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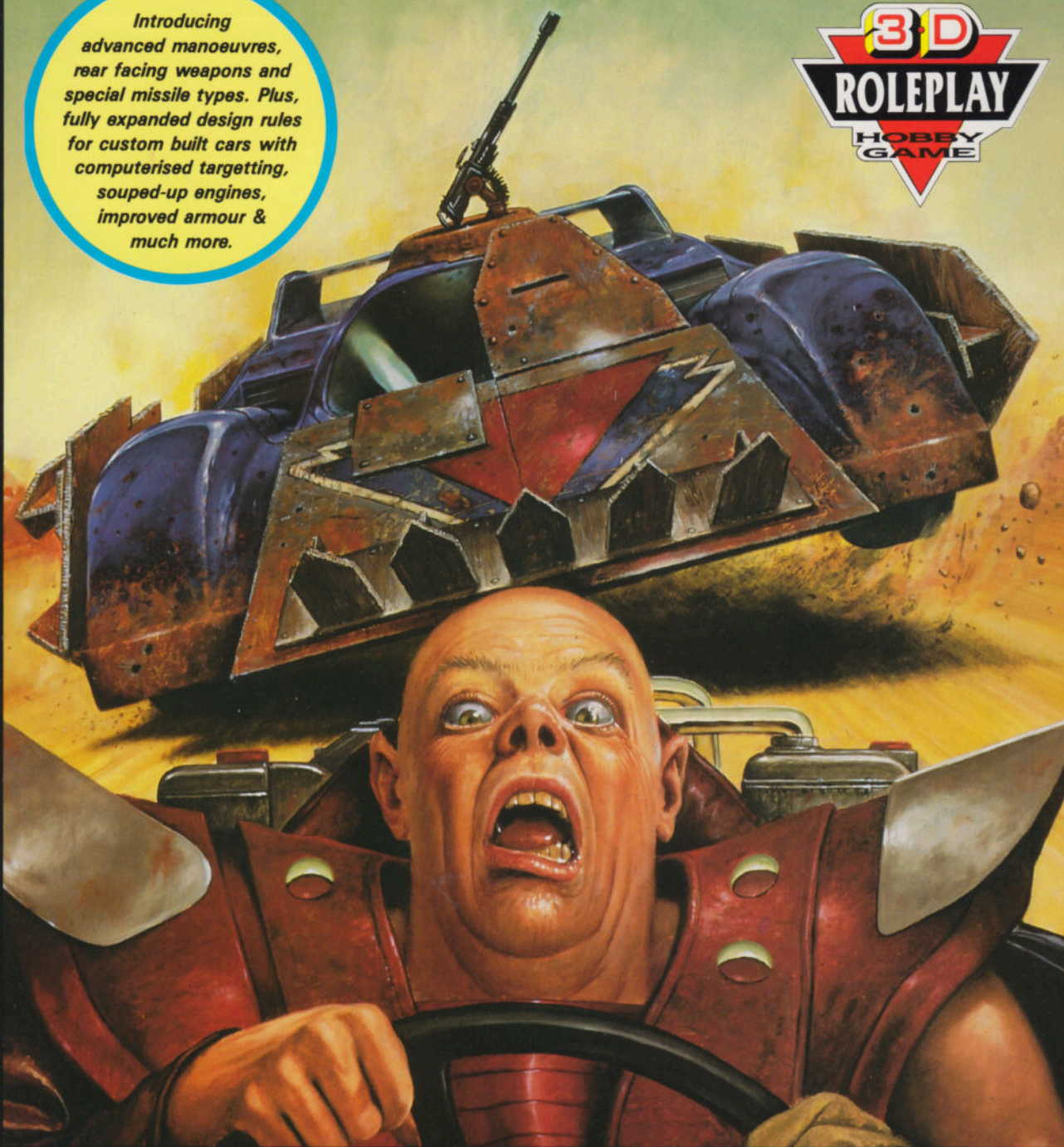


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








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CULTURE SHOCK

MARAUDER

Over the past five years Trish and Aly Morrison have created some of Citadel's finest miniatures. But recently they've decided to spread their wings, and venture into the harsh world of commercial enterprise on their own behalf. It seems the time has come to leave the protection of their comfortable nest in the Nottingham Design Studio and work in their own miniatures company.

Marauder, as the company is called, will be producing a wide range of fantasy and science fiction miniatures, starting with Orcs, Goblins and Dwarfs. We've had a sneak preview of the first releases and can assure you that they show all the craft and skill you'd expect from two of the country's most prolific and popular designers.

We are delighted to say that Aly and Trish have agreed to let Games Workshop distribute their new range so you'll have no problem finding **Marauder** miniatures in the shops.

And although we're certainly sad to see Trish and Aly go, they depart with the support of everyone here at the Design Studio and with very best wishes from Games Workshop and Citadel Miniatures.

NEW FACES

While bags are being packed in the figure department, here in the editorial office we've got a new arrival. Si Forrest, scenario writer extraordinaire and erstwhile editor of *Tortured Souls!* magazine, has joined the staff at the Design Studio. He's certainly been thrown in at the deep end with his first job - bringing some order to **Realm of Chaos**.

And soon to be seen is another newcomer to GW, ex-WestEnd Paul Murphy. Paul's coming over from the States for a couple of months to develop a **Realm of Chaos/WFRP** adventure written by Si. Little is being said about this at the moment, but Skaven have been seen clearing a corner of the office ready for Paul's arrival.



Si Forrest

WORK IN PROGRESS

Editing has just started on a brace of **Blood Bowl** support products. Both penned by the game's inventor, Jervis Johnson, they are currently known only as 'BBC1' and 'BBC2'. The first will feature Star Players for all the major teams, with rules for generating these Astrogranite heroes, and details of the many races that play Blood Bowl. The second volume contains a full campaign system and advanced rules, including cheerleaders, fans, magic, secret weapons, dirty tricks....

On the **Warhammer Fantasy Roleplay** front, Derrick Norton is currently compiling a 'Companion'. In addition to assorted new hardware and scenarios, it will feature a mini-campaign based on some of the best **WFRP** adventures from the past couple of year's White Dwarfs. Derrick won't say exactly what he's planning, but even those who've already played some of the material will safely be able to use it again - without too much déjà vu! More on this as it develops.

And in the far corner of the office, treachery is being planned. Even as I write, a huddled group is discussing the downfall of The Empire. Among the conspirators is **Power Behind the Throne** author Carl Sargent. They're muttering about the **Empire in Flames** - Sigmar save us!

STOP PRESS... GAMES WORKSHOP GLASGOW

The latest news from north of the border is that the first Scottish Games Workshop store is due to open its doors onto Glasgow's Queen Street in early October. So, if you're in the area, keep your eyes peeled for the GW logo. Watch this space for details of special opening offers.

And fear not! Critical Mass is dead, long live Critical Mass! Dave Pringle, editor of the SF magazine *Interzone*, has stepped into the breach and will be taking over the column from next month.



Aly and Trish Morrison



"You simply
can't make music
any heavier than this."
KERRANG
MAGAZINE.

"In Battle
There Is No Law'
is frighteningly heavy."
KERRANG
MAGAZINE.

BOLT THROWER

Hot on the heels of Hawkwind and Sabbath, West Midlands band BOLT THROWER descend upon the GW Design Studio in Nottingham

The Bolt Thrower or "Spear Chukka" as it is fondly known by Orcish Generals throughout the Known World, is a powerful weapon, capable of bringing death and destruction down on the heads of your enemies with 'monolithic, pile driving force...'

Funnily enough, that's exactly how those discerning fellows at SOUNDS music paper described the band, as well as, 'all out holocaust noise merchants.'

Coming loosely under the banner of Thrash Metal, BOLT THROWER have been together for around two years. Through constant gigging, mainly in the North of England, BOLT THROWER have gained a devoted following, and a reputation for the acoustic reproduction of total grinding death.

Karl (vocals), Baz (guitar), Jo (Bass) and Whale (drums) create an incessant, remorseless wall of frantic energy, the lyrics invoking a painful vision of a dark future. Through listening to the likes of Discharge, Slayer, and Carcass (to name but a few), Bolt Thrower have evolved a sound all of their own, devoid of subtlety or charm, where noise, power and speed are everything.

The imagery evoked by BOLT THROWER is indeed reminiscent of the despair and hopelessness present in the black reality of WARHAMMER 40,000. Not surprisingly, the band are avid players of Games Workshop games, the favourites being BLOOD BOWL and CHAINSAW WARRIOR. The name BOLT THROWER actually came from reading *White Dwarf*, and the artwork on the sleeve of the first album *In Battle There Is No Law*, has a distinct Warhammer flavour to it.

Future plans include a 10 date British tour in November, the imminent release on vinyl of the very successful BOLT THROWER Peel sessions as well as gigs in Europe, Ireland and eventually the entire Known World.

In Battle There is No Law is available from all good record shops, or from Vinyl Solution, 39 Hereford Road, London W2.



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From A to Zombie

Faced with coruscating brilliance, one can only gush over the wonderfulness of the greatest literary triumph since *War and Peace* or the discovery of semicolon. Such an epochal landmark, transcending the feeble term "book", is **The Dragonhiker's Guide to Battlefield Covenant at Dune's Edge: Odyssey Two**, from godlike publishers Drunken Dragon Press, 84 Suffolk St, Birmingham, B1 1TA. Not since the Epic of Gilgamesh or the Book of Genesis has such... (*I suppose this is the Langford SF parody collection?* Ed.)

Dammit, now I've forgotten the rest of my impartial critique. After this column I shall stalk off in a huff.

In today's lemming-rush of indentikit fantasy grot, it's nice to find something different like Sheri S. Tepper's **The Awakeners** (Bantam 476pp £12.95). This is "science fantasy", its magical exotica built on an understated SF background of clashing ideas and ecologies on a weird colony planet. Zombies (popular this month), alien conflict, immortality and cruel theocracy sound routine: Tepper scores by showing the colour and complexity of a real world with real politics. Her narrative mosaic has many characters, many factions, with no stereotyped Evil Lord (likewise a happy lack of elves, dragons, spells, rings and the Wild Hunt) - no-one's wholly right or wrong, the most painful tragedies from ignorance rather than Evil, and even the nastiest race is so because it's caught in an evolutionary trap. Despite sluggish development of narrative tension and a cast so large that it's bothersome remembering who's who, I liked this for its freshness - its dexterous avoidance of crudities, clichés and lecturing condescension. Piers Anthony could learn from it.

On **Stranger Tides** by Tim Powers (Grafton 352pp £11.95) contrasts neatly with *Awakeners*. It immediately hooks you and drags you along in sympathy with one central character's appalling misfortunes on the Spanish Main... and escalates from there to closing mega-thrills so determinedly spiced that your palate is left almost jaded, overdosed on additives (like the junk-food traditions of Woman as Plot Token, existing to be Threatened/Rescued). Where Tepper's plot unfolds in expanding patterns, Power's accelerates at insane speed through delirious scenery to a shattering brick-wall impact.

His 1718 pirates have learned voodoo lore from Caribbean islanders and use it to nasty effect. Our clerkish hero, pirate against his will, is sucked into the horrors (not only the cover's zombie-crewed ships but a genuinely nightmarish search through darkest Florida for Ponce de Leon's fountain of youth) until he learns some painful, scarring tricks of his own. Compulsive stuff.

UFOs remain compellingly lucrative, for some; Gary Kinder's **Light Years** (Penguin 266pp £3.50) allegedly reports "the best documented, most credible UFO case ever." On the sceptical side, Martin Gardner's **The New Age; Notes of a Fringe Watcher** (Prometheus, 10 Crescent View, Loughton, Essex, IG10 4PZ, 273pp £14.95) comprises 33 essays/reviews distrustful of extraordinary claims which aren't backed by extraordinary evidence. Kinder rummages for such evidence in the mass of shoddiness invariably surrounding major reports. Few UFO believers can swallow his "contactee" Eduard Meier's stories of over 100 personal sightings and close encounters. To illustrate shoddiness: much is made of an astonishing metal fragment which reputedly couldn't have been manufactured on Earth. Solid evidence at last? Well, no, overnight it got lost! It's sad to see Kinder refusing to read beyond "a small portion" of sceptical literature, and eventually bowing not so much to evidence as to the sheer mass of claims, including thoroughly refuted ones. Of course no writer could be influenced by knowing that his conclusions, pro or con, decide whether or not he's pushed as a bestseller...

Gardner too arouses a sad sympathy. He's been arguing for common sense since the 1950's, a depressing and thankless task: forever citing the same old boring disproofs and appeals to reason, while the loonies not only shift their ground weekly but carry on citing old rubbish like astrology as though it was never in doubt. (To digress: Heinlein's best-ever SF prophecy is in *Stranger in a Strange Land*, where the only way to influence the mediocre leader of the Western World was via his wife's astrologer!) amazing that Gardner still retains a sense of humour in this uneven but worthwhile collection.

Arthur C Clarke has apparently reached the undead stage at which other people write his books. Certainly, despite godlike aliens and undersea mystery, **Cradle** (Gollancz £11.95 309pp) doesn't read like Clarke - who's credited as "director" while co-author Gentry Lee is "producer". No sad cadences or dying falls: lyrical techno-prose has given way to dull exposition, often irrelevant (padding about passwords, security, computers, adventure games) or unfocused (aliens, described from an omniscient author view-point, boast "rows of orifices of unknown purpose" - unknown to whom?). The characters have terrible flashback problems and vividly overwritten sex lives, contrasting with Clarke's coy unease about naughty parts. *Cradle's* plot is pepped up with mildly exciting but forgettable chase/caper elements, while losing poignancy, mysticism and awe... the Clarke trademarks one remembered.

Some people don't know when to stop, and most of them are Piers Anthony. **Being a Green Mother** (Grafton 399pp £3.50) concludes the five-book "Incarnations of Immortality", which started promisingly but became ever more sprawling, sententious, and apt to tackle ultimate questions in terms of stupefying banality. Here Anthony imitates Heinlein's later self-indulgence by rehashing at zombie pace the tangle of family relationships from four previous books. He offers what James Blish termed an idiot plot, one whose functioning requires major characters to be idiots, including the heroine and Satan. The reader is merely treated as one. This heroine is terminally capricious and wimpish; after oodles of non-plot occasioned by the fact that the main story is too slight for a thick book, she literally destroys the world in a tantrum. (Q: What does Mummy say to a daughter who's just obliterated humanity? A, from the Piers Anthony Book of Etiquette: "I think we should talk, dear.") The finale is arbitrary, embarrassing, and so question-begging as to look irritatingly unfinal. For feminists, there's a treat when our enlightened lady meets a superstition about defilement and magically senses its truth: "Anyone who drank in it would be sickened, and washed in it would remain unclean. The soul of the water reeked of its special pollution." Why? The buried water-pipe had been walked over by a ... woman. Oh God.

Some writers hack their zombie way to solvency, some laboriously practise craftsmanship, some radiate unfair genius even at their cockeyed worst. R A Lafferty, Scribbling Giant, is in the third category, forever answering Ultimate Questions with hilarious tall stories which sneak around and rabbit-punch you while you're laughing. **East of Laughter** (Morrigian, 84 Ivy Ave, Southdown, Bath, BA2 1AN, 176pp £10.95) isn't his best work, which is diffused through many short stories, but offers subversive metaphysics, swarming stranger than truth characters which no one else could have created, and - despite the doomy promise of his familiar narrative pageantry, numerology and Catholic echoes - a cheerfully daft finish. Minor genius? As he observes, "I doubt whether really small giants will ever become the fashion."

Who could resist **The Return of the Shadow** by J R R Tolkien (Unwin 497pp £17.95), being mercilessly annotated early drafts of *Lord of the Rings* as far as Moria? Me, for one.

This, despite your editor's tearful pleas, is the last monthly *Critical Mass*. With the six year mark approaching, I'm now reduced to zombie numbness by the mere sight of review copies (and plan to spend several recuperative weeks reading detective stories and whisky labels instead). Rather than self-pitying farewells, let's end with a Good Cause.

The organizing body of the 1987 World SF Convention - held in Britain - is fighting financial collapse, not unconnected with lack of sponsorship from publishers. Bankruptcy could mean a gap of decades before Britain is trusted to host this colossal SF/fantasy event again. Well-wishers (and I was glad to say Hello to lots of you there) can gain great good karma by sending the price of a paperback to "Conspiracy" c/o 71 Lawrence Road, South Ealing, London, W5 4XJ. I promise I don't get a cut...

Bye-bye all. It's been fun.

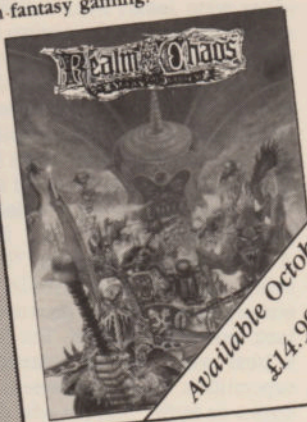
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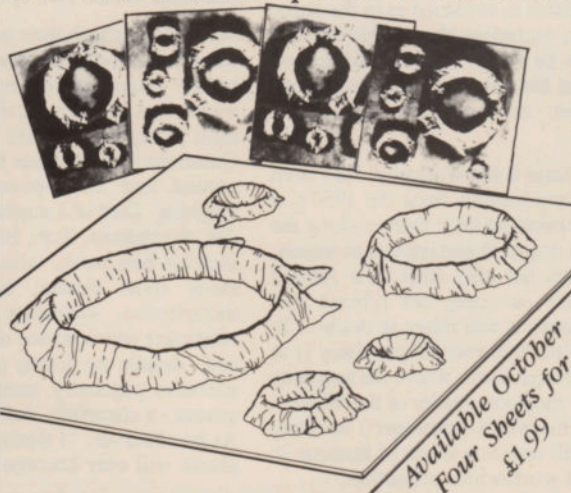
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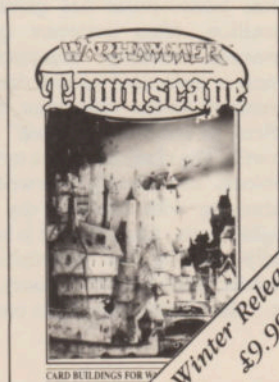
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HARLEQUINS

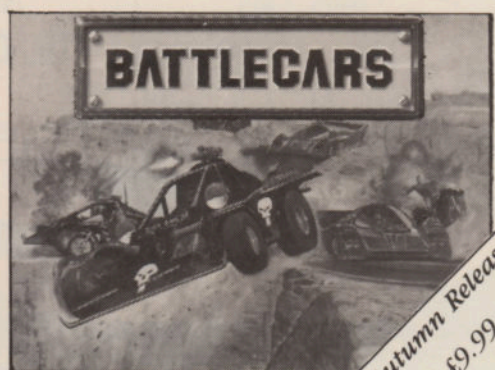
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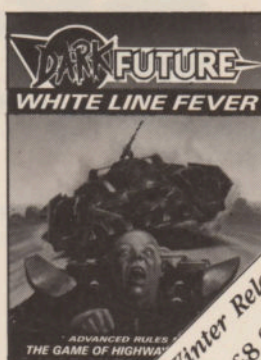
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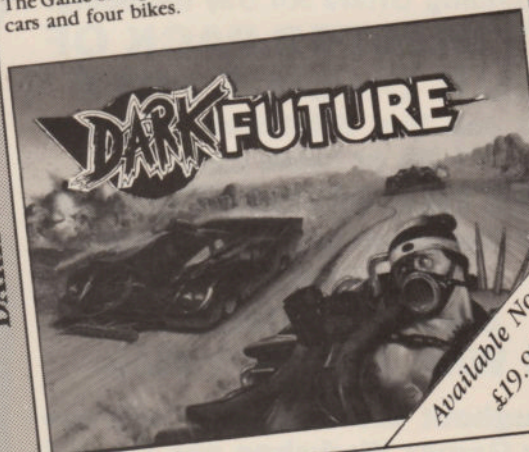
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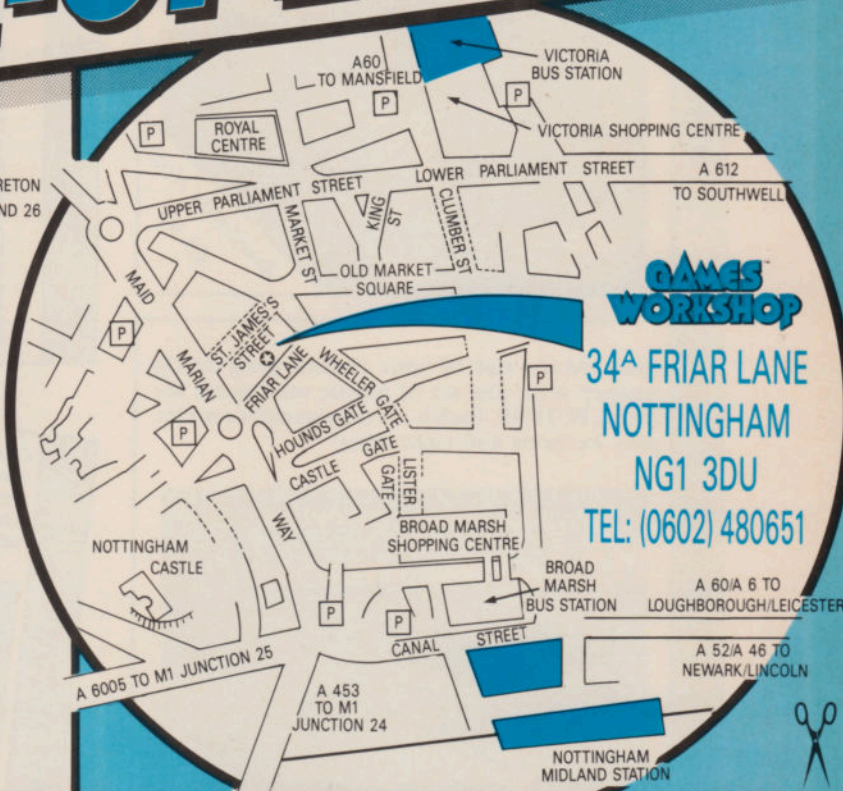
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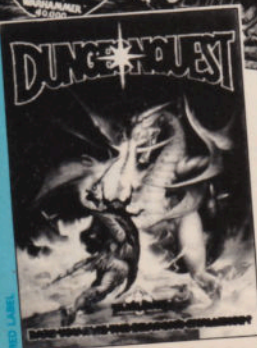
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ELDAR

HARLEQUINS

ARMY LIST

Following our look at the mysterious Masques of the Eldar Harlequins last issue, we now present details of Harlequin forces in Warhammer 40,000





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INTRODUCTION

This army list may be used to create an all-Harlequin force, or to create a Harlequin allied contingent for an Eldar force.

To create an all-Harlequin force, the list is used as it stands. If a Harlequin allied contingent is wanted for an Eldar force, the player rolls D6-3 to find the number of troupes available. If the result of the die roll is zero or less, no Harlequins are available. In a Harlequin allied contingent, there will be a number of additional personalities equal to the number of troupes, if desired; these can be chosen freely from the list.

Harlequins will not normally fight alongside non-Eldar; however, a non-Eldar force may include a Harlequin contingent (as allies or mercenaries) if the enemy is a Chaos force. In any event, only up to half the total points available can be spent on a Harlequin contingent.



Using the List

Base Value

The points cost for Troupes and personality models excludes the cost of the *additional close combat weapon* which is part of a Harlequin's *Basic Equipment*. Any weapon listed on the *Additional Close Combat Weapon* chart can be selected, and the points cost added to the Troupe or model as appropriate.

Basic Equipment

The points cost of this mandatory equipment has already been included in the model's *Base Value*.

Psychic Ability

The cost of any initial ability has already been included in the model's *Base Value*.

Standard Equipment

If this option is selected then all the hardware listed must be taken. Unwanted items can either be discarded or given to other models. The pre-set cost must be added to the model's *Base Value*.

Special Equipment Charts

Personality models who do *not* take the *Standard Equipment* option may obtain extra items according to rolls made on these charts. Points are paid *per roll*, and unwanted items can either be discarded or given to other models. The charts appear at the end of the list.

Additional Equipment

Regardless of whether a personality chooses *Standard* or *Special* equipment, the *Additional Equipment* listing gives details of other hardware that the model may have by paying the points indicated.

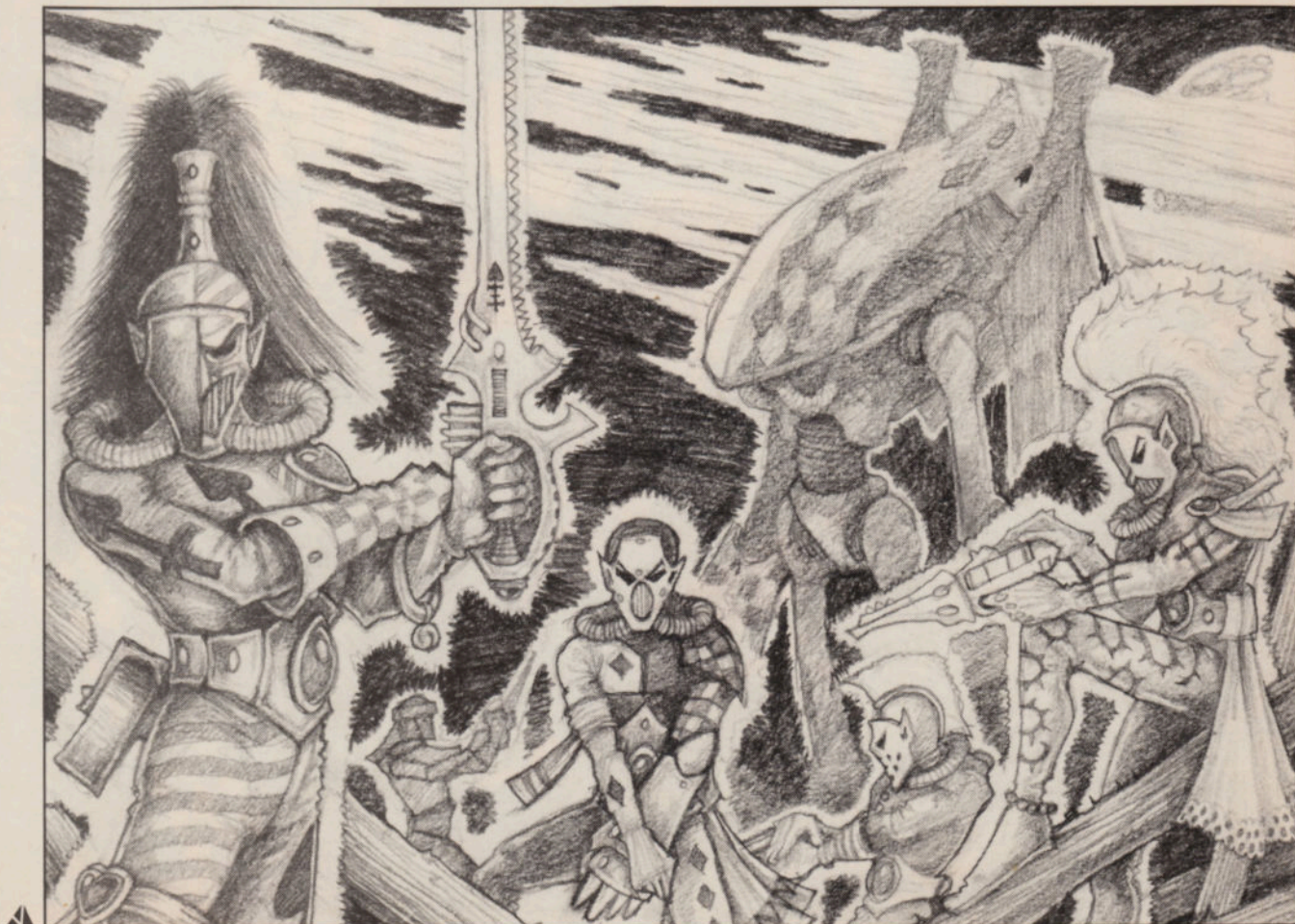
Additional Psychic Abilities

By paying the appropriate cost a model can obtain D6 rolls on the stated *Psychic Ability* chart. Note that the higher level charts require a *minimum* level of Mastery before extra abilities can be obtained.

Harlequin Personalities

Harlequin personalities (ie Warlocks, High Warlock, Death Jesters, High Avatar) may operate independently, or in ad hoc units, or be attached to individual troupes. They may join or split from units during the game in the normal way. Solitaires always fight alone, and may not join a unit of any kind.

Harlequin personalities who survive a battle are automatically available for the next battle where Harlequins appear, with the same equipment. The player may give them additional equipment (paid for at normal points costs) by rolling on the *Character Equipment Charts* at the end of these lists.



ROBOTS AND VEHICLES

Harlequin forces are known to use robots and vehicles from time to time, painted in their distinctive bright colours and patterns. Robots are sometimes used in performance as well as in battle, being programmed to 'dance' in their clumsy and amusing way, as a counterpoint to the movements of the Harlequins themselves.

Acquisition

Vehicles and robots are acquired by various means, and the Harlequins take little interest in their origins or their state of repair. When they break down, they are simply abandoned. A Harlequin force is permitted up to D6 robots and vehicles. These can be of any type, taken from any army list, to reflect that they have been scavenged from various places. Vehicles can be anything from a motorbike to a Land Raider, and robots are generally of standard Imperial types.

Decoration

Vehicles and robots can *only* be fielded with a Harlequin force if the models are suitably painted, and bedecked with appropriate banners. It is not permissible, for instance, simply to take a Rhino in a codex standard paint scheme with Imperial banners and attach it to a Harlequin force.

Reliability

As mentioned above, Harlequins take little trouble to maintain the robots and vehicles which come into their possession, so malfunction and breakdown are constant problems.

Vehicles: At the beginning of every Harlequin movement phase, roll a D6 for each vehicle. On a roll of 1, a malfunction has occurred; roll again on the following table and refer to the *Vehicle Special Damage Charts* in WD103 (pp 20-21).

D6 Roll	Affected System
1-2	Running Gear
3-4	Steering and Brakes
5-6	Miscellaneous

Robots: At the beginning of each Harlequin movement phase (not including the reserve phase) roll a D6 for each robot. On a roll of 1, a malfunction has occurred; roll on the *Robot Special Damage Table* in WD104 (pp28-29).

EQUIPMENT AND ABILITY CHARTS

ADDITIONAL CLOSE COMBAT WEAPONS

Close combat weapons may be chosen from the following:

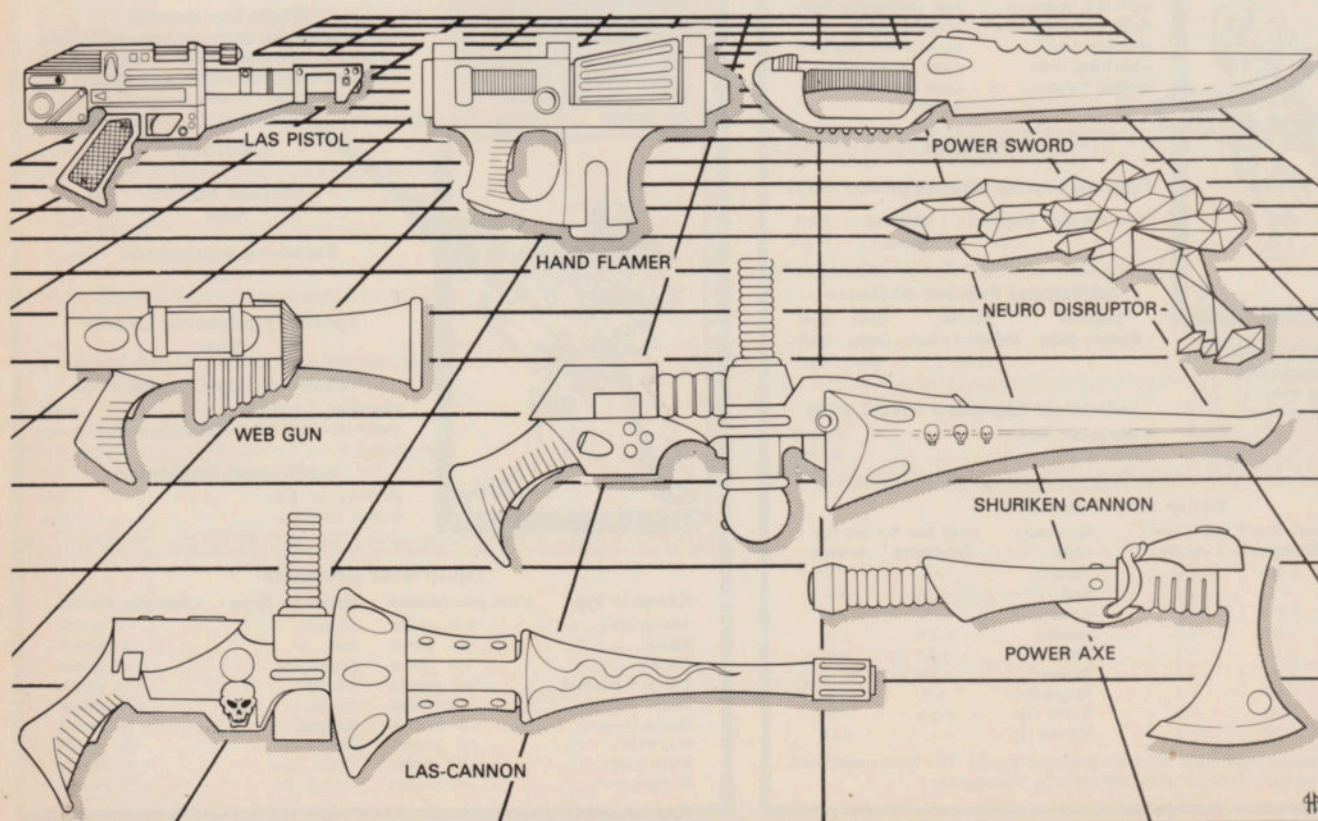
Weapon	Points cost for 5 Troupers	Points cost for 1 Personality
Auto-pistol	+ 5	+ 1
Bolt pistol	+ 7 ½	+ 1 ½
Chainsword	+ 7 ½	+ 1 ½
Force Rod*	-	+ 40
Force Sword*	-	+ 40
Hafted weapon	+ 2 ½	+ ½
Hand flamer	+ 10	+ 2
Hand weapon	+ 2 ½	+ ½
Harlequins' Kiss	+ 250	+ 50
Las-pistol	+ 2 ½	+ ½
Needle pistol	+ 2 ½	+ ½
Neuro-disruptor	+ 25	+ 5
Plasma pistol	+ 22 ½	+ 4 ½
Power Axe	+ 30	+ 6
Power Glove	+ 75	+ 15
Power Sword	+ 35	+ 7
Shuriken pistol	+ 25	+ 5
Stub Gun	+ 2 ½	+ ½
Sword	+ 2 ½s	+ ½ point
Web Gun	+ 10	+ 2

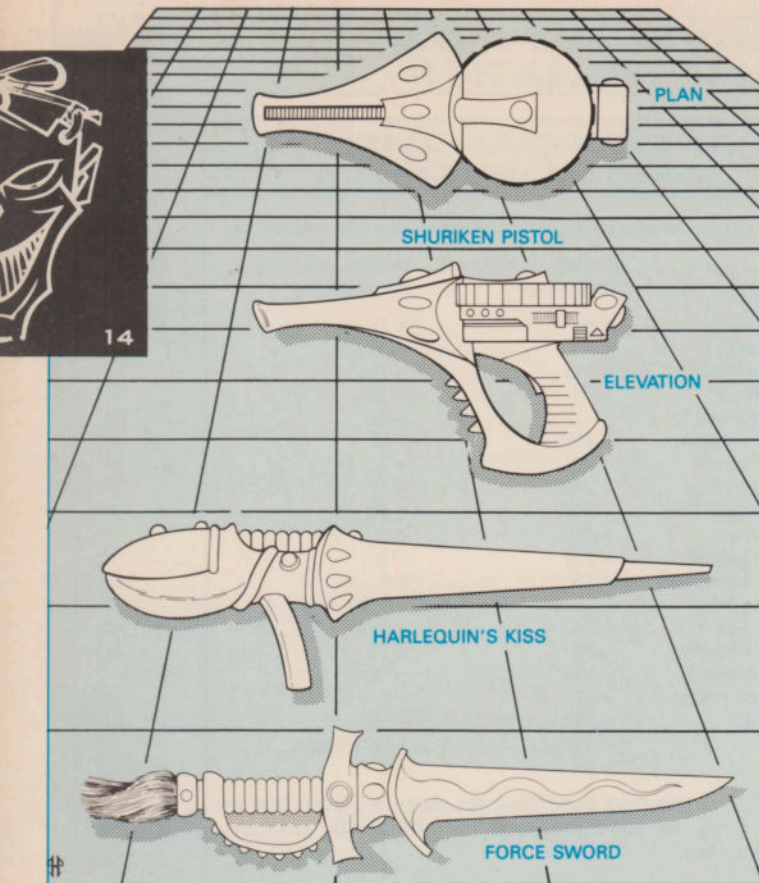
Note that all troupers must have the same weapon, but an Avatar need not have the same weapon as the troupers he commands.

* This weapon may only be chosen if the model is a psyker.

"Harden your soul against decadence. But do not despise it, for the soft appearance of the decadent may be deceptive. One need only consider the Harlequin dancers of the Eldar to see the truth of this proposition."

- Leman Russ, A Book of Admonitions for the Legiones Astartes





1-6 HARLEQUIN TROUPES

BASE VALUE: 250 points per Troupe.

PROFILE:	M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
5 Troupers	6	4	4	3	3	1	6	1	8	9	9	8
1 Avatar	6	6	6	4	4	2	8	2	9	10	10	9

Basic Equipment

Troupers:
Harlequin's mask, holo-suit, refractor field, communicator, shuriken pistol, additional close combat weapon.

Avatar:
Rictus mask, holo-suit, conversion field, communicator, bio-scanner, shuriken pistol, additional close combat weapon.

Options

Upgrade Psychic Mastery (Avatar only)

New Mastery	Psi-level	Abilities	Cost
1	10	3 x Level 1	35 pts

Additional Psychic Abilities

Required Mastery (min)	Psychic Abilities Chart	Rolls (max)	Cost (pts)
1	Level 1	D6	18

Substitute Shuriken Pistol with

Harlequins' Kiss	45 pts
Power Glove	10 pts

Equip with Grenades

Grenade type	cost for 5 Troupers	cost for 1 Avatar	Grenade type	cost for 5 Troupers	cost for 1 Avatar
Anti-plant	+2½	+½	Photon	+5	+1
Blind	+5	+1	Rad	+20	+4
Choke	+2½	+½	Scare Gas	+5	+1
Crack - normal	+10	+2	Smoke	+2½	+½
Frag	+5	+1	Stasis	+20	+4
Hallucinogen	+10	+2	Stumm	+2½	+½
Haywire	+20	+4	Tanglefoot	+5	+1
Knock-out	+2½	+½	Toxin Gas	+2½	+½
Melta-bomb	+20	+4	Vortex (1)	-	+25

Note that all troupers must have the same grenade type(s). The Avatar need not have the same grenade type(s) as the troupers he commands.

1 HIGH AVATAR

BASE VALUE: Minor Hero 135 points, Major Hero 195 points

PROFILE:	M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
Minor Hero	6	6	6	4	4	2	8	2	9	10	10	9
Major Hero	6	7	7	4	4	3	9	3	10	10	10	10



Basic Equipment

Rictus mask, holo-suit, communicator, bio-scanner, energy scanner, shuriken pistol, additional close combat weapon.

Psychic Ability

Mastery	Psi-level	Abilities
1	10	3 x Level 1

Options

Standard Equipment: 43 points

Conversion field, Force Sword.

Special Equipment Charts

Chart	Rolls	Pts/Roll
Close Combat Weapons	1-2	10
Basic Weapons	0-1	7
Heavy Weapons	0-1	75
Grenades	0-2	3
Bionics	0-4	25
Equipment & Armour	0-4	5

Ultimate responsibility on the battlefield falls to the High Avatar. All Harlequins save the Solitair are subject to his command.

Upgrade Psychic Mastery

New Mastery	Psi-Lvl	Abilities	Cost
2	20	3xLevel 2	50 pts

Additional Psychic Abilities

Required Mastery (min)	Psychic Chart	Rolls (max)	Cost
1	Level 1	D6	18 pts

Substitute Shuriken Pistol with Harlequins' Kiss.....45 pts

Additional Equipment

D6 rolls on *Jokaero Digital Weapons Chart* at 2 pts per roll.

0-6 DEATH JESTERS

BASE VALUE: Champion 135 points, Minor Hero 190 points.

PROFILE:	M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
0-5 Champions	6	5	5	4	3	1	7	1	8	9	10	10
0-1 Minor Hero	6	6	6	4	4	2	8	2	9	10	10	10

The Harlequins traditionally operate independently, using their fearsome array of heavy weapons to disrupt and pin down the enemy.

Basic Equipment

Harlequin's mask, holo-suit, conversion field, carapace armour with 2 suspensors, communicator, las-cannon with targeter and suspensor, close combat weapon.

Options

Psychic Ability

None

Standard Equipment

None

Special Equipment Charts

None

Substitute Las-Cannon with

Shuriken Cannon.....10pts (with standard & bio-shuriken ammunition)

Additional Equipment

Harlequins' Kiss.....50pts
Power Glove.....15pts



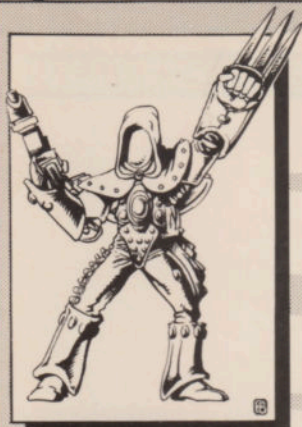
Equip with Grenades

Grenade Type	Cost per Model	Grenade Type	Cost per Model
Anti-plant	+½ point	Photon	+1 point
Blind	+1 point	Rad	+4 points
Choke	+½ point	Scare Gas	+1 point
Crack - normal	+2 points	Smoke	+½ point
Frag	+1 point	Stasis	+4 points
Hallucinogen	+2 points	Stumm	+½ point
Haywire	+4 points	Tanglefoot	+1 point
Knock-out	+½ point	Toxin Gas	+½ points
Melta-bomb	+4 points	Vortex (1)	+25 points

0-1 HIGH WARLOCK

BASE VALUE: 360 points

PROFILE:	M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
High Warlock	6	7	7	4	4	3	9	3	10	10	10	10



Basic Equipment

Harlequins' mask, holo-suit, communicator, bio-scanner, energy scanner, shuriken pistol, mini-grenade launcher with blind, hallucinogen, scare and tanglefoot grenades.

Psychic Ability

Mastery	Psi-level	Abilities
3	30	3 x Level 1, 2 & 3

Options

Standard Equipment: 18 points

Conversion field, Power glove.

Special Equipment Charts

Chart	Rolls	Pts/Roll
Close Combat Weapons	1-2	10
Basic Weapons	0-1	7
Heavy Weapons	0-1	75
Grenades	0-2	3
Bionics	0-4	25
Equipment & Armour	0-4	5

In addition to his role as commander of any Harlequin Warlocks, the High Warlock typically acts to co-ordinate support fire.

Upgrade Psychic Mastery

New Mastery	Psi-level	Abilities	Cost
4	40	3xLevel 4	140

Additional Psychic Abilities

Required Mastery (min)	Psychic Abilities Chart	Rolls (max)	Cost (pts)
1	Level 1	D6	18
2	Level 2	D6	35
3	Level 3	D6	70
4	Level 4	D6	140

Substitute Shuriken Pistol with

Harlequins' Kiss.....45 pts

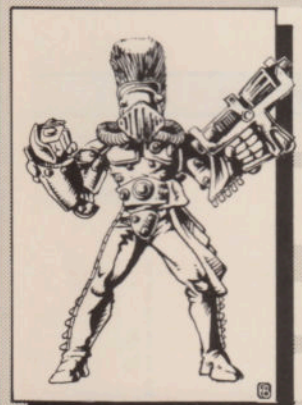
Additional Equipment

None

0-6 WARLOCKS

BASE VALUE: 220 points

PROFILE:	M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
Warlock	6	6	6	4	4	2	8	2	9	10	10	9



Basic Equipment

Harlequins' mask, holo-suit, conversion field, communicator, bio-scanner, energy scanner, shuriken pistol, mini-grenade launcher with blind, hallucinogen, scare and tanglefoot grenades, additional close combat weapon.

Psychic Abilities

Mastery	Psi-level	Abilities
2	20	3 x Level 1 & 2

Options

Standard Equipment

None

Special Equipment Charts

None

Upgrade Psychic Mastery

New Mastery	Psi-Level	Abilities	Cost (pts)
3	30	3xlevel 3	80

Additional Psychic Abilities

Required Mastery (min)	Psychic Abilities Chart	Rolls (max)	Cost (pts)
1	Level 1	D6	18
2	Level 2	D6	35
3	Level 3	D6	70

These elite psykers typically use their mental powers to support a Harlequin advance, a tactic augmented by use of long range weaponry.



Substitute Shuriken Pistol with

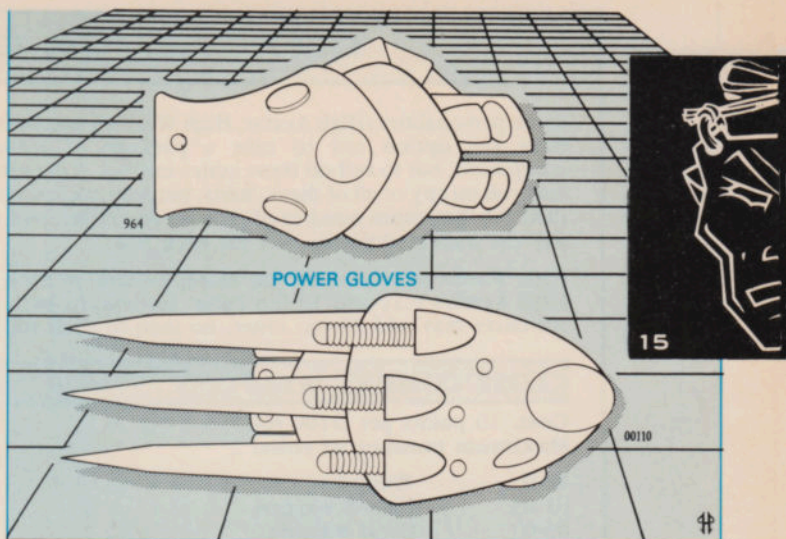
Harlequins' Kiss.....45 pts
Power Glove.....10 pts

Alternative Equipment

None

Equip with Grenades

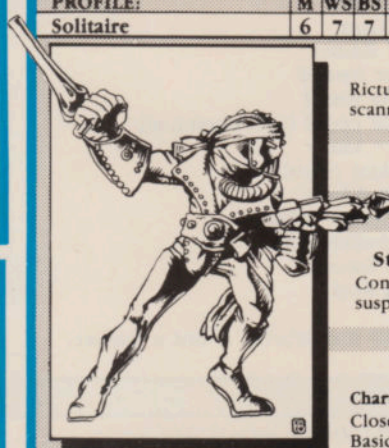
Grenade Type	Cost	Grenade Type	Cost
Anti-plant.....+ 1/2 point		Photon.....+1 point	
Choke.....+ 1/2 point		Rad.....+4 points	
Crack - normal.....+2 points		Smoke.....+ 1/2 point	
Frag.....+1 point		Stasis.....+4 points	
Haywire.....+4 points		Stumm.....+ 1/2 point	
Knock-out.....+ 1/2 point		Toxin Gas.....+ 1/2 points	
Melta-bomb.....+4 points		Vortex (1).....+25 points	



0-1 SOLITAIRE

BASE VALUE: 140 points

PROFILE:	M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
Solitaire	6	7	7	4	4	3	9	3	10	10	10	10



As befits his nature, the Solitaire has no traditional battlefield role to play, and acts as he chooses.

Basic Equipment

Rictus mask, holo-suit, communicator, bio-scanner, energy scanner, shuriken pistol.

Psychic Ability

None

Options

Standard Equipment: 14 points

Conversion field, carapace armour with 2 suspensors, neuro-disruptor.

Special Equipment Charts

Chart	Rolls	Pts/Roll
Close Combat Weapons	1-2	10
Basic Weapons	0-1	7
Heavy Weapons	0-1	75
Grenades	0-2	3
Bionics	0-4	25
Equipment & Armour	0-4	5

Upgrade Psychic Mastery

New Mastery	Psi-Level	Abilities	Cost
1	10	3 x Level 1	35 pts
2	20	3 x Level 1 & 2	85 pts
3	30	3 x Level 1, 2 & 3	165 pts
4	40	3 x Level 1, 2, 3, & 4	305 pts

Additional Psychic Abilities

Required Mastery (min)	Psychic Abilities Chart	Rolls (max)	Cost
1	Level 1	D6	18 pts
2	Level 2	D6	35 pts
3	Level 3	D6	70 pts
4	Level 4	D6	140 pts

Substitute Shuriken Pistol with

Harlequins' Kiss.....45 pts Power Glove.....10 pts

Additional Equipment

Shuriken Cannon.....115 pts Mini-grenade launcher. 30 pts
(with standard and bio-shuriken ammunition, targeter and suspensors)
D6 rolls on Jokaero Digital Weapons Chart. 2 pts per roll

Equip with Grenades

Grenade type	Cost	Grenade Type	Cost	Grenade Type	Cost
Anti-plant.....+ 1/2 point		Haywire.....+4 points		Smoke.....+ 1/2 point	
Blind.....+1 point		Rock-out.....+ 1/2 point		Stasis.....+4 points	
Choke.....+ 1/2 point		Melta-bomb.....+4 points		Stumm.....+ 1/2 point	
Crack - normal.....+2 points		Photon.....+1 point		Tanglefoot.....+1 point	
Frag.....+1 point		Rad.....+4 points		Toxin Gas.....+ 1/2 points	
Hallucinogen.....+2 points		Scare Gas.....+1 point		Vortex (1).....+25 points	

CHARACTER EQUIPMENT CHARTS

Some personalities (High Avatar, High Warlock and Solitaire) have the option not to take a package of *standard equipment*, but to roll on these tables instead. A personality may roll on any or all of these charts, but may not make more than the maximum number of rolls on any chart, and must pay the indicated points cost for each roll.

High Warlocks may add 5 (no more, no less) to each roll.
High Avatars may add 10 (no more, no less) to each roll.
Solitaires may add 20 (no more, no less) to each roll.

CLOSE COMBAT WEAPONS

Cost: 10 points per D100 roll.
Maximum number of rolls: 2

Roll	Weapon
01-03	Hafted weapon
04-07	Hand weapon
08-12	Sword
13-14	Stub Gun
15-17	Auto-pistol
18-22	Chainsword
23-25	Las-pistol
26-40	Bolt pistol
41-43	Web Gun
44-46	Hand flamer
47-54	Power Sword
55-57	Plasma pistol
58-59	Needle pistol (incl chemical)
60-61	Power Axe
62-77	Shuriken pistol
78-85	Power Glove
86-95	Harlequins' Kiss
96-97	Neuro-disruptor
98-99	Force Sword*
100 +	Force Rod*

*Psykers only. Reroll if character is not a psyker.

BASIC WEAPONS

Cost: 7 points per D100 roll.
Maximum number of rolls: 1

Roll	Weapon
01-15	Auto-gun
16-25	Lasgun
26-30	Flamer
31-40	Bolter
41-42	Needler (incl chemical)
43-47	Melta-gun
48-52	Mini-grenade launcher
53-55	Plasma gun
56-00	Shuriken catapult

HEAVY WEAPONS

Cost: 75 points per D100 roll.
Maximum number of rolls: 1

Roll	Weapon
01-05	Heavy Stub Gun
06-10	Auto-cannon
11-15	Grenade Launcher
16-20	Heavy Bolter
21-23	Heavy Plasma Gun
24-26	Heavy Webber
27-29	Multi-laser
30-39	Missile Launcher
40-42	Multi-melta
43-64	Las-cannon
65-67	D-Cannon
68-69	Conversion Beamer
70-73	Scatter Laser
74-00	Shuriken Cannon (incl bio-shuriken ammo)

All heavy weapons come with a targeter and enough suspensors to cancel movement penalty.

GRENADES

Cost: 3 points per D100 roll.
Maximum number of rolls: 2

Roll	Grenade type
01-02	Anti-plant
03-05	Blind
06-10	Choke
11-15	Stumm
16-20	Knock-out
21-25	Hallucinogen
26-33	Tanglefoot
34-38	Photon
39-45	Smoke
46-50	Scare Gas
51-60	Frag
61-70	Crack - normal
71-75	Haywire
76-85	Melta-bomb
86-88	Rad
87-92	Stasis
93-95	Toxin Gas
96-00	Vortex (1)

BIONICS

Cost: 25 points per D100 roll.
Maximum number of rolls: 4

Roll	Type
01-10	Ears
11-25	Lungs
26-34	Eyes
35	Eyes + bio-scanner
36	Eyes + energy-scanner
37	Eyes + bio and energy scanners
38-47	Eyes + targeter
48	Eyes + targeter + bio-scanner
49	Eyes + targeter + energy scanner
50	Eyes + targeter + bio and energy scanners
51-75	Legs
76-85	One arm
86-00	Both arms

EQUIPMENT AND ARMOUR

Cost: 5 points per D100 roll.
Maximum number of rolls: 4

Roll	Equipment	Points
01-06	Stimulant (1 dose)	½
07-12	Flak armour	½
13-14	Web solvent (1 use)	1
15-20	Sealed suit	1
21-26	Mesh armour	1
27-33	Refractor field	1 ½
34-40	Carapace armour	1 ½
41-46	Rad-suit	2
47-52	Jump pack	2
53-58	Displacer field	2
60-62	Rad-counter	3
63-69	Conversion field	3
70-74	Flight pack	4
75-84	Medi-pack	5
85-86	Web-anaesthetic	5
87-90	Powered armour	6
91-96	Teleport homer	20
97-98	Stasis field	25
99-00	Phase-field generator	50

JOKAERO DIGITAL WEAPONS CHART

Cost: 2 pts per D6 roll.
Maximum number of rolls: D6

D6 roll	Weapon Type
1-2	Las-pistol
3-4	Needle pistol
5-6	Hand Flamer

ELDAR

HARLEQUINS



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|----------------|----------------|------------|-----------------|
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| 2 TROUPER | 7 DEATH JESTER | 11 TROUPER | 15 TROUPER |
| 3 AVATAR | 8 SOLITAIRE | 12 TROUPER | 16 DEATH JESTER |
| 4 HIGH AVATAR | 9 TROUPER | 13 TROUPER | 17 TROUPER |
| 5 HIGH WARLOCK | | | 18 DEATH JESTER |

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Models designed by Jes Goodwin.

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Harlequin Psykers







As stated in the lists, Avatars, High Avatars, Warlocks, High Warlocks and Solitaires have psychic abilities or the chance of psychic abilities. The individual abilities are rolled randomly on the *Psychic Ability Charts* at the end of these lists. If a roll gives a model an ability it already possesses, the player may choose one ability freely from the chart.

"Harden your soul against decadence. But do not despise it, for the soft appearance of the decadent may be deceptive. One need only consider the Harlequin dancers of the Eldar to see the truth of this proposition."






Leman Russ,

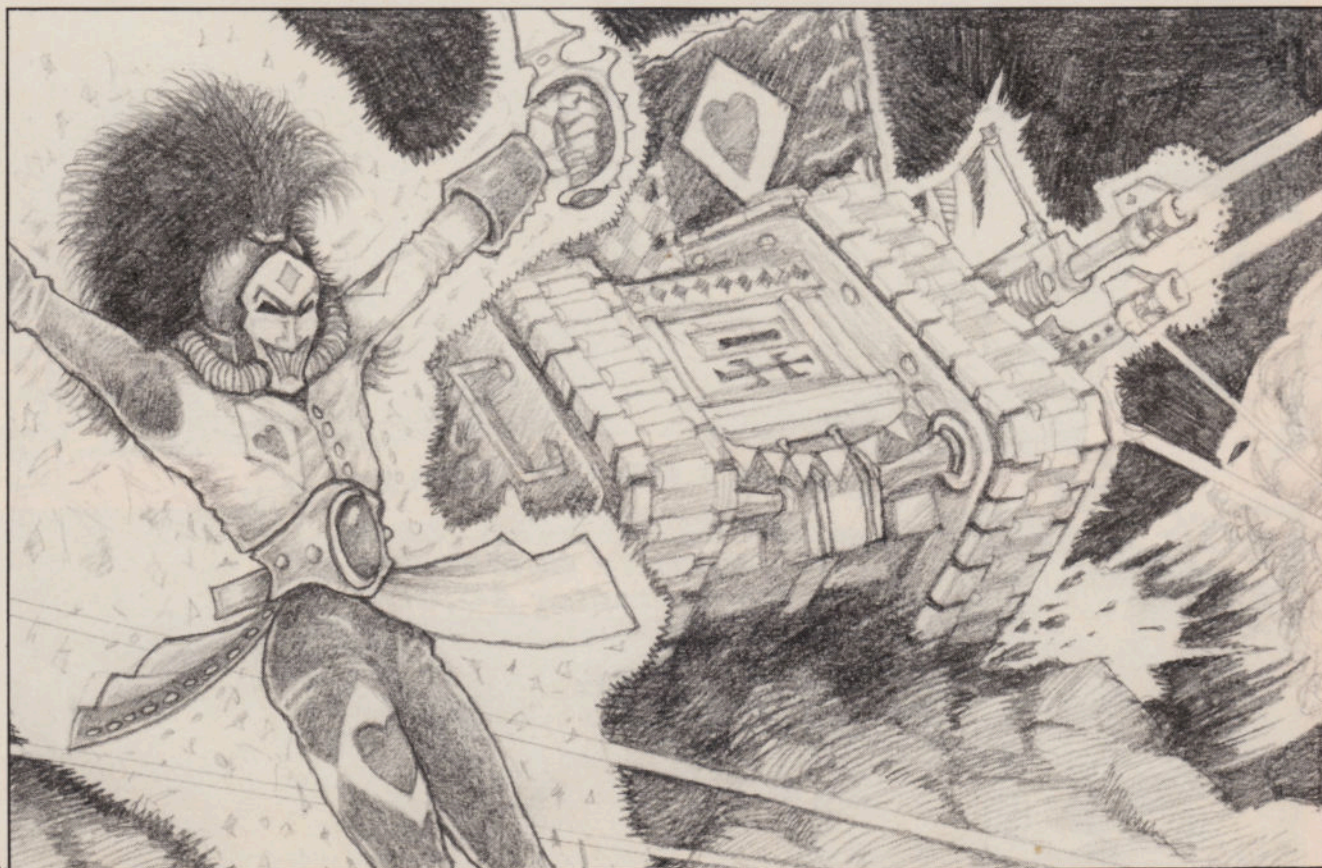
A Book of Admonitions for the Legiones Astartes

PSYCHIC ABILITIES CHARTS

     	Level 1	
	D100	
	Roll	Ability
	01-10	Aura of Resistance
	11-20	Cure Injury
	21-30	Hammerhand
	31-40	Immunity from Poison
	41-50	Mental Blow
	51-60	Steal Mind
	61-70	Telekinesis
71-80	Telepathy	
81-90	Teleport	
91-00	Wind Blast	
	Level 2	
D100		
Roll	Ability	
01-12	Aura of Protection	
13-23	Ectoplasmic Mist	
24-34	Jinx	
35-45	Mental Bolt	
46-56	Rally	
57-67	Sense Presence	
68-78	Smash	
79-89	Telekinesis	
90-00	Telepathy	

	Level 3	
D100		
Roll	Ability	
01-10	Animate Weapon	
11-20	Aura of Recalcitrance	
21-30	Cause Confusion	
31-40	Cause Fear	
41-50	Destroy Aura	
51-60	Mental Blitz	
61-70	Rout	
71-80	Transfer Aura	
81-90	Telekinesis	
91-00	Telepathy	
	Level 4	
D100		
Roll	Ability	
01-10	Aura of Invulnerability	
11-20	Change Allegiance	
21-30	Cure Wounds	
31-40	Limbo	
41-50	Mental Blast	
51-60	Stasis	
61-70	Strength of Mind	
71-80	Telekinesis	
81-90	Telepathy	
91-00	Temporal Distort	



BOAR BOYZ!



ORC BOAR RIDERS

Rokyug staggered into the Boar Boyz camp after a march which took several days longer than expected. He nearly didn't make it. The initiation rituals begin tomorrow, the day of the half moon. Nobody pays him any attention until, reluctantly, an old grey-bearded Orc interrupts his game of dice and bellows, "'Ut 17, near ve big cave! Now zog off!"

Rokyug checked into his billet, a large hut on the edge of the camp. Inside are a dozen prospective recruits in all. Bratt's Boar Boyz! The hardest OrCav unit this side of the World's Edge. Rokyug was an Orc veteran, hero of no end of really big scraps, and general all-round hardcase. He knew he'd make it through the rites. Pretty soon, he'd be astride one of the pack's legendary dyed boars. This is it, the top of the pile. He'd made it.

Just before nightfall, the same greying Orc arrived at 'Ut 17, with him a Hobgoblin of an even more advanced years. The Orc bellowed his introduction. "Ridd, Warboy Ridd! Standard bearer, second-in-command, an' 'ead collector. Vis ere," he said, pointing at the Hobgoblin, "is Hogg, an' as yer can see, ee's an' Obgoblingit.

"Now'en, ere's yer shillin'!" He passed each one of the twelve recruits a small silver disc, "an' ere's yer tusker." Hogg dragged a clutch of ale-skins into the hut. Ridd began to narrate the Boar Boyz heroic deeds and the famous tusker beer soon disappeared...

Rokyug was woken, well before dawn, by three stiff kicks to his midriff. His head hurt and he felt sick, very sick. Ridd was standing over him, screaming.

"Wakey, wakey! Now ven, me boys, yer jus' learned two fings. First, stay off ve tusker. Does yer 'ead in. Second fing is, careful wi' yer silver when ol' Ridd's about!" Ridd flipped twelve silver discs in his palm, slipped them into a pouch and guffawed at his own joke. Then, as he started yelling orders, the initiation began...

The recruits marched miles each day and stood long watches through each night. They were bullied by Ridd, and forced to cook, and even to clean up after the Goblins. After a month of this were they joined the Pakk's patrols - long, sweeping marches to the north and east of the camp. The troopers rode their fearsome war boars, the initiates marched on foot, running for hours at a stretch. As they ran, Ridd led each verse of their marching song:

"Wanna be a Boar Boyz rider!"
"Couldn' be a nine-ter-fiver..."

Half of Rokyug's fellow recruits had gone - two died on the march, one was gored to death by a skittish mount and another three died in brawls with each other or, worse still, with the troopers. Eventually, he was taken alone to the vast, timber - reinforced war boar pen.

The enclosure was relatively empty, the milk herd out grazing the lower slopes of the mountains. Hogg leaned against the solid lumber fencing.

"War Boar stallions, each and every one of 'em." A broad gesture took in thirty or so grunting, savage, smelly beasts. New additions to the herd lacked the colours of their older counterparts, whose fur was dyed in patterns of bright, gaudy hues. Hogg-dyed boars were highly prized by the mountain tribes; traders even crossed the World's Edge to buy from Hogg.

"Learned me work on 'Ob'ounds," he explained. "'Ard, vem. When trade got fin, I wound up 'ere. Now I do boars, vey're dead 'ard, too." He paused to take a deep draw on a hickory pipe, bitter smelling weed stuffed into its huge bowl, "'S'time you chose one. 'Ere, take yer pick from the new 'uns."



A baffled Rokyug scanned the un-dyed animals.

"Watcher reckon, Hogg?" he asked.

"Dun' matter, vey'ze all evil gits. Bad news is, ve only way yer'll ever make a Boar Boyz rider is ter make one of vem *respect* yer."

When the recruit asked how, Hogg winked. "Vat's a secret. Now gerroust vere!"

Rokyug obediently clambered over the fence, picked his way cautiously through the pack and tried to find the weakest, least vicious-looking animal. He soon realised his search was in vain, and lost his concentration for a second. He approached an evil-smelling beast facing away from him, munching juicy spring grass.

Hogg shouted, "Worrevver yer do, don't stand behind -" as the creature slammed its hind leg in a kick of unerring accuracy.

Rokyug spent the next morning trying to to bash the dent out of his precious, polished brass codpiece. He was summoned back to the boar pen where his chosen mount stood alone. This time, Bratt was waiting for him.

"Yer 'avin' vat one, ven?" Bratt, legendary leader of the Pakk, leaned against the stockade, chewing a sprig of *nerga* rye. He was a massive, mottled-skinned, mature and hard-looking Orc. His face and arms were covered with an intricate tracery of old scars and tattoos. Rokyug, still over-awed by Bratt's presence, did not speak.

"Fust fing yer cud try is 'ead-buttin'. Go on, give 'im one on 'is nut." Bratt grinned at the look of terror on Rokyug's face. The grin widened to reveal yellow incisors as the recruit nervously entered the pen. He carefully picked his way through the watching boar pack and up to his chosen steed. The Orc stood in front of the boar and crouched down to eye-level. The two creatures locked into an almost hypnotic stare, and then...

Thudd! Rokyug heroically slammed his forehead into the boar's snout. It squealed in pain and surprise, then charged, chasing Rokyug right back across the pen. He leaped the stockade in a single bound as the hog carried on its charge and hit one of the solid timber uprights. The post split but stayed in place.

Bratt cheered, "Vat's me boy! Now get back in vere an' do it again. An' vis time, no runnin' away!"



18

Regimental Standard



Typical hog's head shield motif

Many Boar Boyz use their own coat of arms.

The following details allow you to include a unit or two of Boar Boyz in your Orcs and Goblins armies (of *Warhammer Armies*, p93).

0-20 BOAR BOYZ

ORC RIDER	M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
+1 SHOCK ELITE	-	4	3	3	4	1	2	1	7	5	7	7
LEVEL 15 HERO	-	5	4	4	5	3	4	3	9+2	5	8+1	8+1
WARBOAR	7	4	0	3	4	-	3	1	-	-	-	-



MODELS PER UNIT: 10-20

POINTS PER MODEL: 27

WEAPONS: HAND WEAPON

ARMOUR: LIGHT ARMOUR & SHIELD

OPTIONS

ANY UNIT MAY HAVE:

SPEARS 2

ONE UNIT MAY HAVE:

CHAMPION LEADER

BRATT 108

STANDARD BEARER (RIDD-

+1 SHOCK ELITE)

WITH MAGICAL

STANDARD (50) 104





By early spring the snows of Black Fire Pass were beginning to melt, and cross mountain traffic began in earnest. Bringing up the rear of the patrols were only three of the original recruits. They had endured weeks learning to master their colossal mounts by head-butting them to the point of non-retaliation. They had been variously flung, kicked and bucked until they had learned how to stay aboard. They were tired, sore, bruised, aching and exhausted, but at least they no longer had to patrol on foot.

The pakk moved in silence through the scant foliage below the treeline. Suddenly, up ahead, a Goblin outrider screeched a bird-like warning cry. Despite their training, the three recruits just couldn't keep up with the troopers. The veterans dug spurs deep into the hogs' flanks and broke into a gallop. Within seconds, they had disappeared from view.

By the time the recruits caught up, one of the troopers had fallen, two Elves lay dead by the trail and a third was netted and bound. The Elf remained stoically silent as he was kicked and punched to avenge the fallen Orc.

The Elf remained silent, despite the treatment of his captors. Rokyug returned to the gruelling routine of sharpening weapons, polishing armour, head-butting and riding his boar, and managing the fearsome boar rider assault course.

Rumours of 'a big push up north' were circulating round the camp when, one morning, Rokyug and the other two surviving recruits were summoned to the edge of the camp. There they found Bratt, Ridd and their own unsaddled boars. With them was the Elf prisoner. Ridd loosed the Elf's shackles. The astonished Elf leaped to his feet and quickly disappeared into the woods. Bratt and Ridd looked on in horror.

"Don' just stand vere gawkin', you nasty lookin' bleeders! Go an' get 'im back!"

Dogga, the youngest of the three, was accustomed to the forests around the fringes of the Empire. He led the way. Rokyug rode hot on Dogga's hooves while Brik 'Ead brought up the rear. Dogga had little trouble finding the trail; the Elf was in such a hurry that he was making no effort to conceal his passage.

Galloping at full tilt through the woods, the three came to a foaming rapid, where the Elf crossed over a chain of stepping stones. Dogga's boar, still travelling at full tilt, negotiated the crossing. Rokyug's had trouble on the slimy stones, but crossed safely. Brik 'Ead's steed missed its footing. Rider and beast crashed into the water shouting, swearing and squealing, swept away by the raging torrent. They were out of the chase and out of Bratt's Boar Boyz.

Beyond the rapids, the Elf's trail led his pursuers up a sharp, muddy bank and into a clearing. Rokyug realised the danger of ambush, and cautiously grabbed his boar's mane. A single tug brought the animal to a dead halt within tree cover. Dogga thundered into the clearing. He made it half way across before the Elf sprang out of cover and planted an improvised spear in the Orc's midriff. Dogga squealed and fell from his boar. Alarmed and confused, the boar thundered off, back into the forest.

The Elf pulled the spear from Dogga's corpse and looked round. Rokyug and his beast were still and silent but the Elf saw them, and turned to run. Rokyug goaded the boar with the butt of his lance, making the animal squeal and spring forward at an astonishing speed. In a single motion, Rokyug halted his speeding mount, turning the impetus into a powerful lance throw. He watched the lance arc through the air.

Thwokk! Rokyug congratulated himself as the lance neatly embedded itself in the centre of the Elf's back. He screamed, fell, twitched for a moment, and lay still.

Ridd led Rokyug to his hut in the camp's inner ring. The lintel was decorated with severed heads in various stages of decay. A collection of flags, pennants and standards, hung with yet more severed heads, lined the walls. The hut was in near-darkness. Rokyug squinted as Ridd touched fire to an oiled torch-brand.

"'Onnerz," explained Ridd.

Rokyug was a little confused. "Yer, I believe yer."

"No, 'onnerz, battle 'onnerz!" Ridd gave his words a little more emphasis by delivering a solid smack to the side of Rokyug's head.

"Vis one," Ridd held the brand close to a pole with a tattered pendant and a half dozen elfen heads, "wuz wun at Neandrul Peak. Took out good few 'undred pansy-Elves. But *vis* is the one we takes to battles." He hefted a huge wooden standard with three cross poles, bedecked with an extensive variety of severed heads. Dwarfs, Elves, Humans, Gnomes and Halflings all bore the same expression of horrified surprise.

"Know 'ow I gets 'em lookin' like vat? Trained me 'og to *kiss* 'em! 'E jus' sidles up to ol' Stunty and gives 'im a big wet kiss. Ven *verrr-woosh*, I lops 'is 'ead off, while ee's still lookin' gawky.

"Anywayz, cop vis." From a rack of lances, each with a coiled pennant, Ridd took a new, iron-pointed lance. Rokyug was overcome with pride - the black pennant carried the boar's head and horned skull emblem his father, Doggbreff, favoured. A shrunken skull hung below the tip by its own long hair. Rokyug recognised it instantly. His grin broadened at the sight of the Elf prisoner, the face twisted in agony.

Two days later, filled with pride, he carried the lance at the rear of the column. Bratt's Boar Boyz were marching to war....

Glossary

Becky	Particular kind of hairstyle favoured by many Boar Boyz
Charlie	Hostiles, see also Jack, Skinny, Stunty etc
Cracklin'	More or less universal positive adjective, eg cracklin' good, cracklin' hot
Crumpin', Stompin'	Hand-to-hand combat
Hogg, Tusker, Grunta	War Boar
Jak, Jimbo, Joey	Human
Makin' Bakin'	See <i>Crumpin'</i>
Or'Gav	Orc War Boar riders
Scratchin's	A wound or scar, particularly the regimental scars administered on initiation
Skinny, Skimbo, Slim, Stringy	Elf
Stiffy	Casualty
Stomper	War Boar, specifically a stallion
Stunty	Dwarf
Take	A sip of beer, roughly equivalent to a lite-and-a-half
Troff Time, Grubbup	Any mealtime
Warboyz	Boar Boyz
Well 'ard	A formidable warrior or opponent
Zog Off!	Go away
Zogged	Exhausted



'It em fast

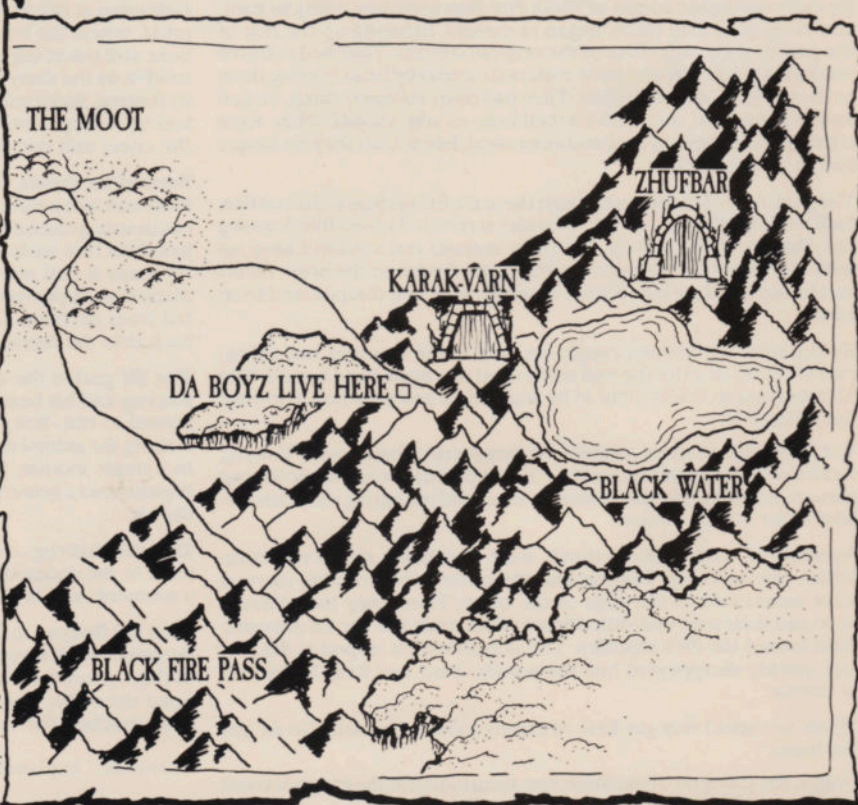
'It em 'ard

'It em below the belt

- Bratt Satsensnapper, Boar Boyz leader.

At the very southern tip of the Empire, hidden in the forest amongst foot hills of the World's Edge Mountains, is the Boar Boyz' camp. It's set on a rough wooded crag, overlooked by the empty ice-wastes of the mountains behind. The Black Mountains cut across the forest roof as they split away, trailing west, to Brettonia.

This situation gives the group access to the trade routes between the Border Princes and the Empire, as well as that between the World's Edge Dwarfs and the sporadic trade and war zones between the Empire and the Hobgoblin Steppes. The pack maintain supplies and standards by harrassing the steady traffic along these routes.



By Richard Halliwell

ORCS

BOAR RIDERS

Designed by Kevin Adams

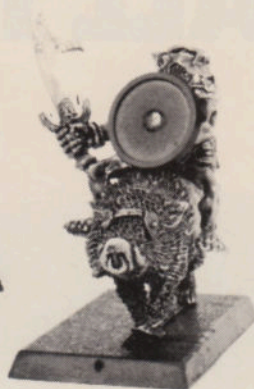
HORSE



01



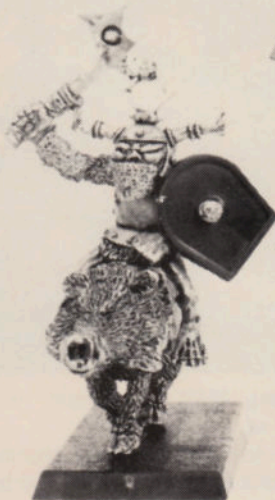
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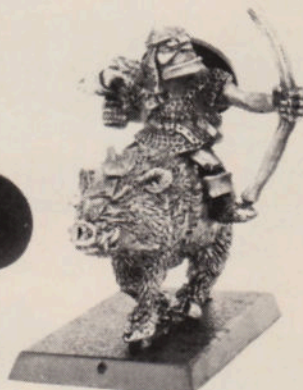
05



06



07



08



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10



11



12



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14



15

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▶ A DAY AT THE RACES ◀

TOM SCUTT

"The engine roar is all I can hear, and we're not even moving yet. The road ahead shimmers in the heat rising from the hood. I hardly notice as the red light turns green..."

Since their first appearance in 1993, armed motorsports have been hugely successful, both in their own right and as a marketing venture. Those companies that took the plunge, and invested in the sport after its legalisation, reaped rich rewards. Initial outlay on constructing race tracks and attracting participants was soon recouped from ever increasing gate receipts, television rights sales and sponsorship deals - the money came flooding in.

Now, four years on, armed motorsport already has its fair share of heroes, and there are thousands of new stars waiting in the wings. There is something in the sport to attract everybody, from the rumbling might of the Ironclad to the breath-taking speed of the Dragster. Rules have been laid down, vehicle class specifications have been formalised, and plans for the second world championships are already underway. For combat racing at least, the future looks bright.

COMBAT RACING AS A CAREER

Players choosing to run a racing driver are allowed a starting fund of \$100,000 with which they must buy their first car - a Jalopy. Some funds should be left in the bank for later; a career in combat racing is an expensive business. The new driver must build and pay for the Jalopy according to the class specifications (see later). Next, they determine their drive skill (roll D6: 1=2; 2,3,4=3; 5=4; 6=5). They are then ready to appear in their first Grade C race.

Racing cars are divided by Grade and Class. Grade C is the lowest, and there is only one class of car in this grade - the Jalopy. All new drivers must begin at Grade C. Whilst in Grade C, they have to be completely self sufficient for funds.

Once drivers have earned enough points, they are able to progress to Grade B. Grade B classes are Tank, Renegade and Classic. The entry requirements for getting into these classes are detailed below. Most drivers sell a Jalopy before buying a Grade B vehicle.

When they enter a Grade B class, drivers get sponsorship. This normally involves having every spare inch of the car and the driver's clothing covered in advertising. Cars fitted with V6 engines in this grade get \$5,000 sponsorship money before every race. V8 cars get \$10,000 per race. This is, of course, in addition to any prize money earned.

Drivers may, if they are rich enough, decide to drive in more than one B Grade class. The need to buy and maintain more than one vehicle makes it a risky option but the rewards can be great.

Drivers can advance to Grade A by two methods. Either they can provide their own car and start racing once they have achieved the minimum entry requirements, or they can join a manufacturer's team. Since the former is enormously expensive, most Grade A drivers choose the latter option.

At the end of the first, and all subsequent races, when a driver has reached the entry requirement for Grade A, the player should roll two dice. A score of ten or more means that they have been signed up by a manufacturer's team and may enter Grade A. This roll may be made after every race until the driver gets signed up. On the first and all subsequent rolls, drivers who came first in the race are allowed to add 3 to the score.

Salvage, Repair, and Resale

Any car which has taken at least one Terminal Damage roll is deemed to be a *write-off*. Drivers who write off their car have to buy a new one from money in the bank. Any functioning weapons, turrets, and so on, may be salvaged from write-offs at a cost of \$1,000 per item. Drivers may always take salvage from their own vehicle if they survive the race. Salvage can never be taken from other vehicles.

Vehicles, engines, weapons and turrets may be resold. When selling vehicles, players may strip them of weapons and turrets. Engines and other equipment must be left in place.

To determine the sale price, total up the cost of the items to be sold. The player rolls a dice, multiplies the result by five and adds 50. This gives a number between 55 and 80. This is the percentage of the original cost for which the item is sold. Players must accept this sum. They can't refuse and try the roll again.

Remember it is possible just to replace an engine, so when, for example, a driver moves from Tank V6 to Tank V8, all that is needed is to buy and fit a V8 engine, rather than buy a whole new vehicle.

Team Membership

When drivers are signed up with a team, their financial worries are virtually over. They do not have to buy a car, as this is provided by the team, to the driver's own specifications (within the class limits, of course). Repair, ammunition and salvage costs are met by the manufacturer. All the driver has to do is win races and pick up the prize money.

Drivers don't receive any sponsorship money when driving for a team. Instead, they get a nominal fee of \$5,000 before each race.

A team position is secure, as long as the driver keeps winning. After each race in which a driver comes last, the player should roll two dice. This is known as the Team Place Roll. A score of 3 or less means that the driver has been thrown out of the team. The only way the driver can return to Grade A is to start racing once more in a Grade B V8, and get signed up to a team again.

Drivers aren't allowed to drive in more than one Grade A class.

MOVING ON

For some people, life as a racing driver just isn't enough. Some want to go out and set the world to rights, others are more interested in burning it to the ground. A driver may leave combat racing at any time to become an Op or start up a gang. They are allowed to take with them any cars owned and any cash in the bank (remember that Grade A vehicles are owned by the team rather than the driver). Ex-racing drivers use whatever money and vehicles they own to set up in their new career. Players starting a gang may recruit up to 3 other drivers for free, as long as they have more than one car.

HARDWARE

The surge of interest in vehicle racing led to the development of new equipment for racing cars. Most of these items quickly found their way onto the streets, of course. Unless stated otherwise, this equipment can be used in normal road combats as well as on race circuits.

Plastic Armour

In the main game, a vehicle's armour characteristic represents the bodywork, plus several panels of carbon steel armour. These carbon steel plates, although extremely strong, are too heavy for racing cars, so most are stripped of armour.

However, a car doesn't have to race completely unprotected. Lightweight carbon-plastic armour can be added to any of the car's different facings. In racing vehicles, armour is usually added to Tanks and Ironclads. Extra floor armour is also extremely useful for protecting vehicles from the effects of pattern mines.

The costs of extra carbon-plastic armour are given on the table below. Costs and weights given are for one extra point of armour for each facing.

Facing	Cost	Weight
Front	\$5,000	20
Rear	\$5,000	20
Sides*	\$5,000	20
Floor	\$3,000	20
Roof	\$1,000	10

* Cost and weight are for one point of armour on both sides. Side armour must be balanced in this way.

Example: A driver has a Dragster (armour: 0) and adds 4 points of plastic armour to the rear facing. This costs \$20,000 and adds 80 points of weight. The car now has an armour rating of 4 against shots which hit the car's rear - shots which hit other target zones use the car's normal armour value of zero.

Plastic armour may be added to cars which already have an armour characteristic. A maximum of 10 points of armour can be added to a particular target facing in this way.

Example: An Ironclad (armour: 4) has 5 points of armour added to the floor. This costs \$15,000 and adds 100 to the vehicle's weight. A shot which hits the floor will now be up against an armour rating of 9.

Adding vast quantities of armour to a vehicle doesn't ensure total safety. The armour can never cover every square inch of the car, nor can it be counted on to stop a lucky shot getting through. Enemies who score a 6 on their damage roll still get a critical hit, regardless of the amount of armour.

Engines

A racing vehicle's acceleration and maximum speed are determined by its total weight, compared to the size of power plant. The braking characteristic depends on the total weight, and the type of vehicle. The characteristics are calculated using the table given under *Power to Weight*, below.

Drivers may wish to buy or sell engines at some point. The costs are given below. Fitting a replacement engine into a car costs an additional \$5,000.

Engine	Cost
V6	\$10,000
V8	\$20,000
V12	\$35,000

Nitride

Nitride, NOx, nitrous oxide - there are plenty of names for it but, one thing's for sure - few components are as potentially lethal, or as popular. Nitride is a volatile oxidising agent which can be fed into the engine to make it instantly more powerful. The nitride is held in a small armoured canister in the engine, and is operated by a switch mounted on the dashboard.

Nitride can be turned on or off using a shoot action. Beginning with the next phase, the car's acceleration is doubled and its maximum speed goes up by 40mph.

Pushing an engine too far can be dangerous. At the end of each phase in which the vehicle is accelerating or cruising at above the normal characteristic, the driver must take a nitride test. The player rolls 2D6. On a 2 or a 12, the engine explodes with the same effect as an exploding engine critical hit. On any other result the car is okay, but another nitride test must be taken the next time the vehicle exceeds its usual maximums.

If the nitride is turned off while the vehicle is above its normal maximum speed, use the rules for exceeding maximum speed, given in the rulebook (page 15).

Nitride Canister	Cost	Weight
	\$2,000	nil



Racing Tyres

"They're a major contribution to road safety."

Racing tyres, or slicks, are a product left over from the days when racing cars didn't carry weapons payloads. Slicks are made from a special rubber compound that gets more adhesive as the tyres get hotter. This gives the car improved handling and performance once the tyres have warmed up.

Racing tyres can only be fitted to racing cars. The compound stays at peak performance for only a few laps. Slicks fitted to a road-going vehicle would disintegrate after only a couple of miles. Slicks cannot be fitted to Dragsters, which have their own special tyres. They cannot be used by Tanks or Ironclads, because racing tyres cannot support the weight of these vehicles.

The following rules apply to vehicles fitted with racing tyres:

For the first 5 track sections after the start line, the vehicle has a -1 modifier on handling. Acceleration and maximum speed are as normal.

For the next 5 track sections, the vehicle's handling is normal.

After the tenth track section, and for the rest of the race, the vehicle has +1 handling.

A set of racing tyres costs \$2,000. As they replace the normal tyres they do not affect the weight of the car. Unlike most equipment, racing tyres only last for one race; if a driver wants to use racing tyres in a subsequent race, a new set will have to be bought.

The Sleeping Gas Pedal

"There ain't any other feeling I know like waking up behind a wheel of an automobile moving at over two hundred miles per hour."

One of the big problems with high acceleration is remaining conscious. This is explained under *Blackouts*, below. The sleeping gas pedal means the unconscious driver no longer has to worry about their foot relaxing on the accelerator. Pressure Pads in the steering wheel detect the tell-tale slackening of grip which comes with unconsciousness, and the sleeping gas pedal immediately applies full acceleration. Control returns to the driver as soon as he comes round.

During every phase that the driver is unconscious, the vehicle must accelerate by the maximum amount possible. Nitride will only be used if it was already switched on before the driver lost consciousness, in which case it will remain on.

A sleeping gas pedal usually involves a pressure lock on the vehicle's steering, so it keeps travelling in a straight line.

If there is a potential wheelspin (see below) while the car is under the control of this system, the drive skill of the system is considered as 3 for the Wheelspin Effect table only (although it cannot be used to attempt to control the wheelspin). For any subsequent tests that may occur, such as *control loss*, use a temporary drive skill of 1.

	Cost	Weight
Sleeping Gas Pedal	\$1,000	nil

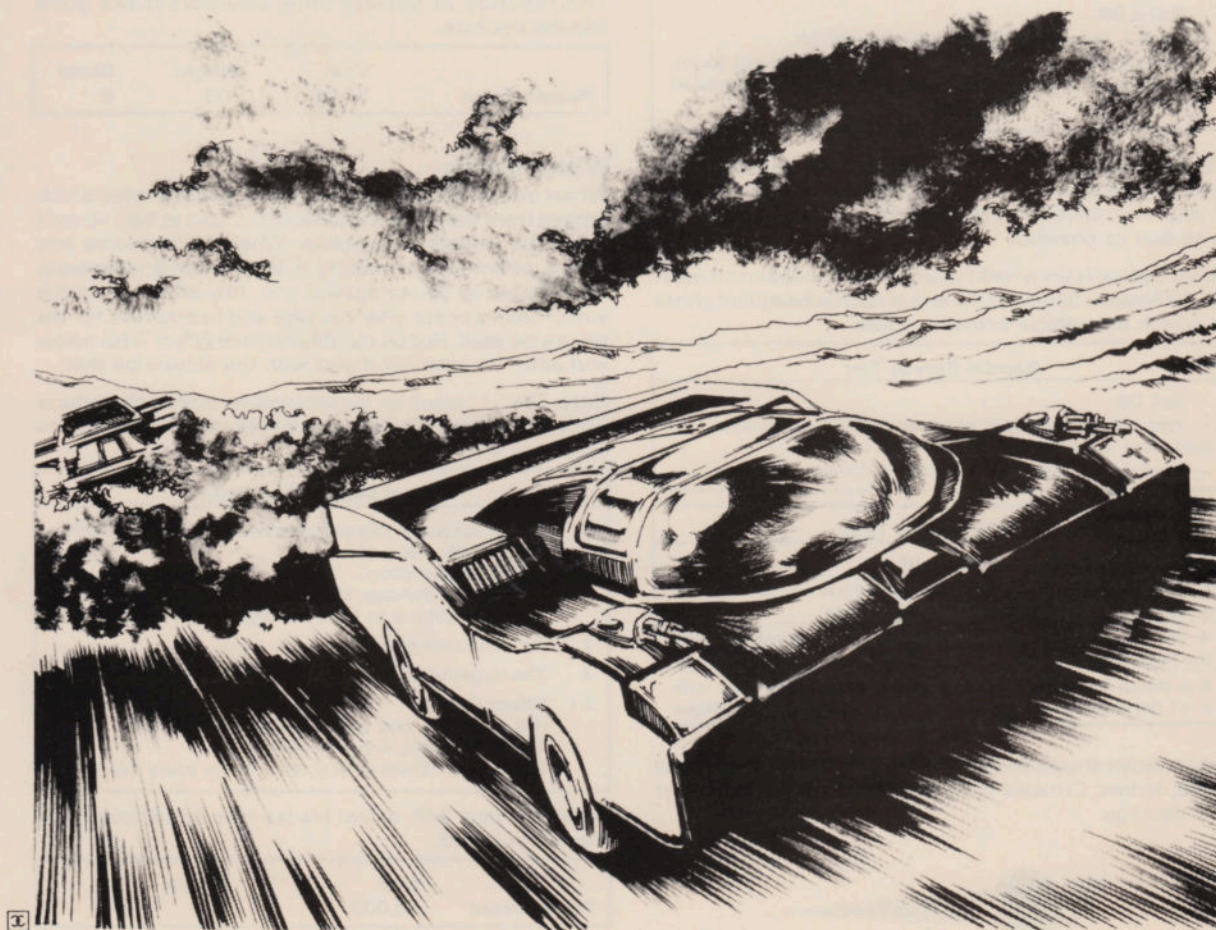
Sleeping gas pedals may only be fitted to drag racers - they are illegal in circuit racing.

Crash Suppression

Crash suppression systems combine a strengthened frame around the driver, inflatable crash bags and extra padding.

A crash suppression system gives the driver a saving throw against any driver critical hit resulting from a crash or roll. Whenever such a hit is sustained, the player rolls two dice. If the total is equal to, or more than, the vehicle's current speed factor, the crash suppression system neutralises the hit.

	Cost	Weight
Crash Suppression	\$5,000	10



WEAPONS

Not only has racing led to the development of new equipment, it has also produced some rather dangerous new weapons. Since their introduction, the napalm layer and the wheel blade have become much loved by drivers both on and off the racing circuit.

Napalm was brought in to fill the gap left when pattern mines were disallowed from several racing class specifications. It has remained in use, despite many calls for it to be banned.

Wheel blades are an obvious combat accessory. In a sport where most of the action takes place with cars neck-and-neck at high speeds, the sideswipe is a deadly manoeuvre. The addition of wheelblades makes it more so.

Napalm Layer

"Other weapons are all sorta 'Bang, Bang - you're dead' things. Napalm ain't like that. It's more like a disease."

The napalm layer is a simple but deadly passive weapon. When the fire button is pressed, a measured volume of napalm is discharged into a small ignition chamber where it is set aflame before being deposited onto the road via a small nozzle. The nozzle moves rapidly from side to side in a 90-degree arc, ensuring coverage of a wide-area. When a vehicle drives through napalm, its wheels tend to throw the sticky, flaming substance onto the underside of the car, where it continues to burn.

A napalm marker represents a pool of burning napalm. It is placed like any other passive marker. When a vehicle contacts the marker, the driver must take a Napalm Hit Test, to see if any of the stuff has actually stuck to the car:

Napalm Hit Test

- Roll a D6.
- On a 1, the vehicle has taken a napalm hit.
- On 2-6, compare the score to the vehicle's speed factor. The vehicle is hit only if the score equals or exceeds its speed factor.

Vehicles which suffer a hit have burning napalm on the underside and wheels - start worrying! As you can see, if you must drive through napalm, it's a good idea to do it as fast as possible.

Drivers of vehicles which have suffered a napalm hit must roll for Napalm Spread at the end of each subsequent phase in which the vehicle actually moves.

Napalm Spread Test

- Roll D6.
- Add 1 if the vehicle is at speed factor 3 or slower. Subtract 1 if it is at speed factor 5 or higher.
- Look up the result on the *Napalm Spread Table*:

Napalm Spread Table

- 2 or less:** The napalm burns itself out.
- 3:** The napalm is still burning, but doesn't do any damage this phase - roll again on this table next phase.
- 4:** The napalm spreads. It is treated as two separate hits from the next move on, but doesn't cause any additional damage.
- 5 or more:** The napalm is still burning - roll for damage with a +1 damage bonus, and roll again on this table next phase.

Any criticals should be rolled on the special *Napalm Critical Table*, below. Criticals from Napalm are judged to be at +2 damage.

Napalm Critical Table

- 1 Tyre damage:** Roll again:
 - 1, 2 Negligible.
 - 3, 4 Slight: -3mph acceleration, -5mph top speed.
 - 5, 6 Severe: -5mph acceleration, -10mph top speed, -2 handling.
- 2 Transmission:** Roll again:
 - 1-4 No effect
 - 5-6 The heat causes the transmission to seize - reduce the vehicle's acceleration to zero and take an immediate hazard roll with a safety limit of 40mph.
- 3 Brake line:** Halve the vehicle's braking characteristic.
- 4 Wheels:** Roll again:
 - 1-3 Front wheels; 4-6 Rear wheels
 Roll on the *Wheels Critical hits table*.
- 5 Passive:** Roll on the "Weapon" critical hits table. If there is more than one passive weapon, roll to see which one is affected.
- 6 Fuel tank:** The tank explodes. The engine is disabled, and the vehicle takes an immediate +8HE hit. Any criticals resulting from the explosion are taken on the rear facing.

A vehicle may take several napalm hits and thus have one or more fires burning on its underside. Each hit should be treated separately, and a separate roll made on the *Napalm Spread Table*.

When a vehicle hits two napalm markers in one move, treat it as a single hit, but subtract one from the *Napalm Hit Test*.

Napalm doesn't carry on burning forever. Every time a vehicle drives through Napalm roll D6 - on an even score the napalm marker should be removed from play; on odd scores, it stays there. This roll should be made regardless of whether the vehicle actually takes a napalm hit.

The flip-side of pattern mine counters make good napalm markers.

	Cost	Weight	Shots
Napalm Layer	\$5,000	100	6

Wheel Blades

Wheel blades are large, sharp chrome-plated blades which project from the vehicle's wheels and spin at high speeds when the vehicle is in motion. Wheel blades come into effect whenever the vehicle is involved in a sideswipe, made either by you or against you. Any effects from the wheel blades occur after damage and hazard rolls for the sideswipe itself. Roll on the *Wheel Blade Effect Table* below and add 1 to your roll if you won the sideswipe test:

Note: The "1" result on the table below affects the vehicle with the wheel blades; any other result affects the opponent's vehicle.

Wheel Blade Effect Table

- 1** Wheel blades on this side are destroyed, and cannot be used again. Roll a die:
 - 1-3 No other effect.
 - 4, 5 Wheel Damage. Handling reduced by 1.
 - 6 Wheel Critical at base damage.
- 2, 3** No additional effect.
- 4** The target takes a hit at +2 damage, on its side facing.
- 5+** Wheel Critical.

If it is not obvious which wheel is hit, roll D6:
1-3 front wheel; 4-6 rear wheel
Roll on the *Wheel critical table* in the basic rules.

Vehicles fitted with wheel blades lose 5mph from their maximum speed.

	Cost	Weight
Wheel Blades	\$3,000	50

SPACE ORKS



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CITADEL
MINIATURES

Designed by Kevin Adams

VEHICLE CLASSES ◀ GRADE B

Information and class specifications are given below. Where two classes differ only in engine size (ie Classic V6 and Classic V8) information which is common to both classes is given first, along with a general description of the vehicle. Information which differs with engine size is given in the specific class details. Cost and weight values are for the basic vehicle including the engine. *Total Equipped Weight* and *Cost* are the class limits for the fully equipped vehicle. *Base Prize Money* is used to calculate how much the winning driver earns (see *Circuit* and *Drag Racing*, below). The rest of the categories are self explanatory.

GRADE C

Jalopies

The humble Jalopy is the starting point of almost every racing driver's career. These cars are usually insurance write-offs or ex-company cars which have been rebuilt and fitted with mountings for weapons. Jalopies are fairly slow, poorly armoured and handle badly, but they're cheap!

Suitably converted die-cast models of modern cars make best Jalopies, although Renegade models will do.

Jalopy

<i>Class Entry</i>	None
<i>Requirements:</i>	750
<i>Weight:</i>	16 (incremental damage at 12, 8 and 4)
<i>Damage:</i>	2
<i>Armour:</i>	2
<i>Handling:</i>	Hood, wings, one passive
<i>Weapon Mounts:</i>	All medium weapons apart from Combat Lasers; all passives
<i>Usable Weapons:</i>	All except turret. Plastic armour may be added, up to a maximum of 5 pts on any one facing
<i>Usable Equipment:</i>	V6
<i>Engine:</i>	\$10,000
<i>Cost:</i>	750 - 1,250
<i>Total Equipped Weight:</i>	\$25,000 or less
<i>Total Equipped Cost:</i>	\$7,500
<i>Base Prize Money:</i>	

Tanks

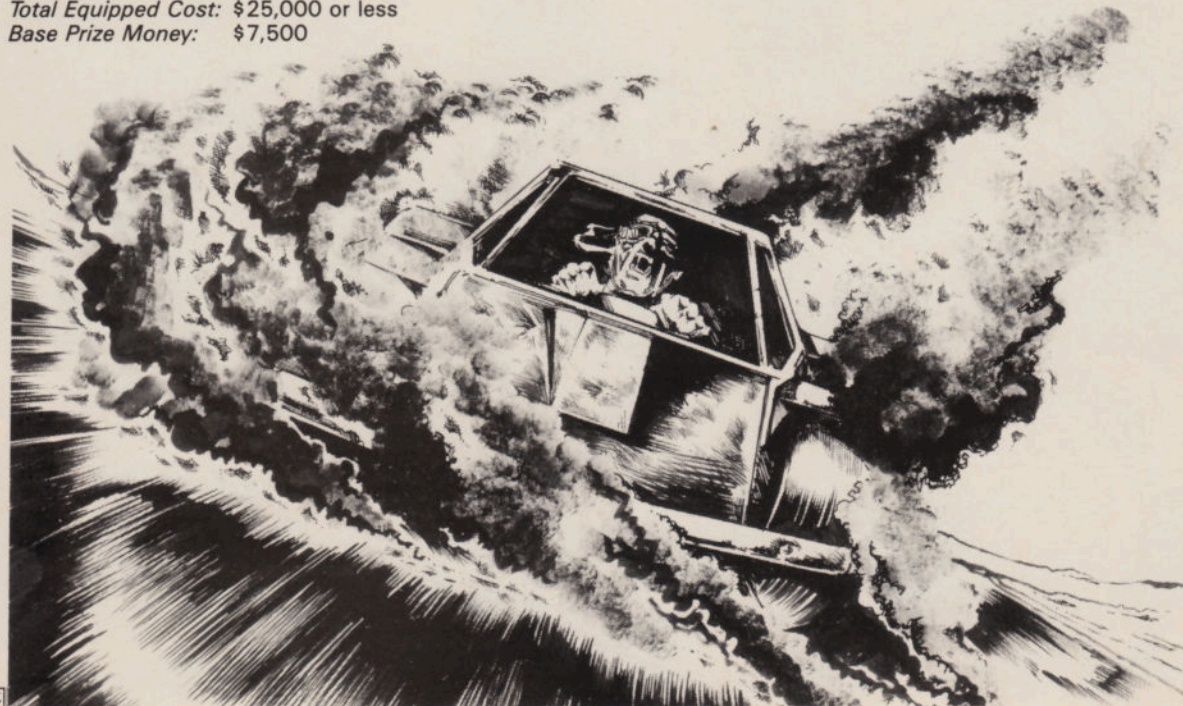
A "Tank" is, unfortunately, not actually a tank at all, but the next best thing. Cars in the Tank Classes are actually Renegades that have been strengthened by having steel struts welded across the weak points of the car such as the doors, wheel arches and windshield. While this does not increase the armour value, it means that the vehicle can take more damage before it starts to fall apart. However, it does have the drawback of making the car rather heavy, and reduces its handling. There's nothing quite like driving your very own Tank - they may not go too fast, but they have got lots of weapons.

Tanks can be represented by converted die-casts or Renegades. Renegades can be converted by the addition of struts that strengthen the body work (bits of stretched sprue can be used for the struts).

The following information is common to both types of Tank:

<i>Weight:</i>	1,250
<i>Damage:</i>	24 (incremental damage at 18, 12 and 6)
<i>Armour:</i>	3
<i>Handling:</i>	3
<i>Weapon Mounts:</i>	Hood, Wings, Roof or Turret, one Passive
<i>Usable Weapons:</i>	All weapons permitted
<i>Usable Equipment:</i>	All except racing tyres. Plastic armour may be added, up to a maximum of 10 points on any one facing

	Tank (V6)	Tank (V8)
<i>Class Entry</i>	4 or more pts	4 or more pts
<i>Requirements:</i>	earned in Jalopy class	earned in Tank (V6) class
<i>Engine:</i>	V6	V8
<i>Cost:</i>	\$25,000	\$40,000
<i>Total Equipped Weight:</i>	1,250-3,000	1,250-3,200
<i>Total Equipped Cost:</i>	\$60,000 or less	\$75,000 or less
<i>Base Prize Money:</i>	\$15,000	\$20,000



Renegades

The Renegades used for racing are stripped-down versions of the normal road combat vehicle. Stripping the armour out, replacing bodywork with lightweight tubing or plastic panels all reduces a vehicle's weight. Reducing the weight makes the car go faster.

The drawback is, of course, that the car is now totally unarmoured. Most drivers get round this problem with the addition of a few points of plastic armour to the rear of the car. This gives a degree of protection without adding too much to the weight.

The following information is common to both types of Renegade:

<i>Weight:</i>	500
<i>Damage:</i>	18 (incremental damage at 12, 8 and 4)
<i>Armour:</i>	0
<i>Handling:</i>	4
<i>Weapon Mounts:</i>	Hood, Wings, Roof, one Passive
<i>Usable Weapons:</i>	All medium weapons. All passives except pattern mines.
<i>Usable Equipment:</i>	All except turret. Plastic armour may be added, up to a maximum of 6 points on any one facing.

	Renegade (V6)	Renegade (V8)
<i>Class Entry Requirements:</i>	4 or more pts earned in Jalopy class	4 or more pts earned in Renegade (V6) class
<i>Engine:</i>	V6	V8
<i>Cost:</i>	\$20,000	\$35,000
<i>Total Equipped Weight:</i>	500-1,000	500-1,000
<i>Total Equipped Cost:</i>	\$50,000 or less	\$65,000 or less
<i>Base Prize Money:</i>	\$12,500	\$17,500

Classics

For sheer style you cannot beat the Classic car. Any Pre-1976 vehicle counts as a Classic. At a typical race you might witness a 1952 Studebaker Coupe lining up against a Morris Minor, or a Ford Prefect alongside a Volkswagen Beetle from the late 60's.

Quite why anyone would subject a valuable collector's item to such violent abuse is not obvious; but the Classic race is always a real favourite with the crowds. Some of the cars involved have been repaired so many times that there isn't a single original component left; but the owners always seem to find new sources for spare parts.

You will have to use converted die-casts for Classic car models. It is fairly easy to find models of cars from the 60's and early 70's, and the addition of a couple of wing mounted machine guns can only enhance their appearance.

The following information is common to both types of Classic:

<i>Weight:</i>	750
<i>Damage:</i>	16 (incremental damage at 12, 8 and 4)
<i>Armour:</i>	2
<i>Handling:</i>	4
<i>Weapon Mounts:</i>	Hood, Wings, one Passive
<i>Usable Weapons:</i>	All medium weapons and Chain Guns. All passives.
<i>Usable Equipment:</i>	All except turret. Plastic armour may be added, up to a maximum of 5 points on any one facing.



	Classic (V6)	Classic (V8)
<i>Class Entry Requirements:</i>	4 or more pts earned in Jalopy Class	4 or more pts earned in Classic (V8) class
<i>Engine:</i>	V6	V8
<i>Cost:</i>	\$20,000	\$35,000
<i>Total Equipped Weight:</i>	750-1,250	750-1,250
<i>Total Equipped Cost:</i>	\$45,000 or less	\$60,000 or less
<i>Base Prize Money:</i>	\$12,500	\$17,500

GRADE A

Ironclads

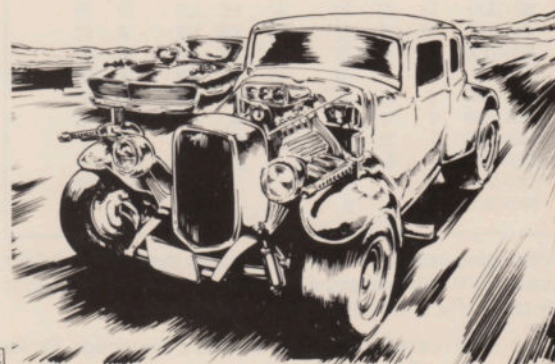
An Ironclad takes the concept of the Tank class one stage further, consisting of an Interceptor that has been strengthened to take more damage. As in the Tank class, this extra strength is paid for by a reduction in speed and handling. Anybody who drives an Ironclad will find their experience as a Tank driver a valuable asset. An Ironclad race is a real war of attrition. The cars are equipped with an awesome amount of firepower, with armour to match.

Use Interceptor models for Ironclads. For extra realism add bars across doors, windshield and wheel arches.

The following details are common to both types of Ironclad:

<i>Weight:</i>	1,500
<i>Damage:</i>	32 (incremental damage at 24, 16 and 8)
<i>Armour:</i>	4
<i>Handling:</i>	4
<i>Weapon Mounts:</i>	Hood, Wings, Sides, Roof or Turret. 2 Passives
<i>Usable Weapons:</i>	All
<i>Usable Equipment:</i>	All except racing tyres. Plastic armour may be added, up to a maximum of 10 points on any one facing.

	Ironclad (V8)	Ironclad (V12)
<i>Class Entry Requirements:</i>	4 or more pts earned in Tank (V8) class	4 or more pts earned in Ironclad (V8) class
<i>Engine:</i>	V8	V12
<i>Cost:</i>	\$80,000	\$100,000
<i>Total Equipped Weight:</i>	1,500-3,200	1,500-3,600
<i>Total Equipped Cost:</i>	\$150,000 or less	\$175,000 or less
<i>Base Prize Money:</i>	\$25,000	\$30,000



Sports Cars

The Sports Car represents the glamorous side of combat racing. For real fame this is the car to drive. The vid and press are always full of the latest reports on the top Sports Car drivers. They are popular heroes in the same league as the best Ops.

A Sports Car is an Interceptor which has been stripped of internal armour, making it very light and fast. Most cars usually have a few points of plastic armour added to give at least a little protection. Sports Cars are fast and dangerous; and to judge by the reports in the daily papers, the same can be said of those who drive them.

Use Interceptor models for Sports Cars.

The following is common to both types of sports car:

Weight:	500
Damage:	24 (incremental damage at 18, 12 and 6)
Armour:	0
Handling:	5
Weapon Mounts:	Hood, Wings, Sides, Roof or Turret, 2 Passives
Usable Weapons:	All medium weapons. All passives except mines.
Equipment:	All permitted. Plastic Armour may be added, up to a maximum of 8 points on any one facing.

	Sports Car (V8)	Sports Car (V12)
Class Entry Requirements:	4 or more pts in Renegade (V8) or Classic (V8)	4 or more pts earned in Sports Car (V8) class
Engine:	V8	V12
Cost:	\$70,000	\$90,000
Total Equipped Weight:	500-1,000	500-1,000
Total Equipped Cost:	\$120,000 or less	\$150,000 or less
Base Price		
Money:	\$25,000	\$30,000

POWER-TO-WEIGHT

Characteristics

The weights of each of the basic vehicle bodies are given in the class specifications. These take into account the weight of the engine itself. All the driver needs to do is add the weight of any weapons and equipment carried.

Weight	Acceleration			Maximum Speed			Braking*	
	V6	V8	V12	V6	V8	V12	Type I	Type II
400 or less	30	35	38	136	160	194	38	45
401-600	27	32	35	128	150	182	34	42
601-800	24	30	32	120	142	170	30	38
801-1000	21	28	30	112	134	160	26	35
1001-1200	18	26	28	106	126	150	24	32
1201-1400	16	24	26	100	120	140	22	30
1401-1600	14	22	24	96	116	132	20	28
1601-1800	13	20	22	92	112	126	20	26
1801-2000	12	18	21	90	108	120	18	22
2001-2200	11	16	20	88	104	114	16	20
2201-2400	10	15	18	86	100	108	15	20
2401-2600	9	14	16	84	96	104	14	18
2601-2800	8	12	15	82	92	100	12	16
2801-3000	7	10	14	82	90	96	10	15
3001-3200	-	9	12	-	88	92	2	14
3201-3400	-	-	10	-	-	90	8	12
3401-3600	-	-	9	-	-	88	6	10

A V6 engine cannot carry a load of more than 3000 weight points. A V8 cannot carry a load greater than 3200 weight points. A V12's limit is 3600 weight points.

* Note: Type I cars are Jalopies, Classics, Renegade, Tanks and Dragsters. Type II cars are Ironclads and Sports Cars.

Dragsters

"Dragster drivers do it real fast," so the car stickers say, and no-one would argue with them. The Dragster is built purely for speed. A car normally gets from green light to the finish line in about 5 seconds. This doesn't leave much time for shooting, but at speeds exceeding 200mph, one good shot can turn the opposition into a cartwheeling fireball.

Good Dragster models can be quite hard to find; but they are around so keep looking. The results of a good conversion job make them well worth the search (try fixing large wheels to the rear of a Renegade model).

Dragsters are a strange shape... to reflect this, they have their own target matrix, which is given below:

DRAGSTER TARGET MATRIX

REAR		FLOOR	
1	Bodywork	1,2	Bodywork
2,3,4	Rear Wheels	3,4	Roll again:
5,6	Engine - Roll again:		1,2 Front Wheels
	1,2 Passive Weapon		3-6 Rear Wheels
	3,4 Fuel	5,6	Roll again:
	5,6 Driver		1 Passive Weapon
SIDE			2,3 Engine
1,2	Bodywork		4,5 Fuel
3,4	Wheels - roll again:		6 Driver
	1,2 Front		
	3-6 Rear	1,2	Bodywork
5	Roll again:	3,4	Roll again:
	1-4 Engine		1,2 Front Wheels
	5 Hood Weapon		3-6 Rear Wheels
	6 Passive Weapon	5,6	Roll again:
6	Roll again:		1 Hood Weapon
	1-4 Driver		2,3 Engine
	5,6 Fuel		4 Fuel
FRONT			5,6 Driver
1,2	Bodywork		
3	Front Wheels		
4	Rear Wheels		
5	Roll again:		
	1,2 Hood Weapon		
	3-6 Engine		
6	Driver		

The following information is common to all types of Dragster:

Weight:	300
Damage:	12 (incremental damage at 9, 6 and 3)
Armour:	0
Handling:	3
Weapon Mounts:	Hood, 1 Passive
Usable Weapons:	Machine Gun, Autocannon. All passives except pattern mines.
Usable Equipment:	All except turret and racing tyres. Plastic armour may be added, up to a maximum of 5 pts on the rear and 2 pts on any other facing.

	Dragster (V8)	Dragster (V12)
Class Entry Requirements:	4 or more pts in Renegade (V8) or Classic (V8)	4 or more pts in Dragster (V8) class
Engine:	V8	V12
Cost:	\$70,000	\$90,000
Total Equipped Weight:	300-800	300-800
Total Equipped Cost:	\$120,000 or less	\$150,000 or less
Base Price		
Money:	\$25,000	\$30,000



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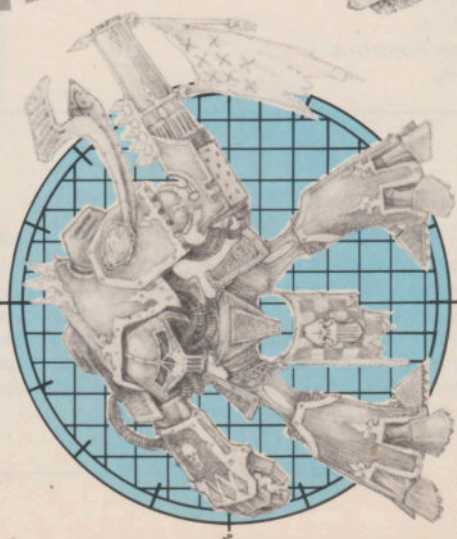
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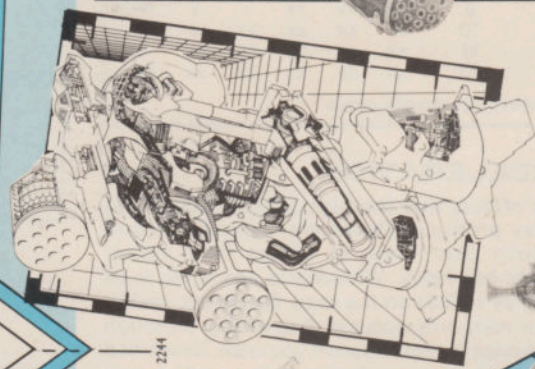
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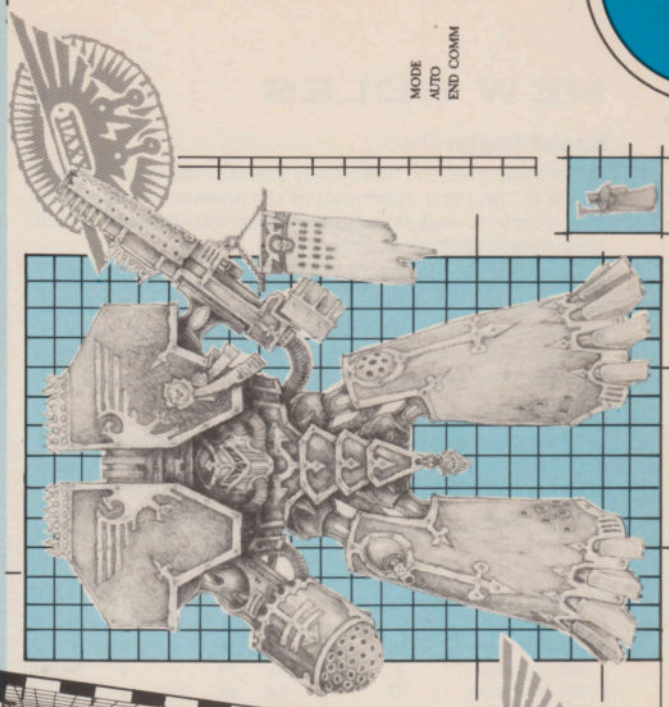
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NEW RULES

Speed Factor 7+

In the basic rules the fastest any vehicle can travel is speed factor 6 - giving a maximum of six phases per turn. The new power-to-weight ratio tables permit vehicles which have speed factors of 7 or more.

Drivers of vehicles at speed factors of 7+ start taking double moves, as shown on the following table. In phases where a driver takes a double move the car model is moved twice but the driver still only gets one action. This action may be used in either the first or the second move, but not both.

When there are two or more vehicles taking a double move in the same phase they should both take their first moves, in descending order of speed, and then take their second moves, again in descending order of speed.

MPH	SPEED FACTOR	PHASE					
		1	2	3	4	5	6
121-140 mph	7	xx	x	x	x	x	x
141-160 mph	8	xx	xx	x	x	x	x
161-180 mph	9	xx	xx	xx	x	x	x
181-200 mph	10	xx	xx	xx	xx	x	x
201-220 mph	11	xx	xx	xx	xx	xx	x
221-240 mph	12	xx	xx	xx	xx	xx	xx

x - ordinary move; xx - double move

HIGH ACCELERATION

There are two effects that the high acceleration of the racing car may produce. These are wheelspins and blackouts. Both can range in effect from minor inconvenience to bad news. Wheelspins can occur in all forms of racing as well as on the road. Blackouts, on the other hand, normally only occur in drag racing; although you can use the rules in circuit races if you wish. Be warned though - a blackout on a winding road is usually fatal.

Move Sequence

Tests for blackouts and wheelspins should be taken immediately after the player has declared an accelerate action which forces a test. Wheelspin tests should be taken before blackout tests. Drivers who don't accelerate by 40mph or more don't have to test for a blackout.

Drivers who lose control as a result of a wheelspin test, roll for control loss immediately. Drivers who blackout as a result of high acceleration don't test for control loss until the start of the next move.

The full move sequence for a drag racer is therefore:

Test to regain consciousness
Wheelspin Tests
Blackout Tests
Control Loss Tests
Forward Move
Speed Track Adjustment
Hazard Rolls
Shooting



WHEELSPINS

It is, of course, perfectly natural to expect that when you slam the gas pedal to the floor your car will speed away, leaving only a cloud of dust and exhaust fumes in its wake. Things are not always this simple, however, for no matter how good a driver you are, you can never escape the danger of a wheelspin - something which is embarrassing at the best of times, and fatal at the worst.

Wheelspin Test

1. Roll 2D6.
2. Subtract adverse control.
3. Compare the result to the vehicle's acceleration, divided by 10 (rounded down).
4. If the total on the dice is greater, no wheelspin occurred; acceleration is as normal. Otherwise the wheels have spun, and the driver must roll for Wheelspin Effect.

Wheelspin Effect

1. Roll 2D6.
2. Add acceleration divided by 10 (round down).
3. Subtract drive skill.
4. Then refer to the *Wheelspin Effect Table* below.

Wheelspin Effect Table

- 1 or less **No Effect:** the wheelspin is negligible. The car accelerates as normal.
- 2-7 **Half Acceleration:** the vehicle only accelerates by half (round down) the amount attempted.
- 8-9 **Skid:** the car skids and regains control. Refer to the Control Loss Results table in the rulebook. The car accelerates by half the amount attempted (round down).
- 10-11 **Hazard Roll:** the vehicle accelerates by half the intended amount, as above. The driver must take a hazard roll against a safety limit of 60mph.
- 12 **Control Loss:** the vehicle accelerates, as above, and ends the move out of control.
- 13+ **Split Tyre:** see Wheel Critical, in the rulebook.



Controlling Wheelspins

Once the potential effects of the wheelspin have been seen, the driver may either comply with the result, or try to control it. Drivers attempting to control a wheelspin roll D6 and subtract their drive skill. This gives a modifier which must be applied to their original roll on the Wheelspin Effect Table, to give the final effect.

A Split Tyre result can never be modified, although a player attempting to control a wheelspin may accidentally modify a result into a "Split Tyre".

Only one attempt can be made to control a wheelspin. Drivers with low drive skills are usually better off riding with the wheelspin, as fighting against it will probably make things worse.

Example: Danny "Dragmaster" McCarthy, with a drive skill of 3, has just scored a total of 10, and suffered a hazard roll result on the Wheelspin Effects table. He decides that he cannot risk the hazard roll, so elects to try to control the wheelspin - he rolls a six! After subtracting Danny's drive skill of 3, he is still left with a +3 modifier which must be applied. 10 + 3 = 13 - a split tyre. Looks like Danny should have ridden with the wheelspin and gone for the hazard roll, but it's too late to change things now...

BLACKOUTS

"Every race I say to myself, 'This time I'm not going to pass out,' and it always happens, just the same."

One of the more dangerous aspects of drag racing is the tendency for drivers to blackout due to excessive g-forces generated by high acceleration. Whenever drivers succeed in accelerating by 40mph or more, they must take a blackout test.

Blackout Test

1. Roll 2D6.
2. Add drive skill.
3. Add 2 if the driver has already suffered a 'hurt' or 'wounded' Critical.
4. On scores of 8 or less, drivers black out, otherwise they are unaffected.

A roll of 2, before modification, always results in the driver blacking out, regardless of drive skill.

Blacked Out Drivers

Drivers who black out have their drive skill reduced to 0 and the vehicle is treated as having *no driver*. This makes the vehicle lose control, as described in the main rulebook (p34). The driver doesn't have to take the control loss test until the start of the next move, after they've tested to regain consciousness.

Drivers regain consciousness if they roll their drive skill or less on a D6. The test to regain consciousness is taken before the control loss test.

Drivers who fail to regain consciousness on their first attempt, automatically recover on the second. Drivers of vehicles with a sleeping gas pedal may be forced to take a blackout test in the same move as they regain consciousness. These drivers subtract 2 from the black out test.

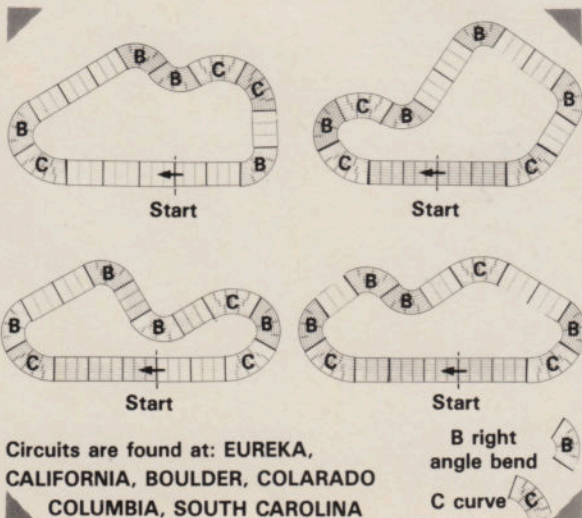
CIRCUIT RACING

The term "Circuit Racing" really covers everything that isn't drag racing. All races of this type, from Jalopies to Sports Cars, are held according to the same rules over the same distance - three laps. This may seem rather short; but few races make it to this distance, and some commentators have suggested that the circuit is outmoded, and that all vehicle combats should be held in an arena.

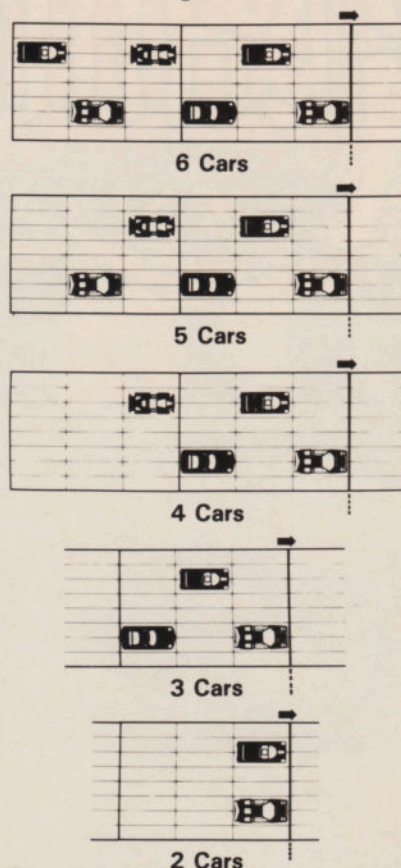
CIRCUITS

There are quite a number of combat circuits in America - a few of the more famous layouts are shown here. Prior to the race, a track may be chosen at random, or players may agree on another layout altogether.

Each player then throws two dice and adds their driver's drive skill - this reflects their performance in the practice laps. The driver with the highest total chooses a starting position, followed by the driver with the second highest total, and so on...



Starting Positions



Racing circuits are well maintained, not cluttered with debris. For this reason, the safety limit for drifting on a straight track is increased to 120 mph.

The Start

Once the last vehicle is in place, the game can begin. Drivers with nitride can turn it on just before the race begins, if they wish. All vehicles start off stationary.

Drivers aren't allowed to use any kind of weapon, except smoke, until they have completed their first lap. This rule, known informally as the "two minute truce", also applies to sidewipes. Any driver violating this rule is disqualified, and the race is restarted. Once a car is onto its second lap, anything goes.

The Finish

A race can be won in any one of three ways. As soon as any of these conditions is fulfilled the race is over:

1. A driver wins by being the first to complete three laps of the track.
2. A driver wins by having the only operative vehicle left. A vehicle is only classed as inoperative if it can neither move nor fire.
3. A driver wins by lapping all other vehicles. A vehicle is only lapped when another car is more than a lap ahead of it at the end of a phase.

The number of points a driver receives for winning a race is equal to the number of drivers who started it; 2 points for winning a two car race, 3 for winning a three car race, and so on. To find the amount of money the driver earns, multiply the number of points won in the race by the *base prize money* of the vehicle's class.

In races involving 4 or more cars, the driver who came second receives prize money equalling one-third of whatever was paid to the winner.

Realm of Chaos

SLAVES TO DARKNESS

Models require assembly

Designed by Kev Adams



FLESHOUNDS HUNTING BEASTS OF KHORNE

Models require assembly

Designed by Alan Perry



BLOODLETTERS LESSER DAEMONS OF KHORNE

Designed by Mike Perry and Jes Goodwin



DAEMONETTES OF SLAANESH

Models require assembly

Designed by Mike Perry



FIENDS HUNTING BEASTS OF SLAANESH

WARNING: These figures contain lead which may be harmful if chewed or swallowed.
They are not recommended for children under 12 years of age.

CITADEL MINIATURES™

DRAG RACING

"Top of the world, Ma."

- Danny 'Dragmaster' McCarthy to his mother, on winning the 1993 Drag Finals at Memphis.

Drivers who just want to go really fast get into Sports Cars. Drag Racing is for those who not only want to go really fast, but have also lost their will to live. It takes a certain type of personality to drive a virtually unarmoured car at over 200mph, whilst undergoing enough g-force to render you unconscious for most of the race.

Combat is secondary in drag racing, and is usually used only as a last resort, when a race would otherwise be lost. Most of the time, drag racers are gambling with possible self-destruction in order to find that little extra speed which will give them the edge over their opponent. In drag racing, more lives are lost through error than through combat.

THE TRACK

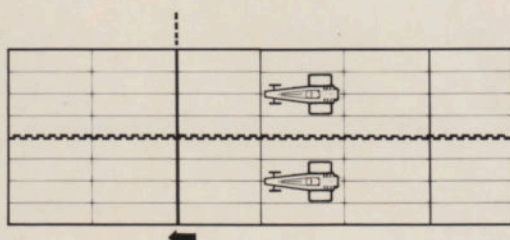
The drag racing track is always the same; one road section for the starting grid followed by 15 straight road sections, to do this, you have to "roll" track, as explained in the rulebook (p75).

The starting grid, and the next two track sections, have a chain link fence running down the middle, to separate the cars. This serves a similar purpose to the "two minute truce" in circuit racing. It may be useful to place a piece of chain or string down the middle of these track sections to remind the drivers that there is a fence there.

If a car runs into the fence, treat it as a shunt ram against a stationary vehicle (p57). The fence is very strong. It ignores damage, and never collapses or moves. A vehicle hitting it automatically takes one speed factor hit. All skid moves are drift skids away from the fence.

Drag race tracks are kept in perfect condition. Because of this, drifts in drag racing are taken against a safety limit of 120mph.

Cars should now be placed on the starting grid, as shown in the diagram. Drag races are always between two cars, never more. All drag races begin with the "burn"...



THE BURN

Drag races can be won or lost before cars ever cross the start line. Drivers purposely spin the back wheels whilst keeping the front brakes on. This process, known as "the burn", gets the engine and tyres hot, to increase handling, acceleration and top speed.

There are dangers involved, however; keep the burn going for too long and the driver runs the risk of damaging the tyres or blowing the engine. Letting the car tick over may cool the engine and the tyres down, but doing so might lose all the benefits gained. Needless to say, it's all a matter of experience.

The burn is split into phases. These are not "normal" phases and the cars don't actually move. One driver should keep a record of the number of burn phases played. Every phase, starting with the driver with the lowest drive skill, each driver must either "burn" or let the car tick over.

If the engine is left idle, roll two dice and refer to the *Tick Over Table*. Players who choose to burn should roll two dice, and add the car's *heat factor*, and refer to the *Burn Table*.

A vehicle's *heat factor* is equal to the number of times its driver has already rolled on the *Burn Table*, so keep a record of this! The *heat factor* may be reduced by letting the engine tick over, but it can never fall below zero.

At the end of the burn phase, the driver recording the number of phases played should roll two dice - if the total is less than the phase number, the red light has come on. This signals the beginning of the race. One more burn phase should now be played. At the end of this the green light appears and the race begins. Play then proceeds under normal rules.

Burn Table

1. Roll 2D6.
2. Add the vehicle's heat factor (number of times already rolled on this table).
3. Consult the table below.
 - 2-5 Add 1 to Handling (up to a maximum of 2 above original value).
 - 6-7 Add 2 to Acceleration (up to a maximum of 6 above original value).
 - 8-9 Add 3 to Top Speed (up to a maximum of 9 above original value).
 - 10 Add 1 to Handling, 2 to Acceleration and 3 to Top Speed (up to maximums shown above).
 - 11 **Overheating:** add 1 to the heat factor immediately.
 - 12 **Serious Overheating:** add 2 to the heat factor immediately.
 - 13 **Baked rubber:** the tyres overheat - subtract 2 from Handling, 4 from acceleration, and 6 from Top Speed - this may reduce these characteristics to below their original values.
 - 14 **Tyre damage:** during the race, roll two dice at the end of each turn. If the total is less than the vehicle's speed factor, the tyre is destroyed. See the "Wheels" Critical Hit Table for the effects (p34). If you get another Tyre Damage or Baked rubber result on this table, the tyre shreds before the car even crosses the start line... You lose the race.
 - 15 **Blown Gasket:** reduce Acceleration by 10 and Top Speed by 20. Roll 2D6 at the end of each turn - if the total is less than your speed factor, the engine seizes and is disabled.
 - 16+ **Engine explodes:** the engine is disabled. The explosion causes a +6HE hit. Needless to say, the race is lost.
4. Increase the heat factor by one.

Tick Over Table

- Roll 2D6:
- 2-4 Subtract 2 from Heat Factor¹
 - 5-6 Subtract 1 from Heat Factor¹
 - 7 No effect
 - 8 Subtract 3 from Top Speed²
 - 9 Subtract 2 from Acceleration²
 - 10 Subtract 1 from Handling²
 - 11 Subtract 1 from Handling, 2 from Acceleration and 1 from Heat Factor^{1,2}
 - 12 Subtract 1 from Handling, 3 from Top Speed and 1 from Heat Factor^{1,2}

¹ Heat Factor can never be reduced below zero.

² The results affecting Acceleration, Handling and Top Speed only reduce increases already given by the Burn Table; they do not take characteristics below original scores.

The Final Burn Phase

The final burn phase (ie the one after the red light has appeared) is important for two reasons. Firstly, one system can be switched on at the end of this phase. In practice, this usually means only Nitride or a Passive Weapon can be locked on. Secondly, a driver who rolls on the Burn Table in this phase may move his car one space forwards up to the start line... If, instead, the driver rolls on the Tick Over Table (this might be wise if the heat factor is high), they start the race one space back from the start line.

THE FINISH

The race can be won in one of three ways:

1. Crossing the finishing line first. This earns the driver 3 points.
2. Rendering the opponent's vehicle inoperative. This earns the driver 2 points.
3. A driver may also win if the opponent's car is disabled during the burn. This earns 1 point.

The points gained in a race should be multiplied by the *base prize money* for the class, to find the driver's winnings. Drivers of cars which actually manage to finish, but in second place, receive a sum equal to one-third of that paid to the winner.



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Chaos Renegade

JUGGERNAUTS OF KHORNE

022405

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ELDAR JET BIKE

► The Eldar Jet Bike epitomises the grace and elegance embodied in the Eldar civilisation. Its sleek lines and well balanced proportions elevate it from the realms of machinery to those of high art. Like the Eldar themselves its appearance is deceptive, for beneath the curved exterior lurks a gravitic propulsion unit that can out perform any comparable machine in the galaxy. As well as its rider the Jet Bike carries two *shuriken catapults*, providing the firepower that makes this such a deadly support weapon.

Eldar commanders will soon experience the Jet Bike's formidable tabletop capability. Their opponents will taste its bitter lethality.

ELDAR JET BIKE

LAND		AIR			TRR	Cp	T	D	Sv	Eq	W
Max speed	Acc/dec	Max speed	Min speed	Acc/dec							
40	20	350	0	30	½	1	4	1	6	4	4

Equipment: Targeter

Weapons: Twin forward-firing shuriken catapults (fire at same target)

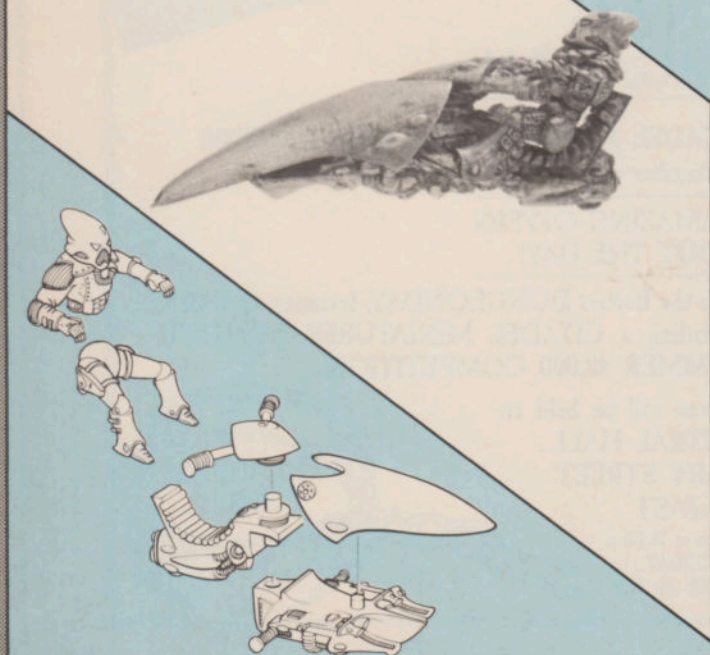
Crew: 1

PV: 120

Army List

Any personality model plus any single squad may be mounted on Jet Bikes.

Model designed by Jes Goodwin



WARNING! THIS PRODUCT CONTAINS LEAD WHICH MAY BE HARMFUL IF CHEWED OR SWALLOWED. CITADEL MINIATURES ARE NOT RECOMMENDED FOR CHILDREN UNDER 12 YEARS OF AGE
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BLOOD BOWL™

PITCH VARIATIONS

Each of the many Blood Bowl leagues spread throughout the Old World practises some variation of the Blood Bowl rules. Ace Coach **Jervis Johnson** covers some of the most popular variations here.

PIT TRAPS

At the start of the game, each player is given 6 Pit-Trap counters (see over). Three of these say *Nothing*, two are *Pit Traps* and one is a *Spiked Pit Trap*. Coaches may position these counters, face-down, anywhere in their own half of the pitch, before the game begins. Whenever a player (from either side) enters a square containing a counter, it is turned over.

If it says *Nothing*, nothing happens. It was a bluff and the opposing coach can start breathing again.

If it says *Pit Trap*, the player falls in and must make an Armour Roll to avoid injury.

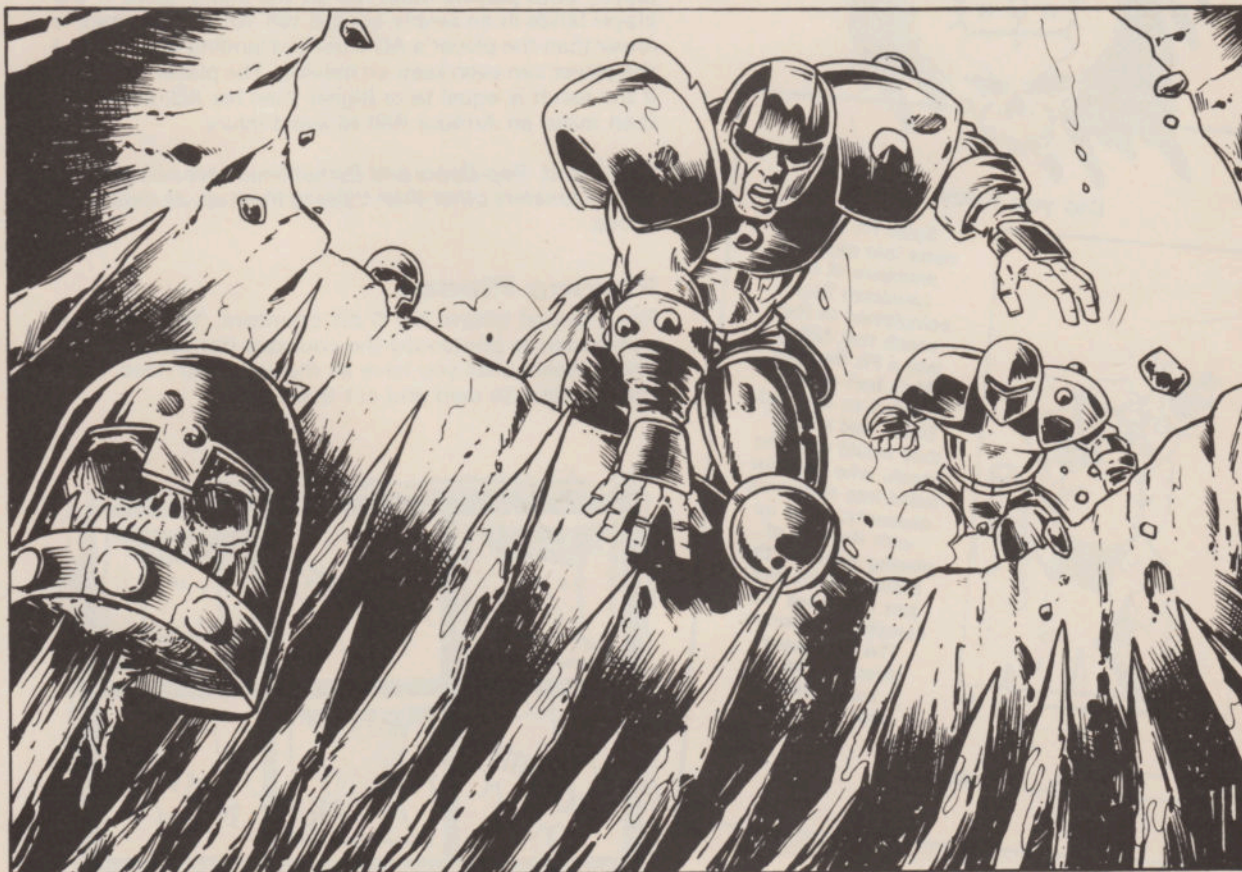
If it says *Spiked Pit Trap*, the player falls in. Roll 1D6:

1-3 Yeouch! - the player has landed on the spikes. Roll 1D6; 1-4 - the player has suffered a serious injury; 5-6 - the player is dead. In either case, the player is placed in the Killed/Serious Injury box of the Dug-Out

4-6 The player avoids the spikes, but must still make an Armour Roll to avoid being injured by the fall.

Discard *Nothing* counters when they are revealed. All other types stay on the pitch, hopefully for more players to fall into.

A player in a pit may only try to climb out - no move, block or tackle is allowed, and the player loses his Tackle Zone. No other player may try to move through, or jump over, a pit already occupied by a player.



Jumping Over Pits

A player may try to jump over a revealed pit *instead of* sprinting. The square the player is jumping from must be free of opposing players' Tackle Zones, but the destination square may be in a Tackle Zone. Roll 1D6 when the player jumps, adding the player's AG and subtracting 1 for each opposing player who exerts a Tackle Zone on the square the player is jumping to. If the final total is 7 or more, the player completes the jump, and is placed in the destination square (which must be adjacent to the pit). If the total is less than 7, the player falls into the pit, suffering the effects described above.

Getting Out Again

Players can try to climb out of pits, or be pulled out by other players. To do this, the player must roll equal to or lower than his AG on 1D6. Dwarfs, Halflings and Goblins must halve their AG (rounding up). Snotlings may never climb out of a pit once they have fallen in. Add 1 to the roll for each opposing player who exerts a Tackle Zone on the square, and subtract 1 for each adjacent friendly player. A player who manages to get out may be placed in any unoccupied square beside the pit, but may not do anything else that turn.

A player who tries to get out of a Spiked Pit Trap, and fails, falls back in and must roll 1D6 to see what happens. On a roll of 1 or 2, the player lands on the spikes and suffers a serious injury.

Large Monsters and Pits

Any part of a Large Monster's base entering a square with a Pit Trap causes the creature to trip over. It is placed prone, but may stand up as normal (in other words, the Large Monster does not fall into the pit). If a Large Monster's base enters a square with a Spiked Pit Trap, some of the spikes *automatically* impale a foot and the creature must retire to the Serious Injury box of the team's Dug-Out.

Alternative Pit Traps

Instead of using a Spiked Pit-Trap, a coach may replace it with one of the following (note down which is being used on a piece of scrap paper):

Mine: This explodes when a player enters the square. Roll on the Injury Table to see what happens to the player who sets off the mine. Any players in adjacent squares are knocked over and must make an Armour Roll to avoid injury. Discard the counter after it has been revealed.

Quicksand: A player who doesn't manage to get out of the pit (see above) within 3 turns will die.

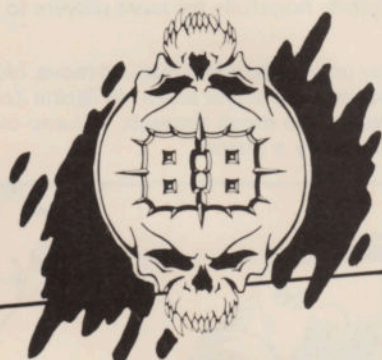
Trap-Door: A player who falls into this pit is contained by a trap door that slams shut above. Players falling foul of this device are removed from play until the next Touchdown is scored, when they are retrieved and may return to play. While a player is stuck inside this pit, other players may freely enter the trap's square.

Trampoline: At the bottom of this pit is a trampoline which will catapult a player into the air should one fall in. Roll for scatter as normal, but move the player 4 squares in the direction indicated. If the player bounces off the pitch, roll on the Injury Table to find out what happens. If the player ends up in a square already occupied by another player, both players must roll on the Injury Table. If the player lands in an empty square, roll 1D6: if the score is *lower* than the player's AG a perfect landing is made and the player can even keep on moving. The player falls over if the result is equal to or higher than his AG, and must then make an Armour Roll to avoid injury.

Quicksand, Trap-Doors and Trampolines have no effect on Large Monsters other than tripping them up, as described above.

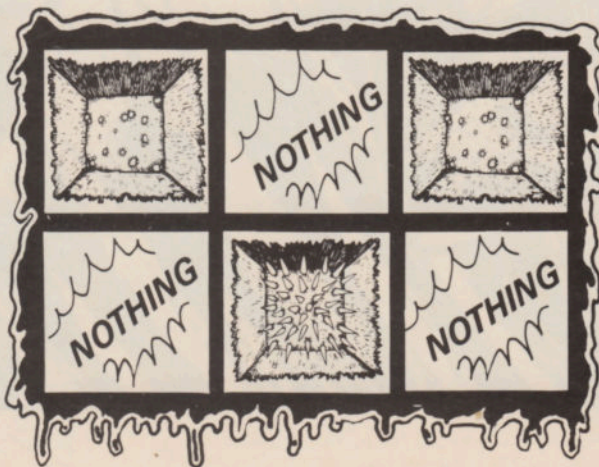
Playing Pieces

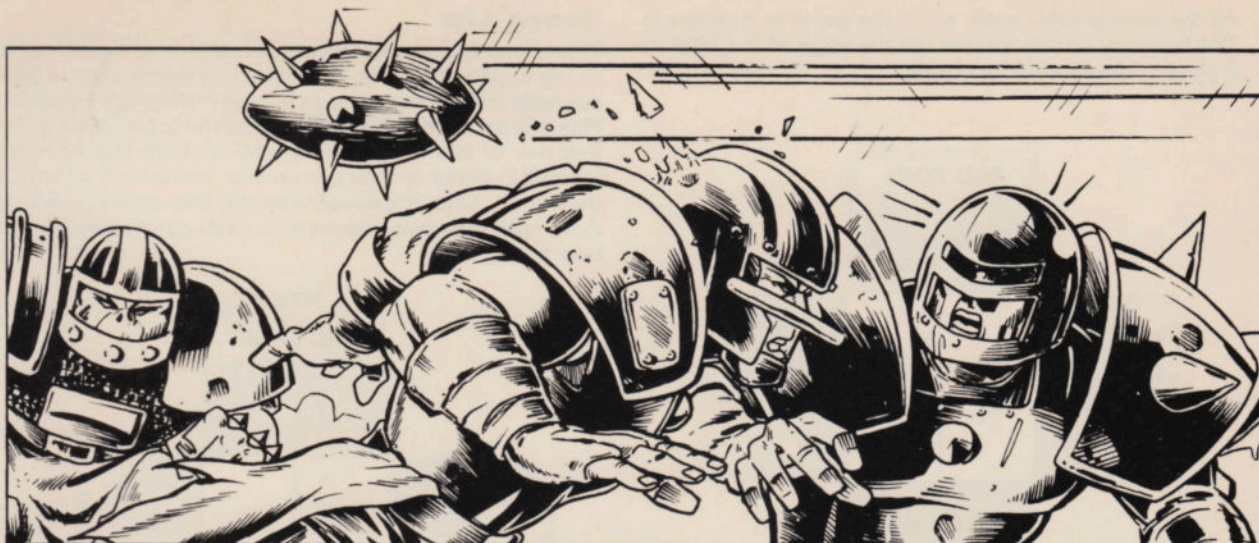
Reproduced below are 6 pit counters. You have our permission to photocopy the counters (for personal use only, please) until you have as many as you need. Glue the counters to card and cut them out.



Did you Know

Spike Pit Traps came into use after members of the Lowdown Rats complained to their coach that falling into a Pit Trap just didn't hurt enough. "Landed on me 'ead. Didn't feel a fing," they would say. The coach, who has now faded into deserved obscurity, came up with the idea of placing spikes at the bottom of the pits just to silence the complaining players. The Rats went through a lot of substitutes that season...





ALTERNATIVE BALLS

Sometimes, different kinds of footballs are used. Some of these change the nature of the game considerably. The most popular alternative ball, the Spiky Death Football (or *spike ball* for short), provides a good example of ball type affecting play.

Spiky Death Ball

The spike ball is made of wood, with several crude iron spikes driven through it. This makes the ball heavier (and the Catcher's job trickier) but introduces potential for the ball to be used as a weapon.

Throwing a spike ball is more difficult than throwing a normal football. The range of any throw is increased by 1 category on the Throwing Table (a Quick Pass counts as a Short Pass, for example). Therefore, it is not possible to make a Long Bomb pass with a spike ball.

Any player attempting a *Catch* or *Interception* may be hurt by the ball. Roll 1D6; if the score is equal to or greater than the player's AG an Armour Roll must be made to avoid injury.

A spike ball is often thrown to a point just in front of the receiver, allowing it to be picked up, rather than caught. Thus, a spike ball may be thrown to an empty square (in which case a *Caught* result means that the ball has landed in the target square).

A spike ball can be hurled at opposing players in a bid to impale them on one of the spikes. To represent this, spike balls may be thrown at opposing players at either Quick or Short pass range. The throw is worked out as normal, except that the CL of the target player is *subtracted from*, rather than added to, the roll.

A *Caught* result means that the target player has been hit. *Misses* scatter normally, hitting any player occupying the square they end up in. Count an *Interception* as a *Miss*.

A player hit by a spike ball must make an Armour Roll to avoid injury. If this is failed, roll on the Injury Table as normal and leave the ball in the square the player occupied. If the Armour Roll is passed it is assumed that the player manages to *Catch* the ball.

The Two Ball Game

This is a popular Blood Bowl variant, as it's even more chaotic and violent than usual. Combine it with the spike ball rules above for a particularly gruesome game...

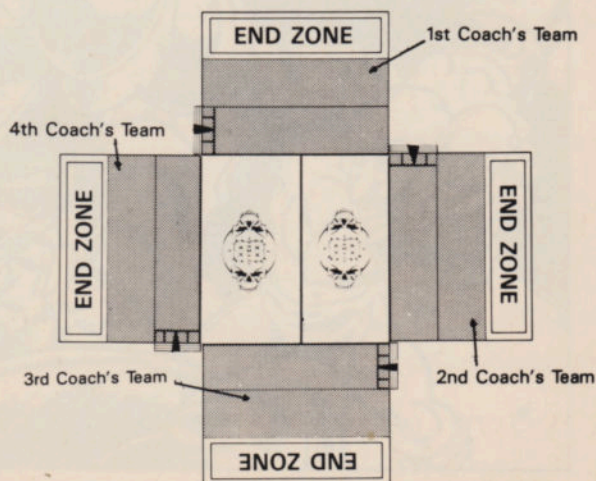
Don't use the Kick-Off rules if you are using this variant - instead both teams are given a ball when they set-up. Flip a coin to see who moves first. Either ball can be used to score a Touchdown. Play is restarted as normal as soon as a Touchdown is scored, with the exception that both teams still get a ball each.

MEGA BLOOD BOWL

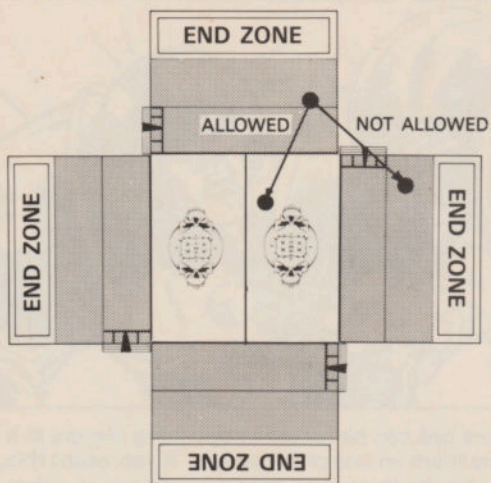
Mega Blood Bowl, or Mega Bowl, allows four teams to take part in a game on a specially extended pitch, making it by far the most spectacular and entertaining variant of the game yet devised.

To play Mega Bowl you need two sets of Blood Bowl and four coaches. Set up the pitch as shown in the diagram below and roll a D6 to decide who will be the *first coach*. The first coach must set up his players in the area shown, followed by each of the other coaches, proceeding clockwise round the pitch. Each coach must obey all the normal rules regarding how many players may be set up.

Once all the players have been set up, the first coach gives one of his players the ball and takes a turn. Once the first coach has taken a turn, the coach to his left may take a turn, and so on, with play proceeding clockwise round the pitch until a Touchdown is scored in any of the other team's end zones. When a Touchdown is scored, the player conceding the goal becomes the *first coach* and the teams are set up once more. The first team to score three Touchdowns wins the match.

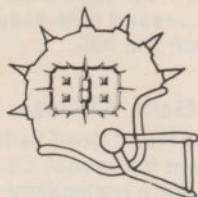


All the normal rules apply while the game is in progress. The ball may *not* be thrown off the edge of the pitch to a player who is round a corner.



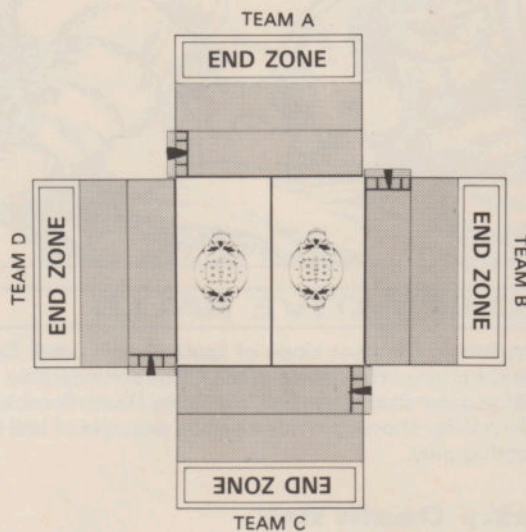
Rules Variations

All of the rules variations described above can be used in a game of Mega Bowl. The *Two Ball Game* becomes the *Four Ball Game*, for obvious reasons. Similarly, if Pit Traps are being used, each player is allowed to set up 6 Pit Traps. There are, however, two variations that are specific to Mega Bowl; *Team-Up* and *Bundle!*



Team-Up

The teams are paired up into two sides, with each side trying to beat the other. The paired up teams always take opposite sides of the pitch, as shown in the diagram below. Play still proceeds clockwise round the table, but it's the first pair of teams to reach a total of three Touchdowns (scored in either of their opponents' end zones) who win the match. *Note:* it is possible to play this version of Mega Bowl with only two coaches, as each coach can control two teams.



Teams A + C form one side and Teams B + D form the other.

Bundle!

The ball is set up in one of the four central squares of the pitch rather than being given to a player in the *first coach's* team. The *first coach* is allowed to decide which square the ball is placed in. *Bundle* is a firm favourite with the fans, as it invariably causes a huge fight in the centre of the pitch when all four teams scramble for the ball!



Finally freed from his chains, Nigel Stillman tells the tale of the perilous journey through the latest Warhammer project.
This is the tale of

WARHAMMER

Armies

COMPILING THE LISTS



Just some of the fantastic artwork from the pages of Warhammer Armies.



Warhammer Armies is designed as a standard for *Warhammer* competition games and as a guide to the nature of the forces of the *Warhammer* world. The lists themselves give details of the troop types available to each army, and in doing so we have been careful to develop the character of each army. We have also taken care to ensure that the descriptions correspond to models currently in existence or likely to exist in the future. Most of the *Warhammer* armies and races are represented here, either as full armies or as allies and mercenaries. The provisions for *hosts* include a wide range of monsters, chaotic creatures and ethereal beings.

The background information adds authenticity to the armies, providing cultural context which, hopefully, will give you ideas to explore - through painting the figures to tactics employed on the tabletop. Artwork plays a vital role in this; we have opted to represent every troop type with evocative illustrations, together with representations of shield designs and banners. We have delved deep into *Warhammer* lore to invigorate our concepts anew. Our methods may be likened to a process of historical research, regarding our armies as representing real cultures which can be examined in depth. As many fantasy armies are weird and wonderful and quite beyond anything that has ever been, this is a particularly challenging and rewarding task.

Competitive Play

One of the lists' main functions is the provision of a standard 'order of battle' for each army, defining troop types and available armament. **Warhammer Armies** thus sets out our vision of the armies represented and may be used as an authority with which to compare armies fighting according to *Warhammer Fantasy Battle* rules. **Warhammer Armies** will prove invaluable to those wishing to organise or take part in *Warhammer* competitions, leagues, campaigns or just competitive play. Players using **Warhammer Armies** free themselves from worrying about whether their opponent's army presents a fair challenge.



We have tried hard to devise balanced armies with complementary strengths and weaknesses, both of which can be exploited by enlightened tacticians. It's up to you to pick the army that suits your character as a general and to come up with the right tactics in different battlefield situations. To this end we have been relentlessly fine-tuning the lists, a process which will no doubt continue - and we take seriously any feedback we receive from 'out there'.

There are, however, two ways of using the lists. The purist approach is to use them as they stand in conjunction with the rules, also used as they stand. This would be normal practice in competitions for example, where complete strangers are pitted against each other. Army lists are then the only common link. Both combatants can rest assured that no unexpected surprises are going to appear at the last minute. The flexible approach uses the lists as a foundation upon which to build an army. This approach requires the mutual agreement of trusted opponents, among a group of friends or within a club, for example.



Creating 'balanced armies' is the aim of many lists, but just what does that mean? Does it mean that when you've chosen your army and put it into the toolbox it doesn't tip awkwardly in one direction because of the preponderance of deadly, heavily armoured, multiple-armed, super-troops making up nine tenths of its composition? The general of such an army is certainly gambling on never meeting a shrewd tactician or a truly balanced army. We define a balanced army as one which allows you to take on any enemy army with a reasonable chance of success, given the best interaction between troop types and tactics. For example, an army may have large numbers of rank and file troops which are used to block and delay the enemy, while relying on a good number of powerful characters, such as wizards, to make decisive actions. An army with only a few characters must rely on sufficient elites and well-armed troops to have a decisive effect on the enemy. The lists are intended to give enough scope to enable the player to achieve a balance that suits his style of play.

In compiling the lists, we envisioned the standard points value of a well-balanced army as 3000 points. This points value allows the player to include a good mixture of troop-types, in sufficient quantity, with a good complement of characters, while requiring him to be selective and think about the nature and tactics of his army. We have also built enough flexibility into the lists to allow armies of anywhere from 2000-5000 points.

One advantage of the lists is the provision of great blocks of already worked-out points values, making the selection of armies much easier than working from scratch with the rulebook. Obviously, you will still need to refer to the basic points system in the rulebook if you wish to diverge from the list.



In the interests of the armies, which are, after all, the fundamental tool of the wargamer, we have introduced some special rules regarding points calculations. Armies need to have the option of containing plenty of characters (a champion with each unit, for example). To make this possible within a limited points total, we decided not to apply the character modifiers for equipment. The alternative might have encouraged impoverished armies with too few characters. For similar reasons we didn't apply the modifiers for elite troops. This encourages the use of at least some elites by making them a good investment in terms of points spent, while limiting their numbers. Again, the alternative might have led to armies which were too dependent on rank and file. Given that many elite types are colourful reflections of the society and culture that produces the army, this was a worthwhile exercise.

Creating an Army

Pouring over army lists to work out possible armies is almost a hobby in itself; it certainly stimulates the imagination. Such careful forethought should ultimately result in a well conceived army.

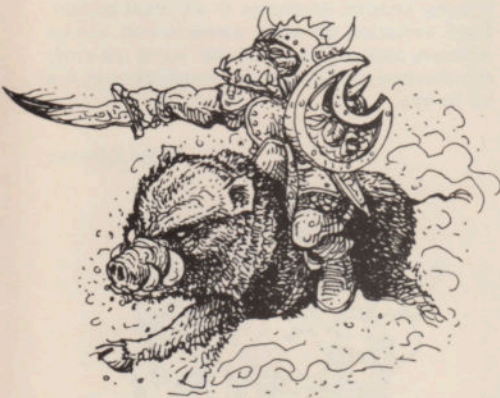
A list is an excellent means of presenting all manner of information. Details of troop types and composition are complemented by background details which appear in the form of introductory text, comments and anecdotes, in the names given to troop types and character levels, and above all, in the evocative artwork. Each component provides a glimpse into the civilisation represented by the army, deepening the vision of the army, providing inspiration and helping the player to envisage how to create, and ultimately fight, his force.

Another of the list's interesting properties is that its existence gives birth to an army in the wargaming world. The concept of a particular army may exist in the minds of a few enthusiasts, but each will have a different vision. Among a wider range of people, the army may not have been thought about at all. They will look askance at it, if it should appear opposite them on the table; 'Wot's that then? Never 'erd of it. Yer can't play wiv that.' This is very disappointing. However, if a list portrays the army, it suddenly comes into existence and is recognised and accepted by many people; 'Ah, it's a Bretonnian army then.' Even if you would like to diverge slightly from the list, fertile ground has been created. 'This is my Hobgoblin horde. It's basically the Hobgoblin ally list with the maximum limits increased.'



Many of the armies in the lists draw upon ideas current in the culture, deriving ultimately from history and folklore, reinforced by literature and films. Others may be utterly new concepts. In all cases we try to put the stamp of originality on the army in the list. The lists are also intended to be generic, representing a typical army fielded by a particular race or nation. The list embraces enough possibilities to allow players to put their own individuality on the army selected. In due course we shall be presenting more specific armies, representing single Orc tribes or Elf Kingdoms, for example.

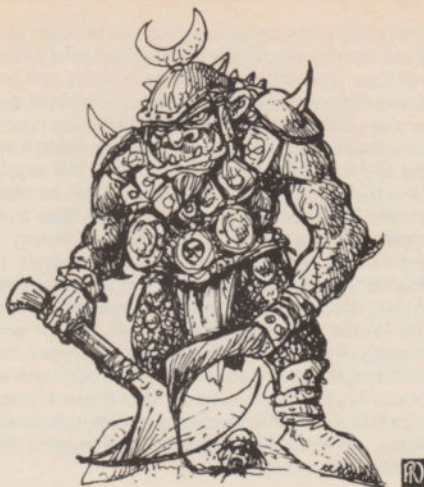
The army list lays down a logical form and structure appropriate to each culture represented. The levels of heroes and wizards mirror the social or tribal hierarchy. The list gives limits as to which are available and which troops they can command. The list also tells you which troops are elites, how the rank and file are armed and organised, and whether specialist troops such as scouts or war engines are available. By defining the army in this way, both the tabletop tactics and the society behind the army are given shape - and the army takes on authenticity. These ideas are thrown like seeds to take root in imaginations of those who read the lists. Armies are no longer vague, nebulous entities which could contain *anything*, thereby ending up tediously similar, just as all the most obviously 'exceptional' troops are gathered under an obviously dull general.



For example; if you choose an elven army, you identify with Elves and their outlook on warfare. As a general, the list should subtly inspire you to think 'elven'; it certainly makes it difficult to create an army that is un-elven. If the lists used by your potential opponents have the effect of switching them into Orcish or chaotic mode when they draw up their battle lines, games should be far more enjoyable for all concerned.

Of course, the army list forms the template for collecting the models. Appropriate minimums and maximums are given, basic points are calculated and options are listed. You can build an army from scratch, or adapt existing forces along the lines of the list. You can build up the core of the army by collecting the compulsory troops and elites first and expand it with specialist troops later.

We have presented the army lists in an attractive and easy-to-use format. When it comes to painting the army, the background information and illustrations in the lists should provide inspiration and ideas. Photographs of units and whole armies serve to illustrate how other players have interpreted the lists and painted their models. The more interesting and colourful armies that are around, the more fun there will be for everybody. You will also find that the volume acts as a field handbook for identifying other armies you may encounter. As you familiarise yourself with its contents, you can ponder upon forces' strong and weak points at your leisure, devising counter-tactics or variant orders of battle for your own army.



Characterising the Army

This is perhaps the most enjoyable aspect of writing army lists, especially fantasy army lists which offer so much scope for creativity and fun, providing every opportunity to explore the *Warhammer* world. Giving each army list an individual and evocative character is a vital task. An army list cannot be left simply as a dry series of troop types and numbers; it must be fun to read, especially since it will need to be studied frequently and in detail. Therefore, if there are always new items of colour and information to be found within it every time it's opened up, the process is made more enjoyable. You're continually deepening and enriching your view of a particular army or race.

Well before *Warhammer Armies* was conceived, the armies included in it had taken shape and have been in a state of continuous development ever since. To get the armies just right, we have delved into the depths of fantasy lore: going back to the very roots of fantasy to draw inspiration, whether it be ancient mythology or medieval artists like Durer and Hieronymus Bosch - not to mention a wide diversity of influences both old and modern. This shows particularly strongly in the artwork and helps to give our armies their unique *Warhammer* flavour. Yet the lists allow enough scope and flexibility to indulge your own imagination. We are also quite happy to use humour and cliché where the image of the army is strengthened by it, to remind ourselves that the purpose of fantasy wargaming is to have fun.



The two main Human armies are good examples of characterisation. The Bretonnians represent the epitome of the age of chivalry. The army draws its character from the popular view of the Middle Ages with its gallant knights in shining armour, jousting and rescuing damsels in distress. Naturally, in the *Warhammer* world, this culture is found in Bretonnia and is given an appropriately dynamic 'French' flavour. The Victorian-style cliché image of the Middle Ages provides really fertile stuff for fantasy army designers! The Bretonnians have the noblest cavalry of them all while their infantry are rascals, villains, brigands and rascallions.

In contrast to the Bretonnians, The Imperial army represents a popular modern 'Gothic' image of the Middle Ages (knights with crested helms, plagues, sinister castles and flagellants); a world epitomised in the works of Albrecht Durer, the medieval artist much admired by many of the artists who contributed to *Warhammer Armies*. The Empire occupies the place of The Holy Roman Empire in our history and much of the characterisation is drawn from high medieval Germany. This image provides a great contrast to the flamboyant Bretonnians, and the powerful but disquieting image of the Empire well befits a land ravaged by religious dissent and the insidious advance of the cults of Chaos - we had a wealth of *WFRP* material to delve into. The Imperial political background is now reflected in the army organisation.

Elves present a great challenge when it comes to characterisation. Dark Elves rejoice in a very strong image (one of the benefits of worshipping Khaine and Slaanesh, no doubt). Their character derives largely from their rites: depraved, wicked, heretical and at odds with the Elven ideal. High Elves live on the island continent of Ulthuan; an ancient and sophisticated civilisation, relatively isolated from the turmoil of the world.



This idea can be developed in the army list, with the High Elves of the interior providing the noble cavalry and chariotry to reflect their haughty temperament and ritualistic attitude to war, and the Sea Elves of the coast providing some interesting and powerful infantry, as befits their practical outlook and seafaring activities. Both High Elf and Wood Elf armies are strong in archers; indeed, archers form the backbone of the Wood Elf army, while shock infantry and cavalry form the core of High Elf armies. High Elves have a heroic warrior ethic while Wood Elves are generally on the defensive to protect their forest enclaves. The forest environment of the Wood Elves explains their access to animal handlers, shape-changers and Treemen. Provision for chariots and the generous allocation of Wardancers lends the Wood Elf army a Celtic feel, while the mixed units of the Sea Elf Merchant Companies lend the High Elf army a Byzantine image.

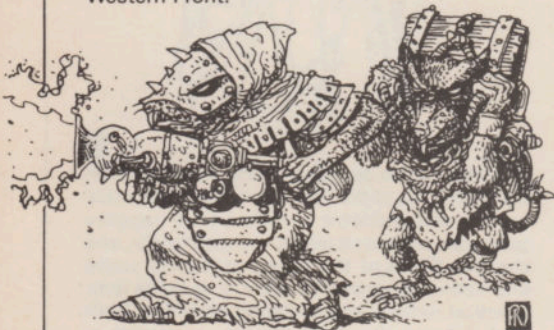
Dwarfs are metal workers, miners and engineers; this too, is reflected in their armies. They have access to plenty of armour and can field a variety of war machines. Dwarfs often find themselves on the defensive and thus their attitude to war is practical, heroic and somewhat fatalistic. This is reflected in the many castes of elite warriors and such strange warrior cults as the Troll and Giant Slayers. Dwarfs are physically well adapted to their environment as mountaineers and tunnel dwellers, which means that their armies are made up entirely of foot-slogging, but exceptionally good, infantry.



Orcs and Goblins are tribal, barbaric savages. They delight in fighting against everybody (including each other). Goblinoid society is inherently unstable, but held together by a hierarchy of domination: Orcs dominate Goblins, both dominate Snotlings and the meanest characters dominate the tribe and lead the army. Goblinoid society is also ritualistic, primitive and very warlike. All this gives the goblinoids a very strong character upon which to build the list. The 'Orcspeak' names of the troop types reflect the brutal outlook of their warriors - crude but effective. Goblinoid society is strongly motivated by the urge to wage war and their armies contain a great variety of warrior types and war machines - thoughts of destruction exercise the Goblin mind wonderfully. Goblinoid tactics require little imagination, and most Orc warlords would agree that quantity has a quality all of its own, even if most of them can't count.

The Slann are a mysterious, ancient culture of otherworldly origin. They dwell deep in the jungle and have a highly ritualistic culture, as might be encountered among the lost cities of the Amazon jungle. Like the Aztecs, Slann have many elite warrior castes, which provide the core of the army.

The clan structure of Skaven society provides the framework for the Skaven army list. Their close combat tactics suit the image of rodent-warriors that surge forth from sewers and the tunnels of the Under-Empire. Skaven civilisation's use of warpstone gives the army its magical character and access to fiendish methods of waging war which are reminiscent of the Western Front.



The Undead are the most weird and magical of all army types (with the exception of Chaos). Such an army only comes into being according to the will and inscrutable purposes of a Necromancer, Vampire or Liche, who thus appears as the commander of the Undead horde.

With the Chaos army list, the intention was to create a generic list, since forces specific to individual Powers are dealt with in *Realm of Chaos* itself. The main feature of Chaos armies is the nature of the rank and file warriors - they are also characters, representing the grades of Chaos followers who progress in martial prowess. Thus the list refers to these by generic type: Warriors, Marauders and Thugs. As so many races are tainted with Chaos, and many chaotic creatures are created by raw Chaos, most of the chaotic races appear under Chaos Allies, allowing Chaos armies to be built from different types of allies. Chaos troops are subject to mutation, which may enhance or impede their fighting ability (often a mixture of both). Consequently, the leader of such a force must identify its strong points immediately and use them to the full.

With allies and mercenaries, careful thought was given to who would ally with whom, and which cultures would be inclined to hire its armies. Norse, Nipponese and Hobgoblins were included as allies, but given a good choice of troop types, conceivably allowing them to be expanded from the ally lists into full blown armies. We would have been quite happy to include them as main armies if space had permitted, and they may appear among the army lists we are hoping to publish in *White Dwarf* as supplements to *Warhammer Armies*. A similar problem was how to deal with the numerous Human realms of the Old World (Estalia, Tilea, Kislev). There was enough potential for interesting troop types, but neither space nor reason to include each one as a main list, so we grouped some of the best ideas together as Old Worlder allies and mercenaries. Again, an enterprising player can expand the entries into a larger force.

Old World allies and mercenaries are also interesting because diverse units may be gathered together under notable leaders in polyglot contingents, seeking out employment wherever there is a war to be fought. Naturally, ally and mercenary contingents are more limited in their accessibility to characters and magic than main armies, since the latter have their entire realm to draw upon.

Playability

The real test of a list is whether you can work out viable armies from it - ones which have a fair chance in battle. The most complex aspect of writing lists is to make sure the numbers work (minimums, maximums, points values, models per unit, and so on). These subtle limitations on the organisation of the army often have far reaching implications. Perhaps the most important principle we applied was that a troop type or creature had to be worth the points invested in it, in terms of its usefulness on the battlefield.

I've already mentioned why we left out the modifiers for characters' equipment and elites. Similarly, we introduced other suitable rules and mechanics.

Standard bearers are normally double the cost of an ordinary trooper, and this makes perfect sense with regard to rank and file units, since the standard's benefit is proportional to the power of the unit. However, the cost of the bearer of an army or contingent standard is not doubled because the standard must be carried by a character. A character already costs more than an ordinary trooper and the basic cost of a standard is 50 points, so the benefits are already accounted for in terms of points value. This decision means that armies can afford an army standard without being faced with the difficult choice between investing in a standard or a unit of troops. The standard bearer can also be a low level hero; he does not have to be a unit's champion.

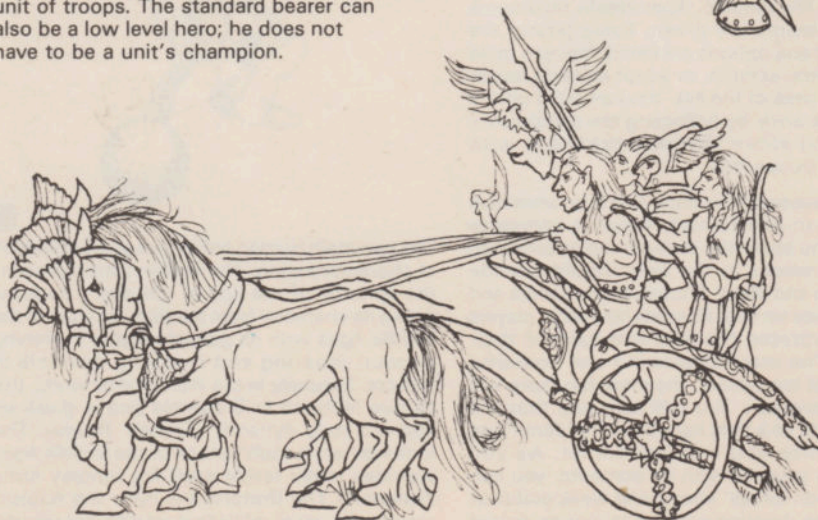
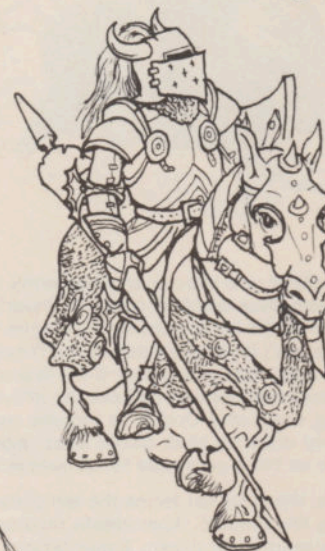
We decided to introduce a random spell generation system for wizards. It might be reassuring to think of a wizard having planned his spells in advance but that assumes an ideal world for wargamers to live in. Every general wants the weather to stay fine, his army to stay brave, perfect terrain (geologically shaped over eons of time by a non-neutral Earth Goddess who supports his side), dice that roll the right numbers all the time, a docile opponent, the magic flux to be at the beck and call of those who tap its power...

But the magical flux is just that, and no wizard can tell how it will affect his abilities until he's out there on the battlefield. Nevertheless, what you can achieve with whatever's available to you - this is the mark of the genius. The unpredictable nature of the flux demands the careful attention of each wizard, as they all perceive it differently. Their judgement as to which available spells they should use in a given place and time involves important tactical decisions. Wizards are not included in armies as ultimate weapons, but as tactical elements, like any other part of the army.

Flexibility

There are several ways of building flexibility into the lists: a choice of levels for characters; a good selection of non-compulsory troop types; optional armament for the troops; and allowing a proportion of the army to be made up of allies, mercenaries, and magically bound hosts of beasts, chaotic creatures or ethereal beings. Each variation on army composition allows different tactics to be explored, while the army remains true to its character. From here on in, it's up to you.

Nigel Stillman





NIGHT OF MYSTERY

A SOLO WFRP ADVENTURE BY CARL SARGENT

Night of Mystery is a solitaire Warhammer Fantasy Roleplay adventure complete with a suitable character. You may either customise the character or replace it with one of your own, if you wish, but we're not telling you the best career path to choose! Your adventure will tax both your character's wits and brawn. Read the sections on Rules and Background before you begin.

Today is Geheimnisnacht, Night of Mystery...



Your Character

You are something of a Jack-of-all-Trades; basically a Warrior who has spent a little time in roguish pursuits. Your colourful background has given you rather more brains and social refinements than the usual Warrior!

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel
4	48	41	4	4	9	47	1	37	31	49	46	43	41

Alignment: Neutral

Skills

- 1 Your character has four skills to begin with: *Dodge*, *Night Vision*, *Read/Write* and *Strike Mighty Blow*.
- 2 You may choose one of the following two skills in addition: either *Very Resilient* (adding +1 to T) or *Very Strong* (adding +1 to S).
- 3 You may choose to add either *Silent Move Urban* or *Silent Move Rural*.
- 4 You can choose to add either *Blather* or *Bribery*.
- 5 Last but not least, your character has the *Luck* skill! In this adventure, this means that you may use *Luck* up to three times (but no more). Each time you use *Luck*, you may change one D6 roll by +1 or -1, or one D100 roll by up to +10 or -10. You can change dice rolls after you have made them, if you wish.

Trappings

You have the following possessions: a Sword, a Dagger (+10I, -2 Dmg), a Shield (IAP to all locations), a Mail Shirt (IAP, body), Mail Leggings (IAP, legs), a Helmet (IAP, head), a purse with 7 Gold Crowns, 6 Silver Shillings, and small change in Brass Pennies (enough for a drink or two!), and a Pack with a couple of pans, plates, a bedroll, and similar everyday items.

Magic

Your most treasured possession is a magical ring made of brass. This ring has sufficient Magic Points within it to cast 3 Cure Light Injury spells. You may use the ring at any time, but if you use it during a combat, you cannot either strike, parry, or dodge a blow during that round and your opponent will get a free strike at you. You must keep track of how many charges remain in the ring if you use charges from it.

Fate Points

Now here's the bad news. You don't have any Fate Points left. So there are to be no miraculous escapes in this adventure!

WFRP AND THIS ADVENTURE

Skills and Tests: You will sometimes be asked to make a test of some kind in this adventure; a *Fellowship* test, *Observe* test, and so on. Pages 66-72 of the **WFRP** rulebook cover standard tests, and you should know how to roll dice for these. Any non-standard tests are explained in the text. Sometimes, a test will be called for with a modifier which makes the test easier, or harder, than usual. A positive modifier (+10, +15, etc) makes the test easier; you subtract the modifier from the dice roll. A negative modifier (-10, -20 etc) makes the test more difficult; you add the modifier to the dice roll.

Combat: You should use standard **WFRP** combat rules, with the following simplifications for making solo play easier!

- 1 Unless the relevant paragraph specifically says that you may attempt to flee, a combat, once begun, is a fight to the finish, even against a slower enemy (one with lower M).
- 2 Grappling rules are not used in this adventure.
- 3 Critical Hit rules are simplified. If you take a Critical Hit up to +3, you lose one Combat Round's worth of actions. If you take a +4 or heavier Critical Hit, you're dead. This also applies to your enemies.

Winning or losing a round of combat (the combatant who takes the most damage is considered to be losing) affects *Initiative* in combat in the usual way. Second, you can of course use your Dodge Blow skill to avoid one blow per round in the usual way.

Creature/Character Stats: The only standard stats which will be given for creatures and NPCs are: **WS, BS, S, T, W, I, A**. The others aren't relevant here, so they aren't given. Any relevant skills or stats (such as Dodge Blow, Strike Mighty Blow, etc) are given with the profile.

Solitaire Instructions

After reading the *Background*, you begin at paragraph 1. From that paragraph, you will be given options to turn to further paragraphs. You do not read the paragraphs in numerical order. But then you know all this anyway, don't you?

Also, keep a list of the items and treasure you find, and subtract items from this list when you use them (such as money for bribes, any one-shot magic item should you be so fortunate as to find one, and so on).

You don't need to make a map during your adventure, since Grimminghagen is a small place and your character knows the basic layout of the village from brief prior acquaintance.

Timekeeping is crucial here. You have only three hours to achieve your goal. If you don't find it by then, the place will be swarming with Extremely Unpleasant Dead Stuff and you won't survive the adventure. So, keep track of time as you move through the adventure. Individual paragraphs will tell you about using up time, and you must keep a careful note of how much time your character has left!

Apart from the possibility of time running out, you may not survive the hostile attentions of certain people, monsters, or Things. If your character is killed, you can always try again, using the knowledge you have gained to give you a better chance of success.

You have a distinct goal in this adventure, as explained in the *Background*. However, you may need to spend time gaining resources in addition to the ones you have to begin with - if you can afford the time spent! You may well not succeed first time round but, with foresight and planning, a later attempt should have a higher chance of success. So, read on and find out what you have got yourself involved in!

BACKGROUND

On a balmy evening, as the last rays of the setting sun light up the land with an eerie, almost bloodied, glow, you ride towards Grimminghagen. You are in pursuit of a potent magical item - the begemmed Bowl of Oblivion, stolen from the Temple of Morr in Salzenmund, taken only this very afternoon. You have tracked the thieves towards Grimminghagen, and you know they cannot be travelling far from that village; they must have been riding their horses almost into the ground to keep ahead of you. If you didn't have a superior steed yourself, you might begin to wonder if you could catch them...

All you know about the thieves is that one of them was short, dark-haired and olive-skinned. He walked with a slight limp. You don't know how many others may be with him. That's the limit of your knowledge. But your intuition tells you something more: tonight is Geheimmisnacht, the Night of Mysteries, and surely the theft of the Bowl on this day of all days points to some dreadful plan for its misuse. Like so much of the magic of Morr, such an artifact is double-edged: the magic of the god of Death has been known to be perverted into an instrument of summoning and controlling Undead. And midnight is the hour when such a thing could most easily be done...

1 You spur on your horse for the last few hundred yards to Grimminghagen. Make a Listen test for a soft sound. If you make the test, turn to 20. If you don't, you ride on, so turn to 114.

2 You exchange pleasantries with the landlord. He grins unpleasantly at you, as if he knows that you want something more than light conversation. You ask him about outsiders in the village. He rubs his chin, and fondles a leather purse meaningfully. He obviously wants money for information. Will you:

Pay for information? Turn to 18.
Slope off and gamble
with the Dwarf? Turn to 58.
Give up here
and try elsewhere? Turn to 90.

3 She's not having any of it and slams the door in your face. You cannot return here now; Mrs Steinkelfechner is off to bed and you hear her brutish Rotweiler guard dog slavering in the hall! You'll have to try your luck elsewhere in town, so turn to 90.



4 Helga says she only has two ready-prepared potions which she is prepared to sell (she cannot afford to give them away). She has a potion of speed, which will last for one combat. This will double the number of attacks you can make each round, and also adds +5 to your *Initiative*, but you can only drink it at the beginning of a combat and before you get into hand-to-hand action! This potion will set you back 15 Gold Crowns. She also has a potion of persuasion; this has effects which last for one encounter, and will add +25 to any *Fellowship* test you have to make. This costs just 3 Gold Crowns.

If you cannot afford these potions, but would like to have them, you can return here if you acquire enough money somehow. However, a return visit will still require 10 minutes. Make a note of this paragraph number, and if you wish to return here you can do so at any time after visiting another location within the village. Now turn to 90 to find another place to make enquiries.

5 It takes you 10 minutes of careful checking before you find a letter tucked away under a chair. You pick it up and scan the lettering; turn to 57.

6 The pouch contains 8 Gold Crowns and 4 Silver Shillings. Turn to 47.

7 What will you do now that you've tracked down the thieves? Will you:

Back away and keep watch on the front door? Turn to 31.
Attack the men? Turn to 50.
Go in and try talking to them? Turn to 17.

8 You ask a couple of casual passers-by about any strangers, who have ridden into the village in the last couple of hours. This takes 5 minutes. Make a *Fellowship* test. If you succeed, turn to 55. If you fail, turn to 77.

9 If you have the Blather skill, turn to 68. If you don't, no other line of smart talk will get you anywhere; you have either to attack the guard (turn to 98) or back off and go elsewhere (turn to 90).

10 A short distance from the Chapel you find the body of Father Albrecht. There are 2 Gold Crowns near the body, which you can pick up and take if you want to. The man has been killed by a sword thrust. What will you do next? Will you:
Investigate the graveyard? . . . Turn to 56.
Enter the Chapel, if you haven't done this? . . . Turn to 92.
Try somewhere else in the village? Turn to 90.



11 It takes 10 minutes to rouse Mrs Steinkelfechner and talk to her. Unfortunately, she's a stickler for legalities, and deaf into the bargain, so she's a difficult old bag to deal with. If you have an item belonging to Kurt with you, turn to 93. If you haven't, she refuses to give you the key to his room and shoos you away, so turn to 90 to find another part of town to visit. You can come here again if you get hold of an item belonging to Kurt somehow. If you manage this, you can visit her again by turning to paragraph 93 after an encounter elsewhere in town (make a note of this). A second visit will take 15 minutes since Mrs Steinkelfechner will be busy making bedtime cocoa when you return and will take longer to answer the door.

12 Silent Move alone is not enough to surprise your enemy, but using up some Luck in addition will do the trick. Turn to 30 to fight. You have a free round to attack before the Warrior of Chaos reacts to your presence!

13 Make an Observe test. If you succeed, turn to 107. If you fail, ride on to the town; turn to 114.

14 Anxious not to rouse any of the boarding house clientele, you don't try knocking on other doors; you spend 2D6 minutes trying to find a passer-by instead. It's late, and a couple of locals who pass by are too drunk and too indolent to answer you. Then you encounter a moderately sober yokel and ask where the landlady lives. Make a *Fellowship* test. If you are successful, he tells you where to find her, so turn to 11. If you fail, you will have to try your luck elsewhere in town, so turn to 90.

15 Roll D100. If you roll 43 or below, turn to 74. If you roll 44 or above, turn to 85.

16 The Gibbet is a down-at-heel place, full of scrofulous (but muscular) peasants. In one corner of the room, a Dwarf is fleecing the locals at a card game. The landlord, Boris Esterchen, stands with his ham-like forearms across his burly chest at the bar. You can buy a drink from small change you have - don't alter your money total. You spend 5 minutes just looking around to take it all in. Then, will you try:
Talking with some locals? . . . Turn to 24.
Gambling with the Dwarf? . . . Turn to 58.
Talking with Boris the landlord? Turn to 2.

17 Make a *Fellowship* test. If you succeed, turn to 51. If you fail, turn to 34.

18 Decide how many Gold Crowns you will offer the man for information - it may not come cheaply. When you've decided, turn to 86.

19 You break open the door with a good hefty shoulder charge; it splinters off its hinges. Turn to 59.

20 You hear a groan, and to your right you see a bloodied human figure lying in some thick bushes just off the road. If you want to stop and investigate this, it will take time. If you want to stop, turn to 35. If you want to ignore this and ride on to Grimminghagen, turn to 114.

21 Your ring shimmers slightly with tiny blue gleams of light. It has a magical effect beyond price; in the coming combat it will add +10 to your *Initiative*, and it also adds +1AP to all locations (an Aura of Resistance). Clearly, its effects are triggered by proximity to the Creature of Chaos which faces you now. Turn to 78.

22 You race off down the street, but the guard follows you. Fortunately, as he runs along he collides with a hefty brute emerging from the Gibbet and goes flying into a wall. He is going to be unconscious for a while. Some villagers are looking towards the militia house, which is fine for you since you're heading in the opposite direction. You've got away with it! Return to 90 to find somewhere else to visit.

23 At last you find a scroll which marks out the village, the temple, and a circle of dots with one central pillar in the middle. This is marked as 'The Sentinel'. It stands some 3 miles southwest of the village.

If you want to ride off to the Sentinel now, it takes you 10 minutes to retrieve your horse and set off; turn to 80. Otherwise, make a note of this paragraph number (80); when you want to head for the Sentinel after visiting some other location in the village, you can do so by turning to this paragraph (but it will take you 10 minutes to retrieve your horse). If you're not setting off there yet, will you quickly check the graveyard if you haven't yet done so (turn to 56) or go elsewhere in the village (turn to 90)?

24 You waste 5 minutes talking to the locals, whose level of knowledge and sagacity is roughly equal to that of a mentally retarded sheep. An utter waste of time. Now, will you:

Gamble with the Dwarf? Turn to 58.
Talk with the landlord? Turn to 2.
Give up here and try somewhere else? Turn to 90.

25 The stables are attended only by Wilhelm, the local stable lad. His master is, it seems, getting blind drunk at home. You spend 5 minutes stabling your horse. Young Wilhelm seems very upset and fearful. You can spend a little time trying to gain his trust and talk to him (turn to 73) or find somewhere else in the village to check (turn to 90).

26 You spend 10 minutes travelling about a mile west before you glimpse a baleful gleam of red light in the near distance, coming from a small and isolated copse atop a barrow. You dismount and creep closer; this takes 5 minutes. You get a closer look at what is going on. The horror of it makes the hairs on the nape of your neck rise and your stomach turn in revulsion!

What appears as a repulsively mutated human, of exceptional size and clad in plate mail, stands in a clearing, absorbed in concentration, and holding a silver bowl whose inlaid gems glimmer and emit a strange radiance under the light of the twin moons; surely this is the Bowl of Oblivion. From the earth, gobbets of rotted flesh and yellowed bones are creeping, oozing, from the nightmarishly illuminated undergrowth. The crimson light flickers and shimmers around the creature. You have got to summon every last ounce of courage and attack this thing. Turn to 43.

27 The landlord swipes your gold. Then, as his burly barman picks up a heavy wooden stave, he says that he doesn't tell tales on friends and spits in your eye! With the place full of locals who would support Boris and his beefy chum in a fight, you can't do much about this. You walk out in anger; return to 90.

28 If you have the Silent Move Rural skill, turn to 65. If you don't, turn to 48.

29 Visiting Helga Schoenlieber the herbalist takes 10 minutes. She knows nothing of any men who have ridden into the town, but she seems to trust your purpose here. Make a *Fellowship* test with a +15 modifier. If you are successful, turn to 109. If you fail, turn to 4.

30 The Warrior of Chaos has a rotting face, and green-yellow worms crawl among the scabrous remnants of skin which flake from the leprous bones of the skull and jaws below. He lowers the Bowl, snarling with bloodcurdling rage. Make a Fear test. If you are successful, turn to 102. If you fail, turn to 97.

31 You hide in a shadowed doorway across the road. 10 minutes pass and nothing happens. You risk a further 10 minutes and go back. The men have gone and the room they were in is locked and apparently empty. You can try to open the door (turn to 83) or try somewhere else in town (turn to 90).



32 Someone tries to sneak up behind you, moving silently, but you detect the faint sound of light footsteps and turn around to face him. Turn to 63.

33 You head for the Temple of Morr on the edge of town, next to the graveyard. It takes 10 minutes to reach it. There is a light streaming through the open door of the small Chapel, which is surprising given the lateness of the hour. Will you:

Go into the Chapel? Turn to 92.
Walk around the Chapel, checking? Turn to 10.
Look around the graveyard? Turn to 56.

34 The men seem almost friendly, and it's a ruse you fail to detect. The taller man whips round with his sword and strikes out at you. Turn to 37 to conduct combat, and in the first combat round this man gets a free strike at you before you can do anything (and you can't use the Dodge Blow skill either).

35 The man is obviously near death, hacked by edged weapons, with a hideous bloodied gash in his ribcage. It takes 10 minutes to deal with him. Though coughing up blood, he struggles to tell you that he was ridden down and attacked by two men on horseback. One of the riders was short and dark, the other tall and blonde. They then rode off to Grimm-inghagen, leaving him for dead. The man then coughs up a gob of dark blood and breathes his last.

Maybe there are just two of them, then... If you want to search the dead man, turn to 70. Otherwise, you remount and ride on into the village, so turn to 114.

36 So, which direction will you ride in? Will you ride north (turn to 71), east (turn to 87), south (turn to 95), or west (turn to 26)?

37 You move in to the attack. The blonde man stands in the doorway as his associate shuts the door and locks it. You will have to overcome the blonde man to get to the doorway.

Kurt Hubner, Bandit-Thief

WS	BS	S	T	W	I	A
40	37	4	3	7	39	1

Kurt uses a sword and wears a leather jack (0/1 AP, body and arms), and he also has a mail coif (1AP, head). He has the Disarm skill, and he will use this in combat. If he successfully disarms you, you must then either spend 1 round retrieving your sword (allowing him a free attack against which you may not use your Dodge skill) or else use your fists in combat! If you win, turn to 99.



38 You see that the man the bandit killed is short and dark - rather like one of the thieves you are hunting! Making a quick check though (this takes 5 minutes), there is no sign of the Bowl you are trying to find. You do, however, find a saddlebag with 400 Gold Crowns on a horse - he had been paid off! You also find a glass vial containing a viscous liquid which smells of tom cats in the saddlebag. If this potion is magical, there's no way to find out except by drinking it. If you want to do this, turn to 89. If you won't risk it, turn to 76.

39 For each hand of cards, roll D100 for yourself. Roll D100 and add +10 for the Dwarf. Highest roll wins. Determine winnings and losses. Now make an *Initiative* test; if you make this successfully, turn to 105, but if you fail, you can either try talking with the landlord if you haven't already done so (turn to 2) or leave the tavern and try elsewhere in town (turn to 90).

40 You advance on the Warrior of Chaos, who turns to meet you as you stumble through the crawling horrors on the ground to strike at him! Turn to 30.

41 The Ghoul was feasting on the body of a warrior, whose possessions - and much of his flesh - have been torn and shredded by the thing's filthy talons. His sword looks no better than yours, but he has 3 Gold Crowns in a pouch, and wears a simple silver signet ring on the index finger of his right hand. It has an inscription on the inside, largely worn away, but you can just make out the phrase '21st birthday'. If you wear the ring, make a note of this phrase! Now, you can either enter the Chapel if you haven't already done this (turn to 33), or go elsewhere in town (return to 90). Either way, add 10 minutes of expended time recovering from the fight with the Ghoul and searching the body.

42 You give the old woman some verbal nonsense about medicines in the room and your horrible consumptive cough and offer her what money you have. She takes your money and lets you have the key. Turn to 106.

43 If you have a silver ring, there is a number inscribed inside it. Turn to the paragraph with that same number now. Otherwise, turn to 78.

44 Wilhelm breaks into tears and says that two men threatened to kill him if he said anything to anyone about their horses. One man was tall and blonde, with bloodstains on his clothing, and the other was short and dark. Wilhelm sneaked around to observe where they went in the village. One headed to the Gibbet. The other headed off into the distance, and Wilhelm thinks he was walking after Father Albrecht, the initiate at the Temple of Morr in the village. Getting all this out of Wilhelm takes a further 5 minutes. Now, turn to 90 to find another part of town to visit.

45 The metal coif is a standard one (+1AP head). The pouch contains 8 Gold Crowns and 4 Silver Shillings. To find out about the sword, turn to 103.

46 It takes a further 10 minutes to ride on to the Sentinel. Turn to 82.



47 Have you taken more than one item from the militia house? If you have, turn to 113. If you haven't, turn to 22.

48 The snarling Ghoul leaves its prey to defend itself against your attack!

Ghoul

WS	BS	S	T	W	I	A
25	0	3	4	5	30	2 (claws)

If the Ghoul hits you, you must make a Poison test. If you fail, the Ghoul will paralyze you - which means that you're going to be eaten alive. Your adventure ends here! If you kill the Ghoul, turn to 41. If you want to try and flee any combat with it, turn to 15.

49 "Cheat!" you cry, and the suspicious villagers grab the Dwarf. Cards fall from his sleeves, and gold from his purse. Some villagers are drawing daggers and flourishing staves... will you let them finish the Dwarf off as the first yokel gives him a solid whack to the head (turn to 96) or try to stop them (turn to 66)?

50 If you have the Silent Move Urban skill, turn to 72. If you don't, turn to 37.

51 The men are obviously suspicious and ready to fight. You have no choice here; turn to 37.

52 It takes a total of 30 minutes to ride back from here, get what you wanted, and return to the same place. Now turn to 82 to continue your journey!

53 "Well, I shouldn't tell tales on my cousin, Kurt," the landlord grins evilly as he pockets the gold, "but he did come in with that runt Axel, looking ever so pleased with himself. Left something over at the Slumbernacht hostelry in his room, so I'm told." He directs an immaculately-aimed gob of mucus into a spittoon on the bar and takes a large bite out of a strip of cured pork which looks highly unsanitary. "Dare say you could get the key off old Mrs Steinkelfechner down the road if you wanted to be nosy, like, if you could fool the old bat into believing you had some right to have it." He tells you where to find her. If you wish, you could go to her house now and try to get the key from her; turn to 11 if you want to do this. If you don't want to go there just now, you should still make a note of this paragraph number (11) in case you want to visit the landlady later, after you have completed an encounter elsewhere in town. Now, will you:

Gamble with the Dwarf?... Turn to 58.
Head for the
Slumbernacht hostelry?... Turn to 110.
Find another part of
the village to check?..... Turn to 90.



54 The bandit is clearly alert and is not surprised - even though you have a Silent Move skill. He whirls around and attacks you with his dagger.

Bandit

WS	BS	S	T	W	I	A
38	37	4	4	7	41	1

The bandit uses a dagger (+10I, -2Dmg, -20P), and a left-hand dagger for which he has the relevant Specialist Weapon skill (-2Dmg, -10P). He tries to strike with the dagger while parrying with his left-hand dagger. He wears a sleeved mail shirt (1AP body and arms). If you defeat him, turn to 38.

55 You're in luck. A farmer-type spits languidly on the ground and says that two men rode in an hour ago. They stabled their horses, and made their ways separately into the village. He thinks one of them - a tall, blonde fellow - went towards the Gibbet but he isn't certain. Return to 90 to find somewhere else to make enquiries.

56 As you get close to the edge of the graveyard, you hear a cry and a disgusting slobbering noise. Crouching behind a tombstone, you see a hunched figure on the ground scrabbling with taloned claws at a prone human figure! Will you:

Attack the hunched figure? Turn to 28.
Enter the Chapel, if you haven't been there yet? . . . Turn to 92.
Leave and try elsewhere in the village? . . . Turn to 90.

57 It is a short letter, and reads simply, "One mile west of the Sentinel, before midnight. Deliver the Bowl there, where the ceremony will take place. You will have your reward." Below the words there is a small glyph which is unknown to you. If you know where the Sentinel is, and you want to head for it now, you know which paragraph number to turn to. Otherwise, return to 90 to find another part of town to make enquiries.



58 As you approach, the locals leave the table. It's you against the Dwarf! It takes 2 minutes to play a hand of cards, and the Dwarf dictates the stakes: 1 Gold Crown per game.

Decide how many hands of cards you will play: the maximum is 5 (the Dwarf will get bored with you after that many). Then, turn to 39.

59 Having got into the room, you see billowing curtains around an open window - an escape has obviously been made this way! In the dark you cannot track or follow anyone.

You must either spend a little time searching the jumble of debris in this room (turn to 94) or leave and try your luck elsewhere in town (turn to 90).





60 Make a *Fellowship* test with a -10 modifier. If you make the dice roll, turn to 42. If you fail, turn to 3.

61 Do you have any uses of your Luck skill left, and are you prepared to use it here? If you have (and you are), turn to 12. If you have no Luck use left, or you want to keep it for later, turn to 40.

62 The exchange of blows, and the guard's shouts, have been heard. People begin to filter towards the militia house. It is only a matter of time before you are suspected of the murderous deed. From now on, you can only visit two more locations in Grimminghagen, so make a note of this! After this time, if you're still in the village, you will be rounded up and shown no mercy. So choose your further explorations very carefully! Turn to 90.

63 The footpad attacking you doesn't look very strong, but he's a determined fellow - there aren't too many outsiders who visit this little village, so he'll take his chances with you!

Footpad

WS	BS	S	T	W	I	A
27	28	3	3	6	35	1

The footpad wears a leather jack (0/IAP body and arms) and strikes with a staff (-1Dmg). If you win, you can search your assailant (turn to 101) or head off to the Gibbet as planned (turn to 16).

64 Strain as you may, the voices are too soft for you to hear. Turn to 7.

65 You sneak up on the Ghoul and strike at it. Turn to 48 to fight, giving yourself one free attack before the Ghoul can turn to fight back.

66 Make a *Fellowship* test. You may add a +10 modifier if you have the Very Strong skill here. If you make the test, turn to 112. If you fail, the villagers will ignore you and get stuck into the Dwarf; turn to 96.

67 You spend 5 minutes exploring the circle, but you find nothing. Clearly, whatever is going to be done with the Bowl isn't going to be done here. You'll have to try elsewhere, so turn to 36.

68 The guard stands amazed as you spout some bizarre nonsense at him. This gives you time to snatch one (and only one!) item before you run off. Will you take:
The mail coif? Turn to 84.
The pouch of gold? Turn to 6.
The sword? Turn to 103.

69 You ride up, taking 3 minutes to make your way slowly forward, and see a chain-mail clad bandit standing over a small human figure, administering the coup de grace with a dagger. You can dismount and attack the figure (if you do, turn to 54) or ignore him and continue on to your destination (turn to 46).

70 It takes you 5 minutes to find a pouch with 3 Gold Crowns and 16 Silver Shillings on the corpse, which you take (add this to your money total). You remount and ride on; turn to 114.

71 You ride about a mile to the north, looking and listening desperately for any sign of anything unusual. You observe nothing, and you waste 20 minutes. Return to 36 and try another direction, if you have enough time left!

72 The men are so engrossed in their conversation that they don't hear you approach. Turn to 37 to conduct the combat, and you may have a free strike at Kurt before he can react to your presence and fight back!

73 You spend 5 minutes trying to calm and reassure the stable lad, but he won't talk with you. Make an Observe test with a +10 modifier. If you are successful, turn to 111. If you fail, you'll have to give up with young Wilhelm and try elsewhere, so turn to 90.

74 The Ghoul chases you. It strikes you with one claw, inflicting 2 Wounds, but mercifully you aren't paralyzed. However, you must now fight it to the death, so return to 48.



75 You force your way into the militia house and find Otto on a couch, as drunk as a skunk. There is a mail coif on a table, and a pouch with glinting gold. There is also a rather nifty looking sword lying scabbarded on a chair. These things might be very helpful to you...

The sniffing guard is gesturing and shouting at you to get out. If you silenced or distracted him you could take those things... For the greater good, getting him out of the way somehow is possibly justifiable. Will you:

Attack the guard? Turn to 98.
Try some brilliant conversational gambit? Turn to 9.
Just get out quickly? Turn to 90.

76 You remount your horse. Carrying that gold will slow you down, so you can't really take it. However, if there is something back in Grimminghagen which you wanted to buy but couldn't afford at the time, you could take enough gold back to the village to buy it now. If you want to do this, you will know which paragraph number to consult to visit the location in the village where you'll be doing the buying! Make a note that after you have consulted that paragraph, you should turn to 52.

77 The locals don't like the look of you and refuse to answer. One of them suggests that you perform a distressing and certainly time-consuming activity with a mangy goat you see tied up by a wall. You can't waste time teaching him manners, so turn to 90 to choose another place to visit.

78 You sneak forward and advance on the Warrior of Chaos, for that is the nature of your dread enemy! If you have the Silent Move Rural skill, turn to 61. If you don't, turn to 40.

79 You spot a sheet of vellum half-hidden under a chair. You grab it, and eagerly read what it says. Turn to 57.

80 You retrieve your horse from the stables (taking 10 minutes to do so) and set off southwest. You can hardly urge your horse to a gallop, so it takes you 10 minutes more to get about half-way to your destination. Then, you hear a clashing of metal just off to your right. Will you stop and investigate this, which will take time (turn to 69) or continue on your way to the Sentinel (turn to 46)?

81 You stride off into the encroaching gloom towards the Gibbet. Make a Listen test for a soft sound, without adding a +10 modifier for the Silent Move skill you have. If you make the test successfully, turn to 32. If you fail, turn to 100.

82 You approach the circle of stones which rings the single, monolithic pillar of black stone which appears as a finger pointing accusingly to the heavens. All is still and quiet here. You can check inside the circle (turn to 67) or ride off elsewhere (turn to 36).

83 Roll your Strength as a percentage (roll 40 or below on D100). If you are successful, turn to 19. If you fail, you can't break this door open without making a lot of noise, taking lots of time, and alerting half the village, which you can't take the risk of doing. You can try going to the landlady to get the key if you know where she lives; if you do, you will know which paragraph number to turn to. If you want to try visiting her, but you don't know where she lives, you can try asking a passer-by about this (turn to 14). Alternatively, you can forget the whole business and try elsewhere in town (turn to 90).

84 You have a standard mail coif. Turn to 47.

85 The Ghoul begins to chase you, but then returns to its prey to feast. You run back into town; return to 90.

86 You have a 30% chance of success in bribing Boris for information. You can add +10 for every Gold Crown you offer him, and an extra +20 if you have the Bribery skill. Roll D100 to find out whether you succeed (low rolls succeed, and a roll of 91+ will fail, irrespective of modifiers due to payments or the Bribery skill). If you succeed, turn to 53. If you fail, turn to 27.

87 You spend 20 minutes exploring east, but you see and hear nothing. Return to 36 and find another direction to explore!

88 You've been seen killing the guard. From the Gibbet and the Grey Watch, some 20 locals armed with a variety of weapons start racing towards you. You have no chance against this number of enemies. A red-faced yokel with a huge beer belly thrusts a pitchfork into your guts with a spectacular grunt, and blood spurts from your wounds as he rams you into a wall and impales you. Your adventure ends here!



89 The potion is a magical potion of healing of half normal strength; if you have been wounded, roll D6 for the number of Wounds restored. If you were fit and healthy to begin with, the potion has no effect. Turn to 76.

90 You have some idea of Grimminghagen's layout, having been here before. There is no sign of the thieves, and you will have to start checking for them. There are various places you can visit to make your enquiries.

Going to any of the places below will take some time, to get to the location and begin enquiries. You will be told in the relevant paragraphs how long any visit will take. You must make a change to your timekeeping each time you move on to a new location. Unless you are told otherwise, there is no point in visiting any location more than once, so keep a record of where you have been! Do you want to try:

Asking one of the locals in the streets? Turn to 8.
The village herbalist? Turn to 29.
The Slumbernacht hostelry? Turn to 110.
The Grey Watch (an inn)? Turn to 104.
The Gibbet (another inn)? Turn to 81.
The Temple of Morr? Turn to 33.
The local militia house? Turn to 108.

91 You hear the muttered words, "Now we've got the manuscript, let's go... get the money... thing makes me nervous... midnight." It seems plain that these two men are your quarry! Turn to 7.

92 The Chapel shows signs of a struggle. Papers, candlesticks, furniture, and ornaments are littered about everywhere. There is no sign of the initiate.

Intuitively you know that there is something you must find here. Roll D100. If the roll allows you to make an Observe test successfully, you find what you are looking for in 5 minutes. If the D100 roll is above 47 (your *Initiative*), the difference is the number of minutes you spend searching (for example, if you roll 83 you must spend 36 minutes looking!) - with a minimum of 5 minutes spent searching in any event. When you've found what you're looking for, turn to 23.

93 You give Mrs Steinkelfechner Kurt's amulet and spout some guff about how he has given this to you to identify you, so you can borrow the spare key and pick up something he left in the room for you. You say he has kept his own key, being concerned about letting this out of his possession. Your claims about Kurt's concern for keeping the key he was given safe goes down well with the landlady. Mrs Steinkelfechner likes careful lodgers. However, she demands 1 Gold Crown as a deposit for her duplicate key, and she says she is going to bed and you can reclaim your money in the morning. You have to pay up. If you give her the Gold Crown, turn to 42. If you don't have 1 Gold Crown, but you have some Silver Shillings, turn to 60. If you can't, or won't, pay her anything, turn to 3.

94 You find some coinage - 3 Gold Crowns - and basic supplies of no interest scattered about the place after a 5 minute search. Make an Observe test now. If you are successful, turn to 79. If you fail, turn to 5.

95 You waste 20 minutes riding off southwards, looking for any signs of activity. There's nothing; all is calm. Return to 36 and try elsewhere if you have any time left!

96 The villagers make short work of the unfortunate Dwarf. You get handed 1 Gold Crown, since he cheated you as well. The barman has disappeared during the action, so there's nothing more for you here. Return to 90 to find somewhere else to visit in town.

97 Most warriors, struck with fear as you are, would run screaming or be paralyzed. You're made of sterner stuff, but even so you will have to subtract -1 from your Strength for the first three rounds of combat due to the initial horrifying effects of the mutant's appearance. Turn to 102.

98 Fight the guard normally. He has the Dodge Blow skill, so he isn't as easy to overcome as he looks!

Weedy Guard

WS	BS	S	T	W	I	A
34	31	3	3	5	32	1

The guard has a leather jack (0/IAP body and arms), and fights with an ordinary sword. If you beat him, you take the useful items, spending 5 minutes dragging the guard's body into the house and grabbing the goodies. Turn to 45.

99 You notice that Kurt has a small amulet about his neck, made of plain bronze; it might be useful, you never know, so you snatch this and keep it. Now you have three options as you stare at the solid, locked, wooden door in front of you. You can try to smash it open (turn to 83 if you attempt this), leave and go elsewhere in the village (turn to 90), or try to find out where the landlady lives by asking a passer-by (turn to 14) - unless you already know where she lives, in which case you know which paragraph to turn to!

100 Someone lunges at you from behind and strikes you a glancing blow on the shoulder with a wooden staff! Take 1 Wound of damage. You spin round to fight your attacker; turn to 63.

101 Searching the body in the dark takes you 10 minutes. You find a bag with 5 Gold Crowns, and a scrawled note. It reads, "Take care of our pursuer. Meet us half a mile south of the Sentinel just before midnight. You'll get your money then. The ceremony starts just afterwards, if you really want to attend it!"

If you know where the Sentinel is and you want to set off there now, you know which paragraph number to turn to. If you don't know where it is, or you don't want to go there yet, continue on to the Gibbet: turn to 16.



102 The Warrior of Chaos releases his grip on the bowl and unsheaths a bastard sword. Pray to your deity now!

Warrior of Chaos

WS	BS	S	T	W	I	A
49	49	4	3	12	61	2

He strikes with his large sword which he is powerful enough to use one-handed (-10I, +1Dmg), and wears plate mail over his whole body (IAP all locations). He also carries a shield (IAP all locations). He has the Strike Mighty Blow skill, adding an extra +1 damage to all his blows.

If you manage to defeat this monstrous creature, turn to 116.

103 The sword is rather useful. It adds +5 to your WS whenever you use it, and it adds an extra +5 to your WS when dealing with any Chaos creature you may have to fight (you'll be told when you meet one of these!) plus a bonus +1 to all damage rolls against Chaos creatures. Turn to 47.

104 You try your luck at the Grey Watch. You walk in, order a drink from your small change (don't alter your money total), and examine the place. This takes 10 minutes. The locals here are elderly, tuberculous, depressed, and totally unfriendly. A mangy terrier relieves itself over your leg. This place is a total waste of time. Return to 90 and find somewhere more promising to visit.

105 You see the Dwarf cheat with a card up his sleeve! Do you want to denounce the Dwarf as a cheat (turn to 49), follow him outside and take up the matter with him there (turn to 115), ignore this and talk with the landlord if you haven't already done so (turn to 2), or forget all this and go elsewhere in the village (turn to 90)?

106 You head off to the Slumbernacht hostelry, hoping that Kurt's body hasn't been found yet. It takes you 10 minutes to get there and check carefully around the place, but there doesn't seem to be any rumpus around the guest house, and as you peer around the front door Kurt is still lying before the door of his room. You advance and open the door of the room with your key; turn to 59.

107 You don't waste time searching, but you spot the man's purse. It contains 3 Gold Crowns and 10 Silver Shillings, so you take this (add it to your money total). Remount and ride on; turn to 114.

108 Outside the militia house is a poorly-dressed and equipped guard with a leather jack, a sword, and a copiously running nose which drips on to his moustache and down on to the leather of his jack, leaving a slimy stain. You spend 10 minutes finding this place and asking the guard if you can see the militia leader. The guard refuses and says that Otto Boltzmann, the leader, is suffering from the Sniffing Twitches and can't be disturbed. You can give up on this and try elsewhere (turn to 90) or you can try to push past this snivelling weed and find Otto (turn to 75).



109 Helga has a couple of potions she is prepared to sell you, and she will reduce her prices by 20%. Turn to 4, and you can get a 20% discount from the prices given in that paragraph.

110 You make your way to the Slumbernacht hostelry (this takes 10 minutes) and walk up to the front door. In the hall, you see two armed men wearing leathers. There is a tall, blonde man standing outside a doorway with his back to you, muttering to a smaller man standing just inside the doorway to a room, although you see little of that room beyond. Make a Listen test for a soft sound. If you are successful, turn to 91. If you fail, turn to 64.

111 You spot that two of the horses stabled here are still lathered and clearly fatigued; you know your horseflesh. You point this out to Wilhelm, and say forcefully that you want to know whose horses they are! Make a *Fellowship* test, and add half your *Leadership* score to this (this affects how commanding you sound). If you are successful with the D100 roll, turn to 44. If you fail, Wilhelm will say nothing, so turn to 90.

112 You manage to persuade the angry villagers to take the Dwarf's gold but spare his life. The Dwarf dusts himself off and leaves quickly, cursing you for denouncing him as a cheat even though you then saved his life! Now you can either go back into the Gibbet and talk with the landlord if you haven't already done so (turn to 2) or go elsewhere in town (turn to 90).

113 Roll a D6. If you roll 1-3, turn to 62. If you roll 4-6, turn to 88.

114 The first thing you have to do as you ride into the little village of Grimminghagen is to stable your horse, so you head for the stables. Turn to 25.

115 You challenge the Dwarf about his cheating as he gets outside. His face turns white, and he begs you not to tell the villagers, or they'll kill him. He digs 5 Gold Crowns out of a purse to pay you for your silence, which you happily accept (add this amount to your total). He runs faster than any Dwarf you've ever seen down the street and around a corner, out of sight. Laughing, you can either go back in to the inn and talk with the landlord if you haven't already done so (turn to 2) or leave and go elsewhere in town (turn to 90).

116 Trembling and breathless with exertion, your heart pounding, you stand with your hands on your sword hilt. You seem to stand like this for ages, almost unable to move; the horrific things struggling from the earth collapse back into it, but you are oblivious to this. You hardly hear the voices in the distance... "There he is, by all that's sacred... He's done it!"

Two warriors, and a robed figure with the characteristic cowl many of Morr's priests favour, approach you slowly, gazing with wonder at the horror lying at your feet. The priest grasps the Bowl, and reverently puts it in a small casket one of the other men carries.

A healing hand is laid upon your shoulder; the priest of Morr cures any Wounds you have taken. "Come, my friend," he whispers softly, "there is a rich reward for one as brave as you..."

THE END





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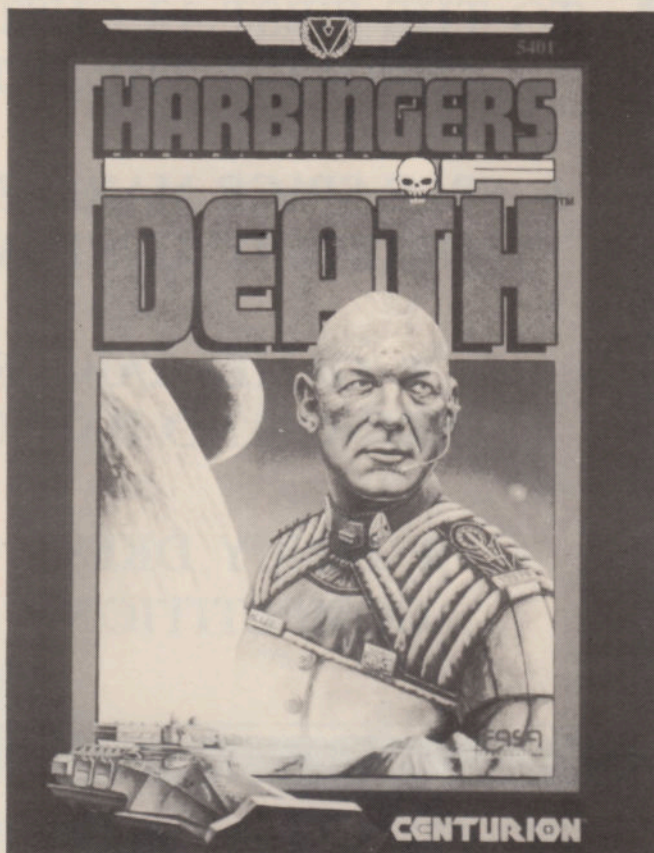
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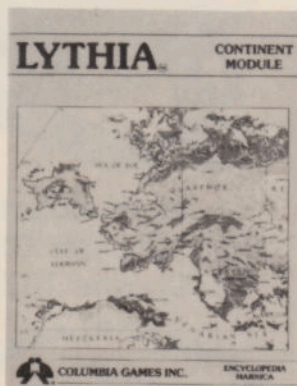
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Realm of Chaos™

The Lost and The Damned

It was close to winter when the showman had arrived. Politely, he had called on the aldermen and asked permission to pitch his tent. Although late in the year for a fair or a travelling show, the council had agreed. Less politely the showman had chased away the braver children who had wanted to peep inside. Now, however, he was ready, and the peepers, the starers and the goggle-eyed were welcome.

Doctor Herpin's Carnival and Education of the Bizarre had arrived. The good doctor himself, or so everyone assumed, stood on a low stage and began his opening speech.

"Good folk! Greetings! Welcome to the Carnival, the Education, the Erudition and Presentment of the Bizarre, the Strange and the Unusual! Come one, come all, Step this way, come within the tent! My collection has astounded the Lords and Ladies of our Empire, of Tilea and of Bretonnia - "

"Ya, Boo, Hiss!"

- "and of Bretonnia!" Herpin stared down at his audience, as if daring them to interrupt him again. His assistants had wheeled out a large cage, covered with a tarpaulin.

"Tremble, gentles, at the sight of the fearsome Centaur, never before seen in civilized lands! A fearsome creature that eats human flesh for preference, and that of pretty ladies is his choicest meat!"

The audience gasped, and Herpin threw back the tarpaulin with a large flourish. The audience gasped once more.

"Marvel at the bizarre, nay, almost impossible melding of man and beast that we present to you! The mighty Broon, Beastman and warlord among his own people, captured and tamed by the power of sweet music and held in thrall only by my will! Don't poke your fingers through the bars, boy - he's still a bit hungry.

"Thrill to the strange and wondrous entertainments that await within. See the mighty, the strange, the wondrous and all for a mere half-shilling!"

Taken from the pages of The Lost and the Damned, the second volume of Realm of Chaos: the Beastmen of Chaos. Including not just the whole foul breed, but the Chaos Powers' own warped servants, this extract is only part of what awaits...

by Mike Brunton and Bryan Ansell



HAOS BEASTMEN

Three millennia ago, when Chaos made its original IncurSION into the world, warpstone dust was spewed into the atmosphere by the collapse of the warp gates. The dust and larger lumps of Chaos stuff were spread far and wide, tainting the land and creatures with which they came into contact. Insanity and mutation changed existing beasts and created new races from the old.

As time progressed the Chaos Wastes ebbed and flowed, as did the influence of Chaos itself. The damage, however, was done, and new populations of creatures had been established. Many eventually stabilized in their gross forms, becoming new races of half-men and half-beasts. Individual creatures continued to vary wildly, often too foul and distorted to support themselves. Many crawled away from their untainted or marginally affected brethren, seeking the dark places below the earth or deep within the Chaos Wastes.

From this collection of mutants, distorted beasts, deformed Men and Chaos-tainted flesh emerged many new races of creatures, and one race in particular: the Beastmen. Twisted in mind and body, Beastmen were once Human or nearly so. Over the millennia warpstone dust has done its work well, and they have mutated almost beyond recognition, becoming more beast than man.

Beastmen are found throughout the Chaos Wastes, forming an important part of the armies and warbands that roam across that land. Occasionally they are found in other areas of the Old World; it is known, for example, that Beastmen live deep within the forests of The Empire. These are the scattered remnants of the IncurSION of Chaos which came two hundred years ago, or new populations that have arisen from Human mutants. Beastmen inhabit almost any remote area where they have not been hunted down by Humans and other races.



Beastmen as a group retain all of the worst of Human nature, perhaps reinforced by the constant additions of mutated Humans to their ranks. Since the last IncurSION of Chaos mutation is again common in some parts of the Old World, particularly near the edges of the Chaos Wastes. Those unfortunate mutants tainted by Chaos are often exiled from Human communities, abandoned and left to fend for themselves. With nowhere else to go, such wretches often fall in with Beastmen, or are foundlings deliberately reared by Beastmen. In the process, a twisted Humanity is reinfused into the race of Beastmen.

There are also the foolish and corrupt amongst Humanity who have turned to Chaos. Lured by the promises and seduced by the easy road to power that is offered, such degenerates worship the Powers of Chaos throughout the Old World. The fools who worship Chaos take part in debasing Beastman rituals to the Dark Powers, sacrificing their future for momentary gratification. The strength of Chaos and the numbers of Beastmen thus grow secretly in the heart of the deep forests of the Old World as well as in the Chaos Wastes.

With common, if somewhat sporadic, infusions of Human (or near Human) blood into the race, Beastmen retain an overall stability of form. They are humanoid in their general appearance, but vary from individual to individual. Most combine some attribute of beast and Man, but it is possible to find an almost 'pure', if mutated, beast or a near-Human throwback. Frequently, however, they are hairy or extremely ugly, and the commonest Beastman form displays the head, horns and legs of a goat, knit to a powerfully muscular humanoid torso. Other isolated communities of Beastmen are less stable, and each generation brings a new crop of mutations and distorted shapes. Their hovels and camps are home to a corrupted blend of Humanity made bestial, as well as tainted and twisted beasts; it is often impossible to tell one from the other. However, like many creatures of Chaos and other hybrids, Beastmen of all types are often bigger, tougher and faster than their 'parent species'.

By their very nature, Beastmen are variable creatures, and it is impossible to make any general statement about their appearance. They usually appear as a strange mixture of Human and beast, and dress in stolen fragments of clothing and armour. Their weaponry is similarly varied, a hodge-podge of anything that is to hand, tentacle, pincer or paw. Beastmen in armies and warbands often use crude shield and banner designs to reflect their allegiance to their group and Chaos Power. Isolated groups outside the Chaos Wastes also adopt some form of common symbology, although they tend to specialise in hit-and-run raids rather than formal battles.

The warpings of Chaos have also been aided by the Beastmen themselves. Corrupt in mind as well as body, Beastmen have willingly turned to the Dark Powers of Chaos. They are tainted as much by the impure forces they worship as by their own natures. Each of the Powers is worshipped by many Beastmen, although a single warband or tribe will usually follow a single Power. No act of worship, blood

or debauchery is too base for a Beastman to commit; contemplation of such acts is rare. Beastmen tied to a particular Chaos Power are often warped in specific ways, and their outer form reflects their allegiance (see below).

Their unthinking attitude is reflected in Beastman society, which is harsh, brutal and very simple. They live by foraging and raiding, taking what they need from any settlements within reach: food, captives (although the two are often the same), weaponry and other essentials.

Beastmen warbands or tribes vary in size from a dozen individuals to several hundred, and can include other creatures such as Chaos Centaurs and Minotaurs. The strength and cunning of a leader and, more importantly, his ability to kill his rivals, determine the size of a group. Without rivals to lead factions or splinter groups, warbands grow in size, at least until old age, infirmity or accumulated mutations make a leader too weak to defend his position. The leader destroys his closest rivals, or they destroy him, and the struggle continues with new protagonists.

A simple 'pecking order' of the strongest dominates each group; the leader at the top of the pile, while his underlings jostle for position. This results in personal battles and constant squabbling. The winner in such a struggle between two Beastmen gets everything: the fear and respect of his fellows, more food, a selection of mates, better armour and weapons, and the choice of raiding spoils. The loser is usually eaten (if he's lucky), a ritual that combines his strength with that of the victor. Beastmen typically have short, brutal lives and as often as not are killed by one of their own kind. They will, however, always unite and fight fanatically against any external threat before returning to their own squabbles.

SPECIAL RULES

1. Beastmen should be mounted on 25mm x 25mm bases.
2. A unit of Beastmen (regardless of level) has D6-3 dominant Chaos attributes which are determined before the battle begins. Beastman characters (heroes and wizards) have a variable number of personal Chaos attributes depending upon the level they have achieved:

Level	Attributes
5	D6-2*
10	D6-1*
15	D6
20	D6+1
25	D6+3

*Beastmen of level 5 and 10 have a minimum of one Chaos attribute, whatever the result of the D6 roll.

3. Spells for Beastman wizards are generated randomly. See *Acquiring Spells* in *Slaves to Darkness* (p76).
4. When a Beastman wizard (or a unit to which he is attached) kills a creature with *magic points* the Beastman wizard may eat the brain of his fallen foe. In doing so, the Beastman wizard gains the remaining *magic points* of the dead creature (if any). This process takes one complete turn, during which he can do nothing else. At the end of the turn the *magic points* of the creature are added to those of the Beastman wizard. *Magic points* accumulated in this way may take the Beastman wizard's total number of *magic points* above his *power level*; his *power level* is *not* increased - he simply has a temporary excess of *magic points*.

Once a Beastman wizard has eaten a creature's brain to regain *magic points* he may not rest and regain *magic points* in the normal fashion for the remainder of the battle (WFRP: 24 hours). His lust for further flesh is too distracting.



Finally, a Beastman wizard may attack an ally or comrade and eat his brain. Roll a D6 when this happens during a *combat phase*:

D6	Result
1-5	Victim is taken by surprise and automatically killed
6	Victim suspected that something was wrong and is able to defend himself against the Beastman wizard's attack

5. Beastmen dedicated to the service of a particular Chaos Power have special abilities. See below for further details.

PROFILES

	M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	PV
Beastman	4	4	3	3	4	2	3	1	7	6	7	6	10
5 Hero	4	5	4	4	4	2	4	2	7	6	7	6	60
10 Hero	4	6	4	4	5	3	4	3	8+1	6	7	6	110
15 Hero	4	6	4	4	5	4	5	3	9+2	6	8+1	7+1	160
20 Hero	4	7	4	4	5	5	6	4	10+3	6	8+1	7+1	210
25 Hero	4	7	5	4	5	5	6	4	10+3	8+2	9+2	8+2	260
5 Wizard	4	5	3	4	4	2	3	1	7	7+1	8+1	7+1	90
10 Wizard	4	5	3	4	4	3	4	1	8+1	8+2	8+1	8+2	140
15 Wizard	4	6	3	4	5	3	4	1	9+2	8+2	9+2	8+2	235
20 Wizard	4	6	4	4	5	5	5	1	9+2	9+3	9+2	9+3	345
25 Wizard	4	7	5	4	5	5	6	1	10+3	9+3	10+3	9+3	470

BEASTMEN OF KHORNE

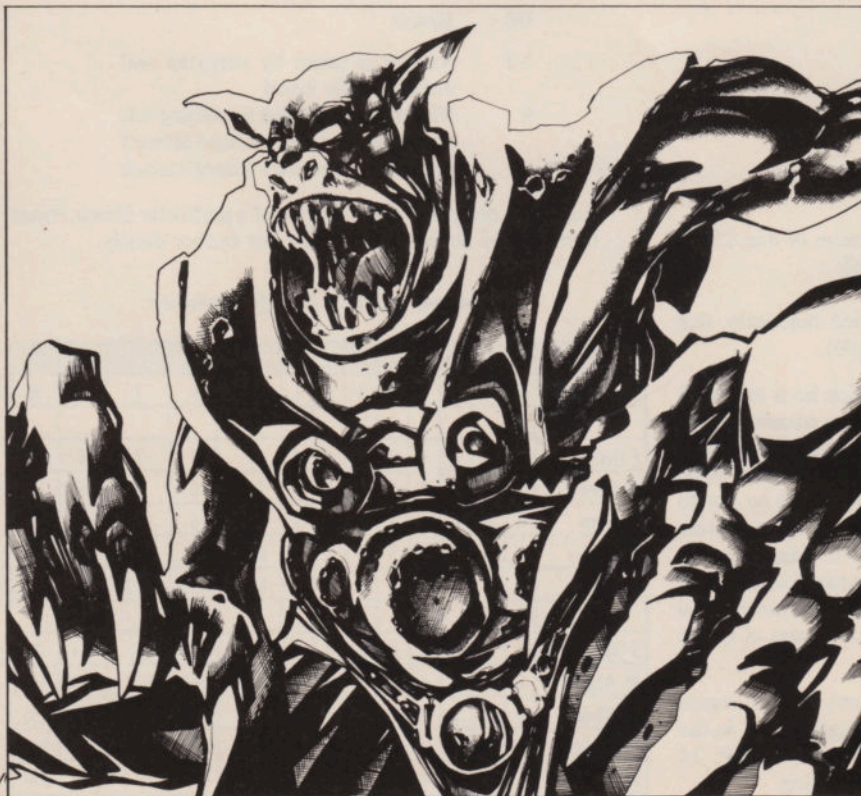
Khorne has many Beastman warbands dedicated to his service. The dark and bloody worship and the acts of slaughter that delight him are virtually second nature to Beastmen. The worship of Khorne appeals to a deep-seated lust for violence that marks much of their behaviour.

Many of the Beastmen who worship and serve Khorne have red skin and white eyes without pupils. Their fur tends towards Khorne's colours: red, black and brass. Crimson, red-flecked black and pure black fur are not uncommon. In rare cases brass fur can be found as well - the hair itself is slightly metallic, another of the strange mutations of Chaos. Dog faces are also common in warbands of Khorne Beastmen, a further mark of their service. Many individuals - though by no means all - have horns which have warped and grown into a rough semblance of Khorne's skull rune. Of course, throwbacks to older pelt colours, goat faces and 'ordinary' horns can also be found.



SPECIAL RULES FOR KHORNATE BEASTMEN

1. Beastman wizards are never found in warbands and units of Khorne Beastmen. The god's disdain for spellcasters extends to all his followers. Beastmen of Khorne, do, however, have a natural resistance to magic, and receive a +1 bonus to their *Will Power* when required to make a *magic saving throw*.
2. Beastmen of Khorne are subject to *hatred* of all mortal Slaaneshi followers and Beastmen.



BEASTMEN OF SLAANESH

Slaanesh is a Chaos Power much beloved by some groups of Beastmen. The debaucheries and excesses which form his worship are as much a part of their bestial natures as blood and pain. Groups of Slaaneshi Beastmen are also often closely allied to Human cultists within the borders of The Empire, and the decadent and corrupted pleasures both groups take with the other have no bounds.

Beastmen of Slaanesh often have fur and flesh of pastel shades. Their eyes are deep green, in some cases saucer-like, while their horns are sometimes elaborately warped or grown into the rune-symbol of Slaanesh. All of these physical changes mark Slaaneshi Beastmen as his loyal servants. Even when a Beastman does not match the pastel Slaaneshi ideal his fur is often dyed, his flesh painted to the correct tones and his horns carved to the appropriate shape. Beastmen with goats' faces and horns are, however, equally favoured in the eyes of Slaanesh.

SPECIAL RULES FOR SLAANESHI BEASTMEN

1. The first spell of any given level known by a Slaaneshi Beastman wizard is always a special spell of Slaanesh (see *Spells of Slaanesh* in *Slaves to Darkness* p78). A level 5 Beastman wizard of Slaanesh, for example, always knows *Acquiescence* and two other randomly determined spells.
2. Slaaneshi Beastmen are subject to *hatred* of all Khorne's mortal followers, including Khornate Beastmen.

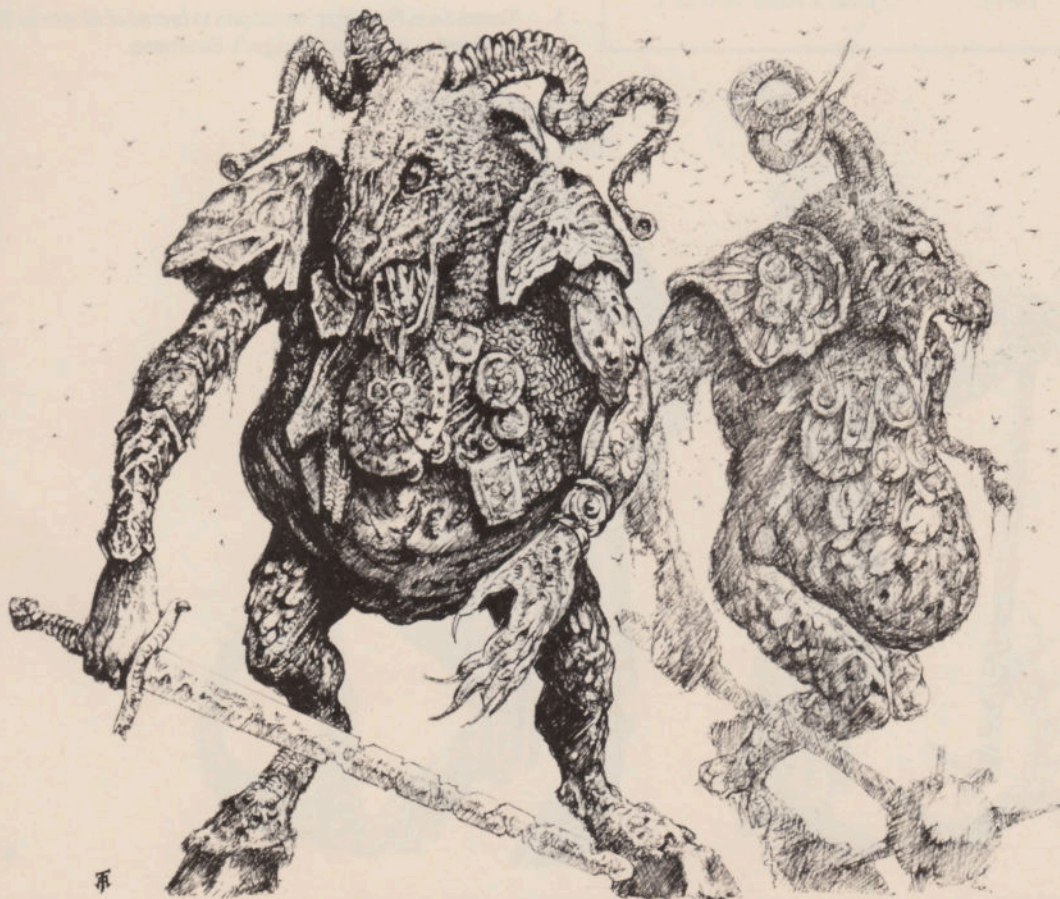
BEASTMEN OF NURGLE

Swollen and blistered with disease, Beastmen of Nurgle swarm and breed in prodigious numbers. Their tribute to the Lord of Corruption takes many forms, although disgusting feasts of putrified food and other unwholesome refuse are frequent occurrences. No act of uncleanness is too low for Beastmen in Nurgle's service. From the consumption of plague victims to wallowing and bathing in filth, nothing is beyond them.

Nurgle's Beastmen are marked by the colours of disease and decay, often having sallow skin and jaundiced eyes. Their fur is usually brown, although its true colour is often hidden beneath layers of filth and dung. Beastmen of Nurgle are bloated individuals, pockmarked by disease. They are often marked by carefully cultured abscesses, in the shape of Nurgle's rune. Their horns are twisted versions of Nurgle's own wide horns, many with suckered ends. The most favoured are marked by *Tears of Nurgle*: oozing unhealthy secretions that drip from their eyes, nose, ears and mouth.

SPECIAL RULES FOR NURGLE'S BEASTMEN

1. Beastman heroes and wizards of Nurgle may be carriers of *Nurgle's Rot*. Roll a D6 for each character. On a result of 6 the Beastman is infected, but has yet to show any symptoms. See *The Lost and The Damned* for full details of Nurgle's Rot. (WFRP: 25% of all attacks cause *infected wounds*.)
2. The first spell of any given level known by one of Nurgle's Beastman wizards is always a special spell of Nurgle (see *Spells of Nurgle* in *The Lost and The Damned*). A level 5 Beastman wizard of Nurgle, for example, always knows *Gift of Nurgle* and two other randomly determined spells.
3. Beastmen of Nurgle are subject to *hatred* of all Tzeentchian mortal followers, including Beastmen of Tzeentch.



BEASTMEN OF TZEENTCH

Tzeentch, the Changer of the Ways, has a vast following among Beastmen within the Chaos Wastes. Inevitably marked by mutations, many Beastmen have embraced the Changer with manic fervour. They delight in the changes that Chaos, through Tzeentch, has worked in their physical forms. As befits such an inconstant Power, the Beastmen of Tzeentch have no set rituals of worship. Sacrifices, feasts, depraved gatherings, acts of foul savagery and battle: all are seen as equally worthwhile methods of praising their master.

The changes wrought by Tzeentch are vitally important to all his Beastmen. Even the weakest are marked by at least one strange attribute: a misplaced limb, eyestalks, or extra joints. Fur is often piebald or multicoloured, and Tzeentchian Beastmen often have brightly coloured and fantastically patterned skin, particularly on their faces and ears. The hierarchy within each tribe and warband is often clearly marked by the degree to which individuals have changed. The mightiest Tzeentchian Beastmen have always suffered gross mutation, and the more extreme are regarded as his personal favourites: they have been 'touched by Tzeentch'.

SPECIAL RULES FOR TZEENTCHIAN BEASTMEN

1. Tzeentchian Beastmen are marked by many more Chaos attributes than other types of Beastman. A unit of Tzeentchian Beastmen has D6-2 dominant Chaos attributes, rather than D6-3 with a minimum of one attribute regardless of the roll. Tzeentchian Beastman characters have the following numbers of randomly generated personal attributes:

Level	Attributes	Level	Attributes
5	D6-1*	20	D6+2
10	D6	25	D6+4
15	D6+1	*Treat a result of 0 as 1.	



2. The first spell of any given level known by a Tzeentchian Beastman wizard is always a special spell of Tzeentch (see *Spells of Tzeentch* in *The Lost and the Damned*). A level 5 Beastman wizard of Tzeentch, for example, always knows *Gift of Tzeentch* and two other randomly determined spells.
3. Tzeentchian Beastmen are subject to *hatred* of all mortal followers of Nurgle, including Nurgle's Beastmen.



G.M.

The Independent Fantasy Roleplaying Magazine

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SCENARIO

WARNING - THIS MAGAZINE CONTAINS PICTURES OF WAYNE!

CRATERS

SCENIC SENSE

Scenery is an important element of any skirmish wargame, especially a game like **WH40K** where cover and survivability are closely linked. When setting up a game of **WH40K**, I'm always careful to set the cover out to form alternative approaches to a target. When playing, I'm equally careful to exploit cover to 'hedge-hop' towards my enemy, trying to avoid presenting a clear target. I say 'hedge-hop' because one of the easiest sorts of scenery to provide is a lichen hedge, or a rocky outcrop made from broken cork or stone chips. However, these features can get a little tiresome after a while, so it's a good idea to introduce specially made pieces of scenery now and again.

Fortunately for **WH40K** players, some particularly evocative pieces of scenery have just been developed by Citadel's modelling department, ie, in the form of craters. These lightweight, virtually indestructible vac-formed cavities present some interesting opportunities for 41st millennialists everywhere. Read on and see...

THE CRATER

Craters are a distinctive feature of prolonged artillery battles, peppering a battlefield and distorting the underlying scenery. Even in smaller battles, shell bursts may leave craters which then form important areas of cover for the attacking troops. The Imperial mole mortar, for example, is often used to crater the ground in front of an assault, providing cover in an otherwise barren landscape. In **WH40K** there is the additional possibility of the battlefield being pock-marked with meteor craters, lava craters or the remnants of hot-springs.

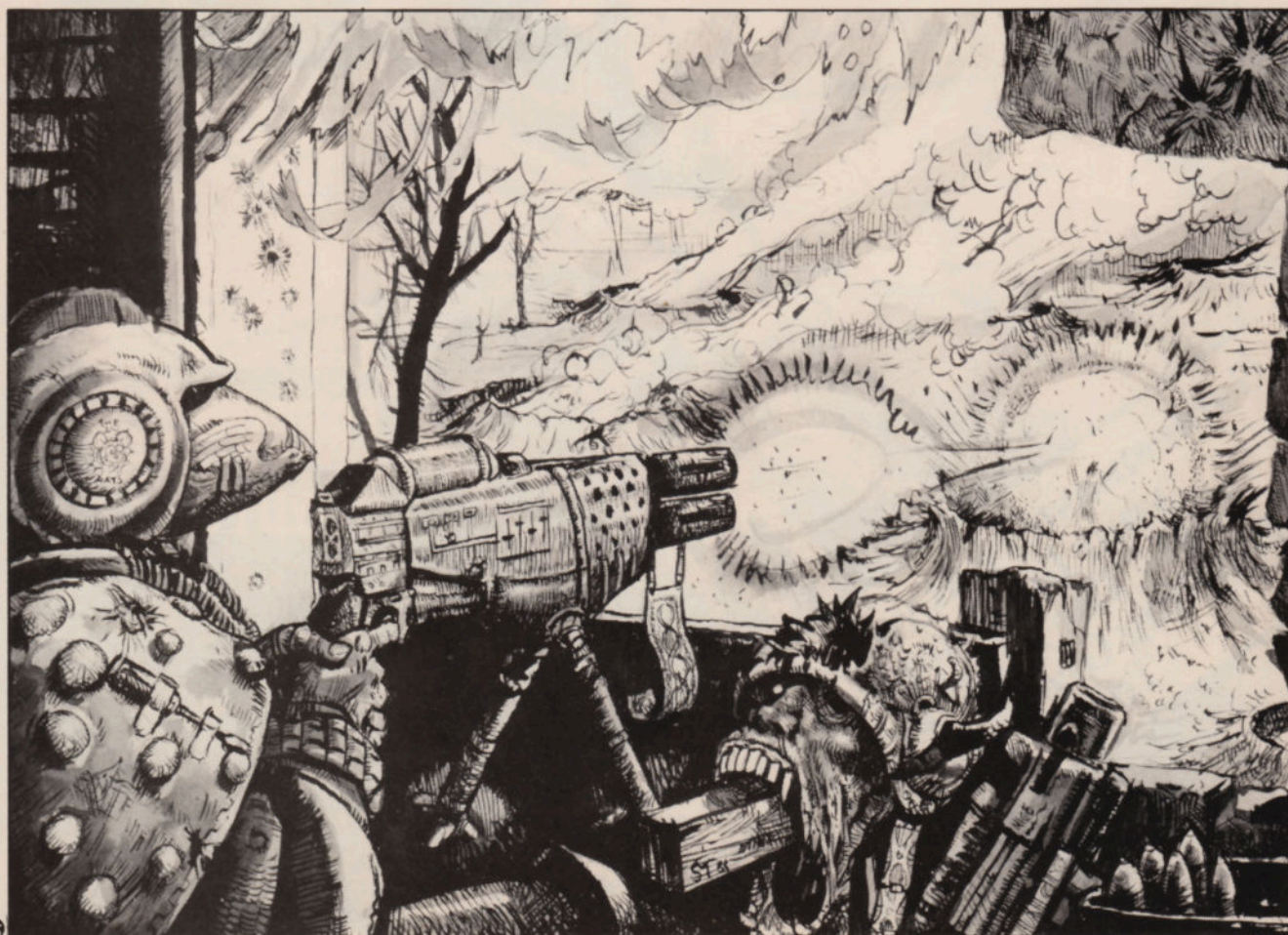
In this article I'm going to ignore craters which form part of the natural scenery, other than to say that such features may be chosen by the GM or players when setting up the scenery for the game. Instead, I'm going to concentrate on how players can deliberately use pre-battlefield bombardment to lay down craters in order to create cover where they want it, and how craters may result from weapon fire during the game itself.

BOMBARDMENT

Any player may purchase up to D3 bombardments at a cost of 25 points per bombardment. The maximum number of bombardments available is determined before the game. Obviously, players may agree to use a fixed number instead, or none at all if they prefer. A bombardment is presumed to come from support weapons positioned off the table, either land based or from spacecraft in orbit. The nature of the weapons employed is not considered - it is simply assumed that the side has whatever weapons are necessary to produce the effect. If playing a defence versus attack game, with one player already on the table at the beginning of the game, it is suggested that bombardments are not used (although players are welcome to invent rules to cover such circumstances).

Before the game begins, work out each bombardment as follows. The bombarding player nominates the point where he would like the first shot to land. Roll a D6. A result of 6 means the shot finds its target. On the score of a 1 the shot deviates by 2D6" in a random direction. On the score of a 2-5 the shot deviates by D6" in a random direction. Once the landing point has been determined, mark the spot with a suitable object. Now roll a D6 to determine the crater size.

D6 Roll	Crater Radius
1	½"
2	1"
3	1½"
4	1½"
5	2"
6	3"





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Position the template with its centre over the landing point, removing any scenery as you do so. If the shell lands on a building it will only leave a crater if the crater is at least as large as the building, in which case the building is removed.

Once you have established the position and size of the first crater, roll a D6-1 to determine how many shots remain in the bombardment. The next crater will be the same size as the first, and is positioned with its centre D6" plus twice its radius from the first landing point. A D12 and the standard clockface system can be used to establish direction. Because the distance is always greater than the craters' radii, they never overlap. Subsequent craters will be the same size as the first, and are positioned following the same randomly established direction, at D6" plus twice the radius from the previous landing point. For example, if the second crater lies at 6 o'clock from the first, the third is at 6 o'clock, as is the fourth, and so on. They will thus form a long line - although the distance between craters will vary according to the D6 dice roll. Shots landing beyond the edge of the table are ignored.

CREATING CRATERS IN PLAY

Craters may result from shots with any area weapon with a strength of 6 or greater. This will therefore include melta-guns, autocannon, heavy plasma guns, multi-meltas, crack missiles or grenades and melta-bombs. Shots do not inevitably cause a crater, nor is the size of the crater necessarily determined by the weapon. Both will depend very much on chance. Therefore, once damage has been worked out, roll a D6.

Dice roll	Crater
1	None
2	½"
3	1"
4	1½"
5	2"
6	3"

Position the crater over the point of impact and remove underlying scenery. Any infantry models in the area are flung by the shock wave to a randomly determined point at the edge of the crater. These models are moved to face directly away from the crater's centre, lying down, but otherwise unhurt. Vehicles cannot be displaced by a crater, but may go out of control during their move as they will be crossing difficult ground (the crater).

Mole mortar shells, or tunnel torpedoes, are designed to tunnel their way underground. Shells may spin clear of the ground before exploding, explode at the surface, or explode underground (see WD99). Shells which clear the ground may leave a crater, but this is likely to be small: deduct -1 from the D6 die roll to determine crater size. Shells which explode on the surface leave craters as normal. Shells which explode underground automatically leave a 3" crater. Craters resulting from a tunnel torpedo do not throw models *out* of the crater, instead models are knocked over and drawn *into* the crater's centre. Vehicles are automatically bogged down, and can only move on the D6 roll of a 6 (5 or 6 in the case of tracked vehicles). Where many models end up at the centre of a crater they must be positioned as closely as possible.

CRATERS AND COVER

The area covered by a crater, including the rim itself, counts as *difficult ground*. The rim offers cover and obscures line of sight exactly like a hedge or wall, but is *not* considered to be an obstacle for movement purposes because of its sloped surface. As defined on pages 17-18 of WH40K, crater rims count as hard cover for models *within* the crater itself. However, cover cannot be claimed from a half inch radius crater as there is insufficient room for an infantry model to crouch within it.

Rick Priestley

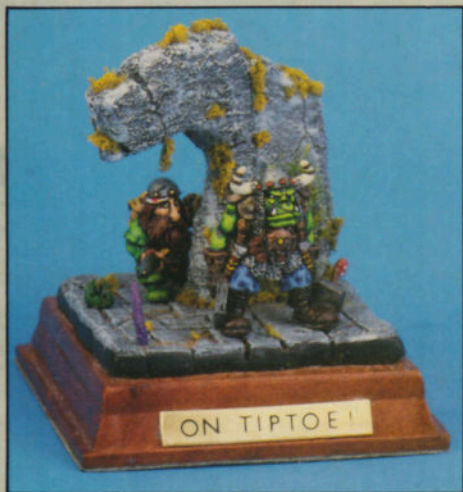
Citadel's collection of craters can easily be obtained by Mail Order (see pages 8-9).

HEAVY METAL

GALLERY

Two projects that staffers at the Studio have been quietly beavering away at recently are our Fantasy Miniatures book, and Combat Cards sets. Both have kept lensman Phil Lewis clicking away at breakneck speed. Here are some of the delights you'll find in the book and the packs. There are some more on pages 74 and 75.

John Blanche





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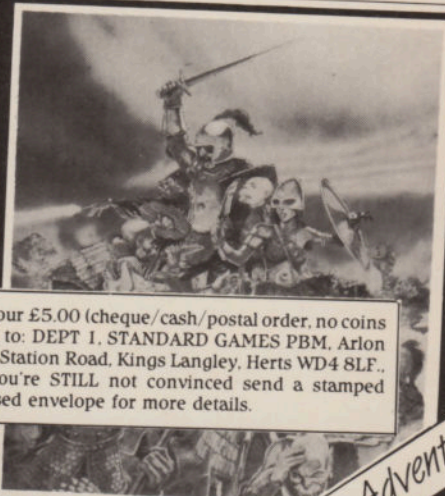
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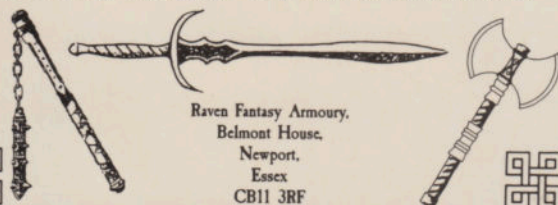
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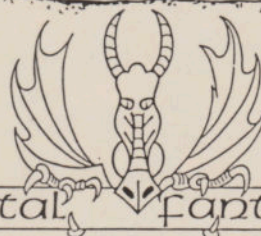


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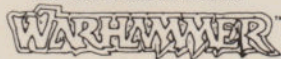


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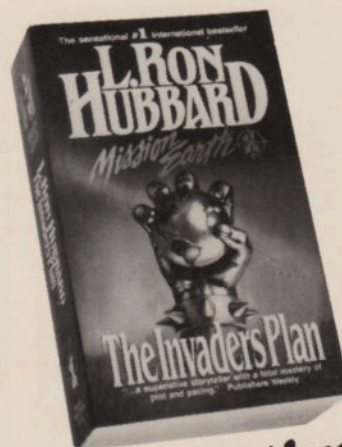
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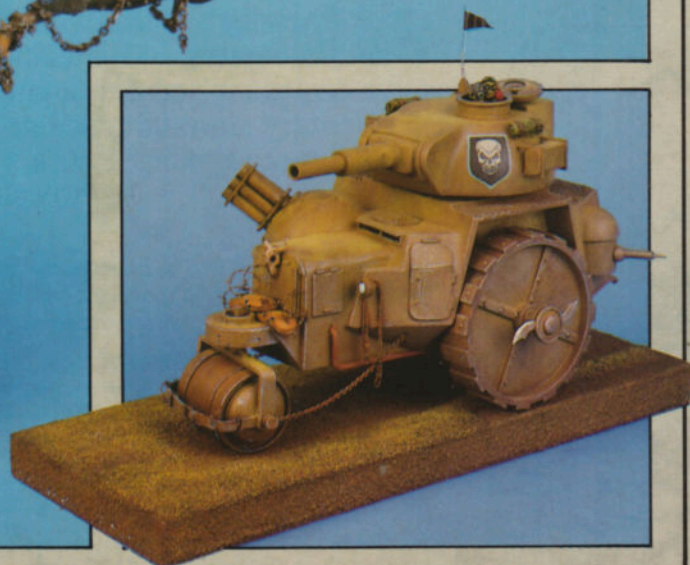
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An established track record within the games industry is not essential, but would be an advantage, as would basic word processing skills. More important, however, is a basic empathy with Games Workshop's products - or at least, the ability to acquire such an understanding.

One of the main requirements of staff here is a mature attitude - so that they can be left to work on their own, following tight briefs and hitting tight deadlines without someone constantly standing behind them. Work at the Studio can be a lot of fun, but does involve hard work - Games Workshop is a professional publishing company, and the environment reflects that. No one's going to hold your hand and tell you what to do every five minutes. Nor is our prime concern to find people to come up with startlingly original new game concepts - generating wonderful ideas has never been a problem. What we want are people who can help turn those ideas into quality products, and who won't cave in under the pressure.

The editorial staff are responsible for just about every word that Games Workshop ever publishes. We design systems and supplements. We write ad copy. We write *White Dwarf* articles. We edit and develop each other's material. We produce product outlines and briefs both for each other and for freelance writers. We proof read everything (honest!). These jobs aren't handled by particular individuals according to predetermined job descriptions - they tend to get passed out to whoever has the time (and ability) to cope. So versatility is obviously a very helpful trait.

However, there are currently three particular posts we would very much like to fill:

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Duties involve the sub-editing and development of a variety of projects (including *White Dwarf* material). We want a literate individual who can take final drafts, prepare them for typesetting and production, and monitor their progress through to the pre-press stage. Experience of magazine/book production is not necessary, although it could be a definite advantage.



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Wargame designer

Rick Priestley's *Warhammer* Design team is still looking for more writers/designers with a background in tabletop wargaming. Duties involve designing and developing games systems, background and other supplementary material (such as army lists and *White Dwarf* articles) for *Warhammer Fantasy Battle*, *Warhammer 40,000*, and related non-roleplaying games.



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Even if none of the above posts appeal directly to you, it could still be worth while getting in touch. If you're currently doing a responsible job that involves some skills which you think might interest us, then drop us a line anyway. We're not just looking for people who'll need some training; we'd love to recruit some hardened professionals to our team, who would, of course, be paid at the going rate.

Applications should include personal details, information about any relevant gaming experience, and a sample or two of any written work (whether published or not).

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LETTERS PAGE
WHITE DWARF
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WHITE DWARF

Sandie the Walrus, Herts Congratulations on the excellent dreadnought system in WD103. After the novelty of the first few games wore off I thought, "Can I design a better dreadnought?" and so began my weekend-long *Dreadnought Assessment Program* which revealed the following startling fact: Rick Priestley can't count! This strange ailment was first noticed in a fit of *Fury* brought on by the reduction of a Bolter to half a hardpoint. The Eldar have perfected this art and applied it to their *War-Cry*, which has 2 hard points holding a Las-cannon and a Shuriken catapult. Perhaps the *War-Cry* is of Tyranid manufacture - does it always grow weapons? Can anyone tell me what happens if you water it?

Despite our best efforts to the contrary, rogue values do sometimes creep in. This generally results in people being taken outside and shot, but since Rick is far too valuable we simply gave him a sound whipping.

Niko Mikkonen, Helsinki As an answer to Lori Dunn's letter (WD103) I was forced to grab my pen (well, typing machine). The banner of an undead unit has two purposes. First, it works as a store for the unit's magical power, and as some sort of beacon that pulls friendly troops towards it, possibly altering the overall result of a combat round. The second purpose is psychological. As the 2nd Edition WFB said, banners were carried into battle because they looked good. The banner of undead serves the opposite purpose: it looks *bad*! Perhaps a picture of someone who has been dead for a long time ('Look at Jim! What's eating him?'). It's not very encouraging for living opponents to see their ancestors hanging from a pole! In case of two opposing undead armies (what are you, undertakers?), the effect of a banner could be negated by mutual agreement between the players.

I couldn't agree more. Besides which nothing adds to the visual impact of any unit quite like a well-painted banner.

Iain Roddick, Dumfries In the competition rules for WFB I see no reason for the models needing to be accurate for the troop types and equipment carried. Nobody I knows cares whether a Dwarf is a Gnome or not.

Perhaps this is a valid point if the players know each other and are familiar with the opposing army. However, in competition games each player needs to be able to decide what he is up against by looking at his opponent's force; hence the rule which states that at least half the figures in a Unit must be armed and equipped according to the roster.

'What makes a good roleplay game?'

John Concannon, Ayrshire A question. What makes a good roleplay game? My view is that we roleplay to try and gain a position of power, to try and become the most powerful character possible - as in our daily lives. Most roleplayers are probably teenagers who see roleplaying as a parallel to everyday life, often without realising it. Advancing in a roleplay game is like a raise in salary. This may be the reason why many roleplayers leave the hobby as they begin their working lives. They are now in the real world and no longer need a parallel.

Well, that's certainly a valid interpretation of why some people play rpgs. I'm not sure it's the only definition of a good roleplay game, however. What do the rest of you think?

'How can I be a menace to the Universe when there are only six models on the market?'

Jonathon Hall, York Please could you give a bit more attention to Orkish and Tyranid armies. At the moment there are only four Zoat models and only two Tyranid models. Where are their vehicles, support weapons and robots? It seems too much attention is being placed on the Imperial forces, and it's not much fun when the Marines have no competition. How can I be a menace to the Universe when there are only six models on the market? While the Marines are blessed with Rhinos, Land Raiders, Dreadnoughts and Black Shadow Bikes what do the Orks get? A moon-buggy! C'mon guys.

If you're on the defensive, try halting the Imperial advance with an impregnable fortress. There are plans in hand for the Orkish forces (see next issue!), but I'm afraid Tyranids and Zoats are going to have to wait a while.

James Robinson, Richmond Warhammer has proved to be an incredibly flexible system with WFRP, WFB, WH40K and Blood Bowl. I think you have under used its potential though. Strategic warfare

has been overlooked, as have the periods between fantasy and 40K battles. Warhammer compatibility with Judge Dredd or Dark Future would be an important step. Likewise, Blood Royale would be helpful if PCs became powerful and a GM wanted them to take part in international wars. Maybe you could produce a book for warhammerising your other products. The best campaigns could then be linked and the Warhammer system would be its focus.

Sounds like a fine idea, you've talked yourself into a job - completed manuscript by next week? I can see it, now - Judge Dredd meets the Legion of the Damned; a burgeoning Blood Royale dynasty faces a massive Orc invasion; and the Evil Gits take on the might of Chaos!

Daniel Victove, Sutton After reading about the 2nd edition Blood Bowl in WD101 I finally purchased this fabulous game. After looking through back issues I've brought myself to ask you this question. Are Borg'th n'hthog 'The Howitzer' and Morg'th n'hthog 'The Ballista' the same player?

They're brothers actually. Rumours that "n'hthog" is the Ogrish equivalent of "Johnson" are totally unfounded!

Sam Stockdale, Weston-super-Mare Please help me. GM in distress. My problem is this - six adventures into my campaign and I have an alcoholic Dwarf Wizard with a dagger fixation (he has no less than 15 daggers concealed on his person); a female Bounty Hunter who refuses to change career, and a Human Outrider who, when I'm not looking, deems it possible to teleport to the other side of the inn. All of them have wealth exceeding 500 GCs and one has over 1000 GCs. They also keep collecting any weapon they find. I'm not really a lenient GM but I don't think I'm doing too good. Should I kill them all off and start again?

Wholesale slaughter does seem a bit drastic. We hereby appeal for interesting ways of coping with PCs who are getting too big for their boots. In the meantime, you could always have 'em turned over by the Big Cheese in Middenheim, framed for murder, or terrorised by a Daemon or two...

'The London Examination Board was a front for the Purple Hand.'

Michael Pope, Cornwall Whilst attempting my 'A' Level Chemistry project I noticed several small, black crystals. My teacher said they were wolframite, a tungsten ore. Gently I told him the awful truth. It was warpstone! Instead of collapsing with shock, he merely muttered to himself and made a note in his markbook. Ah well, it can be retaken.

I took the warpstone home as bait for marauding Skaven, to prove their existence. Alas, none appeared. However, when my cat grew an extra leg, my father turned into a ball of putty and my mother didn't burn the toast I realised it was warpstone. Armed only with my magical penknife (Bluntblade), I set off to crusade against Chaos. Six weeks later I discovered that the London Examination Board was a front for the Purple Hand. Great stuff, eh? What's next? Shadows over Birmingham? Death on the Thames? Is Maggie Thatcher really Hengya-mar, High Priestess of Tzeentch? I intend to find out.

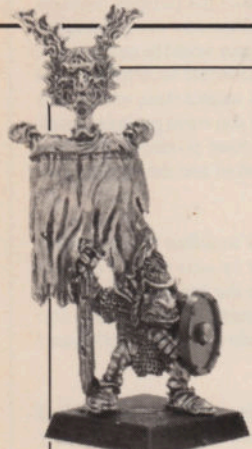
Shadows Over Birmingham sounds good. I can just see desperate players searching for Chaos cultists in the NEC.

Chief Letter Opener: Derrick Norton

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02



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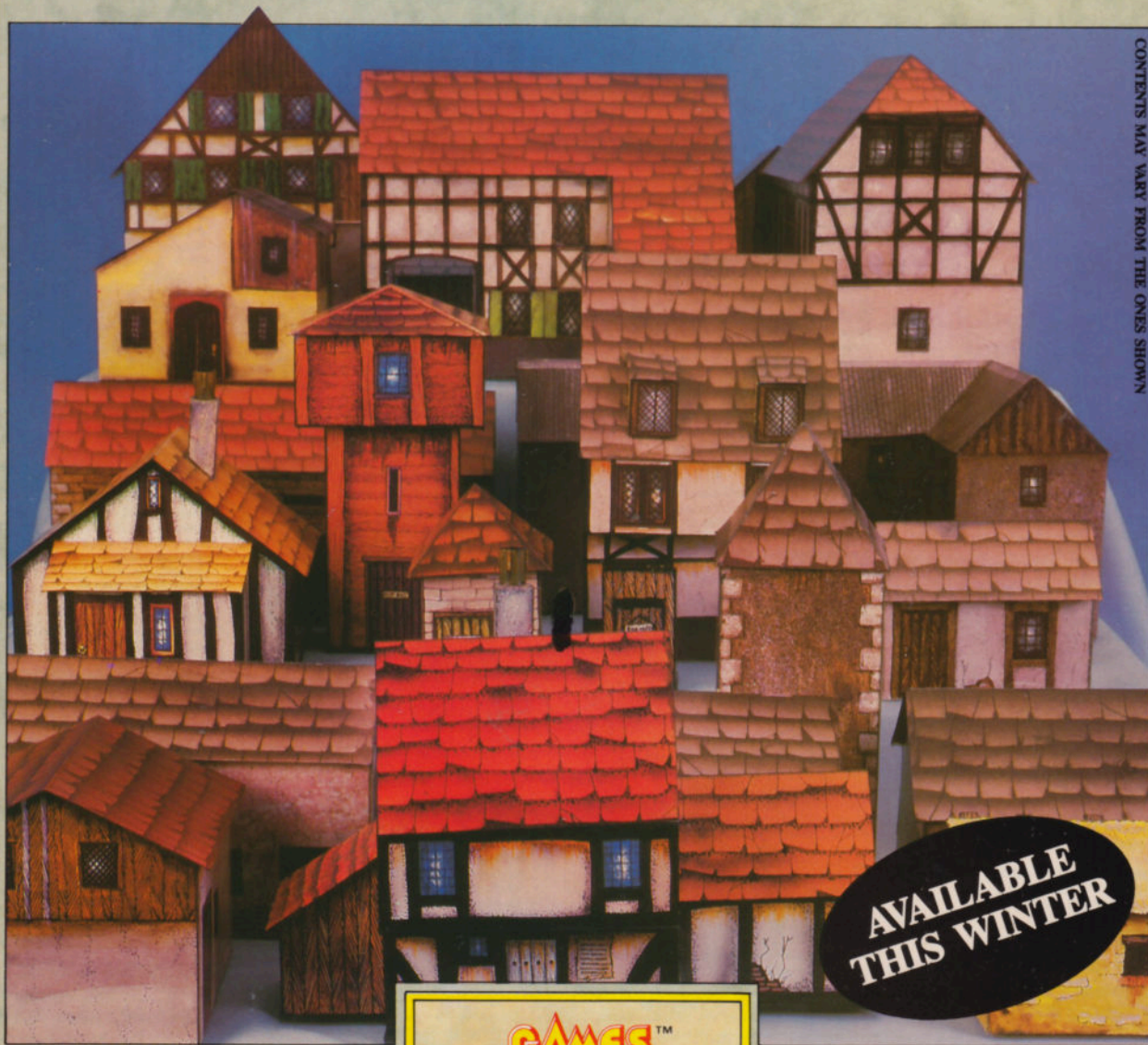
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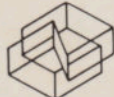


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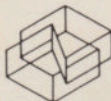
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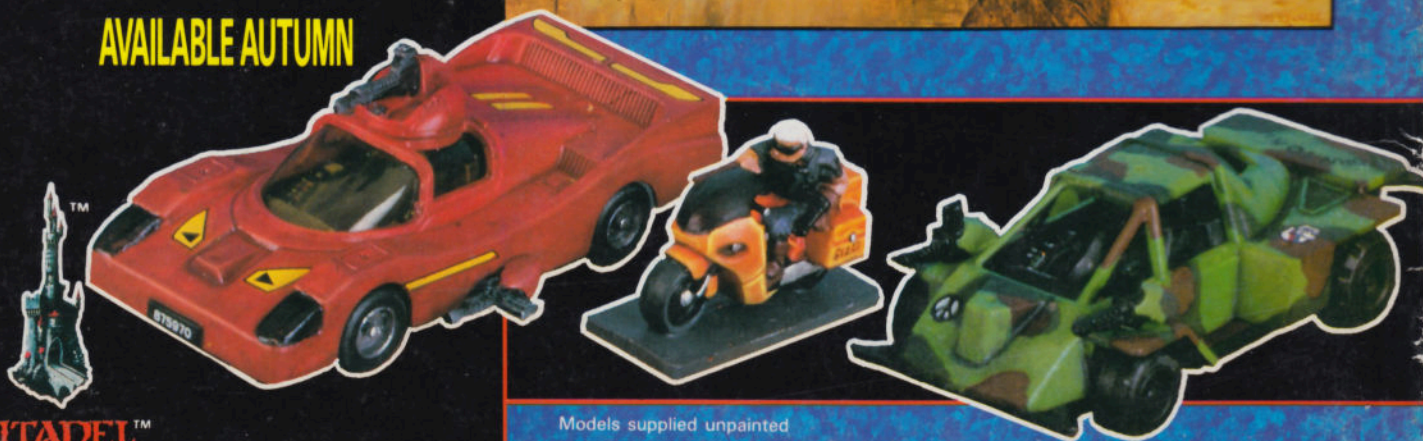
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