



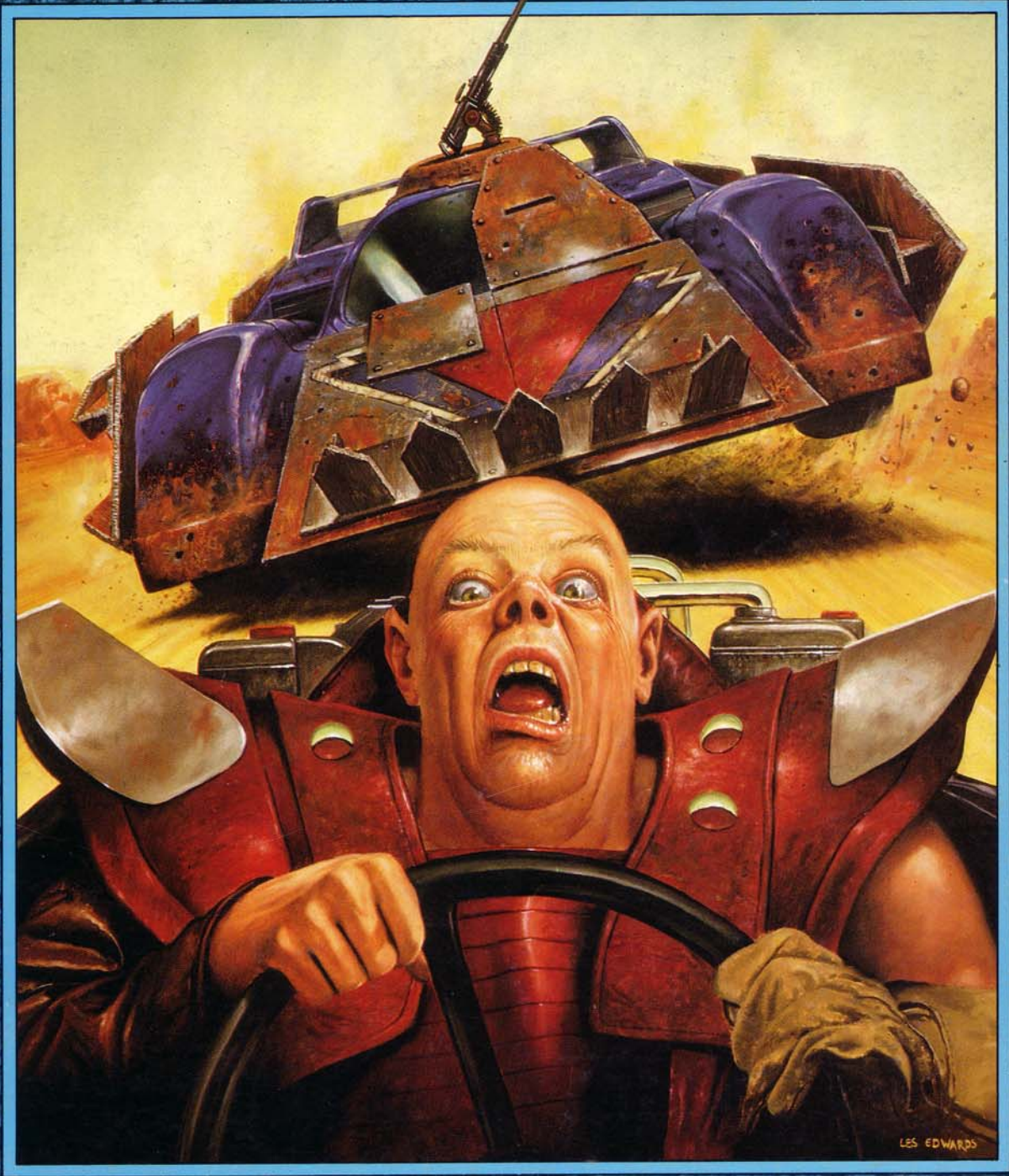
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LES EDWARDS

WHITE DWARF

ISSUE 102 JUNE 1988

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Another month. Another Dwarf. Workshop is an amazingly apposite name, you know. It's almost as though our magazine were a Formula 1 car. Preparing each issue is like preparing for a Grand Prix. It's a real team effort. It's perhaps just as well that you miss out on the pit stops, the flat tyres, the spanners in the works... But the end result is one machine that can really motor!

And speaking of motors...

There's a Dark Future just around the corner. And when you're at the wheel of two tonnes of armoured steel, carrying 250 pounds of high explosive ammunition for the grenade launcher mounted just above your head, and going into the bend at 100 miles an hour, you'd better be able to drive...

Dark Future has arrived!

Phil Gallagher



Oh. And don't worry. Normal service - in the form of the usual concise Masterson epithets - will be resumed next month...

Games Workshop would like to make it quite clear that the Daemons referred to in the extract from Realm of Chaos are wholly fictional creations. They have no basis in reality whatsoever, and there is no intention to foster any belief to the contrary.

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Pete Knifton

Everybody knows who Pete Knifton is...

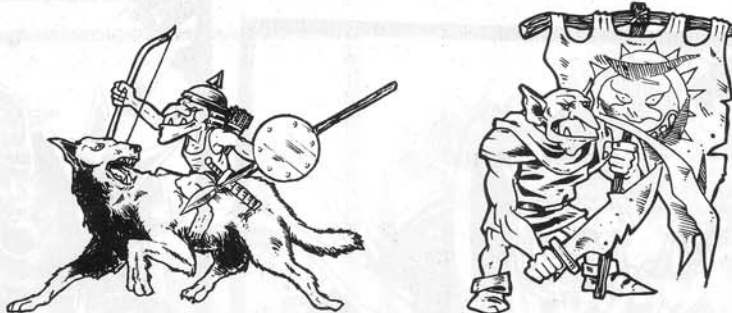
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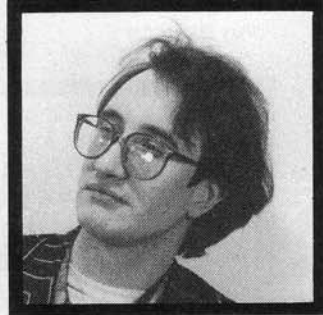
Pete's inked visions dominated last month's **Blood Bowl** feature - and not without good reason. His feeling for the comic book genre and macabre sense of humour fit well with the image of a sport in a bloody parody of our own world...

- More visits to the pages of White Dwarf in a year than the Reikland Reavers get through substitutes -

In fact, he was bound to end up here sooner or later. See for yourself. The Useful Information Table tells you everything you wanted to know about this fantasy artist but never dared ask...

John Blanche









Useful Information Table

Eye Colour: Hazel

Star Sign: Capricorn

Age: 30

Training: Self taught (still learning)

Career landmarks: colour work for Omni book jacket covers
Vis covers
Thundercats stickers
scenic art in theatre

Interesting Anecdote: turned down project with Alan Moore because he didn't know who he was.

Music: Zodiac, Aerosmith, Kiss, Kingdom Come

Literature: Mike Farron, Stephen King, Moorcock & Dick

Comix: popular stuff; 2000 AD, DC Watchmen, Dark Knight etc.

Artists: Beardsley to Kirby, Sienkiewicz

Films: Mad Max, Aliens

Collects: Toy Robots

Breakfasts: Shreddies with Thundercats stickers in them

Biggest Influence: Magical Mousaka Tour

Favouritest Ever Thing: Land of the Giants spacecraft

CULTURE SHOCK

A DIARY IN THE LIFE...

When *White Dwarf* 101 was at the 'wouldn't it be a good idea if' stage a wistful memo was circulated around the disinterested parties, suggesting what should go in it, and why. It noted that because there would be no Marginalia feature, Culture Shock would be the lead item and would therefore have to be prepared earlier than usual. So when the column was still being compiled the day before going to press and a certain stumpy editor could be seen burying his nostrils in his navel, a plan was hatched to take a slightly different approach to avoid any chance of the problem recurring in future. A spy was planted in the midst of the editorial department with a brief to monitor caffeine intake, gossip... oh, and game development.

Reports so far... It's early in the month as yet, but already there are mysterious happenings. Acid tongued PR man Andy Jones has moved over from the Eastwood offices to establish his Ministry of Truth at the studio. Huddled away in a goldfish-bowl office upstairs, GW's own watchman has been busy making a firm foothold. Plans to take out injunctions against this very journal are now being formulated.



Andy J: home sweet home

Also recently arrived in the studio are the returns from the Readers' Survey in 101. The very first to appear were deposited on the writers' couch, and with each passing delivery the pile has continued to grow like some alien life-form intent on world domination. The couch has already been lost to the horde, displacing Rick Priestley from his usual haunt, and plans to abandon the office are already being formulated.



Danny, Tim, Hugh and Harvey discuss the finer points of Warhammer Fantasy Battle.

A sunny, sleepy lunch hour here at the pixies and fairies department was disturbed recently when three members of that world famous rock institution Hawkwind arrived for a brief look-around. Harvey Bainbridge, Huw Lloyd-Langton and Danny Thompson visited the Design Studio the morning after devastating Nottingham's Rock City with a show from their latest tour. All of them are very interested in roleplaying and gaming, and some of them already collect and paint Citadel Miniatures so they were delighted with their no-holds-barred guided tour given to them by friend of the band Tim Pollard. During the visit it came to light that this same Tim Pollard actually went on tour with Hawkwind prior to his employment with GW. A couple of years ago, the band toured with their CHRONICLE OF THE BLACK SWORD concept show, based on the Elric stories of band friend Michael Moorcock, which included a sword-wielding Tim playing the part of Elric's arch-enemy, Jagreen Lern. Incidentally, a video of the concert from the Hammersmith Odeon is available from record shops but not, unfortunately, from GW Mail Order.

Sabbat: going up



And while we're on the subject of world famous rock stars, thrash band Sabbat, who took the WD readership by storm with their eloquently titled *Blood for the Blood God* flexi-disc in WD95, recently reached the number one spot in the independent heavy metal charts with their debut album, *History of a Time to Come*. The HM music critics not only frothed unashamedly over their music, but they also took a liking to the cover - painted by, wait for it, John Blanche. Celebrations all round, then?

Remember *Knightmare*? TV journalist Tim Child managed to convince Anglia Television that this computer animated role-playing romp would make the hobby's ideal introduction to the small screen. The series was shown on the ITV network last autumn and it looks as though Anglia's investment and Child's convictions have paid off. The series recently won the *Jean d'Arcy* award for technical innovation and concept. Now another series is being planned for the end of this year. When GW talked to Tim Child, we were told that a similar programme with an SF slant is under consideration. If it goes ahead, plans are to aim it at a slightly higher age group.

Various items have appeared in the national press over the last few months relating to the new film version of IPC's Judge Dredd character - somebody with whom we're all familiar. The items in question have speculated wildly about who might end up playing the part of the perp buster himself. In March, The Star triumphantly proclaimed that Sly Stallone had pipped such hopefuls as Harrison Ford and Arnold Schwarzenegger to the part. In fact, a more recent item has quashed that idea. The producers were afraid that Sly wouldn't want to remain masked for the entire movie and so the field is open again... only this time, Chicago Bears' quarterback Jim McMahon is odds-on favourite.

As in any development process, projects under way at the Design Studio go through stages when they are referred to by working titles - something for everyone to identify with while someone else generates the total marketing concept. However, in somewhat rebellious fashion, Citadel figure designer Aly Morrison has been renaming some of the miniatures. The hermaphroditic Daemonettes of Slaanesh from the forthcoming **Realm of Chaos** range have been lovingly referred to as the Lust Lobsters of Death. Granted, the figures have to be seen to be believed, but the designers' room has been cordoned off and help is on the way.

And we haven't heard the last of the Lust Lobsters... Watch this space.

In the darkest corner of the writers' dungeon something *big* is being hatched... The blistered digits of Rick Priestley and Nigel Stillman are even now tapping out the contents of **Warhammer Armies**. Starting from Richard Halliwell's original manuscript, developed by Matt Connell, the two tabletoppers are slowly but surely creating the definitive guide to fantasy forces. While the pair were away having new fingertips grafted, a sneak look into their files revealed just what was involved; new magic rules, a bestiary, banner illustrations and the army lists themselves, lovingly designed to work with **WFB Mk3**: Humanoids, Black Orcs, Undead - you name it, Rick and Nigel will probably have a list for it. On top of all this were details on allies and mercenaries, so much material that it seemed like a good idea to pinch a bit. There, the section on Fimir, they'd never miss that - check out this sneak preview on page 19.

In addition to preparing **Warhammer Armies**, Rick and Nigel have also been reviewing plans for the future. 'Basically', says Team Gruppenfuhrer Rick, 'there's an awful lot of work to do and not enough of us to do it.'

But what sort of work is involved? We asked the man himself.

'We want someone to work in the Games Workshop Design Studio in Nottingham as part of the team. We are offering a stable position in a growing industry, good prospects, and unlimited quantities of hard work. The job will involve designing and developing miniatures-based game systems, background material, and supplementary support such as army lists and magazine articles. Obviously, the main subjects at the moment revolve round **Warhammer Fantasy Battle** and **WH40K**, but we will be developing other, related systems. The immediate aim is to find someone who can look at these projects from a perspective other than that of a roleplayer. Where are all the articulate wargamers, then?'

Could you do the job? We asked what sort of person the team was looking for.

'Well, Nigel's a pretty good example. He's been involved with wargames for years, even co-written a book on ancient armies and had several magazine articles published. We're looking for mature applicants (Nigel's 30, I'm 29), with a good command of English - perhaps they've been through college. Ideally, it should be someone who has been involved with writing and designing published material, and would like to take things one stage further. Obviously, it would help if they have a fair working knowledge of **Warhammer Fantasy Battle** and **Warhammer 40,000**, but this isn't immediately important and certainly not a prerequisite for the job.'

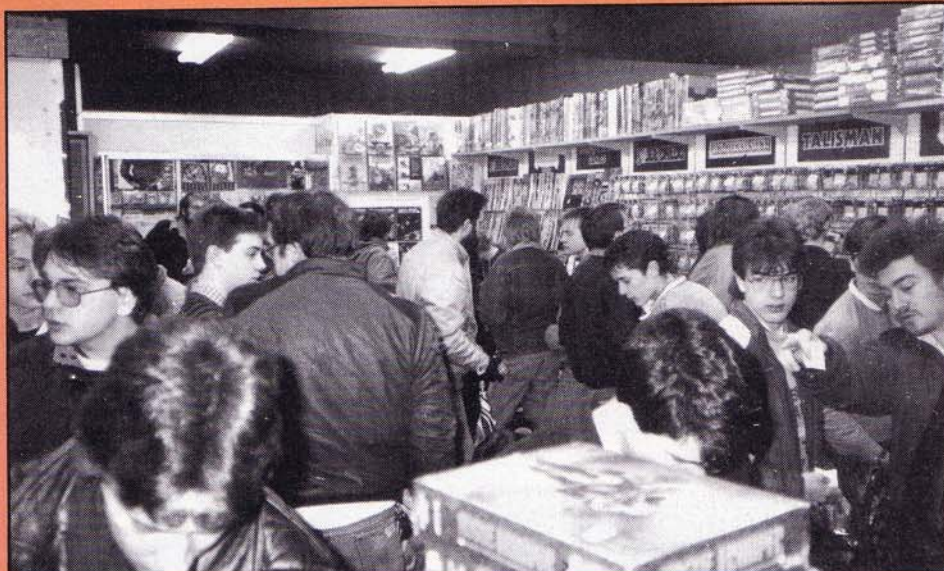
Applicants should write to the address given below enclosing personal details and history. Applicants should be mature (not less than 21 years old), and willing to work *professionally* with other writers, artists and designers.

Warhammer Designer, Rick Priestley, Games Workshop Design Studio, Enfield Chambers, 14-16 Low Pavement, Nottingham, NG1 7DL.

On the shop front (pun intended), GW's first Specialist Stockist enjoyed a hugely successful launch early in April. At the opening, **Encounter Games** in Cardiff (formerly F C Parker), had the now traditional quota of packed crowds, special offers and guest appearances by GW's finest. Next on the GW hit list is Southsea Models in Portsmouth - any offers to start queuing now?

Meanwhile, GW's frontline has been strengthened by the capture of new territory in Southampton. Atrocious weather didn't deter the faithfuls as they took part in the traditional all-night queuing ritual, covered in protective polythene. As usual, there were special offers to be had, people in fantasy dress and people to meet. Watch out! Next time it could be you.

We close with a notice. Applications are still invited for the post of Miniatures Designer to join the Citadel team at the Design Studio in Nottingham. Candidates *must* have had professional experience in the field and should apply in writing (enclosing full *curriculum vitae*), to Alan Merrett at: **Games Workshop Design Studio, Enfield Chambers, 14-16 Low Pavement, Nottingham, NG1 7DL.**



Encounter in Cardiff

Fantasy dress winner: a £50 GW voucher went to this Daemon - James Sheaman.



We've been having great fun playing with the new characters for **Curse of the Mummy's Tomb** (see p64). But, as the rules stand, the first player to get to the Chamber of Osiris generally wins, unless they are very unlucky, or only have 1 life remaining (in which case the Mummy can get them). So we now use the following optional rule to give the other players a chance of ganging up on anyone who looks like getting an easy victory: *If the Mummy attacks a player in the Chamber of Osiris, instead of wounding him or taking a discovery card, it will throw the player out of the pyramid! The player should be replaced in a start square (the player who moved the Mummy may choose which), and the Mummy taken off the board as normal.*

While we're on the subject of rules, it has been brought to our attention that the rules for **Flame Bright** in **Heroes for Dungeonquest** include a slight error. If you own a copy of the expansion kit, you should replace the last three lines of the first paragraph under **Flame Bright and Combat** with the following:

You start the game by rolling a D12. If Flame Bright's LP marker is on the '6' space or lower, you must roll a D10. If it is on the '3' space or lower, roll a D6.



Another Mixed Bag

Dave Langford

Christopher Priest once pinpointed the temptation lying in wait for any reviewer who tackles a mixed bag of unrelated books. This is the litcrit urge to fudge up a Common Theme, a cosmic generalization which (a) provides a Procrustean bed which for continuity the books are then chopped or stretched to fit; (b) will be totally forgotten by the time the next column's material suggests a different and contradictory theory of literature. I hope this isn't too good a description of past opening paragraphs here.....

The barren land of Trilogia, famous for its sterile wastes, has developed a few oases. Most eagerly awaited is Bob Shaw's *The Wooden Spaceships* (Gollancz 294pp \$10.95), successor to *The Ragged Astronauts*. Book 1 established Land and Overland, planets which impossibly (in our universe) orbit each other within a common atmosphere, fleeing ecological disaster. In *Spaceships*, the plague-carrying remnants of Land society mount a crazy invasion: there's war in the "cold arena" of interplanetary air, with balloons, bows, musketry and - literally - wooden spaceships. Rousing stuff! Meanwhile on Overland, an odd subtheme emerges, involving cursed farmlands infested with alarming insects (when in his flesh-creeping mood, Shaw can make a woodlouse horrifying).

You'd expect this to link with the ecological background, the real shadow on Overland being that unless inhabitants stop exploiting the bracka trees which are the major source of fuel and durables, the same eco-disaster will recur with (this time) no escape hatch. Instead the plot veers off through real interplanetary vacuum to a distant third world, Farland. The journey there is terrific, but to justify it Shaw introduces a plethora of plot devices: aliens on Farland, alien spores from somewhere else, an Ezekiel-style flying saucer, a superperson who recites background information in telepathic italics. The story purrs along, but if it were a car I'd say its classic lines were obscured by too many bolt-on goodies.

The Enchantments of Flesh and Spirit by Storm Constantine (Orbit 318pp £3.95) is "The First Book of Wraeththu" - how do you pronounce that double "th"? - and proves to be intelligent and well-written. God knows what it's

about... The background is a run-down future wherein our sort of degenerate humanity (which stays remarkably consistently in the background despite retaining such skills as genetic engineering) looks likely to be replaced by Wraeththu, mutants who are hermaphroditic, dangerous and sexy; they'd all be rock stars if rock still existed. This is fantasy in that the mutation is contagious, like vampirism: our hero Pellaz duly undergoes "inception" and begins life anew. Like so many genre heroes, he (now he/she) is marked for a mighty destiny thanks to inner qualities which others tell him about but which we have to take on trust. There are effective passages of violent mysticism and raw magic, reminiscent of the fantasies of Carlos Casteneda. (The symbolism can be equally impenetrable: chapter 8's title makes no sense at all.) Some oddities may be resolved later; the unlikeliest features of this new, punkish and anarchic race are a rigid caste system and plans for a monarchy. Maybe King/Queen Pellaz will start doing rather than being done to... Constantine, a coin of vivid images, is evidently a writer to watch, carefully.

Today's best-selling SF book is Whitley Streiber's ludicrous tosh *Communion*, which reports a lifetime of arcane UFO experiences. (For excellent reasons, experienced UFO investigators - both pro and con - distrust "repeaters" who claim mindboggling encounters every month). The book you won't see on the bestseller lists is Philip J. Klass's sensible response, *UFO Abductions: A Dangerous Game* (Prometheus 200pp £13.95). Klass has accepted the thankless, unglamorous task of pointing out the consistent lack of hard evidence for fashionable "abduction" cases, the ignored experiments in which persons carefully chosen for lack of interest in UFOs have under hypnosis produced fantasies indistinguishable from "real" accounts elicited by hypnosis (after all, everyone's seen *Close Encounters*), the curious way in which UFO-believer hypnotists can persuade virtually anyone to recall experiences agreeing with that particular hypnotist's belief....

A good overview of oddball science appears in *Pseudoscience and the Paranormal* by Terence Hines (Prometheus 372pp £12.95), written as a textbook but effortless to read, with something to annoy everyone - few will object to Hine's scepticism about telepathic yoghurt (p303), but the withering attack on Freudian symbolic analysis may come as a surprise.

Robert Irwin's *The Mysteries of Algiers* (Viking 203pp £11.95) is still further from my usual SF/fantasy stamping ground: a political thriller set in the French colony as the Foreign Legion prepares for its last stand (1959-60) against FLN insurgents. But Irwin is still dealing in metaphysics, and the tortuous reality/fantasy conflicts of his *Arabian Nightmare* and *Limits of Vision* are echoed by impossible disparities between a double-agent Legionnaire's poorly understood Marxist metaphysic and the atrocities to which it leads when pitted against dreadful opposition. "Who wills the end, wills the means." Our anti-hero Roussel descends step by step through a maze of means and ends, through fort, desert and Kasbah, to a conclusion full of appalling ironies that no theory could predict. Very readable, very nasty.

With nods to Verne, Lovecraft, and Tom Swift, James Blaylock's *The Digging Leviathan* (Morrigan 275pp £11.95) is a delightfully surreal mix of suburban whimsy and chthonic weirdness. Only the strange genius of juvenile prodigy Giles Peach can attain the fabled centre of the earth, either by land (hence the title) or by sea, and the convoluted but unhurried plot deals with the efforts of variously seedy, eccentric and downright bad characters to ponder the surrounding mysteries, flee through beckoning sewers, unmask the strange fish, and hitch a lift.

Another small - indeed, minuscule - press offers *The Drabble Project* (Becon Publications 110pp £5.00) ed. Rob Meades and David Wake, a collection of 100 "Drabbles", being stories exactly 100 words long. Many famous SF authors are represented, too many to enumerate; many mere jokes and frightful clichés appear; there are several genuinely nifty stories. Chesterton, an amateur of toy theatres, once remarked that on a stage so small it was simplest to do vast things - the Day of Judgement was easily staged, while character development was verboten. These amusing squibs tend to be like that. There is only one possible length for this review.

Paperbacks.... *Howl's Moving Castle* (Methuen Teens 212pp £1.95) is Diana Wynne Jones at her most exuberant: densely plotted, full of ensorcelled characters in strange guises, and often extremely funny, it bends the structure of the traditional fairy-tale just about as far as it will go. Highly recommended. *Dad's Nuke* by Mark Laidlaw (Grafto 284pp £2.95) sounds like routine satire, with middle-class American families investing in lasers and missile launchers to "defend the neighbourhood", but expands the picture to show a remarkably ugly future of foreshortened lives, fundamentalist computer-brainwashing and babies adapted to consume plutonium waste - some of it almost incomprehensibly nightmarish, but leavened with an evil sense of humour. Much gentler is Bob Shaw's *Who Goes Here?* (VGSF 253pp £2.95), one of the funniest time travel stories ever, with Shaw's amazingly daft "origin of the Mona Lisa" tale thrown in for this edition.

L Sprague de Camp offers a loose trilogy in *The Goblin Tower*, *The Clocks of Iraz* and *The Unbeheaded King* (Grafton £2.95, £2.50, £2.75), picaresque "light" fantasy whose hero is generally better at outwitting foes and bedding serpent-priestesses than gorily hewing limb from limb. Mildly pleasant reading, but again and again de Camp frustrates you by assembling surefire amusing situations which aren't funny - they actually improve in retrospect, as your own imagination touches them up. Odd.

Reprints, all good stuff: *The Space Machine* by Christopher Priest (VGSF Classics 363pp £3.50), a deadpan scientific romance combining *The War of the Worlds*, *The Time Machine* and much tongue-in-cheek wonderment. *Consider Phlebas* by Iain M Banks (Orbit 471pp £4.95), impeccably rip-roaring space opera in which worlds are destroyed by ships bigger than worlds, pursuits cover half the galaxy at semi-infinite velocity, and nasty things happen on the Underground. Much adrenalin, little conviction....

As for the unreadables, Penguin have sent no fewer than seven bloated volumes of the turgid *Dragonlance Chronicles*. I understand these are popular. Gorbliney.

THUD THE FAIRMEN

PART III
 STORY - TIM POLLARD
 ART - CARL CRITCHLOW

THUD APPROACHES THE CASTLE OF THE EVIL KING VIKTA, SEEKING REVENGE FOR THE DEATH OF HIS BELOVED WIFFLE-FLOWER



FOOL! HOW LITTLE HE KNOWS OF MY TRUE POWERS! THIS DAY THUD SHALL DIE!

YOU TWO - CHANGE TO YOUR TRUE FORMS, POUR OIL INSIDE THE DOOR AND WHEN HE ENTERS SET IT AFIRE WITH YOUR BREATH!



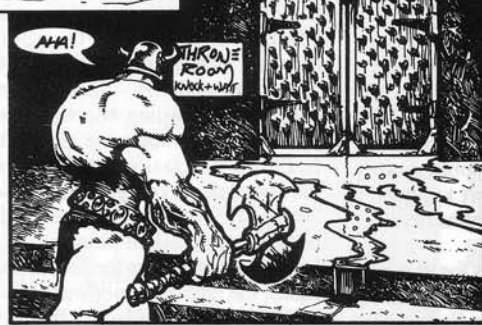
AND SO THE TRAP IS LAID



HISS! SNARL!



HOWEVER - EVEN THE BEST LAID PLANS...



AHA!



CHARGE!!

...OFT GO ASTRAY...



WOOAH!

WUMPI SKID SPLOOSH!



YOU FOOL! NOW YOU DIE!

OUR HERO SWIFTLY PARRIES VIKTA'S DEATH BLOW



SWATH! BAH!



WE SHALL MEET AGAIN BARBARAN!



BUT NEXT TIME I SHALL HAVE THE...



URK! HOW EMBARRASSING...

WHEREDEGO?



VANISHED! - STILL, I'LL MAKE THE HOBBIT'S ARMPIT FOR LAST ORDERS NOW - THIS FAIRING LARK IS THIRSTY WORK!

FIMIR

BY GRAEME DAVIS

A BRIEF ENCOUNTER FOR WARHAMMER FANTASY ROLEPLAY
(AND A WARHAMMER FANTASY BATTLE SKIRMISH IDEA)

"Ulric's fangs!" Otto Frankfurter smashed his fist onto the rock beside him. "How did they *know*? We travel only at night, employing *mystic mists*, hiding our advance, and *still* they know we're coming. How?"

A small weaselly shape leapt out from behind a rock. "Abee! Demons, mist demons! They is coming. They is."

For a moment, Otto's eyes glanced heavenwards. "What in the wastes are you doing here? You're supposed to be keeping an eye on the Ogres. And you're supposed to be a Wizard, so try to behave like one and stop leaping around like a demented Gnome jester."

"Ah, the Ogres are alright. They were having a drink when I left."

"Well, go and fetch Grukklak. There's work to be done. Get the troops assembled. Fast! The damn Fimir will be here any time now."

Otto turned to address the leader of the Ogre mercenaries. "Grukklak, are your boys ready? Your - erm - dinner's here earlier than expected."

The Ogre grinned, displaying teeth like weathered tombstones.

"Bowl of soup, Slim," he rumbled, "Dinner's ready, lads."

The mist continued its advance. Shapes could be seen within it - large shapes, which didn't look like Ogres. Otto gave the signal to attack. The mercenaries drew their weapons and rushed forward. They had come this far for the fabled loot of the Fimir and now they would get it.

And get it they did, but not in the sense they expected. The mist swirled as the Fimir warriors tore into them, over them and through them. The sands turned red and the surf grew bloody.

It was over quickly.

Rumoured to be part Human and part Demon, the Fimir haunt bogs, fens and desolate moorlands. Their strongholds are forbidding, craggy piles of rock, crudely built in the semblance of a Human castle and constantly wreathed in mist. Frequently, the Fimir refurbish and occupy the ruins of ancient Human strongholds rather than building their own. Some legends tell of a Fimir capital, a vast castle of obsidian rising from a craggy island surrounded by treacherous rocks and reefs. The location of this island is not known, but some accounts claim that it vanishes from time to time, to appear somewhere else.

Fimir communities are divided into four castes. The lowest caste is that of the *Shearl* or thralls, a caste of servitors and menials; next are the of *Fimm* or warriors, to which the Fimir nobility belongs, and from which the race takes its name. Finally there are the *Dirach* or demonfriends, a small but powerful caste of magicians, and, most feared of all, the *Meargh* or hags, the witch-queens that rule over Fimir strongholds. The Meargh are the only female Fimir.

The caste of the young Fimir is evident from birth, and females are very rare, being born perhaps once a century in any stronghold. When a female is born, it is usually killed, unless the Meargh in charge of the stronghold is old and near death. In these cases, it will be raised by the Meargh as a daughter and successor. When a stronghold becomes overcrowded, its Meargh may raise another Meargh and send her out, with a number of followers, to found a new settlement.

If a Meargh dies without having trained a successor, the stronghold will disband. Each noble takes the Fimm and Shearl of his retinue and sets out on a *death-quest*. The Dirach from the stronghold will go with the nobles, holding them together for as long as they can in loose alliances fraught with mistrust and suspicion.



Occasionally, an ambitious, insubordinate or incompetent Fimir noble may be banished from his stronghold, taking all his retainers with him and embarking on a death-quest.

While on a death-quest, Fimir will fight for or against any race, with no thought for the odds or for their personal safety. It is very rare for a death-quest to result in anything but the eventual annihilation of the Fimir involved.

Little is known of the religion and deities of the Fimir; it may be that they worship certain of the more powerful Greater Demons to whom they are allied. At least some groups of Fimir worship a deity called Balor, of whom little is known except that he is of immense size, and has one eye; it is said that several Fimir are needed to lift the eyelid, but when the eye is open it has the power to kill every living thing it looks upon.

One common symbol which is found repeated on Fimir banners, armour and equipment is a diamond-shape inside a larger, hollow diamond, with short rays projecting from the sides of the larger diamond. This is rumoured to be a conventional symbol for Balor's death-dealing eye, but, as is invariably the case with Fimir, little is known for certain.

FIMIR IN WARHAMMER

◀ FANTASY BATTLE ▶

Thick swirling mist always shrouds Fimir strongholds. This weird mist is generated by the Fimir themselves in order to screen them from the sunlight, which they loath. Any Fimir warband ranging far from its lair will be shrouded in such an enchanted mist.

The fearful Fimir raiders are the scourge of human settlements along the coasts or the fenland margins. They come forth seeking human captives for whom a foul and hideous fate awaits and disappear back into the marshes. Large Fimir warbands, that might join forces with other races as allies are the result of the sundering of Fimir clans. Restless and disturbed bands of Fimir (who have been banished from a stronghold) become the allies of other Evil races such as Orcs and Goblins or Dark Elves.

Only the Warrior Fimir and the elite Fianna Fimir, retainers of the Fimir nobles, are likely to turn up as allies of other races. Such contingents will certainly contain Dirach wizards or possibly even a Meargh, but the wretched shearls, as the Fimir slave caste is known, perish with the sundering of the clan..

	M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP	Pts
Fimir	4	4	3	4	5	2	3	2	6	5	6	6	32
5 Hero	4	5	4	5	5	2	4	3	6	5	6	6	82
10 Hero	4	6	4	5	6	3	4	4	7+1	5	6	6	132
15 Hero	4	6	4	5	6	4	5	4	8+2	5	7+1	7+1	182
20 Hero	4	7	4	5	6	5	6	5	9+3	5	7+1	7+1	232
25 Hero	4	7	5	5	6	5	6	5	9+3	7+2	8+2	8+2	282
5 Dirach	4	4	1	5	3	2	2	1	6	6+1	7+1	7+1	75
10 Dirach	4	4	1	5	3	3	3	1	7+1	7+2	7+1	8+2	113
15 Meargh	4	5	1	5	4	4	3	1	8+2	7+2	8+2	8+2	195
20 Meargh	4	5	2	5	4	5	4	1	8+2	8+3	8+2	9+3	293
25 Meargh	4	6	3	5	4	5	5	1	9+3	8+3	9+3	9+3	405

Base size: 40mm x 40mm (all models)
Alignment: Fimir are evil

Psychology: Fimir dislike bright sunlight. If Fimir are deprived of their covering mist (see below and **WFB**, p218), they become dazed and confused and subject to *stupidity*. This will apply to both units and characters.

Fimir Mist: every Fimir unit of at least 5 models will generate its own mist (see **WFB** p218).

ARMY SELECTION

At least half of the contingent's total points value *must* be spent on rank and file troops.

Up to half of the contingent's total points value *may* be spent on character models.

◀ CHARACTER MODELS ▶

Character models are heroes and wizards. The player may spend up to half of the contingent's total points value on character models. A Fimir contingent may contain up to eight character models and must contain at least one character model (ie, the Commander of the contingent).

Commander: the contingent must be led by a commander who will be the character model with the highest *Leadership* characteristic.

Contingent Standard: the contingent is allowed one contingent standard which must be carried by a character model and paid for from the character model points allowance. A contingent standard costs 50 points, and the points value of the bearer is doubled.

Points: the costs given for characters are for a basic, unarmoured model with a hand weapon. Characters should be provided with armament as depicted on the model and selected from the following list. If the model is carrying a piece of equipment not mentioned on the table, it may be ignored.

Item	Points cost per character model	Item	Points cost per character model
Close Combat Weapons		Armour	
Additional hand weapon	4	Shield	4
Double-handed weapon	8	Light armour	8
Flail	4	Heavy armour	12
Net	8		
Spear	4		

Heroes

The contingent may contain a maximum of six hero models. The maximum number of heroes available at each level is given on the table below:

Maximum	Points per model
Four Fian (level 5 heroes)	82
Three Finmor (level 10 heroes)	132
Three Flaith (level 15 heroes)	182
Two Flaithmor (level 20 heroes)	232
One Mistmor (level 25 hero)	282

Champions

Level 5, 10 and 15 heroes must be assigned to specific units as leaders. These 'hero-leaders' are referred to as *champions*. *Champions* are part of the unit they are assigned to and cannot leave it (see **WFB** p93).

Level 20 or 25 heroes may be assigned to specified units as *champions* if the player wishes. Alternatively, they may be left as independent characters, free to associate with any unit in the normal way (see **WFB** p90).



Wizards

The contingent must contain at least one wizard, but no more than four. A Fimir wizard may be a Dirach or a Meargh. The Dirach or 'demon-fiends' usually accompany any Fimir raiding force or ally contingent. The Meargh or 'witch-hags' are rare and revered female Fimir. They are powerful witches who rule the Fimir clans. A Fimir contingent will never have more than a single Meargh, who will always be present if the Fimir are defending their own stronghold, but otherwise only if an aged Meargh has brought up a Meargh 'daughter'. This is a very rare event indeed and will cause the Fimir community to split asunder, each Meargh seeking to found a new clan, taking a proportion of the old clan with her. The maximum number of wizards and their magic level is given below. The points cost includes spells.

Maximum	Points per model
Three level 5 Dirach	75
Three level 10 Dirach	113
One level 15 Meargh	195
One level 20 Meargh	293
One level 25 Meargh	405

Generating Spells

The number of spells available to each level of wizard is as follows:

Character Level	Magic Level	Number of spells of level			
		1	2	3	4
5	1	3	0	0	0
10	1	6	0	0	0
15	2	6	3	0	0
20	3	6	3	3	0
25	4	6	3	3	3

All spells are generated randomly from the Spell Index (WFB p150). Except where noted below, spells should be generated from the appropriate spell level of the Battle Magic chart.

Fimir associate with Daemons and may even worship them. Fimir wizards are masters of daemonic magic and the Meargh of a Fimir clan will often make pacts with Daemons sealed by blood-thirsty sacrifices. Capturing victims for sacrifice is frequently a motive for Fimir raids on human settlements. Dirach must substitute at least one of their battle magic spells for a daemonic spell of the same level. Dirach may only cast daemonic and battle magic spells. Meargh may substitute at least one spell at each level for a daemonic spell of the same level. Other spells may be replaced by illusionist, necromantic or additional daemonic spells.

Magic Items for Characters

Characters can carry magical items paying the points indicated on the *Magic Items chart* (WFB p182-186). These are paid for from the character model points allowance and selected from the following list:

Any character model may carry one magic weapon with up to one magic attribute for every five 'levels' of the character (ie, a level 5 character may carry a weapon with one attribute, a level 15 character may carry a weapon with three, etc).

Dirach and Meargh wizards may be equipped with up to one scroll each. The scrolls may contain only one spell of level two or lower.

Up to two character models may be equipped with one a magical ring each. The ring may hold one spell of level three or lower.

Three character models may be equipped with magic armour. The contingent standard may have up to three magical abilities.

◀ RANK & FILE ▶

At least half of the contingent's total points value *must* be spent on rank & file troops. All units are assumed to have a leader with the same profile as the rest of the unit.

Any unit may be given a unit standard bearer and/or a musician. Standard bearers and musicians must be equipped in exactly the same way as the rest of the unit, and cost double the points value of a basic trooper.

Any unit indicated may convert an ordinary standard into a magic standard with a single ability. The ability may have a points value up to the amount indicated. The specific ability must be chosen and noted down before the game (see **WFB**, p186).

Any unit indicated may convert an ordinary musical instrument into a magic instrument with a single ability. The specific ability should be noted down before the game.

0-30 FIANNA FIMM

FIMIR	M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
+3 SHOCK ELITE	4	5	3	5	5	2	4	2	6	5	6	6



MODELS PER UNIT:	5-10
POINTS PER MODEL:	35
WEAPONS:	HAND WEAPON
ARMOUR:	LIGHT ARMOUR
OPTIONS	
ANY UNIT MAY HAVE:	
HEAVY ARMOUR.....	12
A MAGIC STANDARD.....	25
A MAGIC INSTRUMENT.....	25

These are the elite retainers of Fimm nobles, and are nearly always led by a noble. They are the noble's personal bodyguard, and the fighting core of his retinue.

0-60 FIMM WARRIORS

FIMIR	M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
FIMM	4	4	3	4	5	2	3	2	6	5	6	6



MODELS PER UNIT:	5-20
POINTS PER MODEL:	32
WEAPONS:	HAND WEAPON
ARMOUR:	NONE
OPTIONS	
ANY UNIT MAY HAVE:	
LIGHT ARMOUR.....	8
SHIELDS.....	4

These are the majority of warrior Fimir, and usually form the bulk of a Fimir force. They are the lowest level of the warrior caste.



THERE'S A ONE-EYED FELLOW HIDING TO THE SOUTH OF KAMMENDUN

This short adventure is set in the Schadensumpf, about 110 miles west of Middenheim. It is designed to introduce PCs to the Fimir as a race, but with a little adjustment to the plot, almost any large humanoid monster - such as Ogres or Trolls - can be used instead.

Introduction

"Taal's beard, what a fog!" Johann Sumpfer peered through the gloom. In a lifetime on the marshes, he had never seen fog like this. It reminded him of the Fimir stories his mother used to tell him as a child, to frighten him into obedience.

As he rowed, the marshy shoreline gave way to crags. A rocky hummock appeared through the fog, and Sumpfer groaned as he realised that he was at the old mine - more than ten miles away from the village.

The light was fading fast. He wouldn't get home tonight, but at least the mine would give him shelter - and perhaps a fire, if he could salvage a couple of pit-props without bringing the place down on his head.

Lighting a torch, Sumpfer picked his way down the minehead. He and his friends had played dares in here as children, and he knew that the passage opened into a broad, low working chamber after a few dozen paces. He was about half-way down the passage when he heard the cries. A blend of hiss, bleat and grizzle, they weren't Human, but their meaning was clear. Somewhere in the mine was something very young, and very afraid.

Something moved close beside him as he entered the chamber. He turned too late - pain flared as ribs snapped, and his back grazed the low ceiling as he was hurled across the chamber.

Unconsciousness beckoned as the massive stooping figure loped towards him. *I don't have to be here when it happens*, a whispering voice said in his brain, *just close my eyes and fall into darkness...*



In the light of his fallen and guttering torch, Sumpfer glimpsed strong, three-toed feet, a thick tail, and a tapering head with a single eye.

His body screamed with pain as he rolled. The bronze-shod staff hit the floor with a harsh *crack* where his head had been. Groping hands found the torch, and there was a hissing scream as he thrust it upwards towards the Fimir's face.

The rest was a blur. He was no more than a spectator as his body scrambled out of the mine, pushed his boat out into the lake, and clambered aboard. He had to warn the village, he kept telling himself - Fimir in the old mine, he had to warn them!

"WHERE ISS HHHE?! I WANT THHAT BACKSSSTABBER FFFOUND!! I'LL CUT HHHISS LIVER OUT AND HAVE IT IN A SSSTEW WITH HHHISS EYE FOR A GARNISHHH!"

Bryz of the Fianna Fimm swallowed hard and tried to look briskly efficient and suitably respectful at the same time. He had never seen Mother Skattach in such a rage before - on the other hand, he had to admit, he had never seen anyone plot to kill her before.

"I'LL JAM HHHISS TAIL DOWN HHHISS THHHROAT TILL IT COMESS OUT AT THHHE OTHHHER END AND THHWHEN I'LL GRAB IT AND PULL HHHIM INSSSIDE OUT!!"

"We'll sset out afffter hhhim immediatelly..." Bryz faltered, discreetly sidestepping a marsh rat that the Meargh had hurled in her rage. It hit the wall with a moist *crunch*, and slithered down to the floor. Reminded of his presence, Mother Skattach turned on him.

"WHHHATTT ARE YOU DOING SSSTILL HHHHERE, VERMIN? WHHHY AREN'T YOU OUT SSSEARCHHHING FOR THHAT TRAITOR? BY BALOR'SSS KILLING EYE, I'LL EAT YOUR LIVER IF HHHE ISSN'T FFFOUND!!"

"Mmmothhher..." stammered the Prince, "We know whhich way hhhe went..." Mother Skattach turned to continue her furious pacing, and Bryz hopped to avoid her lashing tail. Balor be thanked it wasn't bladed like his own - they would all have been headless by now.

"...Hhhe went off sssouth-eassst," Bryz continued nervously, "Thhhere's nothhging thhhat way for daysss..."

"THHHERE MUSSST BE SSSOMETHING, OR HHHE WOULDNT GO THHAT WAY, FFFOOLL!"

Bryz narrowed his eye in thought, "...I did hhhear thhhere wasss a tiny lllittle Hhhuman villlage about thhree daysss away. Whhhat wasss it called now... Kammendun?"

Summary

Mother Skattach is the Meargh of a small Fimir stronghold in Schadensumpf, the huge marsh to the west of Middenheim. The Fimir occasionally raid remote Human villages nearby, but the only reaction has been the partial abandonment of the area by Human settlers and a couple of half-hearted expeditions commissioned by Graf Boris Todbringer, neither of which has found the Fimir stronghold.

The Fimir are presently recovering from a treacherous attempt on Mother Skattach's life. A female was born recently, and was to have been destroyed since Mother Skattach is still young and strong, and the stronghold is as yet too small to start budding off colonies. But among the Dirach of the hold is one named Gobniu, who saw the birth as an opportunity. He plotted to assassinate the Meargh and replace her with the new young female, whom he would control. Thus he would effectively rule the stronghold.

Gobniu was discovered, but managed to escape with the youngster, heading southward into the moors beyond the normal raiding and foraging area of the Fimir. He has holed up in a worked out ironmine across a lake from the Human village of Kammendun, and the other Fimir are combing the moors looking for the two runaways. The village lies right in their path.

Enter Our Heroes

The Schadensumpf is a remote area, so you will need some excuse to draw your PCs there. Here are a few ideas:

- several villages on the edges of the marsh have recently suffered from Fimir raids; the PCs could have set out to investigate this, or an appeal for mercenaries and adventurers could have gone out from Graf Boris.
- the PCs might be in hot pursuit of a cult leader or other evil NPC who escaped them at the end of a prior adventure; this NPC heads into the marsh, either to lose them or to carry out some dastardly plan.
- the PCs might be hired by a Merchant to escort a wagon train through the forest as it heads into the marsh to buy bog-iron.

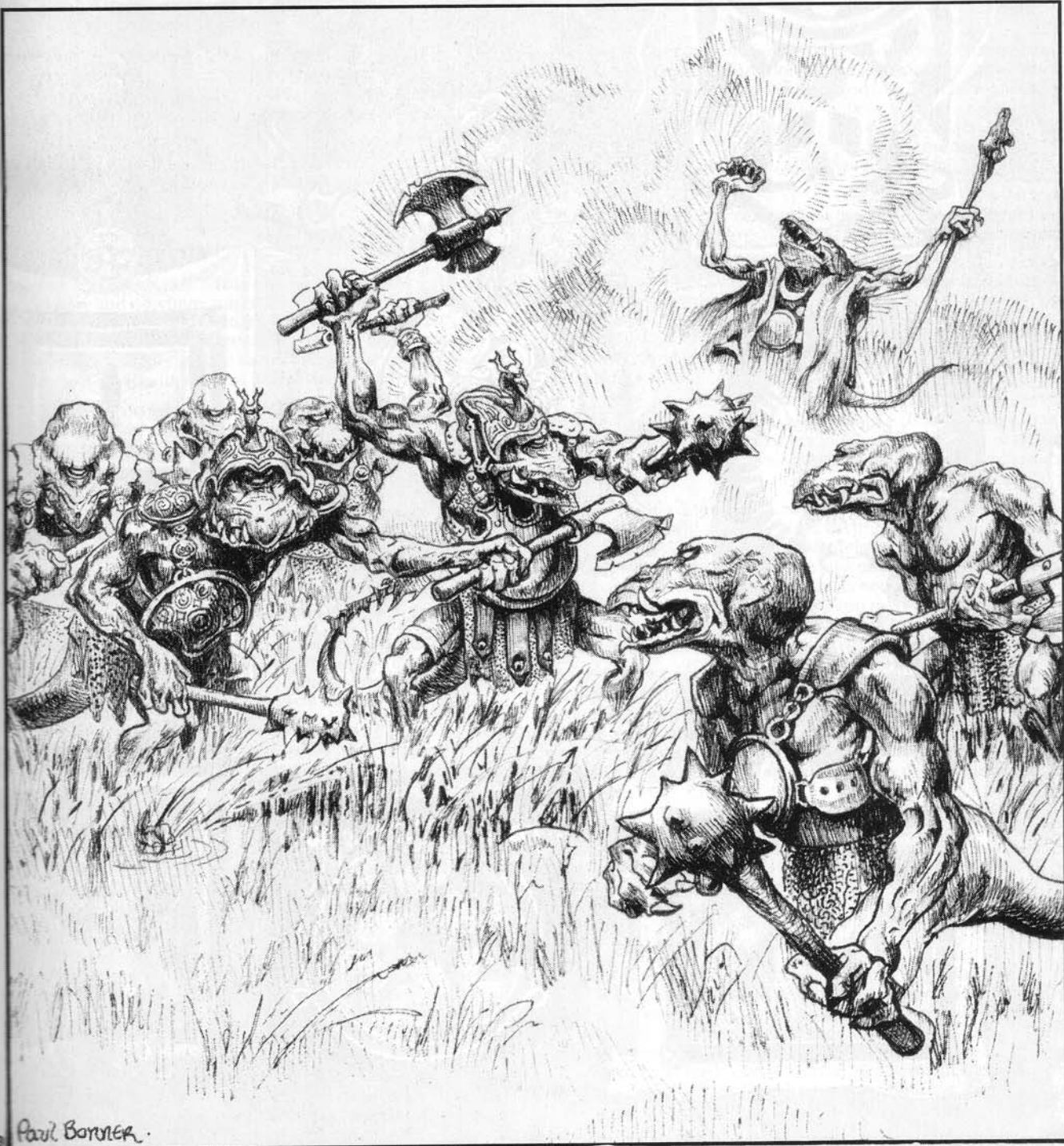
A Meeting in the Mist

The PCs are travelling on a little-used track through the Mirror Moors, heading for the village of Kammendun. It is late afternoon, two or three hours before sunset. The PCs follow the trail over

the crest of a rise and down into a shallow valley. As they reach the valley floor, a mist begins to form; not unusual for this time of day and this kind of country, as any Elf or Ranger will realise. By the time the PCs are half-way up the other side of the valley, the mist has thickened considerably, reducing visibility to a few yards.

If any character expresses concern about this mist (Elves and Rangers will realise that it is not natural on a successful *Int* test), make a note, and then have each character make a *Listen* test (at 30% - due to the deadening effect of the mist, everything counts as a *soft* noise). Characters who have previously expressed surprise or concern over the sudden thickening of the mist have a +20 bonus to the test.

On a successful *Listen* test the PCs will hear sounds of movement - shuffling, faint jingling and clanking. The sound seems to come from all around, but this may be no more than the distorting effect of the mist. Nothing can yet be seen through the mist - even skills like *Excellent Vision* and *Night Vision* are useless under these circumstances. At this point, all characters must make a successful *WP* test or lose 10 points of *LD*, *CI* and *WP* temporarily.



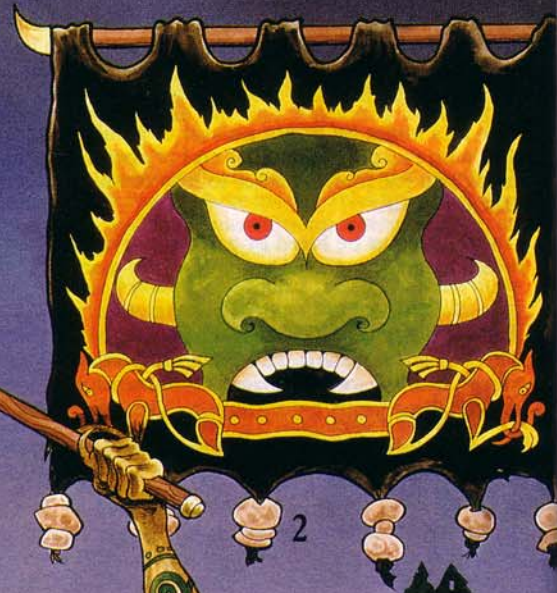
Paul Bonner

Centre:
Fimm noble in full battle
array based on a
contemporary picture of
Fimm Murdaich's Swamp
Scorpion Death-Quest.

FIMMIR



1



2



3



4



5



6



7



- 1. Killing Eye Contingent Banner - Fimm Death-Quest ● 2. Contingent banner of Fimm Skean's Hell-Gate Death-Quest ● 3. Meargh Skattach's personal banner, Rancor Hold ● 4. Chulann's Marsh Hornets - Fianna Fimm ● 5. Fimm Froidach's Mist-Dragon Death-Quest contingent banner ● 6. Killing Eye - Personal banner of Dirach Derghe ● 7. Gharnu's Demon-Friends - Fianna Fimm





Paw Bonyk

“SSSTOPP, HUMANSSS!” This hissing cry seems to come from everywhere and nowhere; it is in heavily-accented Reikspiel, and the voice does not sound Human. Whether or not the party stops, a group of three Fimir emerges from the mist ahead of them. All around, bulky shapes can be seen closing in through the mist - the party is surrounded, by at least two dozen Fimir!

The Fimir make no move to attack, although they will quite happily kill the PCs if they do anything rash. Emphasise the huge size of the Fimir (as big as Ogres, if they straightened up out of their habitual stoop) and their numbers, so that the players realise that fighting them is not a good idea.

Two of the Fimir step forward - a blade-tailed Fimm noble, and a horned, smooth-tailed Dirach. The Fimm wears a shirt of bronze mail underneath an ornate circular bronze belly-plate, and carries an axe in one hand and a mace in the other. Both weapons would count as two-handed weapons for a Human-sized creature. The Dirach carries a long, gnarled wooden staff.

“Carefffulll, Humanssss,” hisses the Fimm, his tail lashing warningly as he approaches. He stops about ten feet away from the nearest PC. “It isss runnnawaysss we lllook ffor, yesss... sssmoothtail like thiss... (indicating the Dirach) ...you ssssee?”

If the PCs tell the truth and say that they haven't seen any other Fimir, the Fimm narrows his single eye.

“Welll,” he says, “Onnn we ssssearchhh... Hhhhhuman villagge clllose... maybe we killl thhhhere... unlesss we fffind runnnawaysss befffore...”

If the PCs try to get rid of the Fimir by sending them on a wild goose chase, the Fimm leads his followers off in the direction that the PCs indicate, making a similar threat against the Human village as he leaves.

In either case, the Fimir depart, leaving the PCs to continue to Kammendun. In addition to the business which brought them to the Mirror Moors, the PCs now have a more urgent quest - to warn the people of Kammendun that the Fimir are abroad, and that the village may be in danger.

The Village

The village of Kammendun consists of half-a-dozen shacks by the point where the River Schaumfluss flows westward into the marsh. As well as the homes of its 28 inhabitants, there is a small forge and a wooden shed where boats are laid up to be repaired.

A gazetteer entry for Kammendun would look like this:

Name	Size	Ruler	Pop.
Kammendun	V	Graf Boris Todbringer	28
Wealth	Source of wealth	Garrison/Militia	
1	Fishing, Iron-pan mining	-/	

The PCs will be courteously received at Kammendun, and the locals will do what they can to see that they have comfortable accommodation. There are few spare places to sleep in the village, but the villagers will happily cut extra rushes for bedding, and so on. If you are using the Social Level rules from the *Warhammer Character Pack*, the villagers will co-operate with characters of SL 0 or better; parties consisting entirely of negative SL characters may have problems. About half an hour after the PCs arrive, a shout goes up from the direction of the small beach. A boat has been sighted in the lake, drifting and apparently empty; it belonged to a villager called Johann Sumpfer, who did not return last night.

A couple of boats put out immediately, and the drifting boat is brought back to shore. Sumpfer is lying in the bottom of the boat, unconscious from exhaustion and blood loss. His clothing is torn and bloodstained, and he has three broken ribs and a concussion. He can be restored to health by 6 W of magical and/or herbal healing; if none is available, have him regain a semi-consciousness as he is lifted out of his boat, as he has an important message to pass on.

“Fimir!” he murmurs weakly, “Fimir in the old mine! Nearly killed me... got to do something... got to...” With that, he lapses into unconsciousness again.

If the PCs ask where the old mine is, the villagers will point almost due south across the lake - a long way away from where the PCs encountered the Fimir search party. This should lead them to the conclusion that the Fimir will find the village before they find the runaways, which will be a very bad thing for all concerned.

At this stage, the PCs have two options - they can go to the old mine, recover the runaways, and hope to hand them over to the Fimir search party, or they can stay in the village and help to defend it against the expected Fimir attack, in the best Seven Samurai tradition.

You can handle this any way you like. If the PCs want to stay and defend the village, but you want them to go to the mine, then you can have all the villagers grab their valuables and put out in their boats into the middle of the lake until they are sure that the Fimir have gone away. Sumpfer can become semi-conscious again and point out that he only saw *one* Fimir in the mine, and he heard the cry of what must have been an infant Fimir - whereupon Our Heroes find themselves with 28 pairs of expectant eyes upon them.

On the other hand, if you want the PCs and villagers to slug it out against the Fimir, you can simply have the search party turn up shortly after the PCs arrive at the village, before they get the chance to put any plans into effect. The defence of the village could make an enjoyable *Warhammer Fantasy Battle* skirmish, and some notes on that subject are given at the end of the adventure.

The Old Mine

If the PCs set out in search of the old mine, they should reach it without difficulty. If necessary, one or more of the villagers will row them there. They won't stay around afterwards, however - the best the PCs can expect is that they will put out into the lake again and wait and watch from a distance.

The Schadensumpf is an important source of bog-iron, a low-grade iron ore which collects in the saltpan of the marsh bottom. Like most of the small and scattered villages of the area, Kammendun supplements its meagre subsistence from fishing, farming and foraging by extracting and selling bog-iron, and many years ago a Dwarven mercantile concern from Middenheim tried to open a mine in the area. Initial results were encouraging, but the mine was quickly worked out and the merchants concluded that the lifetime's output of a mine in the area did not justify the expense of its construction. Since then, the mine has stood derelict.



Area 1 - Entrance

The rusting and rotting remains of a cart railway make this passage count as *difficult ground*. A failed *Risk* test indicates a severely twisted ankle (1 W, character may only move at *cautious* rate for the next D20 turns). The clutter and debris also adds a +10 bonus to all *Listen* tests made by the Fimir in the mine.

Make three *Listen* tests for the Fimir while the PCs are in this area - one when the first PC enters the passage, one when he/she is half-way along, and one when he/she reaches the end of the passage. On the first successful test, the youngster will start to cry - a strange blend of hiss, bleat and grizzle, not a Human but clearly the sound of a very young and frightened creature. This noise will alert the Dirach, who will try to destroy the intruders before they reach Area 4.

Area 2 - Workface

This is the area where the main workings of the mine took place. A few pillars of rock have been left to support the ceiling, and evidence of previous activity can be seen in the form of tools and pit-props left lying about. Part of the chamber is flooded - to a depth of less than a foot - and a shallow stream disappears through an inch-wide crack in the wall of the chamber.

If he has time to prepare, the Dirach will use spells such as *Sounds* and *Marsh Lights* to draw the PCs into the far side of this chamber, to enable him to assess their strength and to give him time to prepare some kind of defences in Area 3. He might, if the party appears to be very strong, throw in a *Fire Ball* spell to soften them up a little, before withdrawing into area 3. If the PCs waste valuable resources like *Fire Ball* spells by shooting from the hip at his illusory sounds and lights, so much the better.

Area 3 - Prospecting Tunnels

When the main workface was worked out, the miners drove a number of exploratory tunnels out from the main chamber, in

the hope of encountering a fresh band of high-grade iron ore. They encountered nothing but underground water and part of a flooded cave system, but their tunnels now form the Dirach's main line of defence. His intention is to lead the PCs round in a circle through the passages, where he can come on them from behind and pick off the hindmost if the opportunity arises. He will always leave himself a clear line of escape to area 4 in case the fight goes against him.

The pool connecting Areas 3 and 4 will be difficult to cross; the curtain of rock between the two chambers reaches almost to water level, and a successful *Search* test is required to spot the entrance to Area 4, even with the young Fimir's almost-continuous wailing. Having located the chamber, the only way between the two is to wade across the pool and duck under the rock wall.

Fimir can do this with no trouble, but PCs must make a *Risk* test (*Swim* skill +20, every point of metal armour worn -5, characters 5ft tall or less -10); a failed test means that the character surfaces spluttering and choking in one chamber or the other (decide which randomly), counting as *prone* for D6-T rounds.

Area 4 - Cave

This cavern is where the Dirach has hidden himself and the youngster, and he will withdraw here to make a last stand if necessary. He will make the most of his advantage when the PCs are still in the water, and may even wade in and try to drown a few of them. In this event, both sides make a S test each round; if the PC succeeds and the Fimir fails the PC can make it out of the pool into either chamber (player's choice); if both succeed or fail nothing happens either way, and if the Fimir succeeds and the PC fails the PC loses 1 W due to a combination of strangulation and drowning.

The Dirach will only fight to the death if escape is impossible; if hard pressed, he will take any opportunity to grab the youngster, duck under the water and flee the mine, casting *Summon Steed* outside to summon a Demonic Servant with whom he has a long-standing pact, and hoping to get as far away as possible.



CONCLUDING THE ADVENTURE

This adventure can end in one of two ways - either the PCs capture the renegade Dirach and the youngster, or they allow them to escape. In either case, what happens next depends on how mean you're feeling.

The Fimir search party will arrive at the mine shortly after the PCs emerge. If the runaways escape but the party has acquitted itself well and you are feeling generous, you might decide that the PCs chase the runaways straight into the waiting search party; the Fimir capture them and take them back to the stronghold for execution, forgetting all about the Humans. If the PCs kill the runaways, they can hand the bodies over to the search party, which will take them back to the stronghold. All that remains is to reckon the experience point awards.

If the party fumbles things or never really gets to grips with the adventure, the runaways might get clean away. Then the search

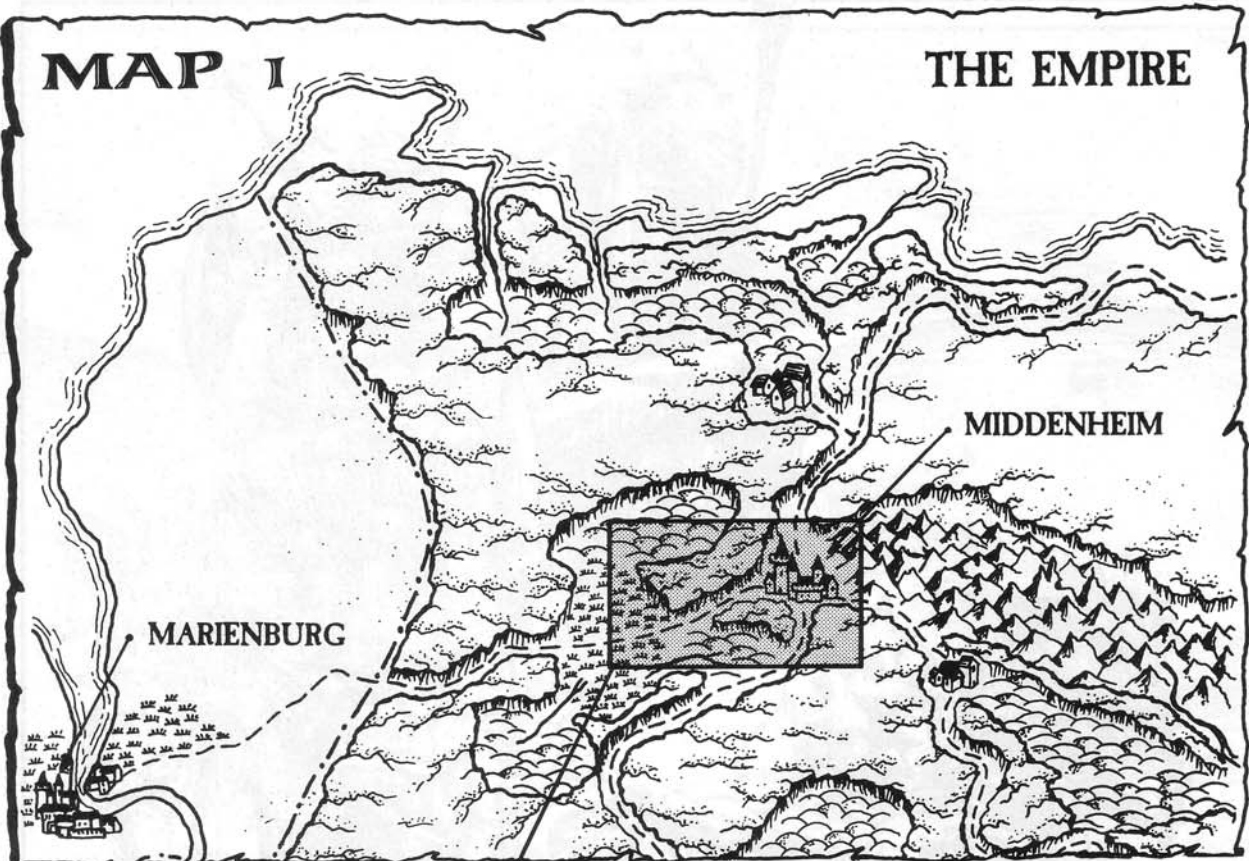
party will attack the village; allow the PCs to escape from the mine into the waiting boats of the villagers before the search party arrives, and give them an hour or so to organise the villagers and prepare a defence. The plan of the village will be helpful here. If you are feeling particularly mean, the search party might attack the village even if the PCs kill the two runaways and hand their bodies over; they may have been under sentence of death anyway, but their death at the hands of mere Humans (Elves, Dwarfs, whatever) is an insult to the Fimir race which can only be washed out in blood.

The attacking Fimir should be balanced to give the PCs and villagers at least an even chance of survival - one Fimir noble, a dozen or so Fimir warriors and a Dirach should be quite enough to give them a run for their money.

The defence of the village would make an enjoyable **Warhammer Fantasy Battle** skirmish; some notes on this are given at the end of the adventure.

MAP 1

THE EMPIRE



MAP 2

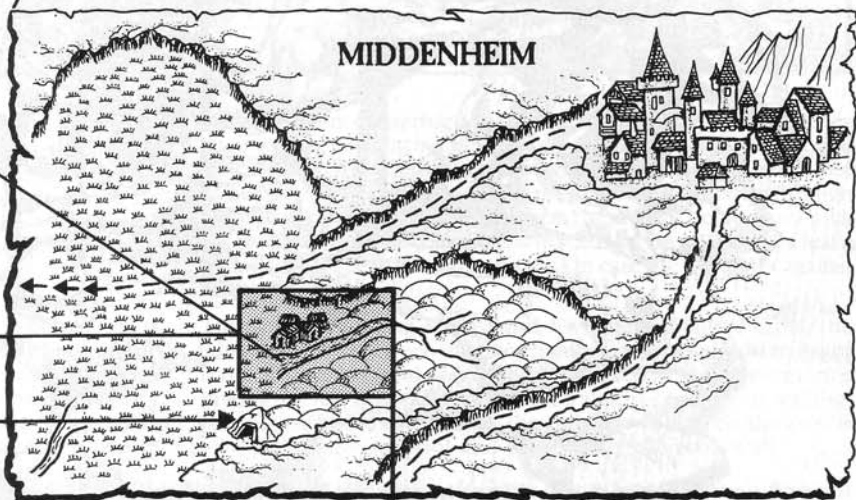
RIVER
SCHAUMFLUSS

MIDDENHEIM

TO MARIENBURG

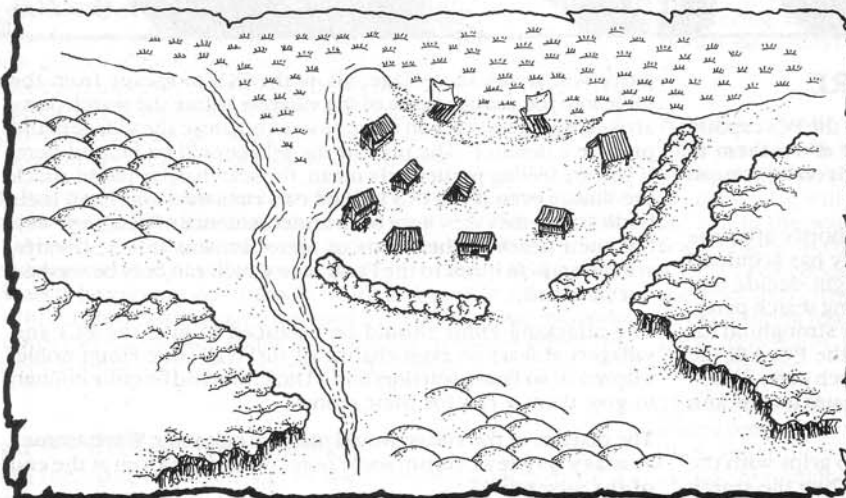
KAMMENDUN

THE OLD MINE



MAP 3

THE VILLAGE OF
KAMMENDUN



THE OLD MINE



KEY

- 1. Entrance
- 2. Workface
- 3. Prospecting Tunnels
- 4. Cave



Experience Point Awards

This adventure has only one objective - finding and killing or capturing the two runaway Fimir. This objective is worth 50 experience points to each participating character. Additionally, you should award up to 50 points to each character for good play, bright ideas and other contributions to an enjoyable game.

Information

The more imaginative and intelligent players may attempt to capture the Dirach in order to question him about the Fimir. Capturing him should be difficult, since his first priority is to escape with the youngster and he will fight to the death rather than allowing himself to be captured and handed over to the search party. However, if the PCs come up with an effective plan to capture the Dirach, you should not prevent it from succeeding.

If captured, the Dirach will try to bargain for his life and freedom by offering the PCs information. He will willingly give the PCs the general information on Fimir society and motivations on p 218 of the **WFRP** rulebook and at the beginning of this feature, but will be unwilling to give the location of the stronghold in the Schadensumpf - although he is a renegade under sentence of death, he will not willingly betray his own race to mere Humans. However, a successful *Interrogation* test, threats against the youngster's life, and/or convincing threats to hand him over to the search party might change his mind. To make the most of this possibility, play the interrogation out in full, and have the players coax information out of him piece by piece.



Fimir Search Party - Fimm Noble

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel
4	53	19	5	4	15	40	3	28	28	24	28	28	14

Possessions: Bronze mail shirt with belly-plate (2AP body), bronze helmet (1AP head), axe, mace.

Fimir Search Party - Dirach

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel
4	41	9	4	3	14	40	1	28	28	34	28	28	14

Possessions: Robe, staff, spell components.

Magic: 14 Magic Points, D4 Petty Magic spells, D4 Level 1 Demonic and/or Battle Magic spells, D4-2 Level 2 Demonic and/or Battle Magic spells. GM chooses spells or determines randomly.

Gobniu - Renegade Dirach

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel
4	43	9	5	4	14	40	1	28	28	34	28	28	14

Possessions: Robe, staff, spell components.

Magic: 16 Magic Points, spells *Marsh Lights*, *Sounds*, *Fire Ball*, *Hammerhand*, *Summon Steed*, *Cause Panic*, *Summon Energy*.

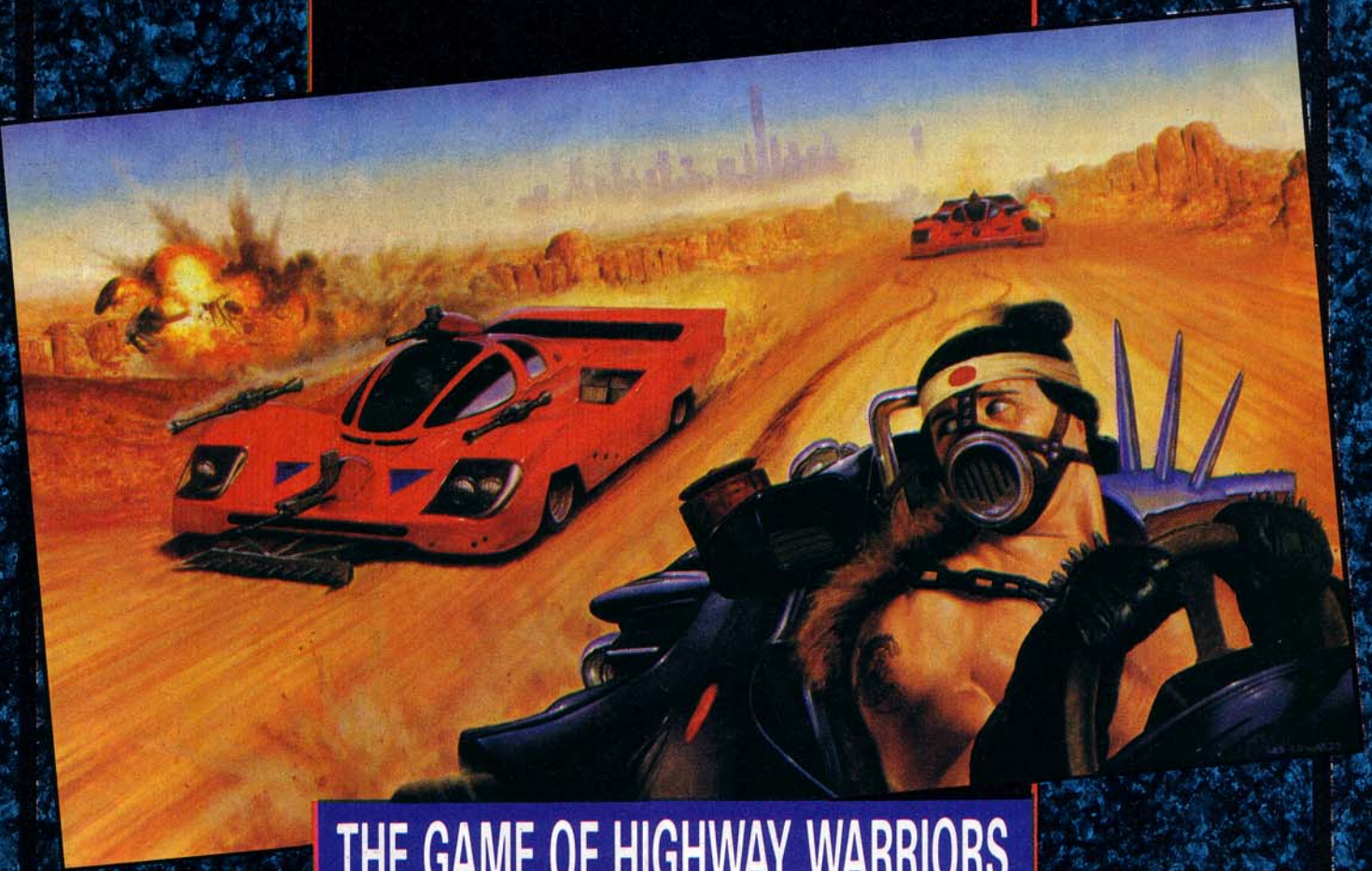
The Young Female Fimir

The infant is too young, small, weak and frightened to take any active part in this adventure. She may be killed automatically by any PC who tries to do so. You might like to rule that a character who tries to take her alive must make a successful **Dex** test to avoid a severely bitten finger (Fimir have a full set of teeth right from birth!); a failed test means that the PC drops the youngster, who dives into the pool and tries to hide elsewhere in the mine. Play this up for just long enough to irritate the players without boring them.

A WARHAMMER FANTASY BATTLE SKIRMISH

It is possible to develop an enjoyable **Warhammer Fantasy Battle** skirmish from the situation in this short roleplaying adventure. The plan of the village and its immediate surroundings is as follows:

DARKTM FUTURE



THE GAME OF HIGHWAY WARRIORS

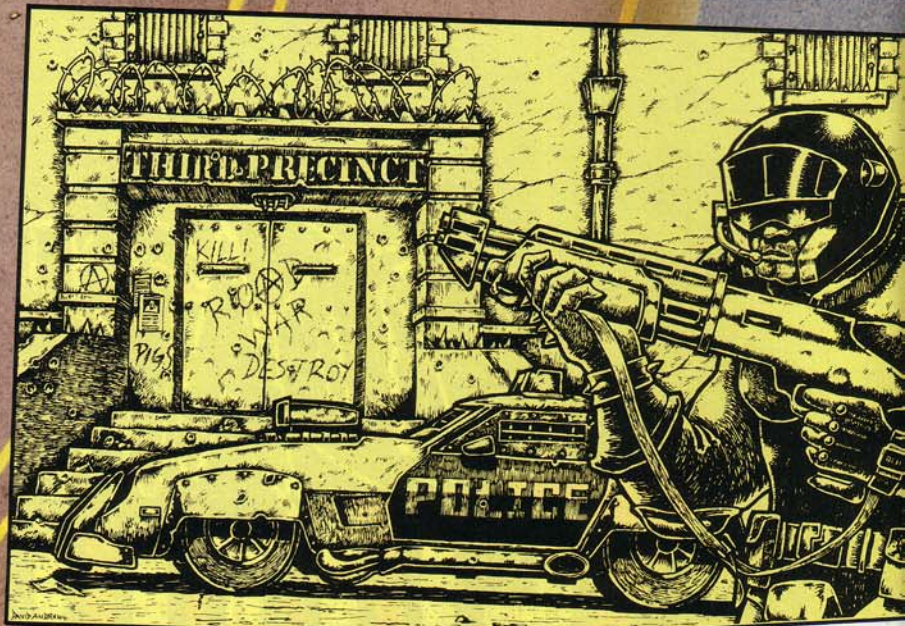
I HAVE SEEN THE FUTURE, AND IT'S DARK...

Dark Future, the Game of Highway Warriors, is set against a backdrop that is frighteningly familiar. It presents a ghastly vision of an alternate reality set in the near future. The action takes place in the United States of America, but a USA that is disturbingly changed from the one we know. And yet the similarities and echoes of reality make it all the more chilling.

The game is set in the front line of the war between the Sanctioned Operatives, a new breed of law enforcer, and their outlaw opponents. Of the former, some are white knights, lantern-jawed avengers of injustice, while others are but amoral psychopaths, or tools of corrupt authorities and ruthless syndicates. And the outlaws? Well, they include all those who cannot (or will not) accept the new order. While some may be victims, more still are parasites - crooks, bandits, commies and anarchists.

Dark Future puts you in control of either one (or more) Sanctioned Operatives (SO's), or a group of Outlaws, recreating the savage car wars that are fought across the desert highways of the US. Games may be vicious dogfights, long calculating chases, rapid intercepts or hit-and-run ambushes. The Ops, just trying to earn a living, have to blast the bad guys off the road. The Outlaws can try to outrun the Ops, or they can fight back. And in the world of Dark Future, Outlaw gangs also do battle with each other for territory and prestige.

Naidu is at the wheel of the lead vehicle - a cargo cruiser, well armoured, plated screen with a twin MG on a pintel mount. It picks up speed as it approaches the barricade. A hundred metres to go and the shooting starts: Naidu dispassionately observes the figures scattering away from the roadblock, some falling in the hail of machine gun fire like marionettes whose puppeteer is having a fit. The van crashes through the barricade, scattering wrecked cars in every direction. The convoy pulls to a halt and a vicious fire fight ensues. It's over within seconds - the defenders either dead or fleeing. Naidu grins with quiet satisfaction at a job well done. From tomorrow this area is under new management.





THE WORLD

The world of Dark Future is marked by stark change. Society is wracked by disruption, violence and disease, where whole classes have been abandoned by the corporate interests. Even worse, they've been abandoned by the forces of law and order.

The great cities of the West are now clinically divided into Policed Zones (PeeZees) and No-Go areas (NoGo). In the PeeZees, life goes on apace. Soulless robot factories churn out armaments, combat aircraft, munitions, space craft, electronics, cars and all the other artefacts of the growth technologies. The citizens of the PeeZees are wealthy, self-gratifying and decadent, pampered by the media and leisure industries and kept in luxurious imprisonment by their corporations.

But life outside the fortified, high-tech PeeZees is totally different. NoGo is a jungle where the undergrowth is concrete and steel; where predator and prey are one and the same - human. Gangs carve out territories, fight bloody wars, and disappear under the guns, knives and chains of newer gangs. There's a strange kind of evolution in action.

When you're driving in NoGo, slow down if you have to but don't stop, not for anything.

Beyond the cities there is only Desert. Advancing sands have engulfed the west coast, and are closing in on the eastern seaboard, year by year and yard by yard. Miami Beach will soon go all the way to Los Angeles. The Desert has swamped the heartlands of the United States, leaving the cities increasingly isolated and paranoid.

The roads are still open, and some small towns yet cling to the asphalt lifeline. This is Outlaw country, the hunting ground of vicious mobile gangs on two and four wheels. Most of the time, if you run into an Outlaw, you either kill him, or he kills you. It gets more complicated if there's a ransom on his head. But nobody wastes money if they can avoid it.

The police stay in the PeeZees, looking after the worthy citizens. That's what the corporations pay them to do. Forgetting about NoGo was the best thing the police ever did for recruitment. Things are different in the Desert, where some of the small towns pay protection, and others have Residents' Association vigilantes. They look after themselves, one way or another.

SANCTIONED OPS

Sometimes there are dirty jobs to be done. Maybe a corporation has to run a land convoy through Outlaw country. Maybe someone somewhere has grown big enough to itch, and there's some scratching to be done. Maybe a community can't or won't go on paying protection to local Outlaws. Maybe all kind of things. The police and the army can't help, so the people need Sanctioned Operatives.

In agency offices across the nation you will find a small framed portrait of Terence J Enderby. Sometimes they even put flowers by it. The Enderby Amendment, God bless it; the effective opening of law enforcement to private individuals and organisations; the birth of the Sanctioned Op.

Agencies and individuals take contracts, sanctioned by the government, from corporations, Residents' Associations, even rich individuals. The fees put their service out of reach of most of the criminal elements, and even the Mob and the Yaks are careful to route their contracts through the corporations they own. Appearances are comfortable things.

An Op working for a major agency will find him or herself in control of the last word in mobile light weapons platforms. The G-Mek Interceptors used by most agencies are state-of-the-art fast attack vehicles: charged engine, high payload, computer targetting, auto-drive, and extensive internal armour. Even so, the average life-expectancy of an SO is around 23 combat minutes.

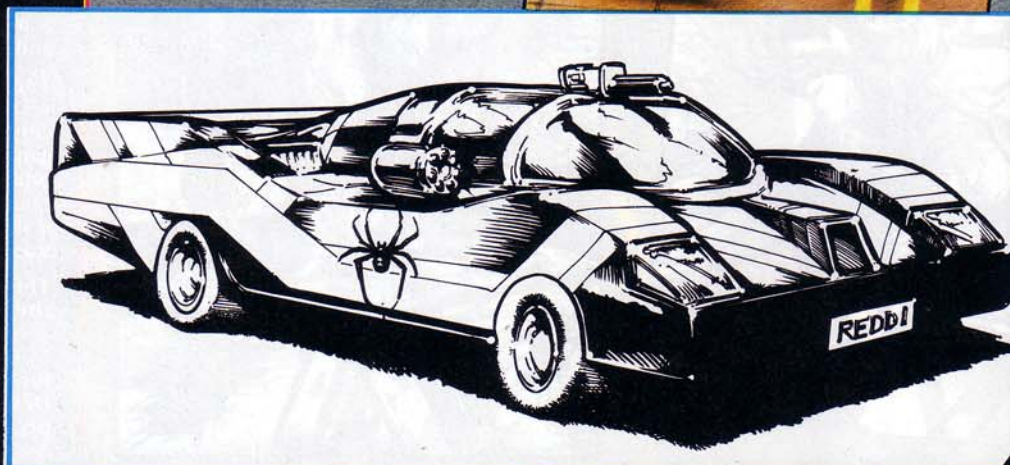
So why do they do it? Lifestyle? Fame? Greed? Kicks? Justice? Power? The American Way? Are they psychos who enjoy watching an Outlaw wagon disintegrate under two or three hundred kilos of chain-gun fire? Truth is there are as many motives as there are Ops.

THE MACHINES

Technology moves faster in the Dark Future. Within the PeeZees, the corporations and government are served by an all-encompassing data net, handling credit, information, security, the media and policing. Computers and robotics are boom industries - but they're still in second place.

The Interceptor manufactured by G-Mek, the giant motor corporation, is a by-product of the arms industry. Based on the latest performance sports cars, it represents the ultimate in roadway fast attack vehicles. Integral hardened carbon-steel armour and a V8 or V12 engine come as standard. Variants mount advanced armour, computer-assisted driving and weapons systems, even compact rocket-assist units. The pricier variants can reach speeds well over 200mph, and can carry a diverse weapons payload.

Arms are the number one product line for the home and export market. Available to anyone with a licence - and the money. Lasers have a low fire rate, but they're relatively light and don't weigh you down with ammunition. Grenade launchers are simple, light, but inaccurate. High-explosive rounds are devastating - the blast can knock a speeding car right off the road. 40mm grenade launchers can also fire lethal armour-piercing shaped-plastic warheads - a big plus. There's also a wide variety of conventional automatic weapons: machine guns, auto-cannon and chain guns. All are devastating, but the weight of ammunition is a severe limitation on a high-performance road car.





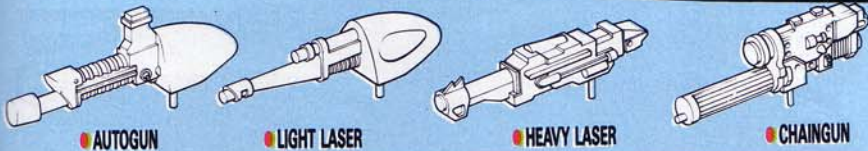
My shirt tugged where the sweat glued it to my chest, and my left side ached. I'd need another jab to make it if this heat kept up. The road ahead rippled, the target was just up ahead. I got Amelia ready, she was HiVap, a good model. She wouldn't let me down. I could just see him now, a smudge in the heat haze about a mile up the road. Goodbye, Amelia.

"Engage!"

Vrooooooooooooooooooosh!

My grip was still tight around the launch control when a tumbling fireball leapt across the road ahead, just a yard above the tarmac. My grin became a grimace as I held the Interceptor steady through the back blast. I watched the fireball pursue the distant smudge, momentarily obscure it, and then...

Even at this distance, the size of the explosion told me it was mission accomplished. Notch 40K US dollars. Then the same ache in my arm. I wish it wouldn't do that, maybe there's a glitch buried somewhere in the circuitry.



● AUTOGUN

● LIGHT LASER

● HEAVY LASER

● CHAINGUN

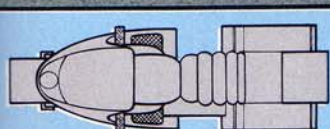


THE DARKSIDE

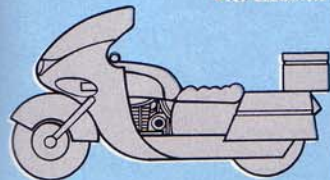
Superstition and cultism are spreading openly through NoGo, and covertly in the PeeZees. A few scientists are beginning talk about a breakdown in the laws of physics, an erosion of the principles that hold the universe together. They are quickly silenced.

Outside the PeeZees, life is hard. NoGo is a dangerous place to live. A few scattered, privately policed service blocks house the diminishing numbers of PeeZee service workers, but beyond this, safety is a valuable commodity. Paying protection, subservience to organised crime, is part of life. Not paying is part of death.

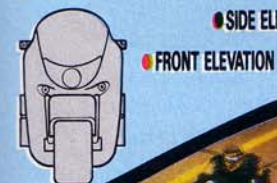
For the impoverished streetwise youth of the PeeZees, Gangs are a vital means of survival. Gang members are fiercely loyal, and readily identifiable by their distinctive dress, tattoos, skin dyes - even facial scarring. The feared Detroit Vees bear a V-shaped scar on one or both cheeks, or a larger scar running from the temples and joining at the chin. In New York's Eastside NoGo, the T-Birds wear eagle motifs on their jackets, and some even fix real birds to their arms and back.



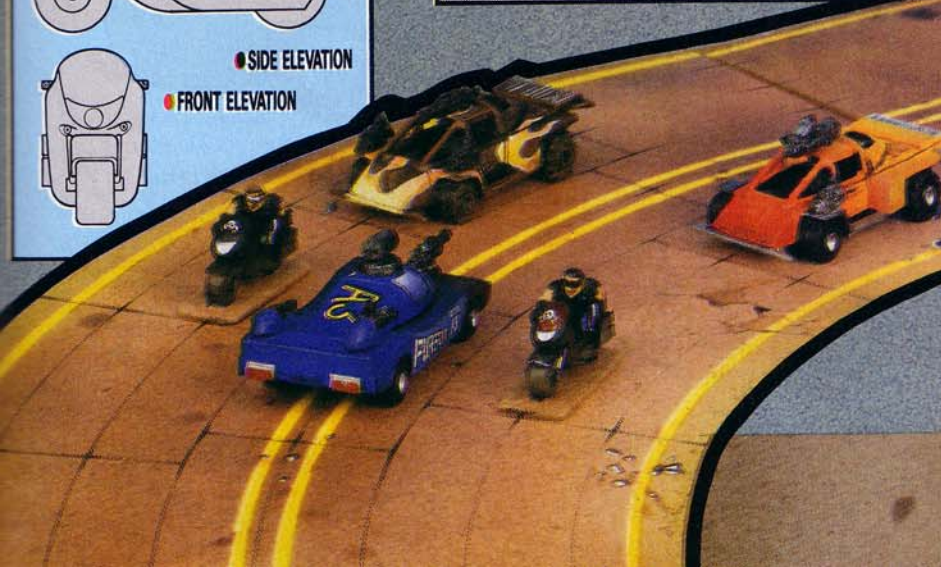
● TOP ELEVATION



● SIDE ELEVATION



● FRONT ELEVATION



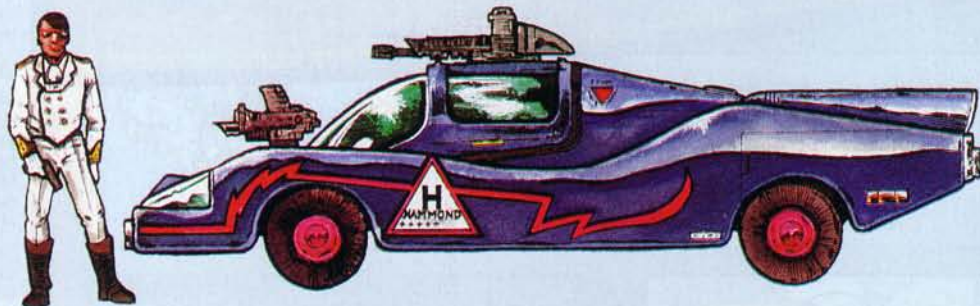
"You're watching VTV. Vees are winning out in Detroit. No-one touches us. Before the next vid we're gonna show you something that you ain't gonna forget in a hurry. The guy on your screens is Saturns. Las' night Saturns tried to hit us on Southside. In case Saturns thinks he's gonna try it again, maybe this'll change his mind. We're gonna cut his head right off..."

Harry Parfitt, Op and senior partner of the Seattle-based Silver Bullet agency. This car, a G-Mek V12 carries state-of-the-art computerised systems, plus RoboSteer and Computerised Fire Control - nicely counterpointed by the good old-fashioned hood-mounted chain gun.



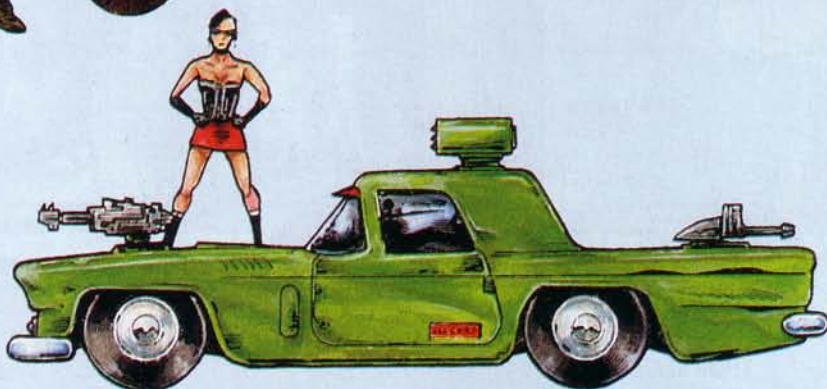
Manhattan-registered Katherine Romanov is very proud of her White Russian heritage. Romanov is an independent Op, shown here beside 'Potemkin' - her early mark V8. The car's combat potential has been improved by modern auto-turretting but it still lacks the speed to match later models operating sandside on the freeways west of the eastern seaboard.

Operative and Interceptor of Hammond Maninski Inc., the largest agency in the fortress town of Pittsburgh. The car is in agency colours and carries a roof-mounted auto-cannon (firing depleted uranium ammunition), and twin wing-mounted 20mm GLs.



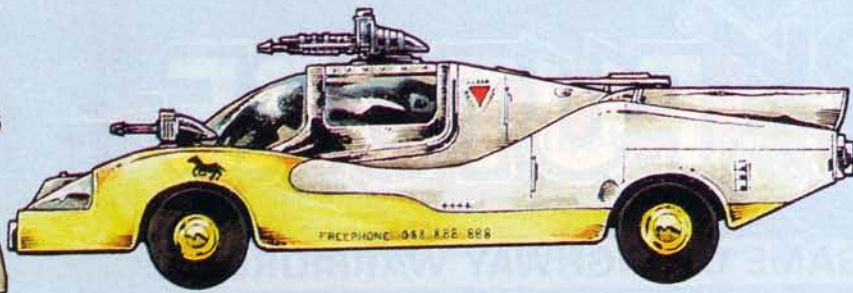
G-Force is typical of many small, sanctioned security agencies. G-Force specialise in interditive sandsider contracts as well as more routine haulage. The turret mounted laser, with intelligent fire control and wide spectra sensors has 90% terminality within a thousand metre radius.

Covert operations car. Commonly used by Ops involved in NoGo contracts or to gain the advantage of surprise for flatland hits. All the weapons are retractable, their presence can only be detected by close examination.



Car chases look fine on the five o'clock news, and some Ops make agreements with 'vulture squads' - jetcopter TV crews who film the Op's contracts. Some Ops go the whole hog and take on advertising revenue, too.

Hood-mounted 40mm GLs have long been popular with Ops - explosive, blast-enhanced rounds are used by this Op, mixed shaped-plastic charges for armoured targets.



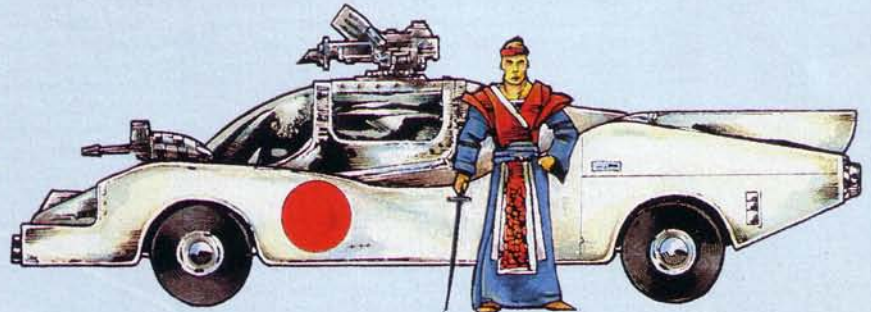
An Interceptor from The Express, a sanctioned transit and secure cargo network. This is an example of The Express' fleet of dual-purpose Interceptors for self-policing and rapid-transit contracts. In this long-haul variant, arms and armour are sacrificed for fuel and passenger or cargo capacity.

Lucy Emma Anderton, an Op turned Renegade. Every year a handful of Ops go over to the other side. Contracts on renegades are sought after by some former colleagues, shunned by others. The car bears testimony to three failed attempts to end her career. By way of armament it sports twin turret-mounted 20mm GLs and wing-mounted machine guns.



Jonny 'Reb' Johnson, an independent Op from Atlanta, Georgia. The car, another V12, is surprisingly fast. Its turbo charging is complemented by internal armour in carbon plastics and RoboSteer for improved cornering.

Rashomon Kurasawa, one of the two drivers in Oakland's Shogun agency. This is another east coast fashion - Pacific-basin colours and stylised combat dress.



No air conditioning in this one! Many small mid-western ranchers have a vehicle just like this, hidden in a barn-like garage. And they need it!

Hermann Weisskopf - an Op of San Francisco's Enforcer agency. The car is a Borgatta F-15, capable of over 160mph, and fitted with GenTech weapons computer for greater accuracy, and RoboSteer-enhanced steering and road gear for better handling. High performance vehicles from Europe are amongst G-Mek's rivals in the market for Interceptors.



DARK FUTURE™

THE GAME OF HIGHWAY WARRIORS

Right from the start we decided that there was to be no compromise on the game's components, it was going to have to be epic. Or else. One of the best features of the game is the vehicle models - a mix of sleek Interceptors, heavily armoured Renegades, and high-powered, mobile bikes. The car models are designed to accommodate the finely detailed, slot-in weapons. These can be changed to represent the actual weaponry mounted on the car.

The playing surface comprises a mix of straight road sections and curves of various types with a system for generating random hazards like chicanes or difficult ground. In order for the board to keep up with fast moving vehicles, board sections 'roll' - as new sections are added ahead of the vehicles, the old ones are removed behind. The track is in 16 sections; laid out end-to-end, there is well over 15 feet of it.

The rulebook is also bigger than you'd expect to find in an ordinary boardgame. The rules are thorough and detailed, but concisely written and illustrated by graphic diagrams, design notes and examples of play. But what else would you expect from Richard 'Rogue Trooper, Block Mania, Warhammer' Halliwell? The book also introduces the Dark Future background (by Marc Gascoigne), and has a wealth of atmospheric illustrations by the likes of Carl Critchlow and Pete Knifton.

The rules have been exhaustively tested, refined and honed. It's been a long and painstaking process, but the end result is the most detailed and playable road-combat game ever produced.

One of the strongest features of the game is its realism. It simulates real driving with all the same possibilities and hazards, but without sacrificing speed of play. The rules are neatly structured in such a way that players don't get bogged down in maths and complex moves. Most tests are handled by a simple dice roll without the need to refer to charts or the rulebook. Once the players have learned the basic mechanics, a fast, blazing multi-vehicle chase can cover around 15 feet of track every 15 minutes or so.

Hazards use a single, unified test to simulate anything from a difficult manoeuvre to a high-explosive hit. The result either lets you negotiate the hazard safely, forces a panic brake, or in the worst case sends your vehicle out of control. Panic braking slows you down, but doesn't cause any serious problems - unless you are forced to brake too hard, and lose control anyway.

Vehicles which lose control are moved randomly. The system generates the car's movements so it skids, spins or even cartwheels along the road, gradually slowing down, in a manner that is both highly realistic and extremely dangerous to other road-users.

Shooting and damage systems use simple one-roll tests. Incoming fire gradually erodes a vehicle's performance. Most of the time. There is, of course, the possibility of an unfortunate *critical* on any hit. Steering rods get smashed, tyres are shredded, engines die and fuel tanks - well, they explode...

Dark Future also benefits from the strong modelling skills of the tin and plastic folk at Citadel Miniatures. Although the kits provided with the game are enough to get you started, there are lots of opportunities to exercise your modelling skills if you wish.

The grid on the board was specifically designed to accommodate the ordinary die-cast car models you can find in any toy or model shop, and the plastic models provided in the set are in the same scale. Ordinary die-cast models - and there are hundreds to choose from - can be used with little or no conversion. Citadel will be producing inexpensive packs of weapons and other accessories, as well as vehicle variants (especially bikes) and a comprehensive range of 'peds' - street fighters, policemen, mobsters, Ops ... the works.



AVAILABLE THIS SUMMER

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MONSTROUS REGIMENTS

When we ran last month's Design a Shield and Banner competition, we knew that the prizes would encourage a good response... As you can see, we have already been inundated with entries. These are some of the best so far. And it's still not too late to send entries in, so take a look at page 15 of *White Dwarf* 100 and get moving!



DIE HUMANS



ATEN SKINNER
Kent



HEDLEY COPPOCK
Stockport



PETER MARSHALL
Norwich



LORDS OF ENTROPY



HEDLEY COPPOCK
Stockport



MONKS OF THE SCREAMING FIST



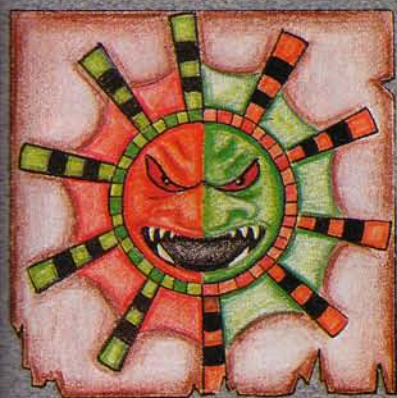
NEIL LECK
Durham



ALAN BANNISTER
Liverpool



LUKE WARDLE
North Walsham



DAVID
ABBOTT
Essex



MARK
ASTLE
Nottingham



KEVIN
HOPE
Gateshead



PAUL
STOTHERS
County
Armagh

FACE RIPPERS



ROBERT
ABBOTT
Essex



CRAIG
SPARKS
Lancashire

THE REGIMENT OF THE
HORRENDOUSLY UGLY AND
PSYCHOTICALLY INSANE



ROBERT
ABBOTT
Essex



GRAHAM
WHIELDON
Teignmouth

LIGHT MEETS DAY



EAVY METAL

Faces

Last month we talked about the shield as a focal point of a figure. This is because the shield is a large, brightly coloured area that draws the eye. The actual figure itself has its own focal point, quite independent of how it's dressed or what items it carries. This is, of course, the figure's head, or more specifically, the face. And, in even closer detail, the way the eyes of a figure are painted define the particular character of the model.

For the purposes of this article, I'm only going to talk about humans and Orcs, as these are the most commonly painted figure types. But, as usual, the standard guidelines and techniques can apply to any race or type of creature you want to paint.

Most figure painters leave the face until last. Interestingly, a figure that looks bland during the rest of the painting process comes to life when the face has been painted. This is important. A lot of people abandon a figure before they've finished because they feel that the miniature has been let down by a bad paint job, yet the completion of the face may be all it needs to become a satisfactory piece of work.

By comparison, some painters prefer to make the face their first job as it's the most important element in the process. They will only continue working on a figure if they deem the face to be a success. When and how you work on the face really depends upon the criteria you apply to a given model.

Anyway, I'll assume that everyone is now familiar with the process of cleaning and undercoating. As conversions and modifications to figures have also been dealt with in a previous issue, we can just stick to painting the face.



Daemonettes of Slaanesh from the forthcoming REALM OF CHAOS miniatures range. The base colour is simply a light flesh tone. Pale ink washes have been added for shading. Note how the exaggerated colours on the lips and ears help make the miniatures look fierce and strange.

figures by Aly and Blanche.



Space Ork. Mike McVey's careful blending of Goblin Green, a green ink wash for shading and Goblin Green + Bilious Green + white for the highlights.

A Squat by Mike McVey. The 'hardened warrior' look results from a successful reddy-brown shading and the grey beard.

JB's Astropath conversion. The base colour was white, which was then washed with thinned acrylics. The face was painted with acrylics.



A Space Marine by Aly. The face receives the standard treatment but note how the subtly shaded white hair gives the officer a distinguished look.





Mike McVey's Eldar feel alien because of the extremely pale facial colouring. Blue ink is used for the war paint and hair colour.

These space adventurers show how flesh tones can be used to achieve different racial effects.



Chaos Thug conversion by Darren Matthews using Citadel Colour and inks. Darren's use of bright colours suit the subject.

The face of this Astropath (by M²) is nicely framed in green by the cowl. The blind white eyes outlined in red are particularly dramatic.

Another Dwarf, whose character comes from underplaying the eyes and exaggerating the lip.

This Dwarf Berserker's carefully picked out teeth complete his angry countenance.

Colin Dixon's Viking Warlord is an example of good blending resulting in a moody, natural look.



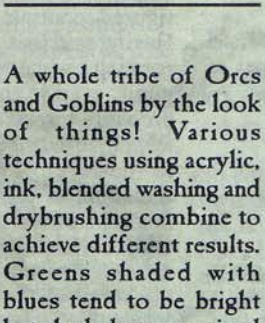
Phil Lewis' Melnibonians demonstrate what can be achieved by building on top of a black undercoat with layers of successively lighter shades.

Finally, one of Aly's Trolls. The pale washes on a light base colour contrast with the blue war paint and the red mushroom hair.

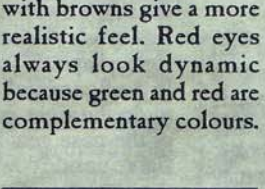


Here are some different solutions to creating flesh tones. Studying the shots will reveal that by following the lines of the model and by picking out details, a wide range of expressions is possible. Figures by Sid, John Blanche, Colin Dixon and Mike McVey.





A whole tribe of Orcs and Goblins by the look of things! Various techniques using acrylic, ink, blended washing and drybrushing combine to achieve different results. Greens shaded with blues tend to be bright but shaded greens mixed with browns give a more realistic feel. Red eyes always look dynamic because green and red are complementary colours.



Humans and Flesh Coloured Beings

Stage one is to put on the base colour (Bronzed Flesh is ideal) as evenly as possible. Take care not to flood out the detail with a layer of paint that's too thick. To vary the flesh tones (after all, no two persons have the same skin colour), you can add small amounts of white, yellow, orange, brown or red to the mix. Note that adding a small amount of green takes away any garishness that may appear in the mix. It flattens the colour down, giving a more realistic hue than the bright orange/yellow flesh tone so often seen on painted figures.

If you would prefer to mix your own base flesh tone then proceed as follows. Put a liberal amount of white on your palette and add small amounts of yellow, orange and brown. Adjust the mix to achieve a satisfactory result, modifying the colours as mentioned above.

When you're happy with the mix, and have applied it and left it to dry thoroughly, shading may be added. Again, different colour mixes give different results. Personally, I prefer a basic orange with brown and red adjustments. A grey mix is probably the most realistic to go for but I use the orange solution as it produces a very warm and appealing tone. Figures tend to look healthier and more active with this method.

The shading colour should be applied to the depressions such as the eye sockets, the edge and underside of the nose, beneath the lip and in the ears (if you can get to them). These areas are then blended in with water to the base flesh colour. Obviously, the areas we're dealing with are very small, and you will need a good quality fine brush - along with a fair degree of patience. A more subtle shading treatment can be added to the lower parts of the cheeks if desired. Finally, shade the perimeter of the face in the same way. Follow the hair line, the edge of a beard, hat or helmet. This line will need to be deepened with black and red if the hat or helmet itself is painted in a light colour. Obviously, you won't need to do this if the hat or helmet is black, for instance.

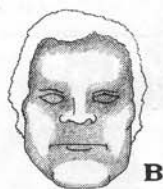
A. The areas of shading on the face of a miniature.



If your shading technique includes giving the whole thing a colour wash, mix the colour you want and spread it over the whole area. It will be necessary to dilute the paint or ink before application, and a test run may help. Try applying the mix to a piece of card: the wash should dry in the crevices, forming a natural, blended shadow.

Okay, your shading's now done and dried. That means highlights are next on the agenda.

If you are blending the layers as they're applied, mix a little white to the base flesh tone and apply it to the bridge of the nose, the forehead, the cheekbones, chin and ears. Blend in as usual. More white is then added to the mix and further applied to the nose. The number of colours and layers you put into your highlighting process are not something that we can give a hard and fast rule for. What looks best to you should be your rule, and experience will be your guide.



B. The areas of highlighting

At this stage, you might like to add a little character to the face by the addition of red cheeks and noses. This looks particularly effective on those miniatures sporting beards. It's fairly easy. A small, thinned dab of red is applied to the base colours and blended in. A little red surrounding the eyes looks good on undead and wizard figures - it gives the face a really 'ill' look. Generally, I use black for the eye sockets as it forms a strong background on which to paint the eyes. It also gives a miniature a sturdy, mean look which I feel is appropriate to both good and evil characters - even when their normal skin tone is pale, as with Elves. Some people might not like such treatment being given to good characters, but I prefer to make my warriors look tough and battle hardened.



C. For the expert only. Tony Ackland's drawing demonstrates in detail areas of light and shade.

While the eye sockets are drying, you can move on to the lips and mouth. Figures often have open mouths, so the mouth cavity needs painting first. Black is probably the best choice of colour because teeth stand out better against this than any other colour. Realists may choose a dark brown or even reds for a more subtle effect. If there is a tongue, this should be painted red or orange, shaded with a deeper red at the base and highlighted at the tip. The quick way of doing this is to flood the mouth cavity with deep red ink, leave to dry and then pick out highlights with red or pink.

The base of any teeth may be painted using a grey/beige mix. Teeth may then be picked out in white or cream. For the lips, you need a red/flesh mix very subtly blended at the edges. You have to get this right or the lip looks covered in lipstick. One small highlight of white mixed with the base lip colour may now be added over the centre of the lip. Only a minute dab is needed. The mouth can be finished off with a red/blue mix (creating a deep red) lining the centre of the lips, and where they meet the teeth. Lip colours are also suitable for adding scars and cuts on the warrior's flesh. This is always better than simply adding garish red streaks to a figure's face.



D. An asymmetrical face will make the figure look gawky.

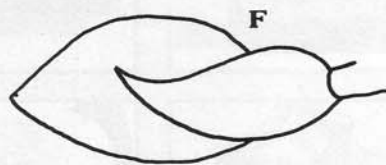
E. A tightly controlled painting of the eyes and mouth with a slight downward slant demonstrate how a face can be painted to represent a Battle Hardened Warrior.



It's time to return to the eyes. You may be having difficulty with painting these on such a small scale. Even though you might be able to apply the tiniest amounts of paint, it's easy to end up with a figure that looks cross-eyed. This might be the effect you want, on occasion, but it can get you down when the effect you want is a piercing glare.

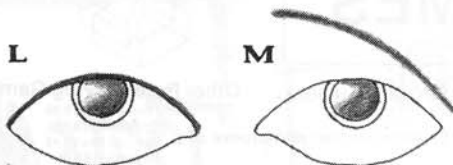
Again, my preference lies with the result that brings out the most contrast - black on white. Of course, where I'm describing the use of black, you might substitute brown, blue or whatever colour you want. But on such small figures, contrast is often the best solution. Having said that, there are people capable of painting a white eye with a blue iris and a black pupil, even in this scale! These people are probably insane. The problem with taking a technique to this extreme is that there's a limit to the level of detail you can apply to a miniature of this size without beginning to detract from its visual impact. A black and white solution leaves you in no doubt that (a) it took somebody with a degree of skill to paint this, and (b) the figure is actually looking.

The first step is to paint the eyeball, dabbing the shape into the socket with the tip of a very fine brush. This tip itself should give you the right shape. If you are right handed, do this in the figure's left eye socket. When you come to do the right eye, you may find the bridge of the nose gets in the way. Simply hold the figure upside down, ensuring that you position the second eye the same distance from the nose as the first. If you are left handed, just reverse the procedure. Try to follow the finest lines of the model. Citadel's designers are highly skilled and, if you look closely, you'll find much of the work done for you. Don't worry if you find you have made one eye slightly larger than the other, or if you otherwise go wrong. I smudge and blur eyes all the time but it's easy to either correct the mistake when you line the eyes in black, or just try again.



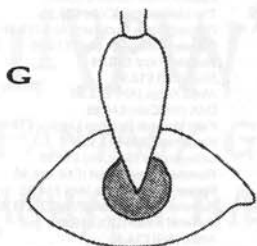
F. The shape of a good sable brush enables you to create an eye with ease.

When this has dried, dot in the pupils with the tip of a fine brush. A tiny blob of paint on the tip will transfer easily on slight contact with the white eyeball. It's still a tricky process, especially as you are trying to get the pupils in the same position on each eye. You may want to practise on old figures or pieces of paper. It's just a question of acquiring the technique - which itself is a matter of patience. Alternatively, a technical drawing pen might provide a solution, and people have even advocated using a pin, though I've never tried this or seen it done.



L. A dark line representing the upper lid of eye lash cuts through the top of the pupil for a realistic expression.
M. The line angled to cut down on the inner side of the eye creates an evil expression.

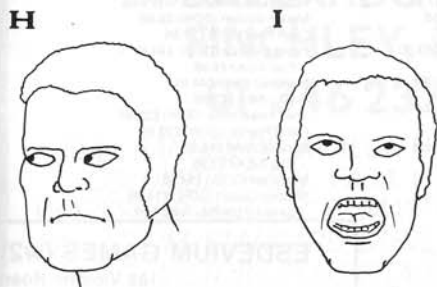
You can add a number of special effects to a face at this stage. This may be in the form of warpaint, or a five o'clock shadow. Both are best done with thinned ink washes. Beware, you can ruin a face by experimenting, though if you can pull it off, these are the kinds of things that will make your figures stand out from the crowd. You may even feel confident enough to put a tiny white highlight on the eye, but again, it's easy to ruin earlier good work so tread carefully.



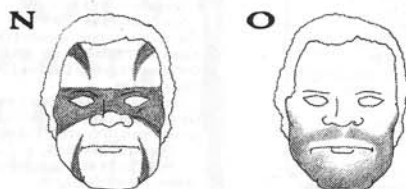
G. With a light touch and a steady hand pupils can be added with the tip of a brush.

The positioning of the pupil can be used to give a feeling of movement to the figure. If your model is posed as though the figure is turning in a particular direction, position the pupils a little further in that direction. The result is very dynamic. Making a figure look up or down can also bring pleasing results.

When you've reached this stage, you may find that the figure looks a little 'pop-eyed'. This is because you have painted a round pupil on a white eye. But people's eyelids cover part of the pupil. A realistic effect can be achieved by painting with a red/blue mix around the top of the eye, cutting down slightly over the pupil. This narrows the eye and substitutes for eyelashes. The more you narrow the eye, the meaner the look you get from the figure. If you decide to add eyebrows, go for a subtle blend. They look better when they're suggested. Heavy lines look too much like make up. Elves and wizards don't look any worse for having strongly pronounced eyebrows, however. In fact, by angling them in towards the nose, you can give your figure a classically villainous appearance. I tend not to paint the eyebrows as, from a distance, they become confused with the eyeball on such tiny figures.



H&I. The positioning of the pupil can add movement and character to figures.



N. War paint or tattoos can be added in any design.

O. Chin stubble subtly washed on adds character.

To completely finish the face, so that it may be seen in its true glory, finish off the rest of the head, ie the hat, helmet or hair. I prefer black hair as it frames the face perfectly. White and red are my next favourites, with blond and brown following last. These colours are too close to the facial colour to allow contrast.

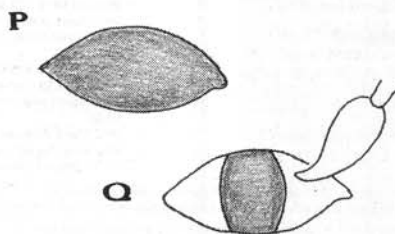
Mike McVey painting eyes.

Ink wash of burnt sienna in and around eye sockets.

Paint the whole of the eye black and add a white dot at either side - or a crescent shape if the eye is more easily accessible.

Brown ink outlining the actual eye.

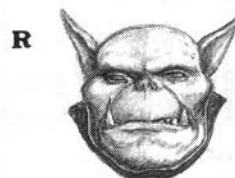
In effect, what Mike does is to paint the white of the eye around the pupil, thus ensuring that it remains small enough.



P&Q. The McVey method of painting eyes starts with a black eye shape with the white added leaving the pupil in the centre.

Goblins 'n' even more Goblins

The techniques for these are the same, except that you need to substitute greens for conventional flesh colours. Blues, mixed with the greens, give a good shading tone, whilst a green/brown mix provides a more 'realistic' colouration. Green and white combine to make a clean highlighting tone, and green and yellow result in a warmer feel, adding a glow to the skin colours. In fact, yellow may be chosen as the base colour for goblinoids, either blending or washing the shadows over it. The yellow then shines through the green giving a very powerful effect. Before adding details, you can paint glazes of yellow or pale green to increase the richness of the colours.



R. An Ackland patent Orc head - The shaded areas follow the same pattern as for Humans, although the proportions are different.

Mouths can be handled in the same way as you would paint a human orifice, but there may also be massive fangs to contend with. These should be shaded with a creamy brown at their base. Some people like giving Orcs pink lips. This looks good against the green skin: the mix used for humans would be suitable with a little extra white.

Orcish eyes are easier because they tend to be painted without pupils and appear suitably menacing. First, paint or wash the socket deep green or black. Then paint the eye white (if you try to add red to the green base, you'll get a dingy brown). When this is dry, paint over it with orange or red. If you choose orange, a little dab of red ink will provide suitable shading. Next, a small highlight in white or yellow, perhaps toned with a wash of yellow or orange ink, should be added. Finally, black, or black and red mixed together, should be used for lining the eye and completing the evil look.



When you look at the photographs, see how the different painters have used a variety of colours to create individual effects. Then give it a bash yourself. Faces are worth taking time over as they're just about the most important aspect of a figure. And remember, the best brush gives the best result, so buy the best and look after them!

John Blanche

CHAPTER APPROVED

ELDAR WAR WALKER

54



The Eldar War Walker is a variation of the Dreadnought concept. Sacrificing armour in favour of hard-hitting weaponry and manoeuvrability, it is well suited to fast action against a lightly armoured or sluggish enemy. However, the War Walker is not without protection, for instead of thick armour plating, the pilot is protected by three Power Fields.

To facilitate firing its weapons, the War Walker is equipped with a Power Field Synchronizer which allows the protective field to flicker off for the brief instant it takes to deliver its deadly volley.

WAR WALKER PROFILE

The War Walker is constructed in the same way as a Dreadnought (see WD 100), using *build points* to buy characteristics.

Build Point Total: 126

Profile	WS	BS	S	T	D	I	A	Sv	HP	E
Walker	6	6	5	5	10	6	2*	5-6	4	10
BPs	6	6	10	10	30	6	6	4	8	20

* stomps from the Walker's feet.

Control System: Driven 2 BPs

Power Plant: Crystal Battery 18 BPs (Speed 7)

Armament: The War Walker comes complete with a las-cannon (90pts) and scatter-laser (70pts).

Equipment: Two *targeters* (one controlling each of the main limb armaments - 10pts); three 1" radius *power fields* (30pts); a *power field synchroniser* (10pts) and a *sensor package* (13pts).

Points value:

126 + 160 (Armament) + 63 (Equipment) = 349 pts

THE SCATTER-LASER

The *scatter-laser* is a new weapon devised by the Eldar especially for use by their War Walkers and Dreadnoughts. It fires more than one laser shot, but unlike a multi-laser it fires them all at once. This is extremely useful when used in conjunction with a *power field synchroniser*, because the power field is down for only the briefest fraction of time, minimising the chance of being hit by the enemy's return fire.

The scatter-laser differs from other weapons in the WH40K game in that it may fire up to six times during the *shooting phase*. Each shot may be directed at a different target, but all targets must lie within a 6" radius of a nominated point. If desired, all six shots can be directed against a single target.

Short range	Long range	Shooting to Hit		Str	Dam
		Short	Long		
0-20"	20-60"	+1		6	1



Save mod	Type				Area	Tech level
	C	H	S	F		
-1	2"	x				6

Although normally *slow* and *heavy* with a 2" penalty, this has no effect when the weapon is mounted on a vehicle, Dreadnought or War Walker: the Walker may move and fire its weapons without restriction.



ARMY LIST REVISION

The following addition may be made to the Eldritch Raiders list (Chapter Approved, p104).

O-4 Eldar War Walkers

Profile	M	WS	BS	S	T _c	D	I	A	Sv	HP	E
	7	6	6	5	5	10	6	2	5-6	4	10

Control system: Driven
Power Plant: Crystal battery
Armament: Las-cannon + scatter laser (each with targeter)
Equipment: Standard sensor package; 3 1" radius power fields; power field synchroniser.

PV: 349 each

TACTICAL USE OF WAR WALKERS

The Eldar use War Walkers in a variety of operational theatres. The mobility of the Walker makes it ideal for swift raids, infiltration manoeuvres, flank attacks, and ground based scouting. Walkers are also used to support the Dreadnought Squadrons, deriving protection from their comrade's heavy armour, whilst adding their own phenomenal fire-power. Pirate raiders favour a ratio of one Walker to two Dreadnoughts, but some prefer to have whole squadrons of Walkers, whilst others mix Walkers and Dreadnoughts in an apparently random manner.

Walkers are less effective in hand-to-hand combat than Dreadnoughts as they only have two attacks. These are nominally *stomps* from the machine's large feet, but the Walker can also use the Dreadnought special rules for *tread attacks* and *trips*.

Being far more lightly built than the Dreadnought, the War Walker is vulnerable to the sort of sustained fire which can take out power fields. Although its advanced power field configuration gives the Walker an initial high level of protection, once this is blown away the War Walker is no match for a Dreadnought or even a well equipped squad of infantry. Fortunately, the multiple power fields which surround it endow the War Walker with a relatively predictable period during which the pilot can use its phenomenal weaponry to good effect. This is where the Walker scores over the more heavily armoured Dreadnought, utilising high speed to strike at important enemy targets before retiring behind the cover of its slowly advancing battle-kin.

SPECIAL RULES

The War Walker is protected by three *power fields*. Only one may be used at once, and the player must state whether a power field is turned on or off at the start of his turn. See **WD 100** for rules on power fields and power field synchronizers.

Because of the pilot's exposed position, any shot which penetrates the power field and hits the pilot is likely to cause a good deal of damage. To represent this, the Walker takes special damage exactly like a Dreadnought. However, when the pilot is hit, instead of rolling once on the *special damage chart*, two dice rolls should be made. The opposing player may then choose which effect he wants to apply, the other being ignored.

The Walker pilot may eject in the same way as a Dreadnought pilot. Assuming he survives, the pilot may fight on foot and is considered to be armed with a las-pistol and protected by mesh armour (this costs no extra points). A Walker may also be used by a personality model, in which case the normal cost of the model must be added to that of the Walker itself.

Today's thought: Hope is the beginning of unhappiness



ON THE BOIL

This month's On The Boil answers some of your questions about magic in WFRP.

Julio Maher, Manchester:
Gnomes in WD86. In the case of the magic-using careers, no Magic Points are given.

Gnomes have the same Magic Points levels as Dwarfs and Halflings, except that expenditure on Illusion spells is half normal, rounding fractions up.



Roger Dubar:

Under Wizard's Trappings are listed Wizard's Staff and D6 Magic Items. Does an Apprentice need to gain these trappings before becoming a Wizard? Also, what do wizards' staves do?

The Wizard's Staff is just a staff - it doesn't have to be magic. It's just part of the image. Yes, a Wizard's Apprentice needs one to become a L1 Wizard. Magic Items should have been deleted in editing but slipped through the net. Use them as guidelines for NPC Wizards' trappings by all means, though.

Roger Dubar, Glasgow:

If a Wizard changes career class, do magic and armour restrictions still apply?

Any character suffers these restrictions when casting spells while wearing armour.

Julio Maher:

Can a character with the skill Dodge Blow dodge a Fire Ball or similar magical attack?

See the last paragraph of the description of Magic Missiles on p156. Dodge Blow skill does not alter this in any way.

Julio Maher:

I've had terrible problems with Wanda. Every time she stops off at a town, she goes straight to a chemist or whatever, wanting to buy sulphur balls. Can you give me any idea of availability and price?

Really, it's up to you as the GM what happens whenever a PC tries to buy spell components and similar things. Wanda would need to find another Wizard or an Alchemist or Pharmacist, and you should treat components for Petty Magic spells as Rare and those for all other spells as Very Rare. Play out the transaction, with you as the vendor trying to get as much money as possible and the player trying to haggle the price down. Try charging 1GC per sulphur ball in major towns and cities.

Henrique L. Salles, Brooklyn:

I noticed that it is possible to have a magical misfire, but on further reading I could not understand how this is possible.

Magical misfires are covered under the heading Magic Point Cost on p135 of the rulebook. When a magician has fewer than 12 magic points remaining and he or she casts a spell, the player rolls a D12. If the result is equal to, or lower than, the magic point total there has been a misfire. As GM you can decide whether the spell simply didn't work, or if it had another effect (a fireball going off without being 'launched', for example). But remember, it's hard enough for low level magicians to cast spells as it is.



Tom Scott, Bognor Regis:

Are Magic Points lost if using, say, a Sleep spell and the wizard fails to make contact with the target? Is the chance to touch WS -20%?

Magic Points are only lost if the spell is cast. If the caster needs to touch the target, the spell cannot be cast if contact is not made. The -20 unarmed combat modifier to WS reflects the difficulty of trying to touch someone without the extra reach of a weapon, but the minimum hit roll is always 10%.

Anthony Leaton:

Warpstone has the capacity to contain Magic Points for Skaven. I know that Warpstone is made of raw magic, and the stone used by the Skaven is refined. Where can raw magic be found save on the Skaven?

Warpstone is a solidified form of raw magic/Chaos which came into being at the collapse of the Slann warpgates when Chaos first came into the world. It is the only material form which raw magic has ever been known to take. Small amounts of it have been found in the Old World, and it is much sought after by the Skaven, who have perfected the techniques of refining it and putting its magic to work. It is deadly stuff, though - some details of what a small amount of Warpstone can do will be found in the WFRP adventure pack Death on the Reik.

Anthony Leaton, Reading:

When a *Fire Ball* or other type of magic missile is fired and hits a character, it causes hits automatically irrespective of armour. Does magical armour reduce its effect?

Magical armour only protects against magic missiles if every body area is covered by magical armour; in this case, the damage is reduced by the number of magical bonuses on the least protected area. Armour or other items with specific enchantments against spells, fire, lightning or whatever may modify this under certain circumstances.

M Jeacock, Banbury:

Some confusion has arisen as to how to calculate the damage incurred by magic missiles, as I can see several methods of interpreting the rules given.

The correct formula is: $D10 + \text{Strength (of missile)} - \text{Toughness} = \text{Wounds}$. Characters may still make an Initiative test to halve the damage.

Julio Maher:

Is it possible to cast spells higher than one's own level, or from another field of magic?

A character can never cast a spell of a level that is higher than the spellcaster's level, or from a field of magic that hasn't been studied - unless the spell is on a scroll, in which case it may be cast so long as the caster can read the language the scroll was written in. Of course, if a character who was once a level 4 unspecialised Wizard is now a level 2 Illusionist, the character can still cast level 4 Battle Magic spells.

Roger Dubar:

The Druidic spell *Tap Earthpower* costs 3 Magic Points; is this paid once only, once per round, or what?

Magic Point cost is paid once only, as the Druid 'plugs in' to the earthpower running through the circle.



KW

Anthony Leaton:

In *The Oldenhaller Contract*, the powers embedded in the stave of Nurgle (wielded by Jonas Whitespore) were not defined. Could you tell me what the powers were?

The stave of Nurgle in *The Oldenhaller Contract* is merely a symbol of Whitespore's status within the cult, and has no magical powers.

Stephen Carlow:

It states on pp162 and 165, in the *Summon Guardian* and *Summon Greater Demon* spells that the Lesser/Greater Demon must have been summoned, controlled and bargained with by the caster previously for it to be summoned. This is impossible, as the caster may not summon any Demons for the simple reason that he hasn't summoned them before. Therefore he can never summon any Demons, and a large part of the Demonologist career is useless.

A *Daemonologist* must first discover the *Daemon's* secret name. This entails having access to the right books - arcane tomes that record the names of *Daemons* who have ventured onto the material plane before. (Refer to p67 of this issue for more information.) Then, the character follows the procedures on *WFRP* pp160-161. After a successful summoning here, further summonings may be carried out using the relevant spell, referring back to p161 to determine the *Daemon's* action on such occasions. From these first introductions, the *Daemonologist* can build up a network of contacts and go-betweens, using the less powerful *Daemons* to contact more powerful ones and negotiate deals for aid and service.

Remember that this is a long and involved (and extremely dangerous!) process; personally, I play such things out in great detail, with the *Daemons* always looking to rip the idiot mortal off - after all, they have millennia of experience of double-dealing, and the mortal never really stands a chance. This will tend to put players off running *Daemonologist* characters, which I think is no bad thing - they are far better as NPC bad guys. Of course, if you think different, it's up to you to play things as you and your players prefer.

Well, that's all the questions and answers this time round, but there will be more in a little while, covering characters, the adventures, the world background, and all sorts of other things. Many thanks, as always to those of you who have sent questions in - I hope the answers are helpful.



KW

Tom Scott:

Do you need to make a check on 2D6 vs Magic Points even when casting *Petty Magic*?
No.

Roger Dubar:

In *The Oldenhaller Contract*, why does Bianca have two spells, when it states in the rulebook that Apprentices start with one spell? How many Magic Points does she have?

For the adventure, it was more useful to have Bianca with two spells. Obviously her teacher had been generous and taught her an extra one. None of the rules are rigid, and the GM can tweak, amend or ignore any of them - we exercised a little GM's discretion there. You're just as entitled to exercise some GM's discretion of your own and cut one of the spells if you like. She has 6 Magic Points, as shown in the Power Level box.



Compiled and edited by Graeme Davis

Entries for *On The Boil* should be sent to: *On The Boil*, White Dwarf, Games Workshop Design Studio, Enfield Chambers, 14-16 Low Pavement, Nottingham NG1 7DL.



PUTTING THE BOOT IN

RULES FOR KICKERS IN BLOOD BOWL

THE KICKER

The Kicker is a new type of player that specialises in, believe it or not, kicking the football! Orc & Human Kickers have the following characteristics:

	MA	SP	ST	AG	TS	CL	AV
Kicker	4	+2	3	3	0	0	8

Each coach may include up to 2 Kickers in their team, simply by noting down the number of each player that will be a Kicker on a piece of scrap paper. Each Kicker replaces one of the team's Linemen.

THE KICK-OFF

The following rules replace 2. *Setting Up* in the rulebook.

One of the coaches should toss the coin to see who will be the Offensive Team - the loser will be the Defensive Team and will have to kick-off, so they will probably want at least one of their Kickers on the field.

Each coach may set up 11 players on the field, and the remaining five players should be placed in the Reserves box on the Dug-Out. The Offensive team must set up first, and may put their players anywhere up to the second line on their half of the pitch. After the Offensive team has set up, the Defensive team is put on the field - but only up to the first line on their half. The football should be given to one of the players on the Defensive team.

The player on the Defensive team who is holding the ball must now kick-off. The range ruler is not used when the ball is kicked - instead the ball may be kicked up to 20 squares away, to a square that is:

- (1) in the other half of the pitch;
- (2) between the opponents' End Zone and their second line;
- (3) and which is at least three squares away from the sidelines or End Zone.

Within these restrictions the ball may be kicked to any square, even if the square is empty. When counting the range, include the target square but not the square occupied by the kicker. Use the shortest route, but don't miss out any squares.

To find out if the kick is accurate, roll 2 dice and refer to the kicking table below:

	KICKING TABLE
<i>Kicker</i>	Kick is accurate on a 8 or more
<i>Any other Player</i>	Kick is accurate on a 10 or more

If the kick is *not* accurate, roll for scatter to see where it ends up. However, instead of moving the ball one square in the direction indicated, the ball should be moved *three* squares:

Any player in the square where the ball ends up will catch it. If the ball ends up in an empty square, one player (and only one player) on the Offensive team may move up to their SP characteristic in squares in an attempt to catch it. If the ball is not caught, it will hit the ground and bounce. Roll for scatter to see where the ball bounces to (but only move it one square this time). If the ball bounces into a square occupied by a player, the player may pick it up. The kick-off has to be retaken if the ball bounces off the pitch.

All the players on the Defensive team (ie, the team that kicked the ball) may then be moved up to four squares. Play returns to normal with the Offensive team turn.

The ball is also kicked off after a Touchdown is scored, with the team that scored the Touchdown kicking the ball.



KICKING THE BALL DURING NORMAL PLAY

At the end of their team turn players are allowed to kick the football instead of throwing it. A player can kick the football from 4 to 20 squares, with the range being worked out as above. Note that a player can never kick the ball *less* than 4 squares. A player is allowed to kick the ball to any square on the pitch, including empty squares.

Work out if the kick was accurate as above, but subtract 1 from the dice roll if the range is from 11 to 20 squares, and also subtract 1 from the dice roll for each opposing player that exerts a Tackle Zone on the kicking player. A roll of 2 or less means that the kick has been fumbled and the ball will scatter once from the Kicker's square.

If the kick is not accurate the ball will scatter three squares, as above. However, after a kick during normal play, the opposing team is *not* allowed to move a player to try and catch the ball, and the kicking team may *not* move their players four squares after it has been kicked.

KICKING OTHER PLAYERS

Instead of making a Block, a Kicker is allowed to make a *Boot* attack. Roll 2 dice, add the Agility of the Kicker, and then subtract the Strength or Agility (whichever is the highest) of the target. The modified score is then looked up on the Booting Table below:

BOOTING TABLE	
Dice Roll	Result
2 or less	The Kicker does himself a nasty injury, and must be carried off the field to the Injured box of the team's Dug-out.
3 to 5	The Kicker ends up flat on his back, and must make a successful Armour roll to avoid injury.
6-8	No effect. The Boot attack missed.
9-10	The target is knocked over, and must make an Armour roll to avoid injury.
11 or more	The target is kicked in a vital part of its anatomy, and must hobble off the pitch to the Stunned box of the Team's Dug-Out.

When making a Boot attack, a roll of 2 before modification always results in the Kicker being injured, and a roll of 12 before modification always results in the target being stunned.

JERVIS JOHNSON



CURSE OF THE MUMMYS TOMB

IN SEARCH OF ETERNITY

The news flashed round the world: the Pyramid of Khonsu had been found in the Egyptian desert!

To most people, this simply meant another spectacular royal tomb, with untold riches and magnificent artefacts which they would see in their newspapers and magazines for a month or two, and then forget. But there were others who knew better.

DOCTOR CHAI SEN FONG



From a secret lair somewhere in the South China Sea, the devilish Doctor Chai hatches plots which have effects across the world. More than once his plans have only been foiled by a few dedicated men. If the Elixir should fall into his grasp, who knows what he might do?

LIVES

4

3

2

1



CUNNING



7



DEXTERITY



3



EGYPTOLOGY



6



*FORTUNE



5



SPEED



4



STRENGTH



3



*WILL



7



IDAHO SMITH



Most of the time, Smith is a mild-mannered, bespectacled college professor. But any rumour of some legendary treasure turns him into a swash-buckling adventurer, braving all dangers to reach the treasure first.

LIVES

4

3

2

1



CUNNING



6



DEXTERITY



4



EGYPTOLOGY



7



FORTUNE



6



SPEED



4



*STRENGTH



5



*WILL



3



For according to Egyptian legend, the pyramid of Khonsu contained more than mere wealth, more than just the finest works of a bygone civilisation - it contained the means to conquer death itself. The Elixir of Life.

As the news of the pyramid's discovery broke, those who knew set out for Egypt, from all corners of the world. Each knew that time was short, that there would be others - and that those others would stop at nothing to have the Elixir for themselves.

In this issue of WD, we present four new characters for **Curse of the Mummy's Tomb**. The characters are presented in the same way as those in the game itself. Each has three attributes which must be tested in the Chamber of Osiris in order to find the elixir. These are marked *

When using these additional characters in the game, each player rolls the 12-sided die instead of picking characters randomly. The highest roller chooses a character first, then the next highest, and so on until each player has a character.

'DODGER' FAGIN



Leaving England after a misunderstanding about some jewellery, Fagin has found many opportunities in Egypt. Tomb-robbing is big business - with no neighbours to call the police, either and this Elixir sounds like it could fetch a good price.

LIVES 4 3 2 1

	1	2	3	4	5	6	7	8
CUNNING					5			
DEXTERITY						6		
*EGYPTOLOGY			3					
FORTUNE				4				
*SPEED							7	
*STRENGTH					5			
WIL					5			

MYCROFT LESTRADE



The most celebrated detective in London (and therefore, in the world), Lestrade has solved many mysteries. A recent case has set him on the trail of the Elixir, and the ultimate mystery that of life and death themselves!

LIVES 4 3 2 1

	1	2	3	4	5	6	7	8
*CUNNING							7	
*DEXTERITY					5			
EGYPTOLOGY				4				
FORTUNE					5			
SPEED				4				
*STRENGTH			3					
WIL							7	

REALM OF CHAOS

SLAVES TO DARKNESS

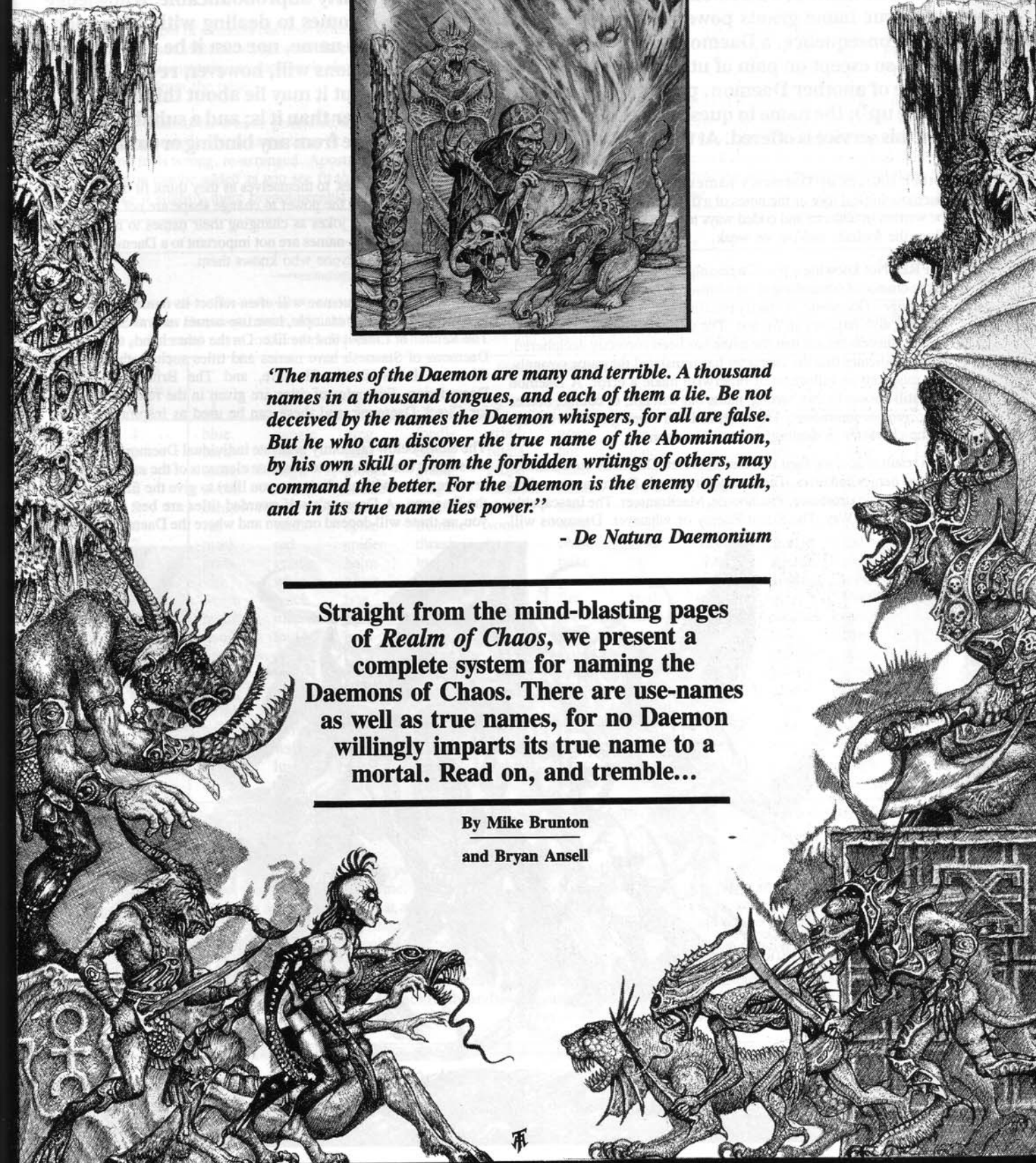


'The names of the Daemon are many and terrible. A thousand names in a thousand tongues, and each of them a lie. Be not deceived by the names the Daemon whispers, for all are false. But he who can discover the true name of the Abomination, by his own skill or from the forbidden writings of others, may command the better. For the Daemon is the enemy of truth, and in its true name lies power.'

- De Natura Daemonium

Straight from the mind-blasting pages of *Realm of Chaos*, we present a complete system for naming the Daemons of Chaos. There are use-names as well as true names, for no Daemon willingly imparts its true name to a mortal. Read on, and tremble...

**By Mike Brunton
and Bryan Ansell**



DAEMON NAMES

D Virtually all Daemons take great care to keep their true names a secret. Only the most powerful the Arch Daemons, who need not fear domination by any other creature, do not bother to hide their true names. Therefore, by definition, a Daemon who does not hide its true name is powerful enough to ignore any summoning or strictures placed upon it.

The true name of a Daemon is often completely alien and very nearly unpronounceable. Knowledge of a true name grants power, and gives some leverage when it comes to dealing with a Daemon. As a consequence, a Daemon will never voluntarily reveal its true name, nor can it be commanded to do so except on pain of utter and total destruction. Most Daemons will, however, reveal the true name of another Daemon, providing that: it knows any names (but it may lie about this and 'make some up'); the name in question belongs to a Daemon that is weaker than it is; and a suitable reward for this service is offered. At the very least, this reward will be release from any binding or summoning.

Other sources of Daemon's names are books and tomes of daemonological lore or the notes of a daemonologist. All these will be written in obscure and coded ways to keep such knowledge away from the foolish, unwise, or weak.

WFRP: Not knowing a true Daemon's name gives a -25% penalty to the chance of controlling it. In addition to being written in *Arcane Language - Daemonic*, correctly puzzling out names that are present in a text also requires an *Int* test. The GM should make this test in secret. Success means that the name has been correctly deciphered; failure indicates that the character has translated the name wrongly, has mistaken an inflection or otherwise made a error. A Daemon will still answer to this 'wrong' name but will not, of course, bother to correct its summoner. The mistranslated name grants no benefit to the character in dealing with the Daemon.

As a result of keeping their true names secret, Daemons use a number of false names and titles. These vary for a single Daemon, according to mood or circumstance: Pinchbottle, Maeltranseer, The Inescapable Defiler of the Way, The Silent Enemy or whatever. Daemons will

apply such 'use-names' to themselves as they think fit or as amuses them. Daemons with the power to change shape are not above such elementary practical jokes as changing their names to match their latest form. Such use-names are not important to a Daemon, as they give no benefit to anyone who knows them.

The use-name of a Daemon will often reflect its nature. The Blood Letters of Khorne, for example, have use-names such as Skullsucker, The Render of Limbs, and the like. On the other hand, the Greater Daemons of Slaanesh have names and titles such as the Puissant Giver of Indescribable Pleasure, and The Bringer of Joyous Degredation. Examples of titles are given in the relevant sections for Chaos Daemons, and these can be used as inspiration.

The tables below randomly generate individual Daemon names, but we suggest that you use it to generate elements of the name, and then arrange them (with any linkages you like) to give the final name for the Daemon. A Daemon's self-awarded titles are best assigned by you, as these will depend on when and where the Daemon appears.



DAEMON TRUE NAMES

DAEMON TRUE NAMES

The number of elements in a Daemon's name depends upon the number associated with the Chaos God it serves. Furthermore, the more powerful the Daemon, the longer its name will be:

Daemon	Number of elements in name
Greater	1D6 or 2D6 (your choice) x Chaos God's number
Other	Chaos God's associated number

Once the number of elements has been determined, the following table can be used to randomly generate the parts of the Daemon's true name. Alternatively, you can simply choose the right number of elements from the table.

Once the elements have been generated they can be used 'as is' to give a completely random name or, in cases where this looks and feels wrong, re-arranged. Apostrophes (') and other punctuation can be added as you see fit to break the name up and make it slightly more pronounceable.

Second Die Roll (D10)	First Die Roll (D6)					
	1	2	3	4	5	6
1	A	COG	FL	LL	SS	CC
2	ER	KW	PP	Z	AA	DA
3	FOL	MM	SH	ABL	DE	G'G
4	N'N	TH	AE	DH	GZ	O
5	THL	AK	DH	HH	OA	TL
6	AN	DU	HL	OE	U	AO
7	E	I	OO	UL	AR	EE
8	II	OW	UU	BH	EO	IL
9	RH	Y	IO	EU	IR	PH
10	YY	CH	FF	KS	Q'	ZH

Example: A Greater Daemon of Khorne has eight elements in its personal name, and rolling on the table gives G'G AR, UL, HL, II, UL, RH and AN. While G'garulhiulrhan is a perfectly acceptable Daemonic name, in this case they are re-worked (and an apostrophe added) to form the name **Rhug'guari'ihulan**, the Bloodthirster of Khorne.

DAEMON USE-NAMES

Again, Greater Daemons have names that are longer than those of other Daemons. Roll 4 times on the following tables to generate a first and second name for Greater Daemons. Other Daemons and creatures roll only twice, generating only one name.

Second Die Roll (D20)	First Die Roll (D10)									
	1	2	3	4	5	6	7	8	9	10
1	blue	dangle	dreg	fondle	grind	grunt	mad	pox	quiver	slash
2	suck	thigh	bane	carnal	fiddle	hot	mucus	sate	vex	bubo
3	chew	dog	gibber	gnaw	grope	maul	offal	pus	spasm	spittle
4	sword	wrack	cackle	fang	hammer	mildew	rot	toad	bile	blister
5	canker	eat	fester	flux	glut	hate	ichor	leper	mire	rend
6	rut	skull	spike	tremble	vomit	wind	brute	dung	glop	gut
7	mark	red	spider	thrash	bag	blade	cold	death	face	fist
8	grab	gristle	helm	loon	pest	puke	rip	sharp	spume	sweat
9	vile	whip	blunt	drink	gall	gross	maggot	rabid	sore	taint
10	worm	belch	bog	buttock	crush	fire	froth	gobble	grim	liver
11	maim	moulder	pinch	scratch	slobber	spew	stare	wart	wobble	blood
12	doom	foul	grin	loose	putrid	slob	sting	wither	axe	black
13	break	dread	eye	thrust	fury	grue	heart	loath	mange	quake
14	rheum	scum	smut	tear	twist	water	blast	cut	foam	green
15	lewd	plague	slake	squeeze	whine	ash	beast	chaos	crab	drool
16	fiend	gnash	grasp	hack	lick	nibble	pierce	reap	scab	spite
17	spurt	throb	war	beetle	craze	flesh	gore	lip	pile	sin
18	spot	warp	bend	blight	bowel	clap	fat	flush	fume	gob
19	howl	lust	man	ooze	rotten	sinew	slug	spoor	venom	wight
20	bite	claw	filth	glutton	kill	pain	scrape	spine	wail	burble

Re-roll any duplicated results. The elements that are rolled up should be put together in pairs to give the name of the Daemon, for example **grim** + **belch** and **chaos** + **warp** - Grimbelch Chaoswarp.

While this table can generate names for any type of Daemon, you may wish to select name elements for some. Daemons of Slaanesh, for instance, do not have names that are suggestive of violence, but ones which reflect their true interests in pleasure and depravity for its own sake: Whiplewd, Suckthigh Blueangle and Fluxcarnal the Groper. Daemons of Khorne, on the other hand, have names which echo nothing but their love of violence and destruction: Warfiend, Thrashblood Hackflesh and Manblight Gnaw-weapon.

Any combination of names can be augmented by *-er*, *-ling*, and *-or* suffixes, or by *the* providing that these are applied intelligently. For example, **rut** + **sate** + (*-er*) gives Rutsater, **gut** + (*t*-er) + **sinew** gives Guttersinew, while **maggot** + **spoor** + *-ling* gives Maggotspoorling.

Single or double words from the table can be added as a further description for a Daemon, as in **plague** + **vomit** + *the* + **drool** + *ing* = Plaguevomit the Drooling.

INDEX ASTARTES INDEX

THE GREAT BOOK OF THE LEGIONES ASTARTES IS THE ONLY COMPLETE REFERENCE BOOK FOR THE FIGHTING FORCES OF THE IMPERIUM. WHAT FOLLOWS IS AN EXCERPT FROM A CHAPTER DEALING WITH THE HISTORY OF BATTLEFIELD MEDICS.

MEDICS

Imperial Record IA 88/102

Cross file to: Specialist Troops Medics, Chaplains, and Field Police

Input ref: Hulm Singa, Master Apothacaron, Ultra Marines

Input Dated: 0421988.M41

Further refs: Classified

The Marines tensed as they heard the faint but unmistakable sound of an approaching Mole Mortar shell. Battle-brother Draeg was already moving before the earth began to bulge upwards - hurling himself flat onto the rising shell before his brothers even saw it. He was only fully aware of his action when his world exploded in white flame that hurled him down into darkness.

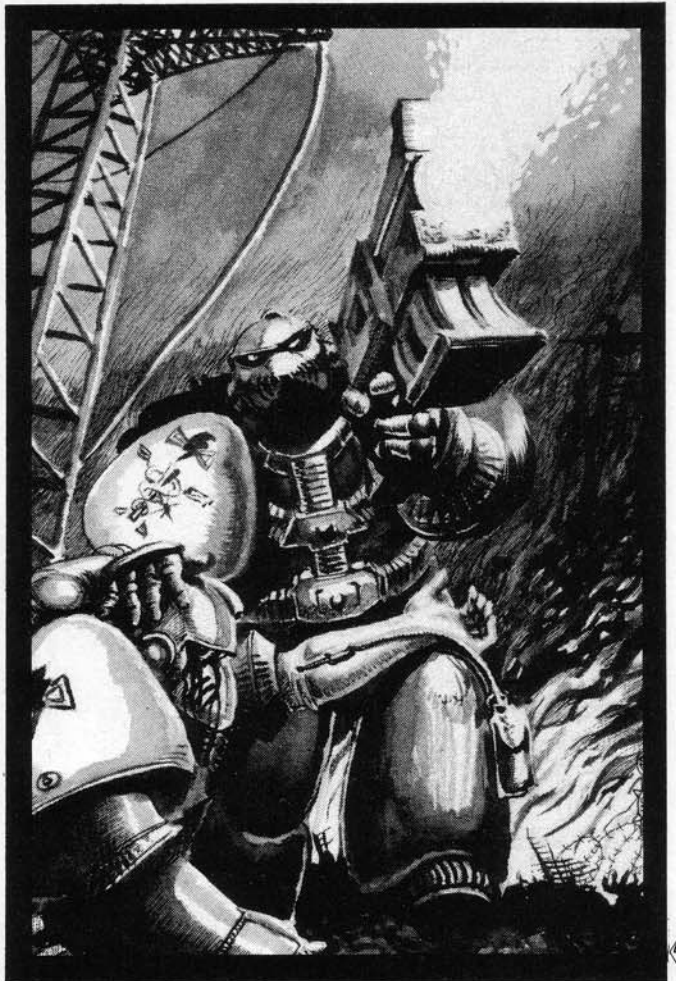
It was the feel of cold air on his face and the acrid smell of burnt flesh that revived him to a dim awareness. He struggled to ignore the pain of his shattered body and made his remaining eye focus on the figure that knelt beside him.

'Your wounds are too grave, brother.' He heard the Medic speak, as though from a great distance. 'Do you desire the Emperor's Peace?' The Medic raised the carnifex, and Draeg was dimly aware of the click as the bolt was drawn back into the firing position. With what remained of his life, Draeg tried to speak. The Medic seemed to understand.

'The others? They are whole, Brother. You saved them. Your name is entered in the Book of Honour.'

Draeg nodded weakly, and closed his eye. His gene seed would return to the Chapter.

All Marines pick up a certain amount of medical knowledge during the course of their initiation into the Chapter, but only those who show an aptitude for such knowledge are chosen to study the sacred rites with the Chapter's surgeons. It must be stressed that Field Medics are primarily soldiers whose duties have been expanded to include the practise of medicine, rather than specialist surgeons who have been given military training. Such individuals are first and foremost warriors, and greatly honoured ones at that. Only champions and heroes are ever initiated into the ways of the Apothacaron - such is the importance of their duties. For it is the Medics who must maintain the bodies of their comrades, in a similar way to that in which members of the Adeptus Mechanicus service and maintain support equipment and vehicles. Without the selfless devotions of its Medics, the fighting forces of the Imperium would soon be eroded to the point where they were incapable of fulfilling their duties.



FIELD TRANSFUSION BETWEEN WHITE SCAR BROTHERS AT THE BATTLE OF GREY LUDOR.

72





FLESH EATERS



21st INFANTRY



3rd REGIMENT



IRON HANDS



SILVER SKULLS



62nd REGIMENT



BLOOD DRINKERS



1st REGIMENT



53rd REGIMENT



17th REGIMENT



REGULATION IMPERIAL
ISSUE BATTLEDRESS



WHITE SCARS



ULTRA MARINES



7th REGIMENT



5th REGIMENT



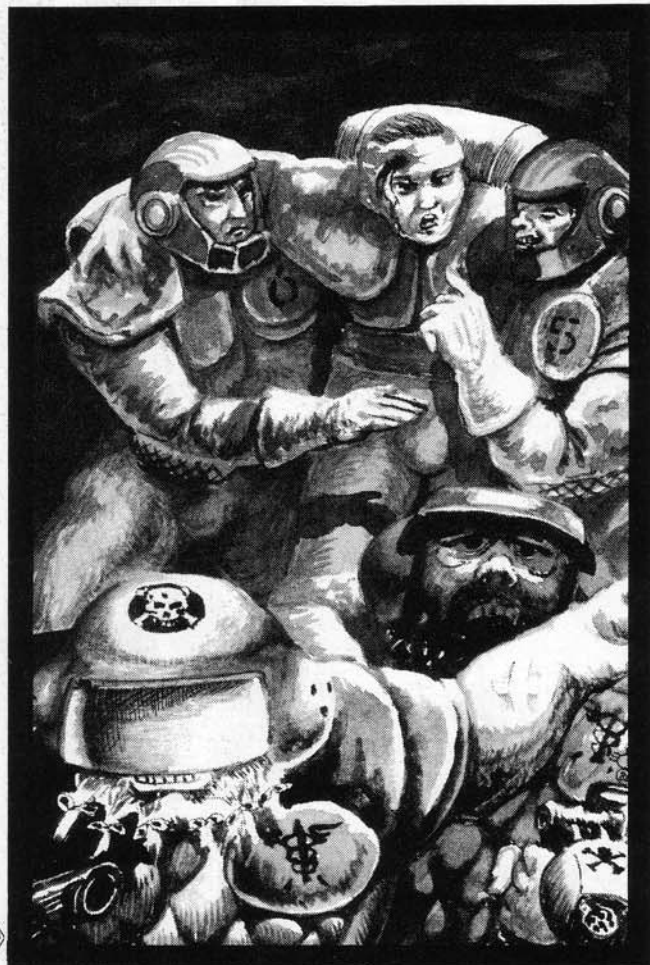
DARK ANGELS

'The duty of the Medic, my Brethren, is a sacred one. We embody the Emperor's divine will and his holy purpose. We bring death and we bring life. Let those true to Humanity's cause give thanks for our work. Let the impure bow down before our swords.'

Extract from an address on the completion of Medic training, attributed to Surgeon-Commander Grigor Markhava. Widely distributed as an exemplary text after his heroic death during the storming of the Bourne slave-pits on Gabin 240 (2150982.M41), when he gave his own blood to save the life of Lieutenant-Commander Anders Belman at the height of the fighting.

It is possible that a casualty's injuries may be so severe that he will succumb to them irrespective of the treatment available. In these cases, the Medic has the solemn duty of administering "the Emperor's Peace" - euthanasia - to those warriors who deserve it. The Medic's medi-pack includes a special humane-killer for this task, called a carnifex - a solid spring-loaded piston of metal. This is applied to the sufferer's temple, its powerful spring hurling the piston through the Marine's brain and killing him instantly. Any Marine suffering from a critical head or body wound (see *Survivability*, below) may be despatched in this way if the player wishes (only the medic on the spot can judge whether a Marine is going to survive his wounds). The Medic achieves this automatically once in contact with the sufferer.

Another vitally important duty which the Medic must perform is the recovery of Progenoid glands from fallen battle brothers. As explained in *White Dwarf 98*, the recovery of the gene seed encoded within these glands is vitally important to a Chapter's survival and prosperity. Progenoids may be recovered at the same time that the carnifex is used, permitting the player to salvage the model's points value (see below).



SQUAT MEDICS ESCORT INJURED TROOPERS DURING THE FOURTH QUADRANT REBELLION.



SPEAR OF ODIN MEDIC SETS ABOUT GRIM TASK OF PERFORMING BATTLEFIELD AMPUTATION.

'Do not fail your Brothers. Though their bodies die, their spirit must return to the Chapter. That is your charge.'

- Medic Credo

In Nostra Manus - Progenies Futura

There was a slight sucking sound as the Progenoid was removed.

'Rejoice, Brother,' whispered the Medic, 'Your gene seed returns to the Chapter.'

Medics in the Army are no less honoured than their Marine counterparts. They are not concerned, of course, with the recovery of progenoid glands, and their training is somewhat less sophisticated, since their patients do not have the enhanced physiology of Marines. Nevertheless, they are always both heroic fighters and dedicated servants of their division. In recognition of the value of their services, Army Medics are often seconded to the Administratum after 20 years service.

In addition to their medical duties, all Medics participate fully in combat, fighting to the best of their considerable abilities. They always operate as independent characters and are never attached to squads.

Marine Medics are often armed with chain swords and bolt guns or pistols, while those in the Army usually carry laspistols and chainswords. This is in addition to the standard equipment carried by the rest of the force with which they fight. All medics carry a standard medi-pack to allow them to perform the rites of diagnosis, and to administer drugs such as frenzon, etc.

The Medic ran the Medi-Pack's sensor over what remained of the Marine's leg.

+++ EXTENSIVE FLESH LOSS +++ ARTERY SEVERED +++ RETRIEVABLE

A fine probe slid smoothly from the pack, piercing the flesh just above the wound. The pumping blood turned from red, through orange to yellow, forming a crust which covered the wound completely. The crust hardened rapidly as the probe withdrew.

+++ REPAIR COMPLETED +++

To increase their mobility, Medics are often equipped with jump packs, or mounted on bikes. Additionally, the ubiquitous Rhino AFV is commonly fitted out as a mobile field medical station where more severe wounds may be treated. Such vehicles are, of course, clearly marked with the Imperial Medical symbol.

Regulation Battledress for Marine Medics is all white, apart from the helmet which retains appropriate Chapter colours, and the right shoulder pad bears the medical symbol. Some Chapters, however, use variations on this theme; eg, Iron Hand Medics wear the normal Chapter colours - apart from the right arm, shoulder and medic-pack. Other examples are illustrated on p73.



ULTRAMARINE MEDIC CAREFULLY SAVES THE PROGENOID GLANDS OF A FALLEN BROTHER AFTER THE DESTRUCTION OF HIVE-FLEET BEHEMOTH.

SURVIVABILITY

Models removed as casualties during a battle are not necessarily dead (cf. WH40K, p239). Rather, they are no longer in any condition to fight: they might be dead, injured, or merely 'knocked out'. The Injury Chart in the rules book allows gamers to resurrect casualties in campaigns by means of a die roll made once the game is over. A model which is merely injured may then take part in the next game, or the game after that, or whenever, according to the result. However, the chart makes no allowance for the possibility of casualties being treated during the actual battle, and/or continuing to participate despite the effects of horrendous injuries. In general, injury, shock, and unconsciousness will effectively end a model's role in the game. Only in special instances would a model be able to shrug off a debilitating wound.

Medical attention is one such special circumstance. Another is the super-human quality of Space Marines, whose bodies are modified to withstand terrible injuries (see WD98 for a full discussion of the genetic modification which make this possible). To reflect these factors, and also to represent the heroism of other unusually robust individuals, the following new rules have been devised.



'Pain and death are illusions of the weak mind. While his geneseed returns to the Chapter, a Marine cannot die. Without death, pain loses its relevance.'

*'He that may still fight, heal him
He that may fight no more, give him peace
He that is dead, take from him the Chapter's due'*

- attributed to Master of the Apothacarion Aslon Marr





KILLED KO'D OR WOUNDED?

Models normally removed as casualties should be knocked over or replaced with a counter. This indicates that the model is 'down' (and may indeed be dead). Models remain 'down' until the end of their side's following turn, at which point they are removed. This gives the player a whole turn in which to attempt medical recovery. If no attempt is made within the turn, the model is considered to be beyond the immediate help of battle-field medics, but may still recover 'after the battle' in a campaign game in the normal way.

If a medic reaches the casualty during the turn, the player should roll on the chart below.

Note. Unless the result indicates that the model is dead or has a critical head wound, the treatment immediately restores 1 wound.

Down Time. This indicates the number of turns the wounded model must remain stationary *after* treatment has been given; ie, it does not include the current turn. Unless suffering from a head wound, treated figures may fire weapons, and so on, with the indicated penalties applying. If suffering from a head wound, the character is assumed to be incapable of any action until the end of its 'down time'.

Marines are far more resilient to the effects of wounds as a result of their strangely enhanced metabolisms.

Game Penalties. This indicates penalties which apply to that model for the remainder of the game. Move rates are given as the fraction remaining.

WOUND CHART

D100	RESULT	DOWN TIME - (TURNS) MARINES/OTHERS	GAME PENALTIES
01-05	Superficial Wound	1/1	None
06-10	Light Wound - Left Arm	1/2	-1 Shooting to hit penalty with weapon held in that/both hands -1 WS
11-15	Light Wound - Right Arm	1/2	-1 Shooting to hit penalty with weapon held in that/both hands -1 WS
16-20	Light Wound - Left Leg	1/2	1/2 Move rate -1 Shooting to hit penalty if moving and firing. -1 WS
21-25	Light Wound - Right Leg	1/2	1/2 Move rate -1 Shooting to hit penalty if moving and firing. -1 WS
26-30	Light Wound - Body	1/2	-1 WS -1 Shooting to hit penalty
31-35	Light Wound - Head	2/4	-1 WS -1 Shooting to hit penalty -1 from Ld, Int, Cl and WP
36-40	Severe Wound - Left Arm	2/4	-3 Shooting to hit penalty with any weapon held in that or both hands. -2 WS
41-45	Severe Wound - Right Arm	2/4	-3 Shooting to hit penalty with any weapon held in that or both hands. -2 WS
46-50	Severe Wound - Left Leg	2/4	1/2 Move rate -2 Shooting to hit penalty if moving and firing. -2 WS
51-55	Severe Wound - Right Leg	2/4	1/2 Move rate -2 Shooting to hit penalty if moving and firing. -2 WS
56-60	Severe Wound - Body	2/4	1/2 Move allowance -2 WS
61-65	Severe Wound - Head	4/8	-2 WS -2 Shooting to hit penalty -2 from Ld, Int, Cl and WP
66-70	Critical Wound - Left Arm	4/8	May not use that arm. -3 WS
71-75	Critical Wound - Right Arm	4/8	May not use that arm. -3 WS
76-80	Critical Wound - Left Leg	4/8	1/4 Move rate May not move and fire. -3 WS
81-85	Critical Wound - Right Leg	4/8 turns	1/4 Move rate May not move and fire. -3 WS
86-90	Critical Wound - Body	Not combatant	Model conscious but incapable of movement or weapons use.
91-95	Critical Wound - Head	Not combatant	Model unconscious, remove as casualty.
96-00	Dead	Not combatant	Remove casualty

Medical Aid

The chart assumes that the medic has administered medical aid using a medi-pack. Such administration is automatic as soon as the medic reaches his patient. Medical aid of this kind can only be properly administered by a Medic. Note also that only Marine Medics can treat Marines, and only Squat Medics can treat Squats. Non-medic characters may use a medi-pack, but must spend a full stationary turn ministering to their patient before the dice are rolled, and all *down times* are doubled.

Cumulative Wounds

If a model which has already been wounded is wounded once more, the penalties are cumulative. In the case of movement, any combination of two penalties will reduce movement to zero. Any model taking three severe, two critical, or two severe and one critical wound, is dead, and *cannot* be recovered after the battle.

Battles

Many players like to determine which side has won by adding up the points value of survivors once the game is over. Wounded but combatant models count their full points. Models which have been removed because they are suffering from a critical head wound do not count, nor do models suffering from a critical body hit, even though they may be left on the tabletop.

It had once been an arm. The melta-blast had fused metal, flesh and bone into a twisted mass; weapon, armour and arm were indistinguishable. The bolter's magazine had exploded under the intense heat, showering the Marine with shrapnel. There might yet be hope, though.

The Medic worked swiftly, cauterising head and body wounds. He pulled a tube from the elbow-joint of his power armour, and pushed the end into the Marine's good arm. Fighting off cramp and dizziness - for this was his fourth transfusion - he unlimbered his chainsword.

'The pain will pass, Brother,' he murmured, as he brought it down on the maimed shoulder.



A BLOOD DRINKER MEDIC PREPARES TO ADMINISTER THE FINAL SERVICE TO A FATALLY INJURED TROOPER.

Marine Progenoid Recovery

Every Space Marine carries two implants, called *progenoids* buried deep within his chest cavity. These unique organs are necessary components of the surgical processes which create new Space Marines. These organs are so important, that one of the tasks of a Marine Medic is to remove them from a dead comrade. If a Marine Medic reaches a dead comrade within 1 turn of his demise, the progenoids can be removed using a special device shaped somewhat like an apple corer. Many Marines carry marker tattoos on their chest and lower neck for this purpose. Removal is automatic. The player may add the points value (excluding weapons and equipment) of models from whom the progenoid glands have been recovered, towards his remaining total - always assuming that the Medic who performed the operations survives the battle.

Campaigns

If you are fighting a series of linked games as part of a campaign, then the permanent effects of a wound will be as described on the Injury Chart of WH40K (p239). All critical wounds will take a model out of a campaign.

As an optional rule, players may be allowed to spend points recovered by progenoid removal on replacement bionic limbs and so on, for characters suffering permanent injuries as a result of rolls on the Injury Chart.



RAPID DEPLOYMENT MEDICS OF CHAPTER SILVER SKULLS AWAIT THE CALL AS THE ASSAULT ON MINOGUE K COMMENCES.



Text by Brothers Priestly and Davis with thanks to Alan Lawson, Ivan Weeds and Alex Moseley.

FREEBOOTERS

AGE: 151 **HEIGHT:** 5 ft 9 in **WEIGHT:** 160 lbs

BEST GAME: 2485, versus the Evil Gits
Rushing 45 paces, Passing 290 paces, 2 Touchdowns, 1 fatality

BEST SEASON: 2487
Rushing 280 paces, Passing 1873 paces, 12 Touchdowns, 3 Fatalities

SPECIAL SKILLS:

Dodge: Any player making a Tackle on this player must subtract 1 from the Tackle dice roll, unless they have the Tackle Skill to the same or higher level.

Nerves of Steel: The player may ignore the effect of opposing players' Tackle Zones when throwing, kicking or catching the ball (in other words, the roll is *not* modified for each player exerting a Tackle Zone on his square).

Safe Throw: Any time the player throws an *Interception*, roll one dice and add the players level with this skill to the roll. If the total is 7 or more, the result is treated as a *Missed Throw* instead of an *Interception*.

AGE: 167 **HEIGHT:** 5 ft 8 in **WEIGHT:** 150 lbs

BEST GAME: 2473, vs Dwarf Giants
Receiving 89 paces, Kicking 215 paces, 1 Touchdown

BEST SEASON: 2482
Rushing 350 paces, Receiving 350 paces, Kicking 1400 paces, 5 Touchdowns, 2 Fatalities

SPECIAL SKILLS:

Dodge: Any player making a Tackle on this player must subtract 1 from the Tackle dice roll, unless they have the Tackle Skill to the same or higher level.

Kick: Add the player's level with this skill to any roll's on the Kicking Table.

Long Kick: The player may add his level with this skill to the range he may kick the ball (ie, a player with Long Kick (Level 3) could kick the ball up to 23 squares).

Nerves of Steel: The player may ignore the effect of opposing players' Tackle Zones when throwing, kicking or catching the ball (in other words, the roll is *not* modified for each player exerting a Tackle Zone on his square).

FREEBOOTERS

AGE: 29 **HEIGHT:** 6 ft 2 in **WEIGHT:** 160 lbs

BEST GAME: 2484, vs Southstorm Squids
Rushing 56 paces, Receiving 6 passes for 194 paces, 2 Touchdowns

BEST SEASON: 2483
Rushing 293 paces, Receiving 52 passes for 752 paces, 15 Touchdowns

SPECIAL SKILLS:

Catch: If the ball is thrown to this player and *Misses*, roll one dice and add the player's level with this skill to the roll. If the total is 7 or more, the result is treated as *Caught* instead of *Missed*.

Dodge: Any player making a Tackle on this player must subtract 1 from the Tackle dice roll, unless they have the Tackle Skill to the same or higher level.

Nerves of Steel: The player may ignore the effect of opposing players' Tackle Zones when throwing, kicking or catching the ball (in other words, the roll is *not* modified for each player exerting a Tackle Zone on his square).

Toughness: Subtract 1 from the Injury Table roll for each level the player has in this skill. If this brings the total to below 2, the injury has no effect. A roll of 12 before modification always results in the player being killed, however.

AGE: 37 **HEIGHT:** 6 ft 3 in **WEIGHT:** 185 lbs

BEST GAME: 2486, Gnome Rangers
Rushing 45 paces, Kicking 207 paces, 1 Touchdown, 2 Fatalities

BEST SEASON: 2486
Rushing 317 paces, Kicking 1113 paces, 8 Touchdowns, 1 Fatality

SPECIAL SKILLS:

Kick: Add the player's level with this skill to any rolls on the Kicking Table.

Mighty Kick: The player adds their level with this skill to any rolls they make on the Booting Table.

Nerves of Steel: The player may ignore the effect of opposing players' Tackle Zones when throwing, kicking or catching the ball (in other words, the roll is *not* modified for each player exerting a Tackle Zone on his square).

FREEBOOTERS

AGE: 116 **HEIGHT:** 5 ft 2 ins **WEIGHT:** 170 lbs

BEST GAME: 2486, vs Scarcrag Snivellers
Rushing 45 paces, 1 Touchdown, 5 Fatalities

BEST SEASON: 2486
Rushing 205 paces, 1 Touchdown, 53 Fatalities

SPECIAL SKILLS:

Animosity: This player will not play in a team that contains any members of the race(s) he suffers animosity towards.

Block: The player may add 1 to a Block dice roll, unless their opponent has the Block skill to the same or higher level. Similarly, any player who is making a Block on a player with this skill must subtract one from the dice roll unless they have an equal or higher Block Skill themselves.

Distract: Any player trying to throw or catch the ball while in this player's Tackle Zone must subtract 2 from the dice roll instead of 1.

Mighty Blow: If this player successfully Blocks another player (ie knocks them over), 1 is subtracted from the player's AV for each level in this skill. If the Armour roll is failed, add 1 to the Injury Table roll for each level in this skill.

Thick Skull: If the player is KO'd place him in the Stunned box of the Dug-Out instead of the KO'd box.

AGE: 145 **HEIGHT:** 6 ft 3 in **WEIGHT:** 166 lbs

BEST GAME: 2479, vs Westside Werewolves
Rushing 45 paces, Receiving 78 paces, Kicking 230 paces

BEST SEASON: 2475
Receiving 250 paces, Kicking 1081 paces, 7 Touchdowns, 1 Fatality

SPECIAL SKILLS:

Dodge: Any player making a Tackle on this player must subtract 1 from the Tackle dice roll, unless they have the Tackle Skill to the same or higher level.

Intercept: This player can convert *Missed Throws* by the opposing team into *Interceptions*. The player can only use this skill if they are eligible to *Intercept* the throw. To find out if a *Missed Throw* is *Intercepted*, roll a dice and add the player's level with this skill to the score. If the total is 7 or more, treat the result as an *Interception* instead of a *Missed Throw*.

Up & Under: The player is able to kick the ball so that it will 'hang' in the air for a while. Work out where the ball will end up as with a usual kick. Then roll a six-sided dice: on a 1-3 the ball lands at the end of the next team turn (ie during the opposing side's next turn); on a 4-6 it lands at the end of the team turn after next (ie at the end of your next turn).

FREEBOOTERS

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