rolling a 6 on a D6 (+1 to the roll for each subsequent turn trying to find the treasure).

ENDING THE SCENARIO

If the game goes on long enough for New Olaf to be killed, then the game ends. Otherwise, continue to play until Olaf, New Olaf, or one of his fellow warriors has successfully escaped the table by getting within 6" of any edge with the treasure.

VICTORY CONDITIONS

If Olaf and at least two of his fellow warriors leave with his treasure, that's a major victory. If another Viking and at least two fellow Vikings leave with the treasure, that should also be a victory.

Any other result is a victory to the Saxons.

FURTHER THOUGHTS

So, there you have it. This is a very different type of wargame, I suppose, and we probably shouldn't worry too much why a band of Vikings and their Saxon opponents should get so worked up over one modest hoard of treasure!

When I played this out, I was worried that Olaf would never find the treasure; by the time that he did 'remember', my opponent was well and truly on the scent of what was happening. West Saxon warriors were spurred, and it was a dramatic race to the edge of the table, where Olaf was sent to Valhalla and his treasures were liberated for the glory of King Alfred. For that reason - and not just for the sake of sour grapes - I have recommend limiting the number of horsed units either side can deploy (if any - and not Olaf's unit, either), particularly if your table is small. Traditional-minded gamers will probably ask what the Saxons were doing with horses on a battlefield, but that's another story.

MIXING IT UP

An alternative way to play could involve splitting the Saxon forces so that no more than eight points start the game on the



Under the cover of a unit of warriors, Olaf moves to the pond and attempts to find his treasure.

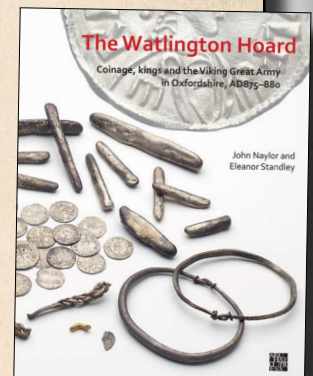
table; these would be the forces trailing the Vikings on their way back from the Wessex heartlands. The Vikings must be sighted, then the Anglo-Saxons could summon a further group by sending a horn blower to a designated hill.

The rest of the Saxons could then arrive (mounted?) on a roll of a 6 on a 1D6 on the next turn, with +1 to the roll for each subsequent turn.

MORE ON THE TREASURE

If you want to see what all the fuss was about, treasure from the Watlington Hoard can be seen at the Ashmolean Museum, Oxford.

I am grateful to Finds Advisor Dr John Naylor for his help with details of this article. John was one of the editors, with Eleanor Standley, of a book detailing recent research on this subject - *The Watlington Hoard: Coinage, Kings and the Viking Great Army in Oxfordshire, AD875-880*.



The book is downloadable in full (for free) at: archaeopress.com



Once Olaf has found his treasure (or even after his first 'dig'), his true identity is revealed. We chose to represent him using the free Salute 50 figure - there's no longer any hiding when you've got a scenic base attached to your feet!

HISTORICON 2023 PAINTING COMPETITION

After a somewhat lengthy break due to the Covid pandemic, one of our US correspondents, Dave Taylor, was able to once again organise and run the *Wargames Illustrated*/Historicon Painting Competition in Lancaster, Pennsylvania, earlier this summer. Although many gamers had enjoyed some additional

painting time over the previous years' 'time off', Dave was completely unsure of the number of entries he could expect.

The Historicon team provided the display cases this year - as well as a new, more prominent location - and the cases started filling up as soon as entries

could be received. Overall, there was a wonderful array of periods and genres on display, and many high-quality entries. Congratulations to this year's winners!

Visit wargamesillustrated.net to see more entries from this and previous competitions.

HISTORICAL SINGLE MINIATURE

1. Daniel Moreno
El Cid



2. Alex Akers
Priest



3. Brien Dulaney
French Officer



COMMENDED ENTRIES



Left to right:

Steve Kee
Kurt Knispel, Panzer Ace

Scott Roach
Moorish Banner

Nathan Sharp
Spanish Guerilla



SCI-FI UNIT/WAR MACHINE

1. Andrew Waxtel
Exemplis Arcadius
Reaver Titan

2. Ed Kee
Ludwig German Mech

3. Alex Akers
Khorne Jakals



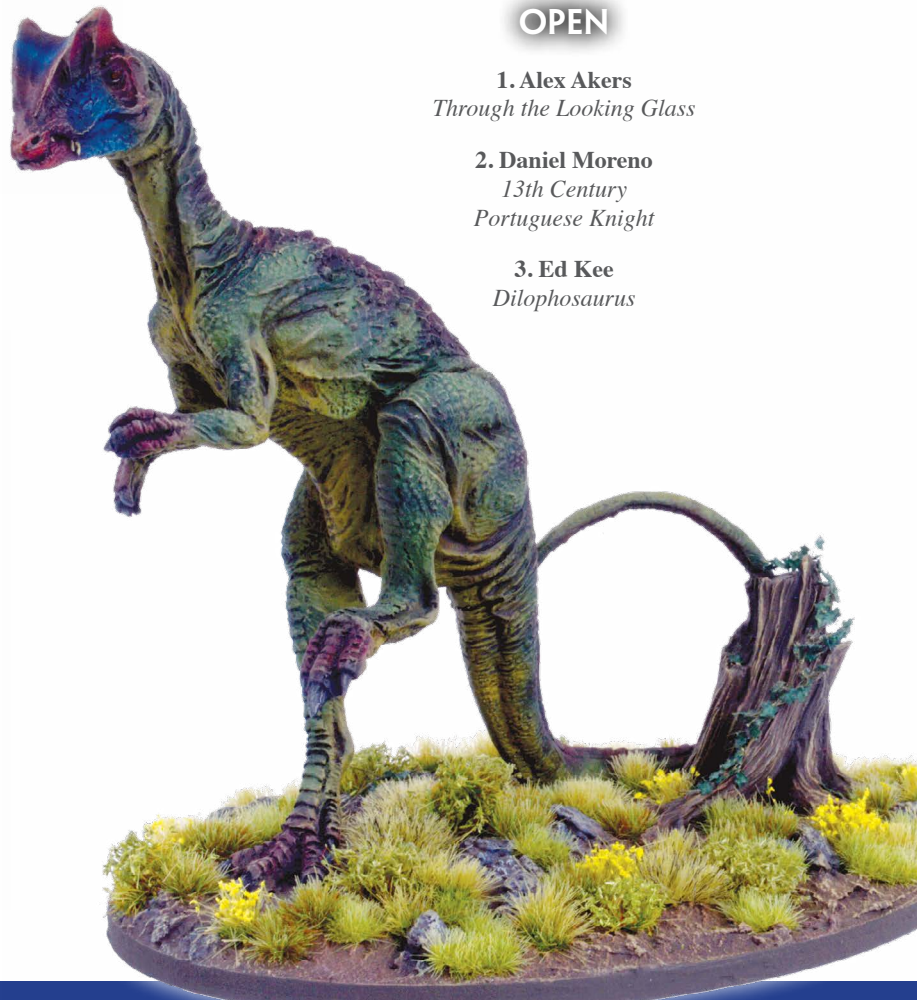


OPEN

1. Alex Akers
Through the Looking Glass

2. Daniel Moreno
13th Century
Portuguese Knight

3. Ed Kee
Dilophosaurus



DIORAMA

1. Andrew Waxtel
The Wurmspat

2. Ed Kee
Kelly's Heroes "1947"

3. Brett Yardley
Medusa's Lair



Kelly's Heroes "1947"



MORE FROM H'CON ONLINE

We couldn't squeeze all the award winning painting comp entires into this article. WiPrime members can see the full eight pages (which includes the winners in the Fantasy/Sci-Fi categories) via the Exclusive Posts section of the online Members Area.



THE SHED WARS EXPERIENCE

Wi Editor Dan tells us about a new gaming venue deep in the heart of leafy Surrey.

Wargames Illustrated has a long-standing relationship with UK wargaming centres that offer day-long/weekend wargaming events. Back in the early days of *Wi*, the late 1980s, my predecessor and *Wargames Illustrated* founder Duncan Macfarlane spent many an hour at the Wargames Holiday Centre near Scarborough. He honed his photography skills with the help of WHC's owner Peter Gilder - the cover shot of *Wi*01 was taken there - and Duncan played and reported on many a game from the WHC.

The Wargames Holiday Centre is still thriving under new management in its new location near Basingstoke, England, and there have been other similar ventures that *Wargames Illustrated* has reported on over the years. Now there is a new kid on the block.

The Shed Wars Experience offers gamers the chance to play hosted 'big battles' on a purpose-built 18' x 6' table in a wargaming 'shed' located in ten acres of woodland in Surrey, a stone's throw from the M25.

A couple of fellow wargamers and I were invited by Shed Wars head honcho Giles Shapley to sample the inaugural event of

Eric in his shed.



The Shed.



the Shed Wars Experience. Giles goes by the online moniker of Eric the Shed, and he's been a popular wargaming blogger for over a decade. In that time he has enjoyed hosting big battles for fellow wargaming buddies. When Giles moved with wife Katie to a tract of land that not only contained the 'doer-upper' house they were looking for, but also featured an ideal 'shed' for Eric the Shed to host his wargames - the Shed Wars Experience was born.

Whilst it's admirable that Giles has stuck with the title of 'shed' for his wargames space, most visitors (and estate agents!) would balk at the word; 'barn', 'bungalow', or 'garden room' would be more appropriate modern nomenclature, as it's too plush to be described as a shed. As well as the grand table, the shed is home to Giles' vast collection of wargames figures and terrain. It also features a kitchenette and toilet.

OUR GAME

Back in 2021, Giles and friends used *Never Mind the Billhooks* as their rules of choice to run 17 games based on the main battles of the Wars of the Roses. *Billhooks* is not designed for big battles, but that didn't stop Giles and the gang; they tweaked the rules and found it worked perfectly well for St. Albans, Bosworth, and even Towton (England's biggest battle), etc. We presented the Shed WotR Battles in the March 2022 issue of *Wargames Illustrated* (Wi411). You can also find the big battles rules adaptations in Wi424, April 2023 (both available online in the *Wargames Illustrated* Vault).

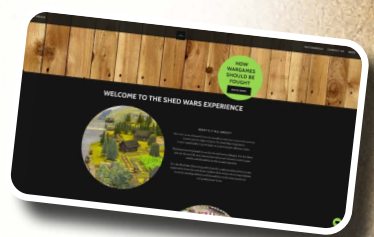
For our *Billhooks* game, six of us played the 'What if?' Battle of Pontefract 1460, complete with scenario-specific rules for Rivalries, revenge, and treachery. In typical *Billhooks* fashion, it was tight right until the end. Some better dice rolling from the Lancastrian commander could /should have seen the Duke of York slain and his forces routed during the penultimate turn of the game.



You can read more about our game on the Shed Wars blog: shedwars.blogspot.com

The plan is for Eric and his shed to host and run any period of wargames for 4 - 8 gamers who are looking to roll some dice, push some pewter (or plastic), and have a laugh in new relaxed surroundings. Giles is also an excellent umpire* so players will be treated to a connoisseur of gamesmastering.

You can find out more about the Shed Wars Experience by visiting: shedwars.co.uk



Giles and the Pontefract gamers.



*WiPrime members can read my piece on good umpiring at wargamesillustrated.net. Search: In praise of the cat-herders.

THE OTHER PARTIZAN



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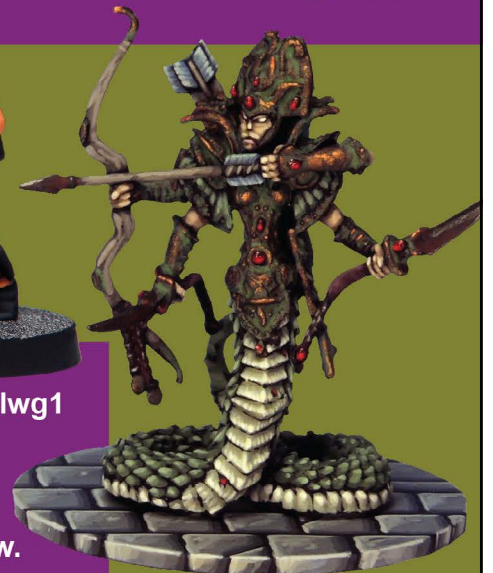
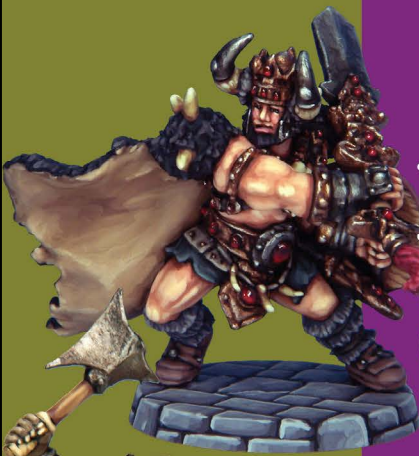
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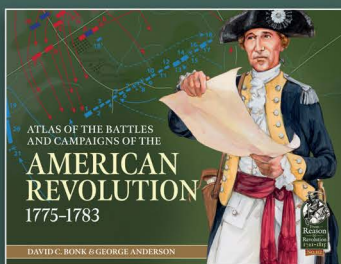


New releases from Helion & Company

*History books for the
enthusiast and gamer*

ATLAS OF THE BATTLES AND CAMPAIGNS OF THE AMERICAN REVOLUTION 1775-1783

George Anderson and David Bonk



This new book provides a comprehensive visual summary of the campaigns, battles and skirmishes of the war. The atlas includes over 120 maps created using maps from the Revolution, including the large collection from the US Library of Congress and enhanced with more accurate topographic mapping from the 1880s. The maps also show troop

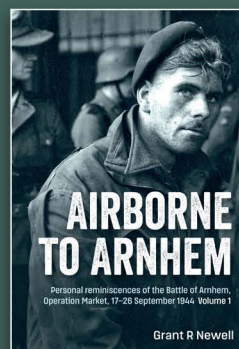
dispositions and movements taken from a wide range of written sources to provide the most accurate representation of the battles and campaigns. The Atlas will be a valuable resource for anyone with an interest in the American Revolution, including wargamers, reenactors, and students of the conflict.

The Atlas follows the course of the war including the major engagements and also includes a large collection of minor actions, including Harlem Heights, White Plains, Short Hills, Barren Hill, Stony Point, Hobkirk's Hill and Green Springs. The Atlas addresses critical naval battles as well as key engagements in the West Indies, Gibraltar, and India.



AIRBORNE TO ARNHEM

Personal reminiscences of the Battle of Arnhem, Operation Market, 17-26 September 1944 Volume 1 Grant R Newell



Airborne to Arnhem is the first of three volumes of reminiscences of the Battle of Arnhem, Operation Market, 17th-26th September 1944. The three volumes contain over 150 personal accounts received from veterans of the 1st Airborne Division, and those from RAF aircrew and XXX Corps.

The study is the culmination of over forty years of research concentrating on the British 1st Airborne Division's role in the capture of the north end of the Arnhem bridge and the subsequent fighting around the Oosterbeek perimeter and the eventual evacuation across the Neder Rijn.

Volume 1 contains accounts from members of the 1st, 2nd and 3rd Parachute Battalions, 1st Parachute Brigade and their supporting units. Divisional units are also covered, such as the Royal Army Ordnance Corps, 1st Airborne Division Defence Platoon, Royal Electrical and Mechanical Engineers and 261 Field Park Company, Royal Engineers, plus accounts from members of the Glider Pilot Regiment.





**BLOODY
MINIATURES**



The Unhorsed Cuirassiers



The Militant Tendency



The Continental Mercenaries



The Pikemen en Melee



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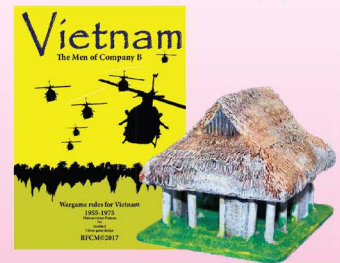
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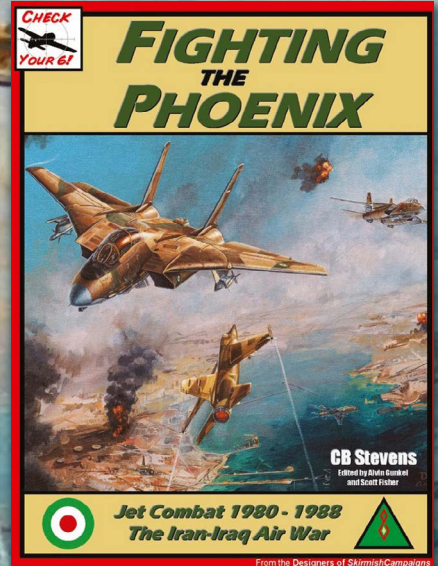
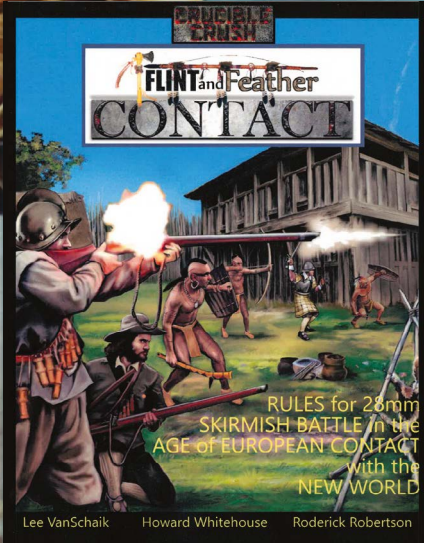
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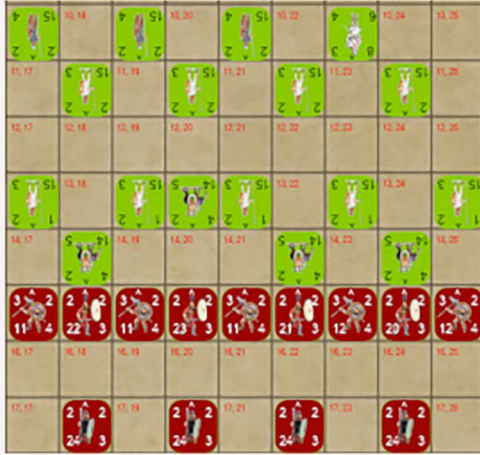
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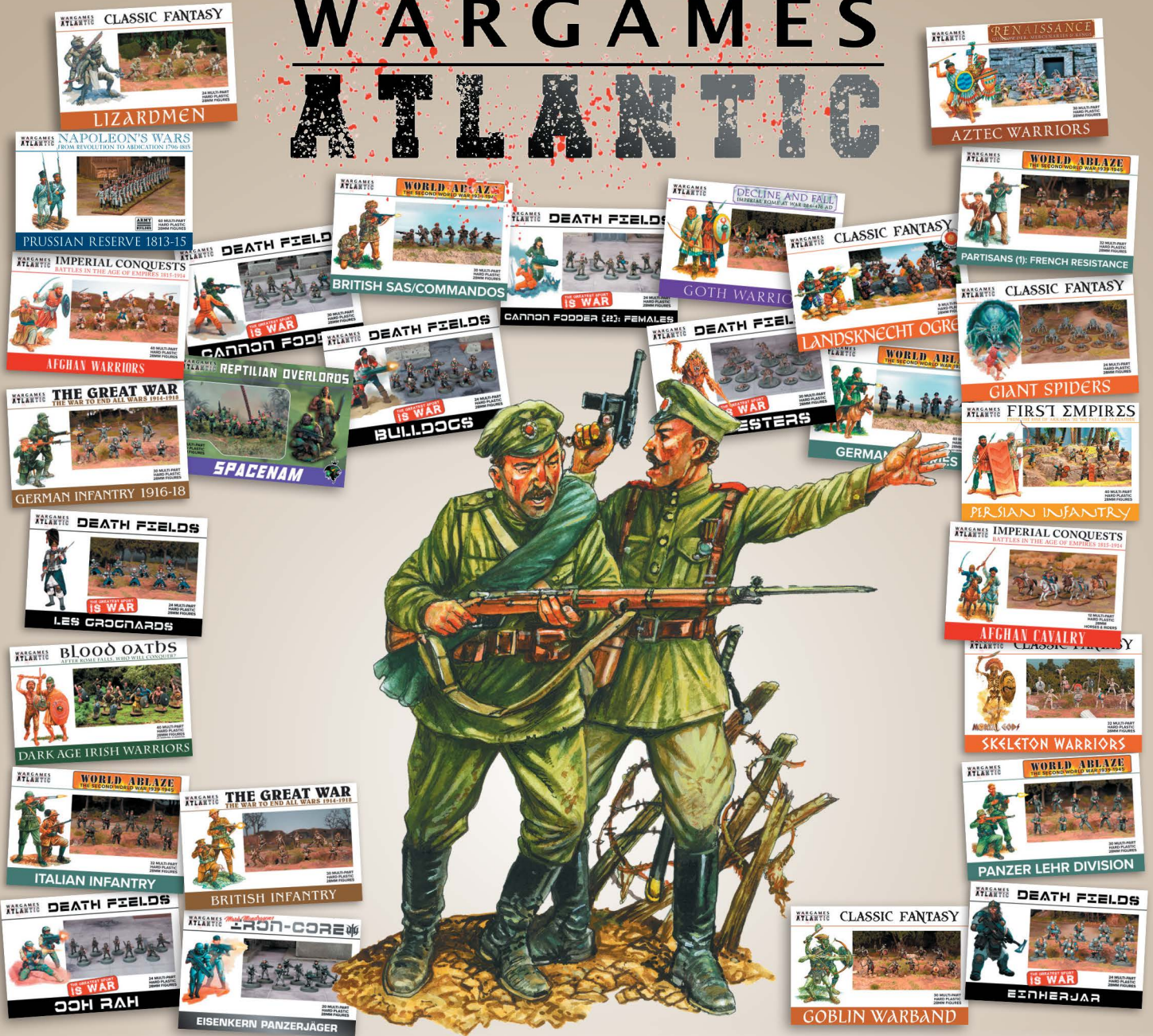
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