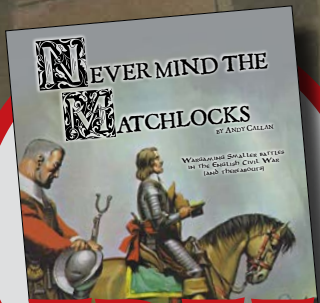


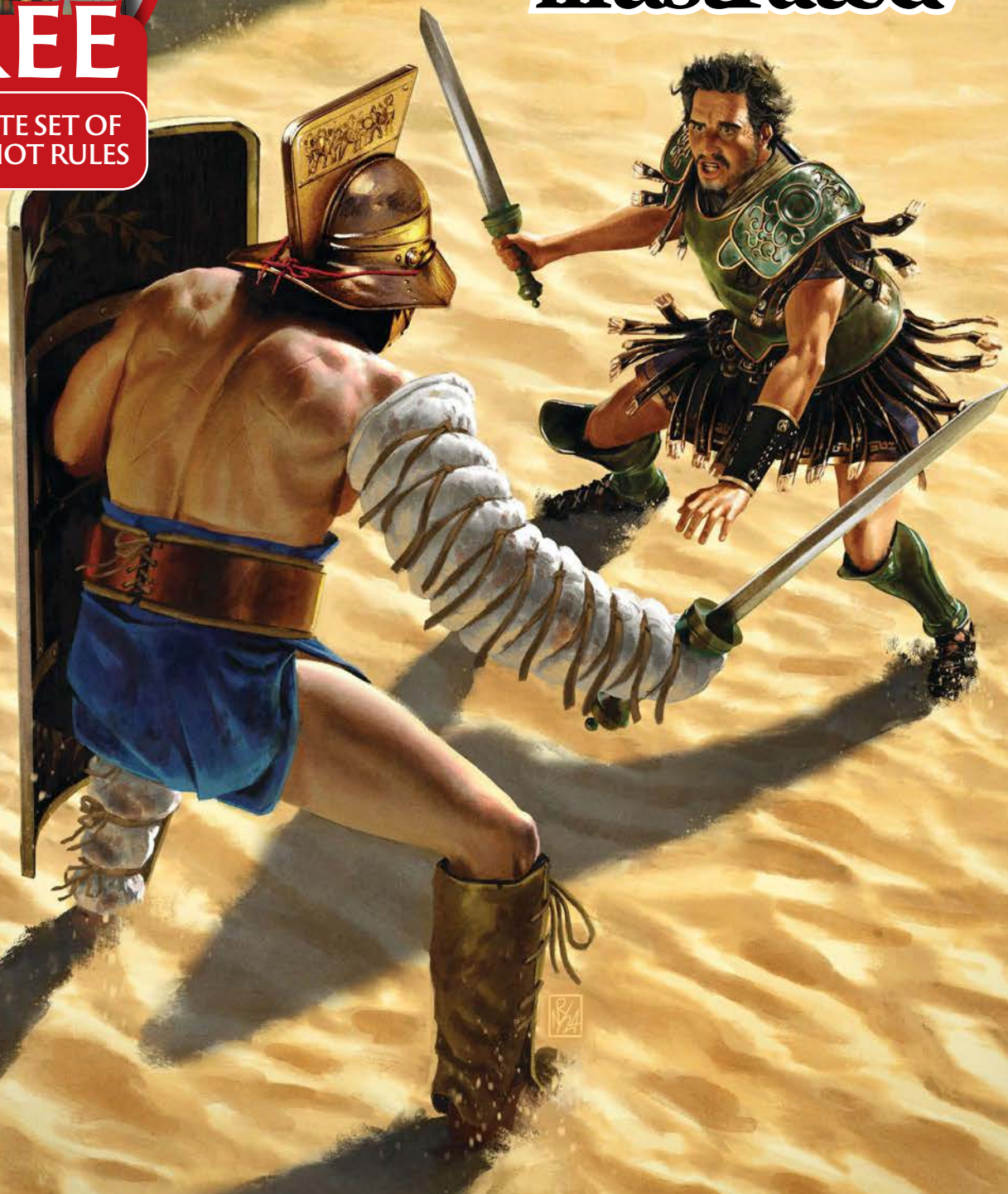
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FEATURED  
THIS MONTH

WARGAMES ILLUSTRATED ISSUE WI443 NOVEMBER 2024

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CELEBRITY DEATHMATCH ..... 36



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## FROM THE EDITOR

I'll begin this month's editorial with a brief FAQ: no, you don't need *Never Mind the Billhooks* to play *Never Mind the Matchlocks*, it's a completely self-contained ruleset. *Matchlocks* is ideal for bringing small armies of around 150 figures per side to bear in tabletop battles set during the English Civil War (and thereabouts).

In utilising the mechanics of *Billhooks*, author Andy Callan and I hope that *Matchlocks* will prove to be as popular as it's medieval forefather, enticing many of you to either brush off those roundheads and cavaliers you have somewhere at the back of your cupboard, or providing an excuse to purchase a few new boxes/packs.

The launch of *Never Mind the Matchlocks* has somewhat stolen the limelight from this month's Gladiator theme. In truth, it was only ever going to be a mini theme. Inspired by the new Ridley Scott blockbuster, we have contrived to feature two gladiator themed articles in this month's magazine, daring to go even further than Mr Scott would, by pitting Queen Victoria, Napoleon, Genghis Khan, and many more, against each other in one of our gladiator inspired articles - turn to page 36 to be enlightened.

Happy reading and rolling.

Dan Faulconbridge

Editor

Cover artwork: *Gladiator v Gladiator* by Neil Roberts.

Below: *Never Mind the Matchlocks* action, featuring *Bloody Miniatures*. Photos by Richard Lloyd.



## CREDITS

Produced in the UK.

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Above: *Dismounted Dragoons*, by Bloody Miniatures.



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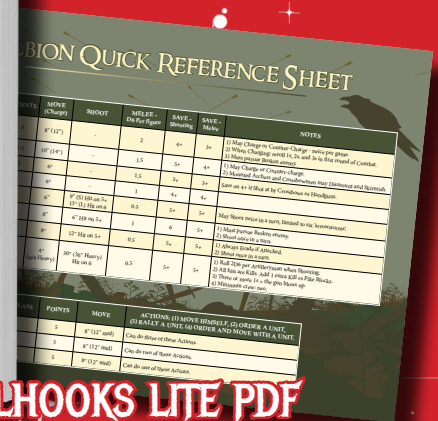
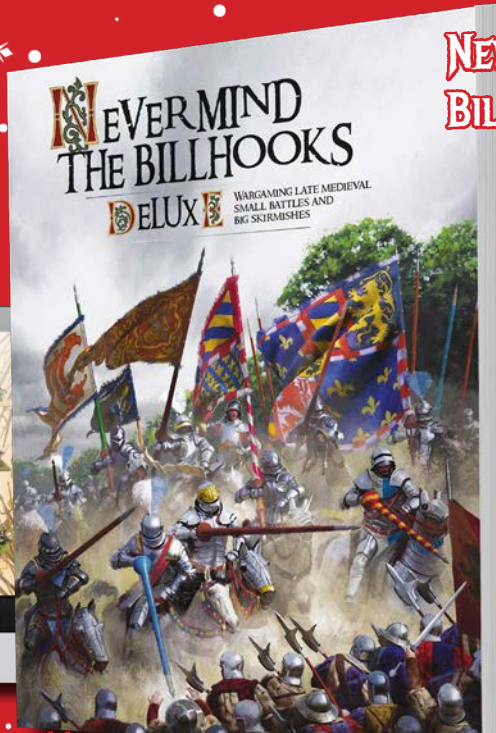
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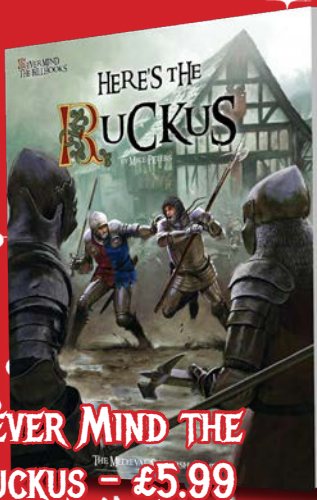
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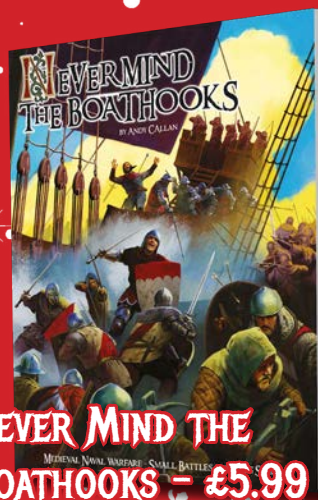
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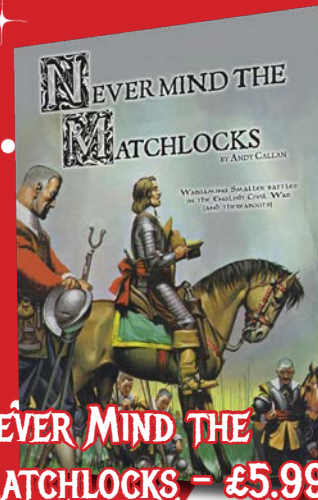
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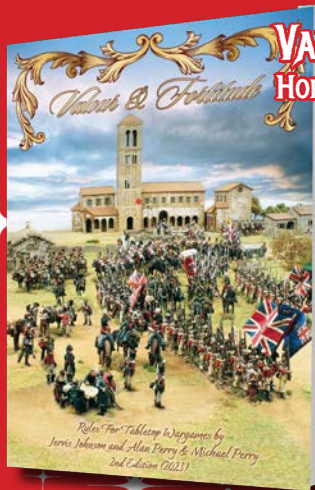


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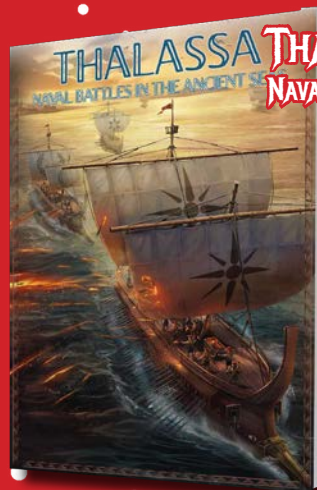
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# OBSERVATION POST

New and forthcoming wargames  
stuff you need to know about

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

### FLAGS OF WAR – BORDER WARS MINIATURES

Review by Steve Wood

Having already recruited some of Flags of War's (FoW) Fighting Irish for my late-medieval collection, I was keen to review some of the latest releases from the same manufacturer. Like the Irish, these new figures come from FoW's Border Wars range, which focuses on the various English-Scottish 'Reiver' conflicts of the 17th Century.

The first of the two packs for review is BW28 March Warden & Men (Dismounted). The three figures (seen right) are clearly dismounted versions of the mounted figures already available from Flags of War. They are crisply cast, and, although their dress is clearly designed for Elizabethan England, they would also make a useful Officer set for their Spanish counterparts. Wargames Atlantic Conquistadors spring to mind, particularly if the standard was replaced with an appropriate flag.



### DETAILS

- SCALE: 28mm
- PERIOD: Late-medieval/Renaissance
- PRICE: From £10
- MATERIAL: Metal
- AVAILABLE FROM: [flagsofwar.com](http://flagsofwar.com)

The second pack (BW27 Queen's Envoy Party - mounted - & Bishop) contains four mounted figures, with the Bishop (seen below) also being duplicated on foot. Once again, the casting is excellent, and there was little or no flash to clean off, with mould lines so fine as to be almost invisible. A quick scrape would be all that is required to get these models ready for priming. The figures themselves are very characterful, and, on first glance, seemed strangely familiar (more on that later)! The chap on the donkey, loaded down with equipment and caskets, looks particularly eye-catching. As with the March Warden & Men - whilst clearly wearing Elizabethan dress - they would make excellent officers for many of the European armies of the era - again, particularly the Spanish.

These figures are, of course, inspired by the second series of the '80s TV comedy *Blackadder*. Who else would Queenie send to sort out the troublesome Border Reivers?! The Bishop is the spitting image of the baby-eating Bishop of Bath and Wells character, who threatened to despatch Blackadder using a red-hot poker!

There's an existing Queen's Envoy Party available, with the three recognisable characters on foot, which is why only the Bishop has both options in the set.

While designed with Flags of War's skirmish game *Border Wars* in mind - in which having mounted and dismounted versions of the same models is very useful - these eight figures could be used in any wargame set in the 16th Century, across several different borders. Their extremely well-sculpted, well-cast, and characterful nature mean they will be a welcome addition to many gamers' collections.



## HOBBY CORNER




### PAINTING THE BISH



When it came to painting the Flags of War Bishop, I initially went Googling to pull up images of Elizabethan-era bishops. However, it soon became clear that the figure was based on the Bishop of Bath and Wells from the *Blackadder* TV series. This led to some much more enjoyable research - watching the episode 'Money', in which the Bishop appears!





He's not the most pleasant of clergymen - armed with a constantly-glowing-red hot sword, which he threatens to plunge into a delicate part of Edmund Blackadder! Other than this notable feature, he is dressed mainly in black - not the easiest of colours to paint on a miniature.



Once I had primed the figure in black, I set about painting the face first. It's always good to define this key area of character from the outset. As my own eyes get a little less capable it's essential I use a magnifier to try and get details such as the eyes and eyebrows right on a character figure.



I highlighted the black with Vallejo Black Grey 70862 . I resisted the temptation to use a lighter grey on this occasion, as I wanted the figure to be as dark as his character! I also gave the black areas a wash with Army Painter Dark Tone to temper even these slight highlights.



I picked out the neck-ruff in Light Grey 70990 , then highlighted it with Off White 70820 .

I painted the chalice and cross with Brass 70801 , shaded them with Army Painter (AP) Soft Tone , and then highlighted them with Gold 70996 . I filled the chalice with AP Red Tone Ink , to represent wine - or blood!

I painted the buttons and cross chain with AP Plate Mail Metal  and highlighted them with AP Shining Silver .

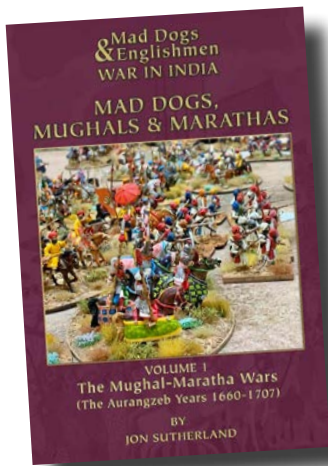
As for that glowing sword, it was a case of painting it in AP Plate Mail Metal , dulling it down with AP Dark Tone  and then painting the glowing end in a variety of reds through to orange/yellow, and, finally, white.

I had wanted to include the Bishop in my Wars of the Roses armies as a character or command figure, so I used a 20mm square base to fit in with the rest of the army. In hindsight, he deserves a larger base, but, for now, I'm calling him complete.



# MAD DOGS, MUGHALS & MARATHAS

Review by Ian Cluskey



Who could fail to be drawn to the saga of a crumbling, once-mighty Mughal Empire, that had long cast a tall shadow over the emerging European states, now gambling its economic and military resources to survive?

The bold new upstarts were the Mahrattas - an emerging Hindu military caste from Maharashtra, the central-western area of India. They were horsemen, adept at raiding on a massive scale, and at their peak, they were capable of set-piece battles, disappearing to their inaccessible mountain fortresses when needed. Their great leader was Shivaji whose guile, intelligence, and resilience challenged and weakened the Mughal Empire to the point that it became incapable of standing against the growth of the East India Company, and of the emerging Sikh states in the Punjab.

## DETAILS

- SCALE: 28mm (others possible)
- PERIOD: India, the Aurangzeb year's, 1660 - 1707
- PRICE: £27.50
- FORMAT: 106-page full colour, large-format, softback book
- AVAILABLE FROM: caliverbooks.com



This is where Jon Sutherland's first Indian Scenario book on the Mughal -Mahratta Wars jumps in. It provides a ready-made resource for gamers who are drawn to the spectacle of warfare in India, but who lack the time to research it. There are 36 scenarios with introductions, full colour maps, orders of battle, objectives, and aftermaths for comparison.

They vary in size from skirmishes like Wedding Crashers at Poona, which pits 40 figures against another 40, in groups of five or more, to much larger battles like Satara, 1690, which featured elephants, camel gunners, and, of course, really big cannons. The skirmishes provide insight into the guile, treachery, and audacity of the characters of the time while the larger battles showcase the spectacle of Rajput death rides, elephants, and fortresses.

Certain groups of scenarios are designed to link into a small campaign, such as the actions around Vellore and Arcot, 1695-6. These groupings use larger contextual maps, and lend themselves to map movement to generate flexible tabletop clashes.

The orders of battle are geared for Jon's hugely entertaining *Mad Dogs and Englishmen, War in India* rules, with units of approximately ten figures. However, if you have an existing rule set you love, the larger battles will translate easily to any units with multiple figure bases. I use cavalry on large oval bases to represent a unit, and usually multiples of four infantry to a base (unless they are fanatic swordsmen or rabble) and these also end up on ovals. With my choices no problems of compatibility present themselves here. The smaller skirmishes will look better with single figures, but a base of four figures will play just as well as the groups of five mentioned.

The smaller scenarios look so inviting, and I can see myself dismounting figures, and adding yet more for the joy of it all! Indeed, if you already have a Mutiny army with irregular cavalry, matchlock men, and Badmashes, you are halfway there.

The book is presented as a large-format, 106-page softback, lavishly illustrated with full-colour maps and an impressive number of colour photographs showing the major troop-types and large battles on the Indian sub-continent. I can recommend this publication without reservation.



## NORTH STAR - MUSKETS & TOMAHAWKS GERMANS

North Star are expanding their *Muskets & Tomahawks* range further, with four packs that will allow you to build a compact collection of characterful Hessians, ready to support the British in the American War of Independence.

There's a German Officer to lead the troops, looking suitably 'commandery' as he yells orders to his men, and he costs a very reasonable £2.50. The figure's nicely designed, and North Star's quality casting ensures that the sculpted details shine through. There are neat, historically-accurate touches present, too; the longer Prussian queue hairstyle down the back of his neck did not escape our notice.

You can use the other packs in the range to build out the men under his command. Grenadiers and Mercenaries (Line with a slightly unusual name) are available in packs of eight figures for £13. Their poses and looks are all unique, and there's a nice bit of variety here, which makes for distinct, attractive models. The Mercenaries are in advancing poses, with some loading, and others firing. One man is biting his cartridge - an extra little detail that we appreciated.



Left: As you can see from North Star's painted Mercenaries, the models look splendid when ranked up, despite M&T being more of a small skirmish game.

The Grenadiers (seen below) look a little more upright and stoic, which is perhaps rather fitting, although one of them (who we assume is also biting open a cartridge) does look a little like he could be nervously twirling his moustache!

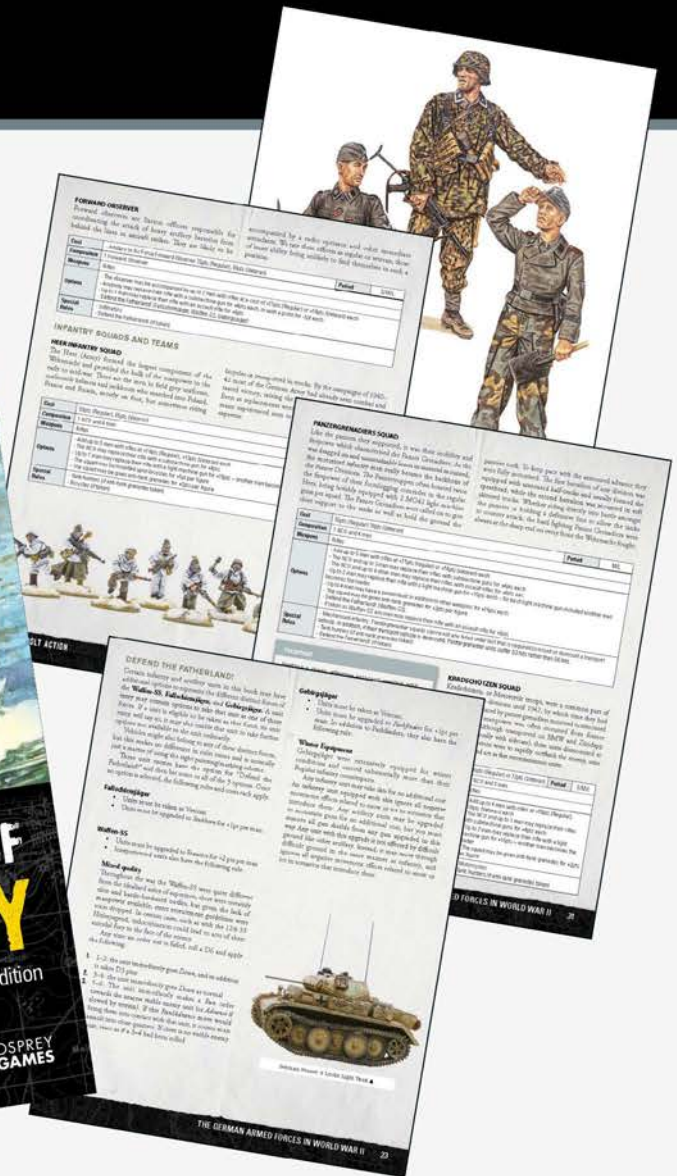
The details are sharp, with everything on these units being about as historically correct as can be hoped for at 28mm scale. From turnbacks and cuffs, to a cypher on the cartridge pouches, and the splendid detail on the Grenadier's frontplates, it's all great stuff. It's worth noting that these models are a little 'stretched'. It might just be that the designs are quite svelte - a consistent feature across the recent releases from the M&T range - but it's worth knowing if you intend to mix them into an existing collection. They'll look absolutely fine when next to the other North Star *M&T* models, but they may look a little off when lined up next to a more robust AWI mini.



### DETAILS

- SCALE: 28mm
- PERIOD: American War of Independence
- PRICE: £2.50 to £13
- MATERIAL: White metal
- AVAILABLE FROM: [northstarfigures.com](http://northstarfigures.com)

Finishing things off is a £9.90 pack of six Jägers (seen below), who have shorter coattails, and noticeably different rifles. These come in skirmishing poses, with two figures kneeling, and are another lovely little set.



# ARMIES OF GERMANY

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The essential companion for all Bolt Action players wanting to deploy the might of the German armed forces on the tabletop, Armies of Germany puts you in command and gives you everything you need to use your German miniatures in battle!

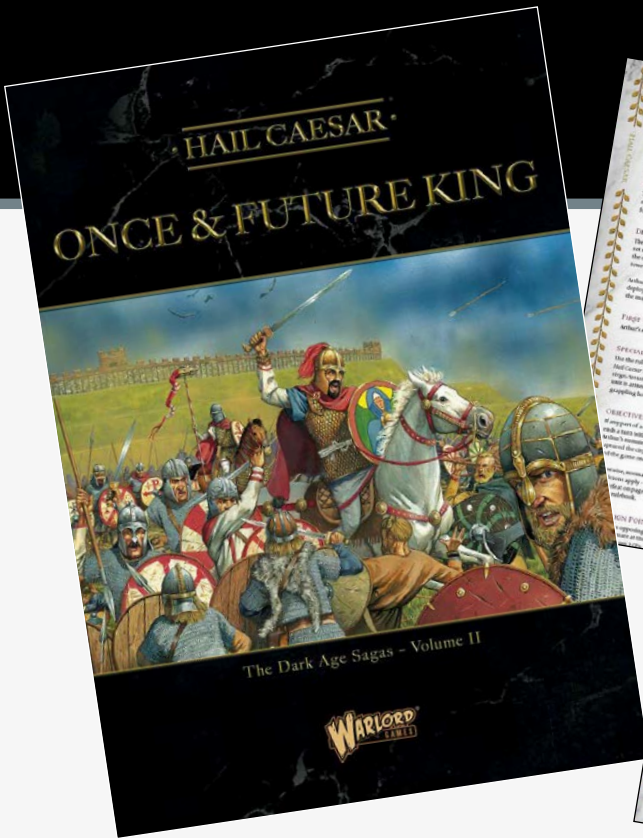
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# RELEASE RADAR

Dom Sore's back with more new and upcoming releases from the varied world of wargaming.

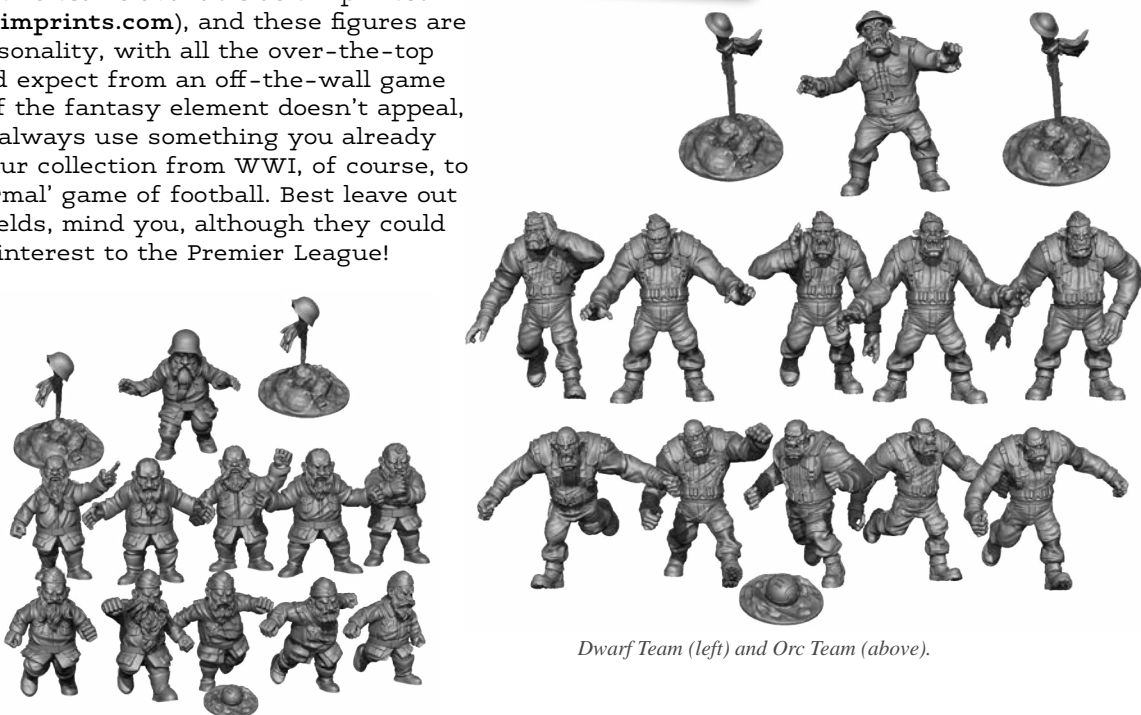
## FOOTBALL SEASON

How about a game of Fantasy Football, but one set in No Man's Land, and played between actual fantasy races? You can't get much more eclectic and Release Radar suited than that!

Wessex Games' ([wessexgames.co.uk](http://wessexgames.co.uk)) *Panzerfäuste Futbowel* has been re-released and is set in the *Panzerfäuste* universe of alternative World War One, where British Orcs compete against German Dwarves for victory on the field. This is not the American version of the sport that is already popular in wargames; teams here are playing for glory in a violent kick-about while doing their best to avoid the risks posed by playing a game of footy in a minefield!

There are two teams available as 3D-printed resin ([bigjimprints.com](http://bigjimprints.com)), and these figures are big on personality, with all the over-the-top style you'd expect from an off-the-wall game like this. If the fantasy element doesn't appeal, you could always use something you already have in your collection from WWI, of course, to play a 'normal' game of football. Best leave out the minefields, mind you, although they could add some interest to the Premier League!

We are heading rapidly to the end of another year and the lead pile continues to grow. Here are some more potential purchases before you start planning what you want for Christmas!



Dwarf Team (left) and Orc Team (above).

## BOARD BUILDING

Building blips have scattered my Radar screen, and a large lot from Warbases ([warbases.co.uk](http://warbases.co.uk)) caught my eye. They have released 20 new Industrial buildings in 28mm MDF, with factory options as well as workshops and offices. These are the kinds of industrial units common from the late Victorian era to the modern day, so they will be great additions to your collection if you want something with versatility. Today's versions



Above: Grahams Factory.

don't tend to have the brick look that Warbases' modern industrial structures do, but many of the old buildings are still in use. It is fascinating to realise just how many of these kinds of buildings could be from my locale; maybe I will get to build that 1940s town I've always fancied creating. Combining a few of these kits together will create a large industrial complex, that's for sure.



Above: Gordons Garage.



Above: Brick Workshop.



Left: Ashwoods Workshop.

Patrick Miniatures' Berlin Destroyed Residential Building could be a good complement for Warbases' Industrial offerings ([patrickminiatures.de](http://patrickminiatures.de)). This 3D-printed building is available in 28mm, 20mm, HO, and 15mm scales. It's got four storeys and a blown-out roof, and, because each level is modular, you can adjust the building as you see fit. The adjustable height makes it a very versatile piece of terrain, going from a tall urban building to a smaller, more rural one with the removal of a floor or two.



A slightly more characterful offering is Mrs Wilberforce's House from Buggleskelly Station ([buggleskellystation.com](http://buggleskellystation.com)).

It's another 3D-printed terrain piece, and this one comes in all the railway-modelling scales you could wish for. That does mean it's not quite so useful for 28mm gamers, and that's a shame, as it's a brilliant building and the antithesis to the utilitarian industrial structures we often get. Those who don't recognise the name or look of the house need to watch classic Ealing Comedy *The Ladykillers*, released in 1955. It is one of the great comedies in film history; make sure you watch this version, not the modern update! This building is a recreation of the main one from the film, where a lot of the action takes place. It is a one-piece, so not so easy to get models inside, but it will look amazing on the tabletop, and give those of us in the know a giggle and a warm feeling of recognition when we see it. The whole Town & Country Buildings range from Buggleskelly Station is lovely, and can be purchased in the raw resin or hand painted.



Above: *The Ladykillers* house.



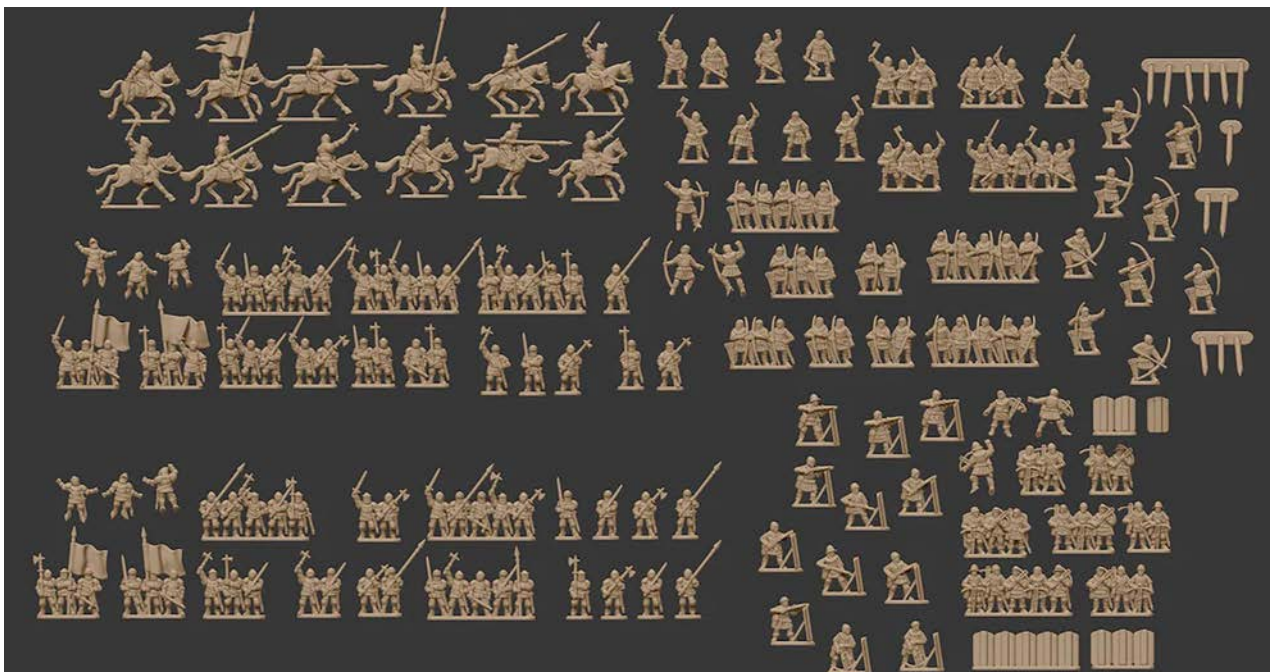
Left: Barney's Bar is a small stone building inspired by the pub from another British classic comedy, *Oh Mr Porter!*

## SMALL SCALE

Plastic Soldier Company can help you with any Carthaginian cravings you may have with their new Cromarty Forge 13.5mm releases ([theplasticsoldiercompany.co.uk](http://theplasticsoldiercompany.co.uk)). Comprising Infantry, Militia, Sacred Band, Command Groups, Poeni Cavalry, Elephants (armoured, unarmoured, and unarmoured without towers), Spanish Light Cavalry, Gallic Warriors, Gallic Noble Cavalry, Numidian Light Cavalry, and Numidian Javelin Skirmishers... well, I am out of breath just listing the breadth of units available in an initial release! As is increasingly the trend, they are all 3D-printed resin, and you can get separate packs to check the quality, or dive in with an army deal. The Mega Army is a particularly good offer, with a hefty discount and a huge range of figures included. See if your Hannibal can do better than the historical one.



Slightly smaller are the new Azincourt figures (seen below) from Wargames Atlantic ([wargamesatlantic.com](http://wargamesatlantic.com)), joining their 10mm Grand Battle Scale range. These come hot on the heels of their 10mm Sengoku range, and are designed by the excellent Rob McFarlane. There will be plate-wearing cavalry, foot knights and men at arms, lots of archers, crossbowmen, pavises, and stakes. Who doesn't love a good stake? Some of the initial renders show plenty of the character we've come to expect from Wargames Atlantic, and, if these get close to the detail and quality of the Samurai and Ashigaru, they will be a very welcome offering. One of the best features is that the figures aren't just in strips of one number, there are fives, threes, twos, and singles, which will make for more varied-looking armies.



**SPLENDID NEW RANGES**

Battle Honours 3D are moving into the Napoleonic era ([battlehonours3d.com](http://battlehonours3d.com)), and they're diving in deep with an extensive range of 3D-printed figures that cover many of the requirements of the Peninsular War tabletop. There are too many options to list individually, but I will highlight the Spanish Guerilla Females as some standouts (or 'squatdowns', if you opt for the Loading pack). The numbers of figures in the different codes would all translate brilliantly to *Sharpe Practice*, but, with scales from 13.5mm to 75mm on offer, you can cover most systems out there. If you are wondering about the breadth of the range, the Portugese army alone has 23 packs available at release, and there are a hefty 70 different packs of British figures, along with French and Spanish! I am almost lost for words.



Above: Spanish Guerilla Females.



Above: Spanish Guerilla Loading.



Above: French Limber Horse Shako.

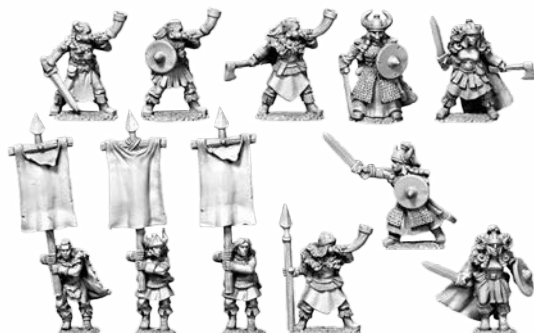


Above: Wellington and Staff.

Another new range is Hornblower, distributed by North Star ([northstarfigures.com](http://northstarfigures.com)), and, while the name might suggest these are Napoleonic, too, they are 15mm Shieldmaidens. They're closer to the fantasy side of Viking-era figures, and all women, with metal options that include a command pack and three different packs of Shieldmaidens, armed with either spears, swords, or bows. You'll get a random mix of ten figures (from a possible eleven) in the command pack - champions, horn blowers, and standard bearers - while the regular Shieldmaidens come in packs of twelve, and all have slight variation. These would make an excellent *DBA* army that looks a little different from your usual Vikings. I hope they are a sign of more to come, as these are lovely, especially the magnificent champion sculptors.



Above: Shieldmaidens with spears.



Above: Shieldmaidens champions, horn blowers, and standard bearers.



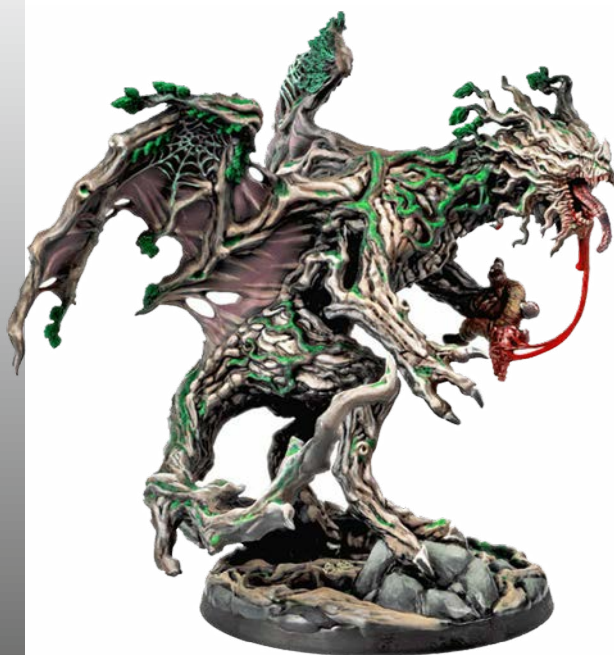
Above: Shieldmaidens with swords and axes.

1898 Miniaturas, who are well known for their late 19th and early 20th Century figures, with a healthy dose of Thirty Years' War thrown in for good measure, have travelled back in time to produce a new range of Visigoths ([1898miniaturas.com](http://1898miniaturas.com)). It's a small start, with a Warlord and two units of Armoured Warriors in 28mm white metal, but they are dynamically posed and very appealing, so I'm hoping for more. Their skirmish look makes them suitable for a game like SAGA (rather than rank-and-flank), and this seems like the best way to show off such fine sculpts. The Warlord looks genuinely annoyed; whether that is due to an enemy or a friend, I do not know. There are plans for unarmoured troops and a version of Pelayo (Pelagius to us English speakers) on foot and mounted.



### FANTASY FANCIES

Archon Studio ([archon-studio.com](http://archon-studio.com)) make large and appealing fantasy monsters in plastic, and sell them at a price so reasonable that I can hear Games Workshop's management wincing as I type this. Their unusual but intriguing Mimic Dragon (left) costs just £27, and it's a sizable beast. Even bigger is the Dragon Turtle (below), which lacks wings, but, should you want to add the optional extra, can have a ruined ship on its back!



"This looks historical, rather than fantasy, Dom!" I hear you cry. Well, yes, but, as this new set from Footsore Miniatures ([footsoreminiatures.co.uk](http://footsoreminiatures.co.uk)) is called The Idles of March (seen left), rather than Ides, their slovenly attitude might cause some fantastical 'what if?' events! They form part of Rome's Most Wanted, for the *Gangs of Rome* skirmish game, and are three excellent 28mm figures with bags of character; and they can be added to your Gang as a group or as individuals. You could use the characters to represent other figures in your games, too; Christophorus will make an excellent alternate Vigiles Centurion, and Cephias is a born thief.



I'll finish with one of my favourite sculpts this month, a new Vampire (seen left) for *Oathmark*, from North Star ([northstarfigures.com](http://northstarfigures.com)). This 28mm metal figure is a very fierce-looking 'child of the night', and far more feral than the traditional Christopher Lee-style aristocrat bloodsuckers we often see. It makes me want to get my old fantasy army out, updated, and on the go again!

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



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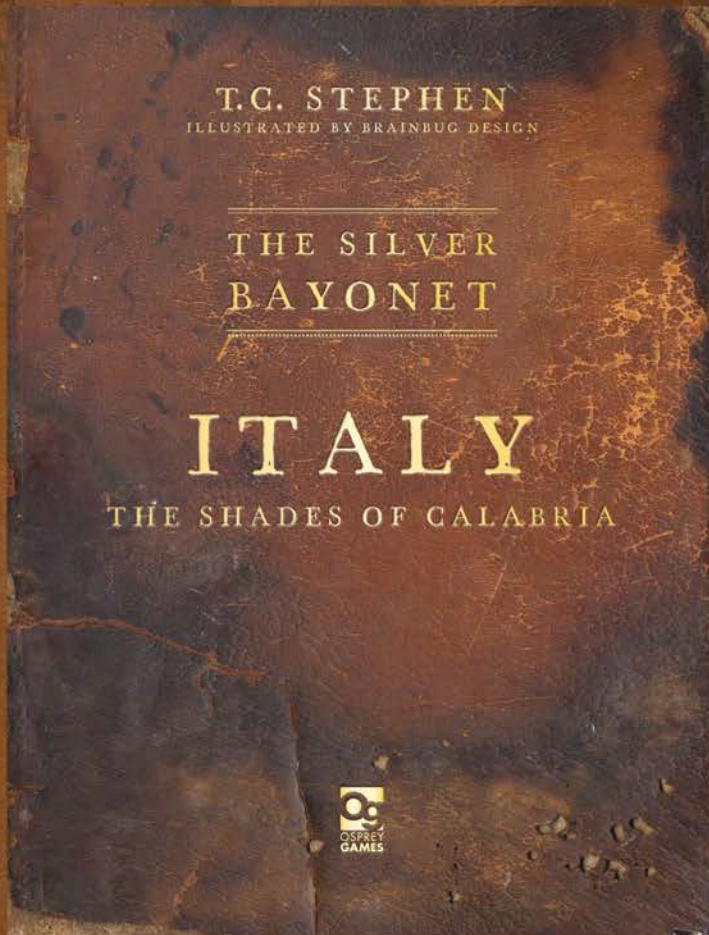
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THE SHADES OF CALABRIA

Something sinister has risen in Calabria, the hauntingly beautiful yet dangerous province of southern Italy. Still recovering from the destructive earthquake that killed tens of thousands of people, the region's clergy preach a crusade against France and its allies. Calabria's bandit gangs – in waging a bloody guerrilla war against the occupying French. Meanwhile, rumors spread that the dead no longer rest easy, but rise from their graves to wander isolated valleys and mountain paths...

Amid the chaos, you will encounter enemies both mortal and monstrous, including a variety of undead... and those who command them. A solo/cooperative campaign and competitive scenarios will challenge your troops, so recruit new soldiers and steel your nerve to face the many perils of mysterious Calabria.



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# QUICK FIRE!

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

## IF YOU GO DOWN TO THE WOODS TODAY...

By Mike Peters

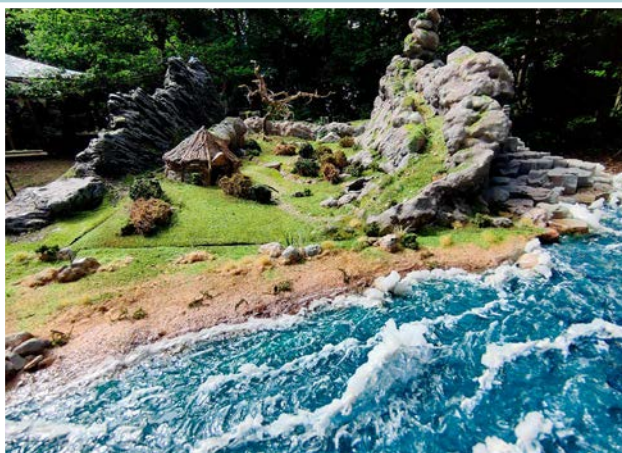
The woods in question were deep in the Gloucestershire countryside, and I was there, on a beautiful sunny day in June, to witness *The Woods* in the Woods Unlimited (TWitWU, as a woodland owl might utter). This event was a gathering of fans of *The Woods*, a folkloric fantasy battle game, produced by Oakbound Studios.

Geoff Solomon-Sims is the game's creator, author, and developer, as well as Oakbound's owner, and the sculptor of the marvellous range of characterful figures that accompanies his creation. Every year he and a selection of *The Woods*' many fans meet in the woods to play *The Woods*... it's all getting a bit meta, isn't it?

This year was a particularly important one, as it was the game's tenth birthday... and there was cake!



*Above: A very unusual venue for a wargaming event! It was splendid to be outside on a lovely day, playing in the shade of a leafy glade, with the tempting aroma of BBQ food drifting through the air!*



*Geoff's beautifully-sculpted terrain boards lend the day a distinct and unique flavour.*



## MORE QUICK FIRE! PLEASE!

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

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

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

Use the subject title 'Quick Fire!'.





### OLD SCHOOL AESTHETICS, MODERN MECHANICS

Players take control of characters, form warbands, and lead armies into battle, but one thing that helps *The Woods* stand out is that it can be played in RPG, Skirmish, and Battle modes. Its innovative mechanics blend strategy with a firm narrative focus, and it's also a lot of fun!

It's a diceless game wherein each Character has five attributes between 1 and 6 - Wisdom, Perception, Courage, Agility, and Strength - that can be used in combination to provide secondary stats: Presence, Charisma, Accuracy, Dexterity, and Finesse. Two other stats - Decisiveness and Stamina - are created by combining three attributes, and the many possibilities are used to move, interact, shoot, fight, talk, shout, dive, duck, order, and evaluate.



*Above: Bucca raiders emerge from the briny foam in one of the games I watched. Their adversaries were goats!*



*Above: The Goat people!*



*Above: The Tuatha, humans with primitive technology, gingerly approach some stone dwellings.*

*The Woods* is unlike any game I have seen, with innovative play and unique mechanics, and playing it in a leafy glade certainly amplified the atmosphere!

Its players love it, describing it as 'chess-like', and telling me that "there is no end to what you can do with such strategically-engaging rule mechanics." One committed fan had travelled from the Orkneys to be there, which is testament to the game's appeal.

### CREATURES IN THE WOODS

Geoff has created a multitude of fantastic creatures, from badger-riding pixies to leaf-dwelling boggarts, and fearsome nuckelavee (zombie deer from the depths of the sea) to Tuatha mortals (primitive human types). More standard fantasy types - leprechauns, giants, dragons, et al - are woven into the fabric of the world, and given their own weird and *Woodsy* twist.

The figures will conjure feelings of nostalgia in gamers of the '70s and '80s, I suspect, and fit beautifully with a game that emphasises character and story.

Discover more at [oakbound.co.uk](http://oakbound.co.uk)

## ALIEN ZOOLOGY

By Florian F. Manthey

My current wargaming project began for two reasons: I wanted finally to work through my huge 'pile of shame' that had accumulated over the years, and to get a couple of younger players interested in the hobby. Two of my girlfriend's nephews (aged ten and 14) are big *Pokémon* fans, and I have fond memories of the *Pokémon* era of the '90s. Their dad is an RPG fan with a soft spot for miniatures, so we talked about getting the boys into the hobby too, and I came up with a plan.

I had some miniatures that, as a fan of Jules Verne, I wanted to use for the underrepresented genre of retro sci-fi. I also wanted to have a go at a technique called 'toybashing', the creative combining of animal and dinosaur toys [For more on toybashing, see *Wi427*, wherein Ana Polanščak presents a full guide - Ed]. I thought the resulting alien animals would fit in well with the almost trashy retro sci-fi style.

The result was a retro sci-fi world populated by the most colourful and bizarre alien creatures.

Originally, I wanted to use the figures in games of *Stargrave*, but I fell into a toybashing frenzy, which progressed into creating my first wargame ever after 25 years in the hobby.

### THE RULES

My hobby focus is centred around crafting and painting (I get to play only two or three times a year), so I prefer simple rulesets and systems that require little preparation. This led me to develop the rules for *Alien Zoology*, which is intended to be accessible to and playable by children.

The player takes on the role of an eccentric zoologist who roams the universe, searching for every existing alien species, to exhibit them in a private zoo. The rules include a 'generator' for alien creatures, meaning that there are almost infinite combinations of characteristics. As in *Pokémon*, the player is motivated to keep collecting and crafting new creatures. The captured creatures can also be bred, and used in future hunts.

### STUDY YOUR OWN ALIEN ZOOLOGY

My passion project spread to a wider community, and, thanks to the combined efforts of many fans, *Alien Zoology* can now be downloaded for free via Wargame Vault as an 80-page book peppered with colourful pictures of miniatures. With credit again to the community, there are translations into German and Spanish.

In the *Alien Zoology* Facebook group, there is already a lot of inspiring kitbashing going on. I have lots of ideas for expansions, including a multiplayer mode, and more alien worlds that are waiting to be discovered.

Have fun reading, crafting, and playing!





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# GO FOR THE JUGULA

Andy Lyon and Sam Catterall talk to James about their gladiatorial game of choice, Studio Tomahawk's *Jugula*.

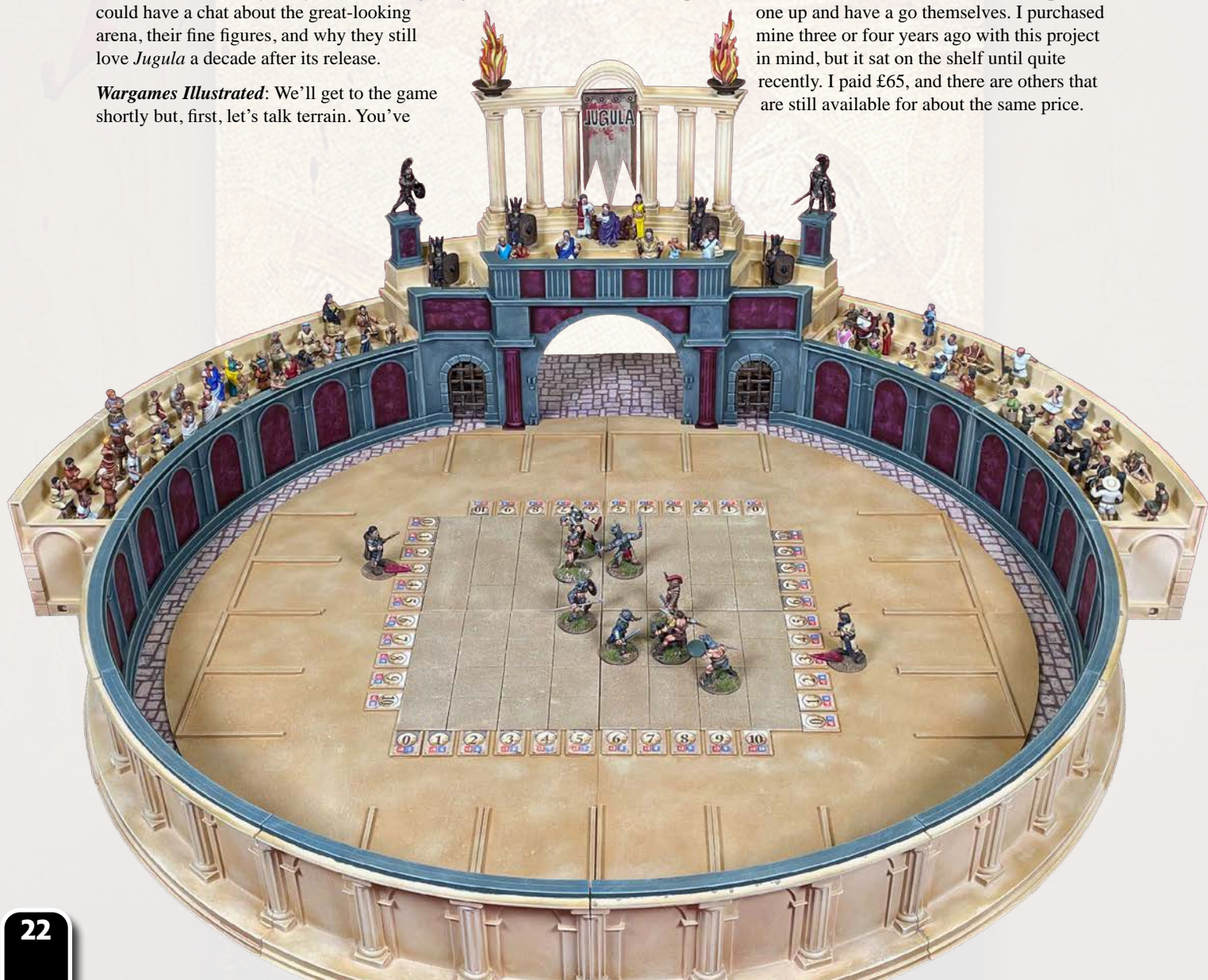
Keen gamers and painters Andy Lyon and Sam Catterall made a spectacular showing of Studio Tomahawk's *Jugula* at this year's Britcon event. This low figure-count game, based around tactical arena combat, was given a touch of grandeur with an impressive colosseum model, which surrounded the action and was packed with miniature spectators.

I snuck Sam and Andy away from demoing the game so we could have a chat about the great-looking arena, their fine figures, and why they still love *Jugula* a decade after its release.

**Wargames Illustrated:** We'll get to the game shortly but, first, let's talk terrain. You've

made what is a rather small and compact arena battler, played on the equivalent of a chess board, rather large! The impressive structure you've put around the game isn't a total scratch build, though, is it?

**Andy Lyon:** No, it started out as a Playmobil Roman Arena. It's an out-of-production toy, but I got mine from eBay - where there are still quite a few of them available, if readers want to pick one up and have a go themselves. I purchased mine three or four years ago with this project in mind, but it sat on the shelf until quite recently. I paid £65, and there are others that are still available for about the same price.





Above: The Jugula arena's humble beginning!

We did get two extra wall sections, because the set only comes with two; we didn't just want a crescent! They were from eBay, too, where some sellers have parts from the bigger set listed individually.

**Wi:** That's very handy, and you've made it your own! It doesn't look like Playmobil at all now.

**AL:** Other than the paint job, it's the dressing that makes it stand out, with a lot of 3D-printed models in the terraced stands. Those come from two different sources - 3D Breed's Roman Games set and Iain Lovecraft's Gladiator Extras - which are both available on MyMiniFactory. We had to scale the STL files up to 120% before printing, so that they matched the arge (35mm scale) Gripping Beast gladiator miniatures, and better fit the size of the terracing. The scale of the Playmobil set is for their far-larger figures.

The internal area is loose, so we can swap it out if we want to change the purpose of the arena. Geordie Dave at Sarissa cut us four quarters of a circle, along with some cells for the cards, and we stuck down some 35mm bases to make the gridded playing area.

**Sam Catterall:** It's easy to transport - the arena is in separate parts - and the whole setup fits in one 64 litre Really Useful Box. Between Sam, our mate Dave, and me - from start to finish - this was a three-week project, once I finally got the set out of the Playmobil box.



## THE LIGHTS

### VELES, SAGITTARIUS, AND RETIARIUS

Veles, sometimes called Hastarius, closely resemble Roman skirmishers, and fight with a buckler, javelins, and a dagger. They sometimes wear wolf pelts, to intimidate opponents or inspire the crowd, but Sam chose to use an unadorned model for his version of this very light attacker, who has a massive movement of eight squares.



Sagittarius is one of the game's less historically-recognisable options but, with the 5-range bow, this gladiator brings a very long-range option. Just make sure you keep this fragile fella out of the reach of melee specialists!

Retiarius is a far more recognisable historical-type gladiator with a net to entangle enemies before stabbing from a safe distance with the trident.



## GLADIATORIAL GAMES

**Wi:** I'm generally a fan of compact games, and *Jugula* certainly fits the bill, but I must admit that it's a system that has passed me by.

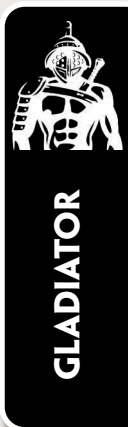
**SC:** I think it's been a bit of a background game, and it's not necessarily what you might think it will be when you

first see it, either. New players will see gladiatorial combat and expect to go rushing into the middle and smacking the hell out of each other; it's very much a resource management game, though. It's all driven by your cards.

**AL:** It's not a game whose mechanics are difficult to learn; the difficulty is in mastering them.

**SC:** There are six different things you can use a card for, but you can only do one with each card. You might use the card to move some gladiators, or to increase your popularity, or you could choose to fight with it, or draw more cards, or it might have an ability you want to activate. The final option is to upgrade; you start with a basic set of twelve cards, but they have little stars on them, with a number in the centre. You can use the points in the star to buy better cards to add to your hand.

A lot of the play is about preparation and manoeuvring, so that, when you do attack, you've stacked the odds in your favour.



**Wi:** Will you sometimes try and evade, so you can better prepare your hand before getting into combat?

**AL:** Yeah, it's important to prepare your attack in advance, rather than just steam in and hope for the best.

**SC:** I think there are only two cards in the entire deck - one in the basic set, one in the more advanced cards - that let you move and then attack, or attack and then move. That means that you really do need to think ahead.

**Wi:** When gladiators finally engage, how is combat resolved?

**SC:** There are two types of gladiators - heavy and light [see box-outs - Ed] - and that will determine how they fight against each other. If I'm attacking your light gladiator with my heavy, my heavy will have a score on its card for when it attacks a light gladiator, and you'll have a score for when your light gladiator is defending against a heavy. Those are your basics, then you add any modifiers.

**AL:** The more popular you get, the better you are at attacking. You get bonuses from the crowd cheering you on - each player has a different Vox Populi score. It eventually comes down to a final 'dice roll', but these numbers are determined by the cards, which all have a dice symbol on them. You can play a card out of your hand, so you'll know what result you're getting, or you can draw the top card from your draw deck; that's a random result.

**Wi:** I'm guessing the best dice rolls come on the cards that have special rules that could otherwise be very useful.

**AL:** Right!

**Wi:** Those do sound like some cool mechanics. How many gladiators do you get per side?

## THE LIGHTS

### THRAEX, DIMACHAERIUS, AND LAQUERIUS

Based on Thracian warriors, the Thraex archetype can move quickly, and use the increased agility his light armour provides to dodge and take out heavier opponents.



Dimachaerius, who uses two blades, attacks with a style that was not often seen historically. With his flashy dual-wielding, he perhaps better resembles many gladiatorial movie heroes.



Laquerius is another character that is less historically accurate, but offers intriguing gameplay options, able to capture enemies with a lash of a lasso or whip before he (or other gladiators) rush in for the kill.



## THE HEAVIES

### SCISSOR, PROVOCATOR, AND SECUTOR

Scissor would traditionally be seen in games against the Retiarus, with equipment designed to aid him in the form of a blade-capped arm-covering that could cut the incoming net.



Provocator is like a Roman Legionary in appearance, equipped with a scutum, gladius, and greaves. The cardiophylax - armour covering the upper torso - is where similarities end, however, and this offered some protection without slowing the gladiator down.



Secutor is another Legionary-a-like but, this time, with a heavy shield and a helmet that could not be easily grabbed onto (unlike that of Murmillo). To ensure a good fight, the helm restricts vision, balancing it somewhat. This type of matched/unmatched approach to weapons and armour was a key element of gladiatorial combat.



**SC:** Four. This is the nice thing about the game; as you only ever play with four gladiators, you can't have duplicates of the gladiator type in a game, and there are only twelve different types in total. If you've got twelve gladiators in your collection, that's all you're ever going to need. It's that rare thing - a wargame where you can easily complete your collection, and get it painted!

You don't need to build an arena, as there's a paper map in the rulebook. That includes a gridded arena and the trackers for up to four players' Vox Populi. Get one rulebook and a deck of cards for each player, and you're good to go. I easily fit everything for a two-player game in a really small case, so it's great for travelling and gaming.





**Wi:** It seems to have gone down well at the show, too.

**AL:** Yeah, there's a lot of interest in the arena. It's only about 15 minutes to a game because we're just using the basic first hand of cards, without the buying of extra cards for the demo. People have enjoyed it.

### CONNECTING COMBAT

**Wi:** Are there any extras in the rules - things like the animals that were a part of Roman games?

**AL:** No, it's focused on the gladiators and there are no additional rules, so everything's just in the one rulebook.

**SC:** Actually, I was going to have a word with you about that, Andy. I've come up with some animal rules! I did think about a chariot version too, using *Gaslands* templates for movement, to represent the varying tightness of turns.

**Wi:** Oh, an exclusive scoop for *Wargames Illustrated* there! If you get those rules written down, make sure you send them our way, please! But, before we get distracted with such speculation, what other features are there in the actual rules?

**AL:** There's a good campaign in the back of the book, so, rather than just fighting one-off gladiator fights, you play multiple clashes to earn Glory Points. The first to get to ten Glory Points wins the campaign.

**SC:** We played a campaign for an entire weekend once, non-stop, which was too long, as we got way too powerful.

**AL:** We ran well past the ten Glory Points there! You can easily reach the recommended ten Points in a day.

**SC:** In the campaign, you start off with four basic gladiators and, as you go on, you earn money, which allows you to increase it to six gladiators in your school, who can all gain experience. You can get quite a bit of experience in one game, and even gladiators who aren't fighting, if you've got more than four in your school, can still get it.

**AL:** When they've achieved enough experience, they can advance, with improvements such as adding one to their movement, adding one to their fight, or they can be very pretty.

**SC:** That's my favourite! In between games you earn money because you've got pretty gladiators - I'll leave it to your imagination to fill in the blanks! You also hire backroom staff, like a doctor, or a trainer. If you allocate a gladiator to a trainer, he gets extra experience.



You roll for where clashes take place in the campaign too; at first, you're in illegal fighting pits, then you can go to provincial capitals, and the ultimate is the grand circus. Everything gets bigger - including the purses and how much you need to pay all your staff. It's all about building your prestige up in the campaign by increasing the size of your gladiator school.

**Wi:** It sounds like it's a small game with a whole lot of depth. Is there one thing that you can pick out, at its core, that really defines gameplay?

**SC:** I think it's movement and positioning. If you win a fight (by totalling your scores and bonuses, and coming out on top) you push your opponent back, and have the option to move into the space they were in. If you score double their result or more, you also give them a wound. If your opponent can't get pushed back, because the three spaces behind them are blocked, then you cause another wound. Two wounds are a kill, so good positioning is vital; if you get trapped against the wall, it's a bad place to be!

**AL:** I think there are two broad approaches to the game - you can come charging out and put your opponent under pressure, or you can sit back, increase your Vox Populi, and build your deck up, waiting until you've got the right card combos in your hand. While you're doing that, you don't know what your opponent's going to do. Some games involve both players sitting back and upgrading until one makes a strike. If you're attacked, you can't just hang on; you'll have to react somehow.

**Wi:** How is victory determined?

**AL:** The game ends when one player is down to two gladiators, has wounds on all their gladiators, or there is only one unharmed gladiator and two wounded ones in the arena.

**Wi:** So, two players could hold back for a long time, building themselves up, until



## THE HEAVIES

### MURMILLO, HOPLOMACHUS, AND CRUPELLARIUS

Murillo is one of *Jugula's* more classic gladiators and, while his armour isn't exactly expansive, his shield (sized like the Roman scutum) and helmet offer good protection. The helm was so sturdy that it could be used in combat too, with vicious headbutts a risk.



Hoplomachus, inspired somewhat by Greek hoplites, is akin to the lighter Thraex, but has more defence and, thanks to the spear, increased range.



Crupellarius is the closest *Jugula* gets to a tank. This walking block of armour is practically immobile, with a movement value of just 1, so you might want to get your lighter gladiators to trap an enemy with their net or lasso before you wade in!



that key tipping point where someone makes the move?

**AL:** Yes, you can play a game in 15 minutes, or you can take an hour.

**Wi:** It sounds like a great little game. Are you fans of other Studio Tomahawk offerings?

**SC:** I've not played a game from Studio Tomahawk that I've not liked. We're big fans of *Congo*, too, aren't we?

**Wi:** Have you had a chance to try their latest, *V for Victory*?

**SC:** That's not a genre that particularly appeals to me, but I've picked up the rules and I'm intrigued.

**AL:** It's got elements of *Congo*, *Muskets and Tomahawks*, and *SAGA*.

**SC:** They're all very good games and, I think, simple games; I prefer simple games because they're more about how you actually play, as opposed to having to repeatedly flick through a rulebook to find the exact way something works!



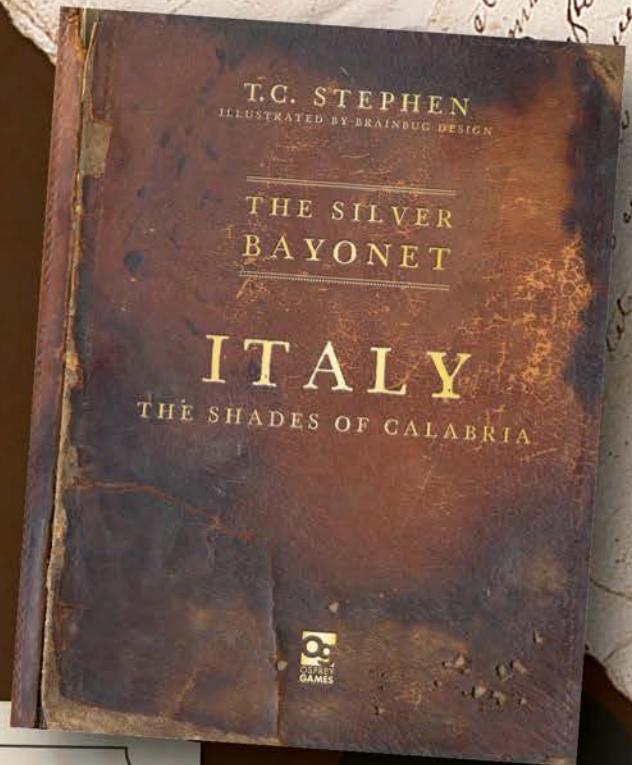
Big thanks to Andy and Sam for letting me interview them on a busy show day. The photos here, showing their wonderful arena, were all taken at Britcon. The gladiator details scattered through the article are all accompanied by photos of Sam's painted Gripping Beast *Jugula* gladiators.

# THE SILVER BAYONET

## ITALY

THE SHADES OF CALABRIA

*A Wargame of  
Napoleonic Gothic Horror*



Something sinister has risen in Calabria, the hauntingly beautiful yet dangerous province of southern Italy. Still recovering from the destructive earthquake that killed tens of thousands of people, the region's clergy preach a crusade against Republican France and its allies. Meanwhile, rumors spread that the dead no longer rest easy, but rise from their graves to wander isolated valleys and mountain paths...

Amid the chaos, you will encounter enemies both mortal and monstrous, including a variety of undead... and those who command them. A solo/cooperative campaign and competitive scenarios will challenge your troops, so recruit new soldiers and steel your nerve to face the many perils of mysterious Calabria.

Written by T.C Stephen  
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# LATE-WAR LEVIATHANS

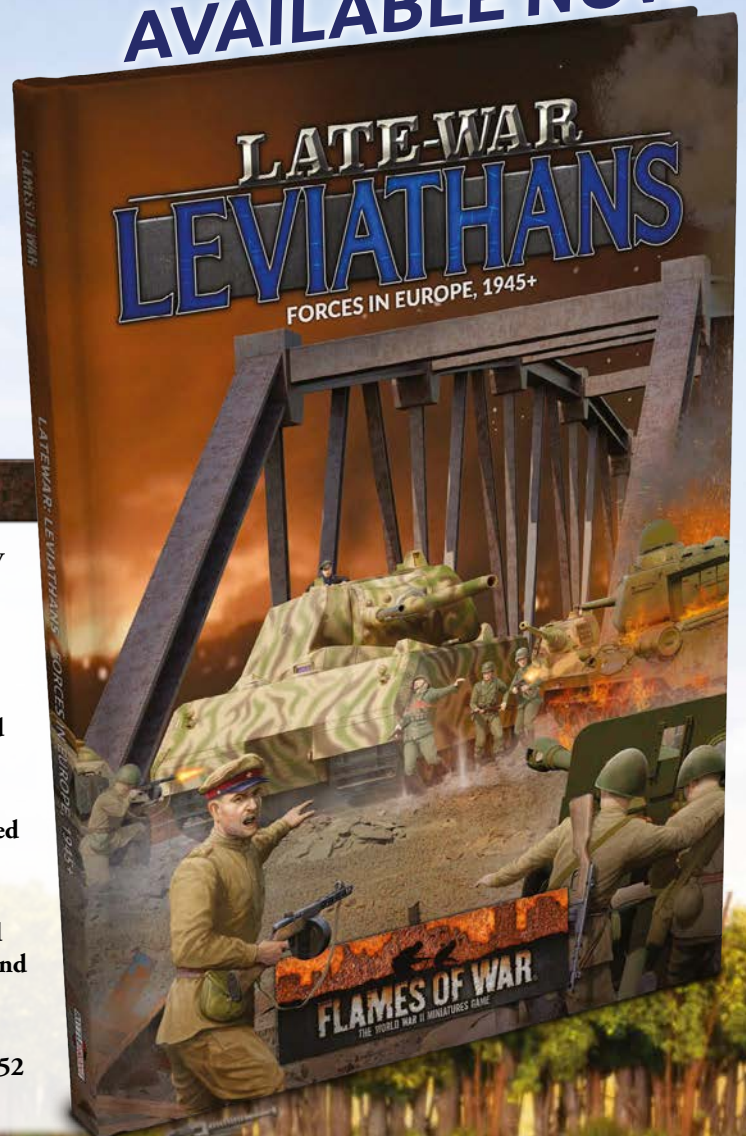
FORCES IN EUROPE, 1945+

During the course of World War II all the major powers were working on new and radical designs of weapons and equipment, the most famous among them being the German *Wunderwaffen*, Wonder-Weapons, like the Maus super-heavy tank. The Allies were also busy developing the new designs incorporating lessons learned from the fighting as well as newly developed technology such as the American T-28 assault tank, the British Centurion universal tank, and the mighty Soviet IS-7 heavy breakthrough tank.

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# COHORS CTHVLHV TACTICS



James has a go at Modiphius' new wargame, where Romans meet Lovecraftian horror, and Matt paints some of the figures from the game's intriguing range.

*Cohors Cthulhu: Tactics* is a tabletop wargaming spin-off from Modiphius' *Cohors Cthulhu* roleplaying game. The RPG has developed an intriguing world, introducing Lovecraftian cosmic horror into the 2nd Century Roman Empire, and *Tactics* brings wargaming into the mix, with tabletop battles that grow in scope and scale as your familiarity with the rules increases.

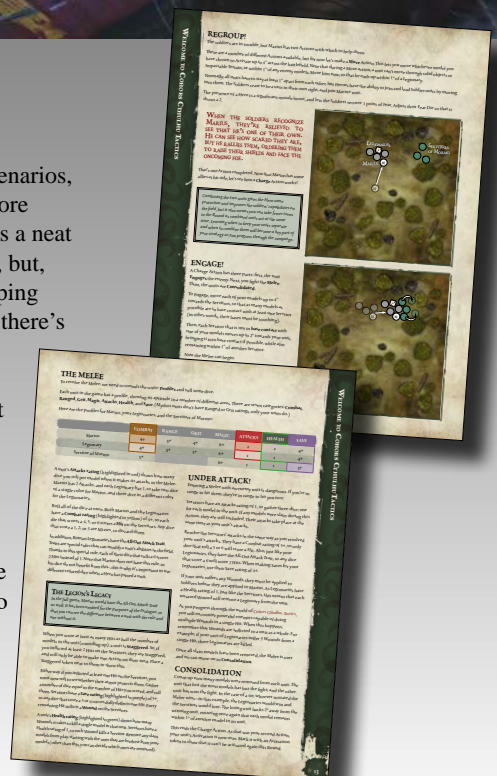
*Tactics* was launched through Kickstarter a few months ago, and everything is currently in production, but we've got hold of some resin figures and a printed copy of the simple starter rules, presented in *Prologue*. That allows us to see how the game plays, and to get some paint on a few of the figures from the Cohort Commander pledge. Let's dig in!

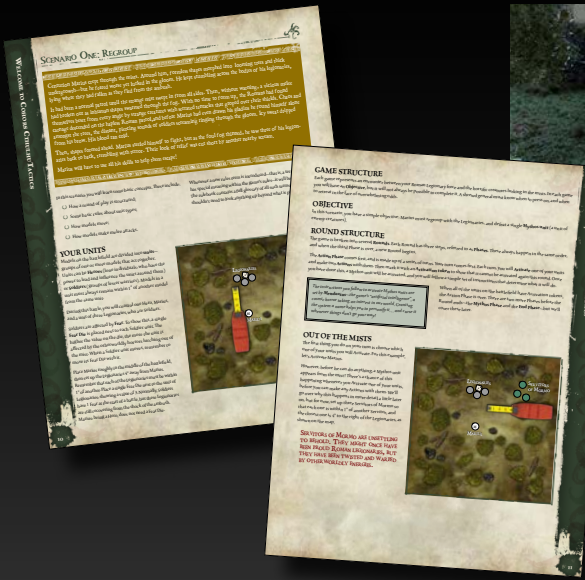
## THE GAME

*Tactics* is designed as a single-player or cooperative game, and, while *Prologue* is written as a solo experience, you can split the figures between you and a friend (or friends) as you play. The concise 28-pages within provide the basics of the rules

across three simple scenarios, gradually revealing more systems as they go. It's a neat way to learn by doing, but, should you prefer flipping through the full rules, there's nothing stopping you taking that approach with the proper ruleset once it's printed (due next year).

The first scenario - Regroup - introduces the basics. As you take on Servitors of Mormo (hideously-mutated former Legionnaires) you'll learn how the





Above: A terrifying Chosen rushes from the trees.

Phases of a Round work. Much of the gameplay occurs in the Action Phase, and this scenario showcases unit and hero basics as you move them around and engage in melee. You'll overcome Fear (a key metric that is ever-present, and not only impacts your effectiveness, but can also change the world around you), and learn how to fight (a simple D6 system where attacker and defender fight simultaneously, but dice rolls are impacted by unit and character traits) through clear examples that you can play out on the tabletop.

Scenario two reveals more about the workings of different formations, ranged combat (the Loose Action works similarly to Melee, but at a distance), and expands on Fear. Managing Fear is essential in *Tactics*; the more it builds on a unit, the less effective its members will become. Heroes help reduce Fear when they join a unit, as does making a Bolster Action. You'll also shed Fear by taking out enemy units in Melee, but should you be targeted by a Mythos unit's charge, Fear will go up. If Fear reaches six, that unit is classed as Wavering, and can only take Bolster Actions.

We mentioned Mythos units - the baddies, essentially - but there is also a Mythos Phase (introduced in scenario three), and this is where Panic can cause your outnumbered units to gain a whole lot of extra Fear. Over each Mythos Phase the game's Threat level can increase, and this can result in the warping of reality, enemy units gaining bonus activations, and the summoning of Rampaging Creatures.

You'll uncover a whole lot more as you work through the three battles, with Places of Power bringing dark magic, heroes able

to boost units through Command Abilities, loads of intriguing Traits to learn, and much more.

The full ruleset will reveal far more, promising to take players through a story of survival and resistance against the cosmic horrors via scenarios and campaigns, but so far, consider us intrigued!

### THE FIGURES

There's nothing stopping you from using your historical collection to populate your tabletop with Roman Centurions and Legionaries to take on the Eldritch horrors, but Modiphius - no slouches when it comes to producing lovely figures - have made some of their own. They're quite chunky, heroic, cinematically-posed spins on historical Romans, and they come as multi-part resin figures.

We're quite partial to bold Centurion Marius (the featured character in the Prologue), who has a dramatic pose, and is doing for Romans what Gerrard Butler and co did for Spartans in 300. The Heroic Roman Legionaries unit is dramatically posed, and has a 'last stand' countenance due to the haggard, desperate facial expressions of the men. Historical purists might want to close their eyes when it comes to the Auxiliary Archers - a unit of composite bow-armed women - but these are equally well-sculpted minis (continued on page 34).



Above: An interesting take on Roman Auxiliary Archers.



Left: The mighty Star Spawn of Cthulhu is one of the game's biggest baddies.

## MATT'S ROMAN LEGIONARIES



## MATT'S GRIM SKIN!

Whenever I'm painting dark, evil, fleshy things, it's all about the washes. I start with light colours, and work backwards to create rich, deep tones in the recesses. A final highlight finishes everything off.

### GETTING STARTED

#### Basecoat

Barbarian  
Flesh

#### Highlight

Ruby  
Skin

The highlight stage here remains visible after the washes, and gives some immediate depth to the minis, as well as guiding me toward the lighter areas are on the figure. This really helps as I start to fill the recesses with washes, giving me a good idea of how the finished monsters will appear on the tabletop - and through the unforgiving lens of the *Wi* camera!



All paints used by Matt are from Army Painter's Warpaints Fanatic range.



## UNIFORM



## SHOES AND LEATHER



## GOLD



## PLATE



## CONSIDERING COLOURS

The main uniform colours are red, brown, silver, and gold, so I have picked out complementary colours for the flesh with red and purple washes.



I add the three stages of 'Tone' to these choices: Soft, Strong, and Dark - to ensure that everything will transition nicely.



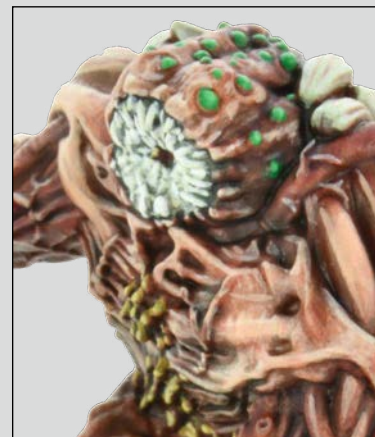
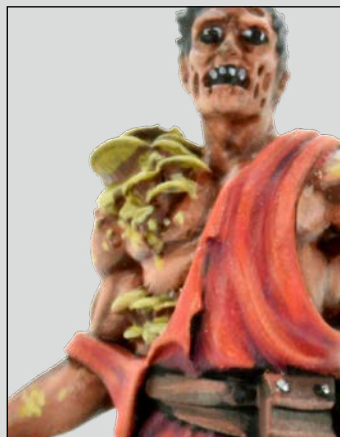
## APPLYING THE WASHES

When painting a figure 'back-to-front', starting light and going darker, you want to begin with the lighter washes. You can see my sequence below. The lighter the colour, the more of the recesses I'll fill, and, as I move toward the Dark Tone, the more sparing my application becomes, focusing on areas such as the armpits, groin, and the edges of the face (this helps make your figure's face both pop and function as the focal point).

## FINISHING TOUCHES

After the final wash is completely dry, I re-apply the Ruby Skin colour as a final highlight, picking out the details of the figure.

To add a little contrast, the polyps and pustules are picked out in different colours:



## INTERDIMENSIONAL DEVIL DOGS

To represent the interdimensional portal through which the Teufelshund is leaping, I used one of the Effects paints from the Fanatic range. Data System Glow has a fluorescence to it that is perfect for the job, but its coverage (as tends to be the case with any paints that are fluorescent) is not as immediate as with the standard options. I applied the colour over white in several thin coats after giving the dropper-bottle an extremely vigorous shake.

With the bold green applied, I could carefully shade in the details with darker greens (seen right) before applying final highlights to make things pop. Note that, rather than just highlight with the Data System Glow, it's better to highlight with white, then glaze over more of the fluorescent paint; otherwise, you'll not get the best coverage.



Only when the portal was painted did I turn my attention to the Hell hound!

Evil gets its share of miniature representation, too, and the Servitors of Mormo, who feature prominently in the scenarios of the Prologue, are freakish characters: Legionaries in a state of rictus, with huge tentacles sprouting from their bodies! Want to get really weird? The Teufelshund are metal Devil dogs leaping through dimensional portals (seen above), and the Chosen is a mutated and towering terror that embodies Lovecraftian horror.

### MORE TO COME

The Prologue and sample figures we've looked at here are just the start of far bigger things, and we're excited to check out the full rules. Modiphius don't do their new releases piecemeal; they've created an extensive range of minis, their books have high production values, and a group of really solid game designers are busy working on their tabletop systems. Could *Cohors Cithulhu Tactics* provide the same appealing historical horror as *The Silver Bayonet*, while offering far crunchier and more tactically-satisfying gameplay? Initial impressions are good.



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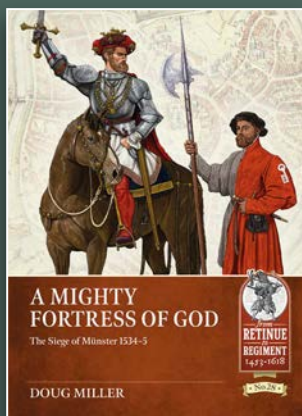
## New releases from Helion & Company

*History books for the  
enthusiast and gamer*

### A Mighty Fortress of God

The Siege of Münster 1534–5 Douglas Miller

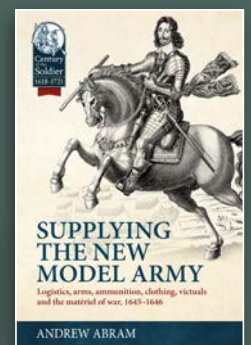
In February 1534, the catholic Bishop Franz von Waldeck, provoked by the establishment of an Anabaptist enclave in the North Rhine Westphalian city of Münster, sought to regain control of his diocese laying siege on the city. For the first time, thanks to eyewitness accounts, *A Mighty Fortress of God* provides an insight into the stages of the siege detailing the failed assaults, the erection of a ring of earthworks and finally the act of treachery which caused the collapse of a sixteen-month defence by the Anabaptists.



### Supplying the New Model Army

Logistics, arms, ammunition, clothing, victuals and the matériel of war, 1645–1646 Andrew Abram

The orthodox view of modern writers that armies of the 17th century relied more upon plunder and free quarter is highly pervasive, yet more recent research suggests that during the British Civil Wars there were increasing changes to this custom. The creation, politics, religious identity, officer corps and military campaigns (especially the Battle of Naseby) of the New Model Army, commanded by Sir Thomas Fairfax, have been the focus for various writers, nonetheless, little attention has been paid to the supply and logistics of this force. The result has been a critical gap in the understanding of the recruitment, victualling, ordnance, ammunition, clothing, arming, and logistics employed by the Committee of the Army in both the initial establishment of the New Model and its subsequent campaigns. This study challenges the prevailing view that Fairfax's troops increasingly relied upon local sources during 1645 and 1646, rather than an organized system of supply from London manufacturers and other commercial means. This highly relevant and important topic adds significantly to our knowledge of the supply, strengths and appearance of the New Model, and will appeal to academics, local historians, re-enactors and wargamers.



# SEMI-HISTORICAL CELEBRITY DEATHMATCH



Ridley Scott's sword-and-sandal spectacular *Gladiator II* reminded us here at *Wi Towers* about an almost forgotten classic of the gladiatorial gaming genre, which we ran as a participation game at Salute 2017.

*Semi-Historical Celebrity Deathmatch* is a fast and fun 'beer and pretzels' (or 'tea and biscuits', if you're in the UK) game in for up to ten players. Each must take control of a historical character and attempt to win glory (and the game) by scoring the most kills and picking up the most loot in gladiatorial combat.

## WHAT YOU NEED TO PLAY

### MODELS

Between four and ten 28mm minis to represent your celebrity gladiators.

It just so happens that the minis in the *Wargames Illustrated* Giants in Miniature range are ideally suited to such employment, but you can use any figures in your collection to play the role of your bloodthirsty celebs!

You will also need a few items to represent loot: piles of gold, a treasure chest, or just some coins.

Right: Our Deathmatch arena (yours doesn't have to be so flash!).



Left: Flashman, Genghis, Beowulf, and a selection of loot.

## ARENA

The playing surface should be a 1.5' x 1.5' (or thereabouts) square or circle, divided into hexes. There are loads of battlemat options available to purchase online, or you could make your own. Keep it simple - just a flat surface - or jazz things up (gladiator-style) by adding scenery in the form of walls and seating around the boundary of the board.

## CARDS

Each celebrity gladiator requires a corresponding Character Card. These cards detail the three Special Abilities that the celebrity gladiator is able to perform during a game. You can create your own cards and abilities, download cards for over 20 different characters from [wargamesillustrated.net](http://wargamesillustrated.net) for free, or purchase a *Semi-Historical Celebrity Deathmatch* Card Deck, containing over 30 cards, from [wargamesillustrated.net](http://wargamesillustrated.net) or [northstarfigures.com](http://northstarfigures.com).



Above: Some of the celebrity gladiators and their Character Cards.

## WINNING THE GAME

The game ends immediately when only one model remains in play, and all their adversaries have been killed/removed. The player with the most victory points (see Scoring Victory Points below) wins the game, regardless of whether they have any characters still alive; there can be glory in death.

## SET UP

If you are playing with two to four players, you will need two minis each. With five to ten players, one model each will suffice.

Each player places their celebrity/mini, in turn, on any hex on the board after dicing-off to determine the order.

Each player takes the card relevant to the character they are playing, and keeps it close to their chest.

A number of loot markers/models are then placed, randomly, in any vacant hexes. There should be one fewer loot marker than there are players.

## THE TURN

The player who placed their model on the table last takes the first activation, followed by the player who placed their model next to last, and so on. During an activation a player can elect to perform one of three actions: 1) move, 2) attack, 3) move and attack. The celebrity may also perform a Special Ability.



Above: Wellington spies some loot and moves into its hex to collect it.

## MOVE

A model can move a maximum of two hexes in any direction. Following their move, they may turn to face any direction.

No model can enter a hex that is already occupied by man or beast.

When moving into a hex that contains loot, the character takes the loot - and the accompanying 2 victory points.



Above: The Warrior Woman moves and attacks Caesar. She needs 6 to hit.

## OPTIONAL RULE: WANDERING BEASTS AND STATIONARY OBJECTS

Why not add more chaos to your *Celebrity Deathmatch* game by introducing some random tooth-and-claw action into the arena?

During set up, place two beast (or monster) figures - preferably aggressive-looking ones with big teeth - randomly on the board. After every player has taken their activation, move each beast one hex in a random direction.

When a beast moves into a hex next to a celebrity it immediately attacks; a 1D6 score of 5+ is a hit. Beasts receive no attack modifiers.

Beasts may not be attacked.

Stationary objects in the form of carts, barrels, a big rock, etc. can be added to the board at the beginning of the game. They remain stationary throughout the game, blocking the hex.





Above: Flashman moves and attacks Napoleon from the rear. He needs a 5+ to hit.

## MOVE AND ATTACK

A model can move one hex in any direction then turn to face the character next to them. The player then attacks! See below.

## ATTACK

(including ranged attacks, as described in some Special Abilities)

When a character is in a hex next to another, they may attack.

The attacking player rolls 1D6. On a score of 6 a hit has been made, and your opponent loses one life.

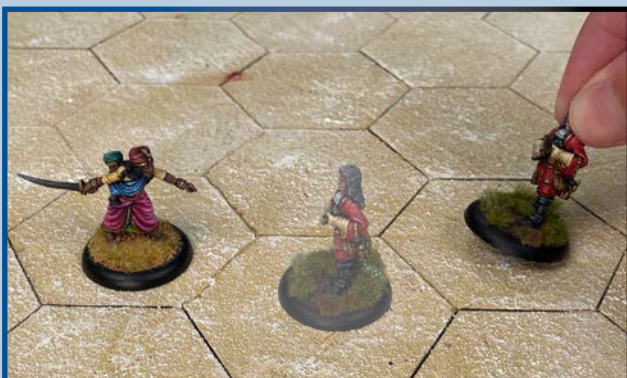
## DICE MODIFIERS

Rear attack: +1 to your dice score.

If you are attacking your opponent from any of the three hexes to their rear/side - add one to your dice score - so you need 5+ to hit.

## LIVES

Each character has three lives. Each time they take a hit they lose a life. When they have lost all three lives they are dead, and are removed from the board.



Above: Lakshmi Bai hits John Churchill. He loses one life, and is pushed back one hex.

## PUSH BACK

Any character that loses a life during an attack is immediately 'pushed back' into one of the two hexes directly behind the model; the pushed back character chooses exactly which hex. If no hexes are vacant, the character stays where they are AND loses an extra life.

## PERFORMING A SPECIAL ABILITY

The rules governing each Special Ability are detailed on the Character Cards. Rules concerning Special Abilities override core rules.

Each Special Ability may only be performed once per game.

If there is a word in brackets next to the name of the Ability, this indicates when it can be played during the game/turn/activation. If there is no word in brackets, the Ability should be played when indicated in its description.



Above: Here we can see Wellington's card showing his three Special Abilities.



## ENTER THE GLADIATORS

Who are these fearless/stupid celebrity characters who are prepared to brave the miniature gladiatorial arena for your bloody entertainment? Well, you can choose anyone from history and make up your own Special Abilities, or you can pick an 'off the shelf' hero from the Giants in Miniature figure range, over 30 of which have corresponding *Semi-Historical Celebrity Deathmatch* Character Cards.

Choose from such diverse individuals as Lord Kitchener, who has the Special Ability 'Your country needs you', allowing him to recruit another character to fight for him, Julius Caesar, who gains a bonus to attack when he takes a hex using his 'I came, I saw, I conquered' Ability, and Dante, who can play 'Seventh Circle' and have centaurs attack an opponent.



- Any time: Like it says, this Special Ability can be played at any time during the game.
- Attack response: Play this Ability when your character is attacked.
- Action: Playing this Ability counts as the character's action for this turn.
- Action+: Play this Ability at the start of your character's turn. You may then also perform a move, move and attack, or attack action.

## SCORING VICTORY POINTS

Players score victory points for the following:

Taking one life from an opponent:	1 point
Killing an opponent:	1 bonus point
Capturing loot:	2 points
Being the last celebrity standing:	3 points

Track/gather your victory points as the game progresses. Either record them on paper, or take tokens from a pot.

## ARE YOU NOT ENTERTAINED?

How could you not be entertained by such a simple and silly game that gives you an excuse to pit Joan of Arc against Lord Wellington, or Napoleon against Lord Flasheart!?! Enjoy!

Right: We often play a game of *Celebrity Deathmatch* when visiting groups come to *Wi Towers*. Here the gang from *Geek Nation Tours* are enjoying some *Deathmatch* silliness.



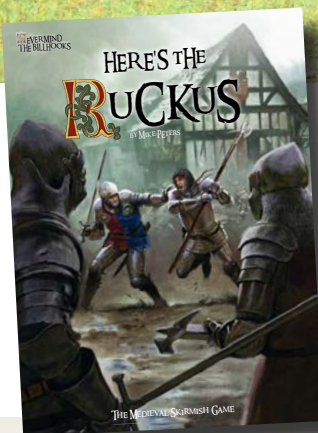
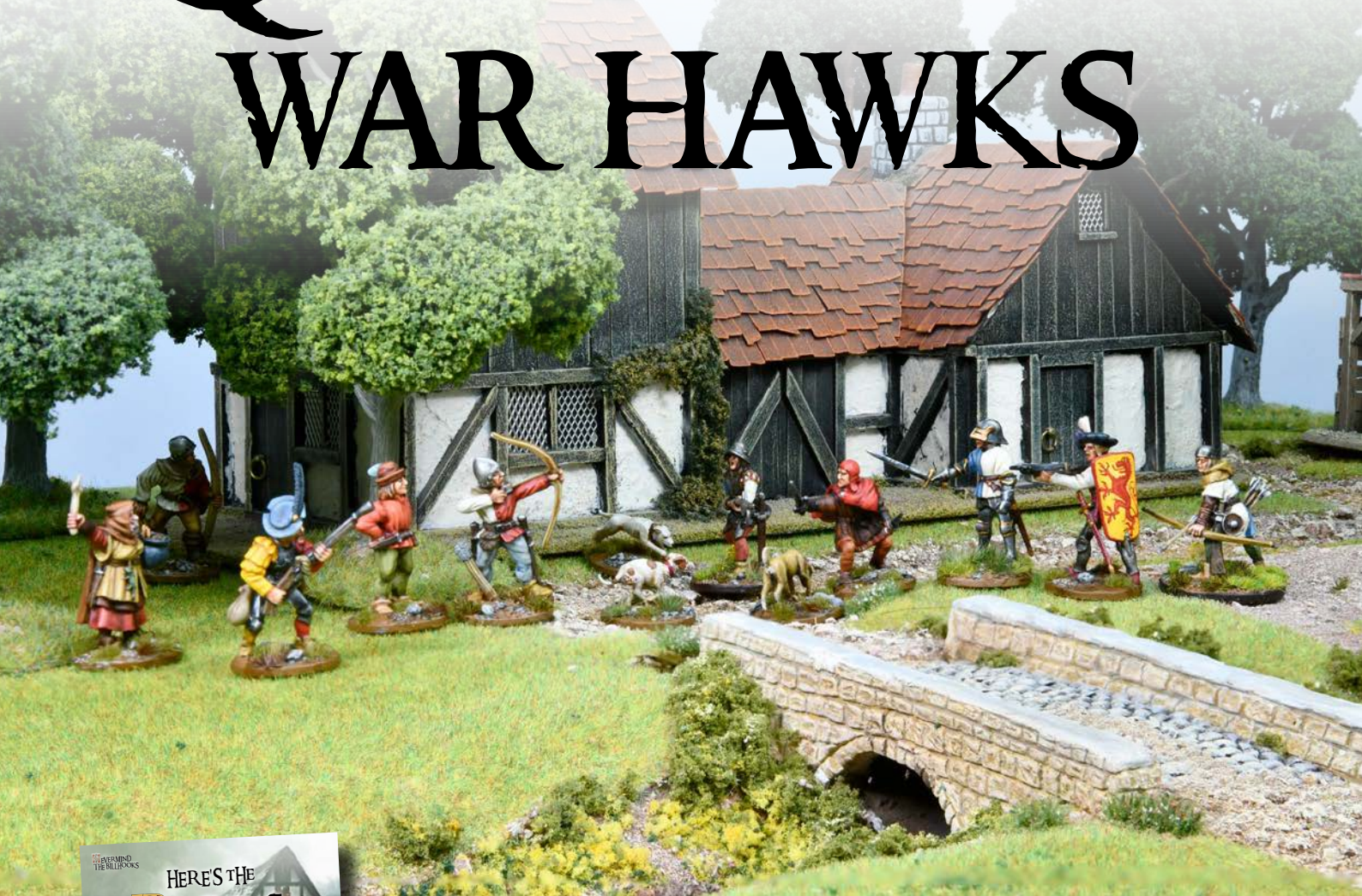
## HEXLESS?

If you don't have a hex board/mat, fear not; rather than moving per-hex, simply move 2" for each equivalent hex.



Above: Use pen and paper, or tokens, to record Victory Points.

# QUACKS AND WAR HAWKS



*Here's the Ruckus - free with Wi437 and still available from [wargamesillustrated.net](http://wargamesillustrated.net).*

Mike Peters presents eleven new Dramatis Personae to spice up your games of *Ruckus*.

The medieval world was populated by a wide assortment of people possessing many crafts and skills, not just the noble Knights, steadfast Billmen, and Yeoman Archers of our Retinues, but also an odd assortment of vicious assassins, hardened mercenaries, strange mystics, and those skilled in herblore and healing. There were masters of hawk and hound, and those that were versed in the art of

tracking - nimble hunters who could glide through the thickest undergrowth.

Similarly, our Ruckusian world has its odd assortment of... well, odd Characters! These are of two different sorts:

- You may add Mercenary Heroes to your Retinue if your Captain has the Has Friends Overseas Skill, or, in a campaign as a result of the Tally Ho! score.
- Artisan Retainers you may add to your Retinue in exchange for a normal Retainer.

Over the next seven pages you will find five Mercenary Heroes, followed by six Artisan Retainer profiles. These Characters are ready and waiting to join your righteous (or wicked) *Ruckus* adventures.

## MERCENARY HEROES PROFILES

These may be taken as an extra Character by those with the Has Friends Overseas skill, or because of the Tally Ho! score in a campaign game.

Mercenary Heroes have no Command Attribute, and cannot give orders to a Spear. Mercenary Heroes are drawn randomly; create a deck of cards - Ace to five - and allocate a Hero to each card.

### In campaigns

Mercenary Heroes who are taken out of the game do not roll on the Fate table, and they can never gain Skills. They are considered to have moved on, looking for more lucrative employment.

Using a Mercenary Hero costs the Retinue 2 Prestige Points for each game they are used in. Players may draw a new Hero each game, or keep one they have previously drawn, for an additional cost of 1 more Prestige Point.



## GUSTAV

A Landsknecht Arquebusier and a wandering mercenary. He is clad in partial plate armour, and he carries an experimental firearm. Gustav's Profane Device is a more powerful, more accurate, elongated Harquebus... Unfortunately, it tends to explode!

NAME	ROLE	PROWESS	ATTACKS	HEALTH
GUSTAV	MERCENARY SHOOTIST	2	2	2
SKILLS		WEAPONS		SAVES ON
PROFANE DEVICE HAWK EYE PRECISE AIM STEADY HAND MERCENARY		HARQUEBUS ARMING SWORD		4+

### Profane Device

This Gonne can shoot 18" - further than most of its kind - but rolls 3 dice for Calamities and picks the 2 lowest. If all 3 dice roll the same number, the device explodes, killing the Mercenary.

### Hawk Eye

May reroll any Blocked Shots.

### Precise Aim

May reroll 1 shot once per turn.

### Steady Hand (Harquebus)

May move half distance and shoot once.

### Mercenary

When the "I Have Gold" Divers Alarums! card is played on a Character with the Mercenary trait, they do not roll a test to leave the field, they will always change sides.

Any Mercenary who enters a building will attempt to loot it. D6 1 = Mishap. Roll 2D6; if this roll is higher than the current turn number, the Mercenary will spend the next turn looting the house. If this roll is equal to or lower than the current turn number, then the mercenary is removed from the game; they have found wine, become inebriated, and fallen asleep.



Gustav was built with a Steel Fist dolly, Wargames Atlantic Conquistadors arms, and a Warlord Landsknecht head.

## ODO

A grizzled Swiss veteran of many campaigns, this fully-armoured, Pavise-toting Shootist is armed with a powerful crossbow that can pierce the strongest plate armour.

NAME	ROLE	PROWESS	ATTACKS	HEALTH
ODO	MERCENARY SHOOTIST	2	2	2
SKILLS		WEAPONS		SAVES ON
LA BOHÈME VETERAN MERCENARY NIMBLE		ARBALEST PAVISE SWORD		4+

### Arbalest

'Unchivalrous Innovation' is a powerful Crossbow that reduces all saves by 2.

### La Bohème

This Mercenary carries a Pavise.

**Veteran**

Reroll 1s when shooting. A second 1 will result in a Mishap.

**Mercenary**

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**Nimble**

May move through terrain that is Hard Going at the normal movement rate, and crosses undefended Obstacles with no penalty.



Odo's body is a Steel Fist Dolly, his head and arms are Warlord Landsknechts, and the Pavise, sword, quiver, and cranequin are from Perry Miniatures' European Mercenaries.



A look at Mike's lovely work on Odo's pavise, La Bohème.

**BURCHARD**

The son of a poacher, this taciturn loner has found a more lucrative use for the skills he learned at his father's knee. Burchard is a silent shadow, slipping through the forest gloom - a veritable medieval sniper.

NAME	ROLE	PROWESS	ATTACKS	HEALTH
BURCHARD	ASSASSIN	2	2	2
SKILLS		WEAPONS		SAVES ON
SKILL'D AT ARMS	POACHER	BOW		5+
DEADLY AIM	STEADY HAND	SWORD		
NIMBLE	VETERAN			
ODDS BODKINS	WOODSMAN			

**Deadly Aim**

May force an opponent to reroll the dice when the target saves from wounding.

**Nimble**

May move through terrain that is Hard Going at the normal movement rate, and crosses undefended Obstacles with no penalty.

**Odds Bodkins**

This Character has practiced shooting at distance, so their hits are not randomised at long range, and they may pick a target.

**Poacher**

If this Character is under any kind of cover, shrubs, trees, or an Obstacle, then they can only be spotted by an opponent within 6", or by making a spotting check of 6+. This becomes 4+ if Burchard has shot this turn.

**Steady Hand (Bow)**

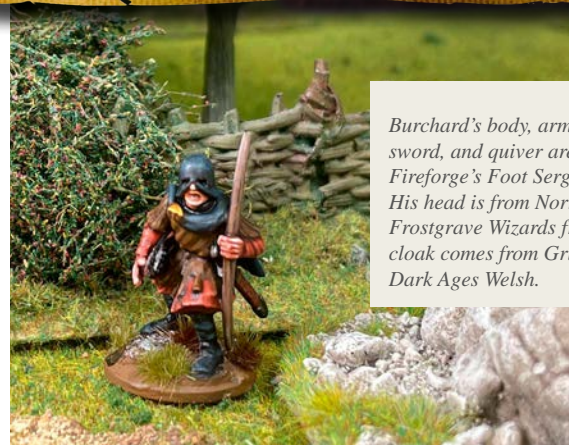
May move full distance and shoot once, or move half-distance and shoot twice.

**Veteran**

Reroll 1s when shooting. A second 1 will result in a Mishap.

**Woodsmen**

This Character is at home in the Forest and any kind of wild or rough terrain, using every bit of cover to advantage. Whenever they are in any terrain that is deemed Hard Going, any shot at them must pass a Blocked Shot test to hit.



Burchard's body, arms, bow, sword, and quiver are from Fireforge's Foot Sergeants. His head is from North Star's Frostgrave Wizards frame, and the cloak comes from Gripping Beast's Dark Ages Welsh.

## SALVATORI

Rumoured to be a lost son of the Medici family, Salvatori honed his craft in the courts and castles of Italy, becoming a master swordsman. This dual-wielding and athletic assassin prefers to fell his victims with cold steel, a razor-sharp Poignard being his weapon of choice.

NAME	ROLE	PROWESS	ATTACKS	HEALTH
SALVATORI	ASSASSIN	2	3	2
<b>SKILLS</b> SKILL'D AT ARMS CUNNING STUNT DEADLY BLADE HARD TO HIT		<b>WEAPONS</b> DUAL ARMED		<b>SAVES ON</b> 4+

### Cunning Stunt

This Hero can use an acrobatic manoeuvre to leap, dive, or roll away from a melee after the first round, breaking contact. Roll a D6+1. If higher than opponent's Prowess, place Salvatori up to 3" from their opponent.

### Deadly Blade

Reroll any 1s to hit in melee.

### Hard to Hit

Any shots at this character always require a Blocked Shot Roll.

### Lightning Fast

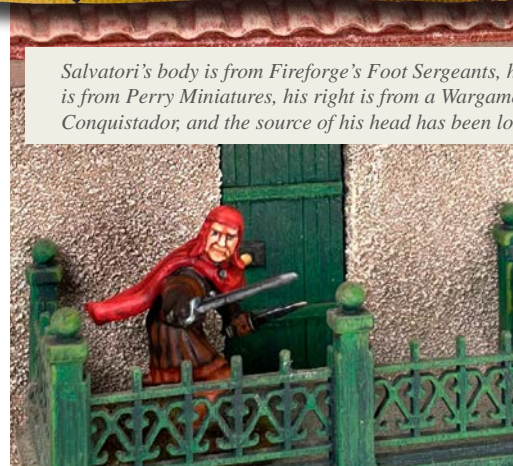
This Hero moves like a greased snake, and has 1 extra attack (included on his profile).

### Nimble

May move through terrain that is Hard Going at the normal movement rate, and crosses undefended Obstacles with no penalty.

### Surefooted

Rerolls 1s when performing any Movement Gambit.



Salvatori's body is from Fireforge's Foot Sergeants, his left arm is from Perry Miniatures, his right is from a Wargames Atlantic Conquistador, and the source of his head has been lost to time!

## VENEFICUS

Strangest of all the Mercenary Heroes, this enigmatic apothecarius has a past shaded in mystery. Whence he comes is a mystery wrapped in a shroud of rumour, and hearsay follows him like a lonely dog. Whether his skills are drawn from an arcane power, or are simple tricks of chemistry, none can say.

NAME	ROLE	PROWESS	ATTACKS	HEALTH
VENEFICUS	APOTHOCAIUS	2	2	2
<b>SKILLS</b> FEND INSPIRING PRESENCE AURA OF MYSTERY FESTOONED WITH RELICS TALISMAN		<b>POTIONS AND POWDERS</b> BLINDING FLASH POWDER ELIXIR OF ENERGY RESTORATION DRIED FROG PILLS SALVES AND EMBROCATION		<b>SAVES ON</b> 4+

### Aura of Mystery

This Character has a hazy aura around them, maybe caused by smoke from an oil-burner or incense, or maybe through some mysterious occult trickery. Any Character shooting at Veneficus must pass a Blocked Shot test. If the shot would require a Blocked Shot test normally, then an additional test is required.

### Festooned with Relics

Veneficus wears so many talismans, amulets, and trinkets that they offer him protection as if he were wearing a brigandine.

### Inspiring Presence

Any 1 friendly Character within 6" of this Character may reroll 1 dice once per turn.

### Talisman

Veneficus carries a large disc-shaped talisman on a chain around his neck. If he is wounded roll a D6. On a 4+ the Talisman has turned the point, and Veneficus remains unwounded.

### POTIONS AND POWDERS

Veneficus carries various phials and ampullae containing strange concoctions with powerful properties. Each may only be used once per game, and Veneficus can only use 1 per-turn.

### Blinding Flash Powder

If charged by an opponent, Veneficus - by some mysterious means - causes a blinding flash that bedazzles his opponent, allowing the crafty medicine man to make good his escape. Move the charging model adjacent to Veneficus, then move Veneficus up to 6" in any direction, ignoring terrain restrictions.

### Dried Frog Pills

Give an adjacent Hero an increase of their Prowess by 1 for D3 turns.

### Elixir of Restoration

Veneficus can use his Elixir at the beginning or end of his Move to remove a Mishap status from all Characters within 3". Alternatively, at the beginning or end of his Move, he may remove Winded from one Character.

### Salves and Embrocation

When adjacent to a wounded Character, the Salves and Embrocation can be used to restore 1 Health to that Character.

Campaign only: If Veneficus has not used his Salves and Embrocation at the end of the game, he can use them to heal a new or existing Serious Injury or a Never Healed result. Roll a D6:

- 4+ Restored to Good Health
- 2-3 Ineffective
- 1 The Hero has an adverse reaction to the treatment, and must miss the next game.

*The apothecarius' head is from West Wind's Arthurian British, and everything else is from the Frostgrave Wizards frame. The staff is augmented with pheasant feathers from a Victrix Gallic Cavalry plume, and a fox brush that was originally a ponytail on Fireforge's Northern Folk Rabble.*



## SKILLED RETAINER PROFILES

These may be taken instead of a Retainer. Players simply replace 1 (or more, in the case of The Master of Hounds) of their Retainers with 1 of these Skilled Retainers. Retinues may never have more than 1 of each type, and can replace a maximum of 4 of their Retainers.

### SCOUT

Scouts are often fast-moving hunters who are fleet of foot, and at home in the thickest forests. They can be useful for securing objectives in scenarios, or taking pot-shots at an enemy Hero from cover. They are quite vulnerable, with even less armour than an Archer, so they are wise to hug the woods - and any other cover they can find.

NAME	ROLE	WEAPON	TRAITS	MELEE	SAVE VALUE
TURPIN	SCOUT	BOW KNIFE	NIMBLE FAST SURE FOOTED WOODSMAN SHOOTIST ENCUMBERED LONER	5+	6+

### Loner

This Character does not have to remain in Command of a Leader, and never becomes Feckless.

### Nimble

May move through terrain that is Hard Going at the normal movement rate, and cross Obstacles with no penalty.

**Fast**

Moves 8".

**Surefooted**

Reroll 1s when performing any Movement Gambit.

**Woodsman**

This Character is at home in the forest and any kind of wild or rough terrain. Whenever they are in any terrain that is deemed Hard Going, any shot at them has to pass a Blocked Shot test.



This Scout is an Oathmark Human Light Infantry Champion, available from North Star.

**HEALER**

Healers are Characters who dedicate their lives to treating injuries and illness. They are often well-travelled, may have Greek or Latin names, and tend to hail from exotic lands. They use mysterious elixirs, salves, and potions to heal warriors' wounds and encourage them toward further feats of valour. They often dress in bright colours or dark robes, and are festooned with bottles, ampules, horns of powder, and various amulets and tokens of their craft. They tend to be peaceful types, and will avoid a fight when they can.

NAME	ROLE	WEAPON	TRAITS	MELEE	SAVE VALUE
ASTRONOMICUS	HEALER	STAFF	HEALER JOIN THE CLUB UNSKILLED RELUCTANT WARRIOR	5+	5+

**Healer**

When adjacent to a wounded Character in the Healer's activation, the Healer can restore 1 Health to that Character.

**Join the Club!**

This Character is armed with a staff or blunt instrument, giving +1 to opponents' saving throws.

**Reluctant Warrior**

This Character rerolls 6s for any Will to Fight test, and must pass a Will to Fight test before they can charge into melee.

**Unskilled**

This character hits on 5+ in the first round of melee, and 6+ in the second and third rounds.



This Healer is made from a figure from the Oathmark Human King, Wizard and Musician II pack, available from North Star.

**MASTER OF HOUNDS**

Dogs were an almost ubiquitous aspect of medieval life, with packs wandering through villages and city streets, while every castle had a pack of hounds for hunting. Hounds were usually of the Alaunt breed - a larger, heavier version of the modern-day greyhound. Any Lord would wish to have a capable dog-handler in his employ.

Players must exchange 2 Retainers for a Master of Hounds and their 3 Hounds.



ROLE	WEAPON	TRAITS	MELEE INITIAL TO HIT ROLL	SAVE VALUE
MASTER OF HOUNDS	HOUNDS KNIFE STICK	JOIN THE CLUB RELUCTANT WARRIOR NIMBLE WOODSMAN	5+	4+
HOUNDS	TOOTH AND CLAW	FAST SUREFOOTED JOIN THE CLUB NIMBLE HARD TO HIT MOB HANDED LONER	6+	4+

## Hounds

The Hounds always move and fight together in a pack, and must remain within 3" of each other. Treat the Hounds as a single Character with the same Attributes as a Hero -Health 3 and Attack 3 - but for each Health the pack loses, it also loses a Hound and an Attack. Hounds may not secure objectives, but the Master of Hounds may.

## Fast

This Character moves 8".

## Hard to Hit

Any shots at this Character always require a Blocked Shot roll.

## Join the Club!

This character uses Quarterstaves and blunt weapons. +1 to opponents' saving throws.

## Nimble

May move through terrain that is Hard Going at the normal movement rate, and crosses Obstacles with no penalty.

## Surefooted

Rerolls 1s when performing any Movement Gambit.

## Loner

This Character does not have to remain in Command of a Leader, and never becomes Feckless.



The Master and his (Steel Fist Miniatures) hounds.

## AUSTRINGER - A FALCONER OF HAWKS

*"An Eagle for an Emperor, a Gyrfalcon for a King; a Peregrine for a Prince, a Saker for a Knight, a Merlin for a Lady; a Goshawk for a Yeoman, a Sparrowhawk for a Priest, a Kestrel for a Knave."*

*Falconry was a very popular and very fashionable pastime, and good falconers were highly sought after. The Goshawk was the most used bird of prey for the Yeoman classes, and trained to work together with the hound.*

ROLE	WEAPON	TRAITS	MELEE INITIAL TO HIT ROLL	SAVE VALUE
AUSTRINGER	GOSHAWK KNIFE STICK	JOIN THE CLUB NIMBLE WOODSMAN NOBLE SERVANT	5+	4+
GOSHAWK	BEAK AND TALONS	FLIGHT NIMBLE VERY HARD TO HIT FIERCE GUARDIAN	6+	4+

## Flight

The Goshawk flies in a circle within a 6" radius of its owner, and is immune to melee. It can spot all Characters that are in the open from any distance, and all Characters in Hard Going/cover from 12".

Characters spotted by the Goshawk are also considered spotted by any Hounds the Retinue may have.

It moves over all terrain with no penalty.

## Fierce Guardian

Will fly directly into the face of any enemy that comes within 6" of its Austringer, clawing and biting. Any Character attacked by a Goshawk suffers a Mishap, as they are indisposed to do anything other than try to remove the bird by force.

The defender must roll a D6. 4+ = success: the bird is swept away. Failure = the bird continues to harass them. If a Character shoots the bird while it is being a Fierce Guardian, roll a D6. 4+ = Hits the Goshawk. Otherwise hits the person being attacked.



Austringer from Reconquer.

## Very Hard to Hit

Any shots at the Goshawk always require a Blocked Shot roll, with 6+ required to hit.

## Noble Servant

May only be taken by a Noble Retinue (may not be used by Mercenaries, Outlaws, Peasants, Militia, etc.).

## MUSICIAN

The use of musicians on the battlefield, to increase morale and enthuse the troops, goes way back to the earliest recorded conflicts. The medieval world was no exception, and this Character is equipped with drum, fife, pipes, horn, or a similarly loud musical instrument.

ROLE	WEAPON	TRAITS	MELEE INITIAL TO HIT ROLL	SAVE VALUE
MUSICIAN	DRUM, FIFE, PIPES OR HORN KNIFE	CALL TO ARMS ENCUMBERED INSPIRING PRESENCE	5+	5+

### Inspiring Presence

Any 1 friendly Character within 6" of this Character may reroll any 1 dice once per turn.

### Call to Arms

Any Retainers within 12" of a Musician may reroll a Feckless test.



## BANNERMAN

This Character is a Retainer who carries the Retinue's standard, guidon, pennant, or banner. He is equipped with partial-plate, brigandine, jack, or similar protection, and armed with a sword. He will defend the banner bravely if attacked.

ROLE	WEAPON	TRAITS	MELEE INITIAL TO HIT ROLL	SAVE VALUE
BANNERMAN	ARMING SWORD	SKILL'D AT ARMS STANDARD BEARER	4+	4+

### Standard Bearer

This Character is used to carrying the banner, and is not Encumbered by it.

Any friendly Character testing their Will to Fight within 6" and Line of Sight of the Bannerman may reroll this test (including the Bannerman).



# PUBLIC ENEMIES PART THREE

## THE HUNT FOR BONNIE AND CLYDE

**Nick Buxey finishes his gangster trilogy with a look at the genre's most infamous duo.**

I have left Bonnie and Clyde until last, as I view them as a separate case. They really were 'small-timers', but the mayhem they left behind as they ineptly tried to rob banks, shops, and gas stations brought them massive notoriety. In all their robberies, they barely made more than \$3,000 at any one time, usually much less.

Although their association was brief - spanning only four years from when they first met - the two created a mystique through their behaviour, which totally belied the reality. This legend has subsequently been enlarged by Hollywood, but the nefarious couple had a large contemporary following, thanks to the newspaper and radio coverage of the time.

They were seen as 'romantic fugitives', thumbing their collective noses at authority, devoted to each other, even unto death. They were wanted in three states - Texas, Oklahoma, and Illinois - although they also operated in Missouri, New Mexico, and Louisiana.

Stealing a car and driving it over state lines was a federal felony that finally brought the Bureau of Investigation on their tracks, but it was old-fashioned manhunting by ex-Texas Rangers that finally brought the pair to book.



Above: Bonnie (Coppystone Castings) and Clyde (Dixon Miniatures). I have converted Clyde to hold a cut-down Browning Automatic Rifle, his favourite weapon.

### Tough times

The criminal journey of Bonnie and Clyde was inextricably intertwined with the political and economic climate of the US during the early years of the 'Great Depression'. The American Midwest saw much hardship, as small holders found that their money ran out and their properties were reclaimed by the banks.

This caused huge resentment against authority in general, and created a climate in which criminals like Bonnie and Clyde, Dillinger, and Pretty Boy Floyd could become 'folk heroes' in the eyes of the dispossessed.

The scene here shows a farmer and his family, forced to quit their small holding and become migrants, with nowhere to go. They have loaded their old truck with all they can take with them. They may end up at a migrant camp, no better than refugees in their own country.



Above:

- (1) The farmstead is a 3D-printed model from CNC Universe, via eBay.
- (2) The 'hillbilly' truck is by Blue Moon, with many additions of household items from various manufacturers.
- (3) The mattress is scratch-built from Green Stuff.
- (4) The family is from Pulp Figures, and Mick's Bits, via Etsy.
- (5) The wire fence is from Commodore Studio, via eBay.
- (6) The bank repossession sign is taken directly from the 1967 movie *Bonnie and Clyde* and produced in Adobe Photoshop.



Clyde Barrow began his life of crime as a teenager, and he eventually found himself in prison. His experiences there made him determined never to go back, which meant that when he fell afoul of the law again, he would go to any lengths to avoid capture.

Bonnie Parker, like Clyde, was from a poor community in East Texas. Bored with life and scarred by a failed marriage when she was just a teenager, she saw Clyde as exciting and handsome, completely disregarding his record as a failed petty criminal.

It is not certain if Bonnie ever fired a gun in anger during the whole of her association with Clyde, although the series of joke

photographs they took of themselves certainly portrayed her as a gun-toting 'gangster's moll'. When these photographs fell into police hands and then the press, they did much to inflate their mystique and legend.

Bonnie began to accompany Clyde in his various criminal activities, alongside other male accomplices with whom Clyde chose to work. After a robbery of a shop during which the shopkeeper was shot and killed, Clyde became wanted for murder, although it is not certain that it was his hand that did the deed. As fugitives, the 'Barrow Gang' took to the road, and began a life of virtually constant travelling, stealing new cars, and robbing banks, shops, and gas stations along the way for funding.

### Robbery in Texas, 1933

Bonnie, Clyde, and W.D. Jones rob a rural gas station somewhere in Texas in this scene. While Bonnie keeps an attendant covered, Clyde and W.D. make their getaway with their meagre takings, closely pursued by the clever-wielding storekeeper. This scene is a compilation of several incidents from the Bonnie and Clyde legend.



Above:

- (1) Bonnie is by Dixon Minis, while Clyde and W.D. are by Pulp Figures. The attendant and shopkeeper are conversions from RAFM Miniatures.
- (2) The filling station is scratch-built from foamboard and balsawood, with windows and doors of plasticard.
- (3) The 1/48-scale 1920s visible-hand-crank pumps are from Frenchman River Modelworks, USA.
- (4) The enamel signs are sourced from the internet, and printed on semi-gloss photo paper.
- (5) The rusting car parts, pump island, and Coca Cola cool box are by Rusty Rail, and the air compressor and mailbox are by Wiseman Model Services.
- (6) The car is a diecast model from Rio.

As their notoriety increased, and the hunt for the duo became more concerted, Bonnie and Clyde robbed National Guard armouries to increase the potency of their private arsenal of weapons. Clyde's favourite weapon became a cut-down Browning Automatic Rifle (BAR), which became known as his 'scatter gun'. It made him a lethal opponent for any law-enforcement officer.



Right: A Browning Automatic Rifle and Clyde's cut-down BAR 'scatter gun'.

Over the course of their criminal career, Bonnie and Clyde were credited for a possible 13 murders, yet Clyde often spared the lives of potential victims by abducting them and releasing them later. If, however, he felt cornered by police, or threatened by a member of the public, he did not hesitate to shoot. As the hunt for them became more intense, the Barrow Gang found itself involved in several shootouts with police. One was at the Red Crown Tourist Court in Missouri.



Left: A Police 'armoured car', Kansas City 1933. An up-armoured standard Ford V8. Diecast 1/43 model by Nash Avtoprom. Figures are converted Old Glory Gangster crew.

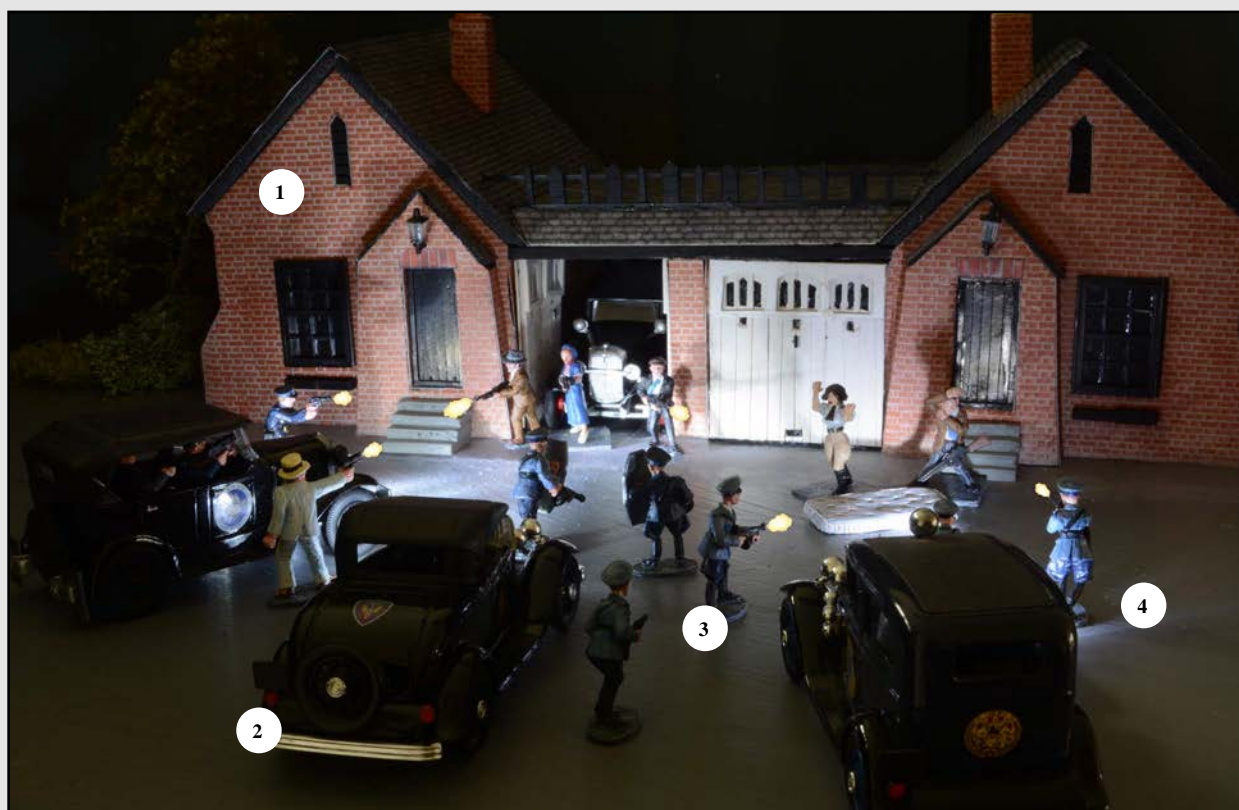
### Motel mayhem, 20 July 1933, Platte City, Missouri



Above: Police with armoured shields, converted from Brigade Games models, using Tommy gun arms from Blue Moon gangsters.

Bonnie and Clyde, W.D. Jones, and Buck and Blanche Barrow blast their way to freedom outside of the Red Crown Tourist Court motel cabins in which they had holed up. Missouri state troopers and Kansas City detectives called on them to surrender in the early hours, even employing an 'armoured car' to assist their efforts.

In the scene below, Bonnie, Clyde, and W.D. Jones fire at police from the garage door, where their Ford V8 is kept. On the right, Buck Barrow is hit in the head, whilst Blanche screams. Both have dropped the mattress they have been using for cover. Two police officers with bulletproof shields withstand the fire of the BARs, whilst other police cover them. Despite the law's superiority in number, the Barrow Gang escaped yet again, increasing their legend.



Above:

(1) The motel cabin and garage block are scratch-built with reference to contemporary photographs, from foamboard, balsawood, and plasticard. The brick cladding is by Redutex.

(2) The 1/43 diecast cars are from Nash Avtoprom and Eligor.

(3) Missouri Patrol troopers, Clyde, and W.D. Jones are by Brigade Games (the one in civilian dress is from Great Escape Games), while Bonnie is from Copplestone Castings. Blanche Barrow is a converted Copplestone figure, and Buck is a RAFM figure, with his BAR from a Warlord Games US weapons sprue.

(4) The lighting was provided by some miniature LED battery-powered bulbs.

## The end for Bonnie and Clyde, 23 May 1934, Bienville Parish, Gibsland, Louisiana

Six law officers from Louisiana and Texas, led by ex-Texas Rangers Frank Hamer and Maney Gault, ambush Bonnie and Clyde's Ford Fordor DeLuxe as it slows down on the wrong side of the road to aid Iverson 'Ivy' Methvin.

Methvin's truck had been set up as a decoy, and in this scene, Methvin throws himself under his truck for cover as the posse begin blasting Bonnie and Clyde's car, using rifles and automatic weapons. Their torrent of fire left no room for error. Bonnie and Clyde's crime spree was over.

I have tried to show the scene accurately, but I have borrowed some elements from the scene in the 1967 movie.



Above:

- (1) The posse are from Coppelstone Castings, Great Escape Miniatures, and Dixon Miniatures.
- (2) The 1/48 car kit is from Somerville Models, and has had additions to make it as accurate in this scale as I could.
- (3) Methvin's truck is a heavily-converted 1/43 diecast model from Matchbox. The vintage wheel-jack is by Wiseman Model Services.
- (4) The pine trees are by Heki, and the smaller conifers bought via eBay.

## Further research

The reader will realise that any history written here has necessarily been made brief and concise. I have had to leave many gaps, but I hope the text and photographs will whet the readers' appetites to investigate the true history further.

The following are some of the references that inspired and informed my Public Enemies article series:

### Books

- *Uniforms of the U.S. State Police & Highway Patrols* - R. Spencer Kidd
- *Public Enemies* - Bryan Burrough
- *Go Down Together: The True, Untold Story of Bonnie and Clyde* - Jeff Guinn
- *The Strange History of Bonnie and Clyde* - John Treherne
- *The Lives and Times of Bonnie & Clyde* - E. R. Milner
- *The Union Station Massacre* - Robert Unger
- *The Dillinger Days* - John Toland
- *The Life and Death of Pretty Boy Floyd* - Jeffery S. King
- *The Barker-Karpis Gang: An American Crime Family* - W. D. Smith

### Movies

- *Bonnie and Clyde* - 1967
- *Bonnie & Clyde* - 2013
- *The Highwaymen* - 2019
- *The Kansas City Massacre* - 1973
- *Dillinger* - 2019
- *Public Enemies* - 2009
- *Bloody Mama* - 1970
- *Baby Face Nelson* - 1957

# WHAT'S THAT, SKIPPY?

## ELEPHANT FALLEN DOWN THE OLD WELL?!



**Rick Priestley, ace Game Designer, and the champion of silly article titles, provides an insight into designing Warlord's new *Scipio Battle Game*.**

Warlord Games recently released the new Epic Battles range for the Punic Wars, and as part of that, I was asked to design a board game using the same components. The game would be a representation of a typical battle of the period, featuring Romans on one side, and Carthaginians on the other. To help with the project, I roped in my fellow game designer and author of the popular *One Hour Wargames* from Pen & Sword books, John Lamshead. John and I have worked on several games together, and because we have our own circles of gaming friends, we have found this works out quite well. Each group brings their own perspectives and ideas to the party.

The resultant game is *Scipio*; it is included in the big boxed-set *Hannibal*, along with the *Hail Caesar* ruleset itself, and two opposing armies. Although we worked on the new board game together, it was John who undertook the detailed design work, developed my initial concept into a far superior item, and who deserves the credit for what has

turned out to be a very entertaining and satisfying game. It's also a design with massive potential for expansion beyond the Punic Wars. Indeed, so well has it been received that there has been talk of making the board game more widely available, and possibly in different variations, too. Watch this space!

*Scipio* is a battle game in miniature that can be resolved in half an hour, once players have familiarised themselves with the basic ideas and procedures. The second\* golden rule of all games design is to decide what the game is about and what it's not about, discard the latter, and focus as closely as possible upon the former. I know that sounds blindingly obvious, but when it comes to tabletop wargame design, digression is a common pitfall. It is often said that it is far easier to write a complicated set of wargames rules than a simple set!

### SOURCING THE SOURCE

For a game designer faced with varying sources - from the perspective of individuals, drill level, tactical manoeuvre, grand tactical, and even strategic, logistic and political - it becomes a bewildering task to sort the



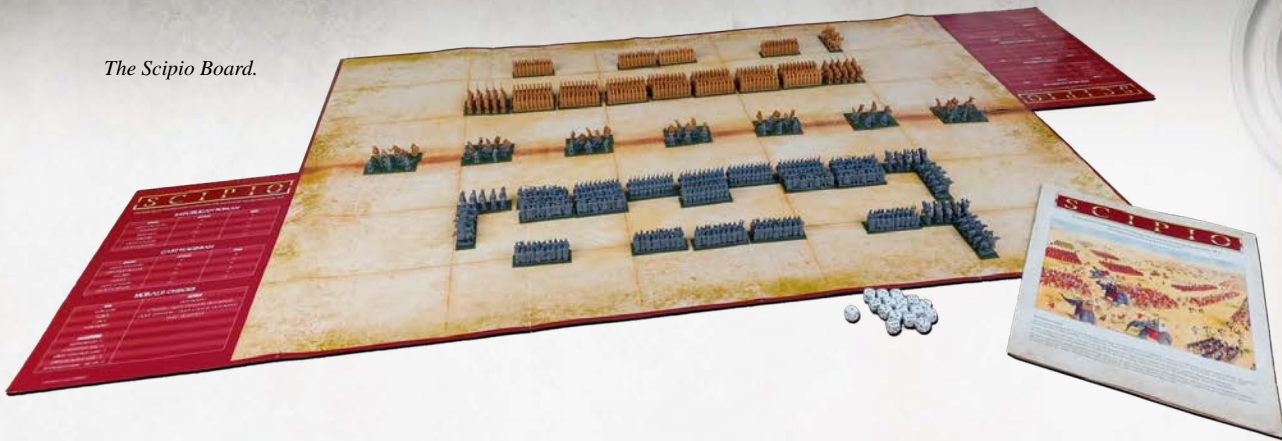
*Above: Rick takes on Nick from North Star. What they lack in follicles they make up for in guile.*

wheat from the chaff. Which is which will depend on that aforementioned golden rule; the designer must decide what the game is about before they start. It is easy to be overwhelmed by detail when dealing with any rule writing, especially when it comes to creating a game based upon massed ancient battles. This is partly because of the vast time spans involved, but also because of the nature of the source material itself.

The source material is key to forming a mental template of how ancient battles played out, and that's true regardless

\*The first golden rule is to make sure a game can be completed in sufficient time for the participants to get into the pub for 'last orders'.

The Scipio Board.



of whether you are thinking in terms of a simple skirmish, a full battle, or a siege. When it comes to ancient warfare, and especially with battles prior to the centuries AD, we are primarily talking about written sources: the surviving accounts by authors of antiquity. Depending on the focus of a wargame, we can bring in material sources, such as surviving monuments and other depictions, including frescoes and mosaics, and archaeological finds of arms and armour. However, when it comes to figuring out how a typical battle was fought, we are reliant upon our written sources. No video cameras or mobile phones back then. More's the pity.

The written sources informative of ancient warfare divide roughly into two types, with some overlap between them: histories and military manuals. Here, we are dealing with a selection of sources pertinent to the Second Punic Wars, however, it is also worth casting our net a little wider to include commentaries upon Hellenistic warfare, if only because these tell us how armies operated within the broad time period.

As for the manuals, Asclepiodotus, Aelian, and Arrian wrote books on Hellenistic tactics that have survived, possibly all drawing from the same source: an earlier lost work by Posidonius. From these we do get an idea of basic formations, drill, military terminology, how commands were given, and how the order of march

was organised. None of these writers are contemporaries of either the Punic Wars or the Wars of the Successors; Asclepiodotus is writing in the 1st Century BC, and Aelian and Arrian in the 2nd Century AD. They are the closest commentators we have to our period of interest. They give us some idea of the drill and individual tactical capabilities of formations, and - taken together with manuals from later writers such as Maurice and Vegetius - of how troops manoeuvred and fought in antiquity.

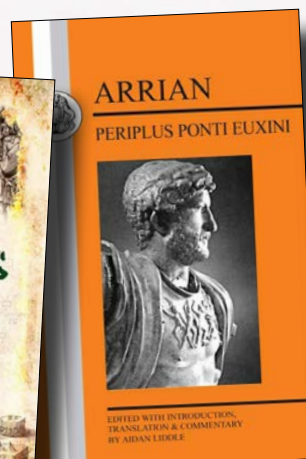
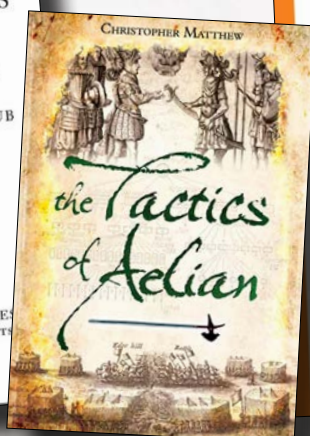
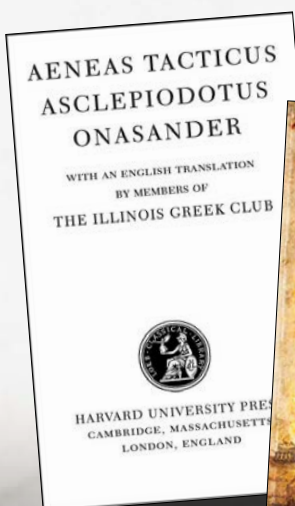
As for histories, when it comes to the battles of the Punic Wars, the most useful source is Polybius, who wrote in the 2nd century BC. His account of the Punic and Macedonian Wars forms the basis for most of what we wargamers know of the period. To that insight we can add Livy's later account of the second Punic War, which draws substantially upon Polybius, but is fuller in scope, because Livy had access to portions of Polybius' work that have since been lost. Various other authors give us further insight into the generalship of Alexander and the Successors. Not concerned with the Punic Wars, these accounts do still help to build an imaginative tactical framework that informs us of Hellenistic commanders' approaches to battles, the capabilities of troops, and the various factors that brought about victory or defeat. For example, the campaigns of Alexander the Great are described by numerous ancient authors - none contemporary - of whom Arrian is probably the best known, and most accessible.

Taken together, those two primary source types - manuals and histories - enable us to form a clear picture of how ancient battles were fought. Of course, we cannot wholly trust what we read, and it would be naive to imagine every word to be true. For one thing, the sources have passed through numerous scribal hands over the centuries, eventually to be translated into modern English - surely a perilous endeavour when dealing with antique military terms with specific applications that have no modern equivalent. For another - and more important - thing, the authors of antiquity wrote for reasons and within cultural traditions that don't correspond directly with what we would consider to be 'history'. Many of the descriptions of battles follow set formulae that reflect the literary style of the times. Other descriptions of events may be contrived to fit current moral or cultural lessons to which the author wishes to draw attention.

Weaving your way through all of those obstacles is part and parcel of what makes ancient history so interesting, drawing many of us wargamers to the era in the first place. The *Scipio* game is a very much boiled-down concentrate of my own - and, I would add, John's - idea of how battles of the period were fought. I should emphasise that our take on these things isn't unusual in any way, and I'm sure most wargamers - and even academics - would approach things in a pretty much identical manner. So, how does that translate into the *Scipio* game and, importantly, how does it reflect upon the tactics of the game itself?

### TO THE TABLETOP

The game board is laid out with a centre, two flanks and two wings, which corresponds closely to the tactical scope of the armies as described in our sources. The wings are peripheral to the main battleline, and provide the opportunity to make enveloping moves with cavalry, get behind the opposing battleline, and reach the opposing camp. All of these can be winning tactics in real life and in the *Scipio* game. Alexander's battles against the Persians often pivoted upon Persian attempts to use their mass of cavalry





Above: Could a strong centre be key to winning the game?

to outflank the Macedonians' position. A good example is the Battle of Issus, where Alexander was able to hold off a body of Persians that had already moved past his army's flanks by means of troops previously held in reserve to counter such a move. In the *Scipio* game, cavalry can also be used in exactly this way, to round the opposing army via a wing, and to form a mobile reserve behind the main fighting lines.

Troops passing the opposing battleline from a wing can turn and begin to 'roll up' an enemy line, and a battleline flanked in this way suffers from serious negative penalties when testing to see if they fight on or rout at the end of each turn. Once again, this reflects one of the chief tactics of the Punic Wars, which was to envelop the opposing army from each end of the line. To achieve this in

*Scipio*, it is necessary to strengthen your flanks with your best fighting troops, but - alas - one cannot be strong everywhere, and by necessity, if your best troops are positioned to the flanks, your weakest troops will have to take centre stage. This is exactly what Hannibal achieved at Cannae, of course, with the Carthaginian centre giving way whilst Hannibal's African infantry overcame the flanks, trapping the Roman army. Conversely, the Romans deployed strongly in the centre, aiming to punch through the opposing line, and, had they been successful, the battle might well have turned out differently. Both tactics can certainly work in the game as well as in real life, as can reinforcing one wing with the aim of turning a flank. To some extent these things become a case of second guessing your opponent.

In *Scipio*, the players have to decide how and where to distribute their fighting strength before the game, reflecting exactly the sorts of decisions taken by ancient commanders prior to a battle. This is why each player deploys secretly in the *Scipio* game, setting up their forces on their half of the board without any idea how the opposing force will be arrayed. It's not exactly a free-for-all, though. Ancient armies usually camped prior to a battle and marched out to face each other, covering their deployment with skirmishers and light cavalry. In *Scipio*, only skirmishers are allowed to deploy ahead of the main army at the start of the game, while the main body of troops must always deploy into the centre and immediate flanks. In the case of the Romans, we oblige the *hastati*, *principes*, and *triarii* to form up in three lines to reflect their actual practice. This somewhat obliges the *triarii* to form a reserve behind the fighting lines - in which role they are very effective, being exceptionally strong in defence if poor in attack.

Keeping a reserve will enable an army to react to a potential break-through, and - most importantly - to stop a foe who has slipped past a wing from reaching your reserve line and capturing your baggage. If your baggage is lost, the game is over, and you are defeated! That golden rule of game design comes to the fore again (the one about deciding what the game is about... not the one about the pub). In this case, we are dealing with that key question: 'how do you win?', and there are two different ways you can emerge victorious in *Scipio*. The first is simply by overcoming the opposing army, which can be done by destroying half the opposing forces; this is the most common means of achieving victory. The second



Above: The master oversees his epic (scale) army.

is by getting one of your pieces into the opposing reserve line, where your troops capture the enemy's baggage. A famous battle that was decided in this fashion took place during the Wars of Alexander's Successors at a place called Gabiene. The battle itself proved indecisive, but, during the fighting, the forces of Eumenes lost control of their baggage, which included masses of loot, as well as the soldiers' families and possessions. The army promptly decided to ditch its commander, handing the unfortunate Eumenes over to his enemy, Antigonus, bringing the war between them - and Eumenes himself - to a swift end. Shows you the value of keeping a mobile reserve.



Above: Skimishers can engage, but will soon melt away when the main melee begins.

Below: A selection of photos showing Rick, Warlord's John Stallard, and Nick of North Star fully immersed in a game of Scipio.



John and I hope you like our little game; we have had a great deal of fun playtesting it, and kudos goes to Paul Sawyer for turning our handmade mock-ups into something that could be mass produced, and (we hope) enjoyed by Roman and Carthaginian tabletop generals everywhere.

# BEWARE SMALL GREEKS BEARING GIFTS

## OR: HOW TEENY TINY TROJANS CHANGED MY LIFE!

James Morris shares his scaled-down adventures in the siege of Troy, and offers some compelling arguments for venturing into the world of 6mm gaming.

It's hard to say exactly where it started, but I can probably blame Stephen Fry's book, *Troy*, for the recent resurgence of my interest in the Trojan War. One minute, I was happily painting Matilda tanks for the airfields of Crete, and the next, I was hankering after bronze armour, boar-tusk helmets, and cow-hide shields.

I quickly cracked and decided to start a Trojan Wars project, but was I going to do it in 28mm? My old friend, Rob Broom, has assembled a huge 28mm Trojan Wars collection, including the walls of Troy, using the outstanding (but, sadly, no longer available) resin castings by Grand Manner. This was enticing, to say the least, and ten years ago, I'd probably have gone for it in Bryan Ansell's In quotes "one true scale". I was aware that time was limited, though, and that my loft was groaning at the beams. What to do?

The answer came to me courtesy of gaming chum, Tom WD, who, several years back, had brainstormed running the 1917 Battle of Oppy Wood in dual scales - 12mm and 54mm - at Partizan Wargames Show. This was a damned fine idea, as it meant that we could depict the wider terrain and sweep of the battle (trench lines, a ruined chateau, the town of Oppy, and an entire wood) with the small stuff, and use the 54mm skirmish game to tell the tale of Victoria Cross winner Lt Jack Harrison, who took out a German machine-gun position [See *Wi365* - Ed].

### CHOOSING THE PERFECT COMPLEMENTARY SCALE

The lesson from Oppy Wood was to do things in two scales; the new question (as I had already started collecting 28mm Lucid Eye and Foundry Miniatures for the project) was, which smaller scale to consider?

2mm, 6mm, and 10mm were all freely available, but what swung it was the superb 1/300 scale resin scenery range from Leven Miniatures. The quality of Leven's kit is most impressive, and, with the walls of Troy, buildings, palaces, temples, and tents available at a fraction of the price (and filling a fraction of the storage space) of their 28mm equivalents, 6mm was perfect for this project.

The next step was finding miniatures, and I consulted 6mm guru Daniel Hodgson, of Reville Studios. He has recently been making a splash with his cartoon-style WWII games, but Dan has a huge back catalogue of large 6mm demo games, too, and these really set the standard.

### MAGNETIC WOUND MARKERS

I always prefer it if wound markers can be carried around on a miniature, rather than being displayed separately. While I could have achieved this with micro-dice on my unit bases, I decided to use magnetic markers instead. This was an extension of a system I've been using on 28mm models, placing a tiny neodymium magnet (in this case 1.5mm x 2mm, available from eBay) on the top of the base, onto which you can then attach a ferrous marker when a figure is wounded. Any magnetic tag will do, but I have been making my own by punching holes in a sheet of magnetic paper, which gives a tiny circle to use as a wound marker. Placing sticky labels on the front and the back of the magnetic paper means that your chosen paint will easily adhere, giving you magnetic circles in your preferred colour.





Ultimately, I could only find two dedicated 6mm Trojan Wars ranges - Irregular and Rapier Miniatures - but Daniel also recommended Baccus 6mm's 'Biblical' range, so I ordered samples from all three before deciding where to go next.

As you might expect, there were degrees of difference among everything that came in the post. Irregular's delivery was rapid, and I rather liked the minis, but the age of the moulds was showing; the thought of cleaning up dozens of strips didn't appeal! Rapier were rather interesting, with single minis rather than strips in a scale that was most definitely heroic 6mm. Their chariots were double the size of the Irregular models, but I liked the fact that crew were separate, and you could easily customise what was there. I ultimately decided against assembling units from individual minis, as it would have taken too long.



*Above: Baccus 6mm Hittites and Classical Greek Hoplites represent the Achaeans and Trojans.*



*Above: Foamcore board placed under the gaming mat raises the height of the city slightly, making it look more impressive at this scale.*

Fortunately, the Baccus 6mm order hit the mark. These 6mm beauties all but leapt out of the packet, cleanly cast in strips of four minis, and were almost exactly what I was after, with no modification needed. I painted up a couple of Sea Peoples test units, and was convinced that Baccus was the way forward. With no specific Trojan Wars range, I picked Hittites and later Classical Greek hoplites that I felt I could pass off as the Achaeans and Trojans of 1250 BCE. Not a single soul commented on this when viewing the finished project: rivet-counting is hard with 6mm minis, especially those from pre-rivet times!

With the goal of getting the full Trojan War game ready to go by May 2024's Partizan, I set to work in earnest in February, ordering more options from Rapier and Baccus, as well as a portion of the city of Troy from Leven Miniatures.

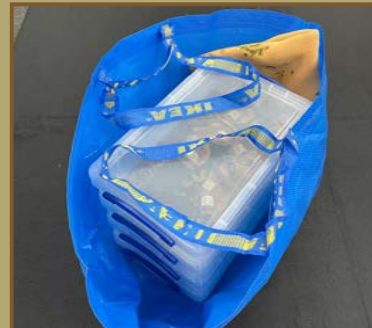




### PERFECTLY PORTABLE

The entire finished game that I created for Partizan fits into just four 4-litre Really Useful Boxes, making it incredibly easy to transport. Unlike many of my show games, which require plenty of boot space, I can carry the 6mm Troy game in an IKEA bag on the bus!

Magnets make sure everything stays where it should when it's packed up and transported around. You can get small rare earth magnets online, and then line your Really Useful Boxes with magnetic sheets.



*Above: James carries everything needed with ease, and can fit it into an IKEA bag, with space to spare.*

### KEEPING IT COMPACT

Portability was a key feature of the game, as I wanted to show how my own ruleset, *Midgard Heroic Battles*, could be played on a 3' x 4' kitchen table. To keep things compact, planning was very important; I drew up a list of exactly how many units I would need for the game, working off the sample 300-point Greek and Trojan forces that are included in the *Midgard* rulebook. This meant around nine units per side, plus three to four heroes, such as Achilles and Hector.

### PRACTICAL PAINTING

Painting was a straightforward experience; taking some tips off the helpful groups on Facebook, I glued all the strips of miniatures to a length of card, then primed them black. When this was dry, I drybrushed the whole strip with a light layer of Army Painter Leather Brown, to pick out the detail, before moving to the detailing.

The basic painting technique was dotting in colours with traditional acrylics, using a number 1 brush with a good point. I deliberately chose strong colours, to aid recognition and readability on the gaming table, with red for the Achaeans, blue for the Trojans, and green for Sarpedon's Sea Peoples.

I dedicated a bit of time to shields, painting them white, then dotting on black spots to represent the cowhide shown in wall paintings, but overall, everything had a single layer of paint.

One area I didn't skip on was the bases, which I gave two layers of a sandy-yellow ochre. On this scale of mini, the proportion of space taken up by the base



is huge when compared to a regular 28mm figure; I wanted to make sure that they were covered adequately.

Slightly heretically, I opted not to varnish the figures, as they were well-protected by their large unit bases, and had magnets to keep them in place while in transit. This also meant that I could go straight ahead with the bronze (Vallejo Brass) to really make the figures ping. I added a few top highlights of Vallejo Gold, too,

especially on the heroes, and with that, the painting was done.

We all have preferences when it comes to painting, and I can't say that I enjoyed completing these figures as much as I do working on a dozen 28mm minis, but the feeling of progress at the end of each session was substantial. Completing one or two units in a single evening is a great feeling, and I'd recommend smaller scales if this kind of motivation works for you.



*Above: A unit of chariots looks suitably dramatic once it is added to the same base-size as the infantry, while characters stand out on their own individual chariots.*

## BASING BASICS

I chamfered the corners of the 8cm x 4cm rounded-corner bases from Warbases with sandpaper. Wear a mask and work outside when doing this; you do not want to be breathing MDF dust!

With that done, I drilled a number of 1.5mm-diameter holes into each base, so that neodymium magnets could be glued in place. This meant that I could transport them in my steel-paper-lined Really Useful Boxes without having to increase the thickness of the base with magnetic sheet.

I painted the whole base with sandy brown, and glued the miniatures on with PVA, arranging them in ranks with the heroes at the front. I probably could have speeded things up by just flocking the bases, but I decided to add my own basing-mix of filler, sand, and acrylic craft paint to blend everything together. I finished this off with some small stones, tufts, and flock to suit the scale.



Above: Though it just takes up a small corner of the gaming area, the simple sea section suggests a grander coastal area.

## BUILDING THE BATTLEFIELD

Apart from the buildings, the rest of the terrain ended up being scratch built. The overall terrain is made from a piece of polar fleece fabric in a sandy shade (£8 a metre from eBay), which I cut to a 3' x 4' rectangle. After some dusting with spray paints, to add variety to the ground, I added small patches of 2mm static grass with dots of PVA glue. Using a couple of different greens in irregular patches, to match the unit bases, worked very well, indeed.

For Troy itself, I'd resolved to make a corner of the city on a small footprint, as I wanted the whole thing to fit into a 4-litre Really Useful Box. After cutting a piece of plasticard to shape, I roughed out the positions of the wall sections and buildings, creating a temple and a terrace for the palace from 5mm foamboard offcuts. I smoothed the contours using some Milliput epoxy putty before texturing things with fine chinchilla sand and PVA glue. It's vital you use very fine sand at this scale, as bigger grains will look huge compared to the figures.

I gave the whole city base a coat of sandy brown acrylic paint, while the walls and buildings - Leven Miniatures' fantastic sections of part-rendered wall - were undercoated with matt white spray paint, prior to the application of Citadel Contrast paints. This was possibly the fastest part of the whole process, as just a single layer did the job, with

Skeleton Horde on the upper section, and Aggaros Dunes on the lower! I then painted in a few details with acrylics from the Miniature Paints range: MP86 Umber, MP84 Chestnut Brown, and MP6 Mid Grey. I finished everything off by drybrushing the whole thing with Vallejo Iraqi Sand and a light dusting of white.



:MIGHTY DEEDS:				
DIOMEDES 3	1	2	3	
ACHILLES 4	1	2	3	4
PATROCLUS 2	1	2		

Above: Custom trackers were 3D-printed and glued to printed sheets to keep tabs on the mighty deeds undertaken by the heroes.

I had ambitions for a large stretch of sea, but scaled them back so that the coast would also fit within the confines of a Really Useful Box. I used another piece of plasticard, this time with a very fine layer of sand and PVA standing in for the beach. A couple of layers of blue-green acrylic, some tiny painted waves, and a coat of gloss varnish later, my little piece of the Aegean was ready to go.



Above: Trojans try to storm the camp that has been set up by the sea.

### MY 6MM SHIPYARD

The most demanding part of the project was the ships pulled up on the beach. The 'black ships before Troy' are an iconic part of this conflict, being the scene of much of the action in Homer's *Iliad*. They provide the base for the Achaeans, including the location for fiery arguments between Agamemnon and Achilles, and they are the setting for fierce fighting when Trojans try to storm the camp.

Initially, I sought STL files 3D-printing, but finding something suitable was harder than I had thought; most ancient galley models have banks of oars attached, and the majority are for later periods. I concluded that it would be easier to achieve my goal in an old-school fashion, so I went digging into my bits box for balsa wood. A couple of hours later, I had created eight hulls of different sizes (seen right), cutting each one to shape with a craft knife before sanding it smooth with fine glasspaper.

I squished prows and sterns into place using my limited sculpting skills and some Milliput, but they looked the part. Reference illustrations showed the black ships with their hulls supported by



Above: While there's not a lot of in-game use for this model (unless, I suppose, you are recreating the actual fall of Troy), I couldn't resist picking up a Trojan Horse from Rapier Miniatures. At a mere £2.50, this piece of scenery - which would feel like an indulgence at 28mm - is so easily attainable in 6mm that it would be foolish to pass up!

## MY 6MM PROS AND CONS

### Pros

- Price - I paid around £50 per army for hundreds of miniatures.
- Painting time - completing a unit in an evening is entirely possible.
- Gaming area - a full-scale battle can fit on a kitchen table.
- Storage and transport - an army can fit in a small box.
- Quantity - big units are easily attainable.
- More forgiving - who's going to judge your painting of buttonholes?
- Terrain - doesn't need to be scaled down, and can be highly affordable.

### Cons

- Squint inducing - if you enjoy figure painting, this may feel more like a process than a joy.
- Readability - it can be hard to see what's what on the gaming table, but this can be solved with well-considered labelling and colour coding.
- Restricted rules - 6mm lends itself to whole units, so single-figure casualty-removal systems will be tricky.

wooden spars, so, I used offcuts of thin wire to make these and the dropped masts, which I fixed into place with tiny drops of PVA. I made crew members from spare 6mm figures before I sprayed the ship models black, drybrushed them with light brown, and added detail with white, blue, and red acrylics. I used the work of illustrators Peter Connolly and Alan Lee as inspiration for the colours and designs.

I prepared some irregular 2mm MDF bases for the ships, chamfering the edges with a scalpel and sandpaper, and texturing with PVA and chinchilla sand. I added some Leven Miniatures Greek tents, along with a very rough palisade - which I made from scrap balsa wood - representing the barricade around the camp.

## GETTING GAMING

As it turned out, I got the game finished in good time; the bases weren't drying on the way to the show! 'Teeny Tiny Troy' went down very well at Partizan, as a counterpart to our 28mm Middle-earth battle, and it acted as a fine demonstration of how *Midgard* can be easily played in multiple scales. I was especially pleased with how quickly it came together; while it was certainly a commitment, the project didn't take up a huge amount of time, money, or storage space when compared with something comparable in 28mm.

I'm particularly glad that I decided to do the ships and walls in 1/300 scale, as I was able to create a panoramic scene, rather than just a few pieces in a larger scale. I'd most certainly do something similar again, and will strongly consider 6mm when thinking about future projects.



# THE VEHICLES OF VIETNAM - PART THREE



## BROWN WATER AND ASSORTED ARMOUR

In the final part of his Vietnam trilogy, James takes to the water before browsing a handful (or two) of the War's other vehicles.

In part two of my Vehicles trilogy (see *Wi441*) I focused on the conveyance of supplies up and down the Hồ Chí Minh Trail. The bravery of the drivers who kept this vital artery flowing throughout the War has always fascinated me; I hope that the history and gaming ideas I provided inspire some Trail-based gaming. Editor Dan, however, mentioned that he was hungry for more of the meatier motorized vehicles, rather than truck drivers and cyclists traversing jungle cut throughs!

"Have no fear," I promised, "the final part of the trilogy is filled with tanks, boats, and air support!", and so it is, even though space constraints caused it to be pushed back an issue!

I can't possibly fit in everything I'd like to, but I've crammed gaming ideas for loads of vehicles into these final pages. If nothing else, the suggestions should justify you adding plenty of new kits to your collection, which is always a good thing!

Let's start with a great excuse to purchase a Patrol Boat, River (PBR) in your preferred scale.

### TO THE WATER - OPERATION GAME WARDEN (1965 TO 1973)

Riverine warfare cuts through networks of rivers, canals, and waterways during the later years of the Vietnam War, making the Mekong Delta a fascinating place to field tabletop battles. Perhaps more than any other terrain, it best represents the tactical and physical difficulties that the Vietnamese landscape presented to the US troops - a vast region of swamps, rice paddies, and rivers that the Viet Cong knew far better than the invading US.

In response to their enemy's initial superiority on the water,

specialised riverine units were formed by the US, under the operational umbrella of the 'Brown Water Navy'. In December 1965 Operation Game Warden was devised, launching with full effect a couple of months later. This joint operation, carried out in cooperation with the South Vietnamese Navy, was aimed at denying Viet Cong access to the Mekong River Delta. It ran alongside Operation Market Time, another Naval action, which was focused on coastal regions.

A singular vehicle comes to the fore when considering these Naval actions: the US PBR, which is one of the War's vehicular icons. This is, in no small part, due to its prominence in the classic movie *Apocalypse Now*. My own *Empress Miniatures* PBR, shown above, is based on the one from that very film, and was a lot of fun to paint up. The PBR was certainly not the only important Naval vessel, however, and bringing more of them to your gaming can dramatically increase your Vietnam War variety when the dice get rolling.

### Task Force 116

During Operation Game Warden, the Navy split its efforts into two prongs. Task Force 116.1's 80 PBRs operated from bases in Mỹ Tho, Vĩnh Long, C'ần Thơ, Sa Đéc, and Long Xuyên, and patrolled the Delta. 116.2 was a smaller force, operating across a large area of the Sác Forest (known as the Rung Sat Special Zone) from bases in Nhà Bè and Cat Lo.

The patrols, ambushes, and search-and-destroy missions that PBRs performed in both areas are pretty well known, so I'll pick out some alternatives in my gaming suggestions... but first, let's not upset the Editor; here's more detail on the PBR and other riverine vehicles!

## OTHER VEHICULAR OPTIONS...

### DOUGLAS A-1 SKYRAIDER GROUND-ATTACK AIRCRAFT

The A-1 Skyraider provided close air support to ground forces throughout the conflict. The Skyraider conducted countless interdiction missions along the H ồ Chí Minh Trail, and was also notable for its ability to suppress enemy ground fire during combat - thanks, in part, to its large payload capacity. It was, however, vulnerable to enemy anti-aircraft fire, due to its slow speed.

#### ON THE TABLETOP

A downed Skyraider could be the inciting incident for a great game (or series of games) in enemy territory, and you could bring additional Skyraiders into action to suppress the enemy during your rescue mission.

*Right: Dave Docherty's Skyraider ignites the area with Napalm.*



#### The PBR

The Patrol Boat, River was fast and nimble, thanks to its lightweight fiberglass hull. This made it a vessel that was somewhat vulnerable to enemy fire, but that downside was countered by the relative ease with which the boat could traverse the tight, winding, and often shallow waters of the Mekong Delta.

Typically armed with bow-mounted twin .50 calibre machine guns, a midship M60, and additional armaments at the stern (such as grenade launchers), they could lay down significant firepower and get guns pointing where they needed to be, thanks to the PBR's excellent manoeuvrability.



*Above: Sarissa's MDF option might not have the same visual pizzazz, but it is a good bit cheaper than the Empress boat!*



*Above: Not the only 28mm PBR, but a very good one - Empress Miniatures' offering has a resin hull and roof paired with metal details. This version is designed to represent Apocalypse Now's PBR Streetgang, with crew members who match the film's characters.*



*Above: A non-Apocalypse Now version of the Empress PBR is also available, with Navy crew.*

## Swift Boats (PCF)

A larger vessel than the PBR, the Patrol Craft Fast (or Swift Boat) came with machine guns and mortars. Swift Boats were used for troop transportation, reconnaissance, and larger combat operations along rivers and around coastal areas.

Harder to find at 28mm scale, you'll need to get 1/72 kits, which just about work at the scale. Revell produce a very affordable option, but, as it's a display piece, you'll need to remove the underside of the hull so it sits flat on the tabletop.

Dropping down to 15mm will make your PCF collecting (and overall riverine adventures) easier. Gomi Designs have made 15mm Vietnam riverine combat their focus, with an assortment of boats (including a PCF) that match up very well with the more common 15mm 'Nam infantry ranges.

Battlefront also produce a great range of 15mm resin river craft, including: Patrol, Monitor, Transport, and Assault boats.



*Below: Revell's kit has some excellent detail and can be found online for less than £20!*



*Above: Gomi Designs' 15mm vessels include (left to right) a PBR, PCF, ASPB (Assault Support Patrol Boat), and LSSC (Light Seal Support Craft).*

## Monitors (Riverine Assault Craft)

Monitors were heavily-armoured river gunboats, resembling floating tanks, carrying weapons that included cannons and mortars. These floating gunwalls could bring substantial fire support to operations that took place near riverbanks.

They were often deployed in conjunction with smaller boats for coordinated assaults on enemy positions.

## Armoured Troop Carriers (ATCs)

Known as 'Tangos', ATCs were designed to carry troops into battle along the waterways. They were heavily-armoured, protected against small-arms fire, and could carry around 40 men.

Often used in amphibious assaults and riverine troop insertions, the ATCs are an interesting alternative to Hueys for such battles, and will bring a new spin to your games, adding fresh tactical considerations.



*Above: An impressive 3D-printed Tango from Loughton Strike Forces' Tet Offensive game at Salute 2024, with an additional helicopter landing pad.*



# OTHER VEHICULAR OPTIONS...

## PT-76

The PT-76, a Soviet-designed amphibious tank, was used by the NVA for reconnaissance, riverine operations, fire support, and all-out attack. In the waterlogged terrain it was a reliable means of transport, and its 76mm main gun provided a decent amount of suppressing fire to infantry.

### ON THE TABLETOP

Ten PT-76s took part in the only tank battle between North Vietnam and the US during the Vietnam War. They attacked Ben Het Special Forces Camp in the Central Highlands, and you could recreate this compact clash.

The North's attack was supported by BTR-50s, another Soviet amphibious vehicle (this time an APC), and their column struck at night. The US defence included four M48s, two M42A1s, and a small group of Green Berets; if you can't instantly think of a multitude of gaming ideas for such an encounter, you're not fit to roll dice!



*Above: If you're after a great looking PT-76, then look no further than Rubicon's lovely plastic kit.*

### RIVERINE WARGAMING

First things first, don't worry if you don't have a load of river sections to add to your tabletop. A better option is to invert things and make the board the river, then fill in select areas with foliage and hills to act as banks and islands. You want most of the space available as water, for your boats to manoeuvre in.

Don't make things too open, though. The geography of the Mekong Delta generally consisted of narrow, winding rivers, jungle cover, and hidden enemy positions. It's key to your gaming that there are ambush points along the riverbanks, and you could add tension by revealing hidden tributaries when the US advance past certain points. This can be done through an umpire in charge of the game, or with dice rolls to randomise things.

A standard fight is not the recommended mission; this should be combat at its most asymmetrical, and combat on the Delta is a great opportunity to play unusual scenarios:

- PBRs could be tasked with transporting small teams of Navy SEALs during a covert insertion. This would also work with smaller Light Seal Support Craft (LSSC).
- Marines, ARVN, and other units could be transported for amphibious assault, with the efficiency of their deployment impacting their army list or special rules in a follow-up ground-based battle.
- Blockade and control were key goals of the Navy, with PBRs used to rule over key waterways, and to intercept supplies and personnel as they moved through the Delta.



*Above: A mighty LCU 1476 from Gomi Designs dwarfs the other riverine craft in this game, where the board is the brown water, and land has been added around the edges.*

- Naval duties in the Rung Sat Special Zone included constant minesweeping, which offers dual gaming potential. You could include the dangers of such mines in a more standard river raid, or you could base a battle around a minesweeping operation that is being ambushed.

It's vital that you consider fire arcs and weak points when using boats. PBRs, for example, have powerful bow-mounted machine guns, but are vulnerable from the sides or rear, which will dramatically impact how they are best used, and how their enemy will choose to attack them. Players must account for such vulnerabilities while keeping their boats mobile, to avoid concentrated enemy fire and ambushes from hidden positions on the banks.

You should also bring civilian vessels to your games. Many of these were found on Vietnam's waterways, and while most were crewed by innocent civilians going about their daily routine as best as they could, some served other purposes.

Use hidden tokens to mark which (if any) have enemy troops on board, ready to spring an attack.

### TANKS AND TET (THE LATE '60s)

The Vietnam War escalated in the late 1960s, and the Tet Offensive was a watershed moment. The aforementioned Brown Water Navy was vital in aiding the defence of various South Vietnamese provincial capitals, but Tet is my chance to flip the discussion to the critical role that armoured vehicles played in urban combat. It's a great opportunity to shine the vehicular headlights onto the M48 Patton tank, too, which was a stalwart defender in the pivotal Battle of Huế.

The M48 was a 52-ton medium tank that boasted significant firepower and formidable armour, making it ideally suited to urban combat, as well as the jungle patrols it had previously undertaken with success.

When not in the city, its 90mm gun was often loaded with canister and beehive rounds, which would rip apart jungle cover, as well as the enemy. In Huế, the M48 Pattons' big guns were vital when it came to taking out the Viet Cong and NVA forces who had entrenched themselves in the ancient citadel and the urban areas that surrounded it. They provided direct fire support to infantry units, suppressed enemy positions, hammered fortified buildings, and took down defensive emplacements.



Above: A Gringo 40s M48 Patton painted by past Wi contributor Barry Evans.



Above: Battlefront's VUSBX13 Monitor Boat.



Above: Barrage Miniatures produce an impressive range of boats for varying periods. Their Vietnam options include River Boats (left) and Yabuta Junks, used by South Vietnamese coastal patrol forces (right).

## CAMPAIGN CHALLENGES

Riverine action is a different beast to ground and air combat, and this is especially true in campaigns. Boats' movement is restricted by the waterways, making their progress and direction somewhat predictable over a longer timeline; let the enemy strike with larger forces the deeper into play you get.

You should also limit riverine operations by the availability of supplies. Fuel and ammo will need to be topped up as the campaign turns progress; resupply points can be weak links that are open to ambush.

Such factors can be the basic building blocks of a great campaign, with the US player having to weigh risk and reward as they push through the Delta, and their opponents finding their disadvantages gradually turned to strength, as they get to prepare better-placed and more supported assaults.

The M48 Pattons coordinated with infantry, clearing paths for advancing troops, and gradually recapturing the city, block by block - although many of those blocks were dramatically changed after the pounding they took from the tanks' guns.

### Huế on the tabletop

The M48s faced significant challenges in Huế's labyrinthine streets and narrow alleys, where they were vulnerable to ambushes and close-range attacks from RPGs and anti-tank weapons. This makes for tense urban gaming, necessitating calculated manoeuvring and precise coordination on the part of the US player. Taking too much risk will leave their Pattons isolated or immobilised.





Above: A photo from Vietnam War fan Dave Docherty's collection showing a pair of M48A3 Pattons, along with a Gringo40s M151 Mutt.

I suggest adding some of these house rules to your Huế gaming, whatever rules you use, as they will enhance the tactical challenge of using tanks in an urban sprawl:

#### Line of sight restrictions

Any vehicle (especially tanks) should have dramatically-restricted line of sight (LoS) in Huế. Tanks should only be able to see down straight roads or alleys that are directly in front of them, and have their LoS blocked by corners, rubble, and buildings, even when you might normally skew to allowing the shots in a standard game.

Infantry, on the other hand, can more effectively peer around corners or use windows to get a lay of the land. Make them the eyes on the ground, and allow them to sacrifice an action in order to direct a nearby vehicle's fire at a target in the infantry's LoS. This means that vehicles can still target an enemy it might not otherwise be able to engage, thanks to the support from the troops on the ground, and may end up blasting through walls and other terrain at targets unseen.

#### Ambush zones

The Viet Cong player should set up 'ambush zones' pre-game. Mark areas on a map in secret; infantry, armed with RPGs or anti-tank weapons, will hide here until a US tank comes close and within line of sight. The ambusher can then roll for a surprise attack that gets an armour-penetration bonus, reflecting the deadly efficiency of close-range ambushes. To counter this, let tank commanders move at a slower, more cautious pace, with their

movement sacrifice offset by the fact that, should they enter an ambush zone, they will not suffer the armour penetration bonus.

You could also suppress the VC's ability to spring ambushes if the US have friendly infantry in the ambush zone.

#### Breakdown

Though the M48s were quite reliable, it's possible that they or other tanks might become immobilised when moving through rubble or turning corners. If a tank moves over rough terrain that infantry have not previously crossed, they should take a test (with a low chance of failure), and, should they be unlucky, they will get stuck in place. Until engineers or infantry can free the tank on a subsequent turn with a successful dice roll, treat the vehicle as immobile.

#### Limited supply

Restrict the number of high-explosive shells available to tanks, forcing them to select key targets. After firing a set number of rounds, the tank could then be resupplied (via ground or air) or switch to AP rounds, which should be far less effective against infantry in buildings.

#### Collateral damage

When a tank or heavy weapon fires into a building, there is a chance the building will collapse, creating rubble and blocking streets. Infantry inside may be trapped, and LoS for both sides may be altered by the new terrain feature.

## OTHER VEHICULAR OPTIONS...

### M551 SHERIDAN LIGHT TANK

Introduced later in the War, the Sheridan was zippy, air-transportable, and ready to provide armoured support to infantry units, but it was a tank with a serious image problem. Its armour was inferior to that of the M48 Patton, but it had much going for it that should have countered that weakness; unfortunately, the tank had a serious design flaw, one that cemented its reputation as a dangerously vulnerable option - it was prone to setting on fire!

#### ON THE TABLETOP

The Sheridan fired combustible-cased 152mm rounds and these could be (and all too often were) ignited within the tanks. The rounds could be set ablaze by landmine detonations, enemy fire penetrating the hull, random sparks, and a whole lot more. Bring this to your games with a chance that any such hits on your tanks can cause them to set on fire; when this happens your crew will need to evacuate the tank rapidly!

## LATE WAR AND 'CONVENTIONAL' BATTLES

The latter stages of the Vietnam War saw a transition to more conventional warfare, with large-scale battles and significant use of armoured vehicles. The Easter Offensive, in 1972, marked a dramatic escalation, with the NVA launching coordinated attacks across South Vietnam, thus bringing more vehicular options to your tabletop, such as the T-54/T-55.

These Soviet-supplied tanks had seen use earlier in the War, but they became increasingly prominent during the Easter Offensive, providing the People's Army of North Vietnam (PAVN) with substantial firepower and armour. This helped them in launching large-scale, coordinated assaults against Army of the Republic of Vietnam (ARVN) positions, and the tanks were instrumental in key battles, including the 66 days of combat at An Lộc, where T-54s spearheaded many PAVN attacks, and ensured a protracted period of battle.

The final assault on Saigon, in 1975, also saw significant use of these tanks, leading to the fall of the city, and the end of the War.

### The Battle of An Lộc on the tabletop

An Lộc is rather different to earlier clashes - a prolonged siege against ARVN defenders, who were supported by M48 Pattons - and, while this less-asymmetric combat is closer to other modern warfare, that doesn't make it uninteresting. It was a desperate and hard-fought battle that, without the help of US air support and artillery, could have easily ended with the NVA's Soviet imports trundling their way through the defensive lines.

This would make a great (and you'll have to forgive the terminology; I'm stealing it from video games) 'horde mode' battle, with wave after wave of attackers rushing the defences, led by their Soviet tanks. It could even be a game wherein the defenders face off against NVA who are AI-controlled, with the dug-in ARVN defenders needing to survive as long as possible, relying on allies above doing the real damage!

M48s can be positioned defensively, dug in behind rubble, and blocking key roadways to prevent the PAVN armour from breaking through. Heroic groups of defenders can also be sent out on tank-hunting missions, using RPGs or more improvised explosive methods to aid the defence.

Incorporate rules for air support, but force the ARVN player to choose between calling in airstrikes against tanks or blocks of infantry, not both. Limiting the attackers that can be targeted will add to the excitement, tension, and friction. You could give 'bonus' airstrikes when the defenders play particularly effectively and push back a wave quickly, rewarding them for their efforts. Flipping things, if an attacking wave proves particularly difficult to push back, perhaps the next airstrike is called off, for fear of it hitting the nearby defenders, too.

## VEHICLE VARIANCE THROUGHOUT THE VIETNAM WAR

To finish off this trio of articles, I've jotted down an assortment of modifiers that can enhance the vehicular realism throughout different periods of the conflict. These are broad ideas, rather than refined, exacting rules, and you should apply them in whatever way best fits your gaming system of choice.

### EARLY PERIOD

#### Jungle warfare

Consider applying extra penalties to vehicles that operate in dense jungle terrain during the early part of the Vietnam War. The challenges brought by Vietnam's terrain - penalties to movement and line of sight - would be totally new to these green troops, and they should suffer more in such an environment. Yes, the later War would still see new troops arriving, but they'd have more experienced crew to teach them the lay of the land.

#### Improvised armour

Players should be allowed to allocate points to adding improvised armour to their vehicles, providing additional protection against small-arms fire and shrapnel.

During the early stages of the War, US and ARVN forces often added makeshift armour to make up for their vehicles' deficiencies. Later-period vehicles should have such improvements baked in, direct from the factory line.

#### Limited air support

During the early period of the Vietnam War, US air support was constrained by political considerations, and limited to specific targets. Reflect the gradual escalation of American involvement through your games by reducing the amount of air support available incrementally as you go to the earlier years.

## OTHER VEHICULAR OPTIONS...

### ZSU-57-2 SELF-PROPELLED ANTI-AIRCRAFT GUN

If the chassis here looks familiar, that's because it's a T-54. The interesting bits are the ZSU-57-2 (57mm anti-aircraft cannons x 2) that are mounted on top. These served dual roles: their rapid rate of fire made them deadly against US aircraft and helicopters, but the high-velocity, long-barrelled guns could also punch through light armour and fortified positions.

#### ON THE TABLETOP

Offsetting its versatility and firepower is the open top, which leaves its six-man crew vulnerable. Each crew member served a particular role so, should they take a hit, roll a D6 to see who is taken out, and apply the penalty using your chosen ruleset:

1. Driver - Reduce movement speed and increase the chance of breakdown when traveling through difficult terrain.
2. Commander - Lower the overall morale and reduce the number of orders the tank can take.
3. Dedicated sight adjuster - Apply a negative modifier to rolls to hit.
4. Gunner - Slow the rate of fire.
5. Loader one - Slow the rate of fire.
6. Loader two - Slow the rate of fire.



Above: ZSU-57-2s from *Battlefront* lay down a barrage of anti-aircraft fire.

## My way is the highway!

Vehicles should gain bonuses to movement and maneuverability when operating on established roads and highways. In the early stages of the War, road networks were crucial for the movement of troops and supplies, as the US had not fully developed other air and riverine systems. Their vehicles were heavily reliant on established routes for mobility and access to key areas.

## MIDDLE PERIOD

### Tunnel attack

NVA/VC players have underground tunnel networks at their disposal, from which to ambush unsuspecting enemy armour at close range with anti-tank weaponry, or to deploy light vehicles of their own in secret.

### Monsoon season

There's always the potential that rain will impact the action in Vietnam, but May to September is the rainiest time, and, if your battle lands in this period, bring in some extra penalties. Vehicles can suffer penalties to movement and reliability during the monsoon season, reflecting the challenges of operating in muddy and flooded terrain.

### Artillery support coordination

US and ARVN players should be allowed to call in off-table artillery support for their vehicles, representing fire support from artillery batteries. Such support is something I didn't feel it quite fitted in the 'Vietnam Vehicles' theme of these articles, but it played a crucial role in armoured operations, suppressing enemy positions, and clearing the way for vehicle advances.

### Chopper insertions

Helicopters can be used to insert and extract vehicles from the battlefield, providing rapid deployment and reinforcement options!

## LATE PERIOD

### 'Borrowed' equipment

ARVN forces should be allowed to select from a range of US vehicles, left behind or supplied to them after the American withdrawal, but these should be used at slightly-reduced efficiency, and could have limited ammunition.

### Urban combat doctrine

As the conflict shifted to urban areas, such as Huế and Saigon, vehicles played a critical role, supporting infantry units and conducting operations in built-up areas. Give bonuses to vehicles in built-up areas, such as increased armour, as they use the buildings as cover.

### Supply chain disruption

Vehicle maintenance and support should become more challenging in later period battles; consider adding supply management to campaigns, reducing the availability the closer you get to the end of the Vietnam War.

### Mixed forces

Consider fielding mixed forces, comprising US, ARVN, and captured NVA/VC vehicles, reflecting the diverse nature of late-War combat operations. Conventional and irregular warfare clashed and merged in the late period, with various factions employing a wide range of vehicles. While the clashes should be more conventional pitched battles, the application of vehicles should be somewhat random. You could implement a random chance that armour will behave unpredictably due to user error, unreliability, or a combination of the two!

**That's it for my Vietnam Vehicles epic. Even though three sizable articles have touched on a lot of options, I can't help but feel that there is much left to cover. I'll have to hope you've been inspired and feel ready to take on more research yourself, to add even more land, water, and air options to the tabletop!**



Above: Dave Docherty's PBR Streetgang goes hunting for the rogue Colonel.

# SMALL MINIS, SMALL TIME-INVESTMENT, BIG RESULTS!



Pirate Rich paints Grand Battle Scale Samurai and Ashigaru at a pace with Army Painter's Warpaints Fanatic range, and shows you how!

When you want to paint small minis (Grand Battle Scale from Wargames Atlantic is 10mm) quickly, you need to work out what approach suits you best. One thing that's for sure, however, is that the less focus you need to put on each brush stroke, the quicker things will be. That's why most of the painting of these GBS Samurai and Ashigaru is done with thinned-down paints.

I started by priming my stands in black, then applying a light zenithal highlight over the top, but you can get similar results with a basic grey primer coat, too.

## SAMURAI

1) I used the Wash Medium to thin down my basecoat colours. This Medium creates a different finish from the one achieved with water alone, as it takes the paint's texture to somewhere in between a standard application and a glaze. This is applied as one thin coat, and the result is already a little like a shaded and highlighted miniature. You can achieve a similar finish with Speedpaints or Contrast paints, but, by thinning with the Wash Medium, you are afforded more control.



## Various armour colours



## Skin



2) With the main blocks of colour established, I reinforce the shading with Tone/Wash paints. This can be done with one thick coat or several thinner ones.

I didn't put a wash over the black.

**Various armour colours**



**Skin**



3) By speeding through most of these little figures in double-quick time, you afford yourself the opportunity to put a bit more focus on the details!

**Metals**



**Wood**



Once the figures are painted and dried, you can apply a wash over some or all the details. This will add depth, and reduce the vibrancy of the colours.



Finish by basing in your preferred style.



**ASHIGARU**

1) The Ashigaru use the same Wash Medium approach, but with the black areas painted first, then the wood, flesh, and metal to follow. I used the same paints as with the Samurai for each area. In addition, the shoes and feet need some attention.

**Feet**



2) To keep things easy and quick, I use a single tone paint over the entirety of the models.



3) All that's left is to pick out the details! Finish by basing in your preferred style.

**White areas**



Check out Pirate Rich on YouTube. Search 'Pirate Rich Paints'



**BASING**

For the bases of my GBS figures, I've done my best to create a 'neutral' environment that will look good on a lot of different boards and gaming mats.

Small sand is glued down and, when dry, painted with thinned Oak Brown, and finished with tufts from Gamers Grass. Simple!



# Designing THE DENIZENS

## GUARDS OF TRAITOR'S TOLL

### PART TWO

**Graham Davey shares insider info on the design of the figures, the terrain, and the special rules for his new game.**

**Wargames Illustrated:** You told us about the gameplay and background to *Guards of Traitor's Toll* last issue, but we didn't talk about how players get hold of the game. We should probably begin there!

**Graham Davey:** That would be with the starter set! This will provide the rules and two different lots of plastics, Guards and City Folk, which are produced by Wargames Atlantic. There will also be bigger bundles containing the extra miniatures I've sculpted (produced in resin), and Sarissa's Tollingchester terrain.

**Wi:** You've got a lot on offer, then! I can't help but notice there's a lot of modularity here, too. The terrain parts are interchangeable, and there are tons of plastic accessories for the figures to allow a lot of customisation.

**GD:** Yeah, the models are broadly Fantasy - Guards, City Folk, creatures, and denizens of the city - but the goal is for everything to have wide appeal and a lot of versatility. The initial plastics, sculpted by Rob Macfarlane, are primarily humans, but there are elf heads with pointy ears, and horned heads if you'd like

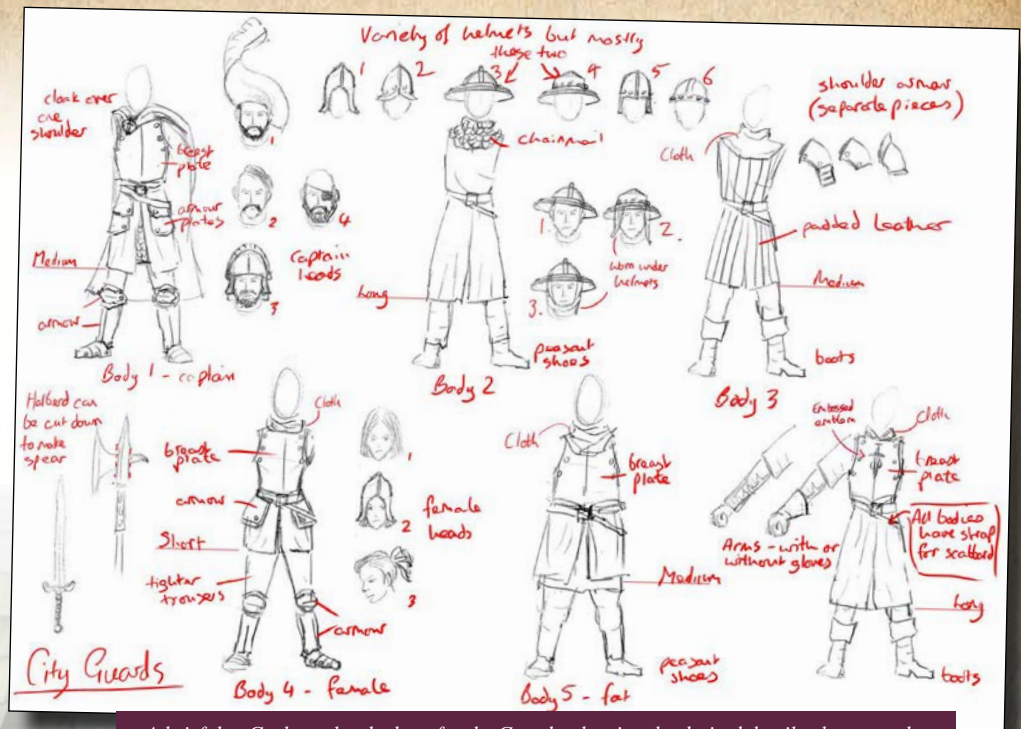




to make tiefling types. Dwarves, gnomes, half-orcs, ogres, and stuff like that are extras that I've already sculpted; these will be produced in resin, and will further expand your collection.

**Wi:** Let's take a closer look at the plastics, starting with the all-important Guards.

**GD:** There are male and female ones, and a guy who's a bit overweight, which mixes things up and makes for more build variety. There are different levels of armour in various styles, too. I like that things can



A brief that Graham sketched out for the Guards, showing the desired details, that were then incorporated into the plastic set.





A duo of Guards out on an investigation.

be slightly mismatched, and that's the joy of Fantasy; you have the freedom to mix different styles together. The Traitor's Toll frames will be compatible with other Wargames Atlantic plastics too, such as *The Barons' War* figures. Those were also sculpted by Rob, so they'll look great together.

**Wi:** How do the people of the city differ from the Guards?

**GD:** The Guards are a more straightforward design, whereas the City Folk... there's a lot going on! Three male bodies and three female bodies are at the core of the frame, and from there, it was about working out how many heads and other parts we could fit to create near-infinite permutations!

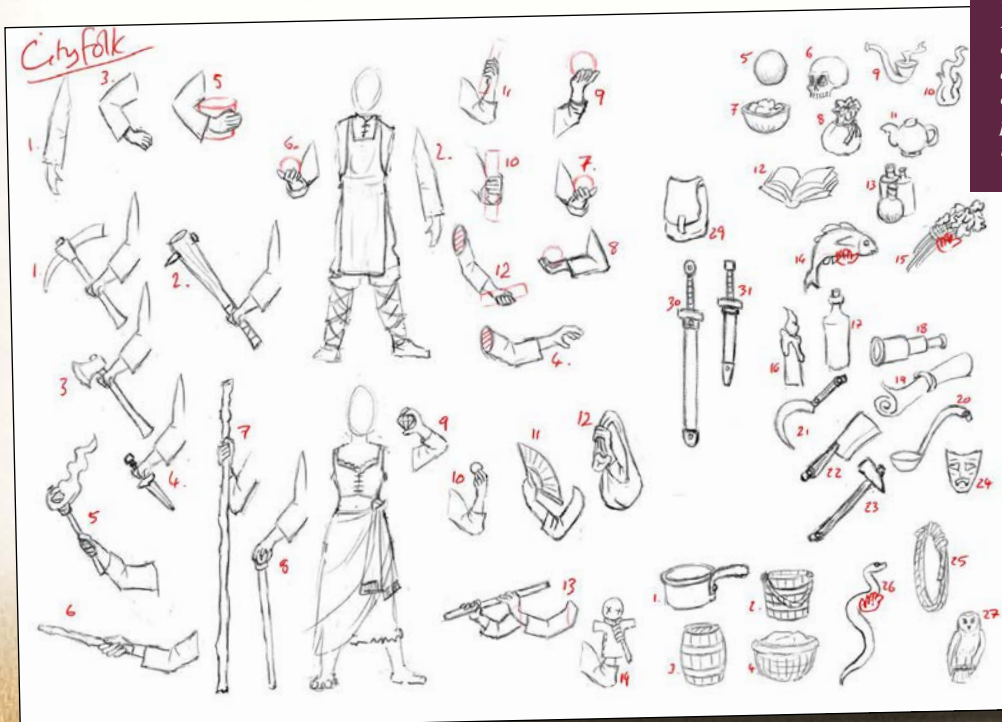
The style of each body is intended to convey a different level of society - I described them as the 'poor' body, the 'medium', and the 'well-off'. This covers much of what you'll need in your games; you can make a noble or a merchant with the well-off options, but the poor style is more useful for constructing a pickpocket, beggar, or entertainer. There are aprons, capes, and other extras, which can further differentiate the bodies.

**Wi:** There are a lot of other bits, too... and I mean A LOT! This frame looks like it will be a kitbasher's dream!

**GD:** I've tried to ensure as many of the extras as possible are separate items; they're not held in a hand. There are loads of open hands, which work with the different parts, and this allows for a huge number of options. You might build an entertainer who looks quite well-to-do, holding up a snake, while another player might opt for a poorer body, and give their entertainer the little puppet.

**Wi:** I do like the puppet! It makes me think of a *Mordheim* figure, actually...

**GD:** That's probably where my brain dragged that up from! What's on the frame is being finalised, but I'm hopeful there will be some birds, too - a goose and a crow - just random little things that can further flesh out your city.



These designs for the City Folk show the vast number of extras Graham sketched, along with the ways they could fit into the hands of the people. The puppet discussed is at the bottom centre.



An awesome array of Fantasy, or pseudo-medieval, citizens can be constructed with the plastic set.

My own sculpts, which will be released as resin miniatures, can fill gaps, and they allow me to get more specific. There will be a range of races - reinforcements for your Guards - so, if you want a gnome or ogre in the group, I've got you covered!

**Wi:** There's a pleasing minimalism to the detail on the figures - it's not all skulls, symbols, and scrolls across every surface. You seem to have approached Fantasy with a light touch.

**GD:** Yeah, I like to have some focal areas that are very detailed, but you don't necessarily want the entire thing covered.

#### EXPANDING THE POPULUS

**Wi:** Will the people of the city have some resin options too?

**GD:** They will. A set, which is currently going by the name of Sinister Citizens, will include thieves, ne'er do wells, and the vampire that I've already sculpted. Some of these new figures will come with new stories, and they might be a part of model-specific scenarios, or get new cards. I can add all sorts in expansion sets, where specific characters are explored.



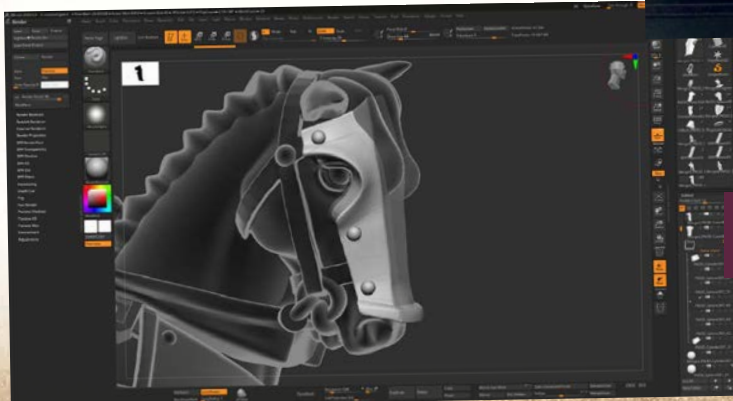
A vampire, or a living citizen who is into *The Cure* and *The Sisters of Mercy*? The choice is yours!

**Wi:** Will people who already play Fantasy skirmish games like *Frostgrave* and *Mordheim* be able to transition into playing *Guards of Traitor's Toll* with their setups? Those games are based more around ruins than a working, fully functional city.

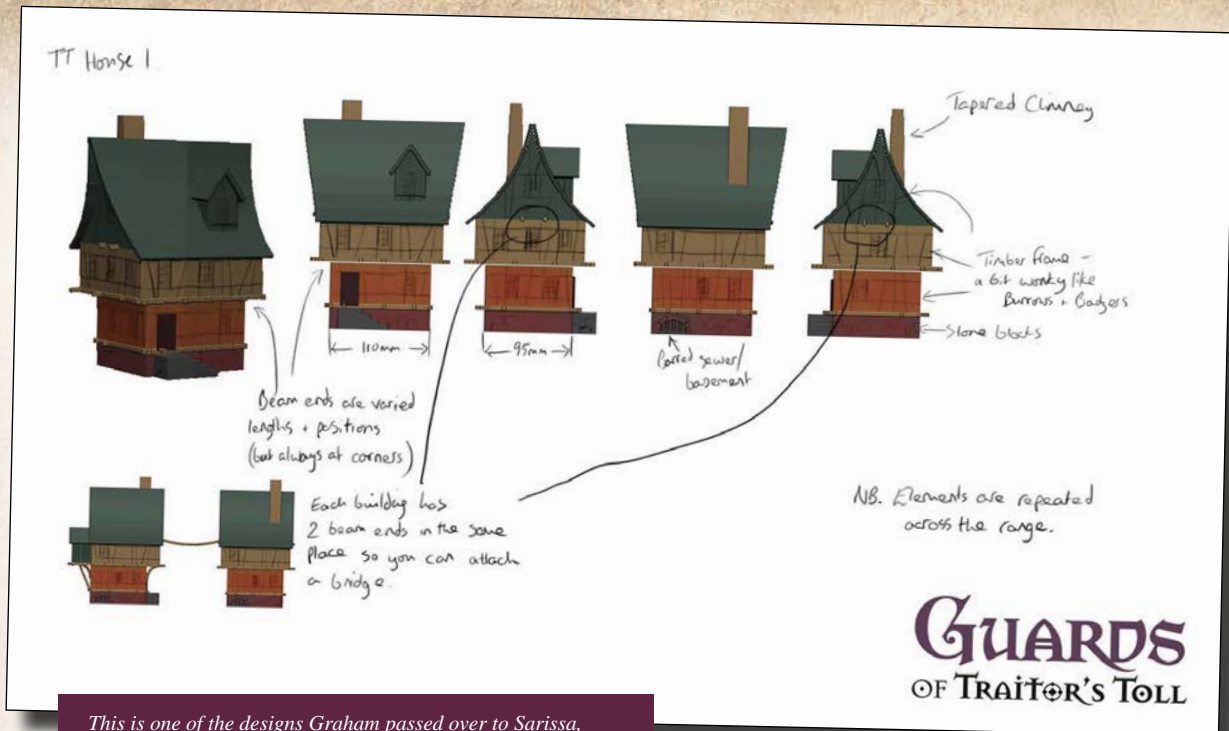
**GD:** There are going to be ruined parts of *Traitor's Toll*, which you might need to patrol sometimes. There's scope for more 'rural' areas too - orchards, the park, and locations like that. I'm still finalising the book's scenarios, and I think the first might be set in a little settlement outside of the city, at a crossroads. That allows for a simple start with maybe just three little buildings, a market, some rough roads, and a few trees.



Graham uses the digital sculpting program ZBrush to make his models, using a tablet to push the digital putty around.



This sneak peek suggests that mounted characters will be on the way too!



This is one of the designs Graham passed over to Sarissa, showing his vision for the Tollingchester range at its inception.

**A BOUNTY OF BUILDINGS**

**Wi:** The figure modularity does seem to be matched by the variety in the Sarissa buildings. I built the Market Day set, and found I could mix and match parts to make incredibly varied setups.

**GD:** One of the things I put in the design brief for Sarissa was that the structures had to have balconies and bridges, so there are little holes in the walls of all the main structures, where beams stick out. These act as supports, and it's not just balconies and bridges that can be placed on them; there are loads of other extras, too, such as more dramatic windows. You can put walkways and more between the buildings, which enhances the look of your city, and the play options.

**Wi:** Are there are specific rules for specific buildings and the extra parts you can add onto them?

**GD:** It's more an aesthetic choice right now, but such additions are on my list of ideas for expansions. I can envision buildings that serve specific purposes playing a part in scenarios. You could be fighting my vampire, for example, and realise that your attacks aren't having any effect; take a jog to the magical weapons shop and you can pick up something that will be useful! Another possibility is that your group's best fighter might like a drop of ale a little too much, so you'll need to keep them away from the taverns.

Already present in the core game are upgrades that can be gained during play; it might be that a Guard gets the ability to impale



Graham designed these simple versions of the buildings in digital three dimensions, then took screen grabs at different angles to show what he was after.

## The plot thickens

**GD:** Plot cards add drama to the game, bringing new challenges that your Guards will need to deal with. These cover what's going on, what you need to do to counter it, and are categorised by different keywords. These two are both Petty Crimes; one tasks you with tracking down a Cutpurse, and the other forces you to stop a Brawl before it gets out of hand. Each card brings different rewards, and these drive a lot of the action in *Traitor's Toll*.

**CUTPURSE**

*"My purse! Guards! Stop that thief!"*

---

↑ 3 ↻ 4 ⚔ 2 👁 3 ❤ 3

➔ Sneak 🛡 Dodge

**Identify:** Any menace.  
**Task:** Arrest the suspect.  
**Keywords:** Petty Crime

**Reward**

The nearest guard must take a DISCONTENT test. If failed, play Secret 1.

**BRAWL**

*Crossed words lead to flying fists!*

---

↑ 3 ↻ 3 ⚔ 4 👁 2 ❤ 3

➔ Seize\* 🛡 Counter

**Identify:** The two civilians closest to each other. Move them towards each other until touching.  
**Task:** Arrest both suspects. The task is failed if one of the suspects subdues the other.  
**Keywords:** Petty Crime

**Reward**

Take a DISCONTENT test. If passed, the brawlers attack each other if possible. If failed, each brawler targets the nearest guard if possible.

**TALISMAN OF PROTECTION**

*"A minor magical artifact, passed down, kept hidden and only for use in a dire emergency."*

**Item, One Use**

Change the result of a Wound roll against this guard to a fail.  
 Discard once used.

**EXPERIENCE**

**POOR FAMILY**

*"The needy and the desperate respond better to one who understands their plight."*

**Backstory, Ongoing**

Coin bonus when using WITS (Charm) to target a figure with bare feet (or if the players agree they look penniless);  
 Roll 2 additional dice.

**EXPERIENCE**

people with their new skill mid-game. A lot of the abilities are very characterful, too, so it might be that your backstory describes how you grew up homeless on the street; this will make you a lot better at charming the poor people of the city. If you came from a higher-status background, it could be that you've got a family heirloom - a lucky charm or a protective amulet.

All of these are unique, and I've already got a long list of them. There will be a lot! They'll all be displayed on cards that you draw, and you can keep these from game-to-game if you're playing a campaign.

**W:** It all sounds marvellous, and I'm excited to create a group of Guards! Thanks so much for giving this detailed behind-the-scenes look!



If our regular claims of 'it's never been easier to put a great looking tabletop together' haven't convinced you, maybe this beautiful shot of a variety of Sarissa's pre-coloured Tollingchester terrain will.

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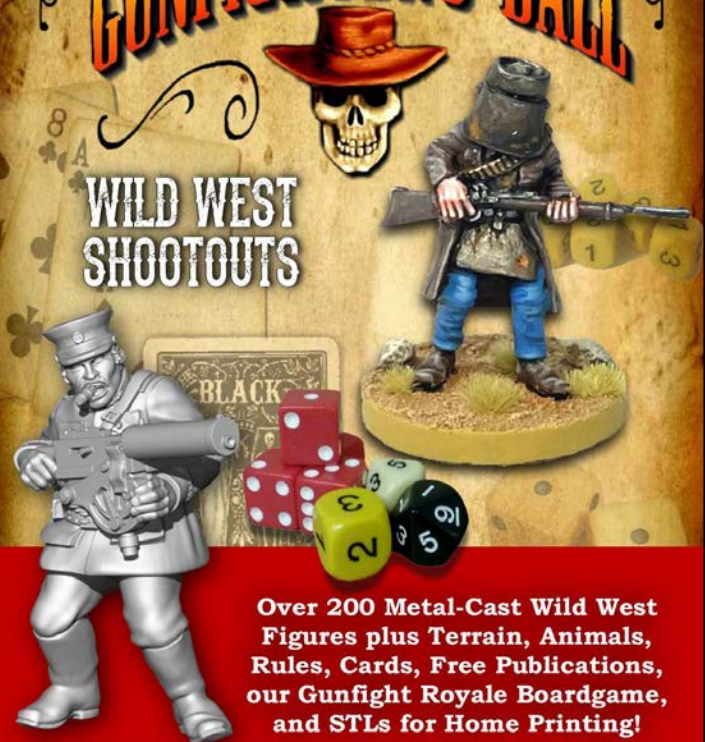


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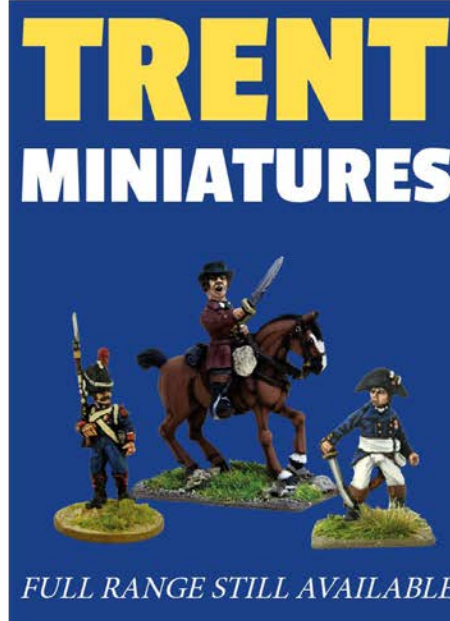
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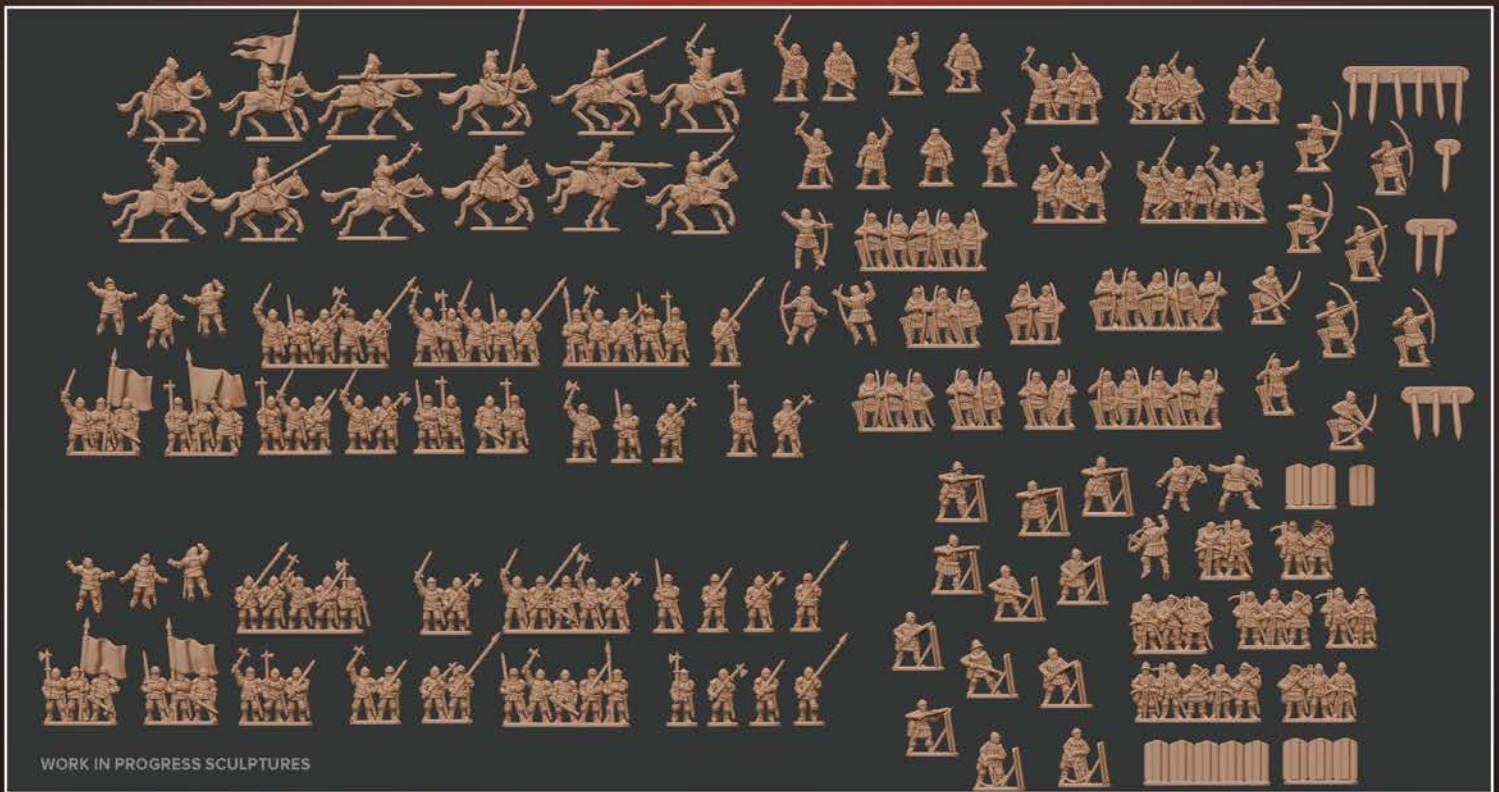
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