The World's Premier Tabletop Gaming Magazine

WARGAMES illustrated®

Issue 436
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PAINTING PERRY VARSOVIANS
Using Army Painter Fanatic Paints

ACHTUNG PANZER!
The game's designers reveal all

SALUTE 51
Painting your free pirates

THEME: From the Screen. Wargaming Movies, Tv, And Video Games

WARGAMES ILLUSTRATED ISSUE WI436 APRIL 2024

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WARGAMES illustrated

29 Eldon Business Park
Attenborough, Nottingham
NG9 6DZ
United Kingdom

wargamesillustrated.net

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FROM THE EDITOR

I'm writing this editorial from a position of ignorance. Currently (early March 2024) I have got everything crossed that a container ship transporting, amongst other things, several thousand plastic frames of Special Ops figures, will be docking at Portsmouth, England, with enough time for said frames to be unloaded and transported up the country, to then be bagged with this issue of *Wargames Illustrated*. By the time you read this you will know if that has happened. If there is not a free model frame with your magazine you will know that, despite our best efforts, events beyond our control have conspired against us.

Those events have been on the fringes of world news for a couple of months now, as the Houthi rebels in Yemen continue to target shipping in the Red Sea; striking at a number of western container vessels, causing massive delays for goods, including our model frames as they travel via that route.

Regardless of whether this magazine is bagged with an accompanying Special Ops frame, it does contain an article influenced by those figures (page 60), and you will have to do a bit of interactive editing by replacing the introduction text: "… this month's free Warlord Games Special Operations team frame…" with "… a future issue's free…", if forces have conspired against us. If the Special Ops frames haven't made it here in time, they will be bagged with a forthcoming issue of the magazine. Thank you for your understanding.

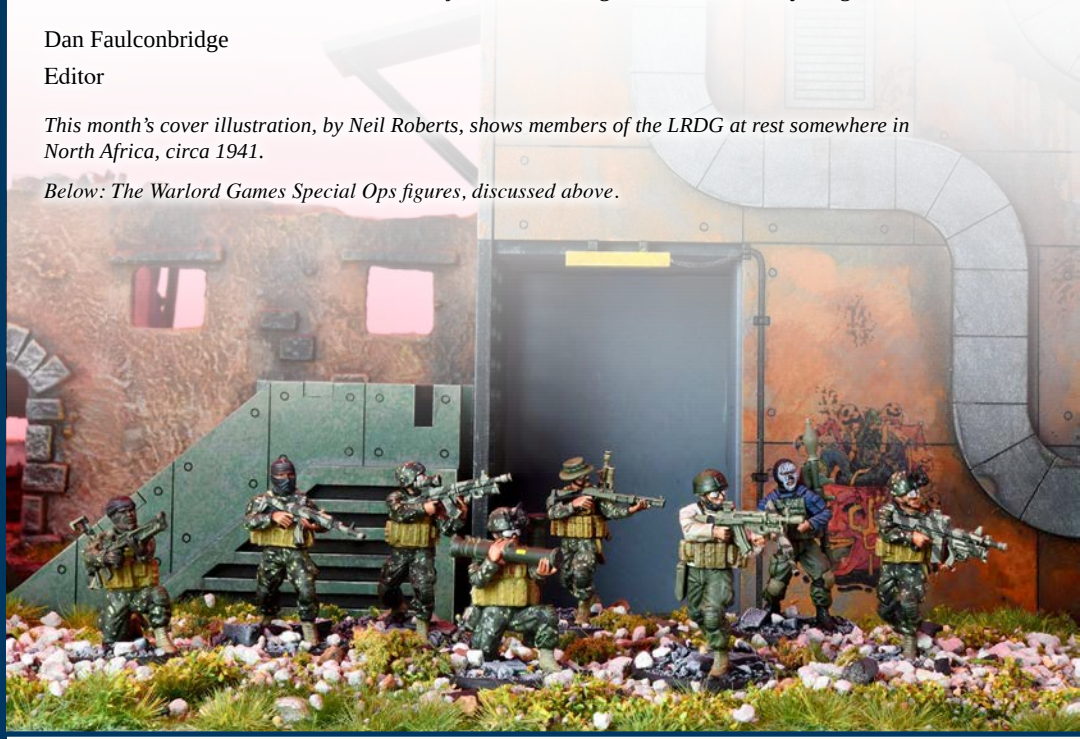
That protracted explanation has left me with very little space to point out all the fantastic content we have for you this issue, and to highlight our theme of **From the Screen**. We present six articles inspired by wargaming's relationship with TV, movies, and video games, and there's a whole lot more too. Phew! I just about managed to mention everything!

Dan Faulconbridge

Editor

This month's cover illustration, by Neil Roberts, shows members of the LRDG at rest somewhere in North Africa, circa 1941.

Below: The Warlord Games Special Ops figures, discussed above.



CREDITS

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The Wargames Illustrated team:
Daniel Faulconbridge, Asun Loste, James Griffiths, Joe Smalley, Matt Parkes and Charlie Brittle.

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CONTACTS

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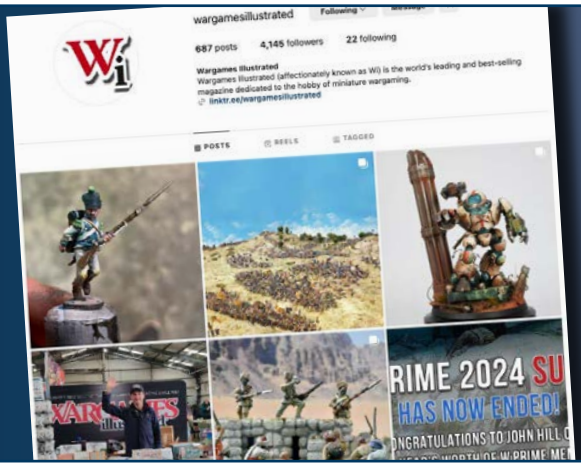

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OBSERVATION POST

New and forthcoming wargames stuff you need to know about

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

WARGAMES ATLANTIC - GREAT WAR RUSSIAN INFANTRY

We look to World War One in the first of a Wargames Atlantic (WA) double bill for OP. The US plastic producers have made a set that brings the massive army of Russia onto the wargaming table, joining the British, German, and French Infantry boxes that are already in their Great War range.

There are five identical frames in the box, and each one has seven leg and torso parts, meaning you can ultimately build 35 Russian infantry. The poses are varied, with some upright officers, men on the move, running, and a crouching figure.

Considering plastic kits are usually restricted by the angles that frames can be cast at (and have some rather flat areas as a result), there's an impressive amount of equipment already fixed onto the models. Mess tins, entrenching tools, ammo pouches, and more protrude in different directions, giving a pleasant sense of realism, and adding dynamism. The kit on figures that are moving seems to be bouncing along with them, which breathes life into these 28mm men. There are a few little extras, mostly for your leaders, but not needing to glue a load of extra equipment to each figure will save a lot of build time, which is perfect if you decide it's your mission to undertake a large Great War project.

DETAILS

- SCALE: 28mm
- PERIOD: WWI and Russian Civil War
- PRICE: £25
- MATERIAL: Hard plastic
- AVAILABLE FROM: wargamesatlantic.com

Above: Civil War Reds are an option thanks to alternate heads.

Above: The Russians advance.

Above: Gas-masked troops move from their trenches.

BEYOND THE FRONT

This was a fascinating and restless time for The Bear; the Russian army quickly saw diminishing returns in battle, and things back home were increasingly unstable, leading to revolution, civil war, and the formation of the Soviet Union, all by the end of 1922.

This set embraces those possibilities by going beyond the standard trench dwellers (though you can certainly create a broad variety of them) with other head options. There are a staggering 45 heads on each frame, and, with their differing helmets and hats, you'll be able to make figures that will work in the February and October Revolutions of 1917, as well as Reds and Whites for the ensuing Civil War. It's always great when a new set of figures brings the potential for fresh wargaming, and this box set has certainly caused some excitement in the *Wi* office with its variety.

Gas-masked troops are present, and can have hats or helmets over them, while the weapon of choice is the enduring favourite, the Mosin-Nagant rifle.

Officer options include the standard Nagant Model 1895 pistol, and also a Mauser C96, along with drawn and scabbarded sabres. With some grenades options included, no two men need look alike, regardless of their rank.

All but the officer come with greatcoat wraps over their shoulders. This makes them look a little more parade-ground in style, yet it's matched with combat poses. It would have been fabulous if some men were in their greatcoats, or came without their rolls, but we're aware we're being a little unfair here, demanding excess when we've already got years of Russian history to play about with!

By trying to cover a broader swathe of Russia at war the figures somewhat lack the focused Great War feeling, but the flipside is they'll slot nicely into interwar action too. Overall this is a great set with some impressive detail and dynamism.

WARGAMES ATLANTIC - SKELETON CAVALRY AND CHARIOTS

Games Workshop's recent release of *Warhammer: The Old World* has seen the Tomb Kings (sand-cleaned and reanimated skeletal warriors from the desert) return to stores. These figures haven't received flashy new kits though; old plastic frames in updated boxes have been flying off shelves and, perhaps, left GW wondering why they tried to shift their fantasy world from squared regiments to round bases in the first place… but we digress! With wargamers' craving for the restless dead at an unprecedented high, it would be a fine time for a plucky upstart to swoop in and capitalise. Enter Wargames Atlantic (WA) and their new box of skeletons, which joins their own Classic Fantasy range, and provides a complementary set to their existing skeleton infantry plastics.

This new box includes two different frames, the biggest of which features skeletal horses and some terminally undernourished men. The other, smaller frame has a simple plastic chariot's parts on it. Five of the large frames and two of the chariot frames are packed into each box, and you'll need to find your own bases to put them onto.

A VERSATILE HORDE

Stylistically, these are appealing sculpts from WA regular Rob Macfarlane, hearkening back to Ray Harryhausen's stop-motion skeletons, with a historically ancient look to them. You could add some spare helmed heads and weapon-bearing arms from this set to Trojan War terrain, as unfortunately abandoned dead, and only the most tediously eagle-eyed observer would raise an eyebrow about them looking too fantastical.

There are possibilities galore: bare and helmeted heads (with spare plumes), shields, swords, bows, javelins, and command options. At the core of each figure build, though, are the combined body-and-legs parts of your skeletons: two are skeletal warriors with flat feet while three have splayed legs, designed to ride on the two horses that also feature. Across the five frames you can construct ten skeletons on foot (optional puddle bases are included, to be glued to your skeleton's feet, which is a nice touch), ten standard riders, five more heavily-armoured riders, and ten horses. How you go about mixing these is up to you, and will be influenced by the other frame.

This is a generous set of varied figures, perfect for fantasy gamers, but also with some appeal to fans of history. At £30 it offers far better value than GW's Tomb Kings boxes, too, which makes it even more alluring.

Under the Microscope

PLASTIC CHARIOTS

Adding to the possibilities are the two chariot frames, which have been designed with no dramatic fantasy details in sight. Adding skeletal steeds and crew will make them look utterly fantastical, but mixing them with Ancient figures and horses (how about WA's own General Accoutrements Horses, which have minimal tack?) will give them a very different and historical feel, which is going to appeal to some keen kitbashers. We hope that WA will make these chariot frames available separately for such purposes.

Above: There are alternate open sides included in the kit, along with yoke saddles.

Details

- Scale: 28mm
- Period: Fantasy
- Price: £30
- Material: Hard plastic
- Available from: wargamesatlantic.com

NORTH STAR - OATHMARK HUMAN COMMAND

Ready to enhance your new unit of plastic Human Light Infantry [reviewed in *Wi*435 - Ed] are two blisters of three human characters. These will add command options for your *Oathmark* army, but could also fit into some historical forces or village terrain.

One pack contains three champions, and they all look like they've rushed from their daily work in the area. That doesn't mean they aren't more than ready for a scrap, though! There's a hefty hirsute bloke with a massive mallet, a warrior woman with axe and wooden shield, and a wily poacher reaching for an arrow. Sculptor Bobby Jackson has imbued these figures with a ton of character, and they look like they'll be a dream for painters.

The other pack has more specialists, with a King taking centre stage. This ruler is dramatically posed to look like one half of Middle Earth's Argonath, with a sword at his side and bow in his hand. The witch is the most fantasy/fairy-tale of the bunch, with her bubbling cauldron under her arm and an unfortunate lizard hung from her belt, while the hornblower has a dramatic kneeling pose, and would make a good ranger.

Details

- Scale: 28mm
- Period: Fantasy (or Medieval)
- Price: £10 per set
- Material: Metal
- Available from: northstarfigures.com

GREAT ESCAPE GAMES - DEAD MAN'S HAND STREET SCATTER

You can never go wrong with some good scatter terrain, and this set, made for *Dead Man's Hand* but usable with other Wild West games (or in European and Eastern areas, for that matter), is certainly that. Two frames are included at the very reasonable price of £10, and with them you can build a broad selection of boxes, barrels, and crates to lay around your run-down camp or bustling gold rush town.

Beyond the basics, there are increasingly specialised items that you can make into objectives or add to your gaming board to make narrative areas. Suitcases and packages can represent the connections that the expanding rail network brought to the US, and could be found at stations or on trains. Bundles and ammo boxes might be stored away in the Sherriff's office, ripe for a bold gang to snatch and grab, or be hidden in a secret hideout.

Details

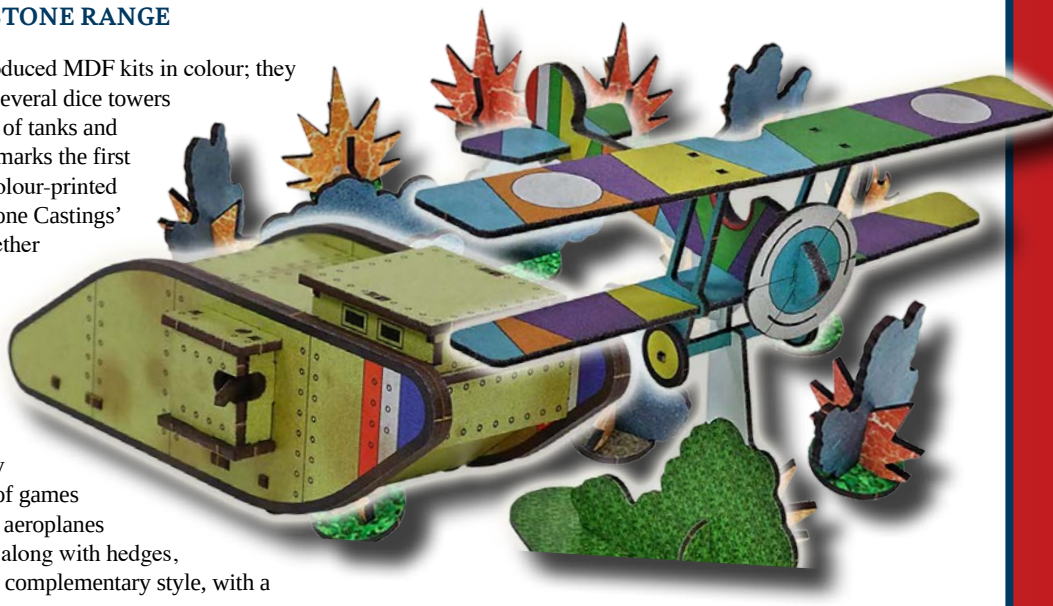
- Scale: 28mm
- Period: Wild West
- Price: £10
- Material: Hard plastic
- Available from: greatescapegames.com

Grain sacks will give a stable or general store extra character (*Wi* painter Matt added produce names to his, below), while cowpokes could protect a churn full of the state's finest, prize-winning milk in an entertaining game.

Maybe the local drunks have gotten together to rush a saloon and swipe a tray of hooch (some of the bottles are removeable, so could be used as a tracker for gaming, or added to a vignette or bases).

The possibilities with this set are broad, and if you play this period (or various other ones where the pieces would still be useful), there's really no reason to not get yourself a set or two. Because of the texture detail, you don't have to apply a Matt Parkes finish to get them looking good, either; a splash of Army Painter Speedpaint or Citadel Contrast will get the job done.

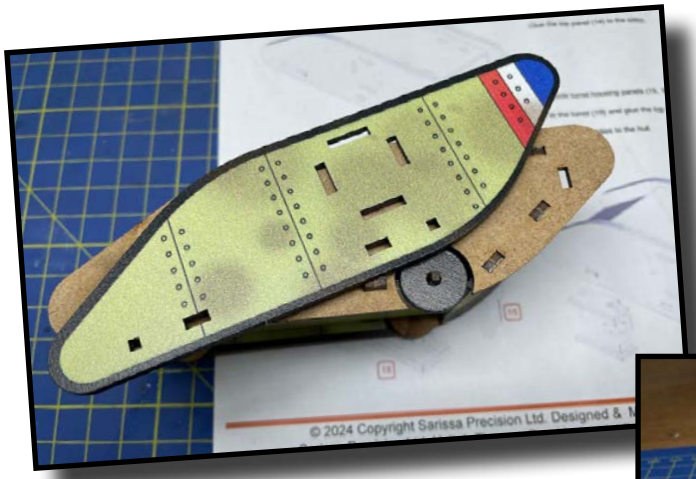
SARISSA PRECISION - COPPLESTONE RANGE



This is not the first time Sarissa have produced MDF kits in colour; they have a range of tokens, accessories and several dice towers that come 'ready painted', but this range of tanks and planes (plus extras for 28mm tabletops) marks the first time Sarissa have made vehicles using colour-printed MDF. Designed to accompany Copplestone Castings' Mark's Little Soldiers range they go together easily and look really charming when constructed.

Mark's Little Soldiers is a range of 30mm miniatures reminiscent of the early days of wargaming and toy soldier collecting. The figures are intentionally simplistic, with clear, fairly flat features, and they evoke the feeling of games of yesteryear. These eight new tanks and aeroplanes from Sarissa that supplement that range, along with hedges, walls, smoke, and blast markers, are of a complementary style, with a very 'toy solider' look and feel about them.

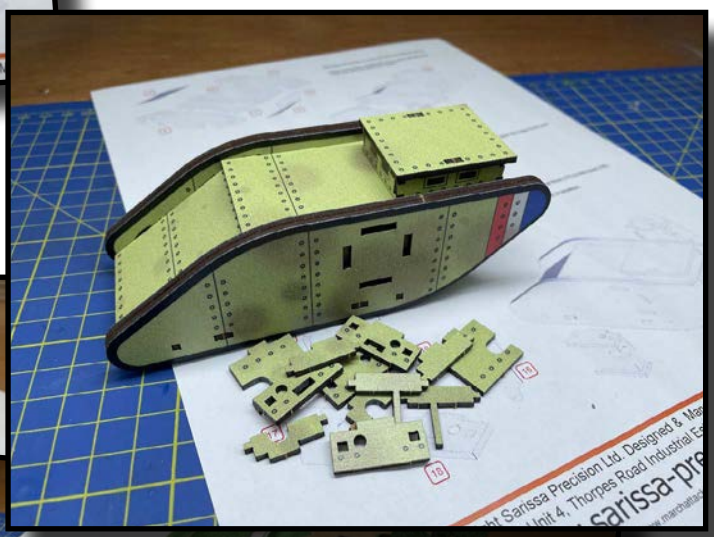
Like everything Sarissa produces, these models go together really well; all the parts cleanly detach from the frame and fit neatly where they should, without the need for any knife or clipper work. The 'Copplestone Tank 1' seen here took about 15 minutes to piece together, and looked just the job for 'Little Soldier' - or indeed H.G. Wells' *Little Wars* - battles.



Some of Sarissa's new range of colour terrain is 'full-colour double-sided' (like the Smoke & Blast Markers), while other kits are printed in colour on one side only - like the tanks and planes. If you are sensitive to small areas of 'raw' MDF showing through, you will need to dig out the paint brushes and touch-up the exposed edges of your tanks and planes.

Sarissa already set the standard for top-quality MDF kits, and here's hoping that these trailblazing colour models are the beginning of a new age in their evolution.

Above: The wheels are a neat idea; hidden behind the outer 'skin', they subtly allow the tank to trundle across the table. Right: The gun sponsons are the fiddliest bit of the model, but even these aren't too difficult to work with. Below: The finished tank.



Right: The full-colour Smoke & Blast Markers and Hedge Sets.

Details

- **Scale:** 28mm
- **Period:** Early 20th Century
- **Price:** £10 or £12.50
- **Format:** MDF
- **Available from:** sarissa-precision.com

UNLEASH ARMOURED FURY THIS APRIL!

GOT ARMOUR? JUST ADD THE RULES...

Achtung Panzer! calls upon the extensive range of enormously popular Bolt Action vehicles to bring exciting tank-on-tank battles to the tabletop. There are a great number of players already in command of impressive platoons of armoured fighting vehicles, and raring to jump into Achtung Panzer! with their existing collections. We've crafted some rules-focused bundles to aid such tabletop tankers in getting straight to the action!

These 'Vital Intelligence' bundles contain the rulebook and all the cards and tokens needed to get playing. A host of Datacards allow you to field a wide variety of WWII armoured vehicles, and additional cards allow you to employ powerful Assets which bring additional firepower or supporting infantry elements to bear, play Events to force your opponent to adapt to an ever-changing battlefield, and deploy renowned Tank Aces, replete with unique Ace Skills, to dominate the battlefield.

Check out the exclusive bundles at warlordgames.com!

COME AND PLAY A DEMO GAME AT SALUTE!

We're running demo games of Achtung Panzer! at Salute this year. Just stop by our booth and we'll get you commanding a tank in a game of Achtung Panzer!

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Achtung Panzer! puts *you* in command of a tank platoon and thrusts you into the heart of the action on the battlefields of World War Two. Take charge, and lead your armoured forces to glory!

Achtung Panzer! Blood & Steel Starter Set

£100 / €120 / $150

Achtung Panzer! is the brand-new game of WWII tank combat that lets you fight exciting close-quarter battles in dense terrain, showcasing the mettle of iconic armoured fighting vehicles as well as their crews. With enormous customisability and a rewarding campaign system, no two games will be the same. The Blood & Steel starter set arms you with everything required to get playing, including a rulebook, a quintet of highly detailed plastic tanks, cards, tokens, and terrain! Can your tactical acumen and the fighting spirit of your tank crews carry the day?

Contents:
- 1x 108-page Achtung Panzer! rulebook
- 1x Blood & Steel booklet
- 2x Panther Ausf. A medium tanks
- 2x Sherman V medium tanks
- 1x Sherman Firefly Vc medium tank
- 2x Ruined Farmhouses
- 20x Asset cards
- 52x Events cards
- 4x Tank Ace skill cards
- Phase & time tracker
- Full-colour decal sheet
- Vehicle damage markers
- Tokens, markers and Datacards
- Tank stowage & accessories
- Six-sided dice

British Army Tank Force

£110 / €132 / $165

Contents:
- 3x Churchill infantry tanks
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- Tank stowage & accessories
- Mounted & Dismounted tank crew

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Contents:
- 3x T-34/76 medium tanks
- 1x Iosef Stalin 2 heavy tank
- 1x KV-1 heavy tank/KV-2 assault tank
- Assembly guides and full-colour waterslide decals
- Vehicle damage markers
- 10x Achtung Panzer! asset cards
- 2x Tank Ace Datacards
- 4x Tank Ace Skill cards
- Phase & time tracker
- Datacards for 16 vehicles
- Tokens & markers
- Tank stowage & accessories
- Mounted & Dismounted tank crew

German Army Tank Force

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- 3x Pz IV Ausf F1/G/H medium tanks
- 1x Tiger I Ausf. E heavy tank
- 1x Jagdpanzer 38(t) Hetzer tank destroyer
- Assembly guides and full-colour waterslide decals
- Vehicle damage markers
- 10x Asset cards
- 2x Tank Ace Datacards
- 4x Tank Ace Skill cards
- Phase & time tracker
- Datacards for 16 vehicles
- Tokens & markers
- Tank stowage & accessories
- Mounted & Dismounted tank crew

US Army Tank Force

£110 / €132 / $165

Contents:
- 3x M4A3E8 Sherman 'Easy Eight' tanks
- 1x M18 Hellcat tank destroyer
- 1x M5 Stuart light tank
- Assembly guides and full-colour waterslide decals
- Vehicle damage markers
- 10x Asset cards
- 2x Tank Ace Datacards
- 4x Tank Ace Skill cards
- Phase & time tracker
- Datacards for 16 vehicles
- Tokens & markers
- Tank stowage & accessories
- Mounted & Dismounted tank crew

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Release Radar

Dom Sore's here to tell us about a stack of new and upcoming releases.

This will be my last column for a couple of months as I am taking a sabbatical while I get married, but don't worry, guest contributors will step in to man the Release Radar in my absence. I'm sure they will do a banging job, but before they slide into my well warmed seat, I've got some smashing new hobby releases to share!

ECW EXCITEMENT

You wait ages for one English Civil War (ECW) release and four come along at once! Looks like now's a good time to get into the period and, if you haven't dipped your toe before, then you're going to need some rules. How about giving Alternative Armies' (**alternative-armies.com**) *Furioso: English Civil War* a go? The 80-page rules are somewhat scale agnostic, so 6mm to 28mm figures can all be used, but Alternative Armies have provided some handy 15mm metal army packs for the Parliamentarian and Royalist Armies of the West Country, and a mega bundle with both armies, bases, and the rules. This will allow you to refight the Civil Wars in the West Country and finally determine whether the jam or cream is applied first to your scone... which is, of course, the inciting incident of this conflict! It's jam first; any other way is just wrong [with absurd talk like that we might not invite you back, Dom - Ed].

If you do opt for 15mm scale, then the new ECW General figures from Peter Pig (**peterpig.co.uk**) would be an excellent accompaniment. There are eight Parliamentarian and six Royalist Generals to choose from, covering the big boys you would expect, like Charles I, Rupert, Cromwell, and Fairfax. Each one comes packaged with a standard bearer, so you will not need to raid your cavalry packs for them. The Generals would be excellent models to use as the basis for small vignettes to make the army really stand out. A big part of the Civil War's appeal is the commanders, rather than the foot sloggers, so why not make them look pretty. You might still need to raid your other cavalry to provide extras for their base, as everyone needs an aide-de-camp.

Still in 15mm white metal are the new shotte with musket rests figures from Steel Fist Miniatures (**steelfistminiatures.com**). With 24 in a pack, and twelve different variants included, they are great for forming big units with a lot of variety. Each figure is an individual, so you can base them in whatever way you please, and they are all on the march while holding their musket rests, with defined twelve apostles strapped to their chests, and a variety of helms. Most are suitable for the earlier part of the war they can also be your more ragged, or regional, later war troops.

Upping the scale to 28mm, we have a favourite range of mine, and of *Wi* readers, if the results of the 2023 Awards are anything to go by [see *Wi*435 - Ed] - Bloody Miniatures (**bloodyminiatures.co.uk**). In this release it is the turn of the Pike and Shotte with five packs of four figures covering the main troops of the war, collected into A Regiment of Foote. Bloody Miniatures are probably the best 28mm English Civil War producer operating at the moment and these figures keep up that standard. Full of character and wonderful detail, this collection is led by The Gentlemen of Warre - a command pack - with The Upright Pikemen and The Advancing Pikemen to add melee support. Finishing off this lot of 20 minis are The Shotte At Readie and The Shotte Give Fyre to bring some ranged damage. These are figures that could stand alone as display pieces, thanks to the detail, and the price is right!

MODERN INDUSTRIAL AND VICTORIAN RESIDENTIAL

Industrial buildings often suffer more than any others in war and these buildings from Brigade Models (**brigademodels.co.uk**) are the type of structures that tend to get fought over long after they have served their usefulness. Coming in at the 1:1000 scale they are very small indeed and, although they are based on buildings from the UK, they are not so different from many industrial buildings of the same type found across the world. That's one advantage of the modern age; utilitarian buildings all seem to look the same.

In the much larger scale of 28mm, and designed for the Victorian era, is the latest release from Oshiro Models (**oshiromodels.co.uk**). This rear façade compliments Oshiro's previously released terrace façade and is a kit designed to be placed on the edge of a table, with space to still get into it. It comes with windows, coloured roof tiles, and internal dividers to denote rooms. I would suggest adding some ballast to the bottom, or clamping it to the edge of your table, to lessen the chances of it being knocked over. The decision you need to make is whether to decorate the interior or leave it plain. What is nice about terraces like these is that they still exist today (I live in one) so they can be used from the Victorian era right up to now and into the future.

THE RESTLESS DEAD

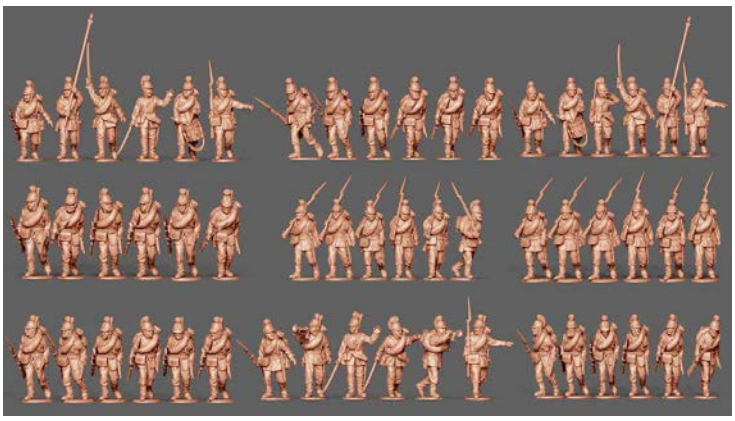
We're still months away from Halloween but the undead are trying to bring the spooky season early with a corpse-load of new releases this month. Maybe Games Workshop's *Warhammer: The Old World* is to blame, inspiring other companies to get their skeletons out there. Wargames Atlantic's new plastics are examined in Observation Post (page 6) so I'll show off Crooked Dice's (**crooked-dice.co.uk**) two packs of skeleton archers. The full set comprises eight figures in various stages of using their bows. It is extraordinary how much character is packed into these piles of bones and while one skeleton is giving an impolite salute the rest look rather angry. So might you if you'd been rudely awakened from your eternal slumber by an enthusiastic necromancer!

The new Einherjar Warlord from Gripping Beast (**grippingbeast.co.uk**) is a warrior who has been called to Valhalla, so he is technically undead. He may look a little unusual leading a horde of Skeleton warriors, but who's going to question a burley bloke holding his warhammer aloft? This figure is primarily designed for warbands in *Saga Age of Magic*, but there is no reason you cannot add him to you standard Viking or Jomsviking warband as a particularly large and fearsome leader. Someone may mention the winged helmet as a bit of an anachronism, but it looks cool, and the rule of cool always wins with me!

PRE-GERMANY GERMANS

In the UK we often forget that Germany, as a nation, is quite a modern creation. For much of history it was made up of a number of City States, Palatinates, and other small nations, such as the Saxons during the Great Northern War. A number of them are modelled in this set from Ebor Miniatures (**eborminiatures.com**) in the form of a regiment of Dragoons in floppy hats. The pack of 28mm white metal figures contains twelve troops, plus horses, which is a fairly standard number for games like *Black Powder*. There are three mounted horseholders who will look after the nine riderless horses, and nine dismounted figures consisting of six dragoons firing plus a command group of officer, standard bearer, and drummer.

A little later in history, and less independent, are the new Bavarian Light Infantry of the Franco-Prussian War of 1870. This release, from Bavaria Miniatures (**bavaria-miniatures.com**), comes armed with the Werder Rifle, the best that Bavaria had at the time, but no match for the French Chassepot. You can choose between getting these figures as cast metal or as digital STL files (right), which will cover all hobby bases. It will be interesting to see what new files come out of Bavaria for Bavaria! I am looking forward to it.



SOVIETS ON THE OFFENSIVE

There's a new range of World War Two Soviets on the way from Offensive Miniatures (**offensiveminiatures.com**) that is shaping up nicely. This range is 28mm, produced in white metal, and proportioned realistically, without the bulk, the bigger hands and heads, and the oversized weapons you'll see in a Warlord Games release. If you need an army to take on some Perry Miniatures from other nations, then these Soviets would be a great choice.

The initial release comprises command, infantry sections, HMGs, and 80mm mortar. On the way are anti-tank weapons (I'm not sure if that will involve dog teams, but I hope so), anti-tank gun, troops with German weapons, and tank riders. All the figures are nicely sculpted and detailed, with a variety of equipment, which adds to their realism, as not all troops carried the same things, especially during World War Two. The excellent casting accentuates the details present, some of which are so fine you'll want to be careful when prepping. The officer/NCO has a pistol strap that, at first glance, looks rather like the flash left over from casting, as does a strap on one of the riflemen. There is an in scale scope on one rifleman/sniper that blows my mind with its minute size. This sort of thing shows off a lot of sculpting, mould making, and casting skill. Just try not to remove them like I nearly did!

The Commissar with SMG and megaphone is a great figure, maybe the best of the bunch, but I'm rather smitten with the whole set. Well done to Offensive Miniatures on producing a great addition to the Soviet options out there.

Ok, time for me to head off and leave my Release Radar with the house sitter. Until next time, fare thee well, and happy gaming!

QUICK FIRE!

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

GETTING TO GRIPS WITH A WET PALETTE

By Adam Cross

I received the new Army Painter wet palette for Christmas from my wife, and have been using it for just over a month. I had mixed results in the beginning, but I realised it was due to adding too much water, which caused the paints to thin, and now I've got the palette at the right level of saturation I'm finding it to be a great benefit. I mix a lot of my own colours from scratch and the palette keeps these moist and usable for days and it is helping me with blending colours.

I get my love of painting from my late father, Derek Cross, who owned and ran All the Queen's Men, and I have recently finished a regiment of Napoleonic Austrian infantry in 28mm (below right and below) for a friend. I did a lot of research into the correct colour for the uniforms and the best match I found was using Vallejo Color Silver Grey as a base and adding a wash of Vallejo Color German Camouflage Beige WW2 over the top. Once that had dried, I went back over the jacket, highlighting with Silver Grey before a final highlight of Silver Grey mixed with white.

Amongst other figures, I have finished a 95th rifles officer from Perry Miniatures (above right) and the sepoy general from Warlord Games. The rifle officer's jacket was a specially mixed colour using Army Painter Angel Green and Vallejo Dark Prussian Blue, kept fresh on my wet palette. I painted the Vandyke using an army painter extreme detail brush.

With the Sepoy General - a limited availability figure of Arthur Welsley at the Battle of Assaye - I wanted to add a bit more detail to the horse, so I painted on some spots of dappling. I also used paints from Vallejo's Leather and Wood set on the leather parts of the figure.

My next painting plans are to finish Perry Miniatures' Marshall Ney set, which I am part way through, and am converting some figures to add to it.

THE OLD DOMINION MUSTER

By Art Kenney

This past weekend, 16 to 18 February, in beautiful and historic Williamsburg, Va, the Old Dominion Military Society held its annual Muster: three days of gaming and shopping, along with the requisite drinking and catching up with old friends. Not nearly as big as other US conventions, such as Historicon with its thousands and GenCon with tens of thousands, the Muster has been steadily growing and had an estimated 360 attendees this year.

A mix of tournament games, miniature wargames, and a few boardgames make for a varied event. The *Bolt Action* and *Warhammer* tournaments were packed, as usual, with the organisers doing an amazing job of running things and motivating the players and other attendees.

The main space - a hotel ballroom outside of town - was given over to miniature wargames with games and vendors fitted into it. It's not huge but each of the sessions had room for around 15 games. With two sessions on Friday and three on Saturday, that's upwards of 75 different games to see, watch, or play. Here, the play is the thing! For those not in the US, our conventions don't do static displays; these are all participation games.

I played a variety of games and there were lots of zombies to be found, including in the Wild West. This was a variation of a variation, played with the *Mein Zombie* rules based on the *Mein Panzer* rules. Survivors survived, zombies were put down, and mayhem was ended with a drink at the saloon.

A homebrew pirate game, *Avast*, with a low model count featured impressive scratch-built buildings. Things got piratical and my crew did not survive. Another set of homebrew rules allowed the Wolverines to stop the Commie invasion of '80s America in fast paced *Red Dawn* action.

This was just a small taster of what's on offer. The Muster isn't advertised for any specific genre or period, so we tend to see large-formation Napoleonic or AWI games alongside pulp detective or horror themed games. This weekend saw a refight of Cowpens beside a crowded table playing *Gaslands*, a 2' tall factory for Stalingrad made an appearance, a 14' long version of the board game *Circus Maximus* ran alongside a similarly sized game of WWII tank combat, and each game appeared to be packed with players having a blast.

Vendors were present all weekend, but most of my shopping is done at the flea market on Sunday morning, when the ballroom is taken over by people selling the remains of past ambitions: games that were and games that never quite made it. Amongst the people scouring dollar bins for single minis and some dropping hundreds for entire armies, I managed to find an MDF factory kit for $10 and a *Lost World* rulebook for $5.

Old Dominion Military Society hosts the Muster yearly and holds a few other events throughout the year. A good event, a good location, and some fine gaming.

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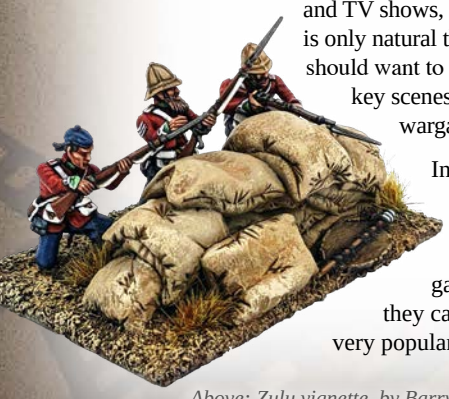
WHO'S WHO IN THE CAST ABOVE?

TURN TO PAGE 25 FOR THE ANSWERS.

The link between movies and wargaming is a strong one. Many wargamers will openly admit that it was a particular movie or TV show that inspired them to research and collect a certain period or build a game based on it. Many of us grew up watching the Saturday matinee westerns on TV or epic films such as *Zulu*, *The Longest Day*, or *A Bridge Too Far*. Watching those movies created a shared experience to which all wargamers could relate; it would be difficult to find one among us who cannot quote at least one line from *Zulu* or *Gladiator*! We all have our favourite war movies, period dramas, and TV shows, and it is only natural that we should want to re-enact key scenes on the wargames table.



Above: Zulu vignette, by Barry Evans. As featured in Wi407.

Indeed, when we put on such games, they can be very popular. If you create a game around Operation Market Garden you will have to explain a good deal to your players about the background and setting, the tactics, and the forces involved before kicking off the game. By putting on a game that is either inspired by, or a direct copy of *A Bridge Too Far*, or episode four of *Band of Brothers*, 'Replacements', we cover the same operation but make it instantly recognisable and relatable. Most players will have a rough idea of what is going on, who the main protagonists are, and might even be able to quote a few lines of dialogue. This is particularly useful if you are trying to involve younger people or those who are new to the hobby. If you have 'brand recognition', then you are halfway there.

So, if you are planning to put on a game based on a movie or TV series at your club or show, what should be considered?

INSPIRATION OR HOMAGE?

The first question you should take a moment to consider, when thinking of creating a game based on some kind of screen media, is whether you want to faithfully follow and recreate it, or stay closer to the historical event. Should people who see your game instantly connect it to the third episode of *Band of Brothers* - 'Carentan' - because you specifically recreated the terrain and characters from the show, or is it a more historical engagement that happens to feature a few miniatures and rule amendments inspired by the show? If you were recreating the scene you would want to set up the same German choke points and defensive positions, and might notice key details to recreate, such as the frontage of specific buildings or the piano that sits in the middle of a street as Easy Company advances.

Similarly, if you are recreating a scene from 1965's *Battle of the Bulge*, starring Henry Fonda, you will need to use M47 Patton tanks for the German Tigers and M42 Chafee tanks instead of Shermans, as these were the tanks used in the movie. This would instantly identify your game as an homage to the film, and cause confusion and annoyance to all the rivet counters out there!

Below: Nosferatu at Tactica.

Above: Battle of the Bulge movie tanks - M47 Pattons.

Below: Band of Brothers - Retired Wargamers Reloaded - Eagles and Lions at Carentan.

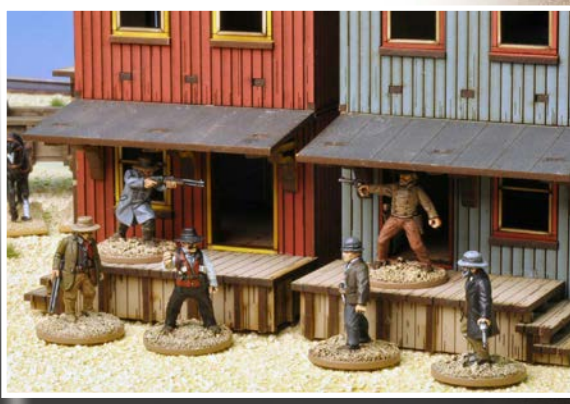
Some people go to great lengths to get the 'movie feel'. Many years ago, I saw a great game at the Hexagon, in Reading, which featured a western stagecoach being pursued across the board by plains 'Indians'. The game paid homage to the 1939 movie *Stagecoach*, starring John Wayne, so the miniatures, the stagecoach, and the scenery were painted in shades of grey to replicate the black and white movie. The Editor tells me a similar thing was done at Tactica in Hamburg, with a wargame based on the 1922 horror movie *Noferatu*. If you're committed, you really can make your games look like the movie or TV show that inspired them.

ESTABLISH THE TONE

Consider what emotions and interactions you want to inspire in your players and adjust the tone of your game accordingly. A ruleset such as *7TV*, which sets its games squarely in a movie- and TV-making world, makes it obvious to players that their gaming exploits are not even happening 'on screen' but 'behind the scenes'. Figures are listed like a cast, games are split into 'acts', explosions are listed under 'special effects', objectives are 'MacGuffins', and there's a whole lot more. With such obvious cinematic devices front-and-centre, players are bound to get caught up in the spirit of the production!

Dead Man's Hand is designed to showcase a slightly different tone - cinematic wild west excitement as we've seen on the big screen through the decades. The game doesn't make the direct connection to screen production that *7TV* does, but players and observers of a dramatic shootout will quickly appreciate the big-screen-adventure feeling. Tonally, the game has its focus on cinematic action, as opposed to creating an accurate historical refight.

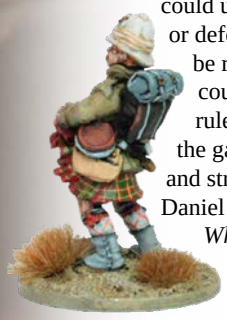
Maybe you want to take a movie scene based on a historical conflict and play it as a 'real world' event. A different tone will be required. The final battle scene from the WWII movie *Fury* could be played by setting up the terrain as it appeared in the film, assigning everyone the roles of the characters (such as Brad Pitt's Wardaddy), and playing out the game using *Bolt Action* rules. The tone here is a semi-serious and realistic one in which you want to recreate, as far as possible, an actual WWII skirmish while including tasty morsels of film detail.



Above: Dead Man's Hand.

Left: Pages from the 7TV rulebook.

On the other hand, if I were playing out a scenario based on the Carry-On movie *Up the Kyber*, I might have a much more comedic approach. The characters involved would have funny names, and be granted special abilities so they could unrealistically cheat death, or defeat more foes than might be reasonable. As the Umpire I could hand wave through any rules issues that slow down the game, ignoring seriousness and strategy to focus on the fun! Daniel Mersey's game, *The Men Who Would be Kings*, has a 'Devils in Skirts' rule based entirely on this movie. It allows the highlanders to lift their kilts and display their massive 'weapons' to the enemy, gaining an advantage in melee. That's well suited to the tone of this game, which should be much sillier than most; the goal here is to recreate the humour of the film, rather than simulate actual combat.



Above: Devils in kilts figure by Westfalia Miniatures.

As you might imagine, the last two approaches listed here mix as well as water and oil. A scenario wherein the characters have silly names and unlikely special abilities will not sit well if you then try to play out a 'realistic' style of battle using 'serious' rules. Gaming a scene from *Band of Brothers*, where the lead characters' names are changed from Lt. Richard Winters and Sgt. Randleman to Dirk Pointless and Ivor Biggun, will end up with a very different tone than the one you intended!

You will be pleased to know that there is a happy medium. Often, in movies and TV, some aspects of reality are suspended to move the plot forward without reducing the story to farce. Heroes are hard to kill (often just getting a flesh wound in the shoulder) and do not have to worry about things that would trouble a mere mortal (Clint Eastwood's never-ending supply of ammo in *Where Eagles Dare*, for example*). This allows scenario designers and rule writers to sprinkle some Hollywood glitter on their games while still setting them in the real world.

Below: Band of Brothers inspired Flames of War action.

Above: Carry on up the Khyber - devils in kilts.

Above: Stop the Truck - Mad Max-inspired show game featured in Wi332.

Settle on the tone you want before you write your briefings and pick out the rules!

CONSIDER THE PACING

In any successful movie or TV show, pacing is everything, and you should make this the case in your screen-based wargames, too. Most tabletop battles tend run at a steady pace, using a UGO-IGO system, with players taking all the time they need to make their moves before handing over to the opposite number and wandering off to make tea. Many sets of rules now have players drawing chits to see who moves next, but, generally, the pacing remains unhurried and relaxed. As the Umpire or game organiser, think about how the speed of your game might change the feel of it, and try to inject that into play.

If you want to recreate the fast-moving car-to-car action of *Death Race 2000*, then your game should be fast paced, as well, with short activations, limited options for players to choose from, and quick combat resolution to keep the game moving along. Be prepared to hand-wave certain rules, make stuff up on the spot, or simply roll a D6 for a result, rather than endlessly flipping through rulebooks. Long periods of inaction, with people making drinks or nattering away whilst a combat is resolved, will be the death of this type of game. Short and sweet is the goal, perhaps playing out in an hour or so, and keeping everyone at the table involved at all times. For a great example of this sort of set up, have a look at Stop the Truck, a *Mad Max*-themed game by Graham Northing that was featured in *Wi*332.

Sometimes a slower pace is more suited to the atmosphere you want to create. When I was planning a scenario based on a mix of the movies *The Thing* and *Aliens* (Ice Station Stripey Horse - *Wi*399), I wanted to create tension and suspense.

** Incidentally, the machine gun used by Clint Eastwood in Where Eagles Dare was handed into Somerset police during a weapons amnesty in 2017!*

In this scenario, aliens had taken over the Ice Station, and a group of Marines had been sent to find out what had happened to the scientists based there. I used hidden deployment for the xenomorphs, so the Marine player slowly had to explore buildings, open store cupboard doors, and wander around external generators in the snow, looking for clues. Snowy weather reduced visibility, and through the snow, there were areas of blood and damaged machinery for players to find, along with the odd corpse. This built tension and suspense, and move distances were kept short to ensure it took time to explore the board. There were long periods when nothing happened, but because that was calculated, players remained engaged. Eventually, the tension was broken when an alien launched from cover to attack someone, leading to a few rounds of frantic combat before the snow settled again.

Pacing in your game can be just as important as it is on screen, and can contribute greatly to your players' enjoyment of the scenario. Once again, choosing rules that suit the pace you're after is critical for success.

MAJOR AND MINOR PLOTLINES

All good movies and TV dramas have major and minor plotlines. There is the main storyline - Easy Company are parachuting into France on D-Day - and assorted minor storylines - Private Blithe has not been in combat and is unsure how he will perform under fire, Guarnere has just found out his brother has been killed at Monte Casino, Speirs' legend and mystery begins, etc. These additional plotlines, running parallel to the main story, add human interest and further friction to the overall story arc.

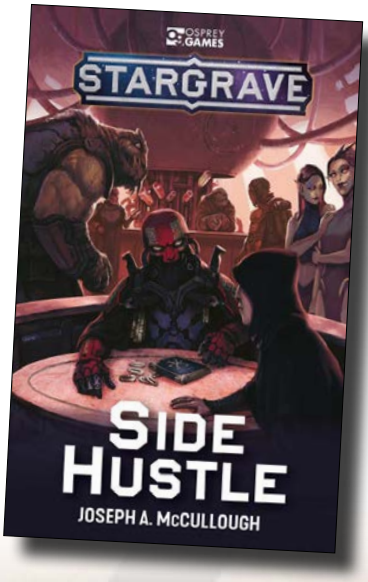
Several rulesets already employ the idea of alternate or additional victory conditions for certain units or characters in their games. *Musket and Tomahawks* is a good example of a game where players have two additional 'objectives', and the *Stargrave* expansion *Side Hustle* 'adds extra intrigue to your games' by introducing secondary missions, plots, and tasks. Whilst the main aim of your force might be to drive the enemy from the board, your unit of mercenaries may have an additional victory condition that they need to rescue the princess. These additional plot lines work best in multi-player games, where the players on the same side might have an overall objective of defeating the enemy, but also have individual side objectives that will gain them extra points.

In the *Band of Brothers* example above, the player controlling the section with Private Blythe may gain extra victory points every time it engages the enemy, or every time Blythe shoots an enemy target.

Above: Ice Station Stripey Horse inspired by Aliens and The Thing.

Above: Gaining bonus victory points by rescuing the princess. Models by Grey for Now Games and Sarissa.

Wild Bill might be more likely to make a risky assault on the enemy and either gain or lose victory points if he does. Speirs could have a secret objective card - for his eyes only - whereupon a POW encounter requires extra actions. Using the narrative of the movie or TV show to develop minor objectives will make your players feel like they are integral to the storyline, rather than mere bit-part players pushing recognisable models around the terrain seen on the screen.



ADD SOME PERSONALITY

Wargamers have always enjoyed giving names and personalities to their little metal miniatures. Initially, this began simply by naming brigade commanders in a battle after their historical counterparts, but, before long, squad and platoon leaders were being given names of their own. After all, having Corporal Schneider lead a successful attack against a Russian position is much better than having the position taken by nameless Squad Leader Two. Many rules now provide a system to grade your Brigade or Divisional Commanders, and also to give them character traits, such as Headstrong or Cowardly, that further infuse them with personality.

Given that the concept is already embedded in wargaming consciousness, it is only a small step to take the names and personality traits of characters from movies and TV and add them to our games. Clearly, if you are refighting a battle from a significant scene, then you want to assign the characters to the little metal miniatures representing them on the gaming board. The lead Sherman in the refight of the field crossing from *Fury* would be helmed by Brad Pitt's character, Don 'Wardaddy' Collier, who may have special abilities or traits from your rules assigned to him.

FROM TABLETOP TO SCREEN: WARGAMES IN FILM

When the painting or collecting of miniatures appears in movies, it is usually used to convey a couple of images. The first is of the sad recluse, who spends time in his darkened room, collecting toys to avoid the world outside - Steve Carell's character in *The 40-Year-Old Virgin* is just one example of this. The second is of the individual obsessed with tactics and strategy, who plays out board games and wargames to test their ability against the greats of history. These characters are usually bad guys!

Fortunately, with big name celebrities, such as Henry Cavill, Trey Parker, Vin Diesel, and even Ed Sheeran outing themselves as wargamers, the trend has been changing, and people look at gaming in a somewhat more positive light. Where can we catch some hot 'wargames with miniatures' action on the big screen and television?

The first and most well-known appearance of wargaming, as something other than a hobby for weirdos, appeared in the 1974 movie *Callan*. Edward Woodward, himself a dedicated wargamer in real life, is a British Agent who has to use his interest in wargaming to get close to a target. This theme was revisited in the TV series of the same name, where, in *A Magnum for Schneider*, Callan must use wargaming to get alongside an arms dealer. Believe me, that's not a cover you get to use every day!

In the 1987 Bond movie, *The Living Daylights*, Bond (Timothy Dalton) faces the villain, Brad Whitaker, in a final battle, which is fought around several impressive wargaming dioramas. Whitaker, played by Joe Don Baker, uses artillery fire and other sounds of battle to distract Bond (the cad!) as they duke it out around an impressive Gettysburg layout. This scene was filmed in the Forbes Museum in Tangier. Forbes was a millionaire who established the museum to house his collection of over 115,000 miniatures, and the layouts included Waterloo, Gettysburg, and Dien Bien Phu.

In Murder at 1600, Wesley Snipes' character collects and paints miniatures, and has a huge ACW diorama laid out in his apartment. When he comes home one day, he finds one of the miniatures squashed on the floor, and he knows the bad guys are onto him (although he probably should have been more concerned about how he was going reattach that miniature to its base - always tricky).

The 1998 movie *Ronin* has a scene wherein Robert de Niro chats to Micheal Lonsdale, who is engaged in painting samurai miniatures for a stunning 47 Ronin diorama. Londsdale's character paints his miniatures whilst wearing white gloves - something we can all learn from, no doubt.

Timecast produced a model of Stalingrad for the 2011 remake of the movie *Straw Dogs*, whilst wargaming featured heavily in the 2008 movie *The Oxford Murders*. Anyone interested in the making of the diorama and the wargames collection used in this film should check out *Wi*245 in The Vault.

Recent Netflix hit *The Crown* features a huge diorama of the Battle of Salamanca in season two's episode 'Vergangenheit', with the battle being shown off to Queen Elizabeth. You know wargaming has hit the big time when it's on Netflix!

More recently, of course, there has been a full-length documentary about the hobby called *Miniature Wargames: The Movie*, which features grandees from the hobby, such as Henry Hyde and Rick Priestley. Whilst I doubt they chase each other around the board like James Bond and Brad Whitaker, I am sure it still an entertaining watch.

Right (top to bottom): The Living Daylights, The Oxford Murders, and The Crown.

But what about big battles? When you have a large-scale Napoleonic game on the go, perhaps with four or five brigades per side, it becomes a little difficult to add individual personalities. Fear not; you can still add some glitz to your brigade commanders by using well-known TV or film personalities to represent them. There are AI websites out there that can make all kinds of mash ups with mixed success, but if you want particularly cool images of actors dressed as 18th Century generals, Google Steve Payne's Replaceface series (examples below). It takes only a few minutes to paste these glorious images into the briefing for your game, and to assign character traits to match the personality. Cavalry led by General Bruce Willis may 'Die Harder' than others, gaining +2 to saves or +1 in melee, whilst artillery led by Colonel Clint Eastwood may 'Blow your head clean off!'

Personalities and traits can be period-specific, with British commanders in the Sudan based on the characters from the 2002 version of the movie *The Four Feathers*, or Pony Wars games using characters from any number of Saturday-afternoon westerns. Images of the characters are online, and can be cut and pasted into the briefings for your players, along with a short bio and the character traits for the game. Giving names and personality traits to your commanders takes very little time, but adds greatly to player enjoyment and engagement. This is always worth considering, even if you are not directly recreating a specific film or TV show.

QUIET ON SET, AND ACTION!

Regular readers of this magazine will know that I am a huge fan of games based partly or wholly on movies and TV shows. From Sir Sydney Rough Diamond in my Northwest Frontier games to the waiter Rene and his hopeless band of resistance fighters in my WWII skirmishes, I shamelessly borrow names, characters, and plots in my games to add familiarity and humour for my players. I hope some of the suggestions above will encourage you to do the same.

WHO'S WHO IN THE CAST?

Please note: No identification with fictitious characters or actual persons (living, deceased or non-existent), places, buildings or products is intended or should be inferred.

1 - The Druid (B)
2 - Flashman (A)
3 - Ogron (E)
4 - Richard Winters (A)
5 - Lord Flashheart (A)
6 - Django (A)
7 - Gonville Bromhead (C)
8 - Captain Flint (A)
9 - Oddball (D)
10 - Sgt. John M. Stryker (A)
11 - Young Winston (B)

Manufacturers
A - Giants in Miniatures
B - Exclusive *Wi* show figure
C - Trent Miniatures
D - Artizan Designs
E - Harlequin Miniatures

CLASH OF STEEL

TABLETOP TANK BATTLES

Clash of Steel is a brand-new game from the design team at GF9 and Battlefront. It features **Dynamic Mission Based Game Play** to ensure that every battle is unique and cinematic. It is based on an **Alternative History** where the war in Europe finishes in 1944 with the surrender of Germany, but restarts just four years later in the face of Soviet aggression.

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SALUTE 51 PIRATE PAINTING

What a treat those lovely people at the South London Warlords have for you this year when you enter the hallowed halls for Salute 51 at Excel in London. In your attendee's goodie bag you will find a metal cast pirate miniature; Stormin' Annie the Pirate Queen, supplied by Bad Squiddo Games, and, for the first time ever, you will also receive an access code (in the show programme) to download a STL file for home-printing - a 28mm Space Pirate mini; Bos'n Pitt!

In a suitable act of piracy, we nabbed a casting of Stormin' Annie and a print of Bos'n Pitt and handed them over to *Wi* Painter extraordinaire Matt Parkes to apply the brushwork, and give them suitable stormin' bases on which to pose.

STORMIN' ANNIE'S BASE

1 - Nothing looks more like wood than… wood, so for the pier, which Matt constructed for Stormin' Annie to stand on, he chose to work with balsa wood, and some miniature balustrades he pulled out of his bottomless bits box. Planks were cut from the balsa, with a gap then being cut to accommodate the figure's jigsaw shaped base.

2 - A 'H' shaped pier end/support was also formed from the wood, and the metal figure dry-fitted in place. Matt also added a thin layer of Plasticard under the planks to keep them together and rigid.

3 - The pier (with embedded figure) was to be mounted on a circular 50mm diameter acrylic base. This was actually formed of two clear bases sandwiched together. Matt painted the top side of the bottom base with a mix of Tamya Clear Green and Clear Blue to create the desired underwater look, seen here - viewed from below. He also painted the rim of the bottom base black, in order to disguise the join.

4a - Turning to one of his favourite liquid effects (in it's very well-worn bottle!) Matt covered the top side of the base with Water Effects from Woodland Scenics.

4b - The H section of the pier was embedded into the water and Matt then stippled the surface of the 'water' to give the whole thing a choppy look.

5 - Once fixed in place, the H was joined by the plank section.

6 - Once dry, the Water Effects becomes (pretty much) transparent and the Clear Green and Blue paint can be seen below. Matt then fixed the figure in place and left the whole thing to dry overnight.

7 - Oh dear, the weight of the metal figure was too much for the pier and it started to keel over!

8 - Unperturbed, Matt set about fixing the subsidence by cutting out some of the dried Water Effects from around the bottom of the H and applying a stronger (100% tough!) glue.

9 - With the tougher glue in place (and nicely blended with a fresh application of the Water Effects) the whole shebang was as steady as a Skegness Pier.

BOS'N PITT'S BASE

The base on this figure was significantly simpler in construction than that of Annie's. The 'rock' the pirate is standing on is made from cork, surrounded by a ground mix of a few tiny stones, with a couple of bits box wire sections added for a sci-fi vibe.

PAINTING STORMIN' ANNIE

All paints are Vallejo unless stated otherwise.

Skin

1- Beige Brown 875
2- Beige Red 804
3- Basic Skintone 815
4- Citadel Contrast Guilliman Flesh

Blouse

1- USMC Tankcrew 323
2- White 951

Hair

1- Beige Brown 875
2- Gold Brown 877
3- Buff 976
4- Citadel Contrast Iyanden Yellow

Trousers

1- Dark Grey 994
2- Neutral Grey 992
3- Black 950 [Stripe]

Tentacle

1- Vermillion 947
2- Scale Color Orange Leather
3- Brown Rose 803
4- Old Rose 944

Flag

1- Black 950
2- Dark Grey 994
3- Neutral Grey 992
4- Deck Tan 986

Flag skull

1- Khaki 998
2- White 951

Woodgrain (Gun & Flagstaff)

1- German Camo Med Brown 826
2- Beige Brown 875
3- Dark Sand 847
4- Citadel Contrast Cygor Brown

Gold

1- Tinny Tin 060
2- Bronze 998
3- Glorious Gold 056

Sash

1- Hull Red 985
2- Scarlett 012
3- Dark Vermillion 947
4- Citadel Contrast Baal Red

Bandana

1- Prussian Blue 965
2- White 951

Gun barrel

1- Gunmetal Grey 863

Boots

1- Chocolate 872
2- Beige Brown 875
3- Buff 976

PAINTING BOS'N PITT

Skin

1- Beige Brown 875
2- Beige Red 804
3- Basic Skintone 815
4- Citadel Contrast Guilliman Flesh

Hair, holster and knee pads

1- Neutral Grey 992

Space suit

1- Med Sea Grey 870
2- Deck Tan 986
3- Citadel Contrast Basilicanum Grey

Trousers

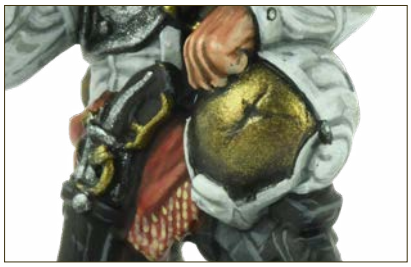
1- Dark Grey 994
2- Neutral Grey 992
3- Black 950 [Stripe]

Chest plate

1- GW Botgun Metal
2- Oily Steel 865
3- Contrast Black
4- Bronze 998

Tentacle

1- Olive Grey 888
2- Goblin Green 030
3- Golden Olive 857



Gold

1- Tinny Tin 060
2- Bronze 998
3- Citadel Mithril Silver

Sash

1- Hull Red 985
2- Scarlett 012
3- Dark Vermillion 947
4- Citadel Contrast Baal Red

Bandana

1- Dark Grey 994
2- Prussian Blue 965
3- Buff 976 [Pattern]

Backpack

1- HVY Black Green 147
2- Military Green 975
3- White 951

Pouches

1- Tinny Tin 060
2- Bronze 998
3- Citadel Mithril Silver

Boots

1- Leather Brown 871
2- Beige Brown 875

The water appears to glow when lit from beneath.

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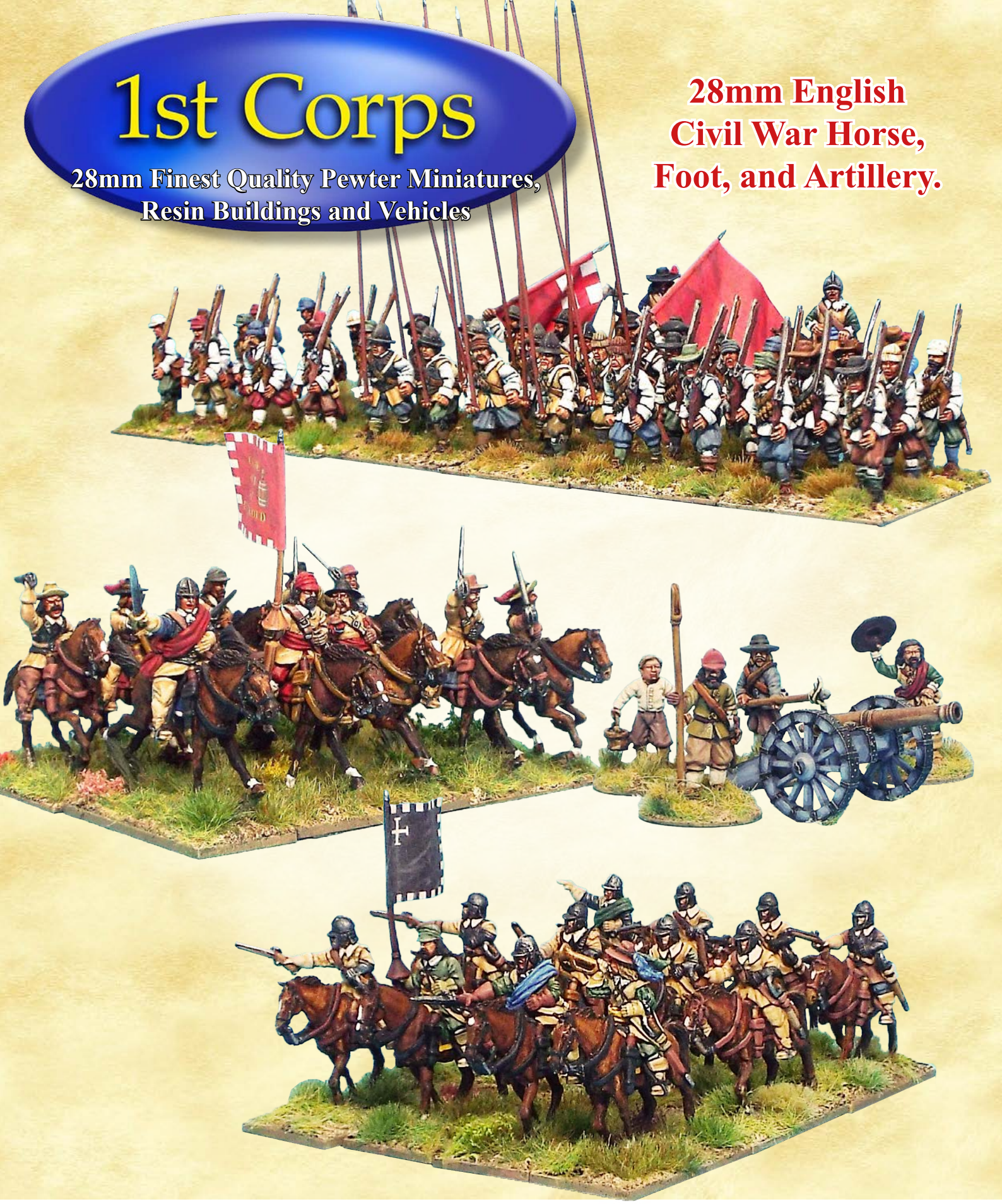

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"WERE YOU THERE?"

RIDLEY SCOTT AT AUSTERLITZ

Colonel (Retired) Bill Gray compares two very different versions of Austerlitz. One is seen through a historical lens, the other, through the lens of director Ridley Scott's Arri digital movie camera.

Relax, grab a seat by the fire, and warm those snow-chilled limbs. Perhaps some extra warmth from your favorite Napoleonic libation is in order… Courvoisier, le Cognac de Napoleon would be the appropriate choice, but grab a full bottle, or two, because you're going to need them!

It's Hollywood History time, you see, and, for this month's From the Screen theme, I'll be chatting about the Emperor's triumph at the battle of Austerlitz, Ridley-Scott-style, and how you can bring it to your wargaming table.

SCOTT'S AUSTERLITZ

Sir Ridley Scott, GBE, is a giant of the British film industry, and certainly didn't achieve such renown without ruffling feathers. It is unlikely, however, that he anticipated the blowback leveled at his latest movie, *Napoleon*, which stars Joaquin Phoenix as the petty and vindictive titular Corsican.

Historians - credentialed and armchair - have skewered the movie's historical accuracy, with a focus on its military aspects, and the battle scenes in particular. Obviously, Scott was more interested in exploring personality rather than generalship, something evident in another of his films - *Kingdom of Heaven* - set in the crusades. That movie is broadly upheld as historically-inspired, as enough accuracy remains to justify such a description.

If you've seen *Napoleon*, and the 10-minute Scott version of the battle of Austerlitz, you realize that *Napoleon* may not be so clearly historically adjacent. For those who haven't watched the film, here's a summary.

A 'Big' Battle on the Big Screen

On 1 December 1805, Napoleon stands on a forested ridge, looking down on the French army's bivouac area next to a small town. The location is at the lowest part of a valley that lies between Napoleon's position and another tall, forested ridge on the far side. French infantry is busy loopholing wooden and masonry walls, all campfires are lit, deep snow covers everything, and more is falling.

Meanwhile, Russian Cossacks in the woods take note and report to HQ, but when one strikes up a smoke, French outposts spot them. A staff officer tells Napoleon "We are discovered", but Bonaparte replies, "good" and orders the army to bed. Next morning, Napoleon tracks the advance of the enemy through fog and snowfall, using signal flags and lanterns.

Soon the Austro-Russian army emerges from the fog, appearing on Napoleon's right and advances on the French encampment. The assaulting formations are multiple infantry columns, spread along a wide front, with cavalry

columns occupying the gaps between. All formations are mixed and contain Austrian and Russian foot and horse (both heavy and light). Austrians often carry Russian flags while Russians carry Austrian standards. The entire mob includes Austrian line and grenadiers, Russian musketeers and grenadiers with bush plume, Russian cuirassiers, and Austrian dragoons, hussars, and cuirassiers. No Coalition artillery is present.

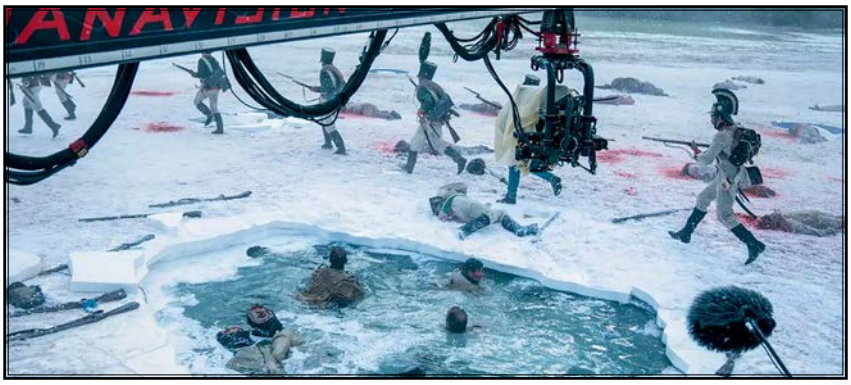
Napoleon is ready and waiting. Below him, on the slope, is a long line of French infantry, huddled in trenches and covered by white sheets - a field expedient camouflage for the snow. To Napoleon's right, French heavy artillery batteries are similarly hidden, while inside the heavy woods, on Napoleon's left, is his army's cavalry.

The Austro-Russian army charges, cavalry first, followed closely by the infantry. There are no formations, just a pell-mell swarm of sprinting men that looks more like a bug attack from *Starship Troopers* than a 19th Century advance. Allied horse and foot are soon sucked into a full urban melee with defending French infantry, so Napoleon orders his own infantry to reveal themselves and attack the enemy's left flank. Again, they rush in as a 'bug swarm'.

French cavalry emerges from the trees and plunges forward, a mounted 'bug swarm', striking the urban brawl from the left. A shocked Austrian commander orders a retreat along the only route of escape left open: a frozen pond.

The French pursue to the edge of the pond, where a firefight between French Légère and Austrian grenadiers bristles up, then the white sheets come off. The artillery is revealed and pounds the ice, breaking it, and drowning dozens of Allied Soldiers. The last scene shows a Russian cuirassier with a large Austrian flag trying to escape across the ice, but he doesn't make it.

Above: In a scene from the movie, the Austrian and Russian cavarly begin their charge.



Above: Filming the routing Austrians.

Above: In a scene from the tabletop (mimicking the movie), the French artillery is revealed. Figures by Trent Miniatures.

Above: A Scott inspired Austro-Russian cavalry change! Perry Miniatures' Ulans, Hussars, and more join forces (!?) to race at the French defences.

HISTORY'S AUSTERLITZ

Perhaps Scott's intention with these ten minutes of Austerlitz was only to show the southern portion of the engagement, around Tellnitz. Maybe his artistic interpretation of events resulted in a microcosm of the entire battle. I think the latter is likely; few of the terrain features and movements match the historical record at all. Scott's main priority might have been to portray Napoleon's strategic prowess, so he simply took creative liberties to enhance the audience's perception of Le Petit Caporal and his trap-setting skills.

Believe it or not, history tells these events quite differently, and, while I could dismiss historical records with Sir Ridley's words in my mind - "Were you there? Oh, you weren't there. Then how do you know?" - it's probably not the best idea here!

Above: Alan Perry nearly had a seizure when we told him we were going to agglomerate his Austrian and Russian cavalry into one big squadron to recreate movie Napoleon's Austerlitz allied charge scene in miniature. [From a photographer's point of view, it was quite liberating! - Ed] All figures by Perry Miniatures.

Adverse conditions?

The ground was not snow-covered, and none was falling. The day was clear, the ground and ponds frozen, with but a few patches of overnight frost present. There was, however, a thick lowland fog, which allowed Napoleon to mask the movements of his own army, so Ridley gets a gold star there. Critical thinkers will have already noted, however, that the film's white-sheet concealment doesn't work without snow!

The 'disaster on the ice' is bogus; the French and the Tzar did report some 20,000 Allied soldiers 'drowned', but this was pure propaganda. Napoleon wanted to exaggerate the scope of his victory and military genius, thus the adage 'to lie like a Bulletin'. Baron de Cameau, a French staff officer and eyewitness, estimates fewer than 200 drowned, because when the retreating Allied artillery cracked the ice, everyone else moved to skirt the ponds on both sides. When local *Fischmeister* drained the ponds for evidence, all they found were 28 cannon, 150 horses, and three human bodies. In the Monitz Pond, not a single cannon or corpse was ever found.

Unusual organization

The Allied Coalition forces did not attack without artillery, and they did not deploy multi-national tactical formations. The Austrians were a very distinct minority in the battle, and the men did not advance and maneuver like a sweeping arachnid swarm! Formations were tight, strictly controlled, and methodical in their movement. It's also worth noting it was as rare to see mounted cavalry fighting inside a town as it was to see bayonet fights between opposing infantries.

Normally, volleys would be exchanged until one side or the other broke, but one exception to this is when combat is inside towns, so here, Sir Ridley is spot on.

Confused colors

A lot of sartorial presentations are botched, though the individual uniforms depicted are decent. We see French Ligne correctly attired in bicorne, with Légère in shako and side plume, but at least half the cavalry ride white horses, a color normally reserved for trumpeters and well-connected officers. There is not one French regimental color in the movie, 1804 pattern or otherwise; French cavalry and infantry carry very large, plain, unadorned tricolors. Trivial you say? Perhaps, but in a production of this scale, when they won't damage any plotting choices made, why not get things right? Clearly the budget was there. Given the depth of some social media discussions I've seen, it's important to a lot of people!

Scott may, however, be presenting the battles for the masses. A French flag that isn't a tricolor could be ambiguous to the uninformed. Cavalry not digging in spurs from the off might mess with a layman's concept of a horse charge. This could have turned those more interested in the drama than the history away from the movie theater.

A get-out clause

The Ridley Scott interpretation of this battle does mimic the reports of Napoleon and Alexandr, with their vastly inflated tales of thousands of drowning men. If you've ever wondered what it might be like to game a battle based on one of Bonaparte's famous Bulletins….

TO THE TABLETOP - PLAYING SCOTTLITZ!

Certainly, refighting one of the Emperor's bulletins is not the only reason for putting Sir Ridley's *Austerlitz* on the tabletop. Serious historical wargaming can be a brain-numbing experience; a little mindless dice-throwing can be the proper antidote. How about playing my interpretation of 'Scottlitz'? I recommend *Age of Eagles II* (*AOE*) for this battle, but I would, of course, as I am the author, and I know the game well! I'll look at Scottlitz with *AOE* in my mind, but you can pick your system of choice.

Scale

Sir Ridley gave no indication as to how big the on-screen real estate is, how many soldiers are on screen, or how many they are supposed to represent. Thus, you can play any way your rules

WAS SCOTTERLITZ POSSIBLE?

In a word… no!

At the beginning of the movie sequence, Napoleon is seen returning - escorted by absolutely nobody - from a pilgrimage, leading his horse through very deep snow. Later, we see both sides' cavalries charging across the same turf, apparently unbothered by the deep powder they traverse. Clearly, something is amiss.

There have been many battles fought in the snow throughout history, with two of the more famous ones occurring during the Napoleonic era: The Berezina Crossing in 1812, and the Battle of Eylau in 1807. Studying those battles reveals the reality of war in the snow; it makes even the simplest military actions extremely challenging, let alone a mass cavalry charge! One French staff officer at Eylau specifically remembers, "Towards two o'clock in the afternoon an enormous mass of Russian cavalry was set in motion and advanced towards us at a walk; the snow and marshy ground not permitting any faster pace." So, despite what artists like Detaille and others might portray, while horses are imposing and powerful, they are little match for the resistance heavy snow creates.

It's a similar story for infantry. Soviet military studies note snow 12" deep severely impedes infantry movement, and the US Army calculates no more than one kilometer per hour overland or on unbroken trails through such coverage.

Above: Ney at Eylau by Caton-Woodville.

Above: Napoleon enters the scene at Austerlitz.

Visibility doesn't matter if you're being directed on screen and firing prop weapons, but in reality, would have been reduced considerably by the conditions. The US Army puts light snow (accumulation up to one inch per hour) visuals at no more than 1,000 meters, dropping to between 500 and 800 meters in moderate snow (one to three inches per hour), and to 400 meters or less in heavy snowfall. Such parameters confirm the plausibility of the white-sheet camouflage depicted in Scotterlitz, but they also mean it would have been impossible for advancing troops to identify objectives, and equally impossible for artillery even to see the targets they were shooting at. Thus, the ridiculously long ranges for the French guns in the movie would not have mattered.

Add to this the need for fires, lit near the artillery, to thaw water so that gun barrels might be swabbed… or the ability for muskets to fire at all given the damp conditions, and Scotterlitz is needing a lot of movie magic to be a possibility. Napoleon could have fought Austerlitz in a snow-laden environment, but not as Ridley Scott depicts it.

allow. If you play battalions, as opposed to brigades, no problem, just assume Scottlitz is a smaller battle. If your scale is 60 yards per inch or less, no problem, assume the on-screen clash represents a smaller area. You can also bathtub the whole shebang, so wherever *AOE* uses a brigade, simply substitute a regiment or battalion.

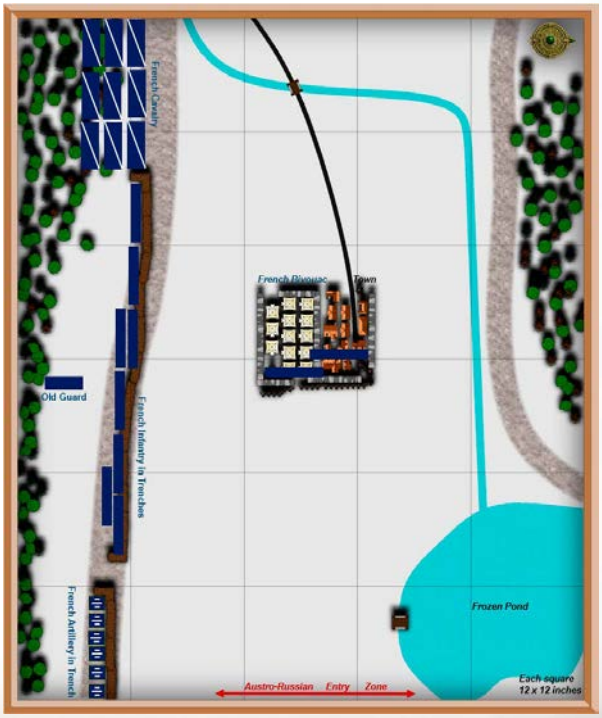
Whether you play with *AOE, Et Sans Result, Valour & Fortitude*, or (one of my favorites) *Bataille Empire*, you're golden even in terms of different rulespeak. *AOE* uses terms like Elite with a special Old Guard classification, but that is easily translatable into E1-6 or G1-6 in *Bataille Empire*.

AOE's ground scale is 120 yards per inch and 30 minutes per game turn, so I suggest using a table 6' wide and 5' deep. The forces on each side in my game numbered about 36,000 combatants, which is really the minimum for a game like *AOE*, with its 15mm brigades as the baseline unit.

Details

The game should begin at 8am, after most fog has burned off, and end about 2pm. The French should start deployed, with the Allies automatically entering the board on the first turn.

The weather during Scottlitz wants to be overcast, with falling snow, but not enough to degrade line of fire. The deep snow already covering the ground allows me to be creative, including a negative

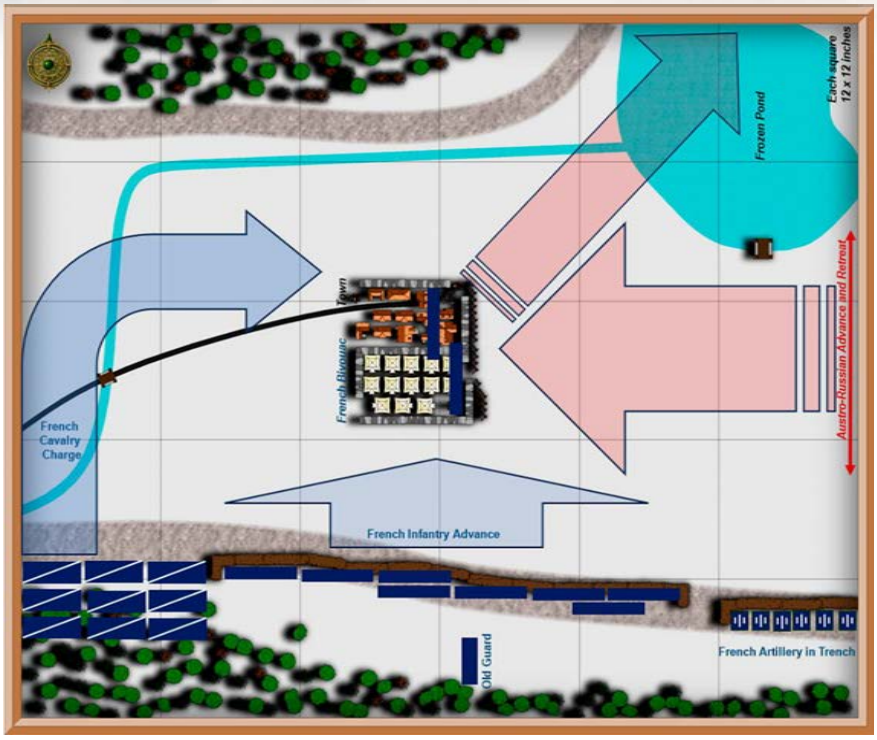


Above: Scottlitz: The forces deployed.

dice roll modifier (DRM) of -3 on the March Table, rather than simply using a rough terrain definition.

All streams and ponds are frozen over, and can support the movement of troops and guns. The ridges on either side of the French encampment are a Pratzen-like 40' to 50' high. Movement up- or downslope is passing over rough terrain, while any positive defender DRMs apply only if all attackers are charging uphill. The forests in the area are all eevergreen, with normal DRM for the defender against shock and fire. They also block line of fire/sight.

The French encampment is a tent city beside a town of wood construction. Typical melee and fire defense DRMs for the defenders apply, with one exception; cavalry charging into the town will NOT automatically become Disordered, though they suffer normal negative DRMs for attacking defenders holding urban terrain. The town will also slow movement as if it were rough terrain and block line of fire/sight for formations on both sides on the same elevation. There are no DRMs for the tent city.



Above: Scottlitz: Movement of the forces.

Above: Austrian infantry, by Trent Miniatures, advance towards the French positions.

AN ICY AMBUSH

I opted for simplicity when working the danger on the ice into my game. A Cannonade modifier, doubling their Fire Point value when targeting any Allied unit that has at least two stands entirely on the ice, did the trick. Between this and Old Guard guns firing in Grand Battery, you should be able to recreate the carnage of the movie. Not destructive enough? Triple the Fire Point value!

To add to the Scottlitz lack of realism, no Allied troops may voluntarily move to within 6" of entrenched French guns and foot until they have revealed themselves from their white covers by moving or firing.

THE ARMIES

It's not unreasonable to assume Ridley bathtubbed both armies for Scottlitz, so I used cavalry and infantry units of eight x *AOE* stands (2,880 infantry or 1,440 cavalry) for everybody.

All other formations are formed troops, moving and fighting as normal, with no 'bug swarms' allowed.

The French

I fielded ten brigades of infantry, of which two stands each were Légère, and the rest Ligne.

For cavalry, I deployed three brigades each of dragoons, cuirassiers (Horse Grenadiers replacing one brigade), and hussars.

Above: French and Austrians clash on the snow-covered fields of Austerlitz. The Russian flag is that of the Beloserk Musketeers, who weren't actually at Austerlitz - so Ridley would approve. All figures by Trent Miniatures. Flags by Flag Dude.

Napoleon is the French commander (and the only Charismatic leader on the board), and I gave him one six-stand Old Guard unit for looks. I further allowed the French a cavalry general, an infantry general, and an artillery general, but no Imperial ADCs.

I gave France six eight-gun batteries of 12-pounders firing Old Guard class. This number meets the *AOE* minimum for Grand Battery status and provides a 50% Fire Point bonus when shooting. These batteries may not limber/move but may pivot normally. Their last range block is now 12" to 40"

Cannot skirmish and all units are rated Regular. Reserve Movement is not used.

For Initiative, Napoleon has a +3 DRM.

The Allies

I also fielded ten brigades of infantry and nine of cavalry. This totaled two brigades Russian grenadiers, two Russian musketeers, two Austrian line, and four Austrian grenadiers.

The mounted contingent included two brigades each of Austrian dragoons, hussars, and cuirassiers; for the Muscovites two guard/cuirassiers and one Cossack.

An Austrian churl, not even worth naming (this is Napoleon's movie after all!), commands the Allies, and they got two extra Austrian generals, one each for horse and foot, with a single Tsarist commander to herd all the Russians.

There is NO Allied artillery!

Cannot skirmish, and all units are rated Regular, save the Cossacks (Conscript-Irregular). Reserve Movement is not used.

For Initiative, the Allies have a -1 DRM.

Victory Conditions

Trust me, you'll know who won at the end of the game… you already know who is going to win before the start of the game! To add a bit of challenge, the French player must match the impact of Napoleon's movie performance, otherwise the Coalition wins.

Bon courage, bonne chance, and have fun!

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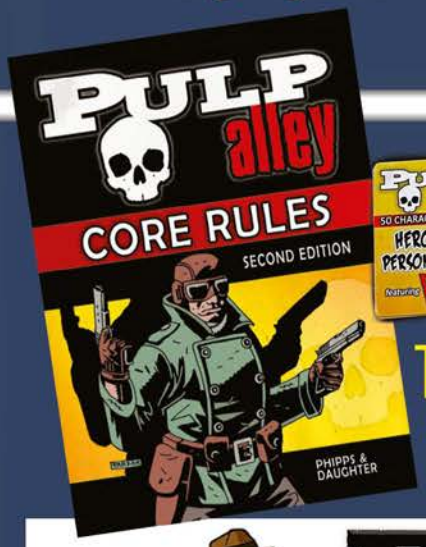

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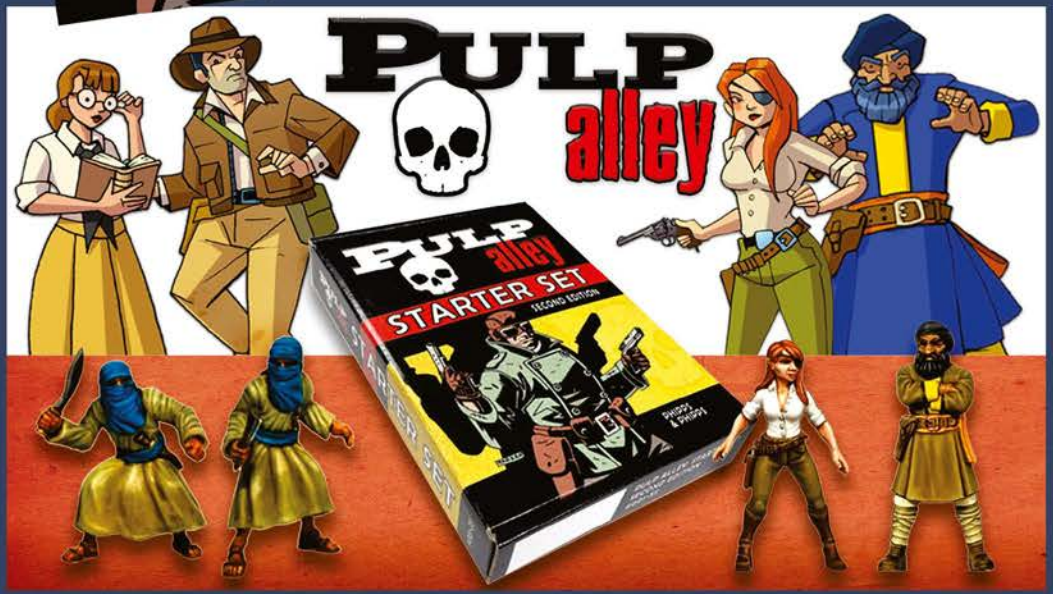

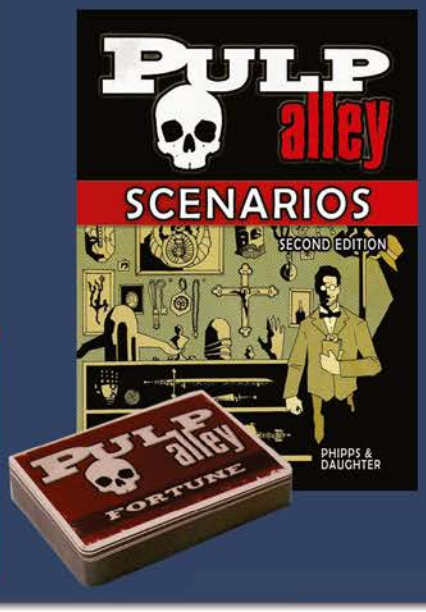

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DESIGNER'S NOTES:
THE WARPAINTS FANATIC STORY

We're very impressed with The Army Painter's new Warpaints Fanatic range (see page 76 for the first of our painting guides), and asked AP's Adam Abramowicz to shine a light on the development of such an expansive range.

When *Wargames Illustrated* suggested I draft a Designer's Notes, I was excited, then curious. As an avid reader of the publication, I know that these articles are typically reserved for game designers who want to promote their new rulesets. Rarely, if ever, have I seen a paint company featured, which gave me brief pause before I jumped at the chance to be the first paint brand to pen a full Designer's Notes!

My role with The Army Painter is Tactical Marketing Executive, which means I manage the team who research and design new products, as well as the branch of our company that tells the product's story to the world through our marketing, videos, and community outreach. I like to consider myself a brand and product storyteller, and I felt that the best way to approach this article would be to do just that - tell the story of how Warpaints Fanatic came to be.

IN THE BEGINNING…

To tell the full Warpaints Fanatic story, we need to go to Reno, Nevada. It was March, the year was 2018, and I found myself sitting at a restaurant booth with Bo Penstoft and Jonas Faering, the founders of The Army Painter. This was my first in-person interview with the company, and it was where I first mentioned my idea of an airbrush-ready paint range, as this was fast becoming a commonly-used painting method.

That idea was quickly glossed over, in order to discuss the real reason I was there, which, thankfully, developed into my securing the job and joining the team.

Nearly a year later, Bo invited me and our new (at the time) Studio Painter, Thomas Coltau, to his office. He tasked us with developing the range I'd raised in Reno; we went on to develop the industry's best and easiest-to-use airbrush-ready paint range: Warpaints Air.

Now that I look back, I see that this was a test. Bo wanted to see if we could follow through on the development of a viable and successful product. Before we were even done with Warpaints Air, we got to work on what would eventually become Speedpaint, and then Speedpaint 2.0. In secret, Thomas and I were tinkering with a project that few in the company even knew about…

WARPAINTS FANATIC'S INCEPTION

As these new ranges were coalescing and gaining widespread acclaim, Bo and I began to ponder why our Warpaints range was less favoured by the popular YouTubers, Instagrammers, and print publications who were responding so positively to our new Air and Speedpaint ranges.

Warpaints were a much older range, developed in a simpler and less demanding time, before the proliferation

Above: Adam at work in his secret project bunker, wielding his trusty paint brush!

Above: Nic, Thomas, Tue, and Bo pondering the development of the Fanatic paints on the Range Board.

of content creation and blossoming of influencer culture. Back then, we learned how to paint miniatures and armies from forums and websites, or in our weird nerdy uncle's basement (sorry, Uncle Dan, I kid), rather than heading online to choose from hundreds of available videos.

To this day, I stand by the fact that the original Warpaints acrylics were viable paints for great-looking armies a decade or so ago (not to brag, but they never stopped me from winning Best Painted at *Warhammer* tournaments), but the times, they are a-changin'!

Hobbyists are no longer seeking painting advice from wizened sages in chatrooms and forums, who have painted with the same approach for decades; they are subscribing to and viewing their idols on YouTube and social media, and getting more personalized painting lessons through Patreon. This new breed of YouTube painters are, let me tell you, truly amazing at creating miniature art!

To put it plainly, many people are no longer learning their army painting from army painters; they are learning how to paint armies from masterclass-level competition painters. Sadly, those painters were not using Warpaints, and Warpaints were certainly not initially designed for such painters.

Working in community outreach, I would regularly hear hobbyists saying: "I got my start with Warpaints and moved on to brands X, Y, and Z as I got better at painting."

While it has always been a point of pride for us that The Army Painter has been a part of so many hobbyists' journeys, it stung to know these painters had moved on. Everyone at The Army Painter wanted to give those hobbyists a reason to return to the brand that had nurtured their love for painting, and provide a product that would perform at every stage of a their hobby journey.

CONNECTING WITH THE COMMUNITY

We realized we needed to improve our acrylic line, and that's when Bo entrusted us to develop 'The Best Miniature Paints in The World'! An impossible task, clearly, as there are too many variables and too much personal preference at play, but that didn't stop us from trying!

We released a video titled 'We Hear You'. In it, we told the community we wanted their feedback so that we could continue to improve, and make the products that they wanted to use. As we pored over the thousands of responses and collated the data, a couple of things became clear; hobbyists crave paints that offer:

1. supreme coverage,

and

2. intense pigmentation.

A DELICATE BALANCE

The soft-bodied acrylic paints we use in miniature painting are made using three common materials: pigment, solvents, and resin. Paint companies are in a constant balancing act between these three things to get the most out of their paint while finding parity between performance and cost, because pigment is expensive!

Many paint brands claim to offer heavily-pigmented and high-covering paints, but the truth is that heavily-pigmented paints can be extremely difficult to work with, leaving streaks and unsightly textures on your miniature. High-coverage paints tend to get chalky, reducing vibrancy in the color of the paint.

To create a paint that surpassed all others in the miniature paint category, we knew we had to rethink how miniature paints had been made for the past half a century. This required different materials, new technologies, a reimagining of paint manufacture, and a new vision of what paints should be for the hobbyists that use them.

Paint manufacturers use different pigments, solvents, and acrylic resin to meet their product demands. At The Army Painter, we use Advanced Liquid Pigments, whereas many of our competitors use powder pigments. Traditional powder pigments are unpredictable, often causing color-consistency issues between production batches. Our concentrated Advanced Liquid Pigments are tuned to meet exact color specifications for more consistent color from batch to batch. The next time you run out of your favorite Warpaint Fanatic color, you can trust that the next bottle will be familiar and consistent.

Above: Tue and Kim in deep discussion about the various Fanatic paints in development.

Our Liquid Pigments benefit from a blend of inorganic and organic pigments, with no animal byproducts or hazardous materials, making our paints animal and kid friendly.

Our Liquid Pigments are also better for the environment, thanks to their extremely concentrated design; even with the pigment-dense formulation used in Fanatic, we use 30% less material compared to traditional powders.

1

2

3

4

1) The Knight that is included in the Warpaints Fanatic Starter set, which has a historical-adjacent finish. 2) A Witch Doctor with vibrant, saturated feathers and warm-toned skin, painted with one of the range's three skin-tone Flexible Triads. 3) A Lord of the Print Chaos Warrior, showcasing the range's metallics. 4) Big Orc Beserker with rich green skin and realistic leather, fur, and metal.

FINDING THE SECRET SAUCE

Bo was with his family on a small island off the coast of Denmark when Thomas video called him:

"Bo, I'm sorry to bother you while you're on holiday, but I have something important to show you." Thomas proceeded to grab an unprimed, black, plastic base. He dipped his brush into some orange paint and in one-coat applied a smooth and even stroke across the unforgiving surface. "That's Lava Orange!"

Lava Orange was one of the most difficult paints to work with in our former range, often requiring three, four, or more coats to achieve good coverage. When Bo first saw Thomas achieve full coverage in one coat, it seemed like a trick. Eager to try this breakthrough himself, Bo rushed to get the next ferry back to the factory!

This new coverage was possible because of Thomas' discovery of our Stabilizing Technology, which became the key to making Warpaints Fanatic (probably) the best miniature paints ever made!

With the creation of The Army Painter's proprietary Stabilizing Technology, we broke the confines of the three common ingredients. Thanks to the Fanatic Stabilizer, we have created a paint range that features 300-700% more pigmentation! Those pigments are then suspended in a very high-covering resin base that applies smoothly, resulting in unsurpassed coverage with rich, vibrant, and saturated color.

Our proprietary Stabilizing Technology helps to break the surface tension to offer insanely smooth coverage. It also aids

Above: Testing Olive Green on swatches.

Above: The color and paint experimentation was relentless!

Left: The Stabilizer is one of various bottles that come under the title of 'Effects'. In this section of 18 paints, there are also varnishes, gore and grime, weathering, glowing fluorescent paints, and a Retarder to slow drying time down.

in the pigment suspension in the base for even distribution. The range includes a pigmentless Warpaints Stabilizer. This can be used when thinning your paint to extreme levels for glazing and other advanced techniques, as it retains pigment dispersion, preventing the pigment from separating.

BRINGING COLOR TO THE TECHNOLOGY

We went even further in our mission to make these paints easy-to-use with our Flexible Color Triad System. Every paint in the range fits into a segment, or family, of paint colors that are made using the same root color.

Each segment is called a Flexible Triad, and therein you will find six paints that progress in tone from dark to light, with a consistent hue. This makes selecting highlight colors incredibly simple.

You may wonder how it's a triad if there are six colors. This is where the 'Flexible' part comes in! We know that all painters are different, and have diverse needs; Fanatic was designed to meet the demands of painters of all skill levels. Gamers, who generally want more contrast to make impact from a distance, can select two or three paints with a larger separation in tonality. A Moonstone Skin basecoat, followed by a Ruby Skin layer on your army's flesh is going to make for a simple, but eye-catching tabletop look. Should you feel like putting in the extra time a third paint from this Triad, the lightest tone - Pearl Skin - will be perfect for final highlights. Top artists, however, will benefit from the nuances of hue and pitch when

Above: With the ease of color coding, the Flexible Triads are an organisation obsessed painter's dream!

creating their display case masterpieces by incorporating all six paints from a Flexible Triad. Meanwhile, beginners and everyday hobbyists will appreciate how simple it is to select the perfect paints for their next project, thanks to this logical grouping!

While there are so many beautiful Flexible Triad families in the range, I think my favorite would have to be the Desaturated Cool Greens. I grew up playing Wood Elves, and these colors, along with their fun names, really speak to the time in my life when I fell in love with this hobby. It may not be the most vivid (and, boy, are there some vivid colors in this range), but it is versatile. I can see this Triad (shown below) being perfect for druids, tree spirits, necrotic or festering monstrosities - and it lends itself well for scale and historical modelling, with tons of WWII utility in particular.

Above: Rhino.

Below: Retro Ork Freebooter Captain.

WHAT'S IN A NAME?

At The Army Painter we love the fantasy and sci-fi worlds that we paint our figures for, which is why many of our paints and products feature names that are inspired by the monsters, heroes, and otherworldly concepts that inspire us.

Some of these names, while evocative and thematic, could be quite confusing to someone less familiar with those fantastical worlds. As part of our ongoing commitment to acting on feedback, and repeating an enhancement we made during our Speedpaint 2.0 development, we included the Practical Naming Convention on every pot of Fanatic paint.

This employs the ISCC–NBS System of Color Designation (see right), so that every thematically-inspired color features a secondary, more practical description that makes paint choice easier and accessible to all.

You would be surprised how often we receive emails and messages from color-vision-deficient hobbyists in need of help identifying a color that will work for their project. For these painters, choosing the right complementary color or highlight color can be extremely difficult, if not impossible. Ever since we incorporated the Practical Naming Convention into our paints, the messages we receive are of thanks and gratitude. We strive to make the hobby inclusive for all hobbyists.

A WORLDWIDE COMMUNITY OF CONTRIBUTORS

After posting our 'We Hear You' video, we have received thousands of emails through our feedback@thearmypainter.com address. Most of these emails received responses, and all were recorded; we captured their information in a massive spreadsheet. This allowed us to see exactly what the community wanted, and to prioritize requests based on the volume of data.

As we designed the Fanatic paints to meet the desires of painters beyond the walls of The Army Painter office, we tested the formulation in-house with award-winning painters, world champion gamers, and regular everyday hobbyists, just like you and me.

Above: Warpaints Fanatic Phalanx Blue is also listed by its Practical Naming Convention title of Greenish Blue.

THE ISCC–NBS SYSTEM OF COLOR DESIGNATION

This system for naming colors was established in the 1930s, and provides a basis on which color definitions can be standardized. At its core are 13 basic color categories: ten hues (pink, red, orange, brown, yellow, olive, yellow green, green, blue, and purple) and three neutrals (white, grey, and black). Beyond this are 16 intermediate categories - essentially in between the basics, such as reddish orange, violet, or yellowish brown - and other qualifiers - vivid, deep, dark, light, etc. - to further modify the options.

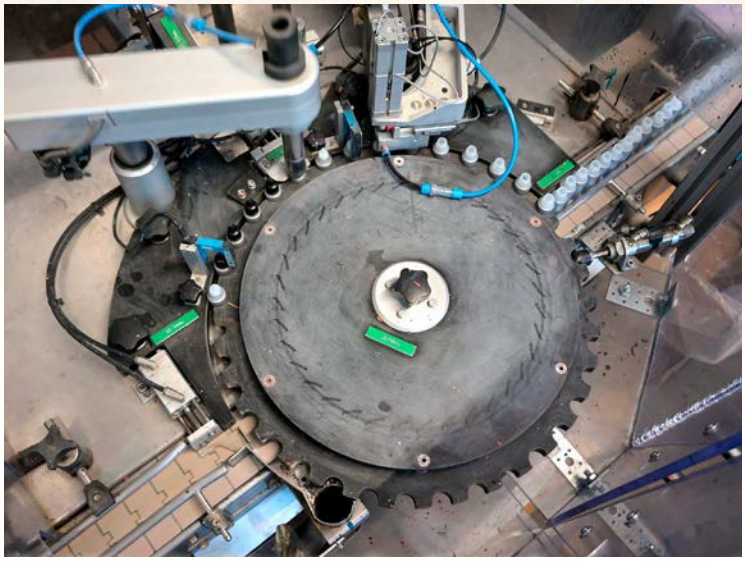
Much of this testing was done behind closed doors at events around the world. It's entirely possible that you may have actually walked past a Secret Paint Testing in progress, if you were in attendance at one of these events over the past couple years. These sessions generated some of the most valuable feedback and testaments for the new formula. Much of the feedback was good - so good, in fact, that we began to worry that they were just being nice.

We then offered testing opportunities to people we knew would be honest: hobbyists like Brent Amberger of Goobertown Hobbies, gamers from the Art of War team, and artists with whom Thomas competes at events like the Scale Model Challenge and Monte San Savino. Still, people loved the range. Most of the feedback focused on personal color preferences that testers wanted to see in the range - the formula was proving to be a winner. It was then that we knew we were really on to something.

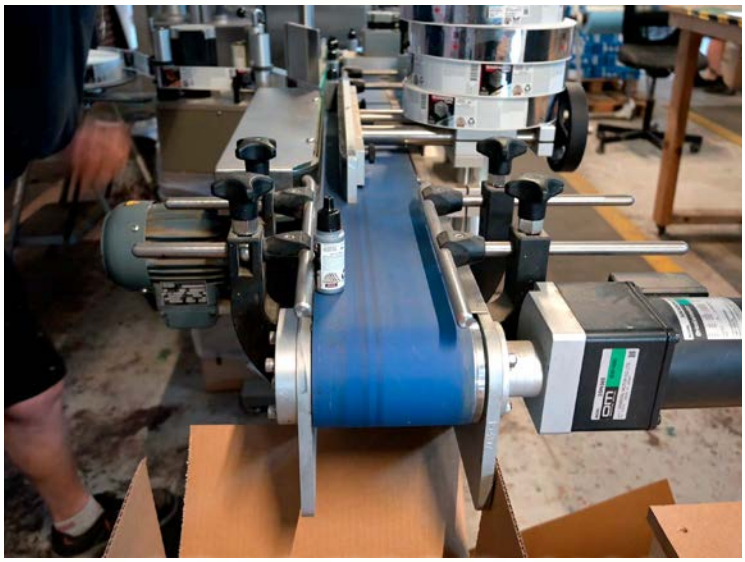
Before launch, we sent nearly 700 sample sets to top fans and customers, well before the media ever saw this exciting new range. The recipients' responses were overwhelmingly positive. You can see for yourself if you do a quick search for #WarpaintsFanatic on your favorite social media platform.

Above: Imperial Fists Terminator Librarian.

Below: Kasrkin kill team. All figures on this spread and the previous page are painted by Sam Lenz, The Army Painter Factory Team Member. See more of Sam's work @ samlenzartwork.



Above: Paints run through the production line and are capped.



Above: The very first Warpaints Fanatic bottle rolls off the production line!

THE ARMY PAINTER

Since 2007, The Army Painter has grown from a two-person startup with one product to a complete hobby company with nearly 80 employees in a new state-of-the-art production facility in Skanderborg, Denmark.

The new Warpaints Fanatic range is available now. Learn more at:

thearmypainter.com

(Left to right) Bo, Thomas, and Adam.

WHAT IS THE LESSON OF THIS STORY?

Making good paint is a rather difficult undertaking. Making a paint that performs for the best painters in the world, yet meets the demands of army painters and gamers, while still being easy enough to use for someone just getting started in the hobby - that took some very creative thinking!

It's difficult to write a climax for a story that is really just beginning, even four years in. As I write this, preorders are flying in for the paints; soon, the day will come when our beloved fans and customers finally get their hands on Warpaints Fanatic. Developing products and managing marketing plans has demanded a lot of my focus and energy; the chance to write this article allowed me to reflect on the joy of the experience so far, and on the breakthroughs the team had along the way. Through the challenging process of paint development and promotion, I am fortunate to work with and for a talented team of people who trust and believe in me. I tell my team every chance that I get how proud I am of what we do, how we do it, and most importantly, why we do it. I'm thrilled I can now share these sentiments with *Wargames Illustrated*'s readers, too.

Warpaints Fanatic, Speedpaint, and Warpaints Air have all benefitted from the team of passionate people behind them, who set aside egos and preconceived notions, approaching product development from a place of innovation and authenticity. We listen to the inspiring - but sometimes harsh - critiques from our customers and the community; this takes guts, but I believe the products are better because of it. We don't make the paint we want to sell; we make the paint that our customers want and need to use.

Did we make the (probably) best miniature paint in the world? I suppose it is up to the hobbyists and gamers out there to finish that part of the story. I can't see how, with the time and resources available, we could have made a better paint. Everyone went above and beyond in the development.

We didn't reinvent miniature paint, but we reimagined what miniature paint should be!

That is a good story in and of itself.

Imperial Fists Captain.

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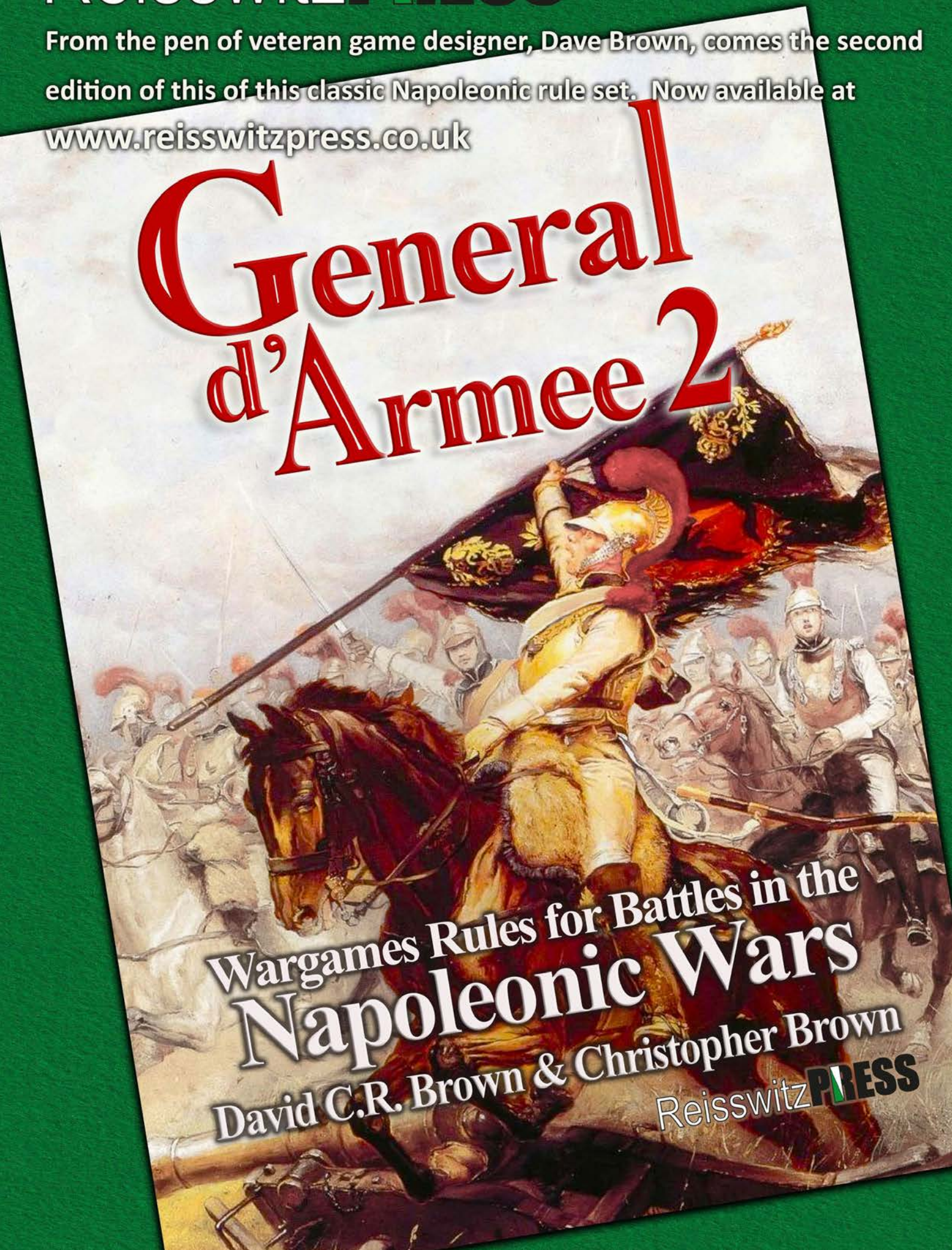

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DJINNS FROM THE DUNES

Above: Photo courtesy of Warlord Games, showing their Bolt Action SAS and LRDG models.

THE SAS AND LRDG ATTACK AN ITALIAN AIRFIELD

Glenn Clarke takes TV inspiration and drives out into the Egyptian sands during WWII.

The BBC series *SAS Rogue Heroes*, which recounts a rather colourful version of the formation of the SAS, may not have been completely historically accurate but it was hugely entertaining. Shot on location in Erfoud, Morocco, to have as accurate a background to events as possible, it set me off on the path to developing a scenario adjacent to those events depicted in the series.

Grey For Now Games seem to have thought along similar lines and recently released a desert raid bundle for their stealth skirmish game *02 Hundred Hours*. I wanted my game to play out at a grander scale, so I began to investigate the development of the SAS and the LRDG to work out a scenario. They prided themselves on being able to materialise out of the desert like the Djinn of Arabic folklore - a being created from pure smokeless fire, exercising supernatural powers, shapeshifting, appearing, and disappearing at will - which paints quite the picture!

Ideas for these desert attack units did not materialise out of thin air like the Djinn, though! They have a long and storied history, going back to at least the First World War, where the allies developed very successful Light Car Patrols and used them extensively in the Western Desert. Articles in *Wargames Illustrated* have detailed the history of these units and described excellent games based on them - see *Wi*424's Steel Chariots in the Desert and *Wi*425's The Race to Munassib Pass, both by Bob Giglio. If this period takes your fancy, make sure to check out Bob's book, *The Senussi's Little Miniature War 1915-1917*, which is packed with adventures in WWI's deserts.

SPEEDING INTO WWII

Fast forward to the Second World War and things get even more interesting. Italy had declared war on Great Britain in June 1940, and from September of that year they began their invasion of Egypt. At this early stage of the conflict, Britain's forces were outnumbered by the Italians and General Archibald Wavell set about devising a plan to try and hold the initiative.

Assault group making headway.

His idea was to harass the Italians by forming fast flying columns, comprising all arms. From April 1941 four such columns were operational; each typically including a company of infantry, a troop of 25-pounders, and a selection of armoured cars and light tanks. Lieutenant Colonel Jock Campbell so brilliantly commanded these new units that they quickly became known as Jock Columns. How could I resist such appealing background, especially when it was reinforced by the vivid scenes from *SAS Rogue Heroes*?

DEVELOPING THE SCENARIO

I decided to set my game on, and around, an Italian airfield in the period after April 1941. This was when the Deutsches Afrikakorps arrived in the Middle East, dispatched by Germany to shore up the Italian defences. My airfield needed to be substantial enough to warrant an attack; therefore, it comprised a control tower, several hangars, a workshop, various outbuildings, a series of oil storage tanks, and sections of runway.

It seemed logical to start off with the attacking force making their entry on one edge of the table, as far away as possible from the airfield buildings. I reasoned that simply rolling the attackers down the runway and shooting up everything in sight would make for a very boring and short-lived game, so I wanted to create some kind of escalating level of defender awareness!

Alerting the guard

I needed a mechanism that would allow the defenders' alert level to rise as the presence of the enemy force became more apparent.

Newsreel footage of the attack!

To bring the defenders into play, and introduce an element of uncertainty, a D6 is rolled at the start of each turn that the raiders are approaching the perimeter fence. The resulting roll causes something to happen:

1	The attackers are observed by a sentry or perimeter patrol. Roll again to determine their response: - 1 to 3: The alarm is not raised until the following move as the sentries investigate further. - 4+: They open fire immediately. This instantly raises the alarm and allows the defender to begin bringing further troops into action on the following move.
2	The defenders hear the perimeter wire or fence being breached, or an accidental discharge of a weapon or detonation of a bomb from the attackers. The defenders immediately react: - They open fire on the attackers and are joined by further troops on the following move.
3	The attackers are observed by a landing aircraft or defenders out on an early morning sortie. The aircraft lands/troops return having spotted the attackers: - There is a delay as they rush to report and the alarm is raised on the following move.
4+	The attacking force make headway towards the airfield buildings and stationery aircraft undiscovered.

Once the attackers get in range of the defenders, to begin their assault properly, the game shifts to its next phase. Defenders will join the action with no further dice throws needed.

This very simple system was appended to the *Rapid Fire* rules that I used in our game and it can easily be attached to whatever ruleset you might prefer.

Under The Cover Of Darkness?

I set the game in daylight, primarily so that the defenders wouldn't be caught completely off-guard. It wouldn't be much fun if the attackers could sneak in and take the enemy out as they slept! Despite this, I couldn't resist setting up a couple of scenes showing the attackers observing the airfield at night, preparing for the attack to go in at daybreak! These made for great photos, but you could even add a gaming element to this action; the *02 Hundred Hours* rules would be perfect for stealthy observation around the perimeter and the success of this could impact the bigger game!

Determining The Defence

As the Italians grew more aware of the attack, I needed to calculate how the defenders would react, how they would be spread around the terrain, and what weapons they'd bring to the action. I decided that the best way to do this would be to settle on a specific number of defenders and/or weapons allocated to each building pre-game, ranging from small arms to heavier guns.

A D6 was rolled for each building at the start of each turn once the attackers had reached the perimeter. On a 3+ its occupants activated and had two options: come into the open to return fire or remain in hard cover and fire from the window, at the discretion of the defending player.

Calculating Victory

How best to assess the attacker's performance? One option is to simply task them with destroying as much as possible during a mad free for all. This might produce an action filled game, with them dashing around the airfield, but I feel it is somewhat unsatisfactory and untrue to the professional efficiency of these early SAS units.

A more considered approach, and the one that I decided to follow, is to award 10 victory points for each target (either an aircraft or an oil tank) that is destroyed. The attacker's aim is to amass a score of 100 or more before retiring from the airfield. To destroy a target, I simply followed *Rapid Fire*'s rules relating to infantry weapons and machine guns and classed the objective targets as stationary soft skinned vehicles. The defenders, of course, must run the attackers off and cause as many casualties to them as possible. It's worth implementing a 'break point' for the attackers, where they will be forced to test their nerve or flee if your chosen game system doesn't have one, otherwise the defence may struggle against elite Brits fighting to the last man!

CHOOSING THE TROOPS

When David Stirling was given the go ahead to proceed with his plan to establish L Detachment, Special Air Services Brigade, (as the unit was originally called) he was authorized to recruit six officers and 60 men. Of necessity, therefore, they are small and elite squads. Ideally, these should not exceed twelve figures and, individually, they may have small arms, including pistols, submachine guns, and carbines (in preference to rifles), although a small number of snipers are acceptable.

In the earliest attacks, Lewes Bombs were placed on aircraft and oil tanks; these were developed by Jock Lewes, the unit's explosive expert, and he is shown in the Rogue Heroes series developing the device. The bomb took the form of a small bag of plastic explosive with thermite, diesel oil, and steel shavings giving combined explosive and incendiary properties. The bombs were often placed haphazardly but as experience was gained placement became more targeted to cause maximum damage and disruption. Whatever options your chosen ruleset has for explosives they should factor in your SAS troops.

Representing the characters from SAS Rogue Heroes is part of the fun of games like this. Left to right: Connor Swindells as David Stirling, Jack O'Connell as Paddy Mayne, and Alfie Allen as Jock Lewes.

MODELS AND TERRAIN

My forces consisted of 15mm figures and vehicles from a variety of sources. I opted for this scale as I thought it would be easier to depict the quite wide expanse of an airfield and, as it turned out, this decision had positive and negative implications. I was certainly able to put together a realistic looking airfield, but I found that there was a dearth of suitable aircraft models in the correct scale.

Collecting the necessary models and wide variety of equipment featured took quite a lot of effort and determination. It was well worth it in the end, producing an unusual and good-looking game, but exercise caution if you choose this scale.

Vehicles

Vehicles include Morris and Marmon Herrington armoured cars, Jeeps, Ford V8s, and Chevrolet trucks. I sourced them from several different suppliers including Flames of War, Peter Pig, and QRF (Quick Reaction Force.) I also investigated the growing number of suppliers producing 3D prints and obtained more unusual equipment from both Syborg and Battlefield 3D.

Warlord Games have Jeeps and Chevrolet trucks, whilst their 8th Army and Commonwealth ranges offer further vehicles and equipment. Perry Miniatures have a good selection of vehicles and equipment for the SAS and Italian forces, whilst manufacturers producing 3D prints frequently offer their products in a variety of scales, including 28mm.

The aircraft are slightly undersized since they are 1/144 scale. The models include diecast Savoia-Marchetti SM79 from Atlas Models, Fiat BR20 Cicogna from Altaya Models, CR42 Falcon fighter bombers from Flames of War, a Henshel HS126B-1 Reconnaissance plane from Zvezda, and a flight of two JU88 Stukas and three Messerschmitt 109s from Zvezda.

Above: The Italians respond to the attack.

In the 20mm scale there is a much wider selection of suitable aircraft models, but if you opt for 28mm and a game more focused on *02 Hundred Hours* skirmishing, you will again find it difficult to obtain suitable planes. In all honesty, I think that 20mm aircraft do not look too much out of scale and present a viable alternative. Thankfully you won't need as many! I did not explore what might be available in 6mm scale; if there are adequate aircraft and other equipment then this would present a great option for my scenario.

Above: The SAS rush their vehicles down the airfield.

Infantry

Infantry for my 15mm forces came from the *Flames of War* range; I was lucky enough to secure some of the discontinued blister packs of SAS and Bersaglieri figures. You may be able to track these packs down on eBay; otherwise, Peter Pig produce British Commandos, LRDG vehicle crew, snipers, and 8th Army figures which fit the bill, along with a selection of Italian figures. At such a small scale it was not really practical to depict specific characters, although bases could be colour coded; thus, one could identify one figure as Paddy Mayne or Jock Lewes and bring into play any special characteristics that they might have.

If you prefer 28mm models, then the *02 Hundred Hours* starter set is an obvious choice, but there are alternatives. Warlord have Commandos and SAS as well as Italians, and also offer Askaris (colonial troops) which would add interest to any Italian force. Perry Minis have one of their standard plastic box sets, in this case Desert Rats, and in their range of metal figures there is a wide selection of Italians. SThere are several superb sets of SAS characters crying out to be converted into Rogue Heroes too. Indeed, many of their offerings are supplied with alternative heads and there are packs of heads with different hats to encourage production of your own Rogue Heroes.

In 28mm I think David Stirling should certainly be represented, along with Paddy Mayne; allocate them to different squads and use their charismatic qualities to enhance any morale tests. Other characters of renown should include Mike Sadler, formerly of the LRDG and an expert in desert navigation, and Jock Lewes, the explosives expert.

Terrain

The airfield itself was represented with a simple and suitably coloured mat with runways laid out using a slightly contrasting hessian fabric. The perimeter fence and buildings are all scratch built models, as are the oil tanks. In this scale one can use the caps off your aerosol cans to make as many oil tanks as you wish!

I believe that filming of a second series has begun and will see the Rogue Heroes transported to Western Europe. I am sure this change of scenery will inspire even more adventures and offer more potential on the tabletop, with terrain that more WWII players are likely to have in their collections.

Tactics often saw vehicles in formation speeding down the airfields, unleashing the firepower of as many as 60 machine guns, including Vickers, Bren Guns, Lewis Guns, and some captured Italian Bredas. In some attacks, troops went into action on foot and used their sidearms; in one particularly notorious incident, Paddy Mayne marched into the enemy's mess room and opened fire, killing all the occupants. He is certainly a character that one should consider including in a squad. Despite his ungentlemanly action he was awarded the DSO and a total of three bars, which means that he was effectively awarded the medal four times, and was described as the bravest man to have never been awarded the VC!

David Stirling himself took part in many of the raids and his presence, along with Paddy Mayne's, should serve to enhance any morale checks that are taken. Another character that you should consider including is Mike Sadler, the navigation expert who was so taken with the exploits of 'L' detachment that he transferred from the LRDG to join them. Remember that not only are they 'Heroes,' they are above all 'Rogue' in every sense of the word! You should reflect this in your units; they were misfits, ill disciplined, often clad in non-standard uniforms, bearing a wide range of weaponry, and fighting in their own unique and unpredictable style to confound their opponents.

This rogue element highlights the shortcomings, or uncertainties, in many rulesets; they simply fail to cater for irregular units or partisans. I suggest focusing on whatever irregular and partisan features are evident in your preferred ruleset and adding in some of the elements of *02 Hundred Hours*' core rules and the game's *Partisan Resistance Cell* expansion for inspiration. At the very least, make your SAS and LRDG units elite in status and arm them with as many carnage causing toys as possible. Ensure that their morale factors are always higher than those of their opponents too.

HOW MY GAME PLAYED OUT

At the start of the game, I managed to roll well; my attackers made quite a lot of headway unnoticed as they breached the perimeter and headed for their targets. The force split into two groups, one heading for the aircraft and one making for the fuel tanks.

My second move was less successful and a roll of 2 meant the Italians had heard something. They started to rush into action, rudely awakened by the alarmed cries of more alert sentries. As things played out there was a very desultory response from the defenders. Just a couple of groups came into the open to engage the enemy, with the remainder staying in the hard cover of their buildings to send out small arms fire relatively safely.

The game proved to be very fast moving, with the elite attackers quickly and efficiently moving around the airfield and causing enough destruction to gain the required number of points to declare a victory. They left the field having suffered very few casualties and, on this occasion at least, lived up to their hopes of being like Djins from the dunes!

LOOKING AHEAD

If I were to develop the game further, it might be interesting to organise a pursuit or have an unexpectedly large and heavily equipped defending force for the attackers to face. This, like the defender reactions, could be randomised to make the game unpredictable for both sides. This unpredictability could be somewhat mitigated by SAS observation, which could be played as a separate scenario, as mentioned earlier.

I fully intend to investigate the *02 Hundred Hours* rules thoroughly and consider how its systems and ideas might be incorporated in my scenario.

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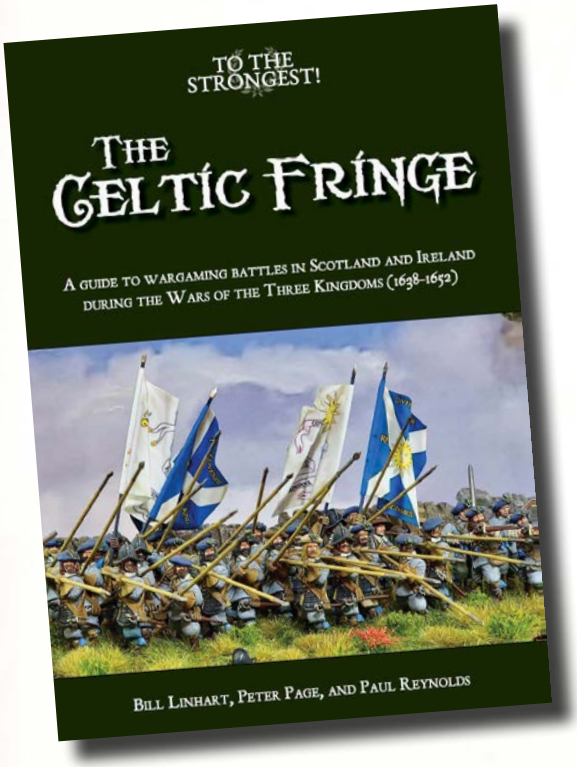
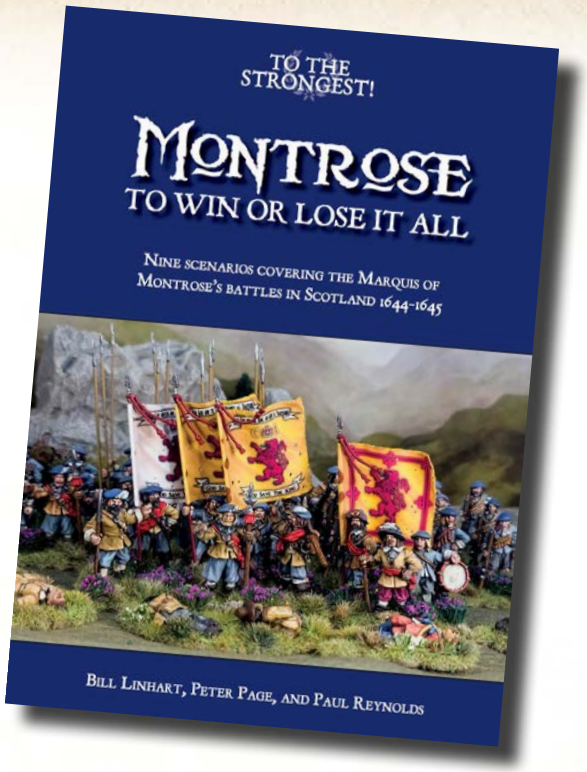




Author Paul Reynolds provides a guide to two new *For King and Parliament* supplements, which he has co-written with two other enthusiasts of these popular 17th Century rules.

Peter Page, Bill Linhart and I have long had an interest in the Wars of the Three Kingdoms, a series of intertwined pike and shot conflicts fought in the mid-17th Century in England, Scotland, and Ireland, and for many years we searched for an ideal set of rules to represent them. Eventually, in *For King and Parliament*, we found a game system that not only represents the battlefield tactics well, and in a simple, fast -playing manner, but also brings a wonderful period feel and great narrative potential to our wargames.

All three of us are drawn to the 'Celtic Fringe' by cultural heritage, being descended in part from the Celtic diaspora, and having a certain sympathy for those upstart underdogs. When we refer to the Celtic Fringe, we are talking about specific geographic regions and the people that predominantly inhabit them. In Scotland, these are the people west and north of the Highland Line (using any of the several definitions you might prefer!). In Ireland, it is a geographic patchwork, but includes almost all of Connacht, most of the land outside of the Pale (in Leinster), and beyond the plantations in Ulster and Munster. More importantly, the Irish Fringe includes all the native Irish.

THE CELTIC FRINGE

The Celtic Fringe extra rules and units were developed to model the older ways of organising and fighting that still survived on the Celtic Fringe. They build on the simple yet subtle mechanisms of *For King and Parliament*, adding more flavour of time and place to the Wars of the Three Kingdoms in Scotland and Ireland from 1638 to 1652, seasoning, one hopes, an already excellent dish with an extra pinch of (Celtic) spice.

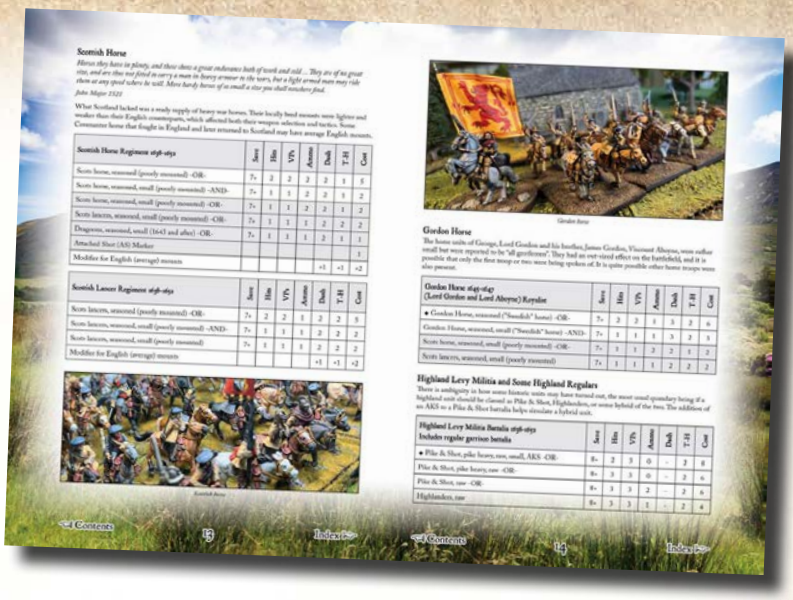
The extra rules build on the existing *For King and Parliament* mechanisms, providing more insight into the behaviour of Highlanders and Irish massed foot. Appropriate units can be supported by shot, bows, or small numbers of warriors

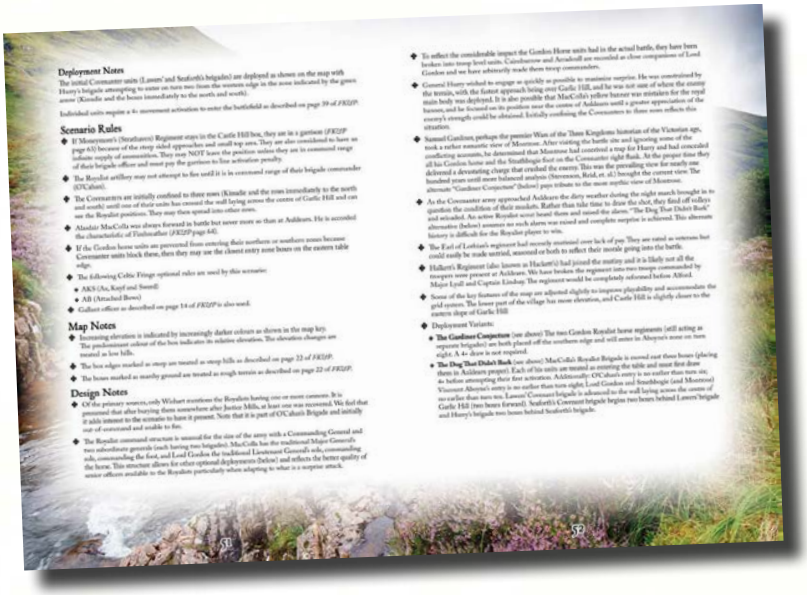
FOR KING AND PARLIAMENT

Both *Montrose* and *The Celtic Fringe* are supplements for the English Civil War ruleset; *For King and Parliament (FK&P)*. Written by mainstay of the UK wargames show circuit Simon Miller, *FK&P* is based on Simon's successful ancient rules *To the Strongest*. No measuring, playing cards, and large battles are all eye-catching features of *FK&P*. You can read more about *FK&P* in *Wi*365, or watch our YouTube interview with Simon by searching for 'Simon Miller' on the *Wargames Illustrated* YouTube channel.

armed with traditional hand-to-hand weapons (Ax, Knyf, and Swerd). The number of troops each unit represents is slightly modified, reflecting the smaller army sizes and different proportions of horse and foot involved. All the unit types that might be encountered in Scotland and Ireland are described according to their *For King and Parliament* unit properties, along with possible alternative ways of representing them.

The Celtic Fringe caters not only to the unit which feature in Montrose's 1644-45 campaign in Scotland, but also those in future publications that will cover The Bishops' Wars, The Great Rebellion in Ireland, and the subsequent Confederate Wars, as well as Cromwell's conquests of Scotland and Ireland.



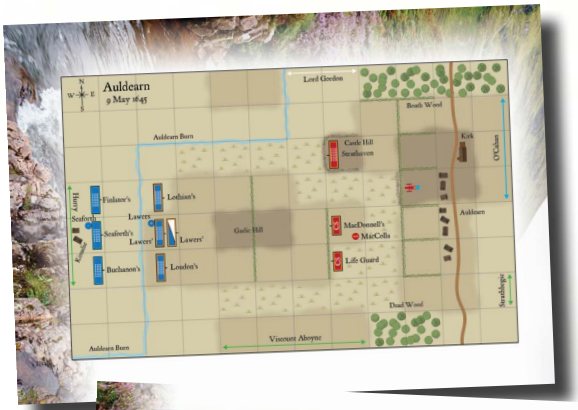


MONTROSE - TO WIN OR LOSE IT ALL

Montrose - To Win or Lose It All is a collection of scenarios covering Montrose's 1644 - 1645 campaign in Scotland. Admittedly, this conflict has been wargamed many times before, but it remains endlessly fascinating, and new research on the various ways the battles were fought continues to emerge.

Montrose - To Win or Lose It All covers eight actual historic battles and one 'what if?'. Each scenario has been balanced to give both sides a reasonable chance of success, while reflecting the historic challenges facing the commanders at the time.

The 'what if?' scenario, Banvie Burn, is intended to allow players to practice *The Celtic Fringe* extra rules. The remaining eight scenarios are actual historic battles: Tippermuir, Fyvie, Auldearn, Justice Mills, Inverlochy, Alford, Kilsyth, and Philiphaugh.



Each scenario includes:

- Historical background.
- Briefings for both sides.
- Scenario rules.
- Map notes, and a full-colour map showing the terrain, deployment, and any scenario objectives.
- Orders of battle for both sides, including full unit properties.
- Design Notes, which explain some of the choices the authors had to make.

The scenarios can be played individually, or within the framework of two mini-campaigns and one full campaign. Simple and more advanced campaign systems are provided to allow different degrees of interconnection between the battles. Although they are designed to use with *For King & Parliament* and *The Celtic Fringe*, the scenarios provide detailed maps and orders of battle that could be adapted to other rule systems.

The Celtic Fringe and *Montrose - To Win or Lose It All* are printed in full colour, and illustrated with images of beautifully-painted wargames miniatures throughout. They are available both as digital and hard-copy books, and can be found in the Big Red Bat Shop at bigredbatshop.co.uk.

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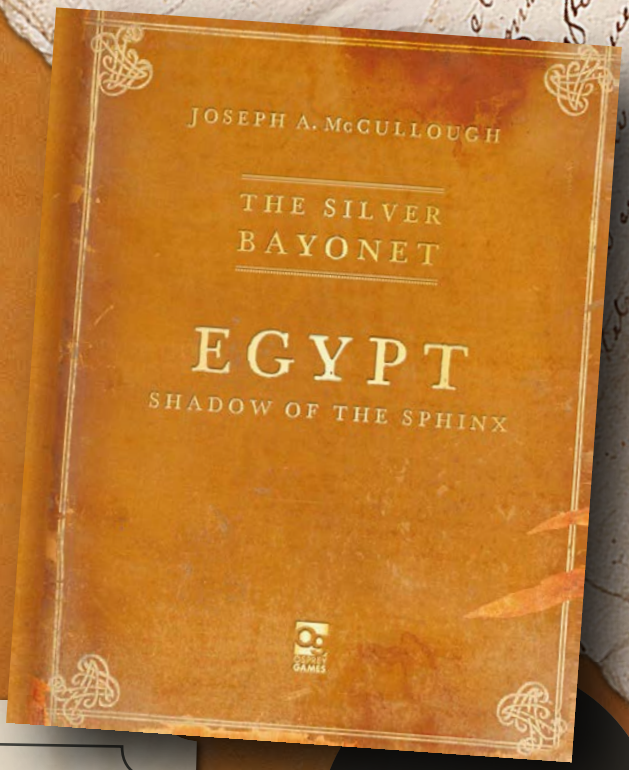

COMING SOON

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Written by Joseph A. McCullough
Illustrated by Brainbug Design

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COVER MOUNT FOCUS

FROM SPEC OPS TO CoD

Matt Parkes builds iconic *Call of Duty* characters with this month's free Warlord Games Special Operations Team frame, and we probe how other video games can inspire our tabletop warfare.

Video games are a relative upstart in the screen world, but they more than deserve their place in this month's From the Screen theme. They've evolved from a curiosity to a behemoth industry that earns around $200 billion a year - more than Hollywood and the music world combined!

The question of 'are video games art?' has, thankfully, long been left behind by all but the most curmudgeonly cynics, and the best games are now considered alongside top films and TV shows in the world of entertainment. Over the last decade, video game creation has taken a similar path to that of mid-'70s Hollywood, gradually condensing into two primary areas: high-budget blockbuster titles, and independent offerings produced by smaller teams (or, in the case of video games, sometimes individuals).

The blockbusters tend to showcase stunning visual fidelity while presenting refined spins on tried-and-tested stories and gaming systems, while the independent offerings are where you'll find auteurs pushing the boundaries. It's somewhat akin to wargaming, wherein a few major companies produce tentpole products - *Warhammer*, *Bolt Action*, etc. - and plucky indies fill in the vast gaps with a broad selection of smaller, more specific, and inventive tabletop systems.

Video games offer a lot more to tabletop wargamers than the simple fun of playing them, and nowhere is this more apparent than in their visuals, which can provide endless inspiration for terrain making, conversions, and painting projects. Each video game world needs to be created from scratch, so the best are supported by incredibly strong design aesthetics (from the comic-book dolour of *Valiant Hearts* to the crisp realism of *Battlefield*) and huge amounts of concept art, the latter of which can often be purchased in chunky coffee table books or viewed for free on websites such as artstation.com.

For this article our painter, Matt Parkes, focused his attention on the incredibly popular *Call of Duty* (*CoD*) series, of which he's a fan. Matt picked some of the most memorable characters from the *CoD* franchise and built them in miniature, using the Warlord Special Operations frame. He created three figures that are based directly on characters from the games' story-driven campaigns, and others inspired by the visuals and weapon and kit options found in *CoD*'s online competitive gaming.

Tucked between the stages of Matt's painting-progress are details of other video games that we think wargamers might enjoy. These titles include intense cinematic first-person shooters like *CoD*, more squad-based simulations, strategy-heavy titles, games that focus on storytelling, and a couple of outliers. All are exciting video games to play, but we've picked them for their potential to inspire wargamers with their intriguing systems, campaigns, visual design, terrain, and narrative chops, too.

THE CALL OF DUTY SERIES

This massive franchise is about as blockbuster as it gets in any screen medium; it's a perennial 'best-selling video game of the year' and *CoD*'s publisher, Activision, were just acquired by Microsoft for $75 billion in the biggest tech deal ever! Across the 23 mainline games, you'll find action-packed single-player campaigns, and intense online multiplayer shoot-outs with real and imagined history aesthetics, weapons, armour, and tactics.

Above: Historical figures join the cast in Black Ops, including JFK.

Originally a successful WWII trilogy (think *Saving Private Ryan*, but with you in control of one of the men on the ground), it was with the series' fourth release (which added the *Modern Warfare* subtitle and setting) that it truly took off. Since then, titles have been released annually, and have been met with acclaim and occasional controversy. Consider having a go at:

The original *Modern Warfare*

A ghillie-suited infiltration through the contaminated landscape of Pripyat in the Chernobyl Exclusion Zone is perhaps the most impressive mission in this game (shown below). It certainly shows the endless modeling inspiration that video games can provide with its eerie, overgrown, abandoned terrain. The subsequent mission, in which you must take a long-range sniper shot (while considering wind, humidity, and the Coriolis effect), could make for a great little pick-up game at the club. The denouement of a level named 'Shock and Awe' is best left to be experienced, rather than spoiled, but it is the sort of jaw-dropping, immersive moment that only the very best video games can create.

Above: The spooky desolation of Pripyat in one of Modern Warfare's iconic levels.

Call of Duty: Black Ops

Black Ops took the *Call of Duty* franchise back in time to the 1960s, and it will offer entertainment aplenty to historical gamers… but do make sure you set your plausibility requirements to low! You play as a CIA operative who is being interrogated, and his tortured recollections are played as flashbacks, taking place in locales such as the Soviet Union, Cuba, Vietnam, and China. Focused on the Cold War, but also touching upon the Vietnam War, the game weaves real historical characters and events into a high-tension narrative. It could inspire a great globetrotting mini-campaign in Cold War-gone-hot tabletop action.

Call of Duty: Advanced Warfare

Advanced Warfare is a high-budget take on what combat might be like in the 2050s. For that reason alone, it's worth a look, even though it's one of the series' more divisive releases. Drones, bionics, advanced weapons, and VR training are just some of the features, and if you fancy some near-future wargaming, there's a lot to inspire here.

WORLD WAR ONE

WWI wargaming has been getting something of a boost lately, thanks to various new ranges of miniatures, but recreating the scope of widespread trench warfare takes quite some commitment. How about a look at last year's *The Great War: Western Front* video game for some grander-scale gaming (above right)? The combination of real-time and turn-based strategy gaming sees you commanding from either side, expanding your trenches, and adding other defences, then placing battalions and units. Battles are inevitable, and you can reinforce the men as they rage, but this will cost you more in supplies. This creates a constant push and pull; you can make gains, but you can also overstretch, leaving the line too thinned elsewhere. It's a flawed game, but one whose systems are ripe for swiping to enhance your tabletop campaigning.

If you want something to inspire you with stunning visuals, look no further than *Battlefield 1* (below right). This single and multiplayer shooter is certainly not the most realistic war simulator, but its visual recreation of the Great War is seriously impressive. You can play as infantry, tankers, pilots, and cavalry, and extra classes unlock more unusual options, such as trench raiders and tank hunters. The campaign mode takes in various battles on the Western Front, the Gallipoli Peninsula, Arabian desert, and Italian Alps.

Should you want to play something totally different, check out *Valiant Hearts*. This quirky game, designed to commemorate the war's centenary, mixes puzzle mechanics and storytelling through the eyes of American soldier Freddie, Frenchman Emile, his German son-in-law Karl, and Belgian nurse Anna, along with Walt the dog (a very good boy!). It has a bold comic book style, some rewarding puzzles, and its moments of levity contrast heavily with the game's undeniably darker times, making sure it never feels disingenuous or saccharine.

Soap

Thanks to the spread of parts on the Modern Military Special Ops Team frame, there are opportunities to make all kinds of modern fighters, and top of the list for Matt was *CoD*'s John 'Soap' MacTavish. Soap is one of the playable characters in *Modern Warfare*, and a series mainstay. Matt decided to give him a hint of civvy clothes, hence the cream top, but he otherwise kept the build quite simple.

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Unless stated otherwise, the paints used in this article are from Vallejo. Figures were painted over a coat of black primer, and the Contrast washes were all heavily thinned, to flow rather like watercolour paints.

"Everyone get ready! Lock and load!"

Captain John 'Soap' MacTavish

Price

Captain John Price leads Soap through *Modern Warfare*'s legendary 'All Ghillied Up' mission and he features in many of *CoD*'s locales and missions. There's no ghillie suit on the frame, but Price's iconic boonie hat is included, so we opted for that head. Matt painted a moustache and sideburns to go with it. Rather than create an exact likeness, which would have required extensive conversion and sculpting on each of the figures, the feel of them is created through small, recognisable features.

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"There's a simplicity to war. Attacking is the only secret. Dare and the world yields. How quickly they forget that all it takes to change the course of history is the will of a single man."

Captain John Price

	Basecoat	First highlight	Second highlight	Washes
Helmet	Military Green 975	Russian Green 894	Green Grey 886	Citadel Contrast Militarum Green
Sunglasses	Citadel Mithril Silver			
Shirt	Highlight French Tankcrew 324	Deck Tan 986	White 951	
Rifle	German Field Grey 830	US Army Tank Crew 318		Citadel Contrast Basilicanum Grey
Webbing	Canvas 314	Khaki 988	US Army Tank Crew 318	Citadel Contrast Militarum Green
Pistol holster	Olive Grey 888	Heavy Grey 145		
Trousers	German Cam. Dark Green 979			
Knee pads	Military Green 975		Green Grey 886	Citadel Contrast Black Legion
Boots	Canvas 314	Khaki 988	Buff 976	Citadel Contrast Basilicanum Grey

WHERE'S THE GRAND STRATEGY?

Video games that that attempt to simulate warfare directly, via digital representations of grand strategy/Kriegsspiel games, didn't seem right for this article.

They don't really fit our From the Screen theme, as they do little that couldn't already be done on the tabletop, and they're probably already known to many readers. Yes, Wargame Design Studio's *Napoleonic Battles* series simulates the nuances of the period's combat better than many games we've listed, but it's hardly going to inspire new tabletop experiences with its systems, or send you rushing to start a new hobby project through its graphical beauty!

If you're desperate for some grand strategy on your PC, *Supremacy 1914*, *Europa Universalis IV* (shown right), *Hearts of Iron IV*, and *Total War: Three Kingdoms* have all sapped a lot of time that the *Wi* team could therwise have spent painting armies!

	Basecoat	First highlight	Second highlight	Washes
Hat	German Cam. Dark Green 979	Heavy Grey 145	US Army Tank Crew 318	Citadel Contrast Militarum Green
Sunglasses	Citadel Mithril Silver			
Shirt	German Cam. Dark Green 979	Heavy Grey 145	US Army Tank Crew 318	Citadel Contrast Militarum Green
Shirt camo 1			German Cam. Dark Green 979	
Shirt camo 2			Iraqi Sand 819	
Shotgun	German Cam. Dark Green 979	Italian Tank Crew 327	French Tank Crew 324	Citadel Contrast Basilicanum Grey
Webbing	Khaki Grey 880	Desert Yellow 974	Buff 976	Citadel Contrast Gore-Grunta Fur
Rifle	Olive Grey 888	Khaki 988	French Tank Crew 324	Citadel Contrast Basilicanum Grey
Trousers	German Cam. Dark Green 979	Heavy Grey 145	US Army Tank Crew 318	Citadel Contrast Militarum Green
Knee pads	Military Green 975	Italian Tank Crew 327		Citadel Contrast Black Legion
Boots	Canvas 314	Khaki 988	Buff 976	Citadel Contrast Basilicanum Grey

Ghost

Ghost appeared a little later in the *Modern Warfare* series, but, with his skull emblem balaclava, he became something of a visual mascot. This balaclava was, of course, Matt's first reference point, and he picked a head that would allow the miniature Ghost to have a knitted skull design of his own.

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Bloody yanks! I thought they were the good guys!"

Lieutenant Simon 'Ghost' Riley

SIMULATION

If you want to experience war with a hefty dose of realism, plenty of games allow you to step into real and imagined conflicts while providing accurate simulations of actual combat. *Hell Let Loose*, for WWII, and *ARMA3* (below), for modern simulation, are two of the biggies, and they are as unforgiving as war itself. There's no refilling health bars, quick heals, or excessive shooting here; a single bullet can and will end your time in the field with startling quickness. There's danger everywhere, especially because many experienced players use online comms and squad tactics to maximize their effectiveness.

WAR IS HELL

Something that tabletop wargaming struggles to convey, with its inanimate miniatures and 'eye in the sky' perspective, is the harrowing, tragic, and mentally debilitating side of war. While plenty of video games focus on the action and strategy of combat, some choose to weave more realism and moral ambiguity into their narrative.

Spec Ops: The Line (right) highlights war's blurred boundaries and grey areas more than just about any other video game. It makes no attempt to hide the *Heart of Darkness/Apocalypse Now* inspiration behind elements of its story, but this is not just a derivative narrative. The game sees an elite three-man Delta Force team head into Dubai to take out the troubled Colonel of the 33rd US Infantry Battalion, who has declared martial law there. It has some truly memorable and harrowing moments and surprising revelations, and they hit all the harder through your first-person perspective and the agency of controlling main character Captain Martin Walker.

This War of Mine is a completely different kind of war simulator, focused on civilians hiding out in a damaged house while their city is besieged. The goal is survival, as you try to keep your randomly-generated group's health and mood up while constantly battling against hunger. Played from a side-on perspective, you must scavenge at night and hide out in the day, crafting what you can, and eking out an existence while hoping for a ceasefire. This is the kind of experience that we seldom see on the wargames table, but, should you want a taster of the game in three dimensions, check out the board game based on the video game. It retains a similar style to the video game, and shifts many systems to cards, while adding in some good-looking miniatures.

Above: A diorama inspired by This War of Mine featuring figures from the board game.

	Basecoat	First highlight	Second highlight	Washes
Balaclava	Neutral Grey 830	White 951 (skull)		
Shirt	Scale Color Deep Blue	Scale Color Cantabric Blue	Field Grey 964	Citadel Contrast Leviadon Blue
Rifle	German Field Grey 830	US Army Tank Crew 318		Citadel Contrast Basilicanum Grey
Rifle camo			German Cam. Dark Green 979	
Webbing	Olive Grey 888	Italian Tank Crew 327	US Army Tank Crew 318	Citadel Contrast Militarum Green
RPG	Military Green 975	Heavy Grey 145	French Tank Crew 324	
Trousers	German Cam. Dark Green 979		US Army Tank Crew 318	
Knee pads	Canvas 314	Khaki 988		Citadel Contrast Basilicanum Grey
Boots	Neutral Grey 830			Citadel Contrast Black Legion

THE REST OF THE SQUAD

• Caucasian skin was basecoated with Beige Brown 875, followed by a first highlight with Beige Red 804. Basic Skin 815 was applied liberally as a final highlight before things were blended and given a bit more depth with an application of heavily-thinned Citadel Contrast Guilliman Flesh.

• Black skin began with a Black 950 basecoat, followed by German Black 337 and Chocolate Brown 872 highlights. Rather than apply a wash, a final stage of highlights in U.S. field drab 873 gave the skin more reflection.

• All guns and boots are in modern desert colour schemes.

• Bases were textured with modern rubble, with added bricks and broken stone paving, along with a couple of pieces to represent steel rebar. They were progressively drybrushed from London Grey 836 to Medium Sea Grey 870, then finished with Pale Grey Blue 907.

• The lenses of weapon sights were painted with Scale Color Antares Red, then given a white spot highlight before getting a gloss varnish.

Video games aren't the metaphorical asteroid, on its way to wipe out tabletop wargaming, as was once predicted by naysayers; both media are thriving, and they can, if approached with an open mind, become increasingly complementary. Matt's miniatures are just the tip of the possibility-iceberg, and, should you bring some video-game inspiration to your wargaming projects, make sure you send us some pictures and a write up for our Quick Fire section (see page 16)!

There's an expansive and expanding library of video games to reference for your hobby activity and gaming campaigns. By taking inspiration from these digital offerings, you can enhance and improve tabletop projects in many ways.

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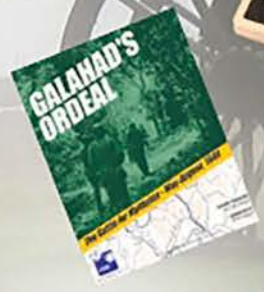

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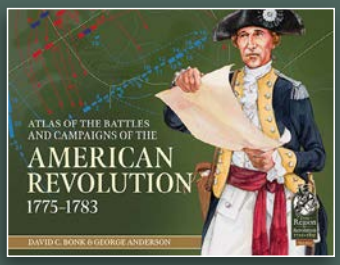
New releases from Helion & Company

History books for the enthusiast and gamer

Atlas of the Battles and Campaigns of the American Revolution 1775–1783

George Anderson and David C Bonk



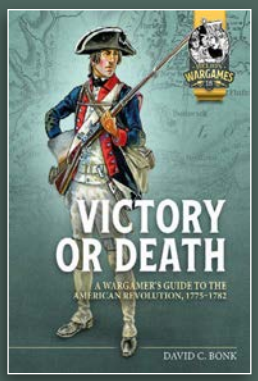
This book provides a visual summary of the campaigns, major battles and minor skirmishes of the war. The atlas includes over 120 maps created using maps from the Revolution, including the large collection from the US Library of Congress and enhanced with more accurate topographic mapping from the 1880s. 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 at Brooklyn, Trenton, Brandywine, Saratoga, Monmouth, Savannah, Guilford Courthouse and Yorktown. The Atlas 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.

Victory or Death

A Wargamer's Guide to the American Revolution, 1775–1782 David C Bonk

Victory or Death provides a comprehensive overview of the American War for Independence, 1775–1782. The book contains maps showing the location of major battles by year with accompanying summaries of the major campaigns and battles of the war. The Guide also includes details of lesser-known engagements. Detailed information on the organization, equipment, and uniforms of the American and British armies along with the Hessians and French will allow wargamers to focus their efforts on specific campaigns or battles. The Guide will provide specific information on not only American Continental and British regular units but also Hessians, American militia, and British provincial and loyalist units.



Information for several historical campaign scenarios is also included illustrating how campaigns can be used add a new dimension to wargaming and to generate tabletop battles.

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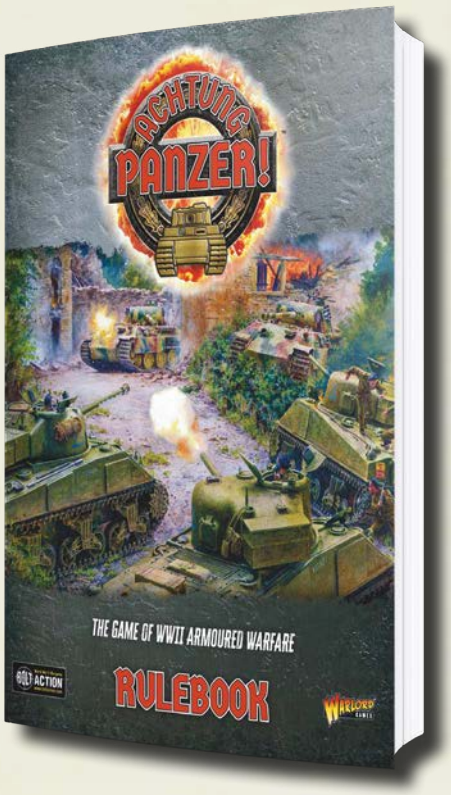
DESIGNER'S NOTES:



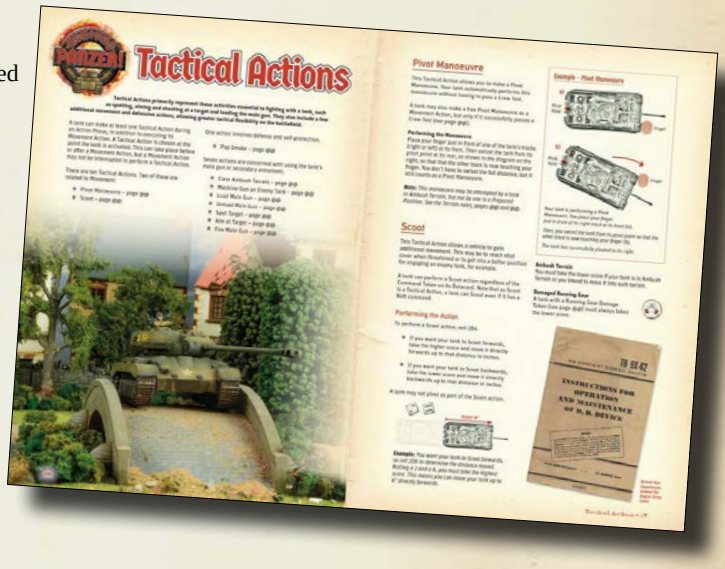
Mike Bradford, author of Warlord Games' new rules *Achtung Panzer!*, tells us about the development and mechanics of this new 'skirmish'-level tank battle game.

I love gaming World War Two, and always have, but my figure collection just never really seemed to get going. But tanks, now that is a different story. I love those lumbering beasts, and, from a very early age, I enjoyed pushing Airfix's finest around the carpet, recreating many a battle I'd seen in the pages of *Commando* comics. You don't need many tanks for a decent game, and today's fine wargaming examples are really fun to paint, especially when they are covered with rust, mud, dents, and other imperfections. All you need is a ruleset to play them with.

My ruleset, *Achtung Panzer!*, is one of intense tank-versus-tank combat. It is not a game of massed tank battles ranging across huge battlefields like Kursk; rather, it's a skirmish game in which tanks get close and personal. Big guns and heavy armour are important, but skilful tactics and planning can see the Goliaths of the tank world often bested by the Davids. Players control platoons of between one and six tanks fighting on a 6' x 4' tabletop. During playtesting, I discovered that putting lots of terrain on the table made the games all the more enjoyable. The cover afforded by the terrain allows the tanks to manoeuvre more freely, and to take time setting up those deadly kill shots. The players choose a mission to play, and the game is conducted over a variable number of game turns. Each tank has its own control panel, which contains all the information required to play the game. Players plot the moves for each of their tanks using movement order markers that are placed on the control panel. The key to success is anticipating your opponent's moves, employing secondary actions like spotting, and catching them cold with a well-aimed shot.

THANKS TO ODDBALL

So, how did I get here? The idea for this game began one evening several years ago while I was watching *Kelly's Heroes*. It occurred to me that Oddball's hunts for Tiger tanks through narrow streets seemed like a good idea for a game, so I jotted down some ideas, pushed some tanks around (on a table this time; fifty-something knees don't do so well on the carpet), and found I had established the prototype. It had all the ingredients that I wanted: movement orders, actions to load, aim and shoot, and a simple chit-pull initiative system. I needed to recruit some testers, so I enlisted some help from my local games club for a trial. If my intention was to represent the chaos and confusion of battle, then this was a promising start. The game was certainly different - a generous person would say innovative - and it was, of course, completely unplayable. Still, two out of three was not bad, so, with encouragement from my patient playtesters who told me it showed promise, I decided to persevere.



NITTY GRITTY

The biggest problem was that plotting all of the actions that a platoon of tanks might take was just too much for one human brain. It was very frustrating when an enemy paraded across your front unscathed because you had plotted to fire on the next action, but I wanted to keep the cat-and-mouse element, so I restricted plotting to movement only. This proved pretty straightforward, as the only options were to move forward, back, left, right or halt. Everything else, such as spotting, aiming, loading, and firing, would now be handled with what we called 'tactical actions'. Each tank has one tactical action, which is performed when it is activated. Unlike movement, tactical actions don't have to be pre-plotted. As the game is intended to handle platoons of up to six tanks a side, placing a single movement token for each one was very straightforward. Further playtesting proved this approach successful, and these mechanics essentially remained unchanged through to the finished product.

Next to be addressed was the initiative system. This would determine in what order tanks would be activated. The original chit-pull system was quick and simple, so I wanted to keep it, but I was concerned that it was perhaps too random. I felt players should have some influence on the order of activation, though I wanted to maintain an element of uncertainty. The solution I came up with was the Radio Check; players test to see if their platoon is in effective communication for the coming turn. If the check fails, the Initiative tokens are drawn without the player seeing the token value, and they are placed face down, randomly, one per tank.

Warlord Games M4 Sherman Medium Tank.

However, if the test is passed, a player can draw a token for each tank, look at the values, and distribute them as they choose. This is very useful if you really want a particular tank to go first; perhaps it's about to kill something, or there's an 88mm gun pointing at it and you need it to disappear, pronto. Of course, cruel fortune can still intervene, and you might draw all the high numbers, but sometimes that's the way the cookie (or the Cromwell) crumbles. This approach to the initiative system also gave me an opportunity to add some variation according to nationality. German players will find that they have the best chance of passing a radio check, because of superior equipment and training. Soviet players will just have to muddle through.

Now, a word of warning: tank combat was - and is - a very deadly affair, and this is reflected in the *Achtung Panzer!* damage mechanics. Each gun has a penetration value; if you hit the target, you roll a D6 and add it to that value. If the result is greater than the armour value of the target, then you have a chance to destroy it. If the result exceeds the armour value by four or more, then the unfortunate tank is most definitely destroyed. Hits that don't destroy a tank only have a slight effect on a tank's performance, and the tank will still remain effective until accumulated hits finally do them in. Don't think that you can stay safe by keeping out of range, as almost all guns can fire at anything on the table if there's a line-of-sight.

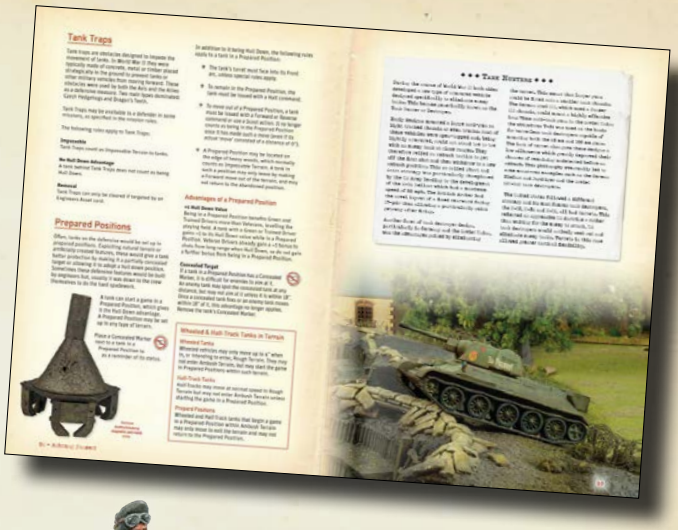
As would be expected, a big gun like the 17-pounder or the 88 will be able to defeat the armour of most tanks in the game; smaller guns will often struggle to damage a well-armoured tank. However, all tanks have an Achilles heel: the tracks, road wheels, or suspension, collectively called the Running Gear. It is rarely heavily-armoured, and is therefore susceptible to damage from guns that would not trouble the well-armoured parts of the tank. You might not kill a tank with a Running Gear hit, but restricting its manoeuvrability might make it a lame duck.

MEN AS WELL AS MACHINES

Having read many accounts of tanks in action in World War Two, I wanted to make *Achtung Panzer!* as much about the men as the machines. My first try was a simple crew-quality mechanism, where each tank had three grades of crew: Green, Trained, and Veteran. Although some actions in the game are performed automatically, others required a crew test to succeed. I liked this, but felt it lacked a little something. I decided to apply these tests to individual crew members, but pesky tank designers were never consistent. Some tanks had three-man turrets, some only two. Was there a co-driver? A few even had two loaders. Eventually I settled on a simplified version that had just three crew functions; Commander, Gunner, and Driver, where each function might represent more than one crew member. Within an individual tank, crew grades can vary for each crew function, so you might have a crew fresh out of tank school, wherein the whole crew would be Green. Perhaps you have a Veteran driver and gunner who have been lumbered with a Green commander. When you select your tanks, you roll dice to acquire points, which will allow you to buy your crew members. As can be expected, Green crew grades have different capabilities from Trained, and Veteran crew are particularly useful. A Veteran commander has a better chance of passing a radio check, a Veteran gunner will hit more often, and a Veteran driver will be able to make better use of cover to protect the tank. All good, you might think, but it's unlikely one would have enough points to obtain crews with this level of experience - and herein lies a significant part of the challenge.

EXTERNAL FORCES

As *Achtung Panzer!* is a tank game, players will spend most of the time stalking, firing at, and being blown up by enemy tanks, which was always the aim (no pun intended). But outside the armoured walls of your tanks, there's a whole different battle going on. Infantry will be swarming around you, artillery shells will crash nearby, and fighter-bombers may be swooping overhead. Of much more concern to players will be the anti-tank guns and tank hunter teams intent on doing your precious vehicles damage. It therefore seemed a bit of a cop-out not to incorporate these into the game, but I didn't want to take the focus away from tank combat. I'm a big fan of using cards in games; they can add many elements to a game without overloading the rulebook, and the effects of the cards can be controlled by limiting their availability. In *Achtung Panzer!*, these external forces are handled by the use of Asset Cards;



Above: 8th Army tank crew on foot.

Below: German Panzer crew (winter).

each player can choose from ten of these. At the start of the game, players roll dice to determine how many points they have to spend on assets. The cost varies, so a powerful anti-tank gun may be out of reach if you roll badly, but you can always afford an infantry unit or a sniper. The Asset Cards also give an opportunity to make more use of the cover that is ideally spread liberally on the table, hence the concept of Ambush Terrain, which should apply to most of the terrain. While the woods and buildings provide welcome concealment for your tanks, with the Asset Cards in play, they can become threatening places that may harbour a lurking *Panzerfaust* team, or fanatical infantry ready to assault you with grenades and sticky bombs. Get too close, and it might be game over. You can mitigate some of this risk by taking time to clear ambush terrain. This is usually done by using your tank's machineguns, firing HE shells, or even a flamethrower, if you happen to have one. However, clearing ambush terrain consumes precious tactical actions, which could be better spent aiming or firing at enemy tanks.

There are also some Asset Cards you can use to clear the terrain. The good news is that Asset Cards are not guaranteed to be immediately available, and they are single-use, so once used, even if they miss, they are gone for good. Asset Cards are unlikely to win a game on their own, but with only a few tanks on the table, losing one to your opponent's Asset-Card-wrought anti-tank rifle can seriously dent your chance of success.

Another addition was the introduction of Event Cards. Accounts, books, and films have taught me that each game session should tell its own story, and the introduction of random events can really add to its essence. These cards do just that; some can have beneficial effects, whereas others can bring catastrophe. There are few things more satisfying than wiping the smug grin off an opponent's face with a well-played card.

LIGHT AT THE END OF THE BARREL

I'd arrived at a game I was pleased with, but I wasn't doing much with it. I put it away, allowing it a run out every now and then at the games club, with a bit of tinkering here and there - a bit like my car, really.

That would probably have been it, but my friend and co-conspirator Roger Gerrish, who has worked with Warlord several times, told me that the company were keen to market a tank game. Did I want him to suggest *Achtung Panzer!* to them? 'Well, why not?', I thought. A couple of trips to Warlord HQ for some demo games went well, and the powers-that-be gave us the green light to produce the game for Warlord. This was really where the hard work began. Warlord's approach was 'question everything', and their fresh perspective on the game illuminated a lot of issues that, being so close to it, I hadn't really considered. This meant a lot of grumbling on my part, but also many changes, all for the better. Assisted by Roger, who worked as the game's developer, most of these were opportunities to simplify processes I had overcomplicated, but also to expand some aspects that would afford more 'character' to the game. For example, the damage system worked very well, but we felt it needed a bit more detail, so I went away and came back with a new table to demonstrate what happens when a high velocity chunk of steel smashes into your armoured box. This was a significant improvement, which was further enriched by Roger's visceral damage descriptions!

I had written a fairly basic campaign system, but expanded it at Warlord's request; the focus changed from individual tanks to charting the career of the player as a platoon commander. Now you can win medals! Successful tank commanders can be elevated to Ace status, which gives them extra skills. If you can't wait for a promotion, the game includes historical tank Aces for you to add to your platoon; just try not to get them killed!

Of course, during development, some things had to go, but I didn't really miss them. There was a short-lived attempt to represent unreliable tanks, but it never really worked. It turns out that it isn't much fun having a tank not turn up to the battle because it had broken down, neither was seeing it expire in a cloud of petrol fumes halfway into the game; that's what your opponent is already trying to do to you. Also, a slow-turret rule was ditched, as it was always too restrictive in game terms. You won't have the Tiger's notoriously slow turret to contend with, but on the other hand, that monster's gun is relatively slow to load, so these things tend to balance out.

The result of all this is Warlord Games' *Achtung Panzer!*. Warlord have done a fantastic job with the production. Roger also contributed the historical anecdotes and Tank Ace background notes that can be found throughout the rulebook. The final quality of the game and its components is way beyond anything I had imagined when I first started scribbling notes years ago. It has been a long time coming, but has been a very fun and enlightening process. I hope you will enjoy playing it just as much as I did making it.

HOME GUARD HEROES

Paul Mackay examines the Home Guard in history and in the classic BBC comedy series *Dad's Army,* then shows how he painted his troops in miniature.

On 14 May 1940, the Secretary of State for War, Anthony Eden, announced the formation of the Home Guard, originally called the Local Defence Volunteers (LDV). By the end of June of that year, more than 1,400,000 men between the ages of 17 and 65 (and some pushing past those official limits) had volunteered. An unofficial women's unit, the Women's Home Defence, was formed in December 1941, and the government later recognised female involvement in home defence on the understanding that members would not undertake a combat role. Eventually, with the Normandy invasion, the Home Guard were disbanded in 1944.

UNIFORMS

The LDV were originally outfitted with armbands and most troops had to wait several weeks before denims - loose fitting work clothes consisting of a short jacket (referred to as a blouse) and trousers - arrived. On 14 August Eden announced that Home Guard units were also to be issued with regular army battledress, and it was eventually decided to equip the entire force with this uniform.

The look of the LDV was therefore quite close to that of regular army units. Leather waist belts and black leather anklets were worn, a rubberised canvas haversack was carried, and ammunition pouches were like the army's. Caps were issued early on, but the supply of steel helmets was limited.

WEAPONS

Initially the LDV were poorly armed with makeshift weapons as regular troops were given priority. Many officers armed themselves with Webley MkVI (.455) revolvers and the first major outfitting of Home Guard units with rifles came about when Roosevelt allowed the British government to purchase 5,000,000 M1917 Enfield Rifles and 25,000 M1918 Browning Automatic Rifles (BAR). Thompson submachine guns were first issued to units from 1941 onwards. Also 14,000 Lewis and 4,000 Browning M17 machine guns were also issued by the end of 1940.

Equipping Home Guard soldiers with primarily American weaponry meant that ammunition was kept in the UK. There would be no logistical problems with mixed ammunition, as could have happened if the US weapons had been issued to regular troops. The M1917 Rifles and BARs were painted with a thin red stripe around the stock to avoid any possible confusion over their use with standard .303 British ammunition.

IN DAD'S ARMY

For a late '60s / '70s television show the actors' uniforms in *Dad's Army* were fairly accurate. They are faithfully portrayed progressing from LDV armbands to greenish denims and end up with a more khaki coloured battledress.

The uniforms have shoulder badges with 'Home Guard' written (generally in white on khaki) upon them and a badge with the letters CP1 underneath. These letters signified the district that the unit served in, and the number was for the company or section, depending on the unit's size. As Mainwairing's troops were formed in the fictional Walmington-on-Sea, the show's writers - David Croft and Jimmy Perry - simply used the initial letters of their surnames. The cap badges that the men wore are from the Queen's Own Royal West Kent Regiment.

Home Guard pattern ammo pouches are replaced in the show with binocular cases; these are very similar in terms of design and size.

ROLL CALL

The miniatures I have used to illustrate this article all come from Wargames Foundry's Home Guard Heroes set. They are beautiful little figures and were sculpted by Michael Perry. For those not familiar with the show they represent:

CAPTAIN GEORGE MAINWARING

Played by Arthur Lowe

The brave, but pompous, manager of Swallow Bank in Walmington-on-Sea, appointed himself commander of the town's Home Guard Unit. He is unhappily married to his wife Elizabeth. He taught himself how to play the bagpipes whilst on honeymoon as there was nothing else to do.

SERGEANT ARTHUR WILSON

Played by John Le Mesurier

Wilson is Mainwairing's second in command in both the platoon and the bank. He has a laid back approach to life and his commanding officer is jealous of his social standing and well-off background. Politely asks, rather than tells, his men to do things.

LANCE-CORPORAL JONES

Played by Clive Dunn

The local Butcher who previously held this rank in the regular army He often mentions the campaigns he fought against the 'Fuzzy Wuzzies' who "…don't like it up 'em!". Often shouts, "Don't Panic" whilst panicking himself.

PRIVATE FRANK PIKE

Played by Ian Lavender

Mainwaring often refers to him as, "You Stupid Boy!". Frank also works at the bank and is a mummy's boy, who always wears a scarf in case he catches a cold. Lives with his mother and 'Uncle Arthur'. It is often implied that Wilson is indeed Frank's father. The rather timid Pike's miniature is uncharacteristically portrayed in a very aggressive pose.

PRIVATE CHARLES GODFREY

Played by Arnold Ridley

The platoon's medical orderly often excuses himself to visit the bathroom and is the oldest member of the unit. Was a conscientious objector during the Great War which causes the others to distance themselves from him at first. It is later discovered he served in the Medical Corps and was awarded the Military Cross for gallantry, after saving wounded men from No-Man's Land during the Battle of the Somme.

PRIVATE JAMES FRAZER

Played by John Laurie

A dour, miserly Scot who is the town's undertaker. His pessimistic outlook leads him to frequently inform the others that they are doomed.

CAPTAIN SQUARE

Played by Geoffrey Lumsden

Square is the pompous commander of the neighbouring Eastgate Platoon. He is a rival of Mainwaring and the two often clash. He served as a colonel in the regular army.

IN DAD'S ARMY

The show made every effort to equip the actors in an historical fashion. Our brave volunteers are initially armed with weapons such as pouches of pepper, pikes (it was met with outrage when it was suggested to arm the Guard with these weapons), pitchforks, and catapults.

In the episode *Command Decision*, the platoon is issued with the M1917 Enfield Rifle and, apart from Captain Mainwaring (who carries a Webley Mk VI revolver), this becomes their main armament. Private Frazer is also seen in several episodes with the platoon Lewis gun. In *All is Safely Gathered In*, Private Pike receives a Thompson, which he refers to as the 'Chicago Piano' and constantly annoys Mainwaring by making machine gun noises.

Heavy weapons featured in the series include the QF 13-pounder (quick firing) gun (introduced in 1904, it saw some use with Home Guard units in 1940) and the Smith Gun, which was an ad-hoc anti-tank gun.

PAINTING THE HOME GUARD

All the figures (other than Square) were painted in the later battledress uniform and used the following paints:

Step one - Basecoating

- Blouse, trousers, and cap - Vallejo English Uniform.
- Webbing and packs - Vallejo Green Grey.
- Waistbelt - Citadel Rhinox Hide.
- Boots and Anklets - Any black.

Step two - Washing

The entire figure, apart from the flesh and boots, was washed with Citadel Agrax Earthshade.

Step three - Rebase

The base colours were then reapplied on the raised areas leaving the wash only in the recesses. The boots and anklets were highlighted with Citadel Dawnstone.

Step four - Detailing

I used an equal mix of Vallejo English Uniform and Scale 75 Thar Brown to add additional highlights to the cap and uniform, and added Green Grey to this mix to further highlight the webbing. A slightly lighter mix of this colour was used for the sergeant's stripes.

I used Citadel Retributor Armour to pick out the buttons and badge on the cap (paint these with Rhinox Hide or any other very dark brown first and leave a little showing around the metal areas).

Basing should be in whatever matches the rest of your figures.

A DIFFERENT PAINTING APPROACH

Square is dressed in what appears to be his WWI colonel's uniform, which differs from the other miniatures. The colours I have used for this jacket could be used if you wish to paint the other figures in the early war Home Guard green denim uniform. Note that I did not add a colonel's cuff decoration to the jacket as Square's seems to be devoid of this adornment.

Step one - Basecoating

- Helmet and Jacket - Citadel Death World Forest.
- Trousers - Citadel Ushbati Bone.
- Putees - Vallejo English Uniform.
- Boots, belts, and holster - Vallejo Flat Brown.
- Pack - Vallejo Green Grey.

Step two - Washing

I used Agrax Earthshade to wash the main areas of the uniform and puttees but used Army Painter Soft Tone on the trousers.

Step three - Rebase

The base colours were then reapplied on the raised areas leaving the wash only in the recesses.

Step four - Detailing

The colours I used for the pack and jacket were again mixed with Scale 75 Thar Brown for a final highlight. The trousers were further highlighted with Citadel Flayed One Flesh and the brown painted areas of the model were enhanced with Citadel XV88. Buckles and buttons were painted with the gold I used earlier. Square's medal ribbon bars vary depending on the episode and I have simplified his awards with various yellow, orange, red and blue colours.

OTHER PAINTING INFORMATION

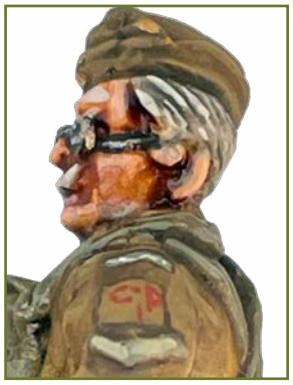
The figures were undercoated with a Halford's (car spray) white rattle can primer. After basecoats were applied, I varnished the figures - gloss varnish can aid the way that the ink moves over the figure and fills the recesses. After all the detail was finished, I applied a coat of matt varnish. As these figures are quite small (for 28mm) I added a ball of greenstuff to their MDF bases to give them a little bit more stature before hiding the puddle bases with ready mixed filler.

Godfrey's Medpack and Armband

Depending on episode, the medical bag can vary from quite light in colour to the same colour as the other character's packs. I settled on a slightly lighter mix and 'white' parts on the armband, bandage, and pack are Vallejo Ivory with red crosses in Citadel Mephiston Red. By outlining these colours with Citadel Rhinox Hide, and applying some shading to the white parts, the finish is greatly enhanced.

Pike's Scarf

Ian Lavendar deliberately chose this scarf from the wardrobe department as he supported Aston Villa as a boy. I used Citadel Red Gore, which I highlighted and shaded before adding Citadel Macragge Blue and Vallejo Ivory for the stripes.



Shoulder and Arm badges

Although the Home Guard shoulder badges were khaki with white lettering, I substituted a slightly lighter colour for the background to ensure it stood out. The shoulder and arm badges were outlined with Rhinox Hide and squiggles of white paint were then used to represent the letters. Citadel XV88 was used for the arm badge and the lettering 'CP1' was picked out with Citadel Mephiston Red.

Most of the characters have grey hair, as seen on Jones here. Citadel Contrast Space Wolves Grey was a simple way to create this look, although I did highlight it further with Citadel Grey Seer. Mainwaring's hair was basecoated with Citadel Mournfang Brown, as it suits the character's reddish-brown hair, and any black will do for Pike.

Spectacles

This is a rather stylised way to paint a variety of different lenses and it works great for gems too; just vary the colours if you do not want blue ones.

1) After I painted in the metal frame, I left the centre black.

2) Citadel Macragge blue was then painted in the lower section, leaving the black in the upper half.

3) I added lighter shades of blue to the lower part of the bottom of the glasses, with a black line separating the metal frame. A white highlight dot to the upper section of the lens finished things off.

BRITISH REGULAR ARMY UNIFORM

These Late War British Command figures from Crusader Miniatures illustrate how the painting guide I used for Wilson is quite versatile. It will work for regular British and many Commonwealth soldiers in the European theatre as they were issued with the same battledress. The only major difference is that for these later war figures I have used a different colour for the webbing and gaiters, which all regular troops were issued with.

The colour of this webbing varied as the war progressed and was also theatre dependent. I do not worry too much about how accurately I portray this on my miniatures, as making it completely accurate would be a bit of a fool's errand. Soldiers were supposed to apply a product called Blanco to the webbing and its colour varied throughout the war. The look would also change with exposure to the elements and how carefully it had been applied in the first instance, so some disparity is probably quite accurate.

Later war webbing could be quite green in colour and here I have painted it with Vallejo Yellow Olive and washed it with Citadel Agrax Earthshade. Highlights go through Citadel Elysian Green to Scale 75 Thar Brown.

DAD'S ARMY IN MINIATURE

As well as the pack shown here (which is WW2011) Wargames Foundry produce a further five sets of '*Dad's Army*' figures and a British character pack. Here you will find the belligerent ARP Warden Hodges, the Vicar, Verger, and even Jones' lady friend Mrs Fox. The spiv Private Walker (a glaring omission from the principal characters set) can be found in the Home Guard in forage caps pack (WW2013).

Warlord Games also produce a set of official *Dad's Army* figures, sculpted by the talented Paul Hicks: Mainwaring, Wilson, Jones, Pike, Godfrey, Frazer, Walker, and Hodges in civilian dress and in uniform, as well as miniatures of Reverend Timothy Farthing and the Verger Maurice Yeatman. A LDV Section and Defenders of the Realm set are also available, as well as the 'Malcolm Campbell' Armoured Car. Most civilian cars were decommissioned due to petrol shortages but some were used to tow the Smith Gun that I mentioned previously. Warlord produce a model of the Smith Gun as well as the Northover projector, which was an improvised anti tank gun.

A recent release in the *Dad's Army*-alikes comes from 1st Corps, whose figures look like they may be winding their way home after a few well-earned drinks.

PAINTING POLISH PLASTICS

James continues his experiments with The Army Painter's new Fanatic range, and paints a couple of the new Perry Miniatures Duchy of Warsaw infantry.

Confession time - I'm quite the Napoleonic newbie when it comes to miniature painting. I generally enjoy freedom and expressiveness in my miniature art (which is why fantasy is still my genre of choice), and the Napoleonic period feels like a particularly intimidating and restrictive time of warfare. It is one that is viewed through a very exacting, button-counting lens by many, even at the wargames table. Applying those rigorous standards to the many (many, many, many) different regiments in play, all with their tiny (but significant, in the eyes of many) variations, sends me scuttling away. I've found comfort in more pulpy history, such as the Wild West, or gone far further back in time, to Ancients, where records of what folks wore on the battlefield are rather fuzzier!

I needed to get the Napoleonic monkey off my back, but it's been easier said than done. I've seen the Perrys get misty eyed during interviews as they describe the facings of a particular regiment, and I've heard the bafflement in their voices when they see a figure posed by someone who has clearly never felt the weight of a musket - they are truly passionate about the details. They've spent their lives mastering the skills to sculpt Napoleonic troops in miniature, so I can understand why, but I've always felt particularly apprehensive about presenting their figures, painted by me, in *Wargames Illustrated*. I'd hate to do them an injustice (and then see their disappointed faces when we next go to the pub!).

Prior to this article I hadn't completed a single Napoleonic paint job… No more, though! As you'll see from these pages, I've put brush to miniatures, and I'm now a Napoleonic painter with a vast army of… two Perry plastics to take to the field! It's a start, at least.

WHY NOW?

I'm currently putting the Army Painter's (AP) Wargames Fanatic paints to the test, and, with the release of Alan Perry's Napoleonic Duchy of Warsaw Infantry box sets, I decided to face my fears and try out the new AP range on some new figures. I've been impressed by the Fanatic paints' saturation and coverage, so the 'Polish' infantry felt like a great test for them. I'd be able to apply rich deep blue, bold and bright facings, and stark whites. I'd also get to try out some of the 18 new skin tones in the range.

I was going to take my usual approach and speed paint a selection of these great new plastics, but it's been ages since I picked up a brush (rather than an airbrush) and painted like I used to. I'm loath to be repetitive in my presentation of techniques in the pages of *Wargames Illustrated*, so I decided to take a more 'traditional' historical painting approach, but with some twists of my own.

That's why, on the first figure I tackled, I started to apply paint over black primer for the first time in more than a decade!

GRENADIER OF THE 7TH INFANTRY REGIMENT (SEEN LEFT ON PREVIOUS PAGE)

The goal here was to put the Fanatic range's Flexible Triads (see the Designer's Notes article on page 42 for more detail about them) to the test. I've painted this figure in my interpretation of the 'classic' historical style, with the kind of boldness that Foundry's triad paint system has aided over the years.

I suspected that Army Painter's Flexible Triads would be perfect for achieving similar results. I also hoped they would offer me some opportunity for artistic flair, and I didn't just stick to the Triads the whole time. Here are a few of my paint selections and the reasons behind them:

DARK BLUES

My basecoat would be Deep Ocean Blue, the darkest paint from the Deep Blue-Greens Flexible Triad. Rather than work up through that Triad, I chose a layer and highlight colour from the brighter Vivid Blues Triad instead. Imperial Navy and Crystal Blue would bring more saturation to the finish, and better match the uniform look that I was after.

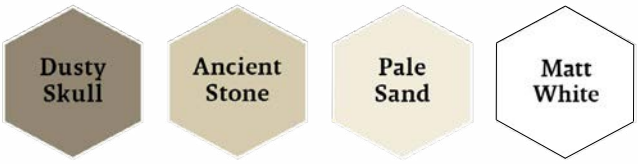
Deep Blue-Greens | Vivid Blues

TOP TIP - The Fanatic Triads make colour theory a lot easier. You can quickly see, in similar colour Triads, where a dark or light paint could be replaced with one that is less or more saturated from another Triad. Play about with saturation in different stages of your shading and highlights to totally change the mood of your paint job.

DIRTY WHITES

In the (excellent) free guide that comes with the Perry figures, the uniforms are painted in an off-white that gives a sense of grime and dirt. I wanted to emulate that across my model. I would, of course, also add purer white to the straps around the pack.

The Light Neutrals Triad are perhaps my pick of the Fanatic range; these paints can be used in many applications, and they are great to mix in with brighter colours to create slight tonal variations in your shades and highlights. It was my obvious choice here, starting with the appropriately named Dusty Skull, and working through to Pale Sand. All are perfect for that mucky uniform finish! Matt White, from the Warm Greys & Whites Triad, was my go-to for the brighter white parts of the figure, and I also added it as the very final highlight on the trousers.



Light Neutrals | Warm Greys & Whites

THE MUSKET WOOD

I wanted to give a warm feel to the wood on the musket, aiming to replicate how walnut would look in miniature. This led me to the Ruddy Browns Triad, and I picked the darkest and lightest tones, along with a mid.

Ruddy Browns

FLESH

Three Triads are available for your skin tone needs and I went for the Rose selection. It's great to have an 'out of the box' choice here and by picking the darkest and lightest paints as two of my options I knew I'd get good contrast on the face and hands. These parts of your figure want to draw they eye, so it is always worth making sure they stand out.

Rose Skin Tones

BOLD REDS

Through prior testing of the paints, I knew that Pure Red, from the Cool Reds Triad, gave great coverage. I also chose to progress to Raging Rose from the same Triad, but, rather than opt for a pinker tone as a final highlight, I switched to the Oranges Triad, opting for the bold Lava Orange. This would ensure a bright red, rather than muted pink finish.

Cool Reds | Oranges

TOP TIP - When painting faces, think of the features in V shapes. The nose is a narrow, tapered V. The chin is a flat V. The sides of the face are a flipped Vs (across the cheekbone horizontally and then down the maxilla at each side of the mouth).

By building up the layers and highlights across these lines, you'll create impactful volumes, and you can always go back and refine things later by filling in some of the gaps.

1) I laid down fairly neat basecoats over the Army Painter black primer to begin, but I wasn't obsessive about these being too tidy, as I could clean them up later. You can instantly see the benefits of the new Fanatic paints at this stage, with areas like the plume looking particularly bold and saturated. All applications are a single coat of paint, and the red is very striking.

Note that the trousers here are in Dusty Skull, while the upper whites are in Pale Sand. I always leave myself somewhere to go with basecoats, even if the result is going to be pure white or dark black. This is why I used Deep Ocean Blue on the bearskin and roll; I'll shade them down later with a darker colour.

2) The second stage is about refining the figure through the application of mid-tones. I don't just fill a similar area with the new paint, leaving some lines around the edges. This seems to be the traditional approach, but it's not my style, and makes little sense when you consider how light actually casts shadows and highlights.

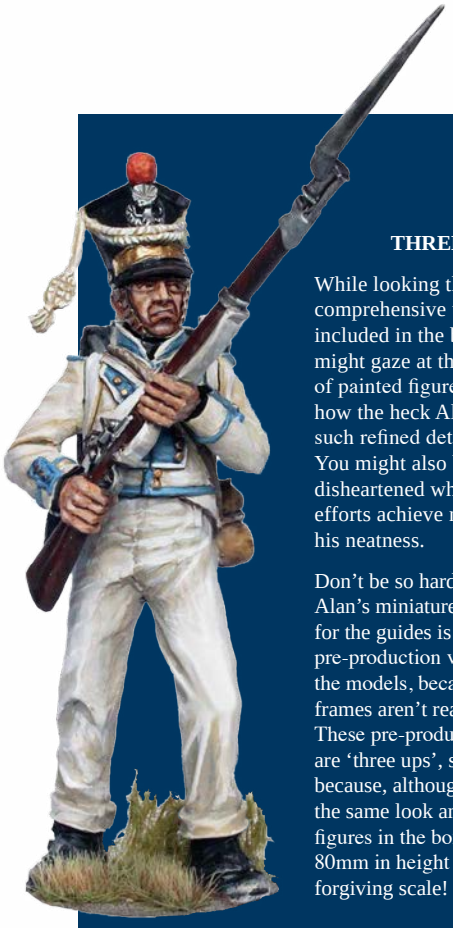
I consider what the material is, and where the light would hit it, then vary my layering and highlights accordingly. This is why most of the upper white has been almost fully reinforced with Matt White (white fabric is not generally very reflective, so doesn't want as much visible contrast between high and lowlights), while the boots only have selective Imperial Navy highlights, recreating the shine you would get from leather.

On the trousers I've applied more Ancient Stone to the upper areas and less to the lower parts, where the legs are recessed beneath the knees and would get less light.

TOP TIP - If you're less confident about where to focus your highlights, and don't have an airbrush to apply a zenithal highlight, place your black-primed figure under a strong, top-down light source, and take a photograph of it. The highlights shown can then be replicated as you paint from this reference image. It's not exact, but it's a great start.

3) Final highlights and details are next, and this is where I find the Fanatic paints particularly good. The top end of each Triad tends to give great coverage, and if I want to bring more saturation (such as on the plume), I can shift to a more saturated highlight Triad. Tones can add depth to some areas, such as the black and metals.

Edging in white is certainly a chore but, considering how new I am to this period, I think I did ok!



THREE UPS

While looking through the comprehensive uniform guide included in the box sets, you might gaze at the photographs of painted figures and wonder how the heck Alan paints such refined detail on them. You might also become disheartened when your own efforts achieve nowhere near his neatness.

Don't be so hard on yourself! Alan's miniature painting for the guides is done on pre-production versions of the models, because the final frames aren't ready in time. These pre-production figures are 'three ups', so called because, although they have the same look and parts as the figures in the box, they are over 80mm in height - a far more forgiving scale!

Above: Here's the finished Grenadier with final details such as splatter on the trousers and simple basing.

BASING

The Voltigeur (see over the page)

1) I used the base on my Voltigeur to enhance the detail elements I'd applied to the miniature. I trimmed around the puddle base, glued the figure in place, then added ground texture with broken cork tile before filling the gaps with fine sand.

2) If you feel the cork looks too chunky once everything dries, you can trim it down with clippers or a knife.

3) Mocha Skin is from the Deep Skin Tones Flexible Triad, but felt right for the dusty, chalky warmth I wanted in the soil here.

4) I clipped some brass etched leaves, which come in various designs and can be purchased from many hobby shops, from their frame and bent them into a 3D form, making them quite tangled.

5) I gave them a coat of paint off-model (there's a risk you'll flick paint where it's not wanted if you paint the brass etched detail on the base) with Angel Green. From the Deep Greens Flexible Triad, this is a bolder colour than might seem appropriate, but I had a plan!

6) I gave the base a wash of Strong Tone to enhance the depth, then fixed some muted tufts and the brass etch in place before giving it a wetbrush with Grotesque Green around its edges and tips. This paint, from the Olive Greens Flexible Triad, ensured that the spiky looking plant was tonally fitting with the rest of the scene, while still standing out enough to catch the eye. By adding it to the base, it justifies the scratches I added to the side of the leg, and gives a little story element of the Voltigeur rushing through thick foliage on his advance and getting nicked by the branches.

The Grenadier

A far simpler job here for my 'basic' paint job. Tundra Taupe with a wash of Strong Tone gives the ground an interesting look, and brighter tufts make it look more like the well-trodden ground of a Napoleonic battlefield.

VOLTIGEUR OF THE 13TH INFANTRY REGIMENT 1810

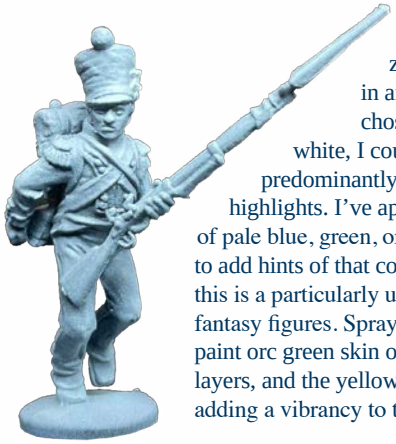
With my Grenadier done, I wanted to try something a bit more expressive and challenging. I picked a Voltigeur from the 13th regiment; the predominantly white uniform would be a mission that would let me use the Light Neutrals Triad, and I could add some story to this chap, reflecting that he is more accustomed to advancing off the path well-trodden.

Rather than provide a step-by-step, I've explained my approaches to selected areas of this figure.

TOP TIP - Decide the story you want to tell before you start painting. It may be as simple as 'he's off to battle', but adding one extra detail can make for a far more fun painting experience, and better final job. How about 'he's off to battle, but his regiment had to march through mud', or 'he's off to battle, but the men didn't get properly reequipped ahead of time'? Here I wanted to create the feel of a bold scout, darting through undergrowth and keeping in cover while braving the elements.

Starting Light

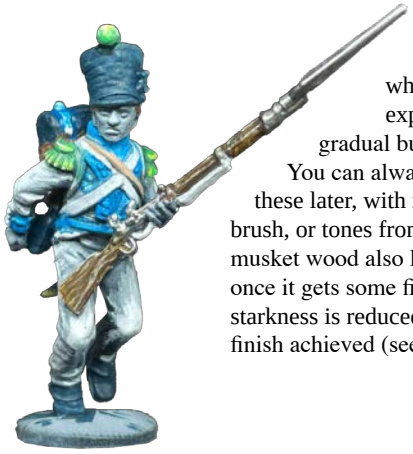
As the figure is predominantly white, I started the Voltigeur with a zenithal grey spray from my airbrush over black primer. This established the overall form of the uniform's volumes straight away.



TOP TIP - A zenithal spray can be in any colour or tone. By chosing grey rather than white, I could still build up the predominantly white uniform with highlights. I've applied a zenithal spray of pale blue, green, or red to figures before, to add hints of that colour in recesses, and this is a particularly useful technique with fantasy figures. Spray a zenithal yellow, then paint orc green skin over the top in thinned layers, and the yellow will come through adding a vibrancy to the finish.

You Don't Have To Blend

I was going for a high-tabletop/low-display standard on this figure. One might think that requires perfect blends, but I don't agree. I love to establish texture and interest with brush strokes that are quite loose and scratchy at first.



You can see this clearly on the white, where I've been expressive and free in my gradual build-up of paint layers. You can always refine and tighten these later, with more paint from your brush, or tones from the airbrush. The musket wood also looks quite rough, but once it gets some finishing washes, the starkness is reduced, and a more pleasing finish achieved (see the next page).

I began to bring colour to the figure over this zenithal start, but didn't use the paints at their full saturation. While the Fanatic range's major selling point is great coverage, it's worth noting that the paints thin down very well. Even with just water they make great glazes, and if you want even more flow, you can add the Fanatic Medium or use the Effects Retarder to prolong drying time. Both of these are in the 18-paint Effects range.

By thinning some basecoats I maintained the zenithal depth that I'd sprayed. Thinned Autumn Sage on the epaulettes and pompom left some visible volume, making my painting life easier. Autumn Sage is a very desaturated paint, so I next added green wash, followed by the far more saturated Wild Green over the top. Finally, I added Warped Yellow, mixed with Matt White, to make final pop highlights. This brought the green closer to the desired look for a Voltigeur, but I still needed to add some Green Tone wash to add the depth required once final highlights were done (see the final images).

THE CARTRIDGE BOX

Thanks to the excellent guide that is included in the Infantry Battalion and Infantry Elite Companies boxes, I knew exactly what to paint on the cartridge boxes. The key was working out the easiest way to do it!

1) I break any freehand work down into simple elements, so the Voltigeur's horn started with a simple circle of Greedy Gold.

2) After that, I added a T to the left of it and an I to the right. It looks fairly messy here, but the next stage will remedy that.

3) A Matt Black dot in the centre of the circle, along with refinement around the edges of the design with the same paint, gives a more defined look, and makes the symbol seem to lift off the box.

Right: A small section from the expansive guide included in the box sets.

ADDING TEXTURE AND INTEREST

I added texture to various areas of the figure using different techniques. The pompom was stippled with dots as I moved through to lighter tones to give it a fluffy appearance, while the canteen got a more scuffed finish with Prairie Ochre and Burnt Tuft from the Ochres and Teals Triad, then a final scratchy highlight of Pale Sand from the Light Neutrals (see the rear view below).

I also painted woodgrain onto the musket. This was done by streaking quite contrasting applications of Urban Buff over Brigadine Brown, then going back and forth between the two to refine the details and create knots in the wood. I even pushed to scratches of Matt White around edges. This looked very stark, but was later toned down with Strong Tone and Sepia Tone applied as thinned glazes.

To finish my micro-detailing, I added some scratches and applied lines over the white straps.

1

2

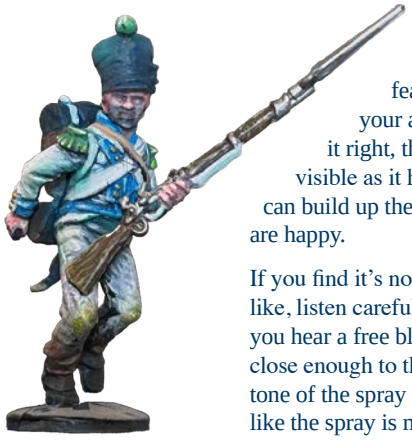
3

I love to create moments of story on my figures, and for this one, I wanted to convey that he had gone into rougher terrain. I used various Effects paints from the Fanatic range for this. Oozing Vomit has a green grime to it, and, when carefully applied to the knees, looks like grass stains acquired from kneeling to shoot. True Blood and Dry Blood have also been used. A shot has grazed his left arm, and I've added fresh streaks of blood with True Blood over a dark patch I painted with grey. On his trousers, I used Dry Blood to indicate a scuffed knee (from diving into a firing crouch), and an area where he has been caught by sharp branches as he has rushed through cover.

Smoothing Out

There's not been a whole lot more work done in the stage shown below than in the previous image. The main difference, beyond painting the skin, is that I've picked up my airbrush and added nuances of colour to different parts of the figure. The lower legs have been toned with extremely-thinned Bootstrap Brown to give a 'dusting'. I've also used Autumn Sage in small areas on various parts of the figure as a harmonising tone. It's on the undersides of some uniform areas, and makes the top highlights on parts like the covered shako. I love doing simple things like this to make the figure come together and feel complete, unifying the look through one paint.

TOP TIP - This 'nuance' mix needs to be extremely thin before you airbrush with it. If it's applicable with a brush, it's still too thick! Keep on thinning your paint in a mixture of water and airbrush thinner, until it's just thick enough that it doesn't instantly spiderweb when it hits your figure. That's the sweet spot.



Turn your pressure down to around 18psi, and spray incredibly carefully by feathering the trigger of your airbrush. If you're doing it right, the paint should barely be visible as it hits the figure, but you can build up the tone gradually until you are happy.

If you find it's not spraying how you'd like, listen carefully to your equipment. If you hear a free blowing of air, you're not close enough to the figure. As soon as the tone of the spray changes, so that it sounds like the spray is meeting resistance, you're close enough!

Skin

I used all six paints in the Rosy Skin Tones Triad on my Voltigeur to get more nuance and bring extra realism. I did find it a bit of a struggle to finish off the eyes, as they were way too teeny on the figure. I cursed myself for even trying, but I fixed my mistakes and added some stubble instead, with a thinned wash of Dark Tone and Dark Blue Tone.

With that my Napoleonic duo was complete. I took two very different approaches to painting them but it resulted in two figures that, while having individual styles, still look period appropriate and I learned from. Next up, a full regiment (no promises)!

Genre Hopping with 7TV

7TV: The 80s' lead writer, Helena Nash, provides insight into the design process of the popular skirmish game's latest Genre Guide.

Genre is an odd concept. It's sort of a style of film or TV show, or maybe a setting in time and place, or a mixture of those elements in varying proportions. Comedy, horror, western, space opera, detective… the list is endless. You could fill a book - or more likely start a heated debate on social media - about what is and is not part of a particular genre. I'm pretty sure the 'is this folk horror?' threads are still raging in a war-torn corner of Facebook.

For the purposes of *7TV*, we use the word 'genre' at a mechanical level, to represent the sort of cast you want to play. Genre will define what Stars, Co-Stars, and Extras make up your show, and, at the meta level (where *7TV* is not just a skirmish game, it's a show and you're dramatizing stories on the tabletop), it's also the theme and feel of your own television series or movie.

RECOGNISABLE ARCHETYPES

7TV has always involved genres. As an integral part of the game's design, genres have helped to convey the unique feel of on-screen spy thrillers, science fiction shows, and law and order dramas from the 1960s and 1970s in the *Inch High Spy-Fi* boxset. Later, they were used to define tighter categories within individual box sets, such as 'Survival' and 'Wasters' in *7TV: Apocalypse*, 'Gangland Stories' and 'Weird Menace' in *7TV: Pulp*, and 'Folktale' and 'Sword & Sorcery' in *7TV: Fantasy*. To bring it full circle, the enhanced second edition *7TV* Core Rulebook encompasses the best elements of all that have gone before it, with six broad genres: Action, Adventure, Fantasy, Historical, Horror, and Sci-Fi.

For *7TV: The 80s*, I didn't want to just take the old *Inch High Spy-Fi* genres and shove them into pastel jackets and espadrilles. I wanted new genres that captured some of the feel of actual '80s shows and expanded what we had generally taken to be *7TV*'s traditional source material. Yes, we cover '80s action and adventure TV shows, science fiction and spy films, and so on, but I also thought about other aspects of the era that we could take inspiration from. Early computer and video games, glitzy soap operas, grimy social drama and comedy, and pop singers with larger-than-life onstage personas. You'll see those influences coming through in new profile archetypes that define cast members, such as Video Ghost, Electron Guard, White Collar, Yuppie, Rogue Trader, and Wide Boy.

Each of the *7TV: The 80s* genres have a flavour that distinguishes them from the broader *7TV* categories.

GENRE EFFECTS

We put a lot of thought into methods to make your cast's genre feel like a dynamic and evolving element of the game during play, rather than just a measure to determine your cast's composition.

Genre effects can be played through the game, alongside the script (countdown) deck, to help your cast complete the scene, or to hinder your opponents' efforts. These are presented in a style that is appropriate to the genre. When Cold War tensions are high, you might end up playing the 'Tinker Tailor' genre effect to get an enemy model to turn traitor. 'They're Heeere', from the Frightmare genre, moves an ally model so it suddenly appears near the enemy.

'A-Listers' allows any extras within the Greed & Glamour genre to get ideas above their pay grade, and activate for free. 'Where We're Going, We Don't Need Roads' is a Silicone Dream card that can instantly move multiple models 3" on foot or 18" in a vehicle without any terrain obstructions. Each riffs on the genre with its theme and its play effects.

A BROADER TIMEFRAME

You may have noticed that some of the sources of inspiration that we've referenced for *7TV: The 80s* aren't from the 1980s, strictly speaking. From the most famous and successful space movie franchise (released 1977) to a certain kids-on-bikes Netflix streamer (released 2016), what we consider part of the '80s catchment area is wide.

Fortunately, I have a very elastic concept of time (as anyone waiting for me to turn up to an event will attest), and, as a child of the '70s and teenager of the '80s, I have a strong, personal feeling for the point at which the films and TV shows I was watching transitioned from one era to another. That is why, for the purposes of the game, my version of the 1980s starts with a blockade runner being chased across the screen by a gigantic Imperial Star Destroyer in 1977 (very late 1977 for us in the UK), and ends seconds before the opening bars of the *Twin Peaks* theme, first broadcast in 1990.

That also means that surreal New York gang odyssey *The Warriors* makes it into my '80s, as does bonkers Italian space opera *Starcrash*, I am delighted to announce.

All this is a very roundabout way of me saying 'Your 1980s May Vary', and you well may spot references in *7TV: The 80s* to bionic men, dark galactic empires, or even musclebound and green-skinnned monsters whose screen debuts came a little earlier, but whose appearances and influence across movies and TV alike lasted well into the '80s (and beyond), which qualifies them for inclusion here among our inspirations.

Sometimes, selecting from what we know (and love) means the inclusion of stone-cold classics that every '80s fan will be familiar with: Hawaiian detectives, paranormal investigators, and colonial marines. Other times, our choices are a little more idiosyncratic, drawing on home-grown British dramas and sitcoms about dodgy salesmen or out-of-work brickies, but giving them a fresh *7TV* spin (which usually means putting them up against monsters, not gonna lie!).

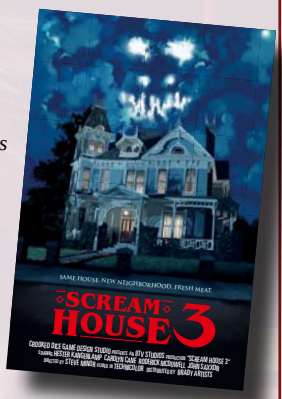
Conversely, since *7TV: The 80s* draws largely on my and Crooked Dice owner Karl's personal favourites, and our lived experiences of growing up in the 1980s, you may well perceive glaring gaps in the archetypes and shows we've presented. All I can say is, despite my very best efforts, I never managed to watch absolutely everything that ever came out in the '80s… But believe me, I tried!

GENRE

FRIGHTMARE

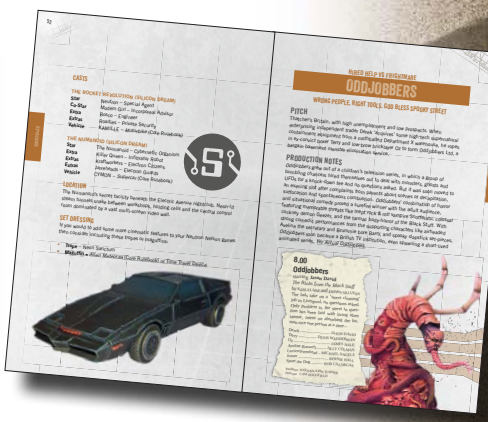
Supernatural slashers, cabins in woods, and babysitters fighting back.

They stalk the shadows, lurk behind the doors of suburban streets, gather in wild nightspots and remote cabins, lunge from the depths of space, or haunt the sleep of the innocent.

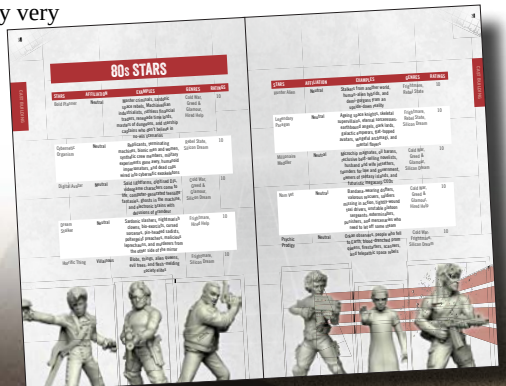


Above and right: Gribblies are ready for a more light-hearted fright-night experience…

Below: … while other more malevolent baddies are coming to Crooked Dice's '80s range, too.



Everyone's '80s is different, but the new profiles, genres, and special effects that we've created are enough of a toolkit for you to do justice to 'Your 1980s', whatever that may be. I look forward to seeing what you come up with!



A BRITISH PERSPECTIVE

Going into the decade in Britain, we only had three channels - two BBCs and a regional ITV - until newcomer, Channel 4, expanded our viewing horizons in late 1982 (bringing *The Prisoner*, Hong Kong action flicks, and those films with, uh, red triangles in the corner…).

TV schedules and budgets restricted what we got to watch. It wasn't wall-to-wall classics; there was *Paint Along With Nancy* (a woman paints with a butter knife), *Crown Court* (with the most insistently irritating theme tune known to humanity), *Old Country* (a man sits in an old shed smoking a pipe), the footie results, and generally awful ITV sitcoms like *In Loving Memory, That's My Boy,* and *Oh No It's Selwyn Froggitt*. The overriding recollection when I look back is that they're all rendered in shades of brown… but it's OK; I'm over it now!

In between the occasional imports from the far side of the Atlantic, featuring men driving cool black vehicles, and cheerless homegrown sitcoms about Thora Hird in a brown shed, we watched the few good homegrown sitcoms, popular light dramas about 'life in Thatcher's Britain', and terrifying Cold War dramas about nuclear Armageddon.

Shows like *Only Fools and Horses* (an irrepressible South London 'wide boy' and his gormless brother get in and out of money-making scrapes), *Minder* (a soft-hearted hard man and his cowardly small-time crook of a boss get in and out of money-making scrapes), and *Auf Wiedersehen Pet* (Geordie bricklayers in Germany) are all popular examples of a very British take on the '80s that has very little in the way of the pastel jackets, neon grids, and electronic music imported from the US.

So, what does this all mean for *7TV: The 80s*? Well, a good portion of the Hired Help genre owes its origins to British TV, as do profiles like Rogue Traders, Ex-Cons, Cowboy Builders, and Wide Boys, though these do, of course, all have their counterparts in other cultures.

GENRE

SILICON DREAMS

Modems, video arcades, and shiny robots.

Cutting-edge vehicles with sardonic personalities, prototype military hardware, artificially intelligent supercomputers and videogames, androids from a nightmarish future, or robots from a galaxy far, far away: the future can be as bright or dark as you direct it to be.

Above: They may look like digital renders but these are actually miniatures from the Crooked Dice range!

EUROPEAN EXPLORATION

Taking the lead from *7TV Fantasy*, which featured fictional Italian studio Minerva Avventura (props to Karl, Peter Wright, and the Edge Hill team for that one), I did my best to pay homage to European influences in our new Classic Episodes.

Swordwinder

This French fantasy movie (original title *L'Immortel*) is a tribute to Christophe Lambert's finest role, as well as a shoutout to my favourite John Carpenter romp.

Pitch Darkness

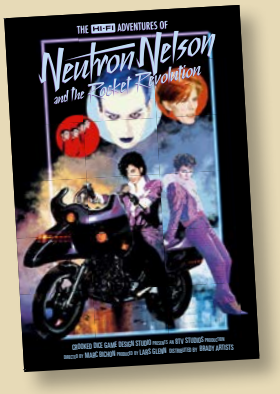
The British/West German TV series is a tip of the hat to John le Carré and Len Deighton cold war thrillers set in East and West Berlin, as well as a nod to Wolfgang Petersen.

Star Killers

This Italian sci-fi extravaganza (original title *Assassini Stellari*) is a love letter to all those bonkers 'not-*Star Wars*' movies directed by the likes of Luigi Cozzi.

Neutron Nelson

While it's an American show, the moody dry ice and neon lighting is very Luc Besson, and the cybernetic villains' soundtrack owes a debt to certain German electronic bands.

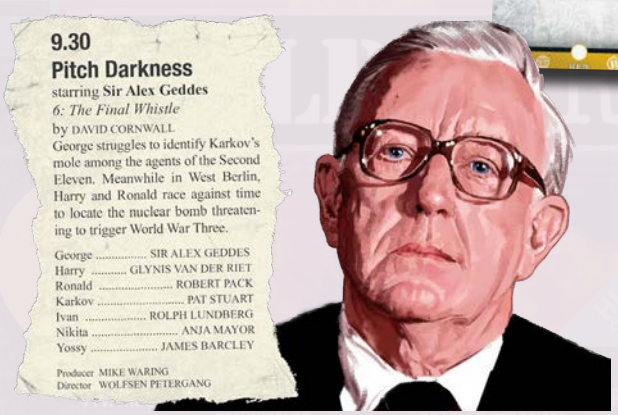


COLDWAR

GENRE

Checkpoint Charlie, looming nuclear threats, and exhibition boxing matches.

The stalemate of mutually assured nuclear Armageddon frequently pits Soviet and Western forces against each other in shadowy games of spycraft, technological races to perfect the next super weapon, carefully staged law-enforcement exchange programmes, and jingoistic sporting matches. Is it East versus West, or man against man?



The terrifying Cold War dramas add to that genre. *Harry's Game* (Belfast during the Troubles), *Edge of Darkness* (government cover-ups and nuclear espionage), *Smiley's People* (murky games of double- and triple-cross between East and West), and *Threads* (the iconic docu-drama, which starts with a nuclear bomb exploding over Sheffield, and gets worse from there) are all inspirational fun, and in no way scarred a generation of teenagers for life… Ahem!

'Pitch Darkness' is one of our new classic episodes, combining the grimmest, greyest, and most cerebral of the Cold War dramas with world-weary spies, disillusioned coppers, untrustworthy superiors, some highly unstable nuclear material, and a football match. It's like *Escape to Victory* meets *Fail Safe* (Google it; it's brilliant) but with a Clannad soundtrack.

Just as *7TV: Apocalypse*'s 'Planet of the Fungoids' episode allowed us to reframe popular '70s sitcom characters as desperate survivors in a hellish Britscape of marauding vegetables, so too does *7TV: The 80s*. Our Hired Help classic episode 'Oddjobbers' was a no-brainer: take a handful of beloved comedy characters from the '80s, outfit them with some unlicensed particle-accelerator backpacks, and send them out into Britain's blighted, Thatcher-era conurbations as cut-price busters of monsters, ghosts, and UFOs. Opponents include the inept rock & roll vampire known as Snotferatu, a colossal cockney demon named Geezer, and the tarmac body-horror of the Black Stuff.

GREED &GLAMOUR

GENRE

Soap opera shenanigans, yacht rock cops, terrorists, and red braces.

Be they oil barons, Wall Street traders, celebrity supermodels, reclusive best-selling authors, or heirs to fabulous family fortunes, their 'Greed is Good' philosophy doesn't spare them from disputes that can turn the luxurious boardroom or exclusive event ballroom into a battleground. Meanwhile, ambitious drug lords and diehard thieves aim to get rich quick by pulling off the heist of a lifetime.

Above and right: Private Investigators and a lethal cop.

HIRED Help

GENRE

Episodic TV with lovable rogues taking on any job for a fast buck, and fugitives doing what they can to stay ahead of their pursuers.

In a time of rampant capitalism, high unemployment, and few legitimate prospects on the horizons, hiring their bodies out for pay is a way of life for bounty hunters, private detectives, minders, and soldiers of fortune… if you can find them! Not all hired helpers are so bold, instead wheeling and dealing with customers on both sides of the law. Enterprising ex-cons, out-of-work brickies, wide boys, scam merchants, and workshy layabouts all duck and dive, confident that this time next year they'll be millionaires.

Above: We hear that these Rogue Traders have got some Trevor Francis tracksuits from a mush in Shepherd's Bush, Bush, Bush, Bush…

TV ON THE TABLETOP

Recreating the feel of a TV programme or film as a game can be tricky. Scriptwriters and directors don't have to worry about things like effective weapons range, movement rates, or fall damage! In designing the Genre Guides for *7TV,* we Game Designers are trying to simulate action - physical or otherwise - in a way that gives players a fair crack at pulling off the sort of thing that they've seen characters get away with on screen. Words like 'agency' and 'balance' come into play here.

7TV has always used the 'Star Qualities' and 'Special Effects' mechanics to represent what the Stars, Co-Stars, and Extras in your cast can do beyond the the basic 'move, attack, take a hit' meat and potatoes of the skirmish game rules. These are the individual skills and powers of each model. 'Block', 'Dodge', 'Large', 'Leader', 'Military Training', and 'Sidekick' have long been staples in the *7TV* repertoire, but with *7TV: The 80s,* we've added something like 200 new abilities. Some are simple reskins of existing 'Special Effects', given a more '80s-appropriate name, but the vast majority are new, rejoicing-in-evocative names like 'Ain't Got Time To Bleed', 'Closing Monologue', 'Diplomatic Immunity', 'Laugh It Up Fuzzball', and 'Pain is Pleasure'. There are 36 brand-new 'Star Qualities', too, like 'A Head For Business', 'Machine Code', 'On The Jazz', and 'Warmest Place To Hide'.

Rebel STATE

GENRE

Freedom fighters vs tyrants, or terrorism vs law & order.

Probably the broadest of all the '80s genres, representing the cat-and-mouse struggles between overwhelming forces of oppression and defiant resistance, set in a galactic empire, a dystopian future Earth, a rural Georgia county, or a high school with a few problem students.

One new ‘Special Effect’ is ‘Juvenile’, which gives models representing children and young adults - like ‘Scream Teen’, ‘Prom Queen’, and ‘Schoolkid’ - a better chance of defending against attacks. This goes back to that challenge of simulating popular on-screen tropes in a game, and it’s my way of reflecting the films where plucky kids somehow manage to avoid being caught and beaten up as easily as they would have been in real life. I figure that’s how the Goonies evaded the clutches of the Fratellis, and the Monster Squad survived long enough to kick the Wolfman in the nards.

And what better place to leave it than that? I hope you’ll find as much fun representing the classics of the 1980s on the tabletop as we all had reminiscing and reflecting on the decade, before transposing it into this new Genre Guide.

'Alala!

The Prelude to the Spear

Simon MacDowall talks about the development and playtesting of his new ruleset for Greek hoplite battles.

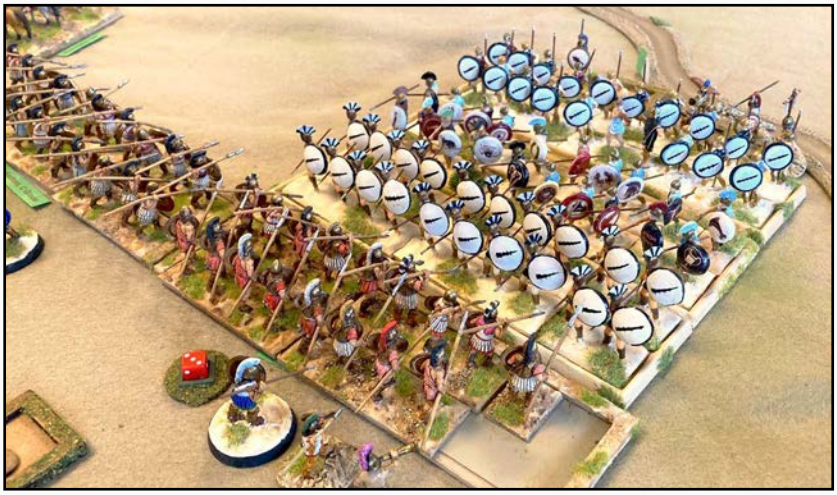
Evocative descriptions of battle, such as the one to the right, were designed to stir the blood when the poet wrote them, and they still resonate today. On learning about the ancient Greeks in primary school, a friend and I were certainly inspired - so much so that we formed two gangs: my Spartans and his Athenians. We fought out our version of the Peloponnesi wars, daily, in the school playground!

As I got older, my recreations of ancient battles became more sophisticated, and hoplites gave way to other options in my miniature armies. On the wargaming table, a clash between two similar hoplite forces, with precious few supporting troops, seemed to make for a dull game, but I never lost my interest in Greek hoplite warfare altogether.

The Society of Ancients brought classic Greek clashes to their events in 2022 and 2023, which gave me a new incentive to work out how to fight hoplite battles. I got to thinking about what would make such encounters interesting on the tabletop, and how I could make a game redolent of the Greek war-cry Ἀλαλά! This vociferation invokes the personification of war and, as Pindar put it, "the prelude to the spear, with which the people offer holy death sacrifices for the city".

"Shield was pressed close against shield, each man standing shoulder to shoulder; over their glittering helmets the horse-hair plumes touched as they nodded, so tightly packed were the ranks."

Homer



Above: A deep Theban phalanx engages Mantinean hoplites in a refight of Second Mantinea at the Society of Ancients 2023 Battle Day.

This was the genesis of my new rules, *'Alala!*, which take their name from the aforementioned war-cry. They are designed to recreate the essence of ancient Greek warfare, capture the spirit of a time when the gods intervened in the affairs of mortals, and transfer the mythical, legendary, historical, and poetic accounts of ancient Greek battle to the tabletop.

FINDING FAVOUR

An ancient Greek army needed to invoke the favour of the gods. This was a time when people believed that the gods intervened in the affairs of mortals, sometimes for their own amusement and sometimes in response to sacrifice or devout behaviour.

This led me to develop the 'God Pack', the deck from which a player draws when they choose to 'Invoke the Gods', rather than taking other actions, such as ordering and inspiring the men. There are no battle-winning cards here, but most will give an advantage to the player who draws it. The gods, however, like to play with mere mortals, so some cards will be disadvantageous, and others merely whimsical. Blank cards are included for players to add their own divine interventions.

Left: Players can seek to gain the favour of the gods if they hope to be successful on the field of battle.

Below right: This is one of the more whimsical possibilities from the God Pack. No doubt the player drawing the card would have preferred to invoke the Strength of Ares (shown left), giving them the possibility of rerolling up to three combat dice in a sticky situation, but it is always nice to get a compliment on one's magnificent helmet crest!

The God Pack can add a lot of fun, and it can be customized to bring narrative and historical elements to your tabletop. In one of our early games, one side decided it would be better for their leaders to focus on the needs of their men, as opposed to drawing cards connected to the fickle gods above. When it came to battle, their dice rolling was abysmal, and we quickly became wary of ignoring the gods, but it doesn't mean it's not an option!

THE THINKING BEHIND THE RULES

Games played with *'Alala!* involve deploying your hoplite phalanxes, getting them ordered and psychologically ready, then signaling the advance to close with the enemy. When a player does this, they hope they will have won the favour of the gods and pumped their men up enough to attack with enthusiasm. Once the phalanxes begin to move in on each other, there is little scope for tactical finesse or complex manoeuvre, and, when the men clash, the outcome will not be known until dice are thrown. Even if players have done everything possible to achieve morale and tactical supremacy, the gods can still be fickle!

Above: The hoplites are the mainstay of each army. Players need to get them ordered and psychologically ready for battle before they engage.

I must acknowledge a debt to Andy Callan, as his own game design adventures had a positive impact on *'Alala!* Many years ago, Andy was struggling to make a Dark Age clash between Saxons and Vikings into an interesting game. His resulting *Dark Age Infantry Slog* eventually honed in on the fact that such battles were all about deployment and getting your men ready for the fight, rather than tactical nuances of combined arms armies.

In designing *'Alala!* I took a similar approach. I put a lot of thought into the options open to the commanders of hoplite phalanxes (aka the game players) to find an edge when facing opponents with armies that were, more or less, identical to their own. Marshalling and deploying the phalanxes, sending out cavalry and light infantry to harass the enemy (and preventing the same being done to you), motivating your hoplites for the fight, and giving the signal to advance at the most opportune moment were all utterly essential. I have woven these into the rules but, of course, they can't all be performed at once, and there's only so much time before the troops must advance and attack.

Once the advance is signaled, the role of the commander changes from ordering and encouraging his men to fighting in the front rank, inspiring them with his skill at arms.

Each leader has several command points that allow him to take a variety of actions as he strives to build up the fighting spirit of his men. The Spartan king (shown to the right) is particularly inspiring, and has four command points, but most will have three, and some only two.

At the start of each turn a player may choose a number of actions up to the maximum his leader's command points will allow. These include keeping his men under control, encouraging them to fight with greater aggression, signaling the advance, or invoking the gods by drawing from the God Pack. Some of these actions (encouraging, invoking the gods) use up two command points, and an uninspiring leader with few command points to spend will have to make some tough decisions, perhaps leaving his men to their own devices whilst he invokes the gods. The problem with this is that his men may decide to go off on an unauthorised advance, or halt when they are supposed to be advancing.

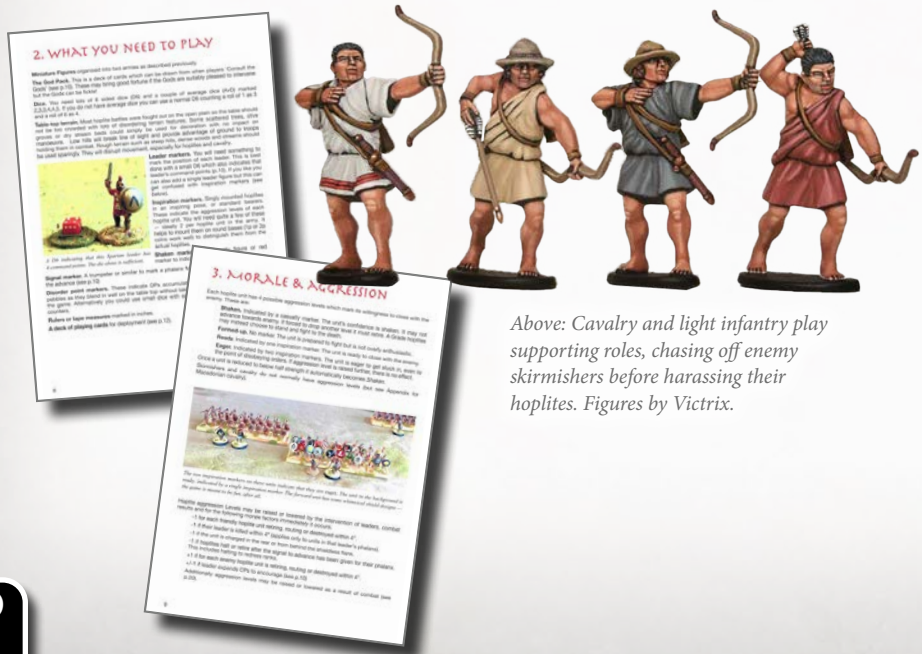
"Odysseus strode forward, through the front ranks glowing in his bronze and, sweeping the enemy lines with his eyes, cast his javelin. The Trojans fell back as his spear homed in."

Homer

The idea is to give the players interesting and sometimes tricky choices, representing the sorts of dilemmas an ancient Greek general might have to make. The key decisions are taken before the phalanxes engage, and managing these is a primary area of friction in the game. Once melee occurs, the leader's job is to fight in the front rank.

There are no reserves to be deployed here, and precious few opportunities for tactical finesse. Once launched into the attack, the phalanxes can do little more than close with and destroy the enemy, or face their own destruction. Wheels and changes of formation are challenging, and thus unlikely, although Spartan drill may offer some possibility of manoeuvre.

Light troops and cavalry play a subordinate role, harassing and annoying the enemy, and driving off enemy skirmishers. This skirmish battle runs as a prelude to the main clash, and it is unlikely to be decisive, but if one wing of skirmishers and cavalry gain ascendancy over the other, then they will be able to annoy the opposing hoplites indefinitely.



Above: Cavalry and light infantry play supporting roles, chasing off enemy skirmishers before harassing their hoplites. Figures by Victrix.

HOW DOES THE GAME PLAY?

*'Alala!'*s first public outing (while it was still in draft form) was at the Society of Ancients 2022 Convention. This annual autumn residential event is a perfect opportunity to experiment and play around with new concepts, and the whoops of excitement echoing around the room from our table made it clear that we were onto something. A crowd soon gathered to see what all the excitement was about!

The game was a fictional Spartan v Theban bash-up, with three players on each side. They busied themselves by making sacrifices to the gods, consulting the augurs, and giving rousing pep talks to their men as the drill masters dressed the ranks. Even at this early stage, the game put a lot of focus on the pre-combat elements. The Thebans formed a deep phalanx, while the Spartans calmly combed their hair as their cavalry and light infantry fought it out on the flanks. Each army was attempting to achieve superiority on the wing so that they could begin to harass the enemy hoplites.

The gods were relatively even-handed with their favours, but, when the hoplites began to advance, the fates intervened. The fearsome Spartiates drove back the Theban allies, thanks in part to the Spartan king fighting valiantly in the front rank. The fates, however, had measured the king's 'thread of life' and had decided that this was the time for him to meet a noble death.

This is determined by 'the dice of death', which has a skull and crossbones replacing the one. It is rolled whenever the unit to which the leader is attached suffers a casualty from shooting, or was engaged in combat. If the skull and crossbones come up, the unfortunate leader is injured, and possibly killed. The Spartan king rolled the skull and crossbones twice in a row, and was killed instantly!

As the Spartan hippeus (bodyguard) fought to recover their king's body, the Theban players had another moment of exhilaration; their deep phalanx crashed into the Spartan left, sweeping all before them.

Only Thebans and Macedonians may form a deep phalanx of two or more units, one behind the other, rather than the usual side-by-side. This allows them to concentrate force, as the units behind give a supporting bonus in combat. It also allows them to sustain a drawn-out melee, as casualties are taken from the rear unit. The downside is that it shortens the army's frontage, making it vulnerable to outflanking.

It looked like a Theban victory was imminent, but the fates intervened again. Thanks to their high morale and discipline, the Spartiates were not unduly perturbed by the death of their king. They fought on to drive back the Theban left, and the Theban centre began to waver. This was down to the fact that the Spartans had more units side-by-side, allowing them to outflank some of the weaker Theban units. They also rolled some good dice. Despite the success of the Theban right, it was ultimately a Spartan victory, and the game was a huge hit. Everyone had great fun, expressing that the rules had done a great job of capturing the ethos of hoplite warfare.

Above: The Theban players celebrate the success of their deep phalanx at the 2022 Society of Ancients Convention.

At the Society of Ancients 2023 Battle Day's Mantinea Battle, the Thebans had more cavalry and skirmishers, especially on their left. They pushed these on to drive off the Mantinean/Spartan skirmishers, and to clear the position for the advance of the formidable deep Theban phalanx. Historically, the Thebans stole a march on the Spartans. In our refight, however, both sides took their time to increase the readiness of their men, and wait for the skirmisher engagements to develop.

The cavalry and skirmisher actions on the flanks are limited by the fact that these units may not always do what the player wishes. The Control Test (a simple dice roll) may cause a unit to halt, or repeat what it did last turn, even if the player wants it to do something different. Cavalry, peltasts, and psiloi were essentially skirmishers in this era, relying on harassing with missiles rather than closing to combat. Shooting is deliberately quick and uncomplicated in *'Alala!*, down to simple dice rolls with a couple of situational factors taken into account. Range is close (4"), and it makes no difference whether shooting with javelins, slings, or bows. In the skirmish phase, a cavalry or light infantry unit may shoot then move, move then shoot, or remain halted and shoot twice. Cavalry and skirmisher combat is quick, with one side or the other soon reduced to ineffectiveness. On an inconclusive result, cavalry pass through the ranks of their opponent.

In our game, the Theban skirmishers established ascendancy on their left wing and the Athenians, on the Spartan left, won the other. The two sides signaled the advance of their hoplites at more or less the same time, and a clear winner emerged: the Athenian player commanding the Mantinean/Spartan left. He succeeded in driving off the Argives facing him, and was positioned to roll-up the Theban centre. The Spartan and Mantinean player was the clear loser; his hoplites were decimated by the opposing Theban and Tegan phalanxes.

SNAPPY SYSTEMS

The shooting and combat calculations in *'Alala!* are deliberately quick and simple; lots of dice are thrown, giving the fates a chance to ruin even the best-laid plans. Movement is uncomplicated, with move distances determined by dice rolls, and with little opportunity for complex manoeuvre. When the phalanxes advance, they can really only go straight forward, and attempts to do otherwise will cause disorder in the ranks, as will moving fast. Disorder has a serious impact on combat capability, since the phalanx depends on good order and cohesion to win the fight. Cavalry and light infantry manoeuvre much more easily, and only they may shoot.

The most fun and exciting part of the game is the pre-fight preparation, as players get their hoplites in a state of readiness to overcome their opponents (invoking the gods to help them) - the 'prelude to spear', as Pindar phrased it. Players prepare their men as best they can, choosing from a number of options that on the skill and moral character of the general they are playing. This is either based on a historical character, or determined by a dice roll at the start of the game. Historically, the leader's role was to deploy his men and get them ready for battle, and once the fighting began, he had very few possibilities to influence the outcome other than battling valiantly in the front rank. At Second Mantinea (362 BC) Epaminondas, the Theban general surprised the Spartans with his battle array, and stole a march on them. Having done this, he took his place at the head of his phalanx to lead the attack, and was mortally wounded in the fighting.

Combat between hoplite units considers any disorder in the ranks as well as the men's aggression levels, which the leader will have attempted to raise by encouraging them in the early phases of the game. Unengaged units to the flank or rear (the latter for Theban or Macedonian deep phalanxes) also lend their support. After that, it is down to the dice, and lots of them! This gives the opportunity for the fates to intervene, even if the odds are stacked in favour of one side or the other.

The actual clash of phalanxes usually comes at the end of the game, after the leaders have prepared their men for battle, and taken up their own spears and shields to lead them. There is nothing stopping one side deciding to go in early, of course, just as Epaminondas did at Mantinea.

The Athenian commander's victory was down to three factors:

1. He won the skirmisher engagement on his flank, giving him freedom of movement.

2. One of his hoplite units went off on an uncontrolled advance, while he spent his command points encouraging another unit. This might have been deemed a disadvantage, but it forced him to signal the advance early, catching the opposing Argives even less prepared.

3. His hoplite units outflanked the Argives, as the Thebans had pulled two units out of the line, to give depth to their phalanxes on the opposing flank.

The Theban player won against the Spartans and Mantineans because he established ascendancy with his skirmishers on that flank. As the phalanxes began to close, he had managed to bring some cavalry around the Spartan rear, peppering them with javelins. His deep Theban phalanx fought the elite Spartiates to a standstill and, as casualties mounted, he was better able to absorb them because of the depth of his formation.

These and other pre-publication games were great, lighthearted fun for all the players, and for me as the umpire, but they also revealed that the relatively minimal systems all worked in concert. Games were exciting, with the outcome unclear until the end. In all the clashes, it felt a little like we had been momentarily transported back to the world of Homer, Pindar, Thucydides, and Xenophon.

PRINTED RULES AND OPTIONAL EXTRAS

Enthused by *'Alala!*'s reception, and after several more playtests, the Society of Ancients have now published the rules, and they are available from the Society's website (soa.org.uk). At 24 pages, including many full-colour illustrations and examples, the main rules are quick and easy to learn. They come with the God Pack of cards and a quick reference sheet for ease of play. All you need to do is build the hoplite armies to fight with!

Above: 20mm Newline Designs Spartan hoplites advance against their enemies.

SCALE AGNOSTIC

I use 1/72nd scale (20mm) figures, thanks to Pete O'Toole's wonderful collection of Atlantic/HaT/Zvezda plastics, with some of my own Newline Designs 20mm metals added in. The rules, however, can be used for any scale of miniatures and, in a departure from my norm, *'Alala!* uses single-casualty removal, although there is a simple adjustment for those who prefer to stick to element-based armies.

Above: Players at the Society of Ancients 2023 Battle Day.

Can *'Alala!* be used for other periods and armies? Well, the whole concept of the rules is to play out the clash of hoplite armies from the Peloponnesian and Boeotian wars between the Greek city states. That said, the rules can easily be adapted to the wider wars of Magna Graecia in Italy, the Macedonian invasion of Greece, and even the Persian wars in Greece. An appendix to the rules explains possible adaptations.

The workings of leadership decisions make *'Alala!* particularly interesting for multiplayer games, with each commander taking on up to four hoplite units, with the possibility of others commanding the light troops and cavalry on the wings. Smaller two-player games, with two to four hoplite units on each side, and a couple of supporting skirmisher and cavalry units, are also great fun. This smaller type of game is certainly a good place to start if you are a new player, or have only just begun to amass a hoplite army.

I hope that *Wi* readers will enjoy *'Alala!* as much as I do, and find a lot of pleasure in immersing themselves in the heroic world of the ancient Greeks.

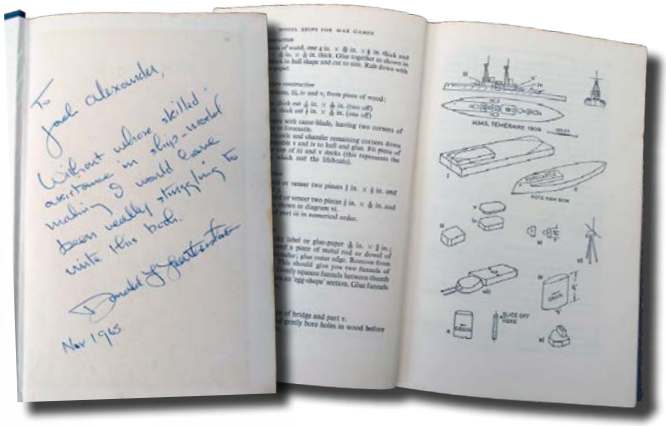
Plastic hoplites from Victrix.

JACK ALEXANDER OBITUARY

Bob Black bids a fond farewell to his friend Jack Alexander who, through his Jacklex range, was one of the early icons of miniature making.

Jack Alexander, creator of the Jacklex range of 20mm figures, sadly died on 12 February 2024, aged 95.

Jack began making his 20mm figures and models in the 1960s and started to forge some notable connections. After the publication of *Wargaming* in 1962, Don Featherstone was looking for model making guides for his second book, *Naval Wargames*, and turned to Jack, who produced the drawings in the book. A first edition, inscribed by Don with his thanks, has remained in Jack's possession for over 60 years (see below).



Jack also made figures for Bish Izwasko, who provided miniature modern tanks and infantry to the British Army for training simulations. Individual infantry with the current weaponry were produced, as were modern contemporary tanks and AFVs. Bish gave details of what to produce to Jack and, on one occasion, he gave him a real Sten gun to take home for research. Jack walked home through the streets with it under his arm! The scale of these models was 1/100 and, although no wargamers were using such a scale then, they featured on the front cover of the only professional wargames magazine at the time, John Tunstill's *Miniature Warfare*, which itself featured in episodes of the TV spy drama *Callan*.

Jack's real interest, which lasted his lifetime, was devoting time to his 20mm range of 19th Century figures. He based them on Britains toy soldiers, and, like those iconic figures, Jack's had minimal detail but a charm and style that has endeared them to wargamers to the present day. Jack thought that if you wanted detail, you should paint it on! The ranges - originally Colonial and ACW - were designed to fit in with, and expand, the Airfix ranges most wargamers were using.

Above: Russo Japanese War 20mm Japanese command.

This was in a time when wargamers wanted every figure in a unit to be the same, rather than ranks of individuals, and although manufacturers started to increase the size of their figures to 25mm Jack remained with 20mm. Over the years he expanded the ranges and numbers of figures available.

I met Jack in the '70s, often at Stuart Asquith's house. Jack would produce one-off figures and items for Stuart's games that never became commercially available but enriched our gaming. I remember a demonstration game at an early SALUTE with Stuart, Jack, Alan Cook, Charles Grant, and myself. It was a Seven Years' War game, using 25mm figures, with 24 to a regiment, mounted in fours on plywood bases that were covered with sand and budgie grit. That might sound standard now, but these were some of the first bases I'd seen of that type; many wargamers used flat card, if they based their figures at all. Twenty figures were identical musketeers while an officer, standard, drummer, and sergeant made up the final base and, unlike today's games, we played on

a flat surface with very little terrain, apart from a few stylised trees. We used *Charge* rules, with a few local modifications, and, from memory, staged the game more than once throughout the day. It was very different to today's shows!

Jack took his miniatures seriously and made his soldiers historically accurate within the scale, but he always enjoyed our games, and we had a great deal of pleasure playing with his figures. With the advent of the digital age, the three of us - Jack Alexander, Alan Cook, and I - became 'ABC Wargamers' and started a blog - abcwargamers.blogspot.com - detailing our games, rules, and conversions. The blog is still available and there are plenty of pictures of Jack's figures and buildings there.

Above: Jack made and painted these 20mm Mexicans in his 70s.

Although he never lost his interest in wargaming and Jacklex figures, he stopped producing them as he moved into what Shakespeare called the seventh age of man. The range is now handled by Mark Lodge, who has modern moulds and casting equipment, as opposed to the original individual moulds that produced hand cast figures. Mark is also using one of today's top sculptors, Andrew Stadden, to expand and develop the range, while keeping the style and charm of Jack's original figures. Full details are on the Jacklex site (jacklexminiatures.com) and Mark offers a sample box from any of the ranges for those new to these figures, which have outlasted many a wargames range!

The wargaming hobby and community is a broad church, encompassing a diverse range of scales, periods, and styles of games. Jack's figures have carved out their own place within the community and half-a-century on they are still enjoyed by gamers across the world. Jack was a highly talented but modest man; he never quite appreciated just how many people got pleasure and enjoyment from his figures. Hopefully that enjoyment will continue, with the range being produced and expanded by Mark. It would be a fine tribute to one of wargaming's early figure producers and a fitting legacy for Jack Alexander.

Above: British and Sudanese camels.

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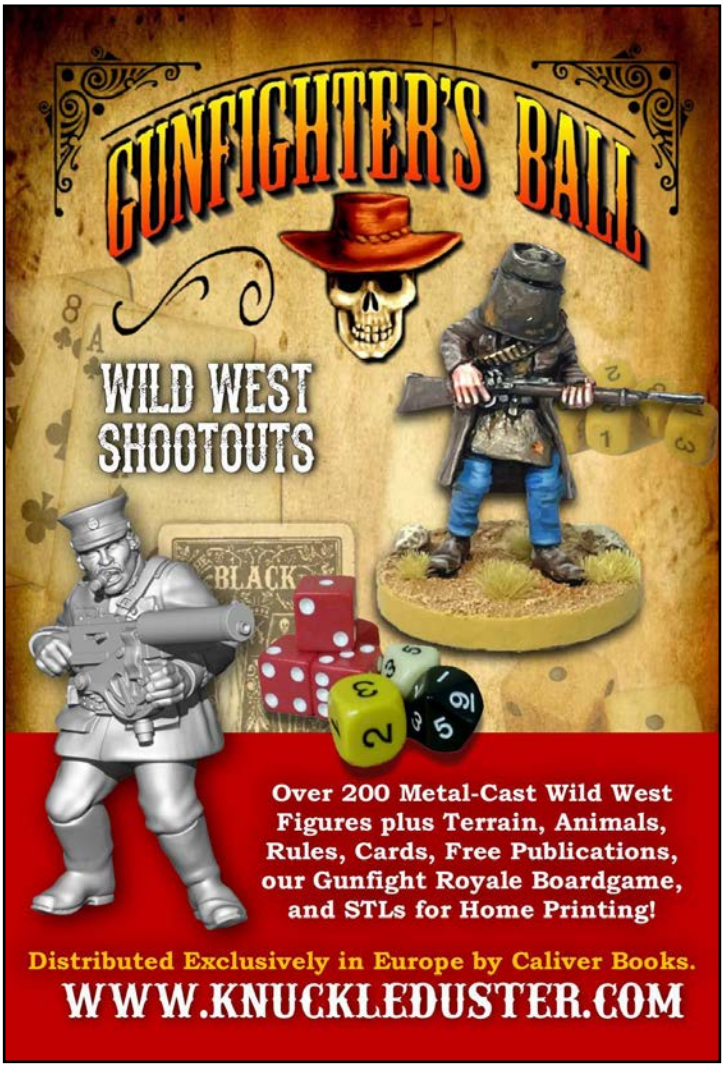

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105 Orange
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207 Dark Blue
208 Grass Green
209 Dark Green
210 Purple
211 Light Grey
212 Dark Grey
213 Flesh
214 Suntanned Flesh
215 Oriental Flesh
216 Dark Flesh
217 Leather Brown
218 Wood Brown
219 Chestnut Brown
220 Silver
221 Horse tone - Dun
222 Horse tone - Roan
223 Horse tone - Chestnut
224 Horse tone - Bay
235 Horse tone - Brown
236 Horse Tone - Grey
225 Khaki
228 Buff
229 Dark Sand
231 Mid Grey
232 Bronze
233 Linen
234 Dark Earth
237 Russet Red
238 British Scarlet
239 Bavarian Blue
240 Unbleached Wool
241 Rust

FANTASY RANGE

106 Enchanted Silver
107 Bright Gold
108 Goblin Green
109 Chainmail
110 Royal Blue
111 Dark Elf Green
112 Bone
113 Magic Metal
114 Wizard Blue
115 Tanned Flesh
116 Barbarian Leather
117 High Elf Blue
118 Poison Purple
119 Rat Brown
120 Hairy Brown
121 Bogey Green
122 Elven Grey
123 Elven Flesh
124 Dwarven Flesh
125 Putrid Green
126 Festering Brown
127 Enchanted Blue
128 Enchanted Green
129 Vampire Red
130 Bilious Brown
131 Brass
132 Aquamarine
133 Ink wash - Flesh
134 Ink wash - Green
135 Ink wash - Blue
136 Ink wash - Brown
137 Ink wash - Chestnut
138 Ink wash - Red
139 Matt Varnish
140 Gloss Varnish
141 Grey Primer
142 Gun Metal
143 Dwarven Bronze
144 Shocking Pink
145 Ruby Red
146 Dusky Yellow
147 Burnt Orange
148 Marine Blue
149 Angel Red
150 Shadow Grey
151 Lupin Grey
152 Scorpion Green
153 Ink wash - Armour
154 Ink wash - Black
155 Angel Green
156 Leprous Brown
157 Warlock Purple
158 Jade Green
159 Golden Yellow
160 Amethyst Purple
161 Deadly Nightshade
162 Nauseous Blue
163 Beaten Copper
164 Emerald Green
165 Hawk Turquoise
166 Fester Blue
167 Hideous Blue
168 Ink Wash – Yellow
169 Super Wash - Black
170 Super Wash - Green
171 Super Wash - Red
172 Super Wash - Blue
173 Super Wash - Yellow
174 Super Wash - Purple
175 Super Wash - Light Brown
176 Super Wash - Mid-Brown
177 Super Wash - Dark Brown

WORLD WAR II

501 British khaki
502 Field drab
503 Military green
504 Panzer grey
505 Green grey
506 Desert Sand
507 Sea grey
508 Olive drab
509 Brick red
510 Mid stone
511 Tank blue grey
512 Tank green
513 Faded olive
514 Pale green
515 Black green
516 Iron grey
517 Desert Yellow
518 Field blue
519 Chocolate brown
520 Red Brown
521 Army green
522 Pale sand
523 US dark green
524 Tan earth
525 Uniform grey
526 Tank Light grey
527 Tank drab
528 Russian brown
529 Beige brown
530 Russian green
531 Japanese uniform
532 Italian red earth
533 Slate grey
534 Dark Leather
535 Jungle green
536 Forest green
537 Faded khaki
226 Olive
227 Field grey
230 Camouflage green

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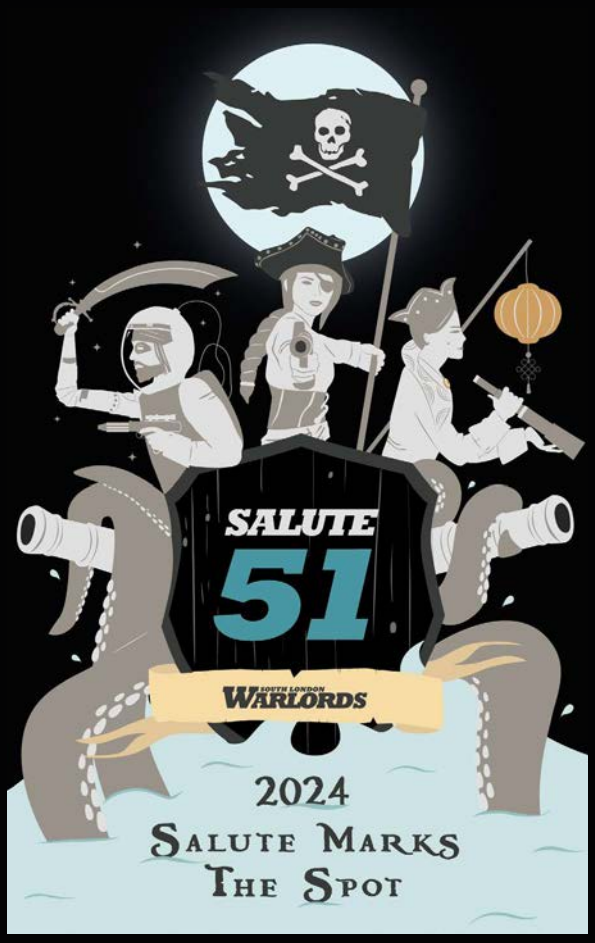

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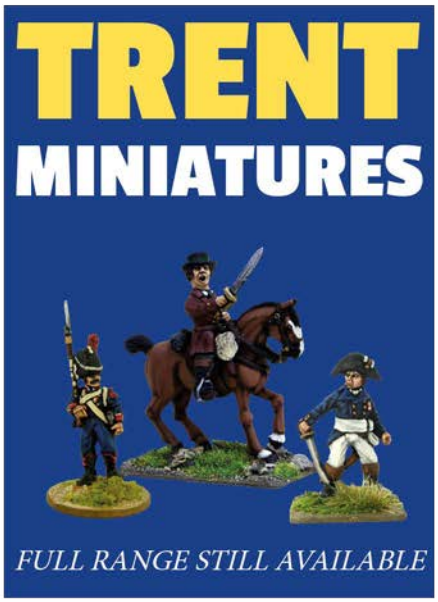

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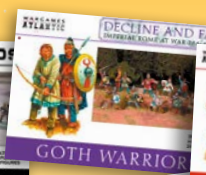

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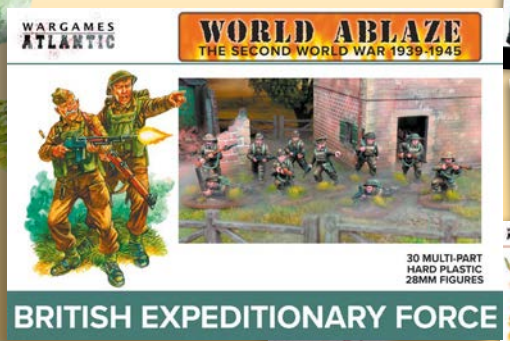

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