

INQUISITOR

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Navis Nobilite

Naval Bosun

Playing God! – Good Gamesmastering

GAMES  
WORKSHOP

Issue 7



**Thunderhawk down**



**Come on then...**

# INQUISITIONAL ACCESS PORTAL:

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VALIDATING...

WELCOME INQUISITOR

YOU MAY PROCEED >

## THOUGHT FOR THE DAY:

FLAGELLATION IS GOOD FOR THE SOUL

INCOMING DATA-SCRIPT FROM INQUISITOR LORD THORPE...



Greetings my elucidated brethren,

Recently, I held a Conclave with Savant Hall, and Brothers Johnson and Webster, to discuss a great gathering of Inquisitors in Warhammer World. A lengthy and involved interplay of ideas ensued, and now we are approaching something closely resembling A Plan.

We concluded that it would be a great idea to run an Inquisitor gaming weekend, to which Inquisitor players of all varieties can bring their warrior bands and engage in combat and mystery solving amongst their own kind.

Of course, Inquisitor being what it is, there are a number of unique opportunities and pitfalls to overcome compared to Warhammer or 40K. The main one is, of course, what to do about GMs and the roleplay element of the game. Well, we've come up with a system that we think allows us to both run a very narrative campaign, including infighting between factions and individual warrior bands, but is also fairly self-regulating and can be run without huge amounts of effort during the event itself. I guess only experience of the event itself will tell.

Consider this: if 'In the Grim Darkness of the Far Future, there is only War', who ate all the pies?

Gav Thorpe

Inquisitorial Representative





Quill-Servitor Hall

## Andy's wise words...

**G**amesmasters are the unsung heroes of Inquisitor. This is finally addressed in Derek Gillespie's Playing God article on page 21. I would go as far as saying this is probably one of the best articles ever to appear in Exterminatus. It addresses many concerns that Gamesmasters fret over every week. It also coincides with the release of the first Inquisitor: Conspiracies supplement, which also examines the role of Gamesmasters, so this issue is their turn in the spotlight!

Miniatures releases are of an equally high standard this issue. Alex Hedström has sculpted an Imperial Navigator with his warp eye ready to catch anyone foolish enough to look at it. I think it's safe to say the Navigator's hood pulls over it when he does not wish to blast people with hex vision!

The Bosun (or should that be Boatswain) makes an excellent bodyguard for the fragile Navis Nobilite. Graham McNeill has written a marvellous article detailing the rules and background for Navigators and discusses why they would be used in Inquisitor. So enjoy and see you next time!

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Dedicated to -

Matt Keefe & Steve Hambrook - my angels



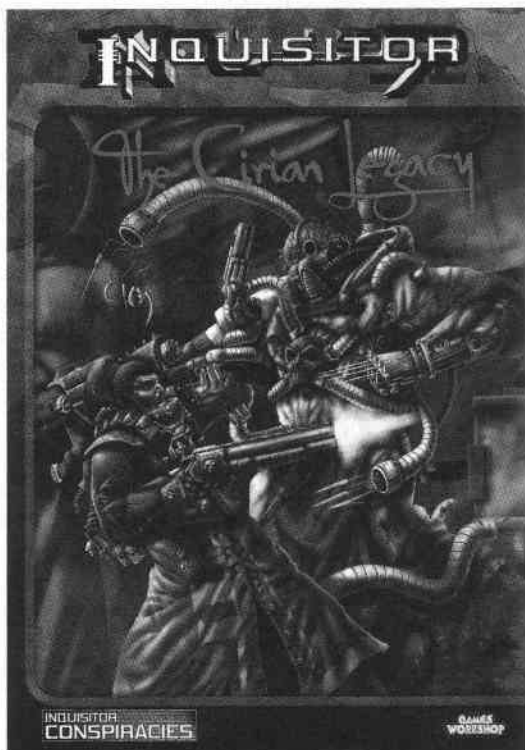
A Fanatic  
studio product

# New releases

**I**t's finally here! This issue we are pleased to announce that the first Inquisitor: Conspiracies supplement – The Cirian Legacy is now released. Inquisitor: Conspiracies (formerly known as Secret Wars) is a series of supplements detailing 'adventurescapes' and campaigns. The Cirian Legacy contains seventeen unique scenarios, set over three campaigns that contain a unique twist at the end!

As well as the campaigns the book follows the roleplaying conventions of old by having a fully detailed map, players hand-outs and an Appendices section at the back containing profiles, Gamesmastering advice and a explanation to what's really going on. This is only the first book in what we hope to be an ongoing series!

Other releases this month include Alex Hedström's excellent Navigator, who looks suitably mysterious and secretive. Bob Naismith's brilliant Bosun looks like he's prepared to go a few rounds with anyone and makes a great bodyguard for the Navigator.



## **Inquisitor: Conspiracies The Cirian Legacy**

Out Now!



## **Imperial Navigator**

One complete model  
Out Now!

Designed by Alex Hedström



## **Naval Bosun**

One complete model  
Out Now!

Designed by Bob Naismith

# Seeing the Warp

By Graham McNeill

For over twenty thousand years, the unique breed of mutant humans known as Navigators have guided Mankind's vessels through the Warp. The early history of the Navigators has long been forgotten, save perhaps by the most venerable ancients of the Navigator Houses, though it is doubtful that even they remember everything accurately. Many theories abound regarding the sinister secrets they hide; of power, wealth, greed and manipulation that have been the hallmark of their organisation since the dawn of time. But which are true, none can say. Graham McNeill looks into this shadowy organisation to reveal much that has previously been hidden...

## FIRST STEPS

When Mankind first began colonisation of the stars using conventional sub-light

spacecraft, progress was painfully slow. Colonies were separated from Terra by generations, and without guidance and protection, the colonies were vulnerable to alien domination or worse. The discovery of warp drives, which allowed much faster travel through the fluid medium of the Immaterium, accelerated the colonisation of new worlds and allowed the distant systems to become part of a more unified whole. But warp drives alone were not enough to allow rapid, long distance journeys across the galaxy. The Immaterium is the place where the most terrible of spirits and emotions find substance. A nightmare realm where insanity is a living thing and dreams walk clothed in flesh, full of torment and madness. It is an echo of the material universe, with every thought, desire and lust given shape in its fluid, haunted depths. Ships were forced to use short, dangerous and blind warp jumps, risking the ship and her crew with each jump. Without a reliable means of guiding the ship, it was at the mercy of the fickle tides of the Warp, and many of those early voyages ended in disaster. To travel through this realm blindly is the most dangerous of journeys and only the stabilised Navigator-gene (all Navigators have a characteristic 'Warp Eye' on their foreheads) allows the ships of the Emperor to travel in relative safety from one side of the galaxy to the other. The Navigator gene


allows a Navigator, with the aid of the Astronomicon, to use his warp sight to guide spaceships through the Warp's unpredictable tides.

## THE EMERGENCE OF THE NAVIGATOR FAMILIES

Quite how the Navigator-gene came to exist at all is a mystery that none of the ancient Navigator Houses will reveal. Perhaps they themselves have forgotten or the truth is too terrible to countenance. Many tales are told of genetic engineering conducted in the distant past, during the earliest history of Humanity. Their unique position in Human society gave them great power and leverage, allowing them to establish almost absolute control over trading and mercantile affairs throughout the galaxy, building an enormous power bloc which, though its strength has waxed and waned over the millennia, has never been broken. Today, the Navis Nobilite (as it is now known) thrives as a vital part of the Imperium and, through time, the Navigators have come to control the vast majority of commerce across the Imperium, ruthlessly exploiting their monopoly on long distance interstellar travel to make the largest families inconceivably wealthy. Supported by a complex network of fealties, oaths, tithes and contracts, the great families controlled the movement of almost all goods across the Imperium.

These powerful families divided into many individual





Houses or Great Families. Each House is a large related family, but is also a literal house, a fortified mansion where the House leader, or Novator, lives together with his immediate kin and retainers. This mansion is regarded as the seat of the entire Great Family, even though it is only the hereditary ruling family that lives there. This centralisation of power serves two purposes; it provides a focus for the material power and wealth of the Great Family, but also serves to control the breeding and progression of the family genome. The Navigator-gene can only be preserved by intermarriage, as it is lost when a Navigator breeds with an ordinary human.

Then, as now, most people shunned Navigators. With their strange three-eyed appearance, few would have dealings with them, and many in positions of power were jealous of their privileged status. Superstition and fear surrounds them, as it does all other mutants.

### **THE NAVIGATOR HOUSES**

The most powerful of the Navigator houses have their Family House on Terra, in a vast district known as the Navigator's Quarter, a byzantine labyrinth of ornate buildings, decorated beyond any measure of taste. Every palace is huge and decorated with mighty murals and elaborately painted ceilings, the Navigator Lords competing with each other to create the most beautiful

palaces, adorned with the greatest works of art in the galaxy. They have libraries containing millions of books, data crystals and scrolls, and own collections of sacred relics to match anything possessed by the Ecclesiarchy. They own menageries of rare beasts, and wine cellars replete with the products of a million worlds and live in obscene luxury and splendour.

An estate surrounds each palace, containing sculpted gardens and ornamental pleasure lakes filled with scented water. Beneath the palaces is a far darker world; the Vaults. These vast labyrinths stretch downwards towards the planetary core and are the sometime home to the strange mutated ancients of the Houses.

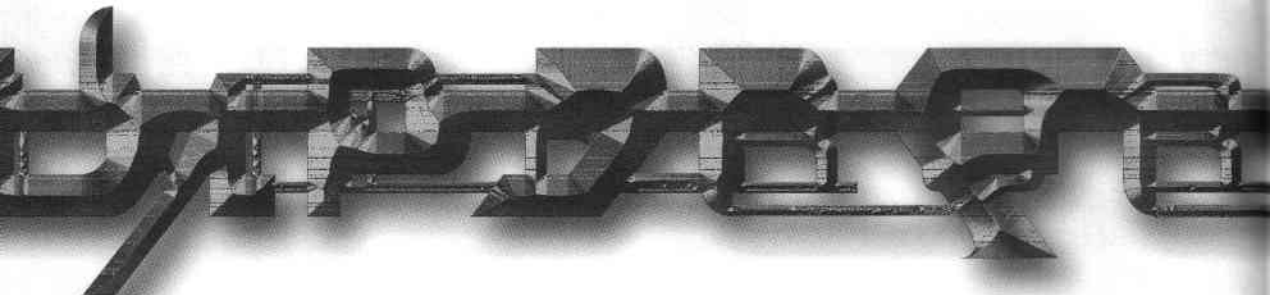
The most powerful Houses vie for the position of Paternova, the overall ruler of the Navigator House's, whose powerful influence extends even to the High Lords of Terra. It is every Navigator House's ambition to one day reach the position of Paternova, and take control of the great Navigator Palace on Terra. Lesser Navigator families owe fealty to larger houses, which in turn have their own alliances. These alliances form trading cartels, which compete for lucrative contracts with other trading cartels. The Merchant Fleets of the Imperium must constantly deal with these powerful cartels for the services of the Navigators. It is a strained relationship at

best, and while open conflict is rare, it is not unknown.

More covert methods are often employed. An assassin's bullet to remove a troublesome Novator or his envoys, to be replaced by a more amenable family member, is an oft-used recourse. So high are the financial rewards and influence to be gained that assassination attempts are a common transaction between rival Navigator Houses. Open warfare, in a controlled fashion, is not unknown between the feuding houses, since all control vast wealth, large professional mercenary forces are paid huge amounts to serve the Navigator Houses. Some of these mercenary contracts date back thousands of years. The Navigators, paranoid of their rivals, are afraid to be seen as militarily weak, and thus they pay well for loyal service, and failing this, they trade in slaves or penitents and train their own soldiery within their huge private estates. Slave trading is a lucrative business and so long as taxes and tithes are paid, the Administratum turns a blind eye.

### **THE HEIRS APPARENT**

The most powerful Navigators in each of the Great Families are called Heirs Apparent, which signifies that they may one-day contend for the position of Paternova, the ruler of all the Navis Nobilitate. The Paternova may come from any of the Great Families and from any social level within



them. The Heirs Apparent are usually the oldest Navigators, although not all develop in this way and some Navigators live out their entire lives without undergoing major physical changes.

The Heirs Apparent are frequently bitter rivals who will sometimes go as far as to try to eliminate each other if they get the chance. This sometimes leads to protracted personal vendettas or bitter feuds between two Navigator Houses. The Adeptus Terra is fairly tolerant of minor skirmishing of this kind, though open hostilities between Houses are discouraged as much as possible, with the exception of Tradewars.

### **TRADEWARS**

A Tradewar is a limited and strictly regimented form of warfare, formally declared between rival trading factions, which is permitted by the Administratum under the Navigator Conventions. The aim of the Convention is to reduce the overall damage to shipping and mercantile interests, as well as prevent rival factions from simply destroying one another. The rules of a Tradewar prescribe formal declarations of intent and restrict permissible targets. The Great Navigator Houses see Tradewar more as an extension of the customary means of competition between competing commercial interests, than as open warfare. During a Tradewar, forces directly under the control of the warring

factions are allowed to raid each others' shipping, attack important mercantile operations or destroy equipment owned by the opposition. Employees and declared members of rival houses become fair game for assassination attempts or direct attack, but violence cannot extend beyond the direct opposition, so subsidiaries and lesser Houses allied to the warring factions are theoretically immune to the effects of a Tradewar, though they are often dragged into direct conflict. In practice, Tradewars rarely last very long as they are expensive in money and manpower, and the profits to be gained by wresting control of commercial contracts of a specific market or shipping routes does not often justify the expenditure. They also tend to produce bitter enmities between the rivals, as the fighting is invariably of a tawdry nature, leaving many scores to be settled at a later date.

### **THE PATERNOVA**

The Paternova is the leader of all the Navigators and the most powerful of his kind. The Paternova may live for up to a thousand years, and when he dies, all the existing Heirs Apparent begin to change. They grow larger and stronger, and their mutations become even more pronounced, becoming able to survive in hard vacuum as well as underwater or in poisonous environments. Most importantly, they start

to fight. They are drawn into combat with each other; building up to a pitch of aggression that eventually overrides all other considerations. As Heirs Apparent are killed, those who survive change even more until only one remains alive. It is this vastly changed and extremely powerful individual who becomes the new Paternova.

The Paternova lives in the Palace of the Navigators, which lies on Terra in the centre of the Navigator's Quarter. Following his ascension, the Paternova never leaves the palace, the existing staff, soldiery and other retainers of the palace replaced by those drawn from the Paternova's own House. The chief amongst his servants is the Paternoal Envoy, who becomes one of the High Lords of Terra and sits on the Senatorum Imperialis. The role of the Paternova is an obscure part of Navigator biology, although no-one doubts its importance. He is sometimes described as the guiding father whose powers transcend the Warp itself. During the interlude between the reign of one Paternova and another, all Navigators other than the Heirs Apparent, suffer a considerable reduction in their powers. Their ability to navigate the Warp is impaired, Warp journeys take longer, ships are unexpectedly lost, and younger Navigators may lose their abilities completely.

As soon as the new Paternova is installed, the Navigators' powers are restored, though not all are restored to the same degree. Navigators belonging to the same House as the Paternova find their abilities enhanced, as though their blood tie were enabling the Paternova to transmit his powers more effectively. Navigators belonging to the House of the old Paternova lose this benefit, and many Navigators suddenly find their powers greatly impaired.

### **INQUISITORIAL PURGES AND POGROMS**

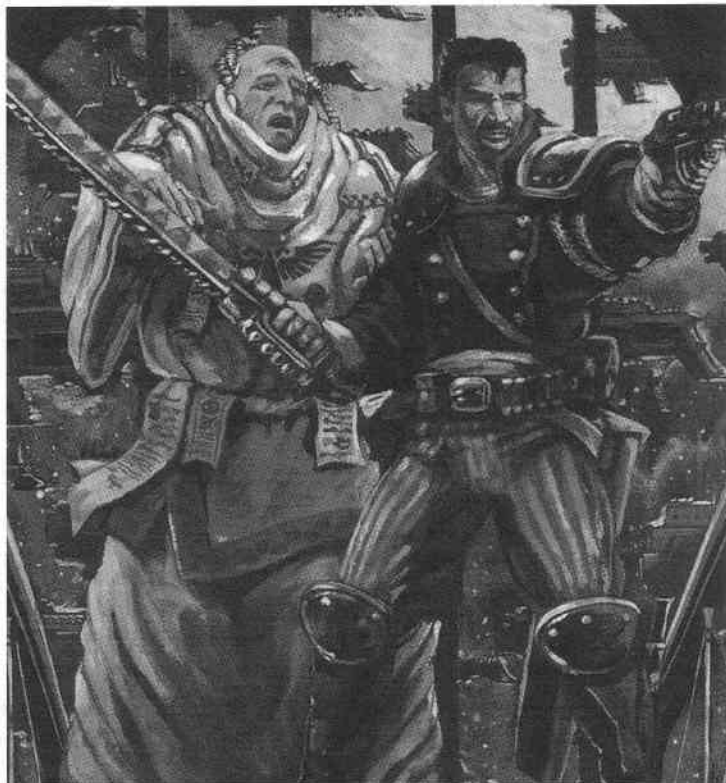
The Navigator Houses hold a unique position within the Imperium; they are not answerable to the authority of the Imperium, but tend to toe the Imperial line because of the mutual benefits each side receives. So powerful a force within the Imperium are the Great Navigator Houses, that they command a place within the Senate Imperialis. The Paternoal Envoy is the current ruler of the Navigator Houses' representative to the High Lords of Terra. Because of this power, the Imperium remains suspicious of the motives of the Great Navigator Houses. Prejudice still lurks against their mutated appearance and some whisper that the Navigators have been tainted by Chaos. All in all, the Navigators are tolerated only as a necessary evil.

The holy agents of the Inquisition keep a close eye on the Navigator Houses,

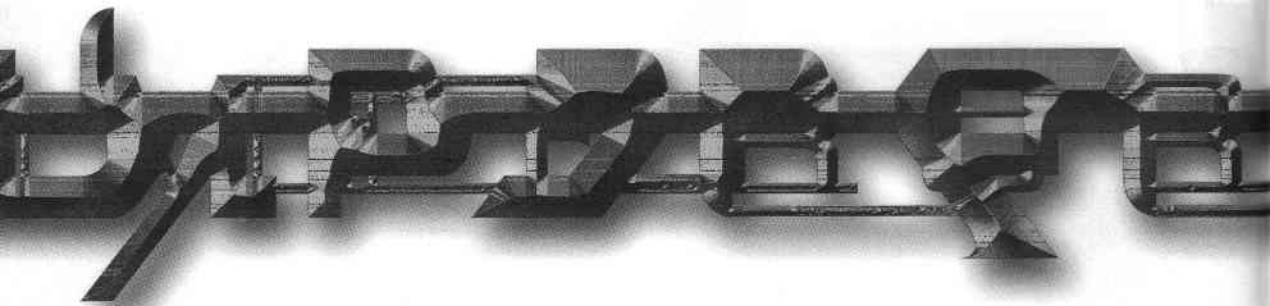
ready to seize upon any indication that the Navigators have strayed beyond the already widened boundaries of tolerance. Whispers of dissent among the Great Houses are ruthlessly crushed by Inquisitorial purges against the offending Houses; goods and assets are seized, midnight raids on Navigator palaces are followed by arrests and a purging of those seen as tainted, their fate to be burnt as heretics or locked away in Inquisition torture chambers. The Navigators have come to fear the power of the Inquisition, but to offer resistance would bring the iron fist of Imperial justice down upon them and the freedoms they enjoy within the mercantile world would be lost.

### **FEAR THE MUTANT**

As well as their obvious mutation, a single dark eye in their forehead, other, lesser, mutations are not uncommon amongst Navigators. Many of the Navigator Houses have spent a vast amount of time in the Warp and, though they are exceptionally resistant to the powers of Chaos, the corrupting power of the Warp has taken its toll on the physical forms of the Navigators through the generations. Most of the families hide minor mutations, but the problem is accentuated by the intermarrying of the Great Houses to secure political allegiances and gain additional prestige. Over the millennia this stagnating gene-pool has created more



Art by Kenson Low



cosmetic mutations: obesity or anorexia, bulbous facial features, large ears and withered limbs are all common amongst the nobility of the Navigators. More sinister mutations are hidden from view, the worst sufferers hiding within the privacy of the palaces, never to see the light of day, their hideous deformities hidden from the Imperium behind a mask of wealth and luxury. Many Navigator children are killed at birth, mutated beyond recognition, abominations even to their strange race.

#### **NAVIGATORS IN THE 41ST MILLENNIUM**

The Navigator houses of the Navis Nobilite are amongst the most important individuals in the Imperium. They lease out their members to various institutions across the galaxy, either for currency or through ancient pacts and debts. These are always honoured and, in this respect, the Navigators are extremely honourable indeed, as to renege on them would be costly in financial terms as well as the accompanying loss of face.

Ships of the Imperial Navy and Merchant Fleets are always accompanied by a member of one of the noble houses of the Navis Nobilite, compelled by ancient and binding oaths to serve with the Tech-Priests for a set duration in return for the Tech-Priests' services. This is invariably seen as a serious chore for the Navigators in question who, unlike their

Adeptus Mechanicus employers, appreciate the finer things in life.

#### **SCENARIOS INVOLVING NAVIGATORS IN INQUISITOR**

Since Navigators dislike open combat, except when it's being waged on their behalf by their own private armies, it is unusual to find one actively seeking to take to the field of battle. Though, what with being such valuable commodities, they are often the subject of raids, assassinations or kidnap attempts. What follows are a number of scenario hooks you can use to include Navigators in your games of Inquisitor.

##### **Purge**

An Inquisitor has reason to believe that a Navigator Household is harbouring Chaos worshippers and mutants, and he has set out to destroy this heresy! The Navigators, their servants and mercenary troops must try to stay alive long enough to escape, while the Inquisitor's forces must kill the heretics and capture the Navigator for interrogation.

##### **Rescue**

A Navigator from an important and influential household has become stranded due to an alien attack or local uprising. Imperial forces have been sent to get him and his entourage out. Set up the Navigator and any followers hidden in cover in the centre of the board with his enemies entering the battlefield from

opposite edges. The Navigator's retainers must hold out long enough to be rescued before their enemies capture them.

##### **Tradewar: Sabotage**

Tradewar scenarios pit two Navigator Households against each other, so both players must have Navigators on their side. One attacking Navigator Household is sabotaging its rival's installation, and they must destroy valuable cargoes or the installation buildings while the defender's forces must attempt to stop them.

##### **Tradewar: Assassination**

The Tradewar must end and both Households are seeking to kill their rival's leaders and force a peace on their terms. Assassination of the rival Navigator is the sole priority.

##### **Other Scenarios**

The Navigators' unique position as part of the Imperium, but not ruled by it, gives you a lot of leeway for scenarios. For example, the Navigator and his ship's crew could have become lost in the Warp and emerged in a distant alien system or within the Eye of Terror itself. You can fight inter-household Tradewars, or Navigators against Imperial forces as the Inquisition seek to keep powerful Navigator Houses repressed, or rioting mobs hunting Navigators through the streets. The murky world of politics could lead to innumerable assassination attempts against officials or military commanders. Likewise, the Imperium always seeks to silence

troublesome rivals. On a larger scale, the Imperium, Chaos or alien forces could launch a wholesale invasion of a Navigator ruled system...

USING NAVIGATORS IN INQUISITOR

There are three levels of power regarding Navigators

to represent the age, training and experience of individual Navigators within a single Household. Younger Navigators are likely to be employed on Merchant Fleet vessels, while more experienced Navigators may find positions on more prestigious vessels, in the

Imperial Navy or onboard the dreaded Black Ships. The oldest Navigators, no longer able to expose themselves to the Warp safely, will retire to a position within the family holdings to await their chance to become the Novator.

Navigator Characters

**Equipment:** Navigators are invariably widely travelled individuals, with access to vast resources of money. This means that many have exotic equipment and wargear, having had contact with alien races from distant star systems. As a result, they may be equipped with almost any equipment you desire, though given their less warlike bent, these would tend to be items of a protective nature rather than weapons. At the very least, Navigators will carry a staff and concealed knife.

Special Abilities:

*The Third Eye:* Every Navigator possesses the ability to see and even, to a lesser extent, manipulate the Warp. Their special sight gives them many strange abilities, and these mysterious powers are the subject of much superstition amongst the common people of the Imperium. The number of these powers varies with the age and experience of the Navigator, with only the most senior Navigators being able to use them all. All Navigators have The Lidless Stare and a number of other powers depending on their age. A Navigator has one extra power, a Navigator Master has two extra, and a Novator has access to all four powers. The Navigator Powers are:

The Lidless Stare, Warp gaze, Temporal Distortion, Inertia (see over the page for full descriptions of these powers)

*"I have stared into the Abyss..."*: All Navigators have witnessed the horrors of the Warp many times, because of this they count as having the skill Force of Will when confronted by any daemonic creatures. Navigators are also resistant to Chaos, so any psychic powers from the Daemonology list have a reduced effect against Navigators, with the Navigator counting his Willpower as 25% higher than it actually is for the purposes of nullifying or as a negative modifier on the casting player's character.

|                  | WS    | BS   | S       | T       | I      | Wp     | Sg     | Nv     | Ld     |
|------------------|-------|------|---------|---------|--------|--------|--------|--------|--------|
| Navigator        | 8D10  | 5D10 | 25+3D10 | 40+2D10 | 65+3D6 | 65+2D6 | 70+D10 | 55+3D6 | 55+D10 |
| Navigator Master | 8D10  | 6D10 | 30+3D10 | 55+2D10 | 70+2D6 | 70+2D6 | 75+2D6 | 65+3D6 | 60+2D6 |
| Novator          | 10D10 | 6D10 | 35+3D10 | 65+2D10 | 75+D6  | 75+2D6 | 90+3D6 | 80+3D6 | 70+D10 |

**Mutations:** All Navigators are subject to mutations of one sort or another, the frequency of these growing as they age. Most of these are harmless and go largely unnoticed, but occasionally they surface in disturbing ways. A Navigator has a 10% chance of having D3-1 mutations; a Navigator Master has a 30% chance of having D6-2 mutations, while a Novator has a 60% chance of having D6 mutations. If the dice indicate that your Navigator character has mutations, roll on the Mutations chart in Exterminatus Magazine number 1 for the effects of these mutations.

## POWERS OF THE NAVIGATORS

### The Lidless Stare (Difficulty 15)

The Navigator can stare deep into the soul of a single character, exposing them to the horrors of the Immaterium and ravaging their mind. This power requires line of sight. The target must pass a Nerve test or be driven insane by torturous visions of the Warp flooding their minds. Affected characters count as being stunned for D3 turns, lose D10 from their Willpower permanently and count all characters as Terrifying for the remainder of the game. This power has no effect against Daemonhosts or followers of Chaos.

### Warp Gaze (Difficulty 10)

The Navigator blasts raw Warp energy from his exposed Warp Eye. This power requires line of sight, counts as a shooting attack and has the following profile:

| Type    | Range | Mode   | Acc | Damage | Shots | Reload | Weight |
|---------|-------|--------|-----|--------|-------|--------|--------|
| Special | 10    | Single | +30 | 2D10   | -     | -      | -      |

### Temporal Distortion (Difficulty 25)

The Navigator can manipulate the tides of the Immaterium to affect time in the temporal universe. The Navigator may only use this power on himself, allowing him to roll for all his actions again, after all his actions have been performed, but before any other character performs theirs (in effect having another turn straight after his actual turn) exactly as if it was his normal turn. The only exception is that he does not get to use additional psychic powers with any additional actions.

### Inertia (Difficulty 20)

The Navigator alters the tides of the Warp, making it difficult for enemy psykers to draw their power from the Immaterium. This power does not require line of sight, but can only be used against another character with psychic powers (not Wyrds abilities). If they are affected, then the Difficulty level of all their powers count as 30% higher than normal while the Inertia remains upon them. This power remains in play until nullified.





## Navigator Teodor Minodoya, Third Heir Apparent of House Minodoya

Serving on the Naval vessel, *Scalermo's Hammer*, Teodor Minodoya saw his first taste of the horrors of war when the vessel he was guiding towards Cadia was attacked in the Warp by Chaos raiders from the Moutaran Nebula on the fringes of the Eye of Terror. Faced with overwhelming odds, the ship's crew prepared to fight and die as raiders and mutants swarmed aboard, with thousands upon thousands more ready to exploit the breaches. As the hordes of traitors neared the bridge, the bodyguard assigned to Teodor by his family, Aberic Brawden – a bosun press-ganged from the feral world of Heoren – drew his antique naval pistol and planted himself before the entrance to the crystal dome of the Navigator. Furious battle raged throughout the corridors of the ship as the captain of the *Hammer* desperately attempted to outmanoeuvre the attacking vessel, with navigational data being fed to him by Teodor.

In a last ditch attempt to throw their pursuit, Teodor calculated a hugely risky Warp jump that, if successful, would assure their escape, but would, more than likely trap them in the depths of the Warp forever. As the ship prepared to make its jump, the raiders broke onto the bridge and attacked the armsmen defending the captain and his bridge staff. Bloody combat erupted as the Naval officers fought to defend their ship, and in the midst of this battle, Aberic Brawden

shot, stabbed and killed anyone who came near his charge, determined to protect him whatever the cost. He was grievously wounded, but held the raiders at bay long enough for the captain to hurl the ship headlong through the Warp.

Raging currents from the Eye threatened to throw the *Hammer* thousands of light years off course, but as Teodor tried in vain to hold true to his original course, great power suddenly flooded him and his ability to navigate the treacherous straits of the Immaterium swelled to unprecedented levels. Every roaring current was as a calm ocean to Teodor and he expertly guided the *Hammer* home to Cadia as the armsmen fought back and defeated the boarders, who, without their reinforcements, were unable to overcome the defenders. Upon docking at Kasr Sonnen in the Cadian system, the reasons behind the unexplained enhancement in Teodor's powers became clear to him. While the ship had benn becalmed in the Warp, the Paternova of the Navigator houses had died, in the ensuing power struggle between the Heirs Apparent, the Minodoya Family had emerged triumphant, resulting in its scions having their powers augmented. Part of Teodor rejoiced, for his family was now in a pre-eminent position in the Imperium, with control of all the great Navigator Houses, but he also felt a keen sense of loss,

knowing that any chance he might have had of becoming the Paternova himself was now in ashes.

Denied his chance at ruling, Teodor was instead granted a Free Charter to lease his powers to whomsoever he pleased, and given his family's blessing to operate outwith the oaths, charters and fealties that they operated under. Truly he was a free agent, with the ability to make his fortune amongst the galaxy. It was, therefore, unfortunate that Teodor chose to ply his trade along the routes and amongst the cartels in which his family and their affiliates traded, offering his services at vastly reduced, yet still highly lucrative prices. Together, he and Aberic (whose wounds suffered during the boarding of *Scalermo's Hammer* were now healed – though, having been operated upon by a drunken ship's surgeon, were of a rather more crude nature than might normally have been expected for the retainer of one of the Great Families) took passage on a number of vessels throughout the Segmentum, moving from world to world and securing their transit across the galaxy, all the while amassing a sizable fortune. A thorn in the side of his family, Teodor continues to infuriate them, though – as Paternal Envoys to the High Lords of Terra – it would be unseemly of them to have him removed (at least openly...) since the loss of face would be considerable.

## NAVIGATOR TEODOR MINODOYA

**Equipment:** Knife, Staff, Conversion Field, Pentagrammic Wards, Hexagrammic Wards (though more resistant than most to daemonic and psychic attack, Navigators see no sense in taking chances...) and a Reflex inhaler (3 doses).

**Special Abilities:** Leader, "I have stared into the Abyss", The Lidless Stare, Warp Gaze, Temporal Distortion.

|                 | WS | BS | S  | T  | I  | Wp | Sg | Nv | Ld |
|-----------------|----|----|----|----|----|----|----|----|----|
| Teodor Minodoya | 45 | 38 | 53 | 64 | 76 | 78 | 81 | 72 | 69 |

**Mutation – Scales:** Beneath Teodor's robes, his skin has hardened in patches to resemble scales. His Base Injury value is increased by 1 (this makes his initial Base Injury value 7).

## BOSUN ABERIC BRAWDEN

**Equipment:** Naval Pistol, Knuckle Dusters, Electro' Nine Tails (see below), Shock Maul, 2 Frag Grenades and 1 Super-frag. Injector Implant with 'Slaughter.

**Bionic Implants:** Hydraulic Claw (Reach 1, Damage 2D10+5, Parry Penalty -25%), Crude Bionic Leg, Flak Armour on all locations except head, right arm and left leg (both of these locations count as having an Armour value of 6).

**Special Abilities:** Ambidextrous, Deadeye Shot, Fast Shot, Furious Assault, True Grit, Bodyguard.

|                | WS | BS | S  | T  | I  | Wp | Sg | Nv | Ld |
|----------------|----|----|----|----|----|----|----|----|----|
| Aberic Brawden | 74 | 65 | 84 | 72 | 54 | 67 | 54 | 87 | 43 |

**New Weapon - Electro' Nine Tails:** A weapon favoured by the harsh disciplinarians of the Imperial Navy for punishment details, this brutal device delivers a powerful electric shock upon impact and burns the skin around it, leaving painful scars. Its profile is as follows:

| Reach | Damage | Parry Penalty |
|-------|--------|---------------|
| 4     | D10    | -50%          |

**Notes:** If even a single point of damage is caused (after deductions for armour) an Electro' Nine Tails will stun the victim for a turn unless they can pass a Toughness test. In addition, any attempts to parry an attack from the whip will suffer an additional -20% to the Parry roll.

**New Skill – Bodyguard:** Adept at putting another's life before their own, a character with this skill can 'take the bullet' for another. Before the battle begins, nominate who the character is protecting and, for the duration of the game, the bodyguard must attempt to stay within 6 yards of their client at all times and if forced further away (due to knockback, psychic powers, etc) they must use as many actions as are necessary to get back to their charge. If their protectee is hit by a shooting attack fired by a character, the bodyguard is Aware of, he may throw himself into the line of fire and take the hit on himself, even if the bodyguard has used all his actions. Place the bodyguard between the firer and the target and resolve the impact against the bodyguard as normal. In close combat, a bodyguard must always fight any foes attacking the character he is protecting, even before fighting those attacking him.



# INQUISITOR MASTERCLASS

## Imperial Navigator by Darron Bowley

**N**ormally cloistered away deep within the confines of an Inquisitor's personal vessel, the Imperial Navigator is a member of a specialist cadre who forms the lifeblood of the Imperium. Without their third eye mutation that enables them to see into the Imaterium and gaze upon the Holy Emperor's Astronomicon, there would be no space travel and the empire of man would cease to exist. They say that the third eye is a window into that abyss, and to gaze into it is to gaze upon one's own death. None can know what horrors the Navigator beholds when he stares ceaselessly into the swirling maelstrom of the Warp. This 'third sight' of the Navigator can be invaluable to an Inquisitor when he is performing his duties to the Emperor and as such, they can often be found in their retinues.

The first time I saw this model I was amazed at how well sculpted it was and I couldn't wait to paint it. Before I rushed head long into painting it, I spent some time planning out how I wanted the Navigator to look. Taking some time to do this can help you come up with an appropriate colour scheme for the model and could save you from encountering some problems later on. The first thing I did was to spend a few moments thinking about exactly what a Navigator was and then seeing if that suggested some colours. The Navigator is special – almost unique upon an Imperial ship – and as such he should stand out. His clothes should reflect this position of respect especially since Navigators are members of cartels that are independent of the Administratum. Because of this, their clothes should be rich, possibly even exuberant. With this in mind, I started thinking about using Liche Purple on the robes.

Sometimes, I use the following trick to help me visualise what the finished model will look like. I draw a rough sketch of the model on paper and then paint in the block colours that I intend to use where they will appear on the model. By doing this, you can straight away see if the colours you have chosen work together on the model you will be painting.

After doing this for the Navigator, I found that I did not like the look of the purple next to the Bleached Bone I was going to use on his sash and outer robes. It looked a little too much like the colour scheme for a Genestealer Magus, so I went back to the drawing board, literally. This time I tried a deep burgundy red for the inner robes and the much warmer Snakebite Leather on the sash and outer robes. This looked much better but I did not like the whole of the outer robes being Snakebite, so I painted most of the outer robe black, leaving just the shoulders Snakebite. This gave the figure balance and stopped the outer robes being so prominent. The contrast between the red and Snakebite gave me the inspiration for using gold on all the details. A jade green marble effect on the staff and cane would contrast well against the red of the inner robes. Using the 'test sketch' helped me greatly. Without it, I'd have painted most of the model before I realised it wasn't going to look right and would likely have had to re-paint it. I strongly recommend you try this idea out with the next figure you paint; remember the sketch doesn't have to be that accurate, mine wasn't!

Once I was happy with the overall colour scheme, I then gave some thought to how I was going to paint it. If you have also read the Genestealer painting masterclass I wrote in Exterminatus issue 5, then my next piece of advice will be no surprise to you. I look at a model as a series of overlapping layers, I paint the bottom layer first and then work my way up the layers until the top layer is painted last. Looking at the Navigator I knew I would paint the flesh first, then the armour plates, followed by the robes. Finally, I would finish off with all the details such as skulls, the staff and cane. All this may seem like a lot of work, but it's not really. Time spent preparing and planning like this can be well worth the effort, try it and see if it works for you.

An important point worth mentioning is that, you don't need to be able to paint like 'Eavy Metal painters in order to enjoy your

Inquisitor models. A simple paint job is all that is really needed to play with. However, if you want to develop as a painter, then experimenting and trying new things out is the best way to do this.

After the model was undercoated black, it was time to start. For the flesh, I thought I would try something new and add a little purple into the mix. For the darkest flesh tones I mixed Dark flesh with Dwarf Flesh and then added a little Liche Purple. From this, I mixed in more Dwarf flesh to highlight, building up gradually through the tones until I was using pure Dwarf Flesh. For the final highlights, I increasingly added Skull White until I was using it pure. The overall effect was to create a unique flesh tone that had a more natural cast to it. (Fig 1).

The armour was first painted Chainmail and then a mix of Black and Blue inks was washed over it. It was then highlighted with first Chainmail again and then Mithril Silver on the edges. The gold was first painted with Shining Gold then it was given a wash of Flesh Wash ink. The edges were then gone over again with Shining Gold, and finally a mix of Shining Gold and Mithril Silver were applied to the very tips and edges. (Fig 5). Mithril Silver is the metallic substitute for white use it to lighten any metallic paint. The piping was first painted Sunburst Yellow and then Chaos Black stripes were painted on afterwards. (Fig 4).

For the robes, I wanted a good burgundy red. By mixing Red Gore with Scorched Brown, and adding a little Chaos Black to darken it down, I had a base colour I was happy with. To this, I continually added more Red Gore in small amounts and worked up through the highlights creating a subtle blend. My techniques for achieving a subtle blend is to keep the paint slightly watered down and apply it as a series of semi-transparent layers. This greatly reduces the tell tale 'lines' between the different mixes. This can be a challenging technique to begin with but as with everything, it does get easier the more you do it. (Figs 1 & 6).

The same technique was used on the brown of the outer sleeves and tabard. They were first given a base coat of Snakebite Leather; several coats were needed to give an even covering. This was then gradually highlighted up to Bubonic Brown. The final highlights of Bleached Bone were added to the very edges of the sleeves. (Fig 2).

Next came the black robes. Black can often be highlighted with Codex Grey and Fortress Grey but this can sometimes leave the black

looking very cold. As the overall look of the model is very warm, I decided to highlight the black by adding small amounts of Bleached Bone. This had a subtle effect I was looking for. Using Bleached Bone instead of white to highlight can often give a more natural look as white can sometimes be a little too harsh. Give it a try and see what you think. (Fig 3).

With the bulk of the model painted it was now time to do all the little details. The sashes were painted Liche Purple and highlighted up with Bleached Bone. (Figs 2 & 3). All the gold details were painted in exactly the same way as the gold on the breastplate. For the skulls and wings, I decided that if I were to paint them in a traditional brown up to white way, they would be lost amongst the rest of the warmth of the model. Therefore, I decided to use a colder grey look that I felt would contrast nicely. They were first painted Codex Grey and then given a wash of Black Ink. Codex Grey was then applied again as the first highlight. This was then built up by highlighting further with Fortress Grey and Skull White. (Fig 7). The staff and cane were both painted the same. To get the marble effect, mix Chaos black and Jade Green together and then paint this as a series of thick stripes all along the staff. Mix in more Jade Green and then paint this inside your original stripe. Repeat this again, adding more Jade to the mix only paint it in increasingly broken lines. This creates the impression of the marble veins fading in and out of the staff. (Fig 8). I decided that the Inquisition bestowed the purity seal on his left arm to him as a sign of his psychic purity. As such, I painted it green, as that is the colour most associated with psykers. (Fig 3a). I left the third eye on his head flat black, reflecting the limitless void of the Warp. The base was first painted Scorched Brown and then dry brushed Snakebite Leather. Snakebite Leather and Fortress Grey were mixed and dry brushed on over that as the final highlight. With that the model was finished. (Figs 2 & 3).

This brings me to my final thought. Sometimes when following Masterclasses like this one, you may become caught up in trying to recreate faithfully the colours and techniques of the original painter. This can often lead to frustration, as some times you are unable to do this. I know this was certainly true for me in the past. Use these Masterclasses only as a guide when painting your own models, not as the be all and end all of painting. Learn what you can from them, experiment, and above all enjoy!

# INQUISITOR. MASTERCLASS



Fig 1



Fig 2



Fig 3



Fig 3a





Fig 5



Fig 6



Fig 7



Fig 8



Fig 9



Fig 10



Fig 11



# INQUISITOR. MASTERCLASS



Fig 1



Fig 2a



Fig 2b



Fig 3a



Fig 3b



Fig 4a



Fig 4b



# INQUISITOR

## MASTERCLASS

### Imperial Navy Bosun

by Michael Anderson

When I was first offered the task of painting the Boatswain (the proper spelling!) I initially realised that this particular character is one with little written background in the 40K universe. There was also almost no visual information available for me to reference, and none at all in colour, which, unless I wanted to paint the figure in black and white, was something I needed to work around. After trawling through every issue of White Dwarf since issue 98 (around the time of the original release of Blood Bowl!) to present day, Daemon Hunters an'all, I found myself with one, yes just one colour photograph of an Imperial Navy crewman taken from Dave Andrews' Thunderbolt diorama. For those unlucky enough not to have seen this



masterpiece of modelling, it consists of two naval officers observing the preparation of a Thunderbolt Fighter in a hanger. (Just in case you haven't seen it, we've printed a picture of it on here and page 18). (fig 1)

The officers are dressed in deep blue uniforms with a trim, so I decided to take this as my reference point. Not that I had a plethora of other options to choose from!

I began by assembling the model in the usual way, followed with an undercoat of Chaos Black spray paint. My trusty hairdryer at this point was on the blink, so the more traditional technique of waiting for the paint to dry was employed.



I began by painting the areas of bare flesh, which in the case of the Boatswain is only the head. This, I basecoated with a mixture of Scorched Brown and Chaos Black. The first highlight was

achieved by using a 50/50 mix of Dwarf Flesh and the above mixture. This was applied liberally allowing the basecoat to be seen only

in the deepest recesses of the face. Next, I mixed an equal amount of Elf Flesh into the first highlight mixture and blended this into and over the most prominent areas of the face. The third highlight was several thinned coats of pure Elf Flesh, which were gradually applied to the raised areas. The final highlight was a 50/50 mix of Elf Flesh and Skull White, which was blended into the peaks of the features. I then mixed a 'stubble wash', which was made of a very watery mix of Shadow Grey and Scorched Brown. This was applied in layers until I decided he was suitably unshaven. The bottom lip was given a very thin wash of Scab Red and the eyes picked out in Skull White with Chaos Black pupils. (figs 2 a & b)



I then decided to approach the largest area next, which would be the blue of the coat. The basecoat colour was a 75/25 mixture of Regal Blue and Chaos Black. I wanted to keep this dark blue as the majority covering of the area, so

the highlights would simply pick out edges and creases, rather than covering large expanses. The first highlight was pure Regal Blue. Following this, I gradually added an increasing amount of Rotting Flesh to the highlight mixture, applying this in thin layers until I reached pure Rotting Flesh. This was then washed with several very thin glazes of the basecoat mixture. (figs 3 a & b)



The next largest areas were the areas of leather, such as the boot, gloves and belt. These were basecoated with a 50/50 mix of Scorched Brown and Chaos Black, then highlighted by

Scorched Brown, Bestial Brown and Vomit Brown into the edges successively. They were then given several thin washes of the basecoat mixture and allowed to dry. (figs 4 a & b)



The metal areas were the next to be painted – these included the pistol, pendants, peg leg, hook hand and shoulder guards. These areas were all basecoated with Tin Bitz and then highlighted with Brazen Brass, followed by Chainmail and Mithril Silver. I decided on using brasses as the metallic colours as they seem more archaic than plain metal and not too ornate like golds. (figs 4 a&b, 5, 6, 10)



The trim on the coat was painted using Scab Red, highlighted with Blood Red and Blazing Orange. This was then dulled down using a 50/50 mixture wash of Blood Red and Chaos Black. (fig 3a)



Now all that was left was the detail on the ropework and litany papers. The rope on his uniform and whip was given a basecoat of Bestial Brown. This was then highlighted with Snakebite Leather and Bubonic Brown, and the very tips picked out in Bleached Bone. This was then given a thin wash of Brown Ink. (figs 8 and 10)



The Litany Papers were painted with Snakebite Leather and then blocked out with Bleached Bone mixed with Skull White, only allowing the basecoat to be seen in the cracks in the parchment. The text was carefully added using a mixture of Black and Brown inks. (figs 9)

Finally, the base was drybrushed with Snakebite Leather and Rotting Flesh, and when this was dry, static grass was applied. I purposefully missed some areas of the base when I was applying the sand initially, I then coated these with gloss varnish to give the impression of pools of water. (figs 4 a & b)

All in all, the Boatswain is a very simply model to paint, not requiring an extensive palette to achieve pleasing results. This simplicity suits the role of the character well. Essentially, he should be brutish, but without seeming disorderly, and this, I feel should be reflected in the colour scheme chosen. Despite this simplicity, this figure took longer than usual to paint as I was with out my faithful hairdryer, but you will be pleased to hear he will be back in action by the time I write my next Masterclass!



# Playing God

## Thoughts on Gamesmastering in Inquisitor

by Derek Gillespie

*"I don't know the secrets of success, but the secret of failure is in trying to please everyone!"*

### A Shadowy Presence

There is an unsung hero in every successful game of Inquisitor. He, or she, is the player who doesn't turn up with his own personal character sheet. He possibly carries a pile of scribbled notes, a well-thumbed copy of the rules and a look that suggests a lack of sleep the night before. He sets up the playing field and gives the other players their marching

orders for the coming conflict. He watches the players carefully as they place their respective warbands, and searches his mind, making sure that nothing is going to surprise him over the coming hours. He is the Gamesmaster, and his presence is a defining difference between Inquisitor and all other GW games. He is the architect of every game, and his word is law.

Campaigns are now at the forefront of attention in Exterminatus, and it seems only fair to examine the role of the person, or persons, who are going to make the whole thing hang together. A few months ago, I finally handed over the gamesmastering duties of GW Edinburgh's long-running Inquisitor campaign, Daedalus. Run on a weekly basis in-store, Daedalus ran continuously for a whole year, and provided over twenty players with their regular fix of politics and intrigue in the 41st Millennium. While these are by no means the only games of Inquisitor I have planned and guided, it was these games in which I gained the experiences which have formed my views on how a Gamesmaster can handle the running of a long-term narrative campaign. Here, I hope to share some of these thoughts with anyone who is willing to listen for long enough...

### Getting the Ball Rolling

As I said, I ran a narrative campaign. That's the first point, and the key word is 'narrative' – we need a story or three to work with. Which instantly brings me to my first point – a Gamesmaster must have a thorough knowledge of the background of the Warhammer 40,000 universe. Thorough knowledge is vital, encyclopedic is preferred. It is your primary job to create plots which are both convincing and engaging, and that means you need to know your stuff. The majority of



Inquisitor players are older gamers, and they almost certainly know their backgrounds. That means they appreciate a well-developed story which doesn't jar with what has come before, and on the flip-side, anything which doesn't fit will be instantly apparent to them. Harsh but true, if you aren't happy with the rich tapestry of background for 40K then you shouldn't be Gamesmastering. Simple as that.

So we're looking for initial storylines to lead the campaign off with. But before this there's one crucial thing to do, and that's create the setting. There is almost nothing to say about this that Gav Thorpe didn't cover in his excellent 'Creating Worlds' series which can now be found in the Inquisitor Annual 2002, and all I would really want to add is that the more you are willing to do, the better it will be. Believe me, if you write a lot then it can seem to be a never-ending task, but the number of times in the future that you'll come back to it as a source of ready made information to give the players makes it an invaluable resource. I also found I was constantly stumbling across little things I'd put into the initial background which I had forgotten about, but were suddenly useful as plot hooks or sub-plots at a later date. For our world, Tigris Bellerophon, I wrote information on the geography of the planet, the layout of the surrounding solar system and galactic sub-sector, planetary

political and religious movements, major terrorist groups and Imperial factions, a planetary history from the Age of Strife onwards, brief myths and legends, and, finally, a breakdown of each major hive on the planet, including the names of all the Houses contained within, and at least two useful characters in each Hive, some of whom were to turn up at later junctures as NPCs to aid or hinder the players. The players were not presented with all this information to begin with of course, but it was there should they request it (more of which later). What the players were presented with was a single page synopsis similar to that shown in Gav's articles for Karis Cephalon, and a separate map of the planetary system, both of which were displayed on the campaign notice board.

With that substantial task behind you, you are ready to get down to the campaign proper, and back to those storylines. At the most basic level, these help to suggest to a player what his character is doing on the planet, and give some focus to the initial actions of his character. Knowing what the plotlines are also allows the GM to plan the first game or two in advance, to ease them into their job as well. You've got a lot to do as the GM, and if you get a chance to make life slightly easier for yourself without detracting from the quality of the campaign then you should grasp it with both hands!



The number of players you are expecting should determine the number of separate plot threads you want to work with. I tend to find that too many models on the board at once can slow games of *Inquisitor* down, so you're hoping to spread your players out over a sufficient number of plotlines – maybe one for every five players? We based our plots around this sort of idea, and opted for three distinct plotlines, of which players could choose one each to pursue. These revolved around an increase in terrorist activity in the Imperial capital, a mutant rebellion in a southern hive and a loss of contact with a northern mining outpost. Each plotline was based in a different hive, in an attempt to give each story a distinct feel. If you are intending on running different plotlines, make an effort to keep each different from one another – players have to think that they get something unique out of their plotlines otherwise they may start to think that the difference in plots is irrelevant. Try therefore to ensure that you don't always run the same type of game week in, week out, and just change the background circumstances around it.

We'll return to plotlines shortly, as nothing is more important for a GM in a narrative campaign than to keep these moving along. But now we have a more immediate concern. Drawn by your wonderful work on the campaign background and planetary history, players are going to start circling, wanting a piece of the action. And those players need a character to play with...



Generating characters for the players is, I find, immensely enjoyable, but it's also one of the times when you have to be most willing to start exercising your authority.

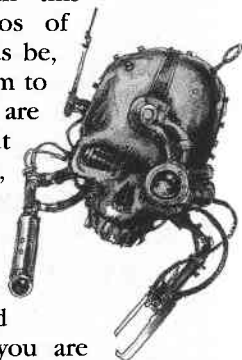
When we created characters, we were looking to ease people away from characters of the power presented in the rulebook, which are actually very tough. We wanted to limit the most dangerous weaponry and equipment to extend the lifespan of the players – I had no real wish to see our characters blown away in the first few weeks, and it also served the purpose of making items like bolt weaponry both rare and feared. Now is not the time to go into how we designed our characters, there's easily an article's worth in that on its own, but suffice to say that we used a combination of our own unique restrictions and character profiles, combined with the random generator tables which can now be found in the *Inquisitor Annual 2002*. What I do want to



comment on is character background, and the GM's role in populating his campaign with protagonists.

The ideal situation is a player who comes to you with no model pre-prepared, not a hugely detailed background (bear with me on this one), and no idea for the character with the exception of the type they wish to play. In this case, a few rolls on the Generator tables later and they have a playable character that they can order from Mail Order as a bundle of convertible bits and pieces, and their background can then be fleshed out based upon the character's equipment and skills. The next most preferable situation is a player with no model but a ready-made background. Scan this background carefully. It's a sad fact that some players view the pre-prepared background as a tool to justify ludicrous claims

to skills, equipment or abilities ("But he's had this heavy bolter since he was knee-high to a grasshopper"). This is my first sign that you might have trouble with this player. Explain the ethos of Inquisitor to them if needs be, and see if you can get them to confess that their requests are unreasonable without further prompting. If not, then this is the first time you have to make the players aware of one of the most important things you have to bear in mind when you are a GM – you are omnipotent! Your word is law! You have to be above the whining of players. If you're not happy with something at this stage, then you just have to say, "No!"



The other option is that someone comes to you with a pre-converted model, and therefore insists that their character gets what the model is armed with. Once again, I find that this only happens in the case of those who have converted their Inquisitor with power armour, a frostblade and a boltgun. Time to disappoint them once more, I feel! You may decide not to insist on WYSIWIG, or you may want to make it quite clear that pre-converting in this fashion is not recommended. You honestly are being harsh to be fair here, so don't lose any sleep about stamping your authority on the character generation process. Of course, if someone turned up with a lovely model, reasonably armed, then I never have any problems designing their character without recourse to random rolls for equipment, and the same applies to those who have penned good, engaging backgrounds. You are trying to stamp out gamesmanship here, not creativity.

Right, that's quite enough on that. We've got our plotlines, we've got our characters, and we've got our background. Maybe we've even played a few games and the players are itching for more. Now is the most important time – a campaign is most likely to die after the first game or two if a momentum does not build up.

## Keeping the Ball Rolling

Back to plotlines then, but not the creation of them, rather the handling of them. In my experience, it's not a good idea to pre-plan any parts of the plotline barring the very start and, nearer the time, the very end. There are several reasons for this, but the main one is that the primary bonus of a narrative campaign is that it

develops a life of its own. Planning the first one or two games helps to push players in the right direction, and then I find that they tend to feed the story of their own accord. A major skill as a Gamesmaster is the ability to improvise and think on your feet while running a game, and this same ability has to be transferred to the running of the campaign as a whole. If this idea doesn't appeal to you then a compromise may be to plan certain key events which you know have to take place, and only take a more direct running in the story when you want one of these events to occur. If it still isn't sitting with you, then maybe you should try your hand at running a few 'tree' style campaigns such as those presented in *Exterminatus* and *White Dwarf* to gain some experience of developing a background. Try to expand upon the pre-written background for these campaigns based upon what you do in the games themselves, and you'll soon find that the whole process becomes much easier.

This idea of the players' actions affecting the plot is crucial, as if people's interests are to be maintained, then they need to feel that they can have a personal influence upon the story of the campaign. Few players want to feel that their presence is completely and utterly useless. A big part of this player interaction with the stories will be seen by them in whatever feedback you give them, and we'll get



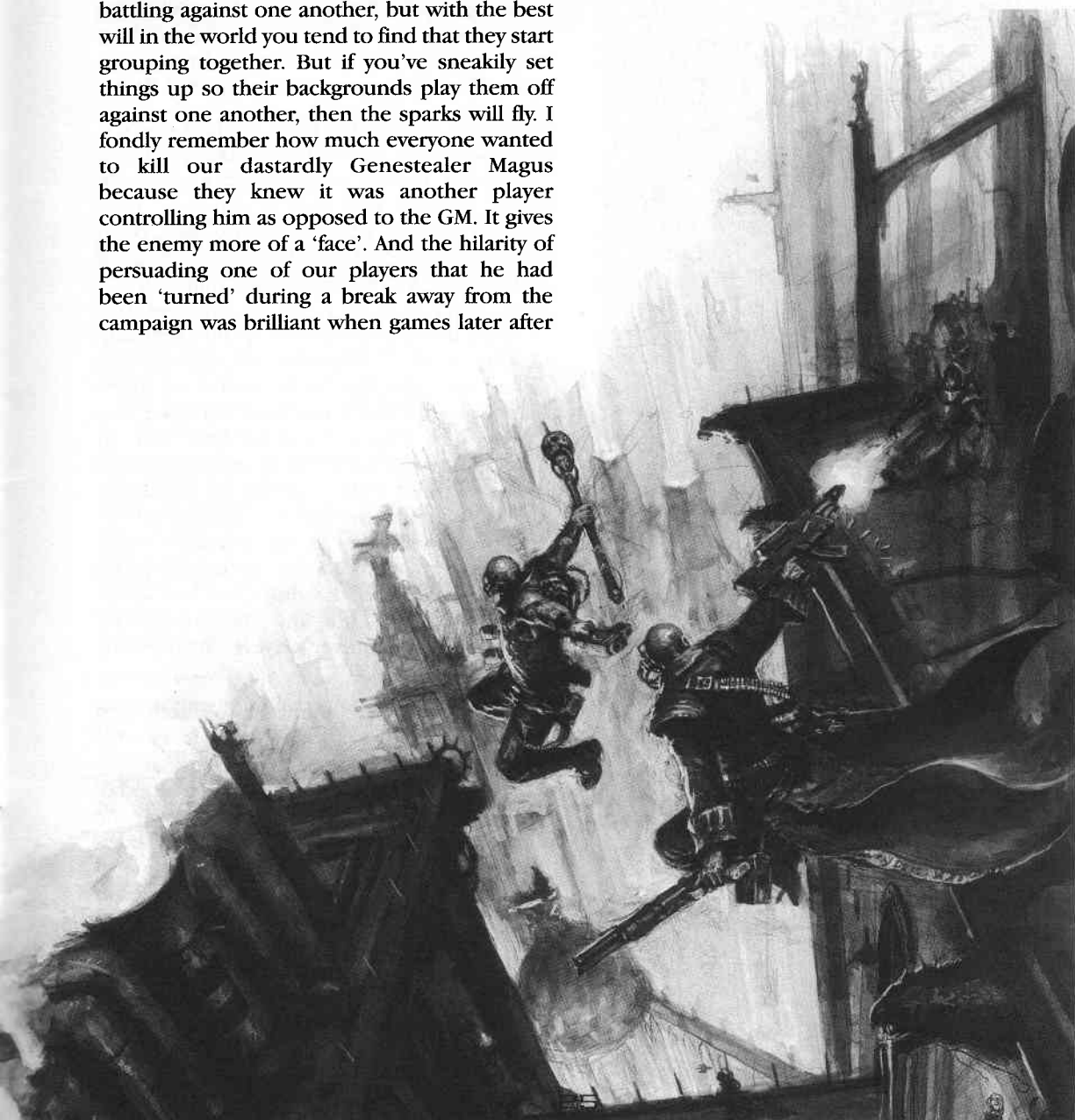
to that shortly. There is little point saying more on the generalities of plotlines, because there are so many different variations which may crop up, that it makes more sense at this stage to look at some common problems you may encounter along the way.

One of the hardest things to do as a campaign grows is to integrate new characters into the plotlines, especially if they have joined late on and the main story is already well established. Players who have already designed a background can be both a help and a hindrance here. Players with a generic 40K back-story behind their character can commonly be squeezed in quite easily, with all that is needed being a reason for their character to have turned up. On the other hand, there's the danger of someone turning up with a background so wild that the inclusion of that character into the story would blow it to pieces. The best thing to do here, and this applies equally to players who are generating a new character with no

background once the campaign is underway, is to sit down with them and explain the major events so far in the campaign, or the major protagonists, and see where you can fit this new arrival in around them. Look over the backgrounds of your existing characters and find any excuses to have links between the current characters and this new arrival. An old enemy perhaps? An Inquisitor hunting down an old friend or rival? The Adeptus Mechanicus looking for a stolen artifact? Rogue traders calling in old debts? The list is substantial. The other option I like is to invite the new player to play a character who you know you will need in the campaign shortly, often as some adversary in a particular plotline. I find most players relish to join the campaign as a 'baddie' (they always get the best parts!), and wreak some havoc on their friends. Personally, I think it's far more amusing to have the players battling against one another, but with the best will in the world you tend to find that they start grouping together. But if you've sneakily set things up so their backgrounds play them off against one another, then the sparks will fly. I fondly remember how much everyone wanted to kill our dastardly Genestealer Magus because they knew it was another player controlling him as opposed to the GM. It gives the enemy more of a 'face'. And the hilarity of persuading one of our players that he had been 'turned' during a break away from the campaign was brilliant when games later after

his return, he proceeded to shoot and kill his startled Imperial bosses, who had no idea of the traitor in their midst!

Next major problem then – that of characters not really caring about the plot at all! This is not because they find it boring (or they simply wouldn't turn up), but rather that they like guns. Big guns! And Inquisitor has a great variety of guns. I find that these players are often the younger ones who join the campaign at a later date, and the ultimate truth about this is that these players should not be playing Inquisitor at all, but you shouldn't simply turn them away, integrate them as best you can. I have found that by treating them as NPCs who happen to be played by players is the best frame of mind. They either accept the utterly minor role which they will therefore play in



the storyline and do not question that you basically tell them why they are there and what to do, or they start thinking like Inquisitor players and try to carve out their own motivations and gather their own facts about the story. While occasional frustration can arise between a GM and these disinterested characters, I have found that they eventually do stop treating everything as a chicken-shoot and do actually start thinking about why they are there. Ultimately though, never allow the story to be ruined by these guys. If they don't start calming down, then stamp down on them. Have fun playing God!



Ideas for story sub-plots will crop up all the time, and are a great way of keeping interest up. If other things are happening besides the main 'objective' of any individual plot, then everything seems a bit more real. Remember that there's meant to be a world around these characters, and it doesn't revolve solely around them. As a rule though, sub-plots are best added to a campaign as a direct result of the actions of players on and off table, and should not be pre-planned. I've found that players are quite capable of getting themselves into enough mess without you having to think about it for them! These sub-plots add extra excitement to a story, but should hopefully not be more damaging than their nature warrants. However, the Imperium is a harsh and unforgiving place and our players are role-playing within that environment, so must accept the consequences of their actions. It can often be some of the previously mentioned disinterested characters that end up in some nasty scrapes, as they are the least likely to think of the consequences of what they do.

Harsh as it may seem, I think it is best to come down hard on them despite the inevitable complaints, but not necessarily as an example to the others. The sudden adversity their character faces may suddenly get them thinking like they should have been all along, and as long as you are always willing to let them think their way out of whatever bad situation they put themselves in, they may stop treating games of Inquisitor as a big shooting gallery. As examples, an Inquisitor on Tigris Bellerophon who continually snooped too deeply into sealed Imperial files had an Imperial Assassin come out of cryo-storage and sent after him, while a group of gun-happy Rogue Traders were declared outlaw by the Adeptus Arbites and run out of town – a sub-plot which ended in a desperate attempt to get to their impounded landing craft, but which saw disastrous failure and the unfortunate death of the fugitive players. It happens sometimes...

Finally, don't worry about having ebbs and flows in the plot – a few quiet patches only serve to make the more hectic parts all the more exciting. Just keep an eye on the mood of your players, and always be ready to up the tempo if interest seems to flag. The same philosophy holds true when it comes time to end the campaign – don't let things drag on too long. When the time comes, make it quite clear to everyone that the end is coming and how important these last games are. If possible, make sure that the penultimate game ends with some cliffhanger moment, and then hype the final game like crazy. Make it an event



in itself, and pull out all the stops. Even if a casual observer has no idea of what has gone before, he should be able to love watching the last game of a plotline as everything comes to a head, feeding off the excitement you have generated in your players.

### Information to the Hungry Masses

One of the key factors in any campaign is that players have the opportunity to see things happen to their characters even when they aren't playing games. This is partly represented by the training and experience rules, but a good narrative campaign should allow the characters the opportunity to do things other than train. Our campaign was run so that the players had to delve in and play detective if they were to discover what was going on in the plotline. In order for them to do this, we needed a system to monitor and regulate their off-table actions.

Orders were the way we chose to address the conundrum of how to effectively monitor what the characters were doing outside of their game. They were to cover every possible thing a character could do including training, healing, rehabilitation, acquiring weaponry, making contacts, interrogating prisoners, visiting dignitaries, finding ammunition, reviewing local news, hiring henchmen, communicating with one another, scouting out future game locations, and a hundred and one other activities which I can't think of right now. An orders sheet had four boxes, each of which could contain one action. This sheet was handed to a GM a few days before the next game was due, and they were acted upon

accordingly. Before any games were played on campaign nights, the orders were dealt with. We saw a bewildering variety of things attempted, and how you handle campaign orders is very important.

The most important advice to any future GMs is to do it properly and do it thoroughly. The orders are what ultimately allow the players to control their characters, and if they are to enjoy themselves then you must be willing to put in the work and on no account forget to do them. Players, who receive quality feedback from their orders, even if they do not like what they're being told, will put more effort into them the next time, and so the campaign as a whole will benefit. You quickly find that those players who start to enjoy the process begin producing their own materials in the form of letters and themed material to present to you. This type of thing should be encouraged whole-heartedly, while still maintaining your right to critically assess the players' ideas.

I have found that, though it can take several hours, taking the time to embellish your information to the players adds so much to what you do – pictures and colour look so much better than black & white sheets. Variety is the spice of a campaign, and keeps the players 'on the hook' and coming back for more. You also find that players will appreciate receiving the feedback from their orders and react with surprise and a certain amount of fear when you give them something they weren't expecting, which you should do occasionally to continue the idea that things progress without them, and without their knowledge. Players' orders can also throw up many a sub-plot for you when you least expect it!

Orders are also where the GM can subtly keep control of the campaign, and ensure that character traits are followed. Players can be punished for out-of-character play by refusal of resources or feeding of false information. Players who wanted to wander around a tabletop in a suit of power armour were punished for this excessive protection by utterly failing to do anything covert in their orders. Anyone who stomps around in power armour doesn't get a chance to hide in the shadows! Certain characters are better than others at certain acts, which we represented by character specific skills which were only for use in off-table situations (Rogue Traders got more goods when they bartered thanks to their Charisma, while Antagonists got information more freely as they are Men of the People), and orders are where this shows through. Consistency is appreciated here, just as it is during a game.

Henchmen in warbands were always a problem here, and I forbade them their own orders except in very special situations to save on overwhelming amounts of work. I admit that perhaps this was a little too draconian, and a possibly better solution would have been to allow each henchman a single order of his own, as opposed to taking up an order of the main player character as I forced them to use. Or possibly some skill which a henchman could gain to allow them extra orders – Self Reliance, or something. Ah well, the benefits of hindsight!

Here is also a good place to mention a campaign newsletter as a source of feedback, and I produced one issue of the Tigris Bellerophon Chronicle every two to three weeks for the players, and it was, I hope, greatly appreciated by everyone. If nothing else, it serves as a reminder of games, and as an enjoyable read to see how the flow of the campaign has progressed. Individual GMs will have different views on the role of the newsletter – some will see it as a resource for players to use, others see it as a purely 'out of time' item, which reports on happenings but cannot be used as a source of game information. I have tried to strike a middle road, and wrote the Chronicle from the point of view of an informed reporter who knows everything bar the most crucial facts, thereby not giving away any facts too crucial to blow a character's carefully constructed cover stories. Hints and clues towards plot leads were often dropped into the Chronicle for anyone who had enough extra information to join the dots, or were just paying attention at the right moment. If you do nothing else as a GM in your campaign, produce a newsletter. It's very rewarding, and the players will thank you for it whole-heartedly.

Ultimately, being able to do this convincingly brings us back to the first ability of a good GM – the key to provision of information in any form to the players is an encyclopedic knowledge of the Warhammer 40,000 mythos and background. Of all GW games, Inquisitor



lends itself to rich, deep backgrounds, and the newsletter is the ideal place to let the character, background and history of your world come to life.

## Playing with Models

In this final section I want to briefly touch upon the subject which is covered at the back of the Inquisitor rulebook by Jervis – that of running a game itself. Everything said at the end of the rules holds true, especially that about consistency of Gamesmastering, so I won't repeat it. Just remember that all of your hard work can come apart at the seams if you can't roughly handle the flow of a game without having a heart attack, so at least run things through in your head beforehand and make sure there are no obvious problems in your scenario which you can't handle.

Inquisitor is not a game designed around balance, and you are there to tell a story, not to 'win' – it is up to you to attempt to convey this to the players. We are not there to have a shoot-out over a vast empty expanse, though some players may seem to think so. Be strict with ammunition for guns and with the encumbrance rules to make players carefully choose what they carry instead of every weapon under the sun. Orders are an important tool here to limit the carnage a single player can cause, especially if you only allow small quantities of extra ammunition.

Try not to have games where the sole aim is a shoot out and/or blood bath - give each player a reason for being there if they do not have one of their own. Besides, blood baths are much more fun if they only occur occasionally, as opposed to every week. It is quite possible to create life and death situations with a few carefully chosen NPCs and a scenario objective as opposed to twenty player characters and a bucket load of bolter shells! Both White Dwarf and Exterminatus have provided some excellent examples of interesting scenarios in the past, so look there for inspiration if needs be. The speed of the game is also paramount, and too many players and NPCs slow the game down – more than ten models is a lot for an Inquisitor game, and less than eight is brilliant.

I would also ask that GMs reward exciting play after a game and during it. The ethos that we are making a movie is oft-quoted but very apt, and dramatic things happen in movies. We are playing heroes and arch-villains here, and several types in between, and they should do heroic and villainous things. Make sure to draw the line at utter stupidity though –

swinging one handed into a combat from a higher level of a building while swinging a chainsword is dramatic, while leaping from a ten storey building is suicide without a grav-chute, even if you do have Catfall and Acrobatic! In game, I have found that by not putting crippling penalties on heroic actions you encourage more dynamic play, and awarding free training points to a character after a game in something they did will make them realise you are willing to help them out for not being too cautious. I also do it secretly so the next game does not devolve in players doing actions more and more stupid than the last in an attempt to get extra free training points at the expense of the scenario.

Always remember that if your players have devolved to the stage where their characters getting better is all they care about, then something has gone wrong.

That being said, I have given free points in Catfall and Acrobatic for death-defying climbing, Deadeye Shot for amazing marksmanship, Nerves of Steel for bravery, Heroic for generally impressive acts, as well as bonus characteristic points at times, amongst others. It may not be the be-all and end-all, but a slow improvement of any character is always pleasing, if only to balance out the slow accumulation of injury!

Ultimately, running a game is a personal thing and you should do it the way you want. And despite your best efforts, things sometimes go wrong (it happens to all of us at some point!). When it happens to you, put it down to experience, but try to work-out what went wrong and why. And if you do decide that it was the players' fault, then remember that it's a roleplaying game, so you can always make them pay if you want!

## Wrapping Up

It all comes down to preference, but I found to my surprise that after running a successful narrative campaign, I really did love being a GM as opposed to a player. While my warband still gets frequent outings to purge the heretics, I will happily take the reins in any scenario now. Gamesmastering over a sustained period is the most rewarding thing you can do in the Inquisitor hobby.

So go on – try playing God you won't be disappointed!

**Whether you are a radical heretic or a loyal Monodominant, it does not matter, send in your communiqués to [fanatic@games-workshop.co.uk](mailto:fanatic@games-workshop.co.uk) or by Adeptus Postus: Exterminatus, Fanatic, Games Workshop, Willow Rd, Lenton, Nottingham NG7 2WS, United Kingdom.**

## Bows and Bits

Dear Inquisitor Hall

I am a firm fan of all things Inquisitorial, and as an avid gamer, modeller and Inquisitor Gamesmaster, I do so enjoy reading Exterminatus magazine.

However, given that I've now run a couple of campaigns, and with a few still in the pipeline, it was time I had my say.

Firstly, I give the Emperor's Thanks to Inquisitor Avicenna for his suggestions on Upclose range in close combat. It has proved mighty handy, and I say that both as a GM and a player. Indeed, how else can you steal from someone without killing them first? How else could you slice a heretic's throat!

As for my own suggestions, I would like to talk about bows, amongst other things. Modern bows will easily defeat most ballistic armour, and are easily as powerful as assault rifles. In fact bows, with archers, remained the mainstay shooty-bit of many a medieval army for centuries, until the widespread use of gunpowder. Modern conventional weapons fire further and faster than arrows, and the ammunition takes up less room, though does not necessarily pack a harder punch.

When perusing the pages of the Inquisitor rulebook, I found that whilst the Autogun (Assault rifle equivalent) caused 2D6 damage, the Bow causes only 2D3 damage. This caused a problem for me when one player had a warband of tribal pathfinders, all armed with bows which failed to cause any harm to their opposition – an Imperial Guard warband.

Rather than just say, 'stupid natives, why don't you use guns!' I decided to design a long bow – as a GM I like to use words like 'design', they make me feel clever! The bow in the rulebook I counted as a Short bow.

Both Short Bow and Long Bow are identical, except that Short Bows causes 2D3 damage, and the Long Bow causes 3D3 damage and has Weight 20. The short bow can be used by anyone, but in order to wield a Long Bow, the Archer must have a minimum Strength of 50.

For every 5 points the Strength is over 70, add +1 to the Damage. For Short Byrtururows, for every 10 points of strength over 60, add +1 to the damage caused.

Bows can also use a number of different arrow types. I have devised a few:

Broadhead – a broad knife blade at the tip, causes +D3 damage.

Spinner – designed to spin quickly, drilling into armour, halve armour when calculating damage from a spinner.

Warhead – fitted with any grenade type, the bow counts as Range D and has Acc -10. Short Bows cannot fire warheads.

Right, that sorts that out – sorry if I'm the only one who cares about bows!

Next, Space Marines, and please don't call this a Marine-letter (it's mainly about bows, anyway!) Yes, they're hyper-hard, but they're supposed to be. Sometimes I allow them to be used in my campaign games, and sometimes I don't. I wish people would stop complaining about them – just leave it up to the GM – that's what they're there for – to ensure a balance. If they have to resort to the Ready Reckoner, then they should (though consider the use of this tool as deadly as Exterminatus, and wield it wisely). I look forward to reading Lord Thorpe's long-awaited treatise on the subject.

Finally, I was wondering, are we going to see an Inquisitor bestiary? I've been scouring the pages of the ancient and revered Rogue Trader for modelling ideas, and have already made four Catachan Face Eaters – remember them – Flannels of Death! But, oh, how sweet to unleash an Ambull, or a Catachan Devil on my unsuspecting players, and there's that Enslaver pack!

I've been planning . . . you get the point! Along the way, I have seen many an Inquisitor travel to many a world, and face countless beasts.

Thank you for your indulgence. Oh, yeah, and can you make Exterminatus bigger?

Inquisitor-Overseer ElTito <Matt>

## Young'uns

Dear Savant Hall,

With regards to young players, my own 'radical' thoughts are that anyone under the age of 14 is not suitable to play Inquisitor. This may sound harsh but it's true. Granted, there may be a few youngsters mature enough to except Inquisitors' goals but it is my experience that they just don't 'get it!'. As a Gamesmaster, I often find it frustrating to play in-store and be swamped with young'uns with Space Marines and stupidly hard Inquisitors. Scenarios with complex plots and objectives go out the window as they turn the game into an all-out firefight to see who's got the best weapon (and as they've often designed the characters themselves, they have massive guns!).

I'm sorry to sound so closed minded about this but the simple conclusion is that Inquisitor is a game for mature hobbyists and not for the 'Tinboy' brigade who hang around the stores on Saturday mornings.

Inquisitor Havok <Damien Green>

*Controversial indeed, but that's what data-script is all about. So, do you agree with Inquisitor Havok, or are you a gamer under the age of 14 who disagrees (or even agrees) with him? If so, then get in contact.*

## Unhappy Kroot

Yo!

I got the model and wow what a fantastic one it is to paint, to be honest its one of the most enjoyable models I've painted to date. Looked at stats for the game, uhhhhhhh what happened?

Out classed by a desperado he is?

In fact Slick Devlan can muller him!

Ok, I wondered what was wrong.

The character described Khibala Yusra, is supposed to represent the Master Shaper of an entire war sphere, and yet a Desperado can out fight him?

The Kroot has no armour, fair enough he has some cool weapons, in keeping with character.

But he isn't even strong enough to wield an Eviserator!!!

Now all I can say is that Graham McNeill had no passion for Kroot in any way at all! The

Kroot got two pages in the mag whilst the Eldar got lots.

There is no definition between Kroot, Kroot Shaper and a Master Shaper for which Mr Yusra is!

Kroot defiantly need to be at average ST 80, this will make their hits hurt in comparison to enemy hits on their unarmoured bodies, and make up for not being able to have combat drugs.

Survivability is bad, in fact near non-existent, sounds fair enough but should be tougher I feel than a Desperado. These Kroot ply for war across the galaxy killing creatures more dangerous than little old ladies!

All I can say is Inquisitor is story driven, not points driven. If I put Khibala Yusra next to Slick Devlan – they seem equal?

Maybe give Kroot 4D10 worth of points to spend on their Kroot to represent evolutionary path?

The Kroot stats seem like a cop-out.

Inquisitor Evil <Matt>

PS: I'm 30 years old and been in the hobby for 20 years to be honest the quality of work has been going down in the last year. Pass me the proof reader and let the Kroot deal with him.

In a nut shell, make the Kroot warrior more scary than my ex wife!

*Umm... I think you should report to a termination booth as quickly as possible.*

## Spain Speaks

Hello,

In my opinion, Inquisitor, as a game, has a problem or, perhaps, some players have a problem because they don't understand what Inquisitor is. It isn't a WH40K game in a new scale with lots and lots of the most dangerous characters in each band (Space Marines warbands!!!!). Inquisitor is a narrative game, or a RPG. The GM has a history and the players have a role. They must use their intelligence and not just the best weapons and characters they can find in the rulebook. This game needs imagination!

Inquisitor MancheOo <Juan>  
(Spain)

*Many thanks Juan. Keep your missives coming to the usual address. Until next time...*



# CONTACTS PAGE

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**Mordheim** The Thing In The Wood  
**Inquisitor** Inquisitor Helana Jerico  
**Battlefleet** Gothic Space Marine Escorts  
**Warmaster** Bloodletters, Flesh Hounds  
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Navigators and henchmen,

by Graham McNeill.

## Inquisitor Masterclass

### - Navigator

Darron Bowley has painted this great model.

## Inquisitor Masterclass

### - Imperial Bosun

Michael Anderson is back with another great paint job.

## Playing God

A treatise on Gamesmastering

by Derek Gillespie.

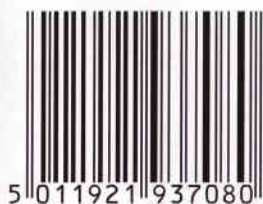


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