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## WARGAMES illustrated

29 Eldon Business Park  
Attenborough, Nottingham  
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### FROM THE EDITOR

Hurray for free stuff! And here's some of it right now with your latest issue of *Wargames Illustrated* magazine. The Scottish Covenanters played a key role in the English Civil Wars, and now their 15mm(ish) plastic decedents can do the same in your *Pike & Shotte* battles thanks to this Epic Battles freebie. Find out how to get your Covenanters brushed up for the tabletop on page 74.

When we're not throwing freebies at you (not literally, those pikes could have someone's eye out), we are entertaining you in this issue with not only our Pulp theme - covering everything from Nazis on the moon, to the Cult of Dracula - but myriad other quality articles that take you from a stunning American Civil War tabletop, to Prince Rupert in the Jungles of Africa, via Charles Grant, and crusader action in the Holy Land. Plus, much more besides.

Dan Faulconbridge  
Editor and Owner

*This month's cover illustration shows some pulp-ish moon martial madness by Neil Roberts. Down below we have a photograph of your new Epic Covenanters making their way from somewhere in lowland Scotland to wreak havoc on the battlefields of mid-17th Century England.*



### CREDITS

Produced in the UK.

**The Wargames Illustrated team:**  
Daniel Faulconbridge, Ian Bennett,  
Asun Loste Campos, James Griffiths,  
Joe Smalley and Matt Parkes.

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### CONTACTS

**Customer Service & Subscriptions:**

help@wargamesillustrated.net

Tel (UK): 0044 (0)115 922 5073

**Contributions:**

contributors@wargamesillustrated.net

**Advertisements:**

adverts@wargamesillustrated.net

**Quick Fire:**

wi@wargamesillustrated.net

**Distribution:**

trade@warlordgames.com



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# OBSERVATION POST

New and forthcoming wargames stuff you need to know about

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

### OSPREY GAMES - BOLT ACTION CAMPAIGN: CASE BLUE

Hot on the heels of *Campaign: Tough Gut* for *Bolt Action* comes *Campaign: Case Blue*, moving from Italy to the Eastern Front with the Axis attempt to seize the Soviet oilfields in the Caucasus. The book starts before Case Blue itself in December 1941, and takes readers through to July 1943. That covers circumstances leading up to the Battle for Stalingrad, and events after the Soviets encircle the German 6th Army and force a general retreat. *Campaign: Case Blue* acts as a sister tome to *Campaign: Stalingrad* and doesn't cover any of that conflict directly.

It's presented in the familiar format of the *Bolt Action Campaign* books - history interspersed with scenarios - and there are 19 scenarios spread across four areas of fighting: The Crimea, Case Blue, Operation Edelweiss, and The Kuban. After this come the parts most players are probably after: new units, army rules, and selectors. Scenario rules and a bibliography finish things off.

There are many fascinating scenarios presented, often with asymmetric forces and lots of unique elements. They use specific theatre selectors for both sides, so the scenarios won't be easy to adapt to generic game play. While this somewhat limits their versatility, the theatre focus enhances the *Case Blue* experience.

The first two intriguing scenarios are the seizure of Fedosia by the Soviets (in one of their rare amphibious attacks), and the attempt by Soviet Airborne Forces to seal off the Kerch peninsula. With the Fedosia scenario you will need a Soviet destroyer model - a free unit for the Soviet invaders - but the book does suggest an alternative in the Warlord Games Bonetaker, as not many people will have a Soviet destroyer in 28mm scale!

The remaining scenarios are in similar veins: specific setups, offset deployments, free units, and specific selectors. These add up to a feast of interesting gaming,

and many battles will reward replaying, with players switching sides, or just honing tactical skills for future events. Other than the aforementioned destroyer and two Maxim Gorky turrets for Sevastopol, you won't need too much specific terrain; you may need five or six armies to play all iterations of the scenarios, mind you!

#### ARMY ADDITIONS APLENTY

There is a brand-new official army list in this book - Armies of Slovakia. The Army of the Slovak Republic covers officers and other headquarter units, infantry sections, infantry teams, artillery, and vehicles. There are some surprises scattered through the list, but the OA VZ.30 and light machine guns really grabbed our attention. The OA VZ.30 is a dual machine gun armoured car that, unlike most wheeled vehicles, can advance through rough ground. The light machine gun might seem an odd thing to highlight; however, the Slovak army only pays 15 points for the ones arming their troops, while everyone else pays 20 points. This is because one of the Slovak special rules gives them a reduction in light machine gun costs. Their other national rules allow them to ignore a pin on vehicles, go down after activating (there is a penalty to this), and the chance to replace an officer when they are lost as a casualty.

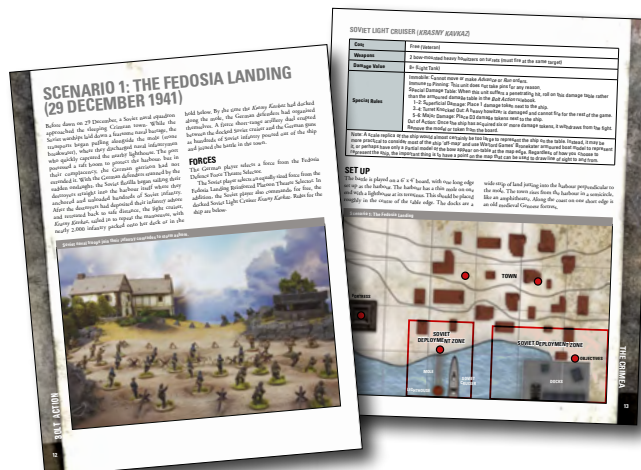


#### DETAILS

- SCALE: 28mm
- PERIOD: World War Two
- PRICE: £25
- FORMAT: 176-page full-colour softback book
- AVAILABLE FROM: warlordgames.com

Regarding national rules, there are also alternatives presented for the Italian, Romanian, and Hungarian armies. These are not for general use; rather, they are options that are available with the agreement of your opponent, or

where event organisers allow them. All three of these armies get 'Improvise AT', which allows a reroll of vehicle-penetration rolls in certain circumstances. The Italians then get a bonus for having large squads, and a choice of further



rules, depending on what squads you are using. The Hungarians can improve Inexperienced troops to Regular, all tanks get Recce, and any other unit that already has Recce gains more freedom of movement. Romanians get to remove one pin per turn, outflank earlier than other armies, and a bonus to the effectiveness of their officers when close to the enemy. These all change the dynamics of the armies they apply to; Italian players will certainly be glad to use rules that do not have a penalty attached, but the Romanians may miss the free artillery!



## THEATRE SELECTORS

It's tricky to assess theatre selectors until the wider *Bolt Action* community begins to mess with them, but there are certainly some interesting ones here. The Soviet Anti-Tank Rifle platoon has no vehicles, but many, many opportunities to take anti-tank rifles. The Trans-Caucasus Reinforced Platoon has Lend Lease tanks, plus the ability to deploy train tracks if you take an Armoured train. The German Brandenburg Reconnaissance Reinforced Platoon has - you guessed it - lots of Brandenburgers, while the Italian Savoia Cavalleria prioritises their effective cavalry, and could have the opponent fearing close combat.

In all, this latest Campaign book is an interesting one with some very good scenarios and some very interesting units. If you want to refight the critical Southern front clashes, then this is clearly the book for you; likewise, if you have armies, or want armies, of the various combatants in this theatre, there is a lot to enjoy in *Case Blue*. It's a well-written and well-thought-out addition to *Bolt Action*, and, with its generous contextual history, players of other games will be able to adapt the information for their systems quite easily, too.



## UNDER THE MICROSCOPE

### NEW UNITS

#### SOVIETS

Six units, four of which can be added to Generic platoons, start things off. Catching our eye are two new anti-tank rifle options: a squad that contains three anti-tank rifles, and a unit that can forward deploy like a sniper. The two not available for Generic platoons are boats of limited value outside of scenarios.

#### GERMANY

Just four new units, all of which can be taken in Generic platoons. The German Siege Gun Forward Observer is like the Naval Observer other nations have access to, but will destroy buildings.

#### ITALY

Nine new units, all available for Generic platoons, mainly increasing the maximum size for units already present in the Armies of Italy book. The most notable is the new Savoia Cavalleria squad, whose special rule allows them to charge again after a successful charge - a very powerful unit if handled correctly. Two artillery options - 75/32 Modello 37 and Voloire Horse Artillery - are very interesting, providing versatility or mobility respectively.

#### HUNGARY

Six new options, all of which can be taken in a Generic platoon, including a Second Army Rifle Section which can be equipped with a light mortar for only 20 points. That's cheaper than the knee mortar the Japanese can take, or the VB launcher the French can take.

#### ROMANIA

Six new units for Generic platoons; these provide access to a flamethrower team for the Romanians, but still no anti-tank rifle. They do get a tank hunter team and a Mortar Section, which is similar to the Hungarian Second Army Rifle Section, and also gets the cheap mortar.

#### MULTIPLE ARMIES

A Cossack Squad is available to Germany, Soviet Union, and Italy, and can be mounted if you want a really cool looking option, although they may not act just as you want. Stragglers are available to Germany, Italy, Hungary, and Romania, representing units suffering through the winter retreats. They can contain unarmed soldiers, and, while certainly not effective, they bring a lot of character.



## OSPREY GAMES - STARGRAVE: BOLD ENDEAVOR

*Bold Endeavor*, the fifth book in the *Stargrave* series, is something of a departure from the norm. Previous expansions were built around the events of narrative campaigns, but this time, the focus is on something fans have been clamouring for: their crew's own space-faring vessel, and its journeys through the galaxy.

Before we get under the ship's bonnet and see the workings of space travel, there are familiar sections: a couple of new Backgrounds, and the Powers that they can use. Time-Walker and Paladin Backgrounds don't fit the space travel theme specifically, but they offer interesting utility on the tabletop. The former can skip through time with new Powers such as 'Probability Curve' (roll two dice and choose the better result), 'Saving Grace' (skip out of flamer and grenade templates), and 'Bounce Back' (stay put when they would otherwise undergo a forced move). Paladins are knights of the future and have a list of unique rules: they must be a captain, they shun any heavy firearms, and are particularly skilled with shields. They are also charitable sorts; a tenth of all credits accumulated by a crew led by a Paladin must be donated to their order. New Paladin Powers include 'Contacts', which offers more Advanced Technology to buy, and 'Righteous Fury' to boost the target's Fight and Damage.

New soldiers have more of a space travel focus, with entries such as Apprentice, Comtech, Expert, and Quartermaster assigned to specific areas of your ship, with skills connected to their duties there. There's also a hulking Exosuit, weighing in at a hefty 200 credits, that offers the soldier clad in it massive defence and strength.



## DETAILS

- SCALE: 28mm
- PERIOD: Sci-fi
- PRICE: £20
- FORMAT: 96-page full-colour softback book
- AVAILABLE FROM: [ospreypublishing.com](http://ospreypublishing.com)

## SPACE ENCOUNTERS

As your crew travels through space, via the Advanced Astrogation rules (see *Under the Microscope*), they'll sometimes have extra encounters before and/or after scenarios. These are determined by a D20 roll, and each result brings a different outcome. Perhaps it's a Blockade your pilot must skilfully run; maybe you hit some kind of obfuscating dark matter and must navigate away or take ship damage; a derelict vessel could offer rewards in its cargo hold or be an ambush site; first contact with a new race could bring about a new friendship and financial gain, or a sudden space battle with a new enemy!

There's loads of variety, and the events are all impacted by your crew's different skills and abilities. You could end up with experience and extra credits, or with a damaged ship and injured crew in the following scenario. These encounters will make your gaming feel more alive with the potential of a vast galaxy to explore.

Five specific scenarios feature, too, ready to be slotted in between your other gaming, as opposed to running concurrently as a campaign. These individual tabletop battles add new challenges: shot-deflecting crystals, mysterious pods, zero-gravity gaming, and more.

## FILLING OUT THE GALAXY

Further boosting *Bold Endeavor's* generous offerings are a combined 49 new Advanced Technology, Alien Artifacts, and Ship Upgrades, and eight new Bestiary entries and their associated Attributes. A Spaceship Sheet, to document the details of your vessel, finishes off a great expansion that is as much a fun space travel and ship simulator as it is a huge boost to the tabletop battles of *Stargrave*!



## UNDER THE MICROSCOPE

### ADVANCED ASTROGATION

You invent a name and class for your crew's ship, then work out its details, putting them on a Spaceship Sheet. Structural Integrity is the stat holding your spacefaring bucket together; it starts at 1,000, but will increase as you upgrade your ship and decrease with each unfortunate hit you take. Helping to mitigate the damage you take and providing other bonuses are your crew, assigned to different positions on the ship: Pilot, Gunnery, Navigation, Doctor, Science, and Engineer. Their skill in the position is equal to the crew member's Will stat, and, if forced to test for their position, they'll make a roll accordingly with modifiers from their skill.

There are tons of extras that impact the workings of your ship; you may suffer a critical hit and take cargo or crew damage; a hit may even create an ongoing quirk; you can perform maintenance and make advancements, or suffer system damage. Balancing all of this is key to keeping your ship in the air... or on the tabletop! You can use your space ship in games firing weapon systems at enemies, or jetting off to safety when things get a little too hot!





## OSPREY GAMES - WITH HOT LEAD AND COLD STEEL

*With Hot Lead and Cold Steel (WHLACS)* is written by Arthur van der Ster and intended for large-scale American Civil War games, with the brigade being the lowest command unit. The rules are quite compact; sections on moving, shooting, melee, and morale only take up two or three pages each, but there are plentiful good ideas and rewarding depth in additional rules.

Sections are easy to navigate, illustrated gaming examples are useful, there's glorious artwork, and dynamic photographs of expansive 28mm Perry Miniatures battles. In other words, it's full of inspiring stuff that will leave you eager to get involved in the period, or to dive in deeper.

### TAKING COMMAND

The rules put a good bit of focus on giving orders to your troops, with brigade Commanders deciding what type of order they want to give to the units under their command. For movement, as an example, they could move forward, 'double quick', or even make a charge, but each order has a difficulty level. A simple move only needs a roll of a 4+ on a D10 to succeed, whilst a charge is the most challenging order here, requiring an 8+!

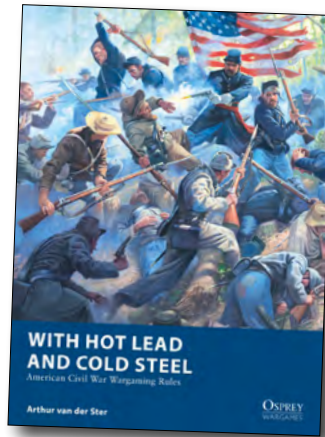
Orders are influenced by how good your General is, or how many ADC's your general may have. You'll need to boost important command rolls at key moments to increase the chance of success. The ADC rule is a simple but effective addition here; at the beginning of each turn, players roll a D10 to see who seizes the initiative and goes first. Prior to this, you roll a D5 to see how many ADCs your Commander has available that turn. Any ADC points you don't use to improve your initiative score can be added to your Brigade Commanders' rolls to issue orders in the turn.

Units can deploy in line, column, attack column, and skirmish. It is nice to see formations and terms that were actually used in the ACW, such as the ability of units to 'refuse the flank', Little Round Top-style. There's also an optional fog of war system where cards or markers are deployed to represent troops, including 'ghost' brigades. As the range narrows, the units are gradually revealed.

In combat, units have a Fire/Melee score that consists of two numbers: how many dice they roll, and what they need to roll on a D10 to hit. There are additional factors (cover, aimed fire, close range, charging, etc.), but this is generally a quick system to play.

Artillery had a big impact on the ACW battlefield, and it gets its own phase early in the turn, giving the guns the chance to soften up the opposition for the charge. Alternatively, they can wait until the normal firing phase and operate more reactively. Different ammunition will vary the effect of the guns, with solid shot bouncing through infantry, case-shot doing extra damage, shell causing morale tests, and canister reducing morale.

There are no saving throws against hits, with every hit taking a point off the unit's Coherency - its stamina. Coherency isn't just reduced through combat; repeated double-timing will fatigue your men, too. An average unit has a Coherency score of



## DETAILS

- **SCALE:** Variable
- **PERIOD:** American Civil War
- **PRICE:** £14.99
- **FORMAT:** 80-page full-colour softback book
- **AVAILABLE FROM:** [ospreypublishing.com](http://ospreypublishing.com)



18, and reductions of this total will call for a morale check. Average units have a morale of seven, with failure to roll above this on a D10 resulting in anything from an ordered retreat to full flight from the battle.

### PLENTY OF EXTRAS

Advanced rules are provided for personality traits (to give Commanders varying levels of competence), skirmishers, field fortifications, and more. Sample stat lines are provided for average units, along with special rules specific to each army, including the famous Rebel Yell, 'Worn Out' rebels, and specific rules for African American soldiers. There's no need to rebase your ACW collection if

frontages are roughly the same, and, while there is removal of 'bases' as casualties, you'll be able to use a counter. Although *WHLACS* is designed for 28mm, the author has provided conversion tables for those wishing to use smaller scales.

The book concludes with one generic and two historical battle scenarios featuring maps, orders of battle, and victory conditions.

*WHLACS* makes a successful arrival into a rather saturated period. Its rules bring some clever ideas that suit the period well, and the systems are quick to pick up and play.





## WARLORD GAMES - BOLT ACTION: FRENCH ARMY INFANTRY

Warlord Games' latest *Bolt Action* plastics have arrived to bolster French forces with early war infantry. Included in the box set are five copies of the same new frame, each of which provides six bodies, along with the multitude of generous extras we've come to expect from Warlord. One set will build 30 regular infantrymen with a good amount of weapon variation, or you might choose to construct other unit types to go into different theatres (see *Under the Microscope*), thanks to the array of head options.

There are more than enough MAS-36 rifles to lay down some serious firepower, along with an SMG, LMG, pistol, and a VB Launcher that combines beautifully with the crouching body. Most weapons have two arms already attached, to allow for an easier fit onto the bodies and quicker construction, but it's worth noting that the carbine and the LMG have left hands split away at the wrist, and their parts should not be mixed up.

Despite the arms being mostly fixed together, you can still get plenty of pose variety due to the torsos mixing standing, advancing, and running, as well as in the aforementioned crouch position. Packs, bread bags, sidearms, grenades, and many other pieces of kit are present to customise your infantry further and bring real character to the troops.

Fans of *Bolt Action* are always clamouring for new plastic infantry, and they won't be disappointed with this set. The details are clean and accurate, and being able to build plenty of troops in the lighter, cheaper plastic will be a real boon. There is a lot of choice, and much of the French's World War Two infantry can be built from this single frame. An extra pistol and some more engineer-specific pieces would have added to the utility, and the large machetes used by the colonial troops are a notable missing element. While these could be converted from other parts, you might want to check out the competition - Wargames Atlantic's plastic World Ablaze French Infantry (1916-1940) set includes the machetes and tons of other bits. Parts will mix between the sets, so perhaps there's room for both in your army.

### DETAILS

- SCALE: 28mm
- PERIOD: World War Two
- PRICE: £35
- FORMAT: Hard plastic
- AVAILABLE FROM: [warlordgames.com](http://warlordgames.com)

Warlord have produced an excellent addition to their range, and multiple boxes of the new French will fully unleash their potential on the tabletop. Here's hoping for some plastic cavalry soon, too!



### UNDER THE MICROSCOPE

Twenty-four different heads have been crammed onto the frame and these make for some intriguing build options. The classic Adrian helmet is well represented, there's a kepi (for officer types), two in soft caps, one bandaged head, six in berets, and six in colonial headgear. That will mean you can build colonial troops (Algerian, Moroccan, and Tunisian), chasseurs à pied, fortress troops, and engineers as well as the regular infantry - an impressive amount of variety in one kit, helped by the French Army using the same main uniform for their troops. To take the options even further you could also mix the heads with Late War British or Late War US bodies and equipment to model Free French equipped by those nations.



*Different builds from the same frame. Left to right: chasseurs à pied, fortress troops, engineers, and colonial troops.*





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# RELEASE RADAR

Dom Sore's here with some eclectic new releases and a selection of Pulp suggestions to accompany our theme.

## BIKES AND BUILDINGS FOR WWII

1st Corps ([1stcorps.co.uk](http://1stcorps.co.uk)) have added some nice metal and resin German World War Two motorbikes in 28mm scale to their range. You can buy a single motorbike, or one with a sidecar; various riders and passengers are available to go pillion or in the sidecar, including one firing an MG34. That allows you to create a variety of looks, and use of magnets would help you build a neat changeable set. It gives me the idea of taking a single motorcycle and using it as a marker for motorbike-mounted troops in a game like *Bolt Action*, rather than having them modelled both mounted and dismounted. Food for thought.

Along with my regular Release Radar miscellany I shift my focus to pulp terrain and figures this month. Hopefully, I'll highlight something that will get your retro passions going!



MarDav Miniatures ([mdminis.co.uk](http://mdminis.co.uk)) are in the process of producing every pill box known in the British Isles, and have recently released four more 3D printed variants: the Type 22 Light AA, Coastal gun emplacement, Mowlem drum, and Minefield control tower. They come in four different scales: 1:56, 1:72, 1:87, and 1:100, which covers various gaming options, and will keep railway modellers happy, too. The Minefield Control tower is a curious-looking thing produced to help keep an eye on coastal and estuarine minefields, hence the name. It is a hexagonal, two-storey structure with no fewer than 17 machine gun openings.



## ROSE DICE AND IRON DUKE HIGHLANDERS

The Wars of the Roses have become very popular of late, and Dice of War ([diceofwar.com.au](http://diceofwar.com.au)) have got - you guessed it - some dice sets suited to the period. These come in two variants with the dots/symbols in Lancaster Red or Yorkshire White. The printed symbol - a white or red rose - is in place of the six, which means I will never see it! These are great dice. I have several of their other sets, and they do everything you want dice to do while setting you apart as a stylish type at the table. They are, of course, perfect for *Never Mind the Billhooks*. Will you go red or white?



If you like your 19th Century wargaming, then Iron Duke Miniatures, via Empress Miniatures ([empressminiatures.com](http://empressminiatures.com)), have released some new 28mm metal figures just for you. The new release is 16 members of the 74th Highlanders as they would have been equipped in the early 1850s.

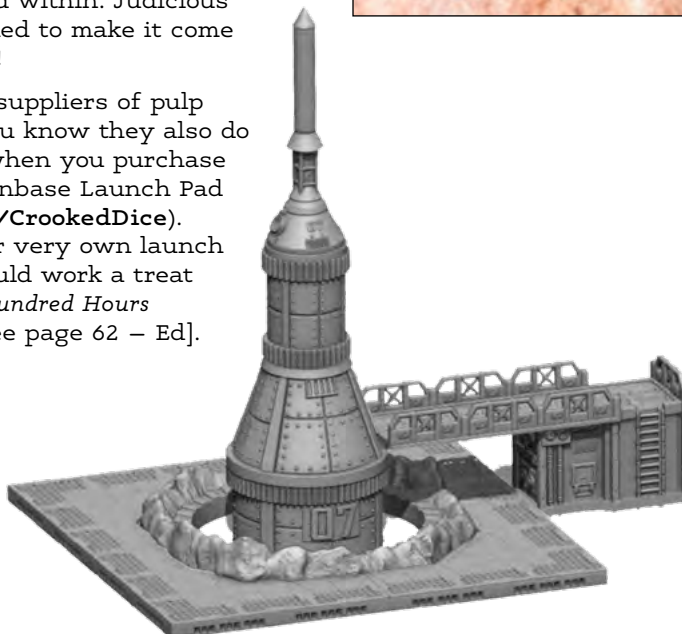
Sculpted by Paul Hicks, they are in skirmish order, and are wearing canvas trooping smocks. They join an extensive range covering the south of Africa in that mid-Century space. This excellent addition will look superb in a game of *Death in the Dark Continent*.



## LET'S GO PULP: CEMETERIES, SPACESHIPS, SPANDEX, AND SUPERWEAPONS

Now we hit a bit of a theme special, and I've searched out a selection of pulpy goodies to tempt you into new realms of gaming possibilities. The nice thing about Pulp gaming is it can be anything you want; the difficult thing is containing your imagination and trying to not slip too deep down the rabbit hole! Part of the intrigue, of course, is that you can find new ways to mix parts of your existing collection into new areas of gaming possibilities. Terrain is a great place to start, and a simple extra like Things from the Basement's ([thingsfromthebasement.com](http://thingsfromthebasement.com)) cemetery (right) will give you the opportunity to add a zombie outbreak to Wild West tabletop adventures. Formed from 28mm MDF, it has a base plate, neat boundary fence, and headstones to be placed within. Judicious use of gravel and soil will be needed to make it come to life... or death, or even undeath!

Crooked Dice are one of the main suppliers of pulp figures in the industry, but did you know they also do scenery? Not all of it is physical when you purchase it, as evidenced by their new Moonbase Launch Pad ([www.myminifactory.com/users/CrookedDice](http://www.myminifactory.com/users/CrookedDice)). This STL allows you to create your very own launch pad complete with rocket, and would work a treat as an addition to this issue's *02 Hundred Hours* pulp WWII gaming adventures [See page 62 - Ed].

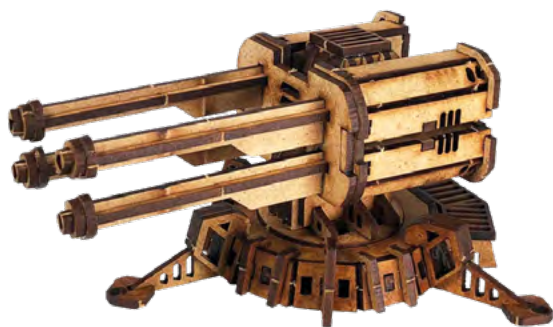




You could, of course, keep things Crooked Dice-based and purchase some of their excellent Pirates of Luna City range, which also come as STLs. These are great for 7TV gaming fun, and have the perfect mix of campiness and classic sci-fi present. It's all very Flash (sing it with me: "Ahaaaaah!"). For loads more pulp possibilities check out the full Crooked Dice range of physical figures, and consider their '80s expansion, which is either on Kickstarter or on the way to being fulfilled as you read this. Owner Karl has built a reputation for completing and shipping his campaigns quickly, so I'm not reluctant to recommend backing his projects through crowdfunding; there's less risk than you might find with unestablished brands.



Speaking of evil geniuses (sorry Karl!), they like to have the big, over-the-top weapons that no one else does, especially to defend their lairs or threaten world stability. That's where Dark Ops ([darkops.co.uk](http://darkops.co.uk)) come in with their new MDF weapons platforms: auto gun, defence missile, and laser. These include a platform to mount them on, and they come in pairs. They make excellent defences that could be painted in gaudy colours for that '60s feel, or brown for the '70s. They can be used as an active part of the game, or as objective markers to be captured. They will also, should you be so inclined, work for a popular sci-fi game that is more grimdark than pulp fun.



#### PULP PERSONALITIES, VEHICLES, AND BEASTIES

Other things that evil masterminds are fond of are big monstrous creations to terrorise the hero of the tale. How about the Myconid (right) and Maneater Plant (left) released by Galaad Miniatures via Iron Gate Scenery ([irongatescenery.co.uk](http://irongatescenery.co.uk)) as beastly botanical foes? These two monsters are perfect for making someone's day more difficult while smashing up the towns and cities of our games. The Myconid looks like a veritable king of the mushrooms, and could be an actual death cap. The Maneater Plant looks like Seymour's been slacking on his feeding duties... or maybe it arrived with a meteor shower and has turned people blind. Either way, the heroes better make sure they can deal with the threat that these two bring to the table before it is too late.





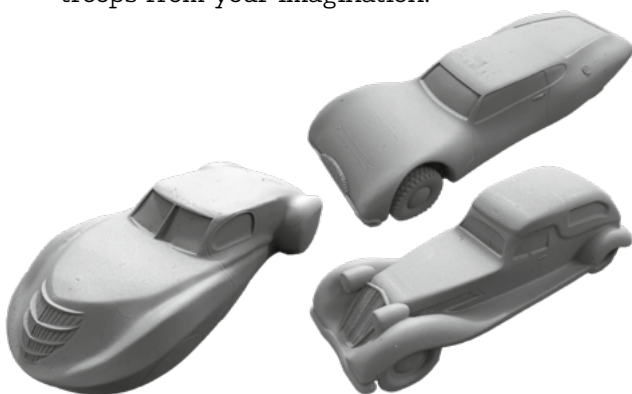
Along with Crooked Dice, Bob Murch's Pulp Figures ([pulpfigures.com](http://pulpfigures.com)) are the other major source of figures for the pulp sub-genres. Very much set in the interwar years, the range is full of excellent characters in human forms and beyond. The Exotic Pets (right) are some of my favourite figures from Bob though; who could resist creating special rules for a defensive penguin protecting your mob kingpin, or an unexpected tortoise attack as your commandos move through an underground lair?

There are some excellent characters to add excitement and interest to your 'normal' armies too. It's worth keeping an eye on Bob's workbench ([pulpfigures.com/work\\_bench](http://pulpfigures.com/work_bench)) to see what he's creating in British Columbia, Canada.

If you are in the UK you can get Pulp Figures via Northstar Miniatures, who also stock Coplestone Castings, Artizan Designs, and North Star Steampunk. With their varied aesthetics, all three ranges have great options for your pulp games. Check out the Kiss Kiss Bang Bang and Back of Beyond ranges from Coplestone, Thrilling Tales from Artizan, or the whole North Star steampunk range. North Star's Stargrave and Frostgrave plastics also offer great bits for conversions.



If you are a fan of converting plastics, then Wargames Atlantic's Great War range currently contains German, French, and British infantry ([wargamesatlantic.com](http://wargamesatlantic.com)) that will also make great interwar state troops. Take heads from other ranges (like Frostgrave or Warlord Games' many sets), swap weapons, sculpt extra details, or use them as they come. They can be protagonist or antagonist depending on your perspective, and they give you heavier weapons for added danger. Wargames Atlantic have also recently released Ottoman Janissaries (right) via their Atlantic Digital STLs; these can be combined with other kits to make more modern troops from your imagination.



Kore Games ([kore.company.site](http://kore.company.site)) are a veritable vehicle dealership for your retro, sci-fi, or historical needs, but the options that catch the pulp spirit best may be the *Dick Tracy* and classic *Batman*-styled ones. They look like they've driven straight out of a classic comic book. They also have more conventional historical vehicles that can add to your city sprawl environments.

To finish off this brief journey through pulp possibilities, I'll take a stop at 1st Corps Miniatures' ([1stcorps.co.uk](http://1stcorps.co.uk)) 20th Century Follies range. The Nosey Youth and Companions (bottom left) will look very familiar, and may be the epitome of Pulp, at least to my youthful eyes. And you can get a monocycle and a nun on a motorbike. What's not to like?



I have enjoyed my hunt for pulp options, and it has reminded me that our hobby is fun. That shouldn't need saying, but I think it's something the best of us can forget when we get deep in our research or are obsessing over tactics and details. It's time for me to dust off the 7TV rules and get the club mates enthused again. I suspect some sentient apes may be making a reappearance. Until next time, fare thee well, and happy gaming!



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#### As shown above this army set contains:

- 12 regiments of 80 Scots Covenanters pike & shot, 24 Scots Lancers, 24 Scots Dragoons, 60 dismounted Scots Dragoons, 12 Scots Covenanter frame guns, 30 harquebusier cavalry, 18 commanded shot, 6 cuirassiers, 9 Dragoons, 15 dismounted Dragoons, 3 Saker medium guns, 3 Falconet light guns, 15 mounted battalia commanders, 3 ensigns and 3 mounted cornets (plastic)
- Lord Leven, Marquis of Argyll, Calvinist minister and casualty markers (Warlord Resin)
- Plastic bases and full-colour flag sheet





# For King & Covenant!

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### As shown above this army set contains:

- 3 regiments of 80 combined pike & musket, 1 Scots Covenanter regiment of 80 combined pike & musket, 1 Scots Covenanter frame gun, 5 dismounted Scots Dragoons, 4 mounted battalia commanders, 3 ensigns, 20 harquebusier cavalry, 8 commanded shot, 4 Cuirassiers, 2 mounted cornets, 6 Dragoons, 10 dismounted Dragoons, 2 Saker medium guns and 2 Falconet light guns (plastic)
- The Marquis of Montrose, mounted herald, Alisdair Mac Colla & bodyguards, 4 regiments of Highland Clansmen and casualty markers (Warlord Resin)
- Plastic bases & full-colour flag sheet



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# QUICK FIRE!

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

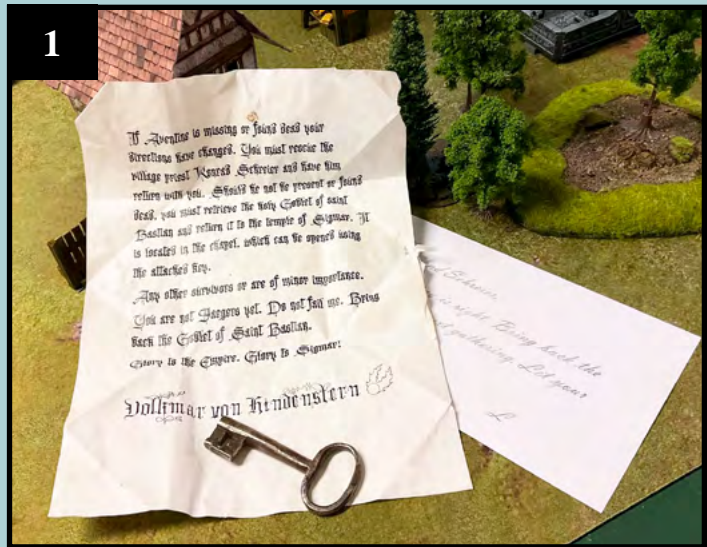
## FROM ROLEPLAYING TO WARGAMING, AND BACK AGAIN

By Magnus Alm

I didn't get into miniature gaming until a few years ago. As a pen-and-paper roleplayer, I shied away from advanced rules, painting vast amounts of miniatures, and the competitive aspects of wargames. It did look like fun, but I never took the plunge - that is, until I found *Rangers of Shadowdeep*. The short and easy rules, skirmish-based scenarios with few minis to paint, and the cooperative aspect of the game truly appealed to me. It was also said to be an RPG-like experience, and that was all the encouragement I needed to get the core book and start reading.

The rules for character creation, movement, and combat were easy to grasp, but I was often confused by the scenario descriptions. I saw mentions of clues, magic runes, etc., but never explanations of what the clues were, or what the magic runes read. I am used to players analysing clues and figuring out puzzles to progress to the next part of a campaign, and it took me a while to realise that the clues here were simply ways to award XP to the players. They would advance to the next scenario in the campaign no matter what - assuming their Rangers survived.

Pre-reading the scenario and playing it with a knowledge of what would happen was odd to me, too. Seeing the full setup of the table and knowing what enemies would appear took away the element of surprise. Furthermore, enemies move in a certain pattern and follow the line of sight towards the Rangers, which seemed a bit dull. Ideally, enemies should be able to adapt strategically and act in accordance with the narrative in a game such as *Rangers of Shadowdeep*, where a large emphasis is put on telling a story.



1 - Instead of being told “you claim the clue token and gain five experience points”, players discover a blood-stained note hinting at a possible traitor among their companions.

2 - “The courier hands you a letter...”

3 - There are lots of freebies online that you can incorporate into scenarios. I found this wanted sign on a website. If my players catch this miniature, they'll get a gold reward!

4 - A dramatic view as the players survey the surrounding area from an elevated spot.

5 - Should the character search this area, he may locate the trapdoor beneath the bearskin rug.

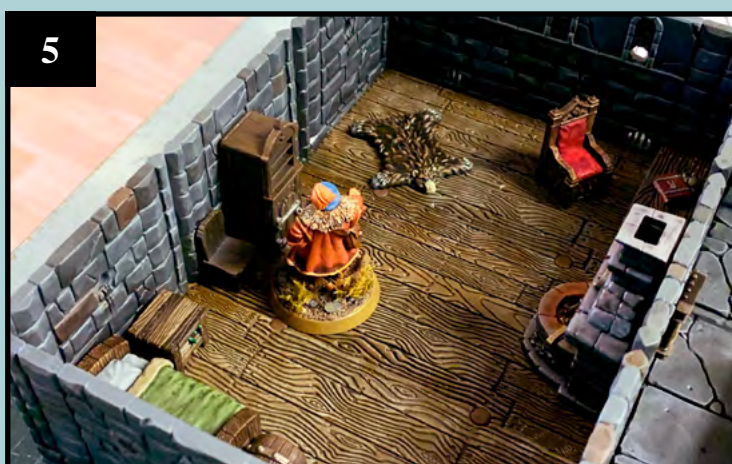


It struck me that the solution to these problems was to return to my RPG roots. I would organize the campaign as a Dungeon Master, or perhaps even an Umpire? I'd prepare and run the scenarios, control the enemies, and make sure that the players progressed by means of their actions, and not because the scenario simply ended and a new one started.

Each new table is a complete surprise to my group of players, as I prepare everything in secret before the game session begins. The clue tokens and enemies are visible to the players at the start, which combines the delight of a board reveal with the opportunity for tactical planning before the action begins.

Instead of a randomised outcome, each clue token has a predetermined purpose that matches the scenario. Most times it results in a physical handout, such as a hand-scribbled note or an old key. It could also uncover a trapdoor, or even a secret entrance, to a separate smaller board with a dungeon, cave, or basement. Adding secret locations spices up the scenario, and provides more rewards for the players to explore fully before they run out of turns.

As it transpires, I've come to cherish this way of playing miniature games: preparing terrain, creating scenarios, and hosting an enjoyable event. I highly recommend spicing up your next session of a skirmish game by preparing a scenario with physical handouts, hidden locations, and a flavourful story!



### MORE **QUICK FIRE!** PLEASE!

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

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

Send your emails to: [wi@wargamesillustrated.net](mailto:wi@wargamesillustrated.net)

Use the subject title 'Quick Fire!'.



## BILLHOOKS BASH FIVE

By Peter Harris

The fifth 'Bash' get together for a day of *Never Mind the Billhooks* fun was held at the Boards and Swords Hobbies in Derby on 2 September 2023. Twelve players, including rules author Andy Callan, divided into two factions for the games. These were classed as Yorkists and Lancastrian/Tudors, but, with the advent of the expanded rules and army lists available in *Billhooks Deluxe*, we had Swiss, Landsknecht, French, Burgundian, Italian, and Border Reivers armies, as well as six Wars of the Roses armies. We each played three rounds against different opponents in a friendly style, and although the York faction won ten games to Lancaster's eight, we did not have an award for the top player; fortunately no one won all three games!



Above: The motley crew of Billhooks Bash players.



Above: Steve's painting competition-winning Landsknechts.



Above: Ralph Dutton's French Gallia Force face Steve Wood's Landsknechts.

Those of you who have played *Billhooks* will know that artillery roll six dice when firing, needing a 6 to cause a 'kill'. The catch is that if three 1s are rolled, the gun will explode, killing the crew, as happened to the Scottish king James II at the siege of Roxburgh castle on 3 August 1460. In the second round, regular Basher Mark Taylor was sensibly equipped with two pieces of artillery to threaten the assault of Andy Callan's Swiss pike blocks. Mark fired both guns at the same target as soon as he could in the game, and rolled three 1s for each causing a catastrophic double explosion! Despite this setback, Mark still secured a victory against the spikey Swiss.

After lunch, we had the painting competition, won by Steve Wood with his wonderful new Landsknecht army. Mike Peters' Wars of the Roses army came second, and Ralph Dutton's French army third.

Steve's painting competition win made up for his army's performance on the field; where they won once and lost twice, but he looked at the day as a learning experience:

"My Landsknecht force consisted of three blocks of 24 pikes, each with an accompanying band of six gunmen. As each block is activated by its own card, I only had one army commander, Heinrich Kane, whose main tasks were to 'undaunt' any units in trouble, and to issue orders to any unit that needed to react quickly to unfolding danger.

"I tended to fight a defensive battle, trying to wear down my opponent before closing in melee, but I think that this is a mistake. In the future, I will try to be more aggressive and attack first. I may drop my artillery, too. The 18 points that I paid for them would upgrade all three blocks to veterans!"

Roll on Billhooks Bash Six!



Above: Mark's awful artillery roll causes both big guns to explode.



## THANE TOSTIG REVISITED AGAIN!

By Tim Lee

As I started reading Daniel Mersey's article about *Thane Tostig* in *Wi428*, I felt the vague stirring of a distant memory. As I looked at some of the pictures of the original figures, I realised I had seen them before; in fact, I had owned some of them.

There followed a rummage through the depths of my wargames pile and, sure enough, I discovered a very old biscuit tin with a vintage embossed tape label on it (readers of a certain age will know what that is). Inside the tin, I found around 40 examples of the *Thane Tostig* figures, including the man himself and all his friends, as well as various naked and armoured sprites, the king on his throne, a jester, the witch, and her equipment. There were also a few other figures I couldn't identify that may or may not have been part of the Thane Tostig universe.



I can remember, as a teenager, using my pocket money to send off for these, waiting weeks to receive them, only to paint them with Airfix or Humbrol enamels and slap on a thick coat of gloss varnish!

The presence of a couple of torturers reminded me that I had originally owned some of the more dubious items and their naked female victims; these were no longer present. Perhaps good taste prevailed at some point...

I think my 'fantasy days' are over now, so I don't see myself repainting these, but thank you, Daniel, for the trip down memory lane to simpler times!



By Peter Garnham

I really enjoyed Dan's piece on *Thane Tostig*, and it brought back fun memories of past games. In the endpiece of his article, he asked for more information regarding the rules, range, the Knowles, etc. Hopefully this will add a little to the knowledge bank.

I lived in East London in the '70s, and would wargame in the basement of a brick-and-mortar wargaming shop initially called Wall Models, later rebranded as The New Model Army. The shop was owned and operated by Eric Knowles and his wife, Ivy. The basement was quite small, and had two modest sized gaming tables and a spin caster in the corner.

My friend Phil and I were always after fantasy miniatures, and we bought our Thane Tostig miniatures there. Phil bought the hero figures and a bunch of sprites; my budget was smaller, so I could only afford some armoured sprites. I believe they were cast at Eric's shop, and that King DeBobMik was named after the guy that did their in-house casting. Your article was the first mention of a ruleset, and I don't remember one being available at the time.

I thought that Eric had passed away somewhere around 1977 or '78 and his wife kept the shop going for a while until it eventually closed, but have since found an internet page saying he died in 2017 at the age of 91. Maybe it was Ivy who passed, and that prompted Eric to close shop and move to Lincolnshire.



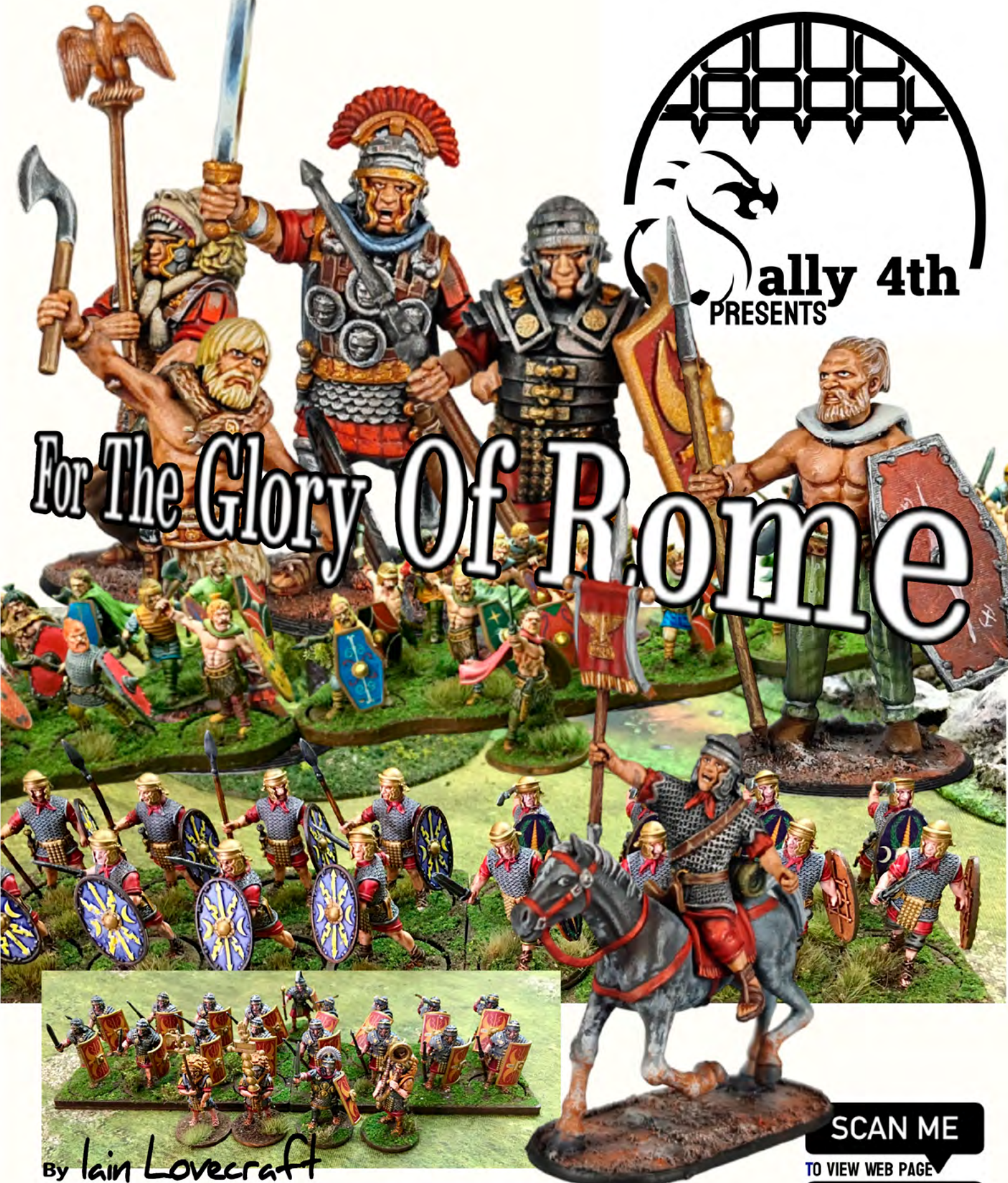
Eric W. Knowles, who was one of the "Generals" at the famous Waterloo Reconstruction staged at the Duke of Yorks H.Q., Chelsea, London, in 1965, is the new proprietor of WALL MODELS LTD.

I sold all my *Thane Tostig* miniatures when I emigrated to Canada in 2005, but Phil sold me his collection a few years later, including all his Thane Tostig figures, along with a bunch of sprites. I have them here somewhere, hidden in the depths of the lead mountain!





# For The Glory Of Rome



By *Iain Lovecraft*

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Since its inception in 1949, NATO has been a community of free nations brought together with a common goal, to defend the freedom of Western Europe and North America. To do this Canada, France, Netherlands, and Belgium deploy armoured and mechanised forces in West Germany. Old allies have also been called on, and an ANZAC Brigade of Australian and New Zealand troops have answered the call to fight.

## INSIDE YOU WILL FIND

- Background on Canadian Forces, French Armée de terre, the Netherlands 1. Korps, Australian and New Zealand ANZAC Brigade, and Belgian Land Forces.
- Instructions on how to build:
  - Canadian Leopard 2, Leopard C1, or Cougar Armoured Squadrons, M113 or Grizzly Mechanized Companies, & an Airborne Company,
  - French Leclerc or AMX-30 Escadron Blindé, AMX-10P Compagnie de Chasseurs, AMX-10 RC Escadron de Cavalerie, VBL Escadron d'Eclairage, & VAB Compagnie d'Infanterie,
  - Dutch Leopard 2A5, Leopard 2, or Leopard 1 Tank Eskadron, Pantserinfanterie Compagnie, & Verkenning Eskadron,
  - an Australian Leopard AS1 Armoured Squadron, M113 Mechanised Company, M113 or ASLAV Cavalry Squadrons, & a NZ Scorpion Armoured Squadron,
  - or a Belgian Leopard 1 Tank Eskadron, AIFV-B Infanterie Compagnie, & Verkenning Escadron.

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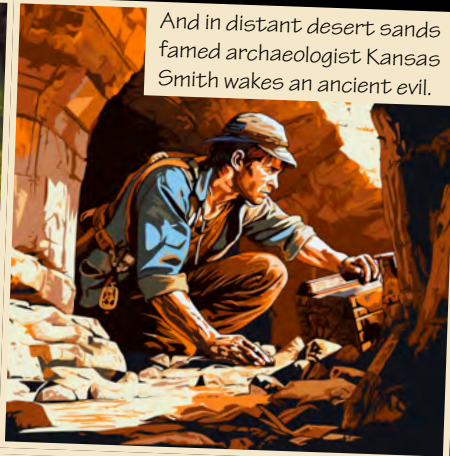
# THE WORLD OF PULPS

CHRIS SWAN, WHOSE NEW *TALES OF DERRING DO* RULES ARE AVAILABLE FROM CALIVER BOOKS, LOOKS AT THE GAMING POSSIBILITIES OF PULPS AND MIXES IN DETAILS OF HIS RULESET.

Dash Dare and his trusted assistant Stubby defend themselves from a tribe of angry natives...



And in distant desert sands famed archaeologist Kansas Smith wakes an ancient evil.



Closer to home, in the urban jungle, a masked vigilante uses his gadgets to search out crimes.



Across town, gumshoe detective Orson Bogart slugs it out with a pair of cheap hoods to save the swell dame.



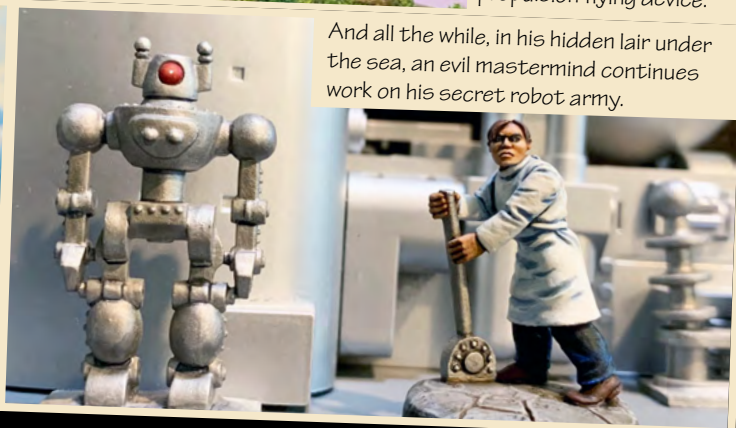
They have no idea a huge beast is rampaging across the other side of the city, hell bent on getting back the love of its life.



Rocket Roy prepares to take down the huge creature as he dons his propulsion flying device.



A continent away aeronaut extraordinaire Bigglesworth Toddsmitth guns his Biplane at a zeppelin carrying a death ray projector...



And all the while, in his hidden lair under the sea, an evil mastermind continues work on his secret robot army.



PULP FIGURES

The scenic shots throughout this article were photographed by Bob Murch, using miniatures from his extensive Pulp Figures range. If you're wanting to play a particular pulp-themed battle, chances are Bob has it covered by his range. Check out the full Pulp Figures selection at [pulpfigures.com](http://pulpfigures.com).

What do all the settings from the first page have in common? Why, the pulp genre of course! This colourful world, inhabited by larger-than-life characters facing a multitude of dastardly foes, incredible dangers, and cliff-hanging endings, is the focus of my latest book, and a concept I think we should all bring to the tabletop! Before I dig into *Tales of Derring Do* and the gaming possibilities it presents, here's a quick pulp history.

PULP'S PROMINENCE AND DECLINE

At their peak of popularity in the 1920s and 1930s, the most successful pulps could sell up to one million copies per issue; by 1934 there were an estimated 150 pulp titles in production. The heroes born in the pulps soon filled the airwaves in 1930s radio serials, swiftly followed by serialized cliff-hangers on the cinema screens of the 1930s, '40s, and '50s. In the UK, these often appeared as fillers during Saturday morning picture shows. The 1933 film *King Kong* is a classic example of a pulp story on the silver screen that still has resonance today.

Unfortunately, the paper shortages of the Second World War and changes in publishing style saw pulp magazines die out by the late 1950s, and evolving viewing and listening tastes saw the stories disappear from both the radio and film screens, although repeats were often seen on some TV channels.

RIP-ROARING ADVENTURE WILL ALWAYS APPEAL!

In the '80s, the hallmarks of the pulp genre were successfully resurrected by George Lucas when he created *The Raiders of the Lost Ark* and the other Indiana Jones movies. These were followed by films of a similar nature, such as *The Rocketeer* in 1991, *The Shadow* in 1994, *The Phantom* in 1996, and *Sky Captain and the World of Tomorrow* in 2004, although these releases were met with less critical and commercial success. The genre was also revived on TV, with *Bring Them Back Alive* and *Tales of the Golden Monkey*, both of which ran for a limited time from 1982 to 1983.

But the spirit of the pulps lives on. The various movies in the *Pirates of the Caribbean* and *Jurassic Park* series, the two *National Treasure* movies, and assorted shows (such as *Blood and Treasure*, the *Relic Hunter*, *Hooten and the Lady*, and *National Treasure - Edge of History*) all have their roots in pulp stories.

In addition, graphic novels and superhero movies feature vestiges of the genre, positioning their characters as the direct descendants of the pulp style of hero. Remember that Batman first appeared in comics in 1939, while Superman appeared a whole six years earlier in 1933, and people still can't seem to get enough of them and their similarly-costumed allies and foes.

WHY PLAY PULP?

If the intro didn't make it clear, pulp stories are fun! There's a huge range of possibilities, and you generally need very few figures to play; represent the main adventurer and their companions, get some thugs and other foes, along with a small mixture of animals for flavour, and you're set. The outlay is not huge for a full gaming set, and there are now plenty of figure manufacturers who make models for pulp settings. That means you can quickly cover one pulp setting and move onto another. Should the whim take you, you can eventually combine these settings into grander, globe-hopping adventures.

You can often use figures and terrain from your existing collections as substitutes, too. Descriptions of pulp characters and their foes were often vague or based on historical stereotypes;

A PULP PRIMER FOR THE UNINITIATED

Pulp magazines (or 'the pulps', as they were known) were inexpensive fiction magazines published from the late 1890s up to the 1950s, and were the successors to the Penny Dreadfuls or Dime Novels of the 19th Century. The term 'pulp' derives from the cheap wood pulp paper on which they were printed.

The stories covered a wide variety of genres, including adventure, detective or crime mysteries, fantasy, horror or the occult (including what was termed 'weird menace'), the world of the future/science fiction, pirates/swashbucklers, war stories, and westerns. The pulps were known for their somewhat lurid and sensational subject matter, and, whilst the majority of pulp magazines were anthologies containing many short stories, the best were those that featured a single recurring character. These became known as 'hero pulps' because the central character was usually a larger-than-life hero, such as Flash Gordon, The Shadow, Doc Savage, The Phantom Detective, The Avenger, Hopalong Cassidy, Ka-Zar, or The Spider.

Many characters who ended up in their own series of novels began life in the pulps including Biggles, Buck Rogers, John Carter of Mars, Conan the Barbarian, Sexton Blake, Solomon Kane, Tarzan, and Zorro.

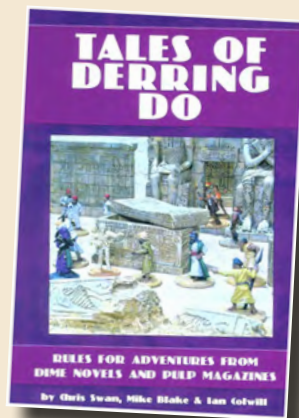




this was especially true once Hollywood got involved and used whatever costumes they happened to have around. Pulp is a world of archetype, and generally lacks nuance: a figure wearing Arab costume and a burnoose or fez could represent characters from North Africa or the Middle East. Black actors (and white actors in the now unacceptable blackface) were used for any African setting, and placed in all manner of generic terrain, while costumes from biblical or roman epics represented people from lost civilisations or, with a few bits added, beings from other planets. Fantastical creatures were usually men in adapted animal costumes. It isn't tricky to repurpose figures from a wide range of historical periods to suit your pulp needs.

### TALES OF DERRING DO

I can't list reasons to play pulp games without detailing my new rules, written in collaboration with Mike Blake and Ian Colwill. If I can't convince you to dip your toes into the pulp waters, then perhaps they can; they are, after all, two of the 'Godfathers' of skirmish games. Mike and Ian, together with the late Steve Curtis, wrote the first set of western gunfight rules in 1970, originating the idea of one-on-one skirmish games. They went on to write a fuller set of Old West rules, plus rulesets covering both Colonial and Black Powder skirmishes, and, finally, rules for games set in the 20th Century (my first collaboration with them). It was their rules and scenarios



which appeared in Donald Featherstone's 1975 book *Skirmish Wargames*, which has been updated and released by John Curry as part of his *History of Wargames* project. Now the three of us have brought together our version of pulp skirmish in *Tales of Derring Do!*

The McTavishes' old ears leave them unaware of the shambling threat approaching.

The rules can be played using any suitable figures in any scale, and, as with my other one-on-one rulesets, they are character-driven. Each figure has their own personality, and one or more traits or skills affecting their ability to respond to events and achieve tasks. In true pulp style, the characters are rated as a Heroes, Main Characters, Supporting Characters, Minor Characters, or groups of Extras.

The key elements of the rules are their fast pace and fun factor, and they're written to be a toolkit with optional rules that you can use or ignore in your chosen pulp setting.

### A WORLD (AND OTHER WORLDS) OF POSSIBILITY

Pulp represents the world as it was, albeit in a more colourful way, filled with all the excitement, thrills, spills, and dangers of

## WHAT FIGURES TO USE

There is a growing number of manufacturers who make figures specifically geared to pulp games, and the more you dive into the pulp genre (and its sub-genres), the more figures you'll realise you can use from other ranges, too.

28mm is the scale of choice, with a wide selection of manufacturers to choose from. The biggest range comes from Pulp Figures (pictured throughout this article), although Coppelstone Castings, Crooked Dice, and Artizan Designs all have great ranges of characters.

Figures from Wargames Foundry's Darkest Africa range can also be used, along with figures from their Egyptian Adventure and Victoriana ranges. Other suitable figures can be found in the Pulp Alley range. Blue Moon Manufacturing, West Wind, and 1st Corp all have figures suitable for pulp gaming, and Great Escape Games have many suitable figures in their *Chicago Way* range for crime antics, as well as cowboys from *Dead Man's Hand*.

You could, of course, make your own adventurers through kitbashing. The growth of 28mm plastic multipart figures means that with a little ingenuity you can use and/or convert suitable figures from many Wargames Atlantic and Warlord Games frames. Great Escape Games' Old West Gunfighters also provide plenty of inspiration, and North Star's various sci-fi and fantasy plastics offer very useful bits.

For those of you who prefer smaller scales, 15/18mm figures can be found in the ranges of Blue Moon Manufacturing, CP Models, and Khurasan Miniatures.

There are some 54mm figures out there, as well, such as the two sets of gangsters and Police/Lawmen by Chintoy's, and ranges by other manufactures, although most figures will need to be converted.

Dive into historical ranges to represent the indigenous populations of far-off lands, with figures dressed in Arab or tribal clothing to represent brigands or desert raiders across a variety of settings. Ancient Egyptians, Assyrians, Greeks, Romans, or Aztecs could be plucked from your existing collections to represent the denizens of lost civilisations. Pit them against opposing figures from World War Two, and you might find your cabinet already contains all you need for a pulp game. The list goes on and on; it only requires your imagination to fill a few gaps creatively.



the 1920s, '30s, and earlier times. It also covers the world that might have been (had some of the more wacky scientific gadgets and gizmos of that time come into existence), as well as a very stylised vision of what the future might look like. With so much potential, the settings became a key part of the *Tales of Derring Do* rules, taking up around a third of the book.

There are six settings listed in which you can play your games, and each introduces additional rules and character types specific to that locale. Each setting also has a scenario specifically designed to that type of genre. You can, of course, choose to mix up these rules and scenarios between settings, or to create your own.

#### THE MYSTERIOUS ORIENT

The readers of pulp tales were obsessed with the idea that the world could be overrun by hordes from the Far East, led by some mastermind such as Fu Manchu, bent on world domination. Such tales could be set anywhere in the world, as the mastermind usually had a hidden lair from which he and his minions operated. These tales created several memorable and less-than-memorable villains who all had one thing in common - they wanted to rule the world.

#### *Designer's note:*

Each of the genre settings has extra rules specific to it, such as 'The World Shall Hear from me Again!', which is a trait only available to an Evil Oriental Mastermind. Instead of being taken out of the adventure when defeated, they instead disappear; they can return, with all their cards intact, in another part of the adventures, or in another adventure entirely.

#### THE SAVAGE LANDS

Any land outside of the USA or Europe was viewed as savage lands (and some considered parts of Europe savage); these settings included most of Africa, India, Asia, and tropical islands. Tribal warriors, brigands, and slavers feature; sometimes they ally with - but more often are the foes of - the characters. The Savage Lands could be a setting for the adventures of Tarzan, the Phantom, or even Biggles. This genre also covered the early period of settlement of the New World and its westward-bound frontier.



#### *Designer's note:*

Luck or fate can play a hand, as it often does in such stories, and the rules have two sets of Fate cards players can use to enhance their own chances of success - or hinder those of their opponent.

The first set is generic and can be used in any setting, with cards such as 'Can't Miss' (enables a character to reroll one missed shot), or 'What Cover' (a shot or blow finds a weak spot in the cover used by their target, so it provides no defensive bonus). The second set is more tongue-in-cheek, and allows players to recreate a Hollywood serial from the '30s or '40s, with cards such as 'Stunt Double' (a character who takes damage can transfer it to an enemy character instead), or 'Monologue' (if a character has any remaining cards, they can all be played one after the other).

Each genre also has its own adventure scenario, with 'King Solomon's Vines' set in the Savage Lands. Plant hunters are seeking a rare species of flower but, as with all pulp tales, it isn't that simple, of course!



As the scale of the charging beast became apparent Jack Dashing started to doubt the size of his chosen defensive weapon!



## LOST CIVILISATIONS AND OTHER WORLDS

A staple of dime and pulp tales were lost worlds containing prehistoric creatures and/or lost civilisations of humans who had retained their ancient ways. This setting was also used to describe tales set before recorded history, where the hero was usually a muscular warrior who fought their way to a throne, often encountering beings with occult powers and mythological or fantastic creatures.

Another version of this setting included other worlds with inhabitants who were human or humanlike, and who were sometimes pitted against huge barbaric or inhuman foes. Other times, the inhabitants' leaders were bent on conquering our world, or even the whole universe! These tales usually had characters with advanced technology, including ray guns and rocket ships - although, for some reason, they had always retained swords, spears, and similar weapons for close combat. This is the setting for Flash Gordon and other similar heroes.

### *Designer's note:*

Given the frequency with which characters in pulp stories encountered dangerous and wild beasts, *Tales of Derring Do* includes extended rules for them, such as a large bestiary covering most types of land, sky, and water critters. There's also a chart we call 'Unnatural Selection', which allows players to modify normal animals into something more bizarre, perhaps with multiple limbs, or increased size (does anyone else remember the Pit Beast from an episode of *Flash Gordon*, manifest as a man in a gorilla suit with a horn on its head?)

Then there are rules covering the dangers of exploring strange and previously unknown lands with the potential threats the terrain and wildlife might present to the players.

Another genre specific trait is found in this setting; a character might have 'Mind Powers' that allow them to communicate with, heal, or injure another character through the power of thought alone.

'Planet Earth in Peril' is a scenario tuned for battles in the outer reaches of space, and pits a group of adventurers against an evil Planetary Overlord who is set on conquering the Earth.



Higher beings use their magiks in an attempt to summon a new hero to do battle for them.

## THE WAR AGAINST CRIME

The readers of dime and pulp tales were always fascinated by criminals, and, as the roaring twenties saw the growth of organised crime in America, more stories linked to the war on crime were published, including those in which mysterious masked vigilantes fought criminals, sometimes aided by, but often outside of, the law. This is the world of *The Shadow*, *The Spider*, *Doc Savage*, and similar crime fighters.

Similar crime stories appeared in the United Kingdom and Europe, usually involving a special agent or amateur crime fighter and their chums fighting villains, or members of Chinese Tongs in fog-shrouded streets, and amongst the warehouses and Docks of London. Here you might find Holmes in Basil Rathbone mode, Bull Dog Drummond, Sir Denis Nayland Smith, and Sexton Blake. This setting even led to the birth of superheroes who used their powers to fight crime and some bizarre villains.



Brawn and brains combine in the famed investigative duo Sam Smash and Sally Sapphire.



### *Designer's note:*

Various vehicles have rules for driving and riding in/on them, but also for combat with them and the damage they might sustain. Vehicles might even be used as rams to force entry into a building or a larger vehicle/vessel!

Each vehicle has a Vehicle Defence Value and, when shot at, or perhaps rammed, this is used to determine how many dice to roll when testing for damage. Drivers, pilots, or crew must test for their driving skills whenever a vehicle is hit, making the use of vehicles in combat potentially hazardous.

Given the pulp theme, there are, of course, rules for inventing and using gadgets and gizmos.

Players can announce what gadget they want to invent, and its purpose, then roll to see if it makes it past the drawing-board stage. If they are successful, they test each time they try to use it. Thus, gadget invention is left entirely to the imagination of the player.

There are also rules covering the occult use of magic and superpowers. Neither of these are 'all powerful', as, when casting magic, there is always the risk of a backlash to the magic user, and each superpower has an advantage and potential weakness - just don't throw a 1!

The scenario 'Chicago Pianos' is a playground for this setting; Cops, aided or hindered by a Masked Vigilante, face off against a bunch of hoodlums.



## THE WORLD AT WAR

Many dime and pulp tales were about warfare, whether real or imaginary, and concentrated on the Great War and the Second World War. This genre also included tales wherein a country had been invaded or taken over by some form of evil enemy and the characters were fighting to overthrow the regime.

Heroes, villains, and stereotypical grunts were larger than life, and threats were only overcome after a heroic struggle. In these tales, characters fire SMGs one handed, pull the pins from Grenades with their teeth, and blast LMGs from the hip!

### *Designer's note:*

There is an extensive armoury section covering all types of weapons, from muskets to machine guns, and everything in between. This includes weapons perfect for the evolving weaponry of the World Wars. Various guns are capable of firing bursts, and these grant characters more dice when trying to hit a target. Unless they are within effective range, the target gets an improved defensive value against burst fire; this is due to the inaccuracy inherent in the spraying around of bullets! If the player firing the automatic weapon rolls two or more 1s, the gun jams and runs out of ammo, requiring two successful task tests before they can resume firing. Details like this make skirmish gaming rewarding, and they bring in narrative moments.

## MAD SCIENTISTS AND CREATURES FROM THE SHADOWS

Some dime and pulp tales involved characters encountering supernatural or legendary creatures from folklore who had hidden in the shadows, but were now emerging into the modern world. These gothic tales included vampires, living mummies, werewolves, and a wide range of supernatural foes, as well as 'things from beyond' that might have woken from millennium long slumbers, or arrived from other worlds. The genre also included 'Mad Scientists' who, from their hidden laboratory (often located in a castle or on some uncharted island), planned to resurrect the dead, create a new races, or build an army of mechanical men, thus changing the world to their own vision of utopia.

This setting is basis for the Universal 'monster' series of black-and-white movies, as well as the stories of H.P. Lovecraft and even H.G. Wells.



### *Designer's note:*

Adding in rules for the supernatural was a balancing act. Make the creatures too powerful, and the adventurers wouldn't last five minutes; make them too weak, and they would be no threat at all.

Each creature has unique powers suited to their abilities/nature, as they appeared in the stories and movies. Vampyres have mesmeric powers, move very quickly, and are hard to injure, except with wooden stakes or blessed weapons. Lycanthropes, when in animal form, are both bestial and bloodthirsty, and are also hard to hurt, except with silver or blessed weapons. The Mad Professor's reanimated monster may be very strong, it hates fire, as do Mummies, and, despite their ability to steal another character's life force, they do not have fireproof bandages!

An added danger common to the genre is overwhelming fear and terror. Characters who encounter strange and horrific creatures run the risk of giving in to fear during play, diminishing their ability to react or fight. Post-game rules provide details of the longer-term effects that such encounters can have on characters.

The adventure scenario for this genre involves a risen Egyptian Queen who is seeking the life force of her former lover, who has been reincarnated as an archaeologist. In this she is aided by her undead tomb guards and some human cultists, and, with the adventure taking place at night, the darkness is filled with terror.



Pulp WWII action with Wee Jock and the boys on the attack, accompanied by the ever-present howl of their bagpipes.



## AND THERE'S MORE!

The range of potential pulp settings is so extensive that it was necessary to create an add-on pack - The Supporting Feature – which will soon be published. This contains not only the Quick Play Sheet from the main rules and the Hand of Fate cards, but also a set of rules for solo or cooperative games, wherein players all represent the adventurers, and the dice control their opponents. With its low figure count, pulp is perfect for this type of play.

In addition, the pack introduces two further settings:

### PIRATE YARNS AND SWASHBUCKLING HEROES

The lives of pirates had always fascinated people, but the publication of *Treasure Island* in 1883 captivated the public's imagination. As a result, a plethora of pirate tales appeared in dime novels, and soon became a staple of the pulp magazines, as well. Such tales were set within a fairly generic timeframe - supposedly the so-called 'Golden Age of Piracy' in the 18th Century - but could encompass earlier swashbuckling eras.

#### *Designer's note:*

There are rules covering combat in and around structures/buildings or in large vehicles/vessels, which means that a stray shot or an explosion might trigger a dangerous event. If you don't want to set the powder kegs aflame, you might not want to throw a 1 when you're battling in the hull of a pirate ship!

This genre introduces a plethora of new character types and a new weapon, the multi-barrelled pistol, as well as a treasure chest full of new traits. These cover the problems caused by having an eye patch or a wooden leg, along with advantages of having a hook for a hand and using pet monkeys or parrots as a distraction in combat.

This genre's adventure scenario sees two parties of pirates on a desert island seeking the lost treasure of the legendary pirate Barbarossa, and finding more than they bargained for!



## THE OLD WEST

The Old West was a popular setting for early dime novels and quickly caught on in pulp magazines, with many writers creating series featuring the same character, some of which went on to transfer to the radio and the silver screen. Of course, the Old West described was a larger-than-life place filled with adventure and danger, where the heroes wore white hats, the villains black hats, the indigenous tribes were always on the warpath, and the cavalry always rode to the rescue! Some of the heroes wore masks, and, if they came from Old California, they also carried a sword and a whip!

#### *Designer's note:*

The game returns to the designers' roots with rules that reflect the legendary version of the Old West, rather than the real one. Along with a new set of generic characters, there are some new traits, including 'Quick Draw', which allows characters to draw and shoot in the same turn without penalty, 'Fanning', which might get more hits when shooting at close range but soon empties your shooting iron, and 'Lunger', which imposes certain penalties on a character who has TB. There are even special rules for conducting the walk down Main Street for the climatic shoot out!

This genre adventure scenario is 'Showdown at Cedar Creek', which sees a rancher, his son, and their ranch hands in a fight over water rights against a Land Baron and his band of gunslingers. To give the rancher a fighting chance, he has been joined by a 'mysterious stranger' who is a dab hand with a six-shooter.





A regular morning on the streets of the Big Apple only needs a few extra figures and some imagination to turn it into a thrilling adventure.

### WHAT ARE YOU WAITING FOR?

Pulp games let you mix the most outrageous genres together in a game and get away with it. Ham-fisted, punch-happy archaeologists versus lost civilisations and the undead? Why not? Alien Invaders versus Huge Apes or Cthulhu Cultists facing off against Chinese Tongs led by an Ancient Magician? That's all in a day's work for the pulp gamer! Need an excuse to paint

a particular figure? Invent a pulp scenario to use them in, and get busy splashing the paint around!

Let the world of pulp live on through your miniaturised heroes as they thwart the plans of evil masterminds, destroy their minions, avoid death traps, and rescue the heroine. Long live the pulps!

### OTHER RULESETS

There are various other sets of rules specifically designed for pulp games currently available:

- Howard Whitehouse has written numerous sets covering this genre, such as *Astounding Tales!*, as well as *Mad Dogs with Guns*. He has also written a free set of generic pulp rules - *Rugged Adventures* - which is available to download on the *Wargames Illustrated* website.
- *Pulp Alley* has core rules and several extra scenario packs along with various miniatures.
- *Pulp!* Skirmish Adventure Wargaming from Osprey Games is a relatively new set of rules with versatile systems.
- *Crooked Dice* is deeply rooted in the pulp genre in all it produces, with its film-studio-driven gaming, and it gets genre-specific in *TV7: Pulp*.
- Two Hour Wargames produces three sets within the genre: *Larger than Life*, *Adventure in the Lost Lands*, and *Future Tales*.
- *Fistful of Lead* by Wiley Games can be used with most pulp settings, along with its supplements like *Galactic Heroes* and *Horse and Musket*.
- For games set during the period of dime novels and penny dreadfuls, try *In her Majesty's Name*.





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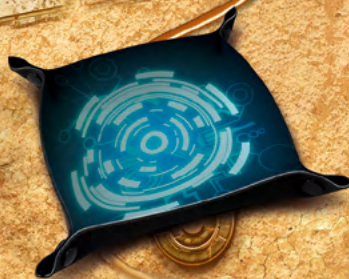
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# Touring 'THE BATTLE'



## An ACW Model Making Masterclass

We were so impressed with Messrs Andrews and Imrie's American Civil War demo table at Partizan 2023, that we insisted they give us an in-depth tour of the board, sharing some details on how they brought it together along the way.

Over to Dave Andrews to tell us about the table and David Imrie to tell us about his figures.

### TERRAIN BOARDS

**Dave Andrews:** The base is MDF, or plywood - I use both - with texture in cheap white towelling, coloured with Olive Green Washing Machine Dye. I've found if you do three to four meters, it comes out the colour you can see on my table. Obviously, the more fabric you dye in one go, the lighter it becomes. I then use cheap car paint spray in various shades of yellow and brown to create patches of light and dark. Most of what you can see though is just the colour of the dye. The cheaper and rougher the towelling is, the better the effect. The more expensive stuff tends to be more fluffy; nice for teddy bears, not so good for battlefield terrain. I bought mine from a market stall, the advantage being I could try (or at least feel) before buying, but the market's gone now and I order it 'off the roll' online.





## ROADS

They go on before the grass/towelling, made from Decorators Caulk, glued onto the baseboard. I then add some flock along the edges to blend it into the grass/towelling. Caulk is slightly flexible, so it doesn't chip - making it preferable to filler. I add track marks, and puddles etc. depending on what feels right.

## FIELDS

I was inspired by Pat Smith's terrain making book *Setting the Scene Volume 2* to create fields for this table using cheap table place mats as a base. I didn't use exactly the same technique as him, but the place mat base is a great idea.

## RIVERS AND BANKS

Nothing special here. It's just blue paint on the boards, with a bit of filler added, then varnished. I've tried using various water effects and resins with disastrous results, so I keep it simple now.

The river boards are thinner MDF (or plywood) than elsewhere, covered in carpet underlay, into which I dug the river. I just had some underlay around, so thought I'd give it a try. Going forward, I'm thinking of using carpet underlay more liberally; maybe making a whole board using it, on a thin layer of MDF or ply.



## ROCKY OUTCROPS

They are made from the hobby classic; cork bark, drybrushed and washed.

## TREES

I've adapted these from NOCK originals. They look good but are quite fragile, so I dip them in diluted PVA. They dry rock hard, and I then spray them with various rattle can colours.



Models from David Imrie's collection: "This is one of my Virginian Confederate units; all Perry Miniatures. I modelled/ built my Confederate brigades around Pickett's command at Gettysburg".



## THE STEAM POWERED SAWMILL

The first steam powered sawmill was built in the US in 1851. Mine isn't based on any mill in particular, it's a composite of several I studied via pictures and videos online. To be honest, I don't know if any featured on, or near, any Civil War battlefields, but they certainly were around at that time.

The tree trunks would be floated down the river from where they had been felled, hauled inside the mill building, and then cut into timber planks by the steam powered saw; coming out the other side of the building as lumber.

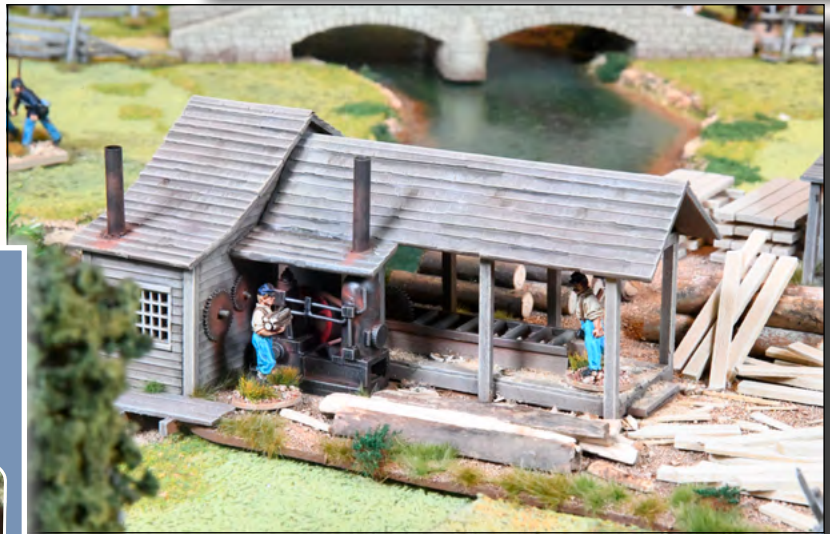
Sawmills were quite revolutionary. Prior to wood being sawn into planks, most buildings in the US were constructed using logs - the classic log cabin being the obvious example. In military history/wargaming terms, when you think about the French and Indian War, most of the buildings were constructed from logs, but by the Civil War most were constructed from planks/lumber.

The main mill building is scratchbuilt from cardboard and balsa wood and the outbuilding is a conversion of a Perry Miniatures plastic building with a new roof added.

The steam engine and the saw are made from odds and ends from the bits box - there's plasticard and part of a pen lid in there.



*A real steam powered sawmill.*



## STEAM POWER IN ACTION

See a steam powered sawmill in action on YouTube (you know you want to!). Search 'Phillips Brothers Mill' to see how this historic site in Northern California operates.



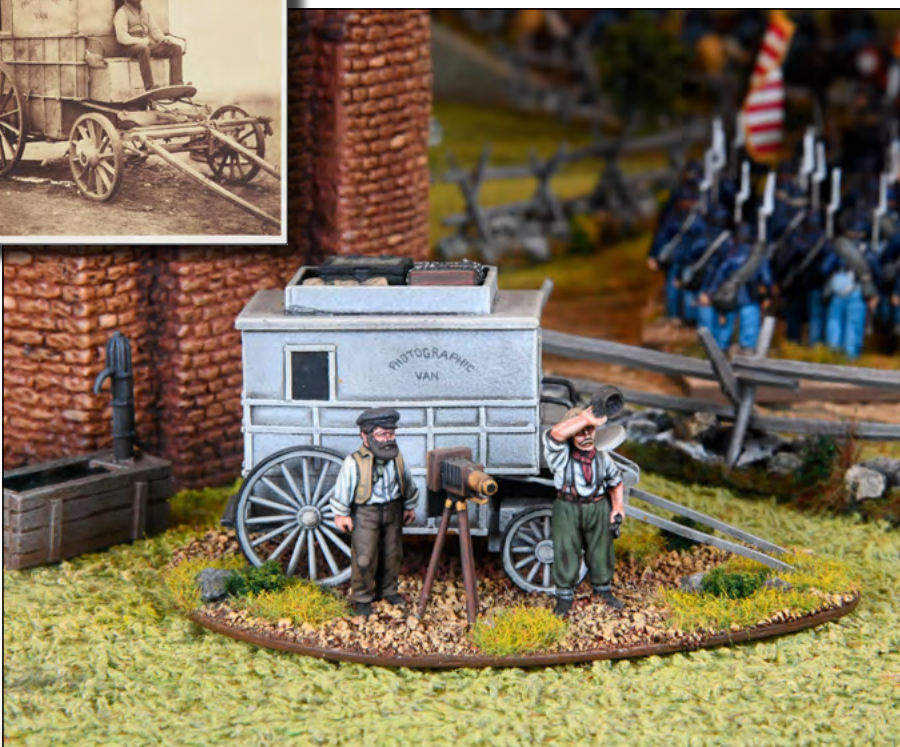


## OTHER BUILDINGS

Apart from the Weather Board Church by Renedra - which I have converted slightly - pretty much all of the other buildings on the table are by Hovels. They were originally produced years ago, but I don't think they can be beaten for quality and character.

## THE BRIDGE

The bridge is also Renedra, with the pontoniers/engineer figures coming from the Perrys' French Napoleonic range, with head swaps. The ambulance is Perry as well, unconverted from their ACW range.



## FIGURES

Everything in my ACW collection is Perry Miniatures, apart from two Crusader Miniatures - a prize if you can spot them!

The fags and banners are all from Flags of War.

The photographic van and crew are an old piece originally seen on Great War Miniatures' Crimean War table [Wi303 - Ed], but that's fine because the famous photographer Roger Fenton was in the Crimea and America to photograph both conflicts. The figures are converted Foundry ACW artillery crew, and the wagon is diecast by Lledo, converted.



Models from David Imrie's collection: "This Union unit is a Pennsylvania Regiment in Webb's Brigade at Gettysburg. All Perry Miniatures with flags by Flags of War".



### RULES AND CAUSALITY MARKERS

We generally use *This Hallowed Ground* for ACW gaming. It's a PDF set by Jay White, available for free download from [jayswargamingmadness.blogspot.com](http://jayswargamingmadness.blogspot.com). The rules combine elements of *Black Powder* (generic unit concepts), *Bolt Action* (orders dice), and *Kings of War* (morale). They are quite simple, but visceral - they really seem to suit the period.

You record hits in the game, rather than removing figures, so I made some causality markers (seen right) to carry micro-dice and display the hits taken.



### MORE ONLINE

Despite this being a great looking table, we could only squeeze five pages of 'the two Daves' into the magazine, but fear not, there are another three pages for you to enjoy online.

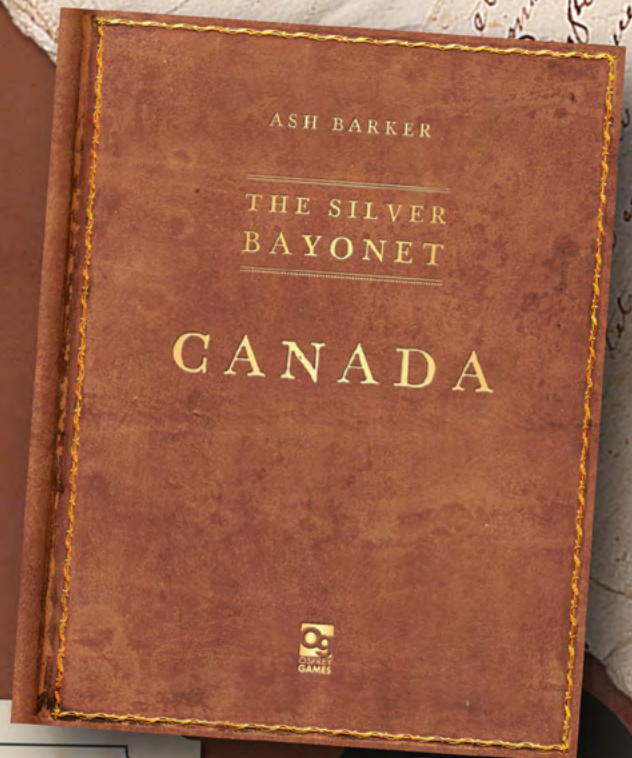




# THE SILVER BAYONET

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*Canada* is a supplement for *The Silver Bayonet* that brings players and their officers across the Atlantic and straight into the War of 1812. It offers new scenarios, solo and cooperative as well as competitive; rules for recruiting US units; and creatures and challenges drawn from Canadian history and folklore.

Written by Ash Barker

Illustrated by Brainbug Design

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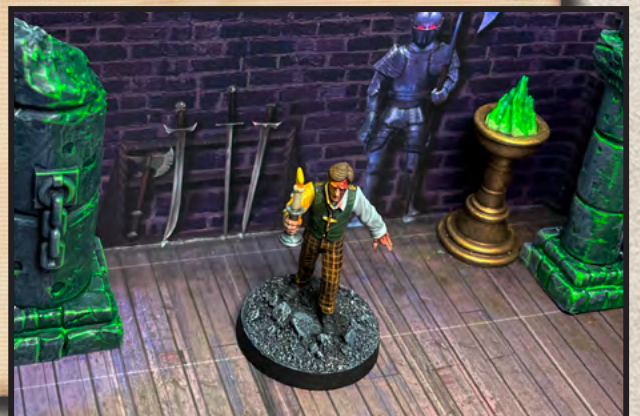
CLAIRE BOLTON EXPLORES THE DARKER CORNERS OF CASTLE DRACULA IN THIS BEASTLY SCENARIO FOR 7TV: DRACULA!

“...YOU WILL NOT BY ANY CHANCE GO TO SLEEP IN ANY OTHER PART OF THE CASTLE. IT IS OLD, AND HAS MANY MEMORIES, AND THERE ARE BAD DREAMS FOR THOSE WHO SLEEP UNWISELY. BE WARNED!”

Sickly moonlight wraps Castle Dracula in its lurid glow as the caleche carries its master westward, leaving a broken Jonathan Harker to his fate. Tormented by the howling of the vicious wolves above him and paranoid that the brides will once again descend, he can do little but wander. Sleep deprived, desperate, and unsure of reality, Jonathan ventures deeper into the recesses of Dracula's subterranean nightmare in search of his freedom.

Choking on the mucid air and observed only by cruel gazes from grim portraiture, Harker stumbles deeper, blindly drawn by a distant sound. Ghostly ululations that echo off the ancient stone lead him to a rusted iron door, but there is no sanctuary behind it. He recoils in horror at the scene beyond; a legion of beast-like men encircles a petrified woman atop a bloodied altar, and they cheer in fanatic adoration for the coming of their "Draculitz". Before Harker's disbelieving eyes, a legion of villagers breaks through the barricades, intent on revenge for their fallen sons and daughters.

Dracula somehow appears and, as he stalks towards the villagers, Harker is powerless to do anything but watch on in terror, unsure if the horrors beyond the door are real or but a phantasmagoric memory...



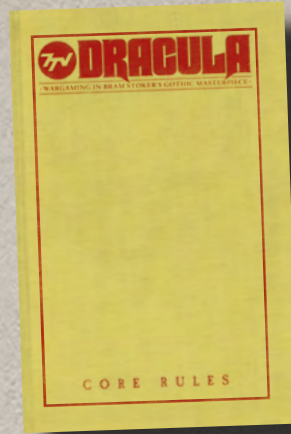


## HIGH STAKES GAME DESIGN

In June 2021, Crooked Dice and the Stokerverse approached Edge Hill University to put together a team of student interns, and create a Dracula tabletop skirmish game for 7TV. As one of those interns it was my job, along with the rest of the team, to make a game that was a 'faithful' adaptation of Bram Stoker's classic gothic novel. Under the guidance of our lecturer Dr. Peter Wright and Crooked Dice's Karl Perrotton we researched, designed, wrote, and promoted 7TV: *Dracula!* In just under a year the project went from an exciting concept to a fully realised Gothic horror skirmish game - now available from Crooked Dice!

In our research we found that very few adaptations were true to the original novel; characters were lost or merged, locations changed, and the Count himself was depicted in many forms - from monstrous beast to suave seducer. In *Makt Myrkranna*, a 1901 Icelandic translation of the novel, we unearthed some interesting changes and Dracula is portrayed as more of a criminal mastermind and cult leader - akin to Conan Doyle's Moriarty.

Presented in this article is Cult of Dracula - a bonus prequel chapter for 7TV: *Dracula!* It uses some profiles from that set, alongside four new profiles inspired by *Makt Myrkranna*; these are new to this scenario but could also be used in stories of your own creation. With this translation and Stoker's early development notes (thoughtfully supplied by our partners in the Stokerverse), The Cult of Dracula speculates what fevered nightmares Jonathan Harker endured before he made his escape to Bistritz. I hope you enjoy playing through it as much as we enjoyed developing the game!



## SYNOPSIS

As a desperate and delirious Jonathan explores the bowels of Castle Dracula, he witnesses a foul rite by Dracula's cult of beastmen and an attempted rescue of virgin sacrifices by the local villagers. Is this real or just some fevered, half-imagined memory of a nightmare?

## CAST

The heroic cast of Transylvanian villagers must attempt to rescue a sacrificial victim from Dracula's clutches. The heroic cast is 30 ratings and includes:

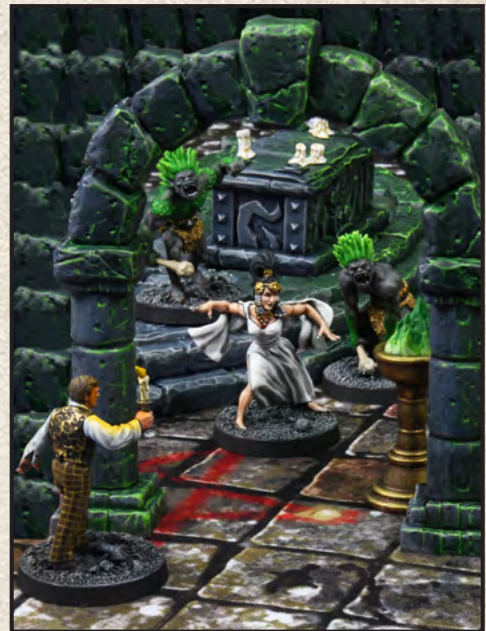


TRANSYLVANIAN BURGOMEISTER  
(HEROIC STAR, 10 RATINGS)

TRANSYLVANIAN PRIEST  
(HEROIC CO-STAR, 6 RATINGS)

WISE WOMAN  
(HEROIC EXTRA, 4 RATINGS)

6 TRANSYLVANIAN VILLAGERS  
(HEROIC EXTRA, 10 RATINGS)



Count Dracula leads his monstrous cult of beastmen in their bloody rite. The villainous cast is 30 ratings and includes:



DRACULA/DRACULITZ  
(NEW, VILLAINOUS STAR, 10 RATINGS)

DRACULA'S CRONE  
(NEW, VILLAINOUS CO-STAR, 6 RATINGS)

BEASTMAN HIGH PRIEST  
(NEW, VILLAINOUS EXTRA, 4 RATINGS)

5 BEASTMAN CULTISTS  
(NEW, VILLAINOUS EXTRA, 10 RATINGS)



The villainous cast use new cards which are presented at the end of this article and can also be downloaded for free via [wargamesillustrated.net](http://wargamesillustrated.net).

PULP





## LOCATION

The undercroft of Castle Dracula, around the altar of a sinister 'temple' dedicated to the Count.

## SET UP

The playing area is 2'x2' and represents ruins of an altar corrupted by Dracula's Cult and the desecrated chancel area that surrounds it. The heroic cast set up on the southern edge of the playing area, and the villainous cast begin under the arches that line the eastern and western edges of the board. Draculitz's coffin must be placed within 3" of the altar.

Please note that the usual rules for collecting objective tokens (*7TV Fantasy Producer's Guide*, page 8) do not apply for this adventure. Instead, before play begins, place a single objective token on the centre of the altar, surrounded by Beastman Cultists. This objective token denotes Draculitz's potential victim. Only the Transylvanian Burgomeister may collect this objective token to rescue the woman.



## DIURNAL DECK

This chapter uses the following cards to form the diurnal deck. Stack the diurnal aspects in this order, with Dawn at the bottom of the pile:

- Dusk - 4 cards
- Night - 8 cards
- Dawn - 4 cards

You have been watching...  
Miniatures manufactured by Crooked Dice, North Star (Silver Bayonet), and Archon Studio. Terrain and game mat by Crooked Dice.





“THE VERY PLACE, WHERE HE HAVE BEEN ALIVE, UN-DEAD FOR ALL THESE CENTURIES, IS FULL OF STRANGENESS OF THE GEOLOGIC AND CHEMICAL WORLD.”

## SPECIAL RULES

### A GEOLOGIC AND CHEMICAL WORLD

If a model ends their move action within 2" of a piece of terrain or scenery, roll 2D6 and consult the Castle Dracula encounters table:

Roll 2D6	Result
2	<b>Deep Caverns</b> - Dracula's subterranean temple is a labyrinthine horror, and you quickly become lost. Your opponent may choose one of your Co-Stars or Extras. The chosen model cannot activate this turn and does not generate plot points while lost.
3	<b>Fissures</b> - The ancient ground beneath you suddenly cracks into perilous crevasses and, frozen from shock, you barely manage to avoid plummeting to your death. Choose one allied model to immediately receive the Immobilised status.
4	<b>Strange properties</b> - These crumbling ruins follow a strange and sinister logic that you cannot quite understand, and your confusion worsens. Choose any allied Co-Star or Extra to make a Mind statistic test. If the test is failed, discard ☹☹.
5	<b>Magnetic</b> - The otherworldly energy of this unholy of sanctums can warp even the strongest of magnetic fields. Place the Barrier template anywhere on the table. Any enemy model touched by the template must pass a Body statistic test, or they are pushed 2".
6 - 7	<b>Electric</b> - The air below the castle thrums with static electricity, and you receive a nasty (albeit temporary) shock. You must nominate an allied Extra to make a Body statistic test. If the test is failed, this model immediately receives the Stunned status.
8	<b>Gases</b> - Noxious fumes pollute the air around you and leave you struggling for breath. Choose one allied extra to immediately receive the Poisoned status.
9	<b>Occult Forces</b> - Your mind is assaulted by occult forces beyond your comprehension. Your opponent may choose one of your Extras to immediately receive the Dominated status.
10	<b>Volcanic</b> - Sweltering volcanic fissures snake through the earth beneath Castle Dracula's undercroft like varicose veins, lurking dangerously close to the surface and ready to erupt... Choose one allied model to immediately receive the On Fire status.
11	<b>Scalding Steam</b> - Sudden steam vents can burn poor unsuspecting souls. Your opponent may choose one of your Co-Stars or Extras to immediately receive the Weakened status.
12	<b>Vivifying Waters</b> - Some semblance of hope may yet remain to be found in this hellish terrain. Restore 1 Health to an allied model.

## VICTORY POINTS

Use this table to calculate victory points for this episode:

VICTORY CONDITION	NOTES	VPs
Draculitz is removed from play	Heroes Only	+2
Sacrificial victim is rescued by the Heroic Star	Heroes Only	+1
Enemy has no models in play		+2
Each enemy Star or Co-Star with one or more statuses		+1





### DRACULITZ

VILLAINOUS STAR

**5** FIGHT **3** MIND  
**4** SHOOT **4** BODY  
**10** DEFENCE **5** SPIRIT

ATTACK	RANGE	STRIKE	WEAPON EFFECTS
Pointed Nails	0"	+9	-1 Health, Poisoned
Ancestral Sword	1"	+10	-1 Health, Weakened
Ancient Evil	3"	+8	0 Health, Horrified
Uncanny Charm	6"	+8	0 Health, Immobilised

**10** HEALTH

#### STAR QUALITY

**Dark Acolytes** ☠☠☠☠  
Any Beastman Extra reduced to 0 Health can be returned to the playing area within 2" of Draculitz at any time, with Health restored to its starting value. Any models who were previously sacrificed by the Beastman Priest's Ascension Rite special effect cannot be returned to play.

**Feudal Warlord** 🏰  
Gain 🏰 for every enemy model that this model removes from play.

**Personal Dominance** 🏰  
Draculitz may apply the Dominated status to more than one enemy model at any time. Draculitz himself can never receive the Dominated status.

**Shielded in Shadows** 🏰  
Whenever this model is the target of a successful strike, roll 1D6. On the roll of a 6, the effects of the strike are ignored.

#### SPECIAL EFFECTS

**Coffin Home** 🏰  
*This special effect can only be used during the Night aspect of the diurnal deck.* If Draculitz returns to his coffin and spends two special actions, he can restore +1 Health.

**Un-Dead** 🏰  
Draculitz may only recover Health from his *Coffin Home* special effect. He can never receive the Stunned, Poisoned, or Captured statuses.

Download and print these cards from our website.  
Search for 'Dracula'  
[wargamesillustrated.net](http://wargamesillustrated.net)

### BEASTMAN CULTIST

VILLAINOUS EXTRA

**3** FIGHT **2** MIND  
**2** SHOOT **4** BODY  
**8** DEFENCE **3** SPIRIT

ATTACK	RANGE	STRIKE	WEAPON EFFECTS
Brutal Smash	0"	+7	0 Health, Stunned
Frenzied Slash	3"	+6	-1 Health
Primal Howl	6"	+5	0 Health, Horrified

**2** HEALTH

#### SPECIAL EFFECTS

**Bloodthirsty** 🏰  
This model may make a free Brutal Smash fight attack against a single enemy with the Weakened status within its fight range.

**Loyal Follower** 🏰  
This model may add +1 to its defence rolls if it is within 2" of Draculitz. This model can never receive the Bitten, Stunned, or Horrified statuses.

**Together As One** 🏰  
If this model is the target of a successful strike, you can allocate the damage, but not the effects, of that strike to any other model in your cast within 3".

### OLD CRONE

VILLAINOUS CO-STAR

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

ATTACK	RANGE	STRIKE	WEAPON EFFECTS
Broom	1"	+7	0 Health, Weakened
Brooch Pin	0"	+6	Fast, 0 Health, Poisoned
Thrown Knife	6"	+7	-1 Health
Strange Smile	2"	+8	0 Health, Distracted

**6** HEALTH

### BEASTMAN HIGH PRIEST

VILLAINOUS EXTRA

**3** FIGHT **3** MIND  
**2** SHOOT **4** BODY  
**8** DEFENCE **4** SPIRIT

ATTACK	RANGE	STRIKE	WEAPON EFFECTS
Ceremonial Dagger	0"	+6	Fast, -1 Health
Whispered Curse	3"	+7	0 Health, Weakened
Twisted Doctrine	6"	+7	0 Health, Distracted

**4** HEALTH

#### SPECIAL EFFECTS

**Ascension Rite** 🏰  
You can choose to remove an allied Extra from play to gain 🏰 at the end of its activation. Only one model may be removed in this way per turn. Any models removed in this way may not be returned to play.

**Initiation Ceremony** 🏰  
When in base contact with a Beastman Cultist that has not activated this turn, the Cultist may activate for free.

**Order of the Dragon** 🏰  
This model gains +1 to presence attacks while suffering the Weakened status. This model can receive the Bitten, Stunned, or Horrified statuses.

**Purge Weakness** ☠☠☠  
If this model passes a Mind statistic test, you may remove one of the following statuses from an ally within 3": Distracted, Weakened, or Immobilised.

#### STAR QUALITY

**Maternal Malevolence** 🏰  
Centre the Blast 3" template on this model. All Beastman allies touched by the template may remove one of the following statuses: Distracted, Immobilised or Weakened.

**Humble Housekeeper** 🏰  
The Old Crone may use artifacts and adds one of the following artifacts to the Villainous cast's artifact pool for free: Trick Talisman; Cursed Brooch; Sword of Blood; or Skeleton Key.

#### SPECIAL EFFECTS

**Easily Underestimated** ☠☠  
This turn, enemies count as disadvantaged against strikes made by this model.

**Master and Servant** 🏰  
If this model is within 6" of Draculitz, she may move into base contact with him without incurring free strikes.

**Eavesdropper** 🏰  
If this model ends its turn within 3" of an enemy Star or Co-Star, the enemy model must make an opposed Mind statistic test against this model. If you are successful, you gain 🏰.







# A WARGAME RETROSPECTIVE

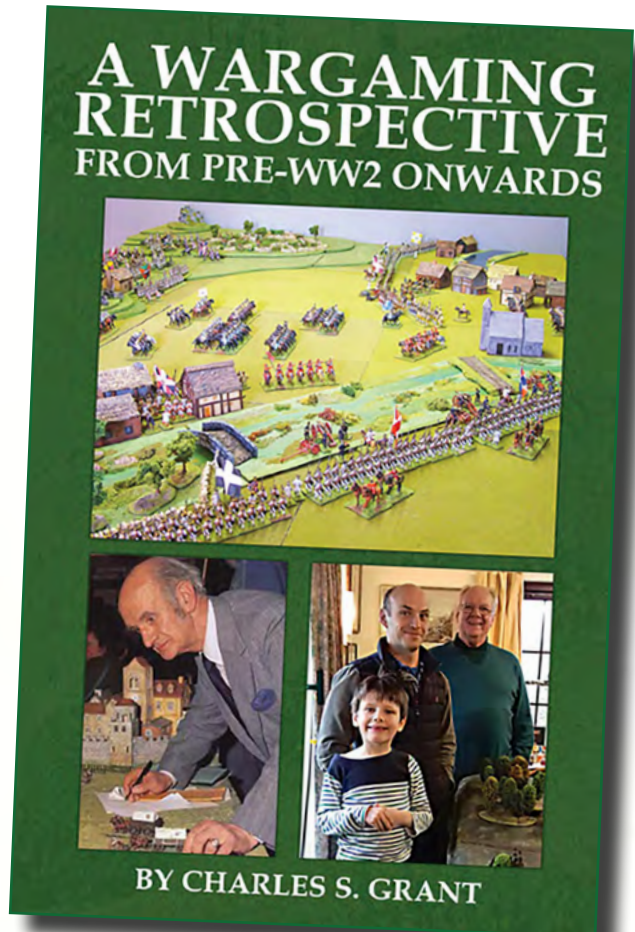
Following the release of *A Wargaming Retrospective* we caught up with the book's author (and wargaming royalty!) Charles S. Grant, to ask him a few questions about the new Partizan Press publication.

**Wargames Illustrated:** Can you give us a brief outline of how and why the book came about?

**Charles S. Grant:** A year ago I had no thoughts about writing *A Wargame Retrospective*, or anything similar, but over several regular phone chats with my very good friend John Ray, he suggested that I record some of the anecdotes about wargamers my father and I have known. More in jest than anything serious I mentioned it to Dave Ryan of Caliver Book/Partizan Press. To my surprise he was enthusiastic about the idea. So, on the train back from the York wargame show in 2023, I started jotting down my ideas. Initially, it was intended to be about people I have known rather than about me, but I fear there is more in the book about me than I intended. Having made a start, Dave found some 1950s British Model Soldier Society (BMSS) bulletins. To my surprise they included several articles by my late father about his pre- and post-World War Two wargaming. I had never seen these, and the inclusion of extracts in the book have certainly added to my knowledge of wargaming in those early days.

**Wi:** The creators of Games Workshop games such as *Warhammer* and *Bloodbowl*, as well as the authors of big hitters in the historical hobby, like *Black Powder*, regularly cite your father as a huge influence on their work. Are you, or was he, conscious of the pioneering nature of his work?

**CSG:** My father died in 1997 and, although well known by then in the hobby, I doubt he would have expected his enduring influence. So often at wargame shows (most recently only just a month ago!) people come up to introduce themselves and tell me that a copy of my father's book, *The War Game*, that they discovered in the local library, set them off in the hobby.



## OLD SCHOOL, NEW SCHOOL

**Wi:** From what you say in the book, your own games and figure collections seem to be heavily based in the 'old school' tradition of our hobby. What do you think about the current crop (new school?) of miniature manufacturers and rules publishers such as Warlord Games, Perry Miniatures, North Star, Osprey Games, etc.?

**CSG:** I have said in various books that I am not quite sure what 'old school' wargaming really is. From the 1970s onwards, *The Wargame Rules* have been my go-to mid-18th Century rules. Despite their age they are not, in my opinion 'old school' - whatever that means. Indeed, my son Charlie jokingly says they change every time he plays them! The truth is that, since they were written, a lot of research has been done and much information is now available which was not back then. I hope it does not sound arrogant when I say more than 50 years of reading and discussion have resulted in a better understanding about tactics, deployment, and organisation. For me, they meet the three important criteria; they provide a good historical representation, are quick to learn, and fun to play.



Our demonstration game at the second Convention.

I could include more but you get the flavour - what a wargame experience for a 14-year old!  
 At about this time, we saw a great deal more of Brigadier Peter Young. He would visit for a weekend of gaming. On one of Peter's visits, my mother gave us soup for a first course. After several spoon-fuls, to mum's horror, Peter picked up the bowl by the handles and feds, drained it. The look I got from my mother said 'don't you dare'. Our house had three storeys with my bedroom on the top floor next to the wargame room. We had all retired and I recall lying in bed when I heard stealthily footfalls in the wargame room next door. These persisted for some time before retreating. To my surprise, the next morning revealed a wargame table not quite as we had left it the night before. I glanced at the Brigadier who returned a mischievous wink and shrugged his shoulders. Enough said!  
 At this point, Dad was writing "The Wargame" serialised in the magazine "Tradition" (of which more shortly) and which would be published in 1971.

The Brigadier was writing *Charge or How to Play War Games* with Lieutenant Colonel James Lawford. Both would become wargame classics. My painting was good enough to gain a painting commission from the Brigadier and the grenadiers on the front cover (copied by many self-styled "old school" wargamers) were actually painted by me. In the first edition, but not printed in the later paperback reprint, was an Appendix on How to Create an Army written by yours truly and credited in the acknowledgements to Charles Stuart Grant, for his services in the compilation of this tome. Peter Young 24/1/68. Uncharacteristically, the Brig misspelt Stewart!

Let me introduce the Brigadier's two wargamers, Smith and Jones (who predate the famous "Alas Smith and Jones" British comedy by almost 20 years), as he uses them to describe the rules in "Charge".  
 "The problems of generalship are easy only to the historian after the event. Jones scratches his head, then reflects: 'The troops are guardsmen, aren't they, even if they are Russian? I'm damned if I'm going to be pushed around like this by that so-and-so Smith. We'll stand and fight.' Many a military decision has been made on worse grounds.  
 Meanwhile, Smith is watching the scene grimly, resembling, so far as a slightly bulging, waistcoat permits, an eagle about to swoop. 'Write down the next move.'



The War Game republished by Ken Thornton Ltd in 2023.



However, to go back to your original question about the current crop of manufactures in the hobby, we are spoilt for choice. I think my father would be amazed at the range of first-class products available to the wargamer today. You mention Perry Miniatures - what amazing sculpting and variety. In 2008, I opted for the beautifully sculpted Minden Miniatures by the late Richard Ansell to replace my Seven Years' War armies. As for rules, I would have to single out the Two Fat Ladies rules for proving just the right mix of playability and realism.

### THE DICE REVELATION

**Wi:** We meet several famous faces from wargaming's past in the pages of the book, one of those that was new to me, yet seems to have played a pivotal role in the development of wargaming rules, was Alister Bantock. Can you tell me about his hand in the 'eureka moment' for your father, and the hobby?

**CSG:** The Bantock father and son were part of that post war generation who were creating new mechanism and ideas to take wargaming forward. Personally, I only knew the son. As I explain in the book, after visiting the Bantock in 1952 my father wrote, "It was my first experience of the Bantocks rules, which are governed entirely by the throw of dice and, although at first sight somewhat complicated, they quickly resolve themselves into a few logical principles." Prior to this innovation, casualties were generally a percentage of the attackers. Players then tossed a coin to round up or down a figure.

The Bantocks were part of that new generation of post war wargamers. *The War Game Digest*, which began in 1957, provide a means for those early post war wargamers to explore their ideas, and though the names of the initiators are now lost to history, I'm sure your readers would be surprised at how many of their ideas endure.



# KNOW YOUR GRANTS

Charles Grant (the senior) was one of the early pioneers of modern wargaming. He was hugely influential in the hobby from the 1950s onwards, contributing to *Tradition* magazine, *Military Modeling*, and *Battle for Wargamers*, as well as penning his own rules *The War Game*, in 1970.

Charles S. Grant (the junior) followed in his father footsteps, both literally and metaphorically, by becoming a well known figure (not literally!) in the hobby, and writing his own books on a range of wargaming subjects, the latest of which; *A Wargaming Retrospective*, discusses his own adventures on the tabletop and delves further into the past to uncover those of his father and his contemporaries.



Father and son.



umpire. It was my first experience of the Bantock rules, which are governed entirely by the throw of dice, and, although at first sight somewhat complicated, they quickly resolve themselves into a few logical principles. The game starts on maps - each player having his own, the troops being represented by small metal blocks, and each player is screened from the other. When contact is made the terrain is set out on the table. The troops used are the continental flat type, all of them splendidly painted, and, in the game in question, the opposing sides numbered about 100 infantry, 30 cavalry and two gun-pieces each. No actual shooting with miniature guns takes place, casualties being determined by the dice, and, most important of all, morale has a high place in the scheme of things and improbable fights to the death do not take place. For example, when one Prussian company was surrounded by two French ones the dice showed that the former did the most likely thing, i.e., they surrendered the chances of their fighting to the last man being remote in face of such overwhelming superiority. A couple of other cases spring to mind - the French cavalry charging a body of Prussian horse of slightly inferior numbers, who elected to stand and fire rather than charge. First casualty was the French commander, and the dice showed that his men lost heart and did not press home their attack. Finally, the most galling time, that is example, when my advancing infantry company took to its heels and fled - an event not by any means unknown in the history of such wars. In hand-to-hand warfare, too, there is no question of the stronger side automatically winning each individual in contact is con-

Alastair Bantock. After Alastair retired from his role as Lord General of the Royalist Army in the Sealed Knot, he went back to his roots and joined Colonel William Gordon's Regiment.

Photo courtesy The Sealed Knot, photographer unknown



combination, Angus and Alastair Granville Bantock, the former being at the time Governor of one of H.M. Prisons, and Bantock son, a schoolboy (but now a doctor practising in a Midland city); this combination, and as the years have passed, they have done, without any sort of fuss, a tremendous amount of research contributing self indebted to them for more than one useful idea."

And now we have wargame trade stands at shops selling nothing but dice!

I did know Alastair and many years later Dave and Anne Ryan would get to know him through the Sealed Knot but that is their story not mine. Dave however now owns boxes of flats beautifully painted by Alastair.

In March 1957 the first edition of *The Wargame Digest* appeared through the post from the USA. Dad had kept in touch with several BMSS wargamers and there was an established network of correspondence (remember letters?). One of these was Ed Saunders in met (and who Dad blamed for getting him into the American Civil War). The Digest was published in the USA by Jack Scruby and Homer Delabar. Dad went into print for the first time in Book 1, Vol-

The Wargame Digest.

### MODELS IN THE MISTS

**Wi:** There are very few photographs of models from your father's collection in the book - have most of his models been lost in the mists of time?

**CSG:** Sadly, yes. This is in part due to the limitations of photography in those days. When Dad died, I was in the army and frequently on the move. It was simply not possible to keep everything. I took the Spencer Smith Seven Years' War armies and some ancients. The rest went to auction. Later some of the Ancients went to my good friend Stuart Asquith.









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DARK AGES

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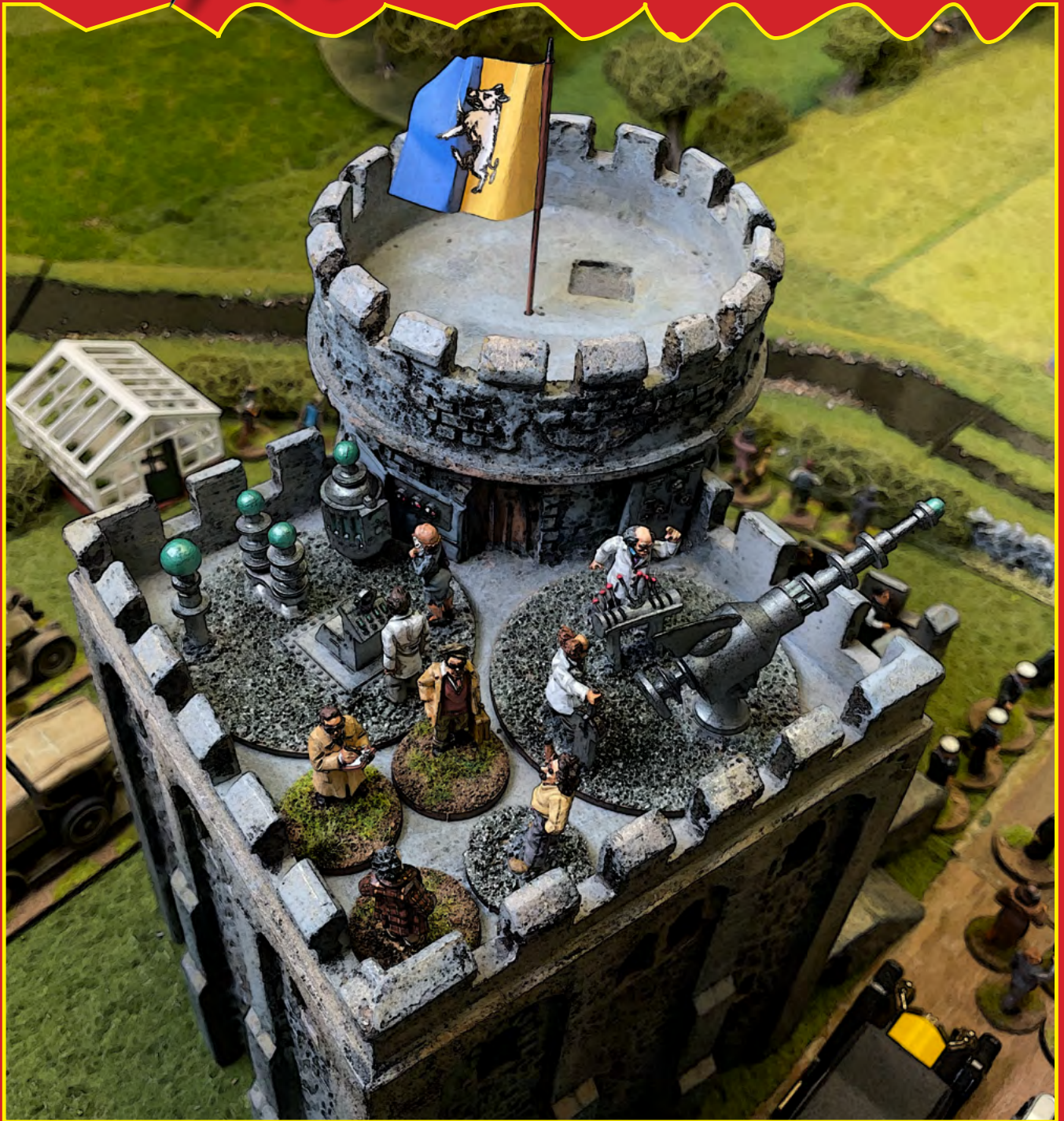
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LATE ROMANS





# OPERATION BLANDINGS



## CHURCHILL AND THE D-RAY

David Bickley returns to the green fields of Shropshire for some pulp adventures during World War Two.



If you have a long memory, you may recall that back in *Wargames Illustrated's* celebratory 300th issue I penned a piece entitled Lord Emsworth's Last Stand. It was one of a whole series of games we played conflating the possible success and aftermath of Operation Zeelöwe in 1940, with the fictional world of the unsurpassed P. G. Wodehouse. In this Pulp themed issue, I return to alternate WWII history and Blandings Castle with gaming featuring Professor Braynestawme, dangerous alien adversaries, evil Nazi masterminds, piggy skulduggery, and top-secret experiments deep in the Shropshire countryside. Churchill himself makes an appearance and, of course, there are some pulpy unwelcome surprises! Onward to Blandings Castle!

The pre-eminent scientific genius of his age, Professor Braynestawme, is based at Blandings Castle, nestled in the hills of Shropshire. There he is planning to test his latest brilliant creation, code named 'The D-Ray', which he and his faithful assistant, Bykleigh, hope will shorten the war by at least two years! Such an important and highly secret venture must, of course, be attended by enhanced security; Blandings Castle has received a garrison of the King's Shropshire Light Infantry (KSLI) under Major Robinson, charged with maintaining a secure perimeter to keep

curious locals and scheming enemy agents away. Adding pressure to the Professor's task is the presence of Winston Churchill, eager as ever to get involved with the sharp end of the war and desperate for any weapon which might turn the tide of Hitler's advance.

### THE DAY OF RECKONING

Blandings Castle is heavily defended by units of the Regular Army in the form of Major Robinson's men of the KSLI and hastily mobilised Local Defence Volunteers. As a last resort a lightly armed group - the family, the loyal Castle staff, and guests staying at the castle - are ready to defend should the weapon trial come under attack. The LDV, under Captain Aston, are deployed at a distance from the site of the experiment, with the mission to screen the castle from prying eyes, local or otherwise. Their headquarters is based in Home Farm, overlooking the main bridge across the river.

There are 'unwelcome visitors' in the area around Blandings Castle; a strong force of Fallschirmjäger have deployed to disrupt Braynestawme's experiments and, if possible, carry away the D-Ray, its plans, and even its creator. Supporting the Fallschirmjäger are a small hand-picked Gestapo unit under the evil Graf Von Brecher, who will lead the attempted theft and kidnap!

### A HISTORICAL RECORD

*The BBC's Film Unit [Well, Wargames Illustrated's cameras! - Ed] were present to record events. Stills from their filming are scattered throughout this report of the fateful day.*



Action from our first trip to Blandings, back in Wi300.





# THE DRAMATIS PERSONÆ

## THE GOOD GUYS



### Individuals:

- Clarence, Lord Emsworth (1); his wife Constance (2); brother Galahad (3); younger son Freddy (4); and the castle's staff (5).
- Professor Braynestawme (6), his assistant Bykleigh (7), and the D-Ray technicians (8).
- Winston Churchill (9) and his Bodyguard (10).

### LDV (11) - Captain Aston commanding:

- A Company
- B Company/Cyclists (12)

### KSLI (13) - Major Robinson commanding:

- A Company
- B Company
- C Company

### HMG Company (14) :

- 3" mortar and crew

### BERT (15) - the British Experimental Rocket Troop

- One Company of 5 rocketeers





## THE BAD GUYS



### The Fallschirmjägers (1) - Major Weiss commanding:

- HQ Company
- #1 Company
- #2 Company
- #3 Company
- HMG Company
- 80mm mortar and crew

### The Gestapo (2) - Graf Von Brecher in control:

- Armed Guards/Thugs

### The Dah-Lecs (3)

- Alien 'visitors' who know all about rays! "Exterminate! Exterminate!"





# FROM OUR CORRESPONDENT

## INITIAL DEPLOYMENT

The game opens with the defenders and personnel of Blandings in position. The LDV are defending Home Farm and the approaches to Upper Blandings Bridge, while the Regular Army are deployed defending the castle's perimeter.

## DROPPING IN

The Fallschirmjäger land by parachute with each drop's position randomly determined by rolling a dice. They will land in one of the four (imaginary) 1'x1' squares marked on the table. Roll a further D6 after they have all dropped. On a 4+ one drop can move one 'square' closer to the target, otherwise they will move off table.

The evil Graf von Brecher and his Gestapo thugs land by glider in one of the same four 1'x1' squares randomly on the throw of a dice.

## RULESET

Rules are a matter of personal preference. We have used *Bolt Action*, *Astounding Tales*, and even *Rapid Fire* at 1:1 figure to man ratio when playing out Operation Zeelöwe and Blandings games.

## TO THE ACTION!

The LDV at Home Farm come under attack from the Fallschirmjäger early on and, despite a brave defence Aston and his men fall, selling their lives dearly, but only stalling Home Farm becoming an enemy base of operations. The way to the castle is now open but the victorious Fallschirmjäger need to first cross Upper Blandings Bridge.

The bridge becomes a clash of special weapons. Defended by a pill box with a MMG in place, Weiss calls on his 80mm mortar and the flamethrower team attached to his HQ to try and counter the threat. The fight for Blandings Castle and the D-Ray enters a new and brutal phase.

Major Robinson and the men of the KSLI face the full might of Weiss' battle hardened Fallschirmjäger, along with von Brecher's Gestapo thugs, who make their way sneakily towards their objective. Even with the arrival of reinforcements in the form of the rocketeers of BERT, the defenders are having a hard time holding back the Germans. Meanwhile, complicating Robinson's task, Churchill boldly remains amidst all the fighting, eager to see the D-Ray deployed in action against the Hun!

Weiss presses home his attack with vigour and cunning in equal measure, while von Brecher's Gestapo thugs go for the kill, throwing away their lives seemingly without thought! The defenders become increasingly pressed to hold the perimeter and buy time for Braenstawme and his assistants to prepare the wonder weapon for its debut.

Lord Emsworth, Connie, Freddy, and Galahad, supported by their loyal



The tabletop showing Blandings Castle and environs, plus the German Drop Zone.





staff under Beech, enter the fray to lend a hand. After all, this Englishman's home really is his castle!

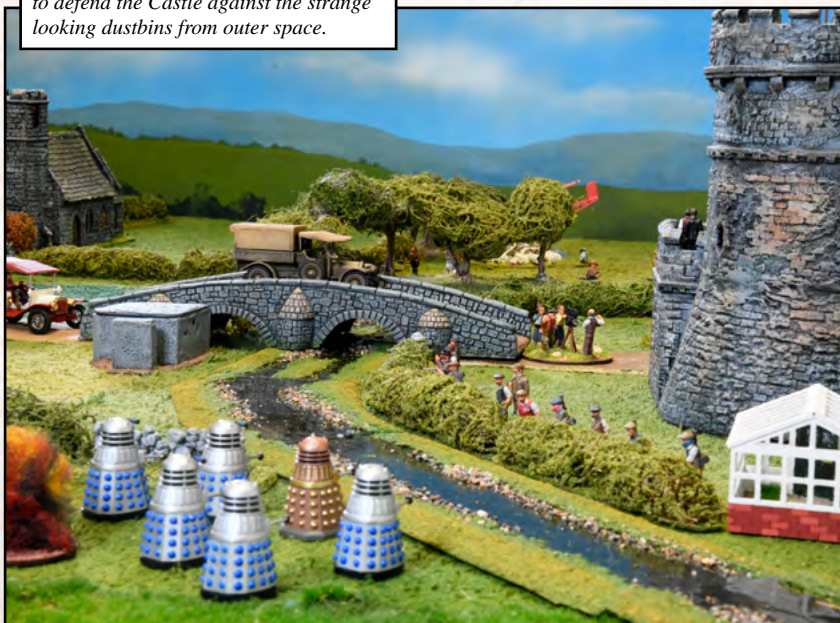
The D-Ray is finally ready to be deployed for the first time... but against a totally unexpected enemy! As if materialising out of thin air come a small party of what seem like mobile post boxes armed with miniature heat rays. Later identified, thanks to the interrogation of a survivor, these previously unknown aliens come from the planet Skaro and are taking advantage of the chaos in war-torn Britain to steal the D-Ray and its creator for themselves.

[In the game the Dah-Lecs were played as a randomly controlled group who always moved towards the D-Ray and engaged both sides if they blocked their route - Ed.]

The D-Ray is finally powered up and ready for action. Braenstawme aims at the leading Da-Lec and a flash of brilliant energy fizzles forth from his contraption, sending the target up in flames. First blood to the Prof but the strange creatures continue their advance, seemingly immune to fear. Bitter fighting ensues between the Dah-Lecs and the defenders of Blandings. Gallahad and Freddy are wounded in the fighting but, aided by Robinson's Regulars, the defence holds.

[Treat the D-Ray as an HMG in-game, with the appropriate number of dice and hit requirements. One hit disables a target Da-Lec's movement, two hits eliminate it - Ed.]

*The Blandings staff are armed and ready to defend the Castle against the strange looking dustbins from outer space.*



*Winston Churchill comes to the fore and leads the defence of Blandings Castle.*



Thanks to the D-Ray, the remaining bothersome Dah-Lecs are soon no more and Emsworth and his party see off von Brecher's Gestapo thugs in no uncertain terms. No quarter is asked or given in vicious hand to hand fighting but, in his moment of triumph against the Da-Lecs, Braenstawme and his wonderous D-Ray are targeted by the Fallschirmjägers' 80mm mortar! The D-Ray is damaged and Braenstawme lightly wounded, while Churchill escapes without so much as a scratch!

Time has run out for Weiss' force and, although the D-Ray and its creator were targeted and hit, they were neither destroyed nor taken prisoner. The remaining attackers found themselves unable to enter the castle to steal the secret documents. The brave souls of the Blandings LDV, aided by the stout fellows of the castle's defenders, and the men of the KSLI, marshalled so ably by Major Robinson, had held off all that Hitler and Skaro could throw at them. It makes one proud to be British!

## IN CONCLUSION

Many Pulp rulesets will cover most eventualities here, perhaps barring the D-Ray, the Dah-Lecs, and BERT. For ease we have used the D-Ray with heavy machine gun stats in our games, while the Dah-Lecs we treated as armed with sub machine guns. These are original series creatures, of course, and thus easily obstructed by stairs and steps and limited to normal walking pace. For casualty purposes they must sustain two hits to be eliminated.

BERT is a little more complex, needing stats for flight to supplement their normal infantry stats when fighting on the ground. We opted for a simple approach: in flight BERT always moves as if running with take-off or landing halving that move. They are experimental so each figure could have a small chance of malfunction, perhaps limited to take-off. As to armament - submachine guns, pistols, and knives seems to cover it.

If you have enjoyed your excursion to Blandings in this iteration, or in *Wi300*, then you may enjoy other games reported on my blog, including 'Pigs in Space!', my all-time favourite Blandings excursion:

[talesfromghq.blogspot.com](http://talesfromghq.blogspot.com)

*The D-Ray is saved to fire another day.*





# OLD WEST BACKLOT BUILDINGS

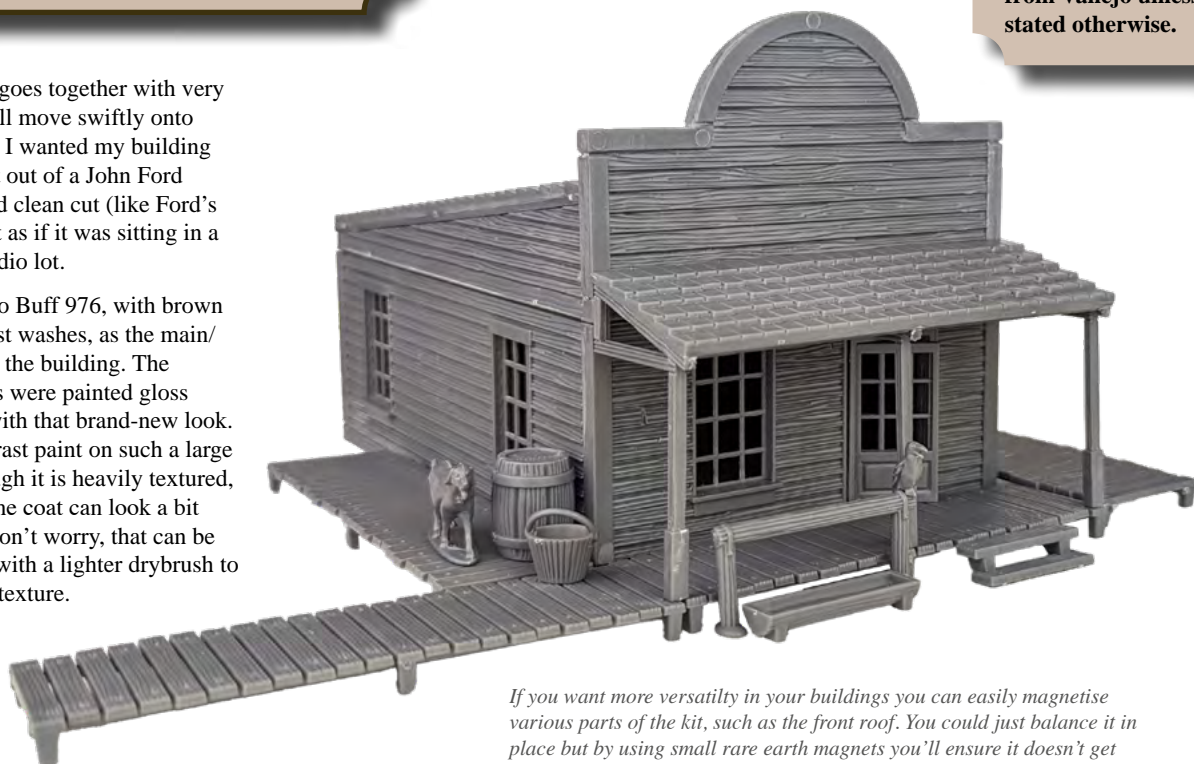


*Wargames Illustrated* painter and model making maestro Matt Parks applies glue and colour to the new Wild West Building by Great Escape Games.

All paints used are from Vallejo unless stated otherwise.

The plastic kit goes together with very little fuss, so I'll move swiftly onto the brushwork. I wanted my building to look straight out of a John Ford movie, nice and clean cut (like Ford's heroes), almost as if it was sitting in a Hollywood studio lot.

I choose Vallejo Buff 976, with brown Citadel Contrast washes, as the main/base colour for the building. The window frames were painted gloss black to help with that brand-new look. By using Contrast paint on such a large area, even though it is heavily textured, you may find the coat can look a bit inconsistent. Don't worry, that can be tidied up later with a lighter drybrush to accentuate the texture.



*If you want more versatility in your buildings you can easily magnetise various parts of the kit, such as the front roof. You could just balance it in place but by using small rare earth magnets you'll ensure it doesn't get knocked over and do damage to your figures during gaming.*



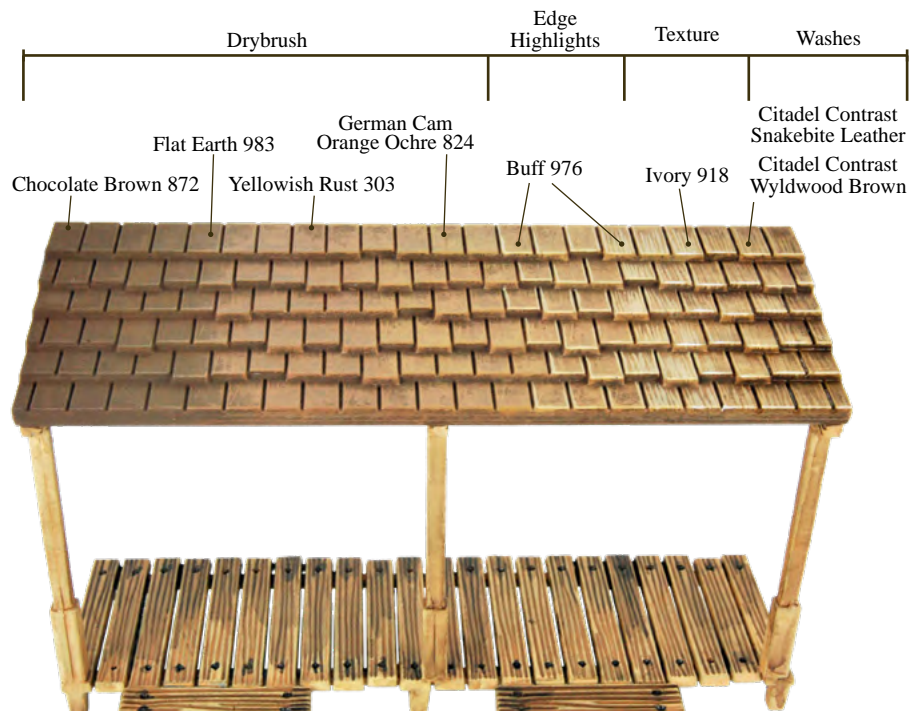
## ROOF SHINGLES

I wanted these to look like they had been recently laid, with a deeper rich warm brown tone to contrast and compliment the wooden walls. I also wanted to add some texture to the otherwise plain shingle sculpt which I accomplished with linework.

The image on the right shows the progress of the porch roof from basic drybrushing to more controlled edge highlights and shingle texture.



Above: Roof shingles complete and Gloss Black windows.



1.



2.



3.



## SIGNAGE NIGHTMARE

Starting with a Vallejo Ivory 918 basecoat (I will highlight with White 951 later), I planned out the 'HARDWARE' lettering I wanted on the portico. Painting large freehand lettering is really tricky with a paintbrush, especially over a sculpted woodgrain texture! The letters need to be spaced correctly and parallel, otherwise it is very noticeable.

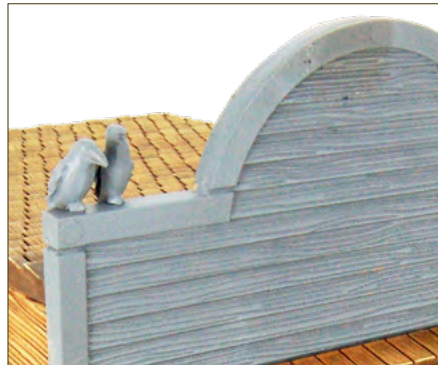
On my first attempt, the 'D' went over the halfway mark (1), which would squeeze the 'WARE' on the right side - not good. Time to re-paint! (2)

After three failed attempts (sorry no photos, I was too frustrated!) I finally solved the spacing issues on the fourth try (3). It is easy to avoid this issue by doing what I didn't and sketching the lettering in with pencil first. Once you paint over it you won't see the initial guide.



## EXTRAS

The box set comes with several nice little extras. I added two crows (chillin') on top of the sign, and the third on one of the hitching posts. You might be surprised by how much impact such small features add to an otherwise standard terrain piece. They create the illusion of life and realism. Consider adding a little clump foliage to a wall or gravestone to make it look moss covered, some leaves sprinkled over walkways to set an autumnal mood, other animals making their way through the streets for a desperate post-apocalyptic style, containers of supplies and food to give the impression of a bustling city (there are many STL files of these that you can purchase and print), and so much more.



## WATER FEATURES

I also added a water effect to the buckets and troughs. My 'water' of choice is Palmero crafts UV Resin (hard), which dries crystal clear within a few minutes (in sunlight). Great for small water features.



*Building, figure, and scatter - all by Great Escape Games.*





Contemporary, Professional,  
Reliable, Painting Service!



## 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.





# DANGER ON THE DARK SIDE OF THE MOON



James takes World War Two excitement into space for our Pulp theme with an *02 Hundred Hours* mini-campaign.

Pulp stories can diversify and expand your wargaming in wonderful ways, and many of the enduring tales are history-adjacent. This is great news for us historical gamers because rulesets and figure ranges that already exist can easily be adapted to make pulp ideas a reality. They may even be in your collection already!

Alternatively, your big new idea could be a great excuse to begin a new pulp project, create some unique figures, build terrain to conquer, and add standard historical figures to your collection at the same time.

This article documents how I took a historical idea and morphed it into a pulp story that would transport my World War Two gaming to the Moon. I discuss the kernel of the idea, how I modified rules and figures to fit my gaming desires, and conclude with a breakdown of the mini-campaign I created. You can play this series of games as they are presented, using the *02 Hundred Hours* rules, or modify them to your preferred WWII ruleset.

## HISTORICAL INSPIRATION

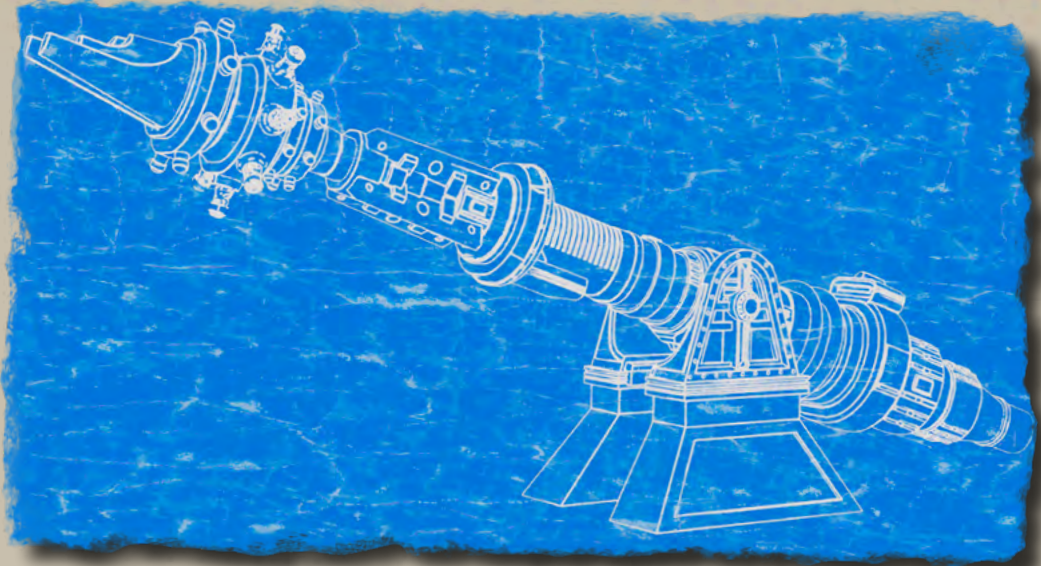
The Germans weren't fans of subtlety in the WWII arms race. While the US would ultimately create the most terrifyingly super-weapon of the conflict (the atomic bomb named Little Boy, which decimated Hiroshima on 6 August 1945), the Nazis opted for size, weight, and visual beefiness with their railway gun *Schwerer Gustav*.



Above: *Schwerer Gustav's* massive size can be clearly seen in this photograph.



The Krupp-manufactured weapon was designed to destroy the forts on the French Maginot Line, and - although it wasn't ultimately ready in time for that attack, with the Blitzkrieg storming across France before it had been completed and tested - it was used with success in attacks on the Soviet Union. *Schwerer Gustav's* seven-tonne shells busted open various forts



- and an undersea ammunition magazine in Severnaya Bay - from a safe distance of over 20 miles. With an 800mm-calibre, 30-metre-long barrel, and an overall weight exceeding 1,000 tonnes, *Schwerer Gustav* was a truly massive weapon that could hammer holes through metres of protective reinforced concrete and steel.

The Germans destroyed *Schwerer Gustav* at the end of the war to avoid its capture, but it remains the largest-calibre and heaviest mobile artillery piece ever used in combat.

### LANGER GUSTAV TO KURZER GUSTAV

When it comes to gaming inspiration, you can't get much better than a devastating secret weapon, and the development of German big guns provided. *Langer Gustav* was a smaller calibre weapon that the Nazis were working on during the war, but it had a longer, 43-metre barrel. This gun was designed to fire rocket projectiles from Calais all the way to London and, if it hadn't been damaged during an RAF bombing raid on Essen while being built, who knows how it could have impacted the war? This weapon could inspire some intriguing 'what if?' battles, with the Allies trying to destroy *Langer Gustav* from the ground or the air, but my idea goes further than that... quite a long way further!

What might have happened if the Nazis were working on another project, hidden away on the Moon: a device that would make their Earth-based big guns look like children's toys? How might the British have dealt with another weapon - *Kurzer Gustav* - that was built with advanced technology to channel power and annihilate London from space?

### STORY TO GAMEPLAY

When it comes to classic pulp ideas, you can't get much better than a devastating secret weapon in space, but that alone wouldn't be enough for a successful campaign. I needed to determine the gaming extras I could add, based on the possibilities that the story, science, and history presented.

The overall goal was for the British to destroy *Kurzer Gustav*, which they had nicknamed Hitler's Ego, but that would be the finale. First, the Brits would make a scattered landing on the dark side of the Moon (rather like the airdrops in France on D-Day), and after rendezvousing, some would head off to create a diversion, while others would work their way through a robot factory before reaching the gun. How the commandos fared in these missions would determine their overall strength in the final encounter, which would help or hinder them in their main mission of destroying *Kurzer Gustav* before it opened fire on Britain.

### FIGHTING IN THE DARK

The part darkness would play in the games made *02 Hundred Hours* the natural ruleset to pick. The opening fight could be in total darkness against patrols, and the subsequent encounters would be enhanced by the changing light levels - and security levels, too. The various Order and Event cards in the game can easily represent, with a change to their descriptions, all manner of space-based happenings.

If you use a different ruleset, consider night-fighting rules and diminished ranges for your weapons.

### IN SPACE NO ONE CAN HEAR YOU SCREAM

One of the quirks of *02 Hundred Hours* is how it uses quiet and noisy dice.

Depending on the action taken or weapon fired, you roll a different selection of these, and increasing noise levels will eventually trigger an alarm. In the vacuum of space there would be no sound, though, which created a bit of a dilemma. How could this core system be implemented in my Moon battles?

There were three possibilities, and all have their own merits and justifications:

1. Use the sound rules as they are written; Moon combat with a pulp theme can be a cacophony of fierce explosions, barking machine guns, and pinging rifles. There's no need to let science spoil a good time!
2. Use the sound rules with minor modifications, so that they represent the light that weapons create in the dark, or the suddenly stifled yell of a sentry across his comms device.
3. Use heavily-modified sound rules to fully represent the angle of light from weapons as it hits line-of-sight cones.

Ultimately, I choose the second option. It maintained much of the game's appeal without complicating things, but you could opt for any of the three. Many of the weapons on the Moon would be rather different, firing via laser technology that would create flares of light or leave trails in the dark. With that in mind:

- I considered 'Silenced Weapons' as firearms that have had their brightness diminished through some means.
- I gave all 'Standard Weapons' the 'Very Loud' special rule to show that they create large flares of light in the dark.
- I gave Rocket Launchers the 'Blast' rule (see modifications in the low gravity section below) to make them a little more spectacular.



All the models seen in this photograph have been 3D printed, and are available as FREE STL files for WiPrime Members.



### LOW GRAVITY

To represent the different gravity on the Moon, I varied the manoeuvre options:

- **Advance** - The model moves plus 3" per success, as opposed to the standard plus 2" per success.
- **Sneak** - The model moves minus 1" per success, as opposed to the standard plus 1" per success, to represent how tough it is to sneak in the lower gravity.
- **Patrol Route** and **Roving Patrol** - as normal.
- **Bound** - A new manoeuvre that allows your figure to travel at pace and easily leap to higher levels (see box out).

I wanted there to be a chance that models could get pinged off the surface of the Moon, too. Any weapon with the 'Blast' special rule will have a chance of sending a figure it hits into space. Allow the target to roll a dice; on a medal, the unfortunate soul has been flung into the cold, dark void.

## NEW MANOEUVRE OPTION

### BOUND

A bold leaping advance towards the enemy.

Dice:

Ability: Brawn

If the Alarm level is Suspicious (or higher), roll +1  (attackers as well as defenders).


The fighter turns and moves 4" plus 4" per success rolled, directly towards the nearest detected enemy within 15", and may move up 3" in height for each success rolled without additional movement penalty.

The fighter must move the full distance unless they come within 1" of an enemy, in which case stop 1" away.

The fighter can take a basic Smarts test to move towards a detected enemy within 15" who is not the closest. If failed, they move towards the nearest as normal.

This action can only be chosen if there is a detected enemy within 15".

### UNEXPECTED BOUNCE

 **Medal effect:** Move 4" in the direction of your chevrons rolled for each success. If this takes you off the board, then the figure is considered to have bounced off.



## PREPARING THE TROOPS

From H.G. Wells' novel *The First Man in the Moon* to Georges Méliès' film *Le voyage dans la lune*, there was a charming disregard for oxygen in early adventures on Earth's pock-marked satellite. Spacefarers happily went on their way without helmets, or much in the way of protective spacesuits.

There was a better understanding of space by WWII, of course, but it still feels pulpy and appropriate to use figures without specialist protection or breathing gear, if that's what you've got available. The standard *02 Hundred Hours* figures will work for Moon combat, as will the many other WWII ranges out there. I opted for a selection from Artizan Designs' Second World War range, as they are a bit chunkier and heavier looking, which suited the aesthetic I was after.

## MAKING MY OWN LUNAR INFANTRY

As a keen converter I couldn't stop there; I had to try my hand at making figures more suited to the mission, ready to face the vacuum of space. I began with a scavenging stage, searching through my box of spare frames and parts (throw nothing away!), and collecting any sci-fi or historical frames that might offer good options.

I knew the figures would look better if they were bulky, to give them a space-suit style, and I found that look in some new Warlord Games French plastics [see their review on page 12 - Ed]. Their uniforms created the right heavy-fabric look, and for this project, they'd become British. *Sacré bleu!*

Wargames Atlantic's sci-fi/historical hybrid 'Bulldogs' frame provided plenty of useful parts, most notably heads wearing the iconic British 'soup bowl' helmets and gas masks. I also took various weapons and arms from this frame to equip the troops. Sometimes a little snipping down and filling was required to get the right kind of fit on the Warlord bodies, but this was easily done with a little Green Stuff.

I wanted to give them packs that would act as oxygen stores and found these on other Wargames Atlantic frames - their Squat-like Einherjar and their WWI Brits. I added the tips of Einherjar pistols to one side, to represent a little communication mast, and then clipped the gas mask hoses from the WA WWI Brit heads, bent them wider, and joined them between the packs and the heads.



## MAKING A MOONBASE

If you have digital printing options available, you'll be very pleased to see our *WiDigital* offering this month. It includes modular STL parts, which you can use to build your own *Kurzer Gustav* and to create corridor and hab buildings for Moon battles.

If you can't print these, fear not; there's no reason that you can't use existing terrain on the Moon or build some simple feature pieces. The plastic inlays that come with various products these days can be quickly converted into a Moonbase with the addition of some card strips, some jewellery bits, watch, and toy parts. A quick spray of chrome paint is a fine pulpy painting start! Your gun can be made from different plastic or cardboard tubes fixed together.



*Above: I'm working on some German opponents, who are built with Warlord Winter bodies and parts from various other sci-fi and WWII frames.*



*3D printed parts have been placed as scatter on some bases.*



## GETTING GAMING

### MISSION ONE - MOONFALL

*The brave Brits have arrived on the Moon, but damage to their deployment rockets has sent them off-course. They are scattered deeper on the dark side of the Moon than intended and must reach the rendezvous point while evading the Nazi patrols that saw their landing craft explode.*

Play the game's first mission, Hunted, but apply the following modifications:

- Feel free to use Order, Event, Veteran, and Requisition cards.
- Instead of using the recruitment forces provided, pick your own custom Attacker (50 point) and Defender (25 point) forces. This 50-point Attacker force is all that the Brits will get to use throughout the campaign, so choose wisely!
- Consider using a larger board to allow for the extra distance that 'Bound' manoeuvres will allow you to cover (apply this to future games that have low gravity, too).
- Keep track of any Attacker injuries, as these will impact missions two and three.



### MISSION TWO - A DESTRUCTIVE DIVERSION

*A group of commandos makes a forced march to a fuel depot nearby, where they are intent on creating the mother of all diversions!*

Play the game's fourth mission, Havoc, but apply the following modifications:

- Split 30 points from the overall Attacker force to take on this mission. Any men that were taken out or failed to exit in Mission One will arrive late to this one, unable to keep up with the march. They will not arrive until turn three.
- Consider using a larger board.
- Kaboom - one of the objectives is the main fuel depot. The Defender should secretly note this. If it is destroyed, any figure within 12" will be hit as if they were struck by a grenade.
- Keep track of any Attacker injuries, as these will impact the next game.

### MISSION THREE - DOCTOR KLAW'S ROBOT FACTORY

*The other Commandos are closing in and can see Hitler's Ego projecting into space before them. Blocking their way is a compound - some kind of storage and construction facility - that they have no time to circumnavigate. As they sneak their way through, they realise the danger they are in. All around them are dormant Nazi robots; this must be the secret research lab of notorious mad scientist Doctor Klaw!*

Play the game's sixth mission, Capture, but apply the following modifications:

- Play this mission without the rules for low gravity; it takes place inside the compound's main laboratory, with the commandos attempting to capture Doctor Klaw.
- Use the remaining 20 points from the overall Attacker force in this mission. Any men that were taken out or failed to exit in Mission One will arrive late to this one. They will not arrive until turn three.
- Treat the buildings to be searched as rooms.
- If the Alarm is raised, a Robot Sentry will join the battle from reserve. It should use the profile of a Heer Officer equipped with an LMG and Rocket Launcher and is a free addition to the Defender force.
- Keep track of any Attacker injuries, as these will impact the next game, as will the capture of Doctor Klaw.



## MISSION FOUR - END HITLER'S EGO

*It's all come to this. The remnants of the diversionary force and the attackers from the robot factory meet at the edge of the main Nazi compound, with Kurzer Gustav humming above them, building up its power charge. The commandos must steel themselves for a brave final push. With a collective "For the King", followed by a bawdy "lets castrate Hitler's bloody ego then!" from one of the men, they move out. Will they dramatically save the day with the countdown timer perilously close to zero in the tradition of the best pulp tales?*

Play the game's eighth mission, Silence the Guns, but apply the following modifications:

- Choose 30 points from the initial 50-point Attacker force to use in this mission. Any men that were taken out or failed to exit in games two or three will arrive late to this one. They will not arrive until turn two if they can roll a chevron, or turn three if they cannot.
- If Doctor Klaw was captured in Mission Three, the Brits will only face a standard 30 points German force. If he escaped, the Defenders will also field two Robot Sentries. These use the profile of a Heer Sergeant, and are equipped with an LMG and a Rocket Launcher
- Consider using a larger board, and make sure the big gun takes up the centre of it, with defensive buildings around the perimeter.
- The AA gun firing rule represents *Kurzer Gustav* charging up. Play with the rules as they are, but imagine the power charge in the gun is growing greater and greater and sending tendrils of coil energy arcing across the base.
- The Air Raid rule also applies, and represents the growing carnage around the base. If the Germans are charging the gun effectively, its experimental technology will stay in check, but if they fail to do so, the electricity will start to tear up its generators and stabilisers.



## CONCLUSION

It was a lot of fun crafting this mini-campaign, and by modifying a few rules I changed the way a game I enjoy plays, varying its tactical challenges. My modifications are not carefully playtested or balanced, but they make for some fun tabletop action, and have inspired me to create new terrain and miniatures to add to my collection. I hope that some of you take on the challenges of WWII Moon combat or create your own history-meets-pulp scenarios for your chosen period and preferred ruleset.



World War Two figures by Crusader Miniatures. Robots from the Projekt X range by Scarab Miniatures.



# RUPERT'S JUNGLE JAUNT



## ROYALISTS IN THE GAMBIA 1652 - A CAMPAIGN

Barry Hilton tells us about a recently completed campaign which saw him take players on an amphibious adventure in 17th Century Africa.

On 11 June 2023, my gaming pals and I met face to face for the climactic final act of a campaign which had run through virtual channels for nearly a year. Finishing any campaign is an achievement. In thirty years, I have managed to complete just three. Like the wake of a retreating army, the road to gaming hell is littered with campaign detritus. The abandoned carcasses of ideas and efforts left to rot by the wayside, for various reasons too banal to list, bear witness to frustration and disappointment. This, however, was not one of those. We did it and, oh, what fun it was!

The creative spark was the remarkable life of Ruprecht von der Pfalz, known better to most as Prince Rupert of the Rhine. To your tremendous relief, I will not regurgitate a desiccated potted history of the man here, but to put the campaign in context, a dusting of facts is helpful. He was a renowned polymath. He was physically formidable in height

and strength. He spent most of his military life as a swashbuckling naval commander. Between 1648 and 1653, he was continuously at sea in an epic privateering quest to fill Charles Stuart's war chest. He was a committed Calvinist who loyally served the crypto-Catholic House of Stuart for his entire adult life. This pencil sketch of the man will aid understanding of how the campaign was structured and why key elements were included. Rupert remains a fascinating character. As we progressed and the controlling player read deeply of the prince, his decision making changed and many actions included intuitive decisions based on what Rupert might have done in such situations.

In 1652, Rupert took the skeletal remnants of the Royalist fleet on a remarkable cruise to West Africa in search of naval prizes. The mission was a short chapter in the much longer story of his odyssey, which started in the Dutch Republic in 1648 and took the squadron

to The Thames, The Scillies, Ireland, Portugal, Spain, the Mediterranean, the Azores, Cabo Verde, West Africa, the Caribbean, and finally, back to France in 1653 with a single surviving ship.

Setting the campaign in March 1652, and containing all the action on the great Gambia river, provided the perfect setting for our wargaming adventure. Rupert navigated more than one hundred miles upriver during his two-week sojourn. Our players were invited to penetrate as far as possible into the dark continent. Riches may be their reward.

### THE MISSION

The scope and objectives were simple; our two players had thirty campaign days divided into am and pm phases, sixty turns in total, to accrue as many naval prizes and as much loot as possible. All the cash would support the Royalist war effort, and the king in exile, and to oppose Parliament. In the process, the Royalists needed to preserve crews



and, if opportunities arose, recruit additional manpower to the squadron from prisoners, volunteers, or otherwise. A simple map of The Gambia divided into named zones allowed the players to decide where to go.

### PAINTING THE BACKDROP

Research into the macro-political and economic circumstances of the time allowed useful colour to be added to the gaming experience. The main rivalries at sea existed between the English, Dutch, Portuguese, and Spanish. The Portuguese were sympathetic to the Royalists as were the Dutch Orangists; the Spanish and Republican Dutch were more aligned with Parliament for various reasons of expediency; the French were prepared to give the Royalists succour. Industrial scale slaving operations were popping up along the west coast of Africa and all countries had their fingers in that dirty pie to some extent. Ottoman aligned, Barbary pirates were prime movers in enslaving both Africans and captured Europeans. The Dutch Cape Colony was in its infancy; the Portuguese and Spanish dominated West and East Indian trade, with the Dutch Republic being the new and very industrious kid on the block. Privateering and piracy was rife, with huge numbers of affiliated and independent ships roving the oceans capturing prizes. A couple of less well known, but significant, African operations were run by the Swedes out of

modern-day Ghana and the Couronians (modern Latvians) who were the first to build a dedicated military facility on The Gambia river. Coupled with some research into the local kingdoms around the river, the main trading commodities (such as gold, ivory, spices, and slaving) and the European-local politics, provided as rich a mixture for event generation as could be desired anywhere in any wargaming context.

### MOVING PARTS

The umpire (me) managed the process, determined weather, wind direction, contacts on land and sea, events, and adjudicated the consequences of decisions, orders, and movement instructions given by the players. The Royalists started the game with four ships and their player characters of Rupert and his younger brother Mauritz (Maurice). Each ship had a certain number of characters and crewmen. The characters included useful roles such as carpenters, pilots, master gunners, master mariners, surgeons, and hero types. Allowances for victuals, water, and chandlery were allocated within a randomised range band. Every day, a variable amount of each would be consumed, dependant on weather conditions and events. The ships each had a certain number and type of guns, stores of powder, and shot, together with muskets. The number and types of longboats was also recorded as these were invaluable in riverine actions,

for transportation, towing, and other duties. All the records were kept by the umpire using spreadsheets. Ship repairs, including storm, grounding, and battle damage had to be paid for with chandlery points and/or, money. A modest war chest was allocated to the squadron at the outset. The objective was to fill it.

One event could take place per day (two turns) and occurred on a binary basis. Events were generated from a prepared list. Contacts with potentially hostile forces were determined using the same binary method per game turn (half day). Not all turned out to be hostile and some ended in temporary or mission-specific alliances. Captured prizes could be sold using a sale-value generator with a built-in variable component to raise or lower the price, depending on market demand. This sometimes resulted in poor rates for very good ships and great rates for old tubs, if buyers could be found. This mechanism was also used when the Royalists attempted to buy or trade for commodities like powder, shot, water, victuals, chandlery, or ships.

The 'naval contact generator' first determined the size of the enemy force, then its national origin. Some umpire arbitration was necessary on a couple of occasions to keep the narrative in context and credible. For example, squadrons of large European ships would not be allowed to magically appear one hundred miles upstream of the Atlantic.

*Below: Maurice conquers the Kingdom of Kombo with 500 sailors and local tribal allies.*



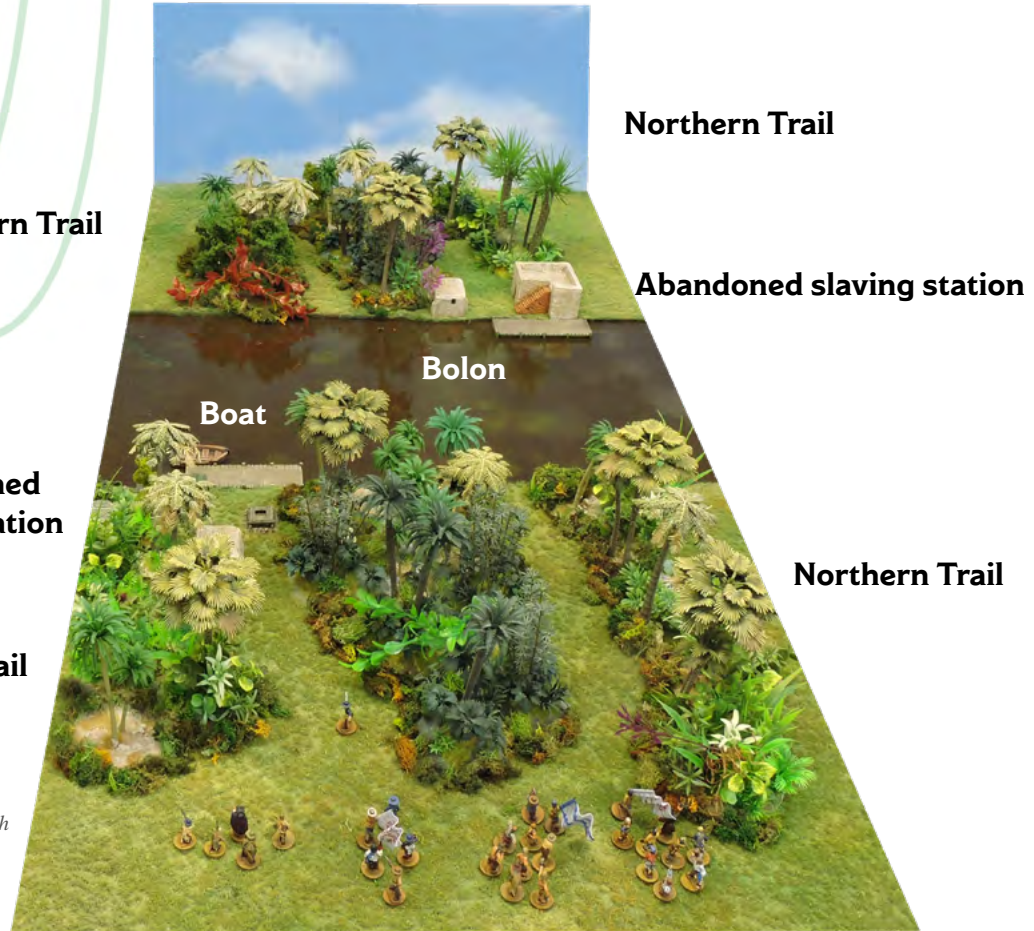


## FAUCES DE LA MUERTE - 2 July 1646

Southern Trail

Abandoned slaving station

Southern Trail



Northern Trail

Abandoned slaving station

Bolon

Boat

Northern Trail

*Prequel to the campaign.  
The survivors of the Spanish  
treasure galleon, Santiago,  
lost in the jungle.*

### TECH TO THE RESCUE

One limiting factor when running a campaign is the number of players. A higher number of players is inversely proportional to the speed and progress achieved. The more players involved the slower things become. Some are unavailable on game nights and others are less enthusiastic. That can have an extremely negative impact on momentum and motivation. It is also very discouraging for the organiser. Although we had our fair share of life's interruptions, progress was good. We had a two-player team with the umpire taking the role of various opponents as we moved through the turns.

Our delivery mechanic had been road tested in various one-off games during the long lockdown sentence of 2020-2021 and, although by the time we commenced the campaign life had resumed an element of normality, the physical distance between us meant that online gaming suited everyone. Dave lives 150 miles and nearly a four-hour round trip away. Doing that on a weekly basis would have been tiring, expensive, and time consuming. The online solution meant we could kick off at 8.30pm, play for two to three hours, switch off lights and laptops, and go to bed! The odd glass of something or a late supper, interludes for kids, pets, and other necessities were very easy to manage.

### TOYS IN ACTION

Knowing that battles of various sizes on both land and sea were highly likely, the plan was to use the League of Augsburg's canon of rules to cover everything. *Mad for War* for the larger naval engagements using 1/1200 scale ships, *Donnybrook at Sea* for nautical

and amphibious skirmish encounters, and *Donnybrook* for land encounters. The latter were done in 28mm. We even got out *Beneath the Lily Banners* for the solitary land engagement which involved the Royalist 'army' of around 400 men fighting a battle with the warriors of the Kingdom of Kombo and their Arab slaver allies. The scale mixing worked seamlessly and was one of the elements most enjoyed by all of us. Continuity came by using small table sizes in all scales. These varied between 2' x 2' and 4' x 4'. The main limiting factor was the level of panoramic view obtainable via a laptop camera as all battles, except the three finale games, were played online. We fought twelve 1/1200 scale naval actions, ten 28mm scale skirmish adventure games on 1:1



*Dutch courage! Taking the trading post on Elephant Island, 100 miles upriver from the ocean.*



model to man ratio, and one 28mm full scale battle at 1:10 model to man ratio. All were finished in an evening's play. The outcomes contributed to the direction of the campaign and the capabilities of officers, ships, and units. The games varied enormously from semi-conventional battles through jailbreaks, river crossings, night attacks, cutting-out operations, street brawls, treasure hunts, and wreck salvaging.

### SYNOPSIS

Four Royalist ships arrive off The Gambia on 1 March 1652. During a chance encounter with Barbary pirates one of these is damaged. Whilst recovering from the clash, they have a stand-off with a Dutch privateer, but no fighting occurs. They need an anchorage to repair their ships and go upriver, having first teamed up with French privateers who help them navigate the narrows at the river's maw. They skirmish with Arab vessels, but eventually find a careenage where they set-up camp. They learn from the French about a fabled Spanish wreck far up the river. This piques their interest. Short of water and food, the Royalists seek local help from the King of Kombo. He persuades Rupert to support his fight against rival Mandinka tribesmen, but this adventure ends with the king's accidental drowning in an overturned English shallop. A storm further damages the squadron. They encounter Parliamentarian slavers who are Levellers, and capture some

ships from them after fierce fighting. In Rupert's temporary absence, Prince Maurice is forced to mount a land expedition to subdue the Kombans, who have turned hostile. His little land corps destroys the Komban army, burns the king's royal enclosure, and lay waste to their own riverside camp and careenage before abandoning it. Heading upriver to Albadar, which is controlled by the Couronians, the princes become embroiled in international politics. They refit and hook up with Dutch merchants who claim to know the wreck's location. Well beyond any civilization, the Royalist squadron is attacked by Sicilian pirates, deep amongst the mighty river's tributaries, and must battle hard to recover one of its ships and the Dutchman guiding them. They storm a pirate fort and retrieve the lost ship and their navigator. They finally reach the wreck of Santiago only to find it occupied. They attack the position and capture it. Round a bend in the river comes the Dutch privateer that they encountered on their first day. Our heroes must beat him to claim possession of the wreck and dive in the crocodile infested muddy waters, more than 100 miles from the Atlantic Ocean. They discover he has been the malign hidden hand behind much of their misfortune over the previous thirty days. This short summary exists as a 20,000-word adventure novella which I will eventually publish!

### CHARACTER COLOUR

As the campaign progressed and the main characters, Rupert and Maurice, got into more scrapes, I expected that the players would become increasingly protective of them. This did happen, but the engagement with the characters extended beyond simple preservation. Colin read more about Rupert and started to take decisions in the spirit of the man. This led him to behave out of character with his own personality. Rupert took outrageous chances and the boldness paid off. He was wounded on at least six occasions. Colin almost became addicted to gambling with Rupert's life. Dave's Maurice was rebellious, belligerent, and mischievous. He stirred up unnecessary confrontation and situations, including a secret plot to burn the fleet's creaking flagship *Constant Reformation!* She was beyond repair, but Rupert was sentimentally attached to the old ship. Maurice waited till his brother had temporarily departed on a mission and then tried to convince the other officers, and the umpire, that burning the old tub was for the best. Role play contributed hugely to the whole experience, particularly in non-battle decision making, negotiations with the umpire and other characters, and what might be called 'bants'.

Characters came and went. Some were killed, wounded, injured, or died in accidents. Some rose in fame and ability whilst others fell from grace. Like a

*Eldorado in Africa - finding the sunken wreck of Santiago.  
Now, it must be captured from Dutch pirates.*







Above: *Power of prayer? The Bishop of Manila was mauled to death by this hippo in 1646, laying the backstory for Rupert's 1652 tale of treasure.*

soap opera cast, characters disappeared only to reappear later. Sub plots, outside stories touching the main storyline, and historical events were all woven into the main plot. Having occasionally mentioned the comings and goings to Mrs H she said it sounded like a fantastic tale but lacked the female love interest sub plot. What might I do about that for future efforts?

### TWISTING HISTORY

Yes, there was a little historical distortion, but not much. We extended the Royalist time on The Gambia, but only by about ten days. Minor details like *Constant Reformation* reaching Africa helped the story. She was actually lost a few months before in a storm off the Azores during which Rupert almost drowned. Her inclusion as a symbolic albatross around the necks of the resource-poor Royalists contributed to the rich storyline. The Couronians, Parliamentarians, Swedes, Dutch, Spanish, Portuguese, Berbers, and French were all in the region. The Kingdom of Kombo existed, as did the Mandinkan tribe, ancestors of the now famous, Kunta Kinte. Although the battles were fictitious and generated through the campaign, their size, elements, and combatants were all within the bounds of historical credibility. We incorporated some contemporary science in the form of diving-bells and 17th Century salvage methodology. The fauna

of The Gambia provided many tense moments. The trading commodities of the region became the currency of the campaign and the international nature of sea faring meant that, by the end of the month of March 1652, it was likely that Englishmen loyal to Charles Stuart in the Royalist squadron were outnumbered by Berbers, Spaniards, Flemings, French, Sicilians, and Parliamentarian turncoats. All of which had been recruited along the way.

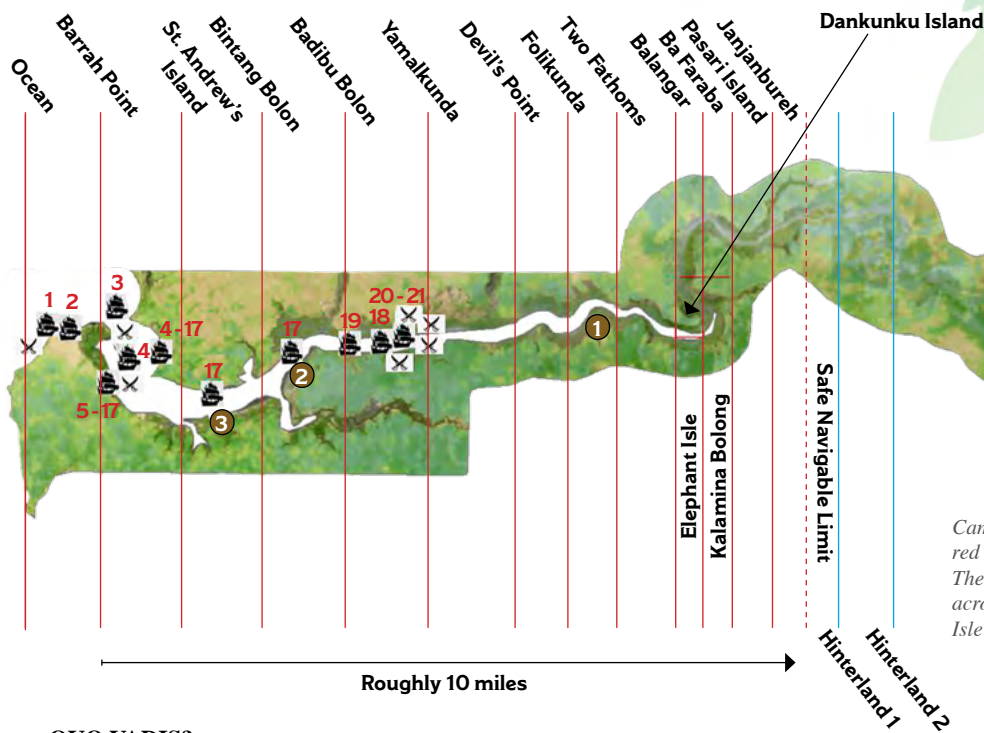
### FOR POSTERITY

I kept meticulous records throughout the year or so in which we played. This resulted in the publication of eight 4Play scenario packs each with three connected encounters from the campaign. Gamers can compare their own outcomes to the battle reports in each. The campaign mechanics, tables, events, cards, and other data will also find its way into print shortly. Facebook and the League of Augsburg blog provided regular updates to the many people who followed the progress of the man Parliament called 'the German vagabond'. I know of one gamer who has refought the jungle battle between Prince Maurice's army of ships' crews and the Komban Royal Army four times, and got a different result each time! Our playing team very much enjoyed the feedback, encouragement, curiosity, and advice proffered by the wider online gaming community.





## GAMBIA RIVER CAMPAIGN MAP



*Campaign map shown to the players. The red numbers relate to (some of) the turns. The players moved up and down river across the zones. They reached Elephant Isle on turn 41 of 60.*

### QUO VADIS?

After his African adventure, Rupert went straight across the Atlantic to support the Royalist war effort in the Caribbean. At the end of our campaign, he lies in the cabin of his flagship, sorely wounded by a near fatal sword thrust through his right lung. This was gained in the final moments of the campaign, when he was attacked unexpectedly before being saved by Thomas Darbyshire. Darbyshire himself had been almost fatally wounded by Rupert three weeks before. He had been a Parliamentarian slaving ship master, captured by Rupert after an epic single-combat. In return for his life, he swore allegiance to the king. Colin called this last minute and completely unscripted incident a redemption tale. Rupert spares Darbyshire and Darbyshire saves his life in the last minutes of the thirty-day odyssey. Maybe we'll see His Highness in the jungles of the Caribbean, and perhaps this time, there might be a love interest.

*Below: Rupert, Maurice, and officers gaze helplessly as arch-villian Joost Koopman is devoured beneath 'Alexander's Urn' - the diving bell. Turn 60 - the climax.*





# COVER MOUNT

FOCUS

# SCOTTISH COVENANTERS



Matt Parkes celebrates this month's Warlord Epic Pike & Shotte freebie frame in the only way he knows how - by covering them with paint! We provide a brief background to the Covenanters while Matt shows us how he got his units ready for wargaming.

Matt painted over black primer and used Vallejo paints unless stated otherwise.

## PAINTING THE TROOPS

### PIKE STAND

Each section of the figures is painted with a simple basecoat then highlight or shade. By leaving a little of the black around the edges it 'blocks out' the different parts of the troops and gives them a more defined final look.



KEY  
 \* : Citadel Contrast  
 \*\* : Scale Color  
 V1(V2, V3): Variant 1 (2, 3)

### HEAD

<b>Skin</b>	Basic Skintone 815	Gulliman Flesh*		
<b>Hair</b>	Black 950	V1 Bunt Umber 941	V2 Dark Grey 994	V3 Mars Orange**
<b>Hat</b>	V1 Heavy Blue 143	V1 Pastel Blue 901	V2 Canvas 314	
<b>Hat Cockade</b>	White 951			





**BODY**

<b>Jacket</b>	V1 Deep Blue**	V1 German Grey 955	V2 London Grey 836
<b>Blanket roll</b>	Desert Yellow 977	Buff 976	
<b>Shoulder strap</b>	Burnt Umber 941	Flat Earth 983	
<b>Scabbard</b>	Black 950	Dark Gray 994	



**LEGS**

<b>Stockings</b>	Desert Yellow 977	Ivory 918		
<b>Trousers</b>	V1 Dark Grey 994	V1 Natural Grey 922	V2 Dark Prussian Blue 899	V2 Heavy Blue 143
<b>Shoes</b>	V1 English Uniform 921	V1 German Cam Orange Ochre	V2 Black 950	V2 Dark Grey 994



**WEAPONS**

<b>Wooden shaft</b>	Burnt Umber 941	
<b>Metal</b>	Black Metal **	Gunmetal 863
<b>Tassle</b>	Hull Red 985	Flat Red 957







Above: Campbell of Lawers' attack on Auldearn village by Gerry Embleton. Copyright Osprey Publishing – ospreypublishing.com.

## THE ORIGIN OF THE COVENANTERS

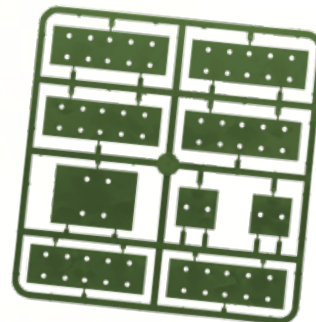
Throughout the Civil Wars of 1639 to 1653, the Scots were essentially united in their belief that the institution of monarchy was divinely ordered. What they certainly didn't agree on, however, was the extent to which Royal authority should impact the Scottish Kirk (church) that had been established a century before. This disagreement would create growing divides that would threaten the stability of Scotland, England, and Ireland.

The Covenanter movement began through a growing opposition to James VI's views on church structure and doctrine, which continued with his son, Charles I. This culminated in the signing of the National Covenant - an agreement that Scottish protestors would oppose Charles' changes to the church.

While these lowlanders committed to opposing any English interference in the Kirk, the people of the *Gàidhealtachd* (the Gaelic speaking Highlands, which acted largely outside of the Scottish government's control) were more in favour of Charles' authority. To perhaps be more accurate, they would prefer it to the lowlands-based Covenanters' governance. Thus, the divides were established, and in the First English Civil War the Covenanters would side with Parliament while the Highlanders were Royalists.

## BASES

You can get hold of official Epic bases for your new Scottish Covenanters by visiting the Warlord Games webstore. Or, simply make your own by following the instructions on the *Wargames Illustrated* website. Search: epic bases.



## FRAME GUN

The Frame gun's compact size made it a favourite of the Scots as it was easy to manoeuvre, able to be broken down and stowed on pack animals. The guns, also known as 'murderers', could fire round or hail shot and lay down a quick rate of fire.

Sizes varied and here Matt's placed a single barrelled one, along with a mighty quadruple barrelled gun on the same base, to show off what you get on the free frame! The painting uses the same approach as the troops with the gun done in the same way as the muskets.

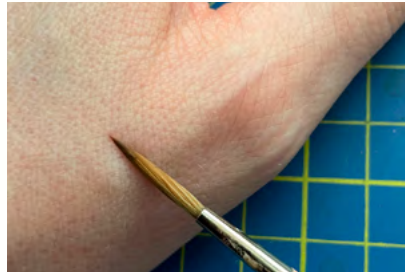




## MUSKET STAND

### Tartan

The same tartan techniques were used across the various troop types. The key to getting defined lines is to ensure your brush has a good point which is maintained as you paint. The first important thing to do to ensure your paintbrush stays sharp is to keep your paint thinned; this stops it from drying in the bristles. It's also important that you only let the paint touch the top of the bristles; if it works its way lower, to the ferrule of the brush, it will splay the bristles and kill the point. Regularly wash your brush between paint applications and then reshape the point by rolling it over the skin of your non-painting hand while pulling back (shown below). You should, of course, get a good quality brush to begin with too. In our example we're using a quality brush that's not been kept in the best shape but as soon as we reshape it this size 2 brush can still create very sharp lines with ease. Treat your brush well and it will be an investment that lasts you years!



#### TARTAN ONE

<b>Basecoat</b>	Flat Red 957	
<b>Wide stripe</b>	Goblin Green 030	
<b>Thin stripe</b>	Deep Yellow 915	



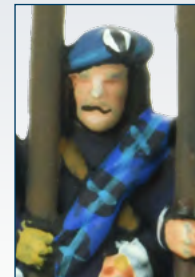
#### TARTAN TWO

<b>Basecoat</b>	Heavy Green 146	
<b>Wide stripe</b>	Goblin Green 030	
<b>Thin stripe</b>	Ivory 918	



#### TARTAN THREE

<b>Basecoat</b>	Royal Blue 809	
<b>Wide stripe</b>	Sky Blue 961	
<b>Thin stripe</b>	Deep Blue**	



**Bandolier**    Burnt Umber 941    Flat Earth 983

**Wood**    Burnt Umber 941    English Uniform 921

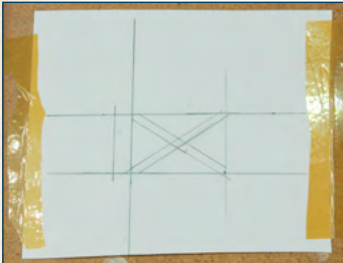
**Metal**    Black Metal\*\*    Gunmetal 863



## COMMAND STAND

### Flag

Many Covenanter flags have a distinctive style with rather painter friendly loosely written text. The text here has been applied with white paint and fine brush control but, if you don't quite feel up to that challenge, you could consider buying a good quality technical pen with an inkwell that allows you to change the colour of the ink you use. These pens write over paint that has been applied to paper banners and, handily, over painted miniatures too. With ink available in many colours, including white, this gives you a great option to create detailed text and illustrations on flags, scrolls, plate mail, and more. You can even paint tattoos onto a model's skin, pick out eyes, or mix inks together to create all kinds of tones to apply scars, fabric detailing, and more.



Above: Flags shown off by the reenactors from Sir Arthur Erskine's Regiment.



<b>Flag</b>	Deep Blue**	White 951
<b>Bearer's jacket</b>	Flat Red 957	Medium Flesh 860
<b>Commander's armour</b>	Gunmetal 863	Black Templar*
<b>Drummer's jacket</b>	Dark Prussian Blue 899	Prussian Blue 965
<b>Drum Strap and fittings</b>	Deck Tan 986	White 951



## CHANGING ALLIEGENCES

When Charles I was defeated in 1646, he surrendered to the Covenanters, rather than to Parliamentary forces. This was a well calculated move; the Covenanters had begun to see the New Model Army Independents as a growing threat that was greater than their divide with the Royalists. The Covenanters eventually negotiated with the King to assist in restoring him to the English throne, but not without creating divides in their ranks. This would lead to the Engagers (who made 'The Engagement' with Charles I in December 1647) supporting the King in the Second English Civil War, led by the Duke of Hamilton, while Kirk Party fundamentalists would split off.

Oliver Cromwell would see off the Engagers, beating them in their away fixture at the battle of Preston before decimating them at the battle of Winwick in August 1648. Back at home, the Kirk Party, under the command of the Marquess of Argyll, fought their Engager countrymen, commanded by the Earl of Lanark, in the battle of Stirling.

After Charles' execution in 1649, the Covenanter government attempted to protect the Kirk by restoring Charles' son to the Scottish throne and supporting him against the English parliamentary forces, but Cromwell scuppered them again. The army associated with the Kirk Party under David Leslie, 1st Lord Newark, was destroyed by Oliver Cromwell at the Battle of Dunbar and the New Model

Army had by now conquered much of Lowland Scotland. England abolished Scotland's legislative institutions and, while freedom of religion was allowed (except for Roman Catholics), the Kirk's edicts were no longer enforceable.

The Covenanter movement didn't end here but the gaming opportunities do somewhat dry up; there are only minor rebellious moments, such as the Battle of Bothwell Bridge in 1679, that offer the troops a chance to get back onto the tabletop. Nevertheless, the part the Covenanters played in much of the Wars of the Three Kingdoms makes them well worth collecting and there are many moments for them to find glory or noble defeat on the tabletop!

## CAVALRY

Once you have your basic recipe for painting the Covenanters on foot you can apply much of the same palette to the mounted troops. The major variation here is the horses. The commander's tartan is basecoated in Flat Red 957, the wide stripe is Deep Green 970, and the thin stripe is Deep Yellow 915.



### Stage one

### Stage two

<b>White horse</b>	Sky Grey 989	Off White 820
<b>White horse tail and mane</b>	London Grey 836	Medium Sea Grey 870
<b>Brown horse</b>	Chocolate 872	Flat Earth 983
<b>Brown horse tail and mane</b>	Black 950	London Grey 836
<b>Grey horse</b>	London Grey 836	Neutral Grey 922
<b>Grey horse tail and mane</b>	Heavy Blue Grey 144	Sky Grey 989
<b>Hooves</b>	Track Primer 304	-
<b>Saddle blanket</b>	Hull Red 985	Brown Rose 903
<b>Saddle</b>	Chocolate 872	Flat Earth 983
<b>Bags</b>	German Cam Orange Ochre 824	Buff 976
<b>Straps and reigns</b>	Burnt Umber 941	German Cam Orange Ochre 824



# SEAFOAM TREES



Paul Mackay follows up on Matt's tree-making article in *Wi428* with some homemade trees of his own.

I love photographing my miniatures, and I recently made myself a teddy bear fur mat to hide bases and to blend the figures in nicely. I also wanted some realistic-looking trees, and I have always thought those made from seafoam (*teloxis aristata*) look great. I knew they would not be particularly sturdy, but I was not concerned by that; I primarily wanted to use them when I photograph my miniatures.



## THE KIT

I purchased WWScenics Spring Realistic Tree Kit and some extra plastic tree armatures from eBay. The latter were extremely cheap. The kit itself does not come with very clear instructions, but tutorials on YouTube were a great help.

I also used four different types of flock from the kit, bought some cheap brown rattle can paints, and some less cheap tree and brush foliage spray (again from WWS). On reflection, a cheap upholstery spray adhesive may have proved a more budget friendly option.

Right: The full lot of kit used to make the trees.  
Left: WWScenics Spring Realistic Tree Kit.





## THE PROCESS

1) The first stage involved pruning a lot of the branches off the plastic trees, removing mould lines, and gluing the trees to 2p coins with superglue. I then added a band of Milliput around the bottom of the bases to blend them on to the coin more realistically. I also used Milliput to hide any gaps where I joined two tree trunks or branches to the main body of the tree. The tall tree at the back of the photograph was made by combining one of the tree trunks from eBay with an entire WWS one. I drilled out a hole in each trunk and inserted a piece of wire to make the join more secure. The two parts were then joined with superglue. The upper half of the eBay tree's branches became a smaller tree.



2) With the core structure of the trees made, it was time to attach the seafoam. I took my time with this and cut small branches off the main pieces that are supplied in the kit. Do not use superglue; cheap contact adhesive works best.



3) I then sprayed the trees with the brown spray paint (before giving the trunks and branches a drybrush with Citadel Zandri Dust).



4) By adding the flock with the foliage spray, the trees were transformed! When you spray the adhesive, take care to angle your trees in order to catch the spray on the branches and not the tree trunks, as it's not there where you want the flock to stick.

The pack comes with a bright pink and red flock to be used as blossom, and I thought both were way too bright and would result in unrealistic looking trees. However, after looking at images online, I thought the colours looked true to life, and the resulting trees I made with them are my favourites. The green trees are made using the thicker green flock with the lighter flock applied over the top.

The foliage adhesive spray left a grey residue, so I washed the branches with Citadel Agrax Earthshade before drybrushing again with the Zandri Dust. I thought the finished trees looked a little sparse, so I added more branches of seafoam, repeating the above steps. You can also just use spots of PVA glue applied with an old brush on specific areas where you want denser foliage. I finished the bases with my usual sand and grit basing mix.

## CONCLUSION

The WWS kit, apart from adhesive and paint, provides you with everything you need to build lovely-looking trees, and there are other seasonally themed kits available from the same company. Those looking for a cheaper option could consider buying everything separately, and many hobbyists will already have the glue, paint, and flock in their collection to build these trees.



# BEDOUIIN AND BARONS



Steve Tibble, *Wi's Crusades* expert, turns an extraordinary true story into a mini-campaign for *The Barons' War: Outremer*.

A remarkable first-hand account has survived of what it was like to be on the receiving end of an extended attempt at armed robbery by the Bedouin. Usama ibn Munqidh, the wandering Syrian prince, had bad luck in his dealings with these ancient Arab tribes. This was a hardship for him, but a great bonus for us; it gives us a chance to use the Bedouin rules in the new *Outremer* supplement for *The Barons' War*, and to create an extremely unusual linked mini-campaign!

## INEVITABLE BAD FORTUNE?

Usama ibn Munqidh travelled a lot, and any travel in the Holy Land was dangerous. On several occasions he acted

as an envoy between the governments of Syria and Egypt. The route along the coast, then overland through Palestine, was blocked by the crusaders, so communications between Cairo and Damascus had to go by a perilous overland passage across the Sinai desert. He would have had to skirt Frankish patrols and move quickly to avoid the even more dangerous attentions of the local Bedouin tribes. No one undertook this trip lightly.

Usama made the journey twice, both times in heavily armed parties, yet on both occasions it almost ended in disaster. His second trip, in 1154, was the more eventful of the two, and it nearly ended in his death. Extraordinarily, as well

as having a first-hand account of the unceasing banditry which dogged the high-value caravan of Usama and his party, we also have a crusader account of what happened to the party in the latter stages of their doomed journey.

Travel between Egypt and Syria was difficult and Templar patrols were a particularly dangerous concern, but not the only one. Setting off from Cairo on 30 May 1154 with a heavily armed group of soldiers and attendants, Usama and his party were systematically harried and attacked by Arab tribesmen along the whole route. He had made the mistake of backing the wrong side in the complex world of Egyptian palace politics being party to (and probably the co-instigator





of) a palace coup in Cairo in 1153. When the dust settled on the putsch, Usama's friend and employer al-Abbas had become vizier of the Fatimid empire. So far so good...

Things quickly unraveled; in the face of increasing opposition from rebel forces and dissension amongst his own troops, al-Abbas, his son Nasir al-Din, and their confederate, Usama, all decided to make a run for the border. Pausing only to strip the treasury of its best moveable assets, they filled their saddle bags and, with a large body of mercenaries to protect them, made a mad dash across the desert. They were desperate to get to Syria where, they hoped, they would be able to buy their way into Nur al-Din's affections, but after their actions it was hardly surprising they faced constant, angry attention.

The Bedouin were on them from the very beginning - circling constantly, picking off stragglers, and eventually closing in for the kill. Usama himself was attacked, and barely escaped with his life. He later wrote: "Suddenly the Arabs attacked me, and there I was: I couldn't find any way to repulse them, my horse couldn't help me escape, and their arrows started falling on me. I thought to myself, 'Jump off the horse, draw your sword, and have at them'. But as I gathered myself to jump, my horse stumbled and I fell onto some stones and a patch of rough ground. A piece of skin from my head was ripped off and I became so dizzy that I didn't know where I was. A group of Arabs gathered around me, while I just sat there, bare-headed, clueless, my sword lying in its scabbard."

Usama was seriously concussed - "One of [the Bedouin] struck me twice with his sword, saying 'Hand over the money!' But I didn't know what he was saying. So, they took my horse and my sword." He was only saved when one of the Turkic bodyguards came back to get him, and the Bedouin moved off. He survived that incident, but the problems with bandits continued throughout the journey.



*Usama finds himself dismounted, woozy, and surrounded. Figures here and throughout the article are from Footsore Miniatures.*

### ESCALATING DANGERS

From 7 to 19 June 1154, Usama and the Fatimid group continued their march and eventually entered crusader territory. There they were intercepted and attacked by Frankish troops, doubtless aided by the Bedouin auxiliaries with whom they had built up good working relationships. William of Tyre later wrote that, "the Christians, apprised of [al-Abbas's] approach, had laid an ambush for him... and there they were stealthily lying in wait. The vizier, all unsuspecting, fell into the trap. At the first encounter he was fatally wounded by a sword thrust and at once perished... the immense riches which they had carried away with them out of Egypt, fell into the hands of the Christians and the booty was divided among them according to the custom. Consequently, our people returned home laden with the richest spoils, indeed fairly bending under the burden of treasures hitherto unknown to our land."



*Footsore Crusaders prepare for their ride out into the desert.*



Usama was not waiting around to ask who they were, but we know from other sources that most of the troops he encountered were elite Templar cavalry and their Bedouin auxiliaries, who operated increasingly aggressive patrols in the area from their base in Gaza.

Usama's co-conspirator, the son of the vizier, was captured in the debacle. "In the distribution of the spoils", wrote William, "beside other things there fell to them by a lot [Nasir al-Din], the son of Abbas". The Templars "held this man a prisoner for a long time. He professed an ardent desire to be reborn in Christ and had already learned the Roman letters and been instructed in the rudiments of the Christian faith when he was sold by the Templars for 60,000 pieces of gold to the Egyptians, who demanded him for the death penalty. Heavily chained hand and foot, he was placed in an iron cage upon the back of a camel and carried to Egypt, where...the people literally tore him to pieces bit by bit with their teeth."

The Templars came in for some criticism for their decision to take the ransom money, particularly given al-Nasir's strangely convenient conversion to Christianity. But they were undoubtedly correct in doing so. They had suffered grievous casualties in the siege of Ascalon just a few months earlier. Templar knights had made a brave but reckless assault into the centre of the town, before being cut off and wiped out - they were in no mood to be too sentimental about the fate of Fatimid commanders. More importantly, and as his own people knew, the murderous al-Nasir was completely untrustworthy - his conversion was far less genuine, and infinitely less tangible, than the ransom money they received.



*A Templar (left) and Knight of Lazarus from Footsore's Outremer range.*



*The baggage train's progress is watched by local bowmen.*



Even though Usama and some of the others managed to escape, Bedouin bandits continued to prove every bit as dangerous and, if anything, even more tenacious than the Franks and their allies.

"We continued on through Frankish territory", he later wrote, "until we reached the mountains of the Banu Fuhayd...in Wadi Musa. We climbed through narrow and treacherous paths that led to a wide, desolate plain, full of men". Having escaped from the Christians, the Muslim Banu Fuhayd killed anyone who got separated from the main party straight away.

Members of yet another Arab tribe arrived and Usama was able to pay the two groups to attack each other. On receipt of one thousand dinars, the new arrivals drove off the other bandits: "We continued on, those of us who survived the Franks and the Banu Fuhayd [and all the previous Arab tribesmen that they had encountered], reaching the city of Damascus on [19 June 1154]".

The journey had been a nightmare. Usama and his men had been hunted down mercilessly, robbed, and killed. They also appear to have been attacked along the way by some of their own men, as the mercenaries they had employed to guard the caravan turned on them when they found out how much money was being transported.

The Bedouin were an enduring menace to anyone they encountered. Religion was not a factor - vulnerability was everything.



## WARGAMING THE FLIGHT OF THE FATIMIDS

There are three major phases to Usama's journey to Damascus, and these are reflected in a series of three linked scenarios.

1. As they set off from Egypt, they must endure the constant probing attacks by local tribesmen. The Bedouin try to scatter the party and pick off stragglers without taking any casualties themselves.
2. A run-in with Frankish patrols (largely Templar cavalry) and their Bedouin auxiliaries.
3. The final leg of the journey, as rival Bedouin tribes fight amongst themselves.

The campaign is an unusual one in many ways. To have a detailed account from a survivor is remarkable in itself. Although Usama (as a diplomatic chancer and freelance politician) is famously self-regarding and hypocritical, he seems relatively reliable in this instance - he was clearly just glad (and mildly surprised) to have survived to tell the tale.

### BRING IN OUTREMER FOR A WIDE RANGE OF COMBATANTS

It is also an opportunity to employ the wonderful Bedouin retinues in the *Outremer* supplement (pp. 89-90) to good effect. We find Bedouin tribes fighting an eclectic mixture of Fatimid Egyptian troops, which makes for an interesting change in itself. Usama's guards could have included Armenian cavalry and foot archers, sub-Saharan slave infantry, and perhaps a smattering of Turkic mercenaries. Later on we find Bedouin fighting alongside their Templar employers, riding out with elite crusader cavalry and their Turcopole horse archers. Finally, we have a chance to field them against each other - swirling battles between two tribes as the survivors of the Fatimid party use the distraction to make a final push through to the (doubtful) safety of Nur al-Din's newly installed regime in Damascus.

This is a campaign which is cumulatively impactful and yet still allows us to employ relatively small numbers of models on the tabletop. These were, after all, large skirmishes rather than full blown battles.

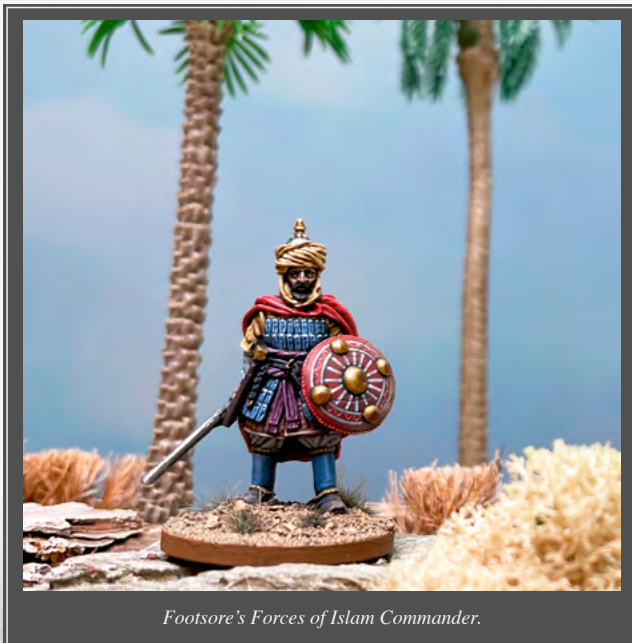


Minis from Footsore Miniatures' Outremer range.

### THE PARTICIPANTS

One player, or team, will take the part of the Fatimid party - rich, heavily guarded, and heavily armed they may be, but they are also friendless and ultimately operating in an environment in which they are out of place.

The other player, or team, takes the part of a series of opponents; the exact nature of these opponents will change in each scenario.



Footsore's Forces of Islam Commander.

### TEMPLARS: THE KNIGHTS WHO MADE BRITAIN

To get more insight on the Templars make sure you check out Steve's new book which is packed with information and narrative flair.





## ADD IN USAMA PROBLEMS

You could introduce an RPG angle to the campaign by enhancing the role of Usama himself. Slippery as ever, his objectives will be like that of the Fatimid party but, as his priority is looking after number one, they will never be entirely aligned. Think of him as a medieval Flashman type of character for the purposes of the campaign and you won't go far wrong!

A campaign umpire could add story elements highlighting Usama's self-preservation and selfishness to throw extra friction into the gameplay. These would be via the unexpected events his behaviour causes; The near-death tumble from his horse could be one such moment, resulting in a portion of his force needing to redirect to protect him. There are countless other ideas that a crafty umpire could concoct too. How about Usama 'making it rain' and using treasure to distract the enemy from finishing him off, leaving them vulnerable to counter-attack. Maybe he switches sides in a double-cross of shifting allegiances, or his gift of the gab might delay a coup de grace and leave the attacker vulnerable in another round of combat.



Footsore's Forces of Islam Imam figure.

## SCENARIO ONE - DEATH BY A THOUSAND CUTS

The beginning of the campaign sees the caravan at full strength. It consists of a double strength Fatimid retinue, guarding a baggage train of camels, horses, and other pack animals. For the composition of Fatimid retinues see *Outremer* pages 65-88.

Although the Bedouin foe are at half the strength of the caravan defenders, they are more free in their movement. The Bedouin are a single retinue but can split their force to enter the board at any points on the perimeter.

### TERRAIN

Play this battle from one short edge of the board to the other on a 6' by 4' table. It is the Fatimid's mission to progress their baggage train the length of the board without suffering too many losses.

Terrain features are almost non-existent - just a few pieces of scrub for visual effect which have no impact on movement or line of sight.

### SPECIAL RULES

#### DEFENDER EXHAUSTION

As the party is still poorly acclimatised to its new, and very challenging, desert environment, it is advised that the rules for Exhaustion are used and effect a different defender (determined at random) each turn to represent them becoming dehydrated. If you are not playing with *The Baron's War Outremer* rules, then reduce the movement distance of the figure. If it becomes dehydrated again, stall its movement completely for two turns.

#### BAGGAGE TRAIN

The baggage train is made up of three sections that are progressed across the board individually by up to 10" at the start of each turn. Each section includes animals and four handlers, and these handlers are key to progress. Handlers have no fighting capability - they will be killed if an enemy model makes base-to-



base contact with them uncontested - and both handlers must accompany the animals for the section to move at full pace.

If one handler is killed, the move of the baggage train is reduced to 6"; if both handlers are killed the baggage train will move in a random direction at the start of the turn. Roll a D10:

- 1 to 3 - Move 6" 45 degrees to the left.
- 4 to 7 - Move 6" ahead.
- 8 to 10 - Move 6" 45 degrees to the right.

#### ATTACKER ADVANTAGE

The Bedouin attackers are trying to slow down the Fatimids and pick off the stragglers before the caravan makes it to the other board side. The more they slow the progress across the board, the more vulnerable the treasure in the baggage train will become. Refer to the table on the right to determine how much to modify scenario two.

CARAVAN TURNS REQUIRED TO EXIT	ATTACKER BONUS
Up to 8	-1
9	0
10 to 11	+1
12+	+2



## SCENARIO TWO - THE TEMPLAR MENACE

Usama and the survivors of scenario one now blunder into a far more aggressive enemy - the Templars. The attackers consist of two retinues - a Frankish / Templar cavalry force consisting of mounted knights, sergeants, and Turcopoles (see *Outremer* pages 45 and 50-63 for lists and attributes) and a force of more Bedouin, employed as auxiliaries by the Templars.

The defending Fatimid force is made up of the survivors from the previous battle. They will have no chance of winning this fight unless they have somehow avoided becoming depleted in the first scenario, but hopefully they can hold on until their caravan moves to safety.

### TERRAIN

The defenders can deploy anywhere they please within one quarter of a 4' by 4' board. The attackers can deploy along the opposite two board edges.

This fight is in heavier terrain so use some rocky cover and a few hill rises that can impact line of sight.

### SPECIAL RULES

#### HOLD THE LINE

The defending force must delay the attackers for long enough that their baggage train can move to safety. The amount of turns will be determined by how successful they were in the previous mission. This scenario lasts six turns but modify the turn total by the previous game's Attacker Bonus. At the end of the scenario's final turn it is assumed that the defenders manage to break away and run off to catch up with the baggage train and tend to their wounds.



## SCENARIO THREE - HONOUR AMONG THIEVES

Usama and his weary band must make one final push for safety. The bad news is that a double retinue of Bedouin block their escape; the good news is that the survivors have an additional Bedouin retinue fighting on their side to help them on their way. Can they break the enemy line and push their baggage train 'across the finish line'? The battle ends when there are no more baggage sections on the board; this could be because they have either pushed through to safety or been destroyed.

### TERRAIN

For added drama, how about playing this climactic battle in the ruins of a structure or within the foliage and pools of a lush oasis, even if this may not be quite historically accurate conditions?

I suggest to alternate deployment on the opposing edges of a tight 4' by 4' board to encourage a brutal and intense fight. Before the game starts the defender chooses where to place each of the three caravan sections in the attacker's deployment zone.

### SPECIAL RULES

#### WAVERING LOYALTY

The Bedouin retinue that joins the caravan will assist by taking on the tribesmen blocking their way and fight as usual. But, running true to form, each turn there is a chance that these Bedouin 'allies' will make the pragmatic decision to instead help themselves to the treasure-carrying baggage animals and leave the field.

Roll a D10 for any figure in the Bedouin retinue that is within 6" of a baggage section at the start of a turn. On a 2 they snag what riches they can and ride off from the battle. Remove them as if they were a casualty. On a 1 the worst has



happened; they have ridden off with the baggage section. Remove the Bedouin figure and the baggage section from the table.

Once again, the only chance for Usama and the fleeing Egyptians is to get across the board as quickly as possible.

#### PUSHING ON

The baggage sections move as described in scenario one and begin with a restock of handlers. The same rules for enemies taking out handlers apply here too. In addition, if a baggage section has no living handlers or other friendly models within 3" at the start of a turn, and has any enemy in base-to-base contact, it will be wiped out and should be removed from the board.

### DETERMINING THE FINAL VICTORY

If Usama and his followers manage to get even one baggage section to the opposite edge of the board then they achieve a minor victory. Two is a real achievement and three is an act of heroism (or luck!) that truly deserves to go down in history!

Any survivors who make it through to Damascus will have to encourage the authorities there to give them refugee status. An even harder task will be persuading them not to confiscate the treasures they have stolen from the Egyptian treasury...

But that is a story for another day!

### FURTHER READING

*Usama Ibn-Munqidh. The Book of Contemplation*, tr. P.M. Cobb, London, 2008, 18-23 and 32-8.

*William of Tyre, A History of Deeds done beyond the Sea*, tr. E.A. Babcock and A.C. Krey, 2 vols, Records of Civilization, Sources and Studies 35, New York, 1943, II pp. 251-2.



# THAT SINKING FEELING

Taking a perfectly good MDF model boat and destroying it. Sort of...



Our in-house painter and model maker Matt Parkes was dead keen to get his hands on the newly released MDF medieval vessels by Sarissa Precision. Never satisfied with just bringing his paintbrush to bear on a model, Matt decided that he was going to do some significant conversion work on a couple of the boats to make them stand out in our games of *Never Mind the Boathooks*.

In a future article, Matt will show us how he added some bling to the Medieval Cog, here we look at some of the techniques he used for modelling a dramatic sinking vessel.

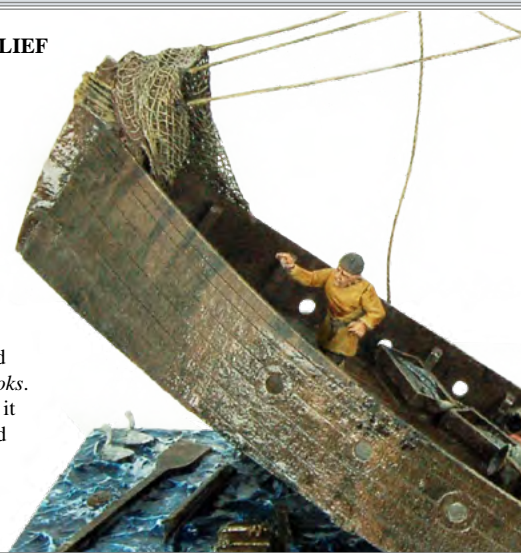
## A WILLING SUSPENSION OF DISBELIEF

### Where's the boat's keel?

Vessels designed for the wargames table are modelled from above the waterline, which makes perfect sense... until you tip the model up and you can see underneath it - where the keel should be. Hopefully you can forgive us for our flat-bottomed vessel.

### But why?

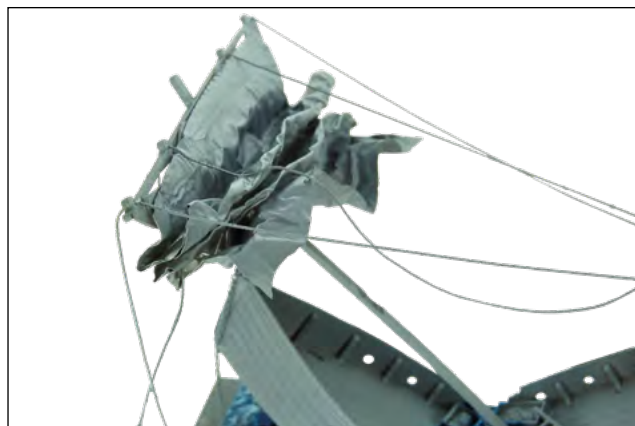
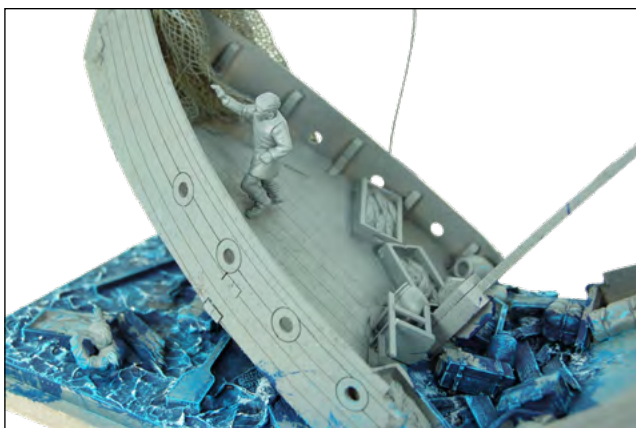
Sinking vessels are not strictly represented on the tabletop in *Never Mind the Boathooks*. Having said that; a pinnacle can be sunk if it is in a collision and boats can be destroyed by fire, so Matt felt justified in making a sinking ship for the game.





After constructing the Sarissa Rowbarge as per the instruction sheet, Matt then mercilessly cut it in half.

A range of different extras have been added to up the realism and can be seen here in the pre-primer stage. Note that the coarsely woven fabric at the back looks like netting and chains and twisted wire make a simple ship look far more like a functional (at least until the breach) vessel.



1. Matt raided his bits box for various detritus that might be found on a boat; barrels, boxes, furniture, pots, and bottles all found their way onto the sinking vessel and were gathered in the centre - near the split point. This ups the drama by adding a sense of movement and physics.

The 'sailors' are converted Perry plastic European Mercenaries.

2. Thick tin foil was gathered to form the sail and several pieces of thin string/thread were used as rigging and attached to the sail.

3. The water was created using Vallejo White Stucco, which (while wet) was fingertip dabbed to form a water texture.

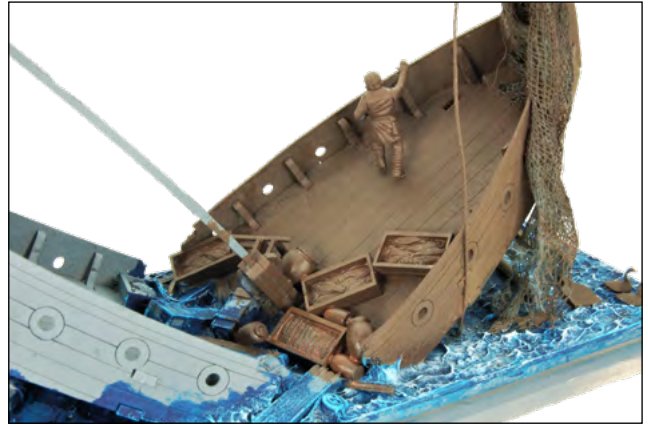
As you can see from the photos; Matt chose to paint the water in detail before turning his attention to the rest of the model.







4. More contents of the bits box, along with the oars that came with the kit, are inserted into the stucco. This was done pre-painting. 'Cut to the waist' figures were also pushed into the sea before it dried, and their poses look suitably frantic and flailing.



5. The whole model including the flotsam and jetsam, but excluding the water/base, was painted in a base coat of medium dark brown.

**"DON'T FORGET YOUR GOAT DEAR!"**

Matt hit the model with a ridiculous amount of items from his bits box, including some time travelling wine bottles, seafaring ducks, and even a goat. But who's to say the unfortunate victims of this collision didn't have a goat aboard - the crew of the good ship *Wargames Illustrated* rarely go sailing without our goat on-deck.



6. Matt then pre-highlighted everything before applying numerous contrast washes over the brown. At this stage the colours look artificially bright.







7. Matt then applied drybrushing where he felt it was needed followed by brushed on gloss varnish to create a 'wet' sheen.

Finished, the vessel was ready to take to the water, or rather, to sink in it...





# SAXON WARGAMING AT SUTTON HOO



Award winning demo gamer and regular *Wi* contributor James Morris tells us about a recent display he presented at England's most famous archaeological site.

Sutton Hoo is an iconic site of English history, home to at least 18 grave mounds linked to the Anglo-Saxon period, including the most famous of all - the incredible 7th Century burial of a ship packed with treasures, widely believed to be the resting place of Raedwald, King of East Anglia. The Sutton Hoo finds have been used in many reconstruction illustrations by artists such as Angus McBride, and have influenced miniature designs, including several of Raedwald himself, such as those produced by Gripping Beast and Wiglaf Miniatures.

As a long term 7th Century enthusiast, I therefore needed little persuasion when I was asked by Andy Hawes, of the National Trust team, if I'd consider running some Anglo-Saxon wargames at Sutton Hoo itself. The site already hosts a wide range of visitors' activities to engage the public, such as storytelling and reenactment groups, but this was apparently the first time that miniature figures were going to feature.

We put together a small team of crack troops (my son, a couple of friends from Nottingham, local gamers, Ernie, Richard, and me) and started on a plan that would encompass three public participation games and an opportunity to paint a Saxon thegn. Gripping Beast were their usual generous selves and agreed to donate a

couple of boxes of plastic miniatures to the cause, and Daniel Mersey of Wiglaf Miniatures also contributed some sample packets of his 18mm Saxons to hand out to interested visitors.

While I've been presenting games at shows for years, the approach for a National Trust event was going to require something different. We'd agreed to show my Battle of Degrastan (603AD) and Battle of the River Idle (616/7AD) layouts, but an introductory and fast playing set of rules was needed, so that visitors could resolve an entire battle in 30 minutes or less. This meant scrapping all the usual suspects and writing my own, borrowing a few features from my forthcoming *Midgard Heroic Battles* rules but being otherwise an entirely new venture. With some notebook scribbles and a couple of nights' worth of play testing, *Mead-Price* was born.

*Mead-Price* (the name referring to the heroic epithet that kings were 'mead-givers' and to die for your lord in battle was to pay the price for this) ended up being a whole two pages long and really enabled us to crack through games on the day. Judging by the cheers as leaders escaped death (or became as food for ravens) and a whole spectrum of children, parents, and grandparents took part in the games, the rules were a hit. Some of



the children went around all the games more than once, quickly picking up the concepts and developing their own early medieval personalities. As people started to complete their Gripping Beast thegns, these newly-painted heroes travelled over to my River Idle game and joined in with the action (Raedwald found himself deposed by a ferocious king with the epithet 'Blood Sword', whereas Northumbria's new rulers in one battle were 'Dave Blue-Boots' and his son 'Bob Blue-Tunic').

It was great to see the visitors putting the games into historical context, as we were able to talk them through the two battles. Raedwald - the most likely occupant of



Sutton Hoo's Mound One, just a few hundred metres away - was depicted on the table top fighting against Aethelfrith on the River Idle. I had a detailed conversation with a visitor who knew about Edwin of Deira and was pleased to see his miniature version heading into battle on his quest to take the throne of Northumbria. Many relished the chance to rewrite history and the children in particular got into the spirit of the age, leading from the front and writing their deeds into the chronicles.

In some cases, with younger children or limited time, we ran 'mini battles' lasting about ten minutes, where we pitted three to four units and a couple of leaders against each other rather than the entire battle line. In others, we had entire families playing full battles against each other; in one particularly hard-fought game, a dad (the Northumbrians) gave his partner and children (the East Anglians) a very hard time, rolling an uncommonly high number of sixes before being deposed by his gleeful opponents. I was delighted to talk to a number of gamers who had travelled out for the event, including a member of my Midgard playtest group that I'd never met in person, and author/ wargamer Simon MacDowall.

Ernie and Richard were running a game of *Dux Britanniarum* by Too Fat Lardies on the third table, which was beautifully presented (complete with a replica Coppergate helmet) and busy all day. Likewise, the painting table, expertly manned by Andy, was rarely empty at any point. Despite the constant wind at Sutton Hoo - combated by every single element on my two games being stuck down with gaffer tape!- the weather was lovely and we were really well looked after by the staff and volunteers. It was an absolute pleasure to do something different from a regular wargames show, taking miniature gaming outdoors to an interested public at such a special site.

Many thanks to Joshua and Andy of the National Trust for organising the event and being such great hosts, as well as Gripping Beast and Wiglaf Miniatures for your donations.

James and Pete get over-excited just arriving on site!



Battle of the River Idle in 28mm.



Dux Britanniarum in 28mm hosted by Ernie and Richard.



NT staff member Andy gets stuck in with his Gripping Beast thegns.



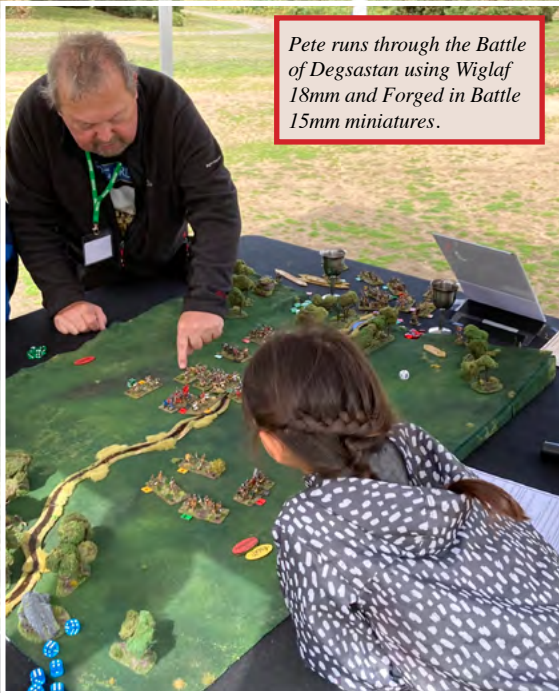
Battle of the River Idle - East Anglians (blue markers) vs the outnumbered Northumbrians (white markers) on the east bank of the river. James's free Mead-Price rules can be downloaded here: [mogsymakes.files.wordpress.com/2023/07/mead-price.pdf](https://mogsymakes.files.wordpress.com/2023/07/mead-price.pdf).



Ernie's neatly polished Coppergate helmet.



Pete runs through the Battle of Degrastan using Wiglaf 18mm and Forged in Battle 15mm miniatures.



River Idle action using Gripping Beast, Footsore, and North Star 28mm miniatures; Raedwald faces off against Aethelfrith. The numbered markers on the bases are used to keep track of unit strength in the Mead-Price rules.

James - and Raedwald's warriors - take a break after a hectic day of miniature battles!







# Colonel Bills

[www.colonelbills.com](http://www.colonelbills.com)

Timothy has been away for a little while, with no internet, and so he has been unable to regularly check Colonel Bills website for his favourite products

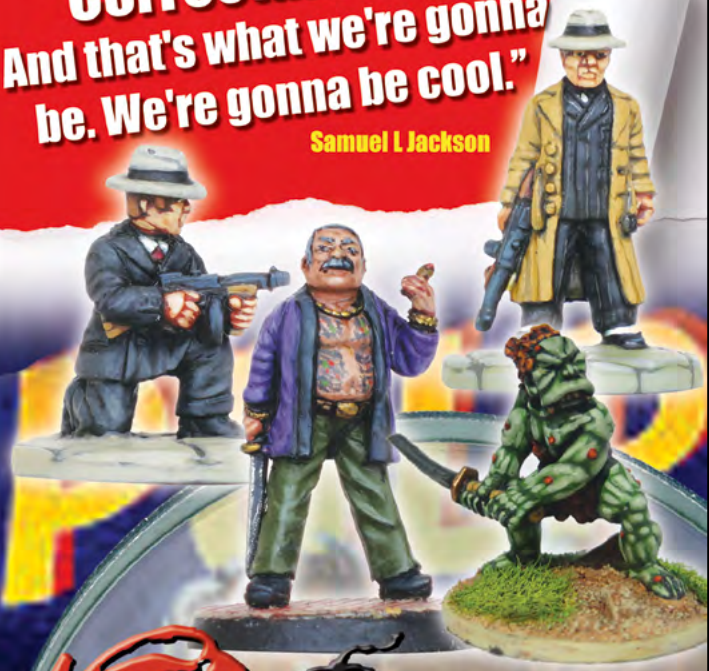


Ah, the sheer relief when, upon his rescue, he discovered that the Colonel has even more wonderful second hand items for sale, bargains a plenty, and is offering generous discounts to regular customers—Welcome home Tim!

*Colonel Bill finds new Soldiers  
for Old Castaways*

**"Correctamundo.  
And that's what we're gonna  
be. We're gonna be cool."**

**Samuel L Jackson**

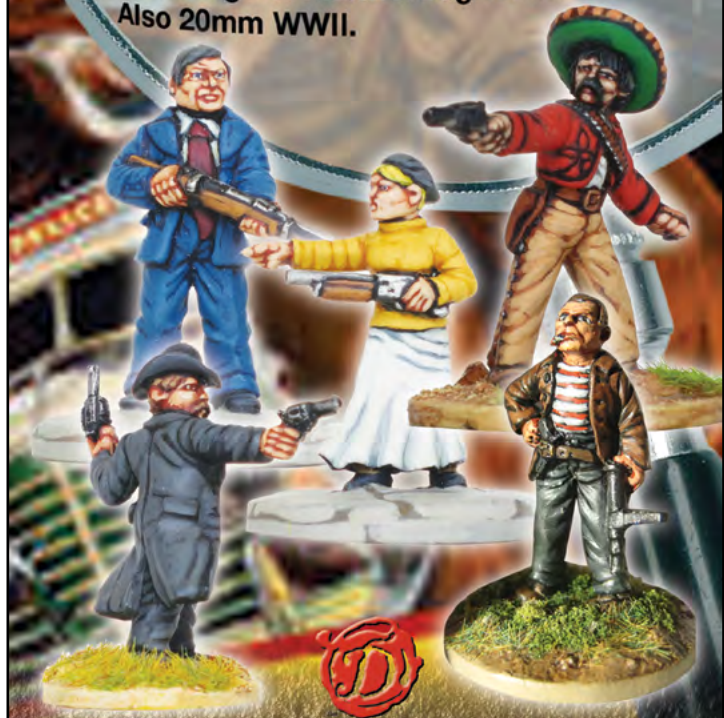


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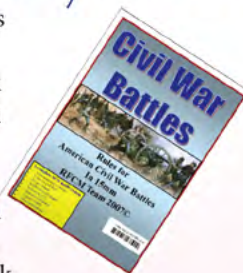


## Generals (Confederate)

- 130. Lee
- 131. Stuart
- 132. Jackson
- 133. Hood
- 134. Beauregard
- 135. Longstreet
- 136. Bragg
- 137. Forest
- 138. AP Hill
- 139. Cleburne
- 140. Mosby
- 141. Early
- 142. DH Hill



- 157. Reynolds
- 158. Meade
- 159. Hancock
- 160. Sherman
- 161. Grant
- 162. Hooker
- 163. Sheridan
- 164. Thomas
- 166. Kilpatrick



## Macedonians

- OH= you supply spear
- 83. Pikemen (OH)
- 84. Foot command
- 85. Hypaspists (OH)
- 86. Hypaspist command
- 87. Peltasts
- 88. Javelinmen
- 89. Slingers
- 90. Archers
- 91. Skirmisher command
- 92. Vertical pikes (OH)
- 93. Cavalry with spear
- 94. Cavalry command
- 95. Generals
- 96. Dead
- 97. Alexander
- 124. Greek temple £7
- 125. Greek town building £7



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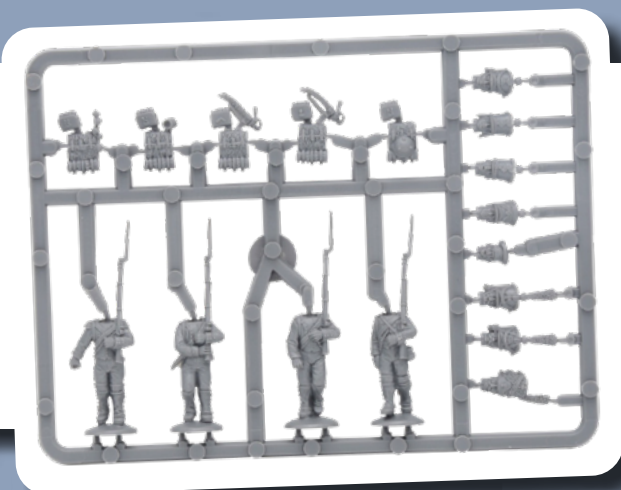
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Wargames Illustrated 432, December 2023

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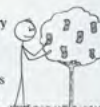
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### IV. DARE PECUNIA

The winning set is put up for pre-order. Every pre-order counts toward the funding goal.

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