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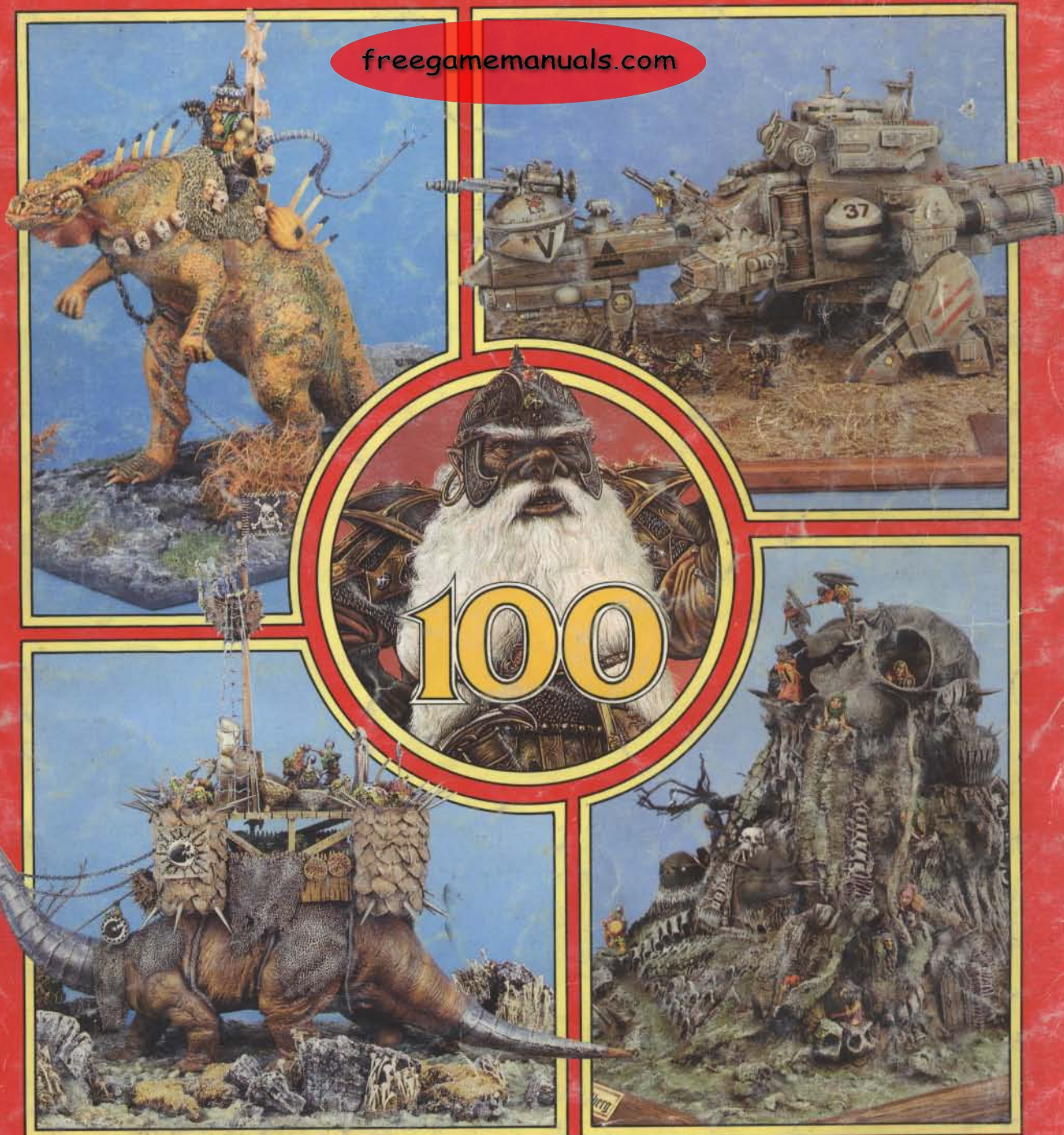
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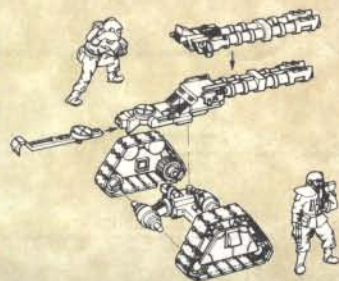


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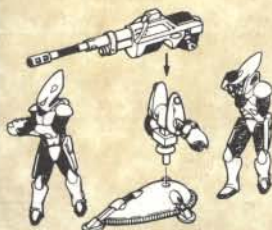
RAPIER IMPERIAL ARMY

THE RAPIER MOBILE GUN CARRIAGE WITH MULTI-LASER COMES COMPLETE WITH IMPERIAL ARMY CREW. RAPIER CARRIERS ARE STRONGLY BUILT AUTOMATED VEHICLES WHICH MAKE IT POSSIBLE TO TRANSPORT HEAVY WEAPONS TO THE BATTLEFIELD. AN IDEAL SUPPORT WEAPON BOTH FOR CLOSE ASSAULTS AND EFFECTIVE DEFENCE.

DESIGNED BY MICHAEL & ALAN PERRY



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DESIGNED BY JES GOODWIN

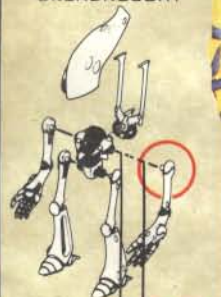


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DESIGNED BY JES GOODWIN

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DREADNOUGHT



BANSHEE
DREADNOUGHT



BANSHEE

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WAR · DEMON

ELDAR ASSAULT DREADNOUGHT

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WHITE DWARF

ISSUE 100 APRIL 1988

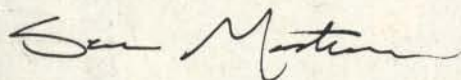
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Whatever you think of this anniversary issue of *White Dwarf*, we haven't sat back and tied together any articles to pat ourselves on the back. Instead we've considered what has kept GW and WD around for so long - and tried to do it better.

Not that we aren't averse to a *little* celebration. Miniatures make this company, and British gaming generally, different from the rest. The 'Eavy Metal poster is a tribute to the people who make, paint, collect and game with them.

There are competitions too, in one form or another. Apart from the ones you can enter, there's one you can play. Basil Barrett's classic Games Day adventure has finally arrived. But hark! I hear the rumble of Dreadnoughts.



Sean Masterson

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WOTZ AL DTS DEN?



Marginā'lia

to enter on the margin. —adj. mar'ginal pertaining to a margin: in or on the margin: barely sufficient. —n. mar'ginal constituency. —n. pl. mar'ginalia notes written on the margin. —vt. mar'ginalise, -ize to furnish with notes. —adv. mar'ginally. —adjs. mar'ginate, -d having a well-marked border; mar'gined. —marginal con-

The little girl hid under the bedclothes and clutched her rag-doll for comfort. From downstairs she could hear the sounds of combat as her parents valiently tried to fight off the Beastmen. Then silence. A few seconds later there was a loud crash as the door was smashed open, and the sound of heavy footsteps approached the bed...

In Middenheim, He waited. Eventually, there was a knock at the door and a woman entered the room. "Well?" he said. She approached the throne and knelt before Him, her eyes lowered. "Magister Magistri," she began, "they have her. She is safe." The man smiled and allowed himself a sigh of satisfaction. "So we begin," he said, "so we begin."

POWER BEHIND THE THRONE

Warhammer Fantasy Roleplay Adventure
£9.99

The City of Middenheim. The proud, Bohemian fortress-city which stands atop a 500-foot crag, heart of the cult of Ulric, home to the Old World's most famous carnival. A place where you're always close to the edge.

But you knew that already.

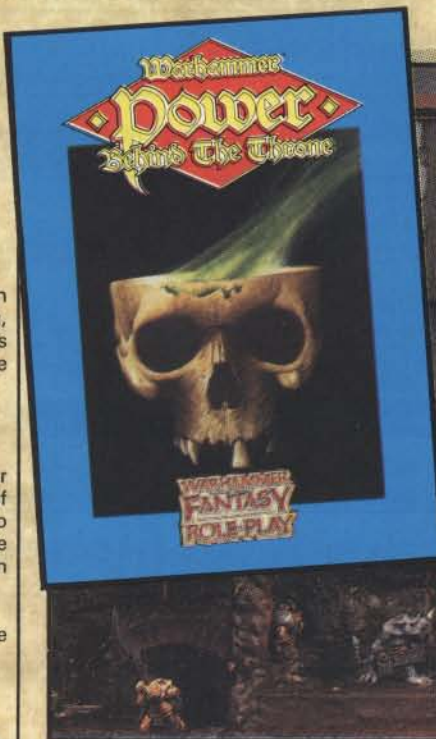
White Dwarf regular Carl Sargent is the author of *Power Behind the Throne*, the fourth part of the *Enemy Within* campaign. He's the man who knows more about Middenheim than anyone else, having developed the Warhammer City from the sketch in *Warhammer Fantasy Roleplay*.

It's Carnival Week when the adventurers arrive in Middenheim...

...Some Middenheimers believe that the Carnival is as old as the city. In their version, it was Artur himself - chief of the Teutogons and founder of Middenheim - who declared, 'Long has been our wandering and long our suffering. This place will be our home - so let's party!'

Needless to say, this is complete hogwash. The very first Carnival was held in 1812 to celebrate the ending of the siege by the Middenlanders. Middenheim had been cut off from the outside world for over nine months and was saved only by the Dwarven tunnel-fighters who prolonged the siege until the onset of winter. As the cold set in, the besieging army was forced to retire, and the Middenheimers were able to celebrate. Unfortunately, foodstuffs were running low and much of the cuisine consisted of rats and other unpalatables. Everything was smoked or salted to disguise its taste, and to this day the event is commemorated as the 1812 Over-Cure.

Carnival is always preceded by a fast on the day before the start of the festivities. It is not technically a fast day, but traditionally the Middenheimers are only supposed to eat the kind of food available to their forebears at the end of the siege, so most prepare to fast for a day, in preparation for eating themselves stupid in the following week...



Yet a cloud of intrigue hangs over the place as evidence suggests that someone somewhere is pulling strings. But who. And why? From amid the colourful events and characters that surround them, the adventurers may discover a path which winds a deadly route through the highest levels of power. Which events and characters are significant; which are distractions, obstacles - deadly threats? Only a well rounded party can meet the wide ranging challenges before them. The problem is that not everyone is guilty - and some people need the party's help desperately.

...WHEN? 'Nearly two months ago.'

WHERE? 'The Showboat' (Great Park).

He had been out on the town and had ended up mildly drunk at this upper-class establishment. Sitting alone in a quiet corner, he was approached by a young woman. If she is present, Kirsten will not like this answer.

WHAT WAS HE TOLD TO DO? At this, he will repeat all the phrases detailed in his NPC listing.

WHO TOLD HIM? 'Charlotte.'

WHAT DID SHE LOOK LIKE? 'Attractive.'
Kirsten will like this answer even less...

Characters race against time to a heart-stopping conclusion, the outcome of which has far reaching consequences. Will they earn the gratitude of one of the most powerful noble houses in The Empire? Will they smash the Purple Hand once and for all? There's only one way to find out, and remember - if you slip up, it's a long way down.

...Time each section of the journey, ask the players which route they are taking, and roll the dice frequently. For example:

'Ok, you start off here, and the Royal College of Music is here (indicating map). Now, you could head down Fursten Allee and around the north side of the Great Park, or you could... that way? Right. To get from one end of the Fursten Allee to the other takes about three minutes.. (writes down '3', rolls the dice, leafs through book) ...Okay, it's not too crowded and people get out of the way as the Watchmen shout at them to do so... (rolls dice and consults book again) ...hmmm, it's pretty crowded around the Park... (rolls dice again) ...Looks like it will take you about six minutes just to get across the Garten Ring to the Ost Weg. Of course, you could head up Panthers' Parade and along the Palaste Strasse - it's a longer route but it might be less crowded... (consults Master Events Card, rolls dice, leafs through book)...

You can play *Power Behind the Throne* either as a stand-alone adventure or as an integral part of the *Enemy Within* campaign. Whichever way you choose, it's a city adventure that's tough to beat.

Graeme Davis and Sean Masterson



DUNGEONQUEST CATACOMBS

Boardgame Expansion

£6.99

I can't remember a game that has produced such a deluge of mail requesting an Expansion Kit. Well, never fear *Dungeonquest* fans, 'cause the **Dungeonquest Catacombs** are here! New Room tiles, loads of new cards, Magic Amulets and the Catacombs themselves - what more could you possibly ask for? Right, let's take a closer look at this totally awesome package...

The Catacombs themselves are a network of dank, gloomy tunnels that run *under* the normal *Dungeonquest* board. You can enter the Catacombs voluntarily (by finding a passage down) or you can find yourself dumped there if you fall through a trapdoor or off a bridge (ouch). Once in the Catacombs your playing piece is removed from the board, and you move by drawing one card each turn from the deck of 32 Catacomb Cards. The good news is that the Catacombs are mostly deserted, so if you are low on Life Points they offer a *fairly* safe route through the Dungeon, although the Cave Troll is one inhabitant you'd be advised to avoid. The bad news is that you can't leave the Catacombs until you come across a card showing a way up, and even when you do find a way out, you'll never be quite sure where you will reappear!

As you explore Dragonfire Castle, you may be lucky enough to come across one of the 11 new Magic Amulets. These artefacts are flawed in at least one respect - the problem being that you don't know what type of Amulet it is until it starts to do something! The way this works is that the player to your right draws a Magic Amulet card, and only that player knows when, and how, it will operate. You may have found an Amulet that allows you to control rotating rooms, or it could just be that the one you've picked up will strangle you as soon as you place it round your neck. Well, I said they were flawed in *at least* one respect.

Next we come to the new Room, Search, Crypt and Trap cards, 28 in all. These provide new treasures for you to find (including the Magic Amulets) and, of course, a whole bunch of new and interesting ways to die! You may be pounced on by a blood-sucking Vampire, stalked by a deadly Doomshadow, or over-run by a screaming hoard of Snotlings!

The package is rounded off with 20 new Room Tiles and 8 Treasure Chamber counters. The Room Tiles include such goodies as a Bridge which crosses open pits. If you fall off, you end up in the Catacombs, assuming the fall doesn't kill you first of course. Or how do you fancy a room filled with giant spider webs? Sounds like fun, huh! The Treasure counters include a couple of surprises as well, and have more to offer than boring old treasure. You may even find a copy of the Wizard's spell book, which offers you a 1 in 12 chance of being teleported straight out of the dungeon - just what you need if the sun is getting low. Of course, it also offers a 2 in 12 chance of killing you instantly...

Dungeonquest Catacombs offers a selection of new ideas to add to the game rather than simply providing you with Cards and Tiles that are just variations on those in the original game. It has to be said that using all of the new bits and pieces makes it even more difficult to get out of Dragonfire Castle in one piece. But then, nobody said that being a brave adventurer was going to be easy.

Jervis Johnson

WHITE DWARF 3



Hitting Out With



Steve Jackson has recently linked up with *Computerdial Ltd* to create *FIST - Fantasy Interactive Scenarios by Telephone* - a totally new type of fantasy gaming. In this article, Steve explains what all the fuss is about.



By Steve Jackson

'Interactive telephones?'

'Yes,' said the voice at the other end. 'And we'd like to talk about doing your adventures. We can record the text digitally...

I had already stopped listening to Tony by this point. As he went into some of the technical details of his system, ideas and images began rushing into my head. It was as if someone had just invented the home computer and was asking whether I would like to develop the first computer game programs. The possibilities were truly exciting!

In the Beginning...

After several meetings with Tony and Bret Pirquet of *Computerdial*, *FIST* began to evolve rapidly. Tony, Bret and Monte Harkins, their computer whizz, were the ideal people to develop the system with. Nothing was impossible. Well almost. As ideas came up for developing the adventure into an entire game world, most companies would have said: 'Too much hassle. Let's just stick to basics.' But the excitement was infectious. We all knew that we were breaking new ground. For instance, the combat system involves skill rather than pure luck, but players have to learn its secrets. They can practise their skills at a *School of Swordmastery* (now the *Adventurer's Academy*). Sound effects are used to give audio clues (like listening at doors etc).

We did consider the possibility of two callers, in the same room at the same time, being able to talk to one another. Sadly, this was not technically possible, so instead we laid plans for the *Black Claw Tavern*, a group conversation line - soon to be installed especially for *FIST* players. And the final adventure is infinitely expandable. Since the program is stored on a single computer, it can be continually adapted and changed to incorporate new ideas. Apart from all the things we could do with the actual system, Tony was keen on giving away cash prizes, as *Computerdial* already do in their *Trivia Line*. This proved to be a useful consideration when dealing with the matter of cost for the end user - but we'll come back to that.

The Lair of the Demon Prince

Over the next month, I worked day and night on the *Castle Mammon* adventure. Once the dungeon had been designed, the manuscript had to be prepared like a cross between a *Fighting Fantasy* book, a computer program and a radio drama script, noting the different voices and inserting pauses for sound effects. But for me, the highlight was the week in the recording studio directing the production. Audio-video is my major hobby and I have a small sound and video studio at home. But working with 16-track desks and digital effects machines had me on a permanent adrenaline high!

The final product was *FIST - Fantasy Interactive Scenarios by Telephone*. If you haven't yet called the *FIST* number, I'll just go through what *FIST* is all about.

Welcome to FIST

When you dial in to *FIST*, a number of options are available, and you select your choices by dialling whilst you are on the line. First of all you have the choice of either going straight into the adventure or using one of the other *FIST* features, like the *Adventurer's Academy* monster bash. When you go off on the adventure, the idea is similar to an *FF Book* or a computer adventure game, but the sound effects really do bring the adventure to life.

When it comes to fighting monsters, your battle takes a series of combat rounds. Again you dial as you listen - any number from 0-9 - and the sound effects will tell you whether you have wounded or killed the monster, or whether it has wounded you! The idea is to find the secret escape route from the dungeon and return to the *Adventurer's Guild* in Beckbridge with as much gold as possible. Your score (in gold pieces) is recorded at the Guild and the highest scores of the month win prizes. Callers might even win prizes of real gold in competitions to be run by the organisers.

The Cost of Heroism

We then had to turn our minds to the call charges. It's no use having a fantastic product that's too expensive for anyone to buy. All calls go direct to British Telecom and from there they are routed to the *FIST* computer. There was no other option open to us, and the charge was fixed by BT. We therefore had to start devising some ways of keeping prices reasonable within the system, by minimising delays, providing shortcuts etc. We came up with several ideas here.

First of all, you won't have to start each adventure from the beginning. We are developing a system whereby, once you have a character inside the *Castle Mammon* dungeons, you can store him in Limbo (ie: on the computer) for up to a month. Using a code system, you can then return to pick up the adventure where you left off at a future date. And phones that are DTMF compatible (ie: phones with keypads that send dial tones which can be read by a computer) can *Skip Out*. If you are in a section of text with which you are already familiar, and you know which option you will be choosing, you can interrupt the text and shoot straight to the next section. This saves lots of time. Unfortunately, it doesn't work with all phones; rotary dialling phones, for instance, are not DTMF compatible. But *Computerdial* can supply a *Tone Dialler* which you get free when you join the *Adventurer's Guild* (the *FIST Player's Club*). You hold this little device up to the mouthpiece when pressing one of its buttons to make a choice, and it sends DTMF signals down the line.

Computerdial also suggested returning some of the call money in the form of competition prizes, as I mentioned earlier. Tony and his colleagues are currently investigating a number of cost cutting options which may be installed in the near future.

So there it is. *FIST* is born. And no doubt it will be the first of many telephone gaming systems. I only hope that it is played with the same kind of enthusiasm as I had writing it. Now I must get back to writing the second *FIST* adventure...

The *FIST* number is 0898 800 876. We would like to hear from any readers who have played *FIST* with their views on this new dimension in role-playing games.

IN CASE OF DIFFICULTY PLEASE ADDRESS MAIL TO:

F.I.S.T., C/O COMPUTERDIAL, REX HOUSE,
4-12 LOWER REGENT STREET, LONDON SW1 4PE

CULTURE SHOCK

NEW BLOOD...

Another influx of new faces into the Studio of late.

Darren Matthews, is our new figure painter. Darren made it to the top after the flood of applications had been sifted. Look out for his work in future *'Eavy Metals* - we think you'll be as impressed as we were. Darren, a trained archaeologist, has been painting figures for the last 4 years, and he now prefers wielding a paintbrush to a pickaxe.



Darren Matthews vibrates with delight at his new job.

Derrick Norton is a new face in the writers' dungeon. After working on the *WFRP* adventure *The Grapes of Wrath* in WD98 and on *Power Behind the Throne* the poor Lancashire lad has finally been chained to a word-processor full-time.

Nigel Stillman is yet another ex-archaeologist. What with him, and Darren, and Rick Priestley, and Graeme Davis, GW now has a veritable burrowing of archaeologists - if that's the right word. Anyway, Nigel has been a wargamer since he was little, and he's co-written a book on armies of the Ancient Near East (in between digging up Black Death victims). Now he's a full-time *Warhammer* battlegame writer, you'll be seeing some of his work in due course (pages 59-60 of this very WD, as a matter of fact).

Lastly, there's **Pete Regan**, who's *not* an archaeologist but here as part of his college course. He's got the daunting task of helping catalogue all of the figures the Art Marines have painted in the past. It's doubtful whether anybody's told him how many there are...

DISAPPEARING DANIEL

Despite every effort, the Art Department has been unable to contact old *White Dwarf* artist **Daniel Loveday**. If you're out there, Daniel, please get in touch with the Art Department at the Design Studio.

WIN THE NEXT 1,000 WDS!

Now there's a thought. But that's just what a lifetime subscription could mean; assuming we're both still around of course.

All you have to do to earn this infinitely large kaboodle is answer the following, simple questions.

1. Which magazine was the forerunner to *White Dwarf*?

- (a) Underworld Oracle
- (b) Cheap & Cheerful
- (c) Owl & Weasel
- (d) Rat & Ferret
- (e) Trollcrusher

2. Who was the first editor of WD?

- (a) Steve Jackson
- (b) Ian Livingstone
- (c) Mike Brunton
- (d) Paul Cockburn
- (e) Rick Priestley

3. When did WD go monthly?

- (a) WD38
- (b) WD26
- (c) WD90
- (d) WD42
- (e) WD32

4. In astronomy, what is a white dwarf?

- (a) A type of comet
- (b) A small, high density star
- (c) The opposite of a black hole
- (d) A Soviet unmanned probe
- (e) A brand of telescope

5. Which of the following is *not* a Dwarf?

- (a) Wardancer
- (b) Engineer
- (c) Troll Slayer
- (d) Tunnel Fighter
- (e) Giant Slayer

Let us have your entry on a postcard please, by June 30th 1988. The competition is not open to employees of Games Workshop or Citadel Miniatures, or their families. The judges' decision is final and no correspondence will be entered into. And official competition-speak like that. Anyway, good luck to all of you. We'll announce the winner in WD as soon as the result is known.

A thousand issues of WD would make a stack 4 metres (13 feet) high, contain eighty-four thousand pages, and almost a hundred million words. That's more gaming material than there are facts in the *Encyclopedia Britannica*. There might even be an article on the Fimir.



Undead Derrick Norton scans his VDU for signs of life.

SPELLING COMPETITION!

Warhammer Fantasy Battle magicians have lots of spells to choose from, but we're still looking for more. WD is planning a new column of WFB spells and magic, so if you have devised any interesting, new and colourful spells for *Warhammer Fantasy Battle*, why not type them up, slap them in an envelope marked '*Warhammer Magic*', and send them to us! Any spells published will win the contributor a £20.00 GW gift voucher!

ART-OUT!

John Blanche has been a difficult man to talk to recently. Now don't get me wrong. He is his usual affable self. It's just that no-one can get into his office for the mountains of drawings, paintings and models that people have been sending in. From somewhere behind several stacks of artwork, John asked us to let you know that the figure painter vacancy has been filled (see above), so please - don't send any more figures to us. Because of the huge number of models (and artwork) received, you might have to wait a while for an answer, but rest assured, one will arrive eventually. Both John and Bryan (da Boss) Ansell thank you all for your interest and enthusiasm, and you'll get a reply soon.

If anyone wants to send John flat artwork, then he'd prefer it to be in the form of good quality photocopies, so there's no danger of an accident to your masterpiece either at the Studio or in the post.

WARHAMMER 40,000 DAY

A mole somewhere in the retail department has leaked information that all UK Games Workshop stores will be holding a **Warhammer 40,000 Day** on Saturday April 16th. This spectacular event will include some splendid demonstration games. Make sure you teleport over to one.



Nigel Stillman on site.

CALLING ALL CHAPTERS!

Teleport in to **Campaign '88** at Woughton Leisure Centre, Milton Keynes on June 4th-5th, where the Milton Keynes Wargames Society will be hosting the first national **Warhammer 40,000** Competition. There are places for 24 commanders in four rounds of competition over the two days, with trophies for first and second places and a prize for the best-painted force.

Contact Imperial Commander Dean H Bass, 14 Skeats Wharf, Pennyland, Milton Keynes MK15 8AY, marking your envelope **WH40K**. The closing date for entries is March 28th 1988 - so do it now!



Pete Regan bashes on with a mammoth task.

HIGHWAY WARRIORS!

A brief glimpse of Games Workshop's forthcoming, but as yet untitled, game of the near future.

The chain gun hadn't fired for a while, but the barrel would scorch bare flesh. So would the hood. It's hot out here, misleading because the goggles cut most of the glare...

Denver, mile-high city, pinnacle of achievement, and the fastest growing conurbation in the United States. They say it's never quiet. Throughout the night you can hear the rumble of the arms factories, the smelting works and assembly lines. And the steady stream of helicopters/VTOL jet liners form a counter-beat to the pulse. The torrent of evangelism, rhetoric and invective, the clubs, casinos and theatres are the only retreat. Route 80 cuts straight west, the main artery between the two coasts. Route 90 tracks the worst, mountainous terrain.

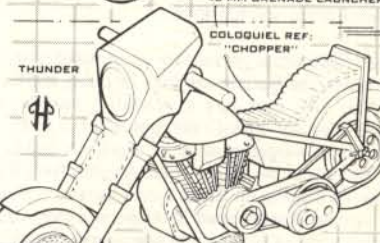
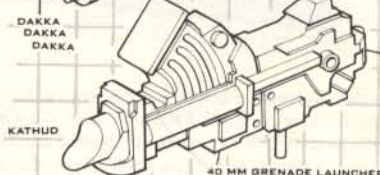
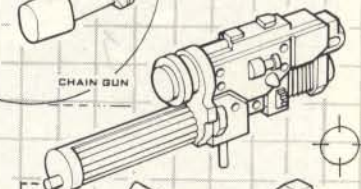
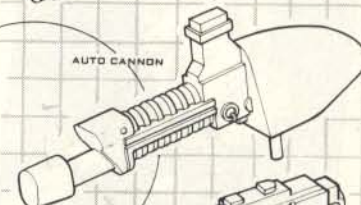
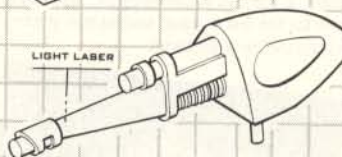
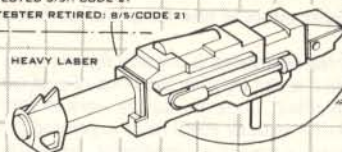
This is the home of Turner, Harvest & Ramirez. The names may change, but the Agency's reputation grows. It takes its pick of the Federal and State contracts in Colorado and the neighbouring states. The Agency deals with hard, organised mobs on the East Coast strip, and crazed or desperate outlaws operating out of the shanty towns or remote mountain fastnesses.

The Agency's men and women, are drawn from all walks of life. They have a career that is exciting, glamorous and above all, short. An Op might die in a matter of weeks. A good Op could last for months. Someone with *talent* - well, who knows?

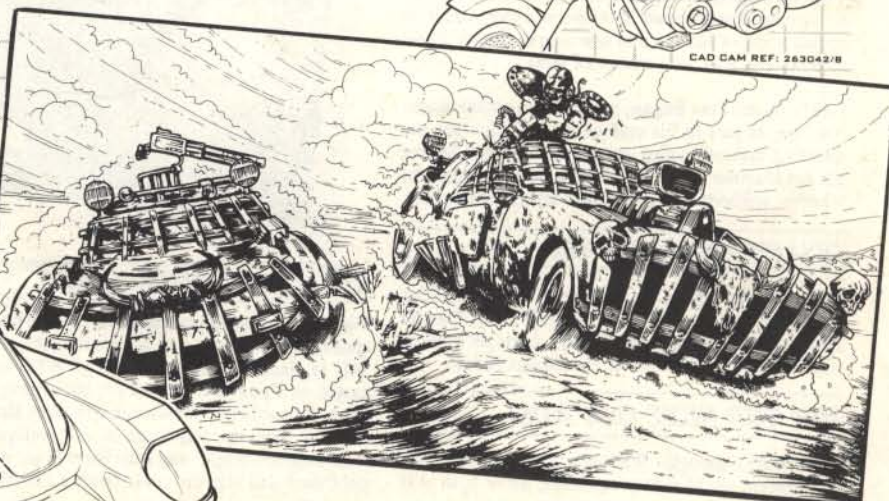
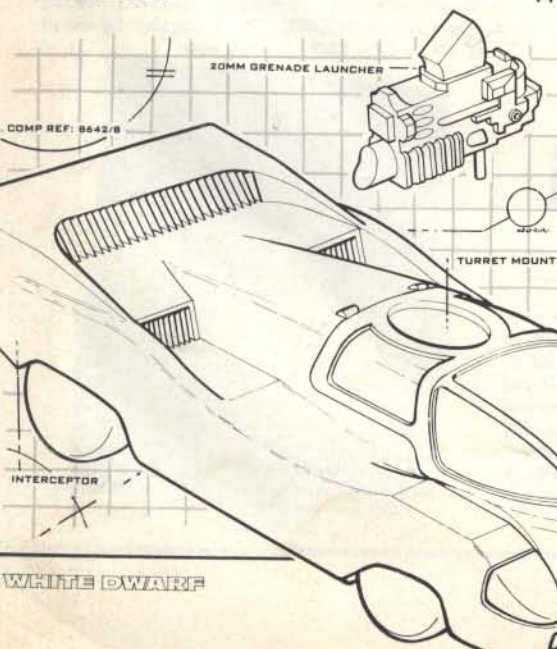
Citadel plastics provide bikes and cars with interchangeable weapons. Citadel metal provides new models, street fighters and car variants. White Dwarf supplies new games, rules and weapons systems. Games Workshop front an infinite board, concise, well-illustrated rules and a standard of art and presentation without rival. The game's designer, Richard Halliwell, comes up with a truly elegant wargame, a feel for driving way-too-fast, track generation systems, vehicle design rules, power-to-weight ratios and an awesome array of firepower.

This is it.

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WARHAMMER 40,000 FAN HARDWARE

RAPIER CARRIER WITH MULTI-LASER

Rapier carriers are incorporated into Imperial Army forces at both the company and regimental level. Each troop company has a support squad which ideally includes 5 Rapier carriers as well as other mobile support weapons such as Mole Mortars. In practice, the natural attrition of campaigning tends to mean that support squads operate with whatever they can get! They are easily distinguished by their blue 'artillery' uniforms, with yellow shoulder pads bearing the company insignia. Individual Rapiers are also used in the front line to support infantry squads.

At the regimental level, Rapiers and other heavy weapons are organised into whole support companies. These unwieldy outfits are used to provide heavy bombardments or en masse support for major offensives. In theory, a company comprises 10 machines, often divided between 2 types, such as 5 Rapiers and 5 Mole-Mortars. But they are often reduced to so few weapons that they are forced into a supporting role on the battlefield, rather like the company support squads.

Regimental support companies wear the same blue tunics as the company support squads, but with a distinctive red shoulder pad rather than yellow.

RULES

The Rapier has its own profile like any small vehicle. But unlike a vehicle, its crew may be targeted separately. When it becomes necessary to randomise hits between the crew and carrier, roll a D6: 1-4 the carrier is hit; 5-6 a crew member is hit.

Rapiers have a crew of 2. With both crewmen the Rapier may move and fire during the same turn, even though the weapon carried is a *slow loading* weapon and cannot normally do so. If a crewman is killed, the weapon may not move and fire in the same turn.

Rapiers are equipped with an auto-drive which allows the carrier to move forward on its own, thus making it possible to move and fire during the same turn (with full crew). Rapiers also have a targeter to improve the accuracy of the weapon carried. The crew are still required to operate and fire the weapon as well as to direct the carriage itself. The Rapier illustrated is fitted with a multi-laser: a popular and effective support weapon easily recognised by its quadrupal laser chamber.

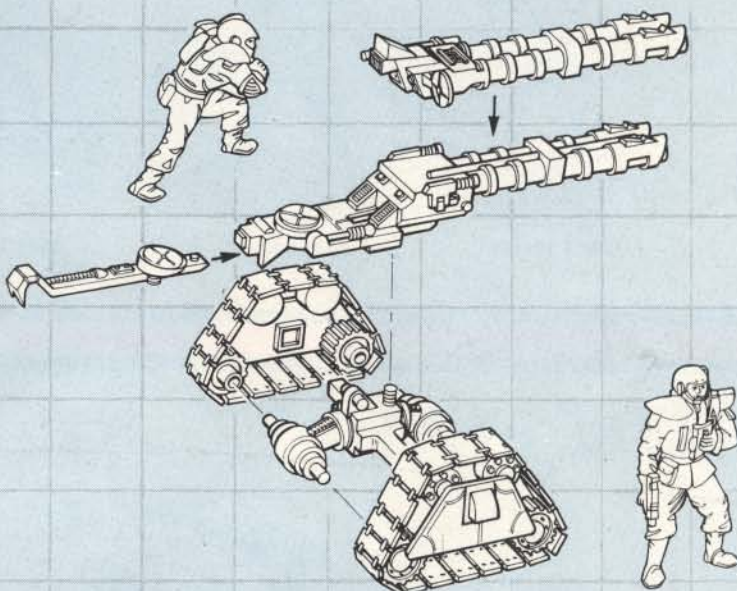
13/5

**Rapier Gun-carrier with
multi-laser**

Land		TRR	Cp	T	D	Sv	Eq	W
Max Speed	Acc/dec							
24	6	½	2	8	15	6	2	2

Equipment: Auto-drive, Targeter /
Weapon: Multi-laser

PV 187 + Crew

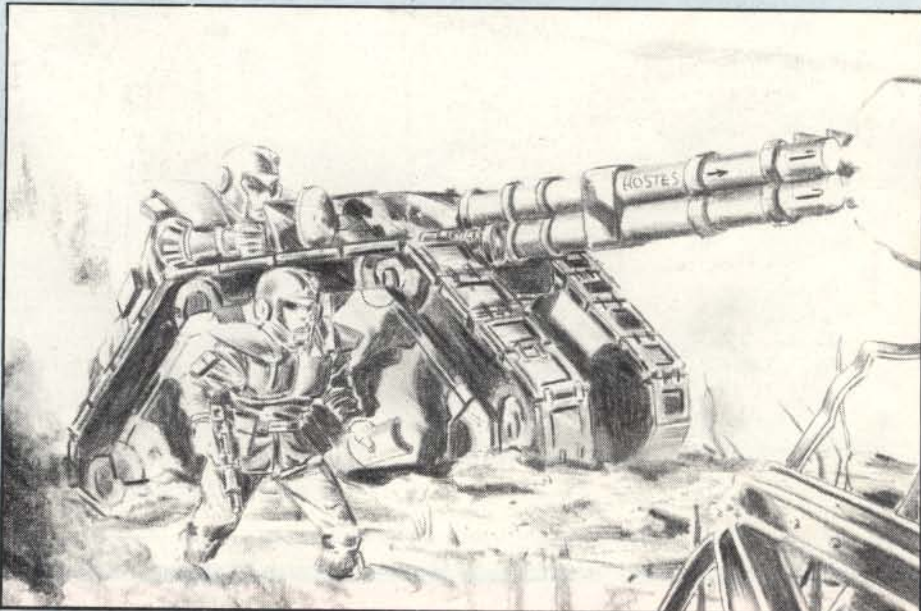


Optional Rapier systems: The Rapier is capable of mounting a variety of heavy weapons. This may be achieved without converting your model, so long as your opponent is aware which weapon is being mounted, and the appropriate points cost is paid. To substitute the multi-laser for a multi-melta costs +10 points. To substitute the multi-laser for las-cannon costs +50 points.

"Peace is not in my vocabulary."

Attributed to Jarra Mordiker
Commander, 13th/5th Support Regiment

Rick Priestley



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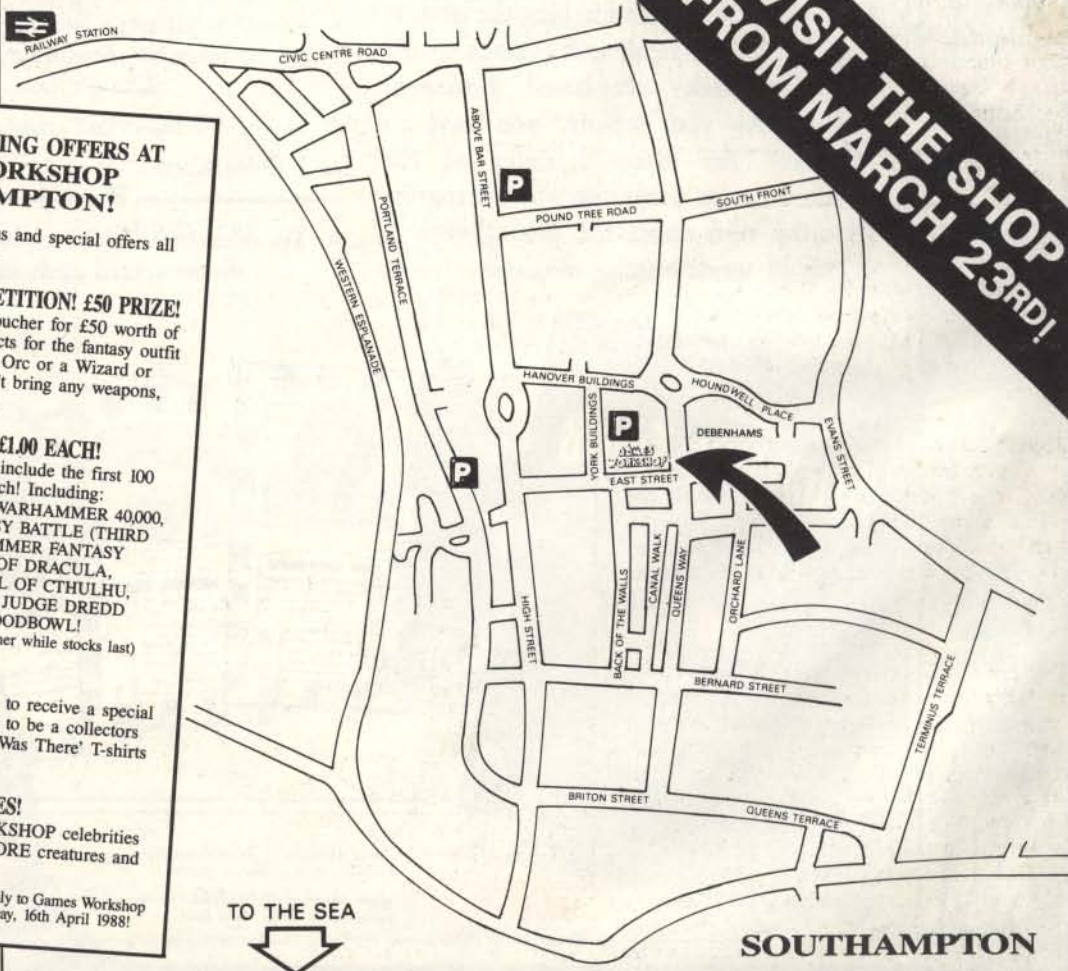
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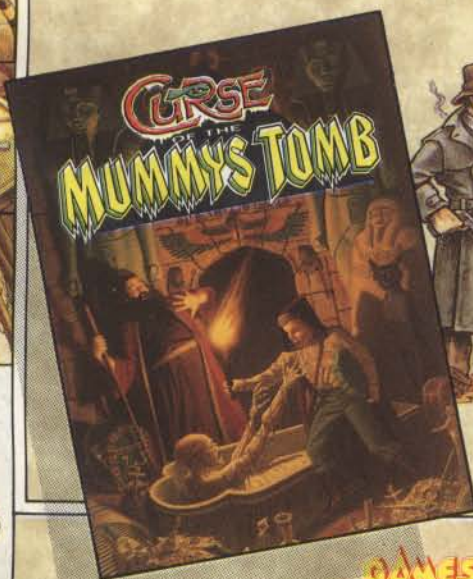
If you dare take up the challenge, look out for the special sarcophagus bearing the words **CURSE OF THE MUMMY'S TOMB** in your local games shop, and prepare to step inside...

CONTENTS

- ★ Stunning 3-D playing board (assembled in a couple of minutes)
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THE FLOATING-GARDENS OF BAHB-ELONN

By Basil Barrett

BACKGROUND

This scenario was originally written for use as a competition event at *Games Day 1987*. We have published the adventure so that you will be able to reproduce the competition. The scenario also serves as an introduction to the forthcoming supplement detailing the land of Lustria, (see *WFRP World Map*, p272). At *Games Day* the party had to play the part of a small band of pygmies, and we have included details of this party so that you can use them too. You should carefully read the notes on Witchdoctors, Ancestor Spirits and the spell *Control Spirits* before starting play.

If a conventional party is used there is a significant chance that players will lose favourite characters. Much of the scenario is geared towards pygmies, (some tunnel heights, the presence of pygmy ancestors and so on), and a party without access to pygmy-magic may find some areas extremely difficult.

the pygmies of lustria

Many tens of thousands of years ago Lustria was visited by a starship 'manned' by a diminutive race of space travellers. Unfortunately the landing did not go according to plan and the survivors of the crash were forced to adapt to their new home. Petty arguments about whose fault it was soon escalated into conflict and the pygmy ancestors developed a foolproof method of dealing with their opponents: they ate them. To be fair, the pygmy ancestors had always re-cycled dead colleagues and merely extended the process to include hunting. Since the food usually objected to this, sophisticated techniques were developed to bring prey back alive, (eg paralysing poisons). In short, the original space travellers lost

their technological knowledge but retained an active interest in the culinary arts. Pygmy weapons include fire-hardened wooden javelins (-1 Dam), flint daggers (-1 Dam) and 'throwing clubs'. The latter weapon counts as an *improvised weapon* in melee and as a throwing ax when hurled (-1 Dam). However, the most favoured weapon is a poisoned blowpipe dart. Daggers are tucked into a belt with room to hold six darts and a pygmy can carry his blowpipe plus club, or blowpipe plus three javelins, in his shield hand.

Witchdoctors

Witchdoctors are special tribal priests or shamans found amongst the pygmies. They always follow one of the two major pygmy deities (see

below) and have differing abilities according to which of the deities they support. They have some similarities to the Alchemists of the Old World in their reliance on herbs and preparations, and lower magical ability than Wizards of the same level.

When male twins are born in a pygmy village a feast is held to celebrate the event and the two boys are ritually appointed witchdoctors of the two gods, Beesbok and Brobat, with the fatter youth being assigned Beesbok. When they reach the age of fifteen they are given huts at opposite ends of the village; each then dedicates the remainder of his life to serving their god. If there is already a pair of witchdoctors, the twins act as apprentices until the death of one of the witchdoctors (see below). When female twins are born a feast is also held to celebrate the event, and the two girls are ritually appointed as special 'Guests of Honour'. They do not reach the age of fifteen.

Note that a village will either have no witchdoctor, or two of them (one of each deity). However, each witchdoctor pretends that the other does not exist. If asked, they will say that they are the only witchdoctor in that village. They never speak to each other and avoid meeting at all times.

Although they have some spells, they normally only use these in self defence or while away from their home village, preferring to treat day-to-day problems with herbs, drugs and potions. Their actual approach varies according to which deity they follow: if a villager came to see them complaining of a rival in love, Beesbok's witchdoctor might prescribe a love potion to be given to the object of their affection, while Brobat's would probably offer a vial of poison to be given to the rival!

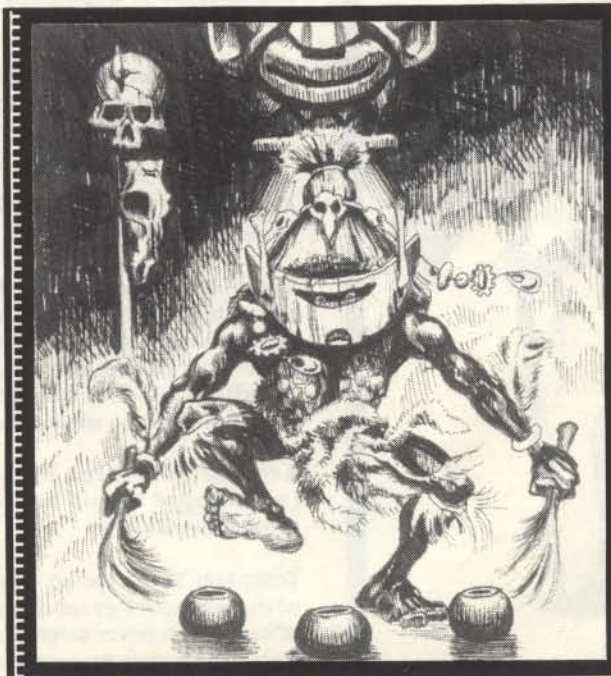
Pygmies serve no time as an 'initiate', becoming Level 1 Witchdoctors automatically on their fifteenth birthday (through divine intervention). They are otherwise subject to all the normal rules for Priests (*WFRP* pp149-151). A settler who wishes to become a witchdoctor must first serve an

apprenticeship as an initiate to a pygmy witchdoctor as if following a normal priest career. When a witchdoctor wishes to advance a level he meditates in his hut for two days and nights and then exchanges 100 EPs per level for a roll on the *Cleric Advance Table*, modified by behaviour as normal (*WFRP* p150).

When one of the witchdoctors dies, whether from natural or unnatural causes, the other leaves the village to take up a wandering lifestyle. He may be persuaded to join parties of adventurers for short periods.

Note that there are three new spells included in the lists below - these are included in the forthcoming Lustria supplement. *Control Spirits* is detailed as you will need it for

Ⓢ this scenario.



Advance Scheme - Level 1

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel
					+2	+10	+10	+10	+10	+10	+10	+10	10 ²

Advance Scheme - Level 2

M ¹	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel
-1	+10	+10	+1	+1	+3	+20	+20	+20	+20	+20	+20	+20	20 ²

Advance Scheme - Level 3

M ¹	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel ²
-2	+20	+10	+1	+1	+4	+30		+30	+30	+30	+30	+30	30 ²

¹ Applies to Witchdoctors following Beesbok only. (They are expected to become extremely fat in imitation of their god, resulting in a reduction in their *Movement* rate).

² Witchdoctors following Beesbok have this added to their *Fel*, Witchdoctors following Brobat have it subtracted.

Skills - Level 1: Blather; Brewing³; Cast Spells - Petty Magic; Consume Alcohol³; Herb Lore; Identify Plant; Meditate; Night Vision⁴.

Skills - Level 2: Cast Spells - Clerical 1; Cast Spells - Control Spirits (L); Cure Disease³; Magical Sense; Manufacture Drugs (Natural only); Prepare Poison⁴; Public Speaking³.

Skills - Level 3: Astronomy; Cast Spells - Clerical 2; Cast Spells - Create Mannikin⁴ (L); Cast Spells - Quicken the Seed³ (L); Divination⁴; Magical Awareness³; Manufacture Potion.

Key:

³ Beesbok Witchdoctors only.

⁴ Brobat Witchdoctors only.

L New spell in forthcoming Lustria supplement.

Magic Points: 2D4 at Level 1; 2D6 for each additional level.



Trappings: Large hut (dark and gloomy); 2D6 gourds of various herbs and powders; Rough stone pestle and mortar; D4 cages containing D6 small animals, (chickens, snakes, rats or birds); Coloured beads, dried lizards etc.

Beesbok: Blowpipe; Club; 2D4 gourds of beer; Various foods.

Brobat: Staff; Feathered head-dress; 2D4 human fingerbones.

Career Exits: Witchdoctor - of next level up (maximum 3rd).

BROBAT and BEESBOK:**Patron Gods of the Pygmies**

Description: According to pygmy myth, the world was created by thirteen short gods who then joined in an immense feast to celebrate. During the feast two half-brothers connived to murder the other eleven gods, and even to this day they still dine on the flesh of their former comrades.

Of the two gods Brobat is the more thoughtful and sober and is depicted in legends as a devious schemer. He is intelligent, self-interested and wholly without morals. His sphere of influence is work, suffering, disease and death, political intrigue and the acquisition of power for its own sake. He appears as a huge pygmy - fully six feet tall wearing crocodile skins, a feathered head-dress and carrying a stout wooden rod.

Beesbok presents a much jollier image. He has no interest in working, scheming, thinking too hard or doing anything other than eat, drink and generally having a good time. His sphere of interest encompasses all the principle leisure activities, health and well-being, together with the promotion of lethargy. At five and a half feet he is tall for a pygmy but short for a god. Beesbok is stocky, squat, dark-skinned, unwashed and has an immense paunch. He is often naked, but may wear a simple loincloth and carry a club or blowpipe.

The witchdoctor of Beesbok is most popular with the villagers - they come to him because they assume that he will want to help. However, the witchdoctor of Brobat is unpopular and generally shunned, but the villagers never openly oppose him and seek his advice because they are afraid of the retribution of Brobat. When a villager has a problem (illness, rival in love, flatulence etc) they will secretly consult both witchdoctors and attempt to implement two sets of (usually extremely contradictory) advice.

The names attributed to these gods vary from village to village, the names Brobat and Beesbok are used only as an example and the GM should invent a new pair of names for every other village visited by the adventurers.

Alignment: Neutral (Beesbok tends to Good while Brobat tends to Evil).

Symbol: Beesbok's symbol is a crude semicircle with its ends upwards (said to resemble a smiling mouth), while that of Brobat has the ends downwards. Many pygmies carry this symbol on an item that can be quickly inverted, (such as a shield), so that they can present the correct symbol if they should happen to meet either one of the witchdoctors.

Area of Worship: Brobat and Beesbok are revered (worshipped would be too strong a term) by pygmies throughout Lustria.

Temples: There are no temples as such, although the huts of the witchdoctors are considered holy places and the name of each god is never mentioned in the hut of his half-brother's disciple. There is no central organisation or communication between followers of the gods in neighbouring villages.

Friends and Enemies: The relationship between the two witchdoctors is often extremely strained and disputes are common, (all the other villagers will stay strictly impartial while secretly maintaining to both of the witchdoctors that they have their exclusive support). However, both unite in their hatred of the 'New Gods'; the various Old World and Norse gods that settlers have brought with them. The other native Lustrian deities are usually tolerated.

Holy Days: There are no special holy days; praise is given to Beesbok whenever there is a large feast and respect is shown to Brobat whenever there is a death in the village.

Cult Requirements: As stated, only twin brothers among the pygmies become witchdoctors. Either type of witchdoctor would welcome a settler as a disciple, (believing this would give them greater authority than their opposite number), and such a trainee witchdoctor need not be one of a pair of twins. However, they must first convince the witchdoctor that they have not and will not have dealings with the other witchdoctor in that village.

Strictures: Those professing to follow Beesbok must never refuse an offer of food unless they know it to be poisoned or otherwise dangerous, and must share their own food if requested. Followers of Brobat must never willingly give another food and must never eat in the sight of others (they frequently claim never to eat at all although this is entirely spurious). Both of the witchdoctors must listen attentively to the problems of any villagers who come to see them (though they often pretend to be out when gossips or hypochondriacs come to visit), but need not necessarily give any advice or assistance.

Spell Use: Witchdoctors of Brobat may use all Petty Magic except *Remove Curse*, and all Battle Magic (of 1st-2nd Level) save *Cure Light Injury*. Witchdoctors following Beesbok use all Petty Magic except *Curse*, and all Elemental Magic (1st-2nd) except *Assault of Stones*.

Skills: The skills available to witchdoctors of Beesbok and Brobat have been listed already in the advance scheme.

Trials: Trials set by Beesbok always involve the consumption of inordinate amounts of food and alcohol. Trials set by Brobat usually involve the removal of a political opponent (but never a witchdoctor of Beesbok) by the use of poison, or success in some corrupt or depraved scheme contrary to the common good.

Blessings: Brobat steadfastly refuses to give Blessings and may bestow a minor curse on anyone who persists in asking. Beesbok favours skills such as *Brewing*, *Cook*, *Consume Alcohol*, *Cure Disease*, *Gamble*, *Heal Wounds*, *Jest and Luck*. Tests favoured by him are *Bluff*, *Disease*, *Gamble and Poison*.

ANCESTOR SPIRITS

Ancestor spirits are the ethereal residue of dead pygmies who return to visit the living to give assistance (benign spirits) or seek retribution (hostile spirits). They have *Night Vision* to 48 yards. Ancestor spirits are usually male, but some 10% of them are female. Hostile spirits are normally encountered only at the place of their death on certain nights of the year when they come out to plague the living (who stay close to the village fire and rely on witchdoctors and benign spirits to protect them). Away from their place of death hostile spirits can be encountered after summoning by a witchdoctor. Benign spirits often visit on a whim or to give some assistance to their descendants, and are never too far from their old villages.

Physique: Benign spirits cannot be seen in daylight. In darkness they appear as a translucent image looking as they did at the prime of their life (this may be their mental prime,

so they can appear as wise old men or women). Hostile spirits appear as glowing pygmy shapes; they have always died a violent death, sometimes at the ghostly hands of other hostile spirits, and always appear as they did at the moment of their death (usually with faces twisted in agony).

Psychological Traits: Spirits are *subject to Instability* unless within 48 yards of their physical remains or place of death; they are otherwise immune to all psychological tests and cannot be forced to leave combat. They may cause *fear* in living creatures and *terror* in pygmies.

Special Rules: Spirits cannot be wounded by non-magical weapons and cannot cause damage themselves (except through spell use, see below). A living creature struck by a spirit must make a *Cool* test or flee (a pygmy will be subject to *terror* instead). Anyone who fails this test but is prevented from fleeing (eg is physically restrained or locked in a room with the spirit), must make a second *Cool* test or die from heart failure. A pygmy who is subject to *terror* from a hostile spirit and not rescued before daybreak (ie when the spirit causing the *terror* is forced to vanish), must also test against *Cool* or die as the spirit attempts to take the pygmy's spirit with him.

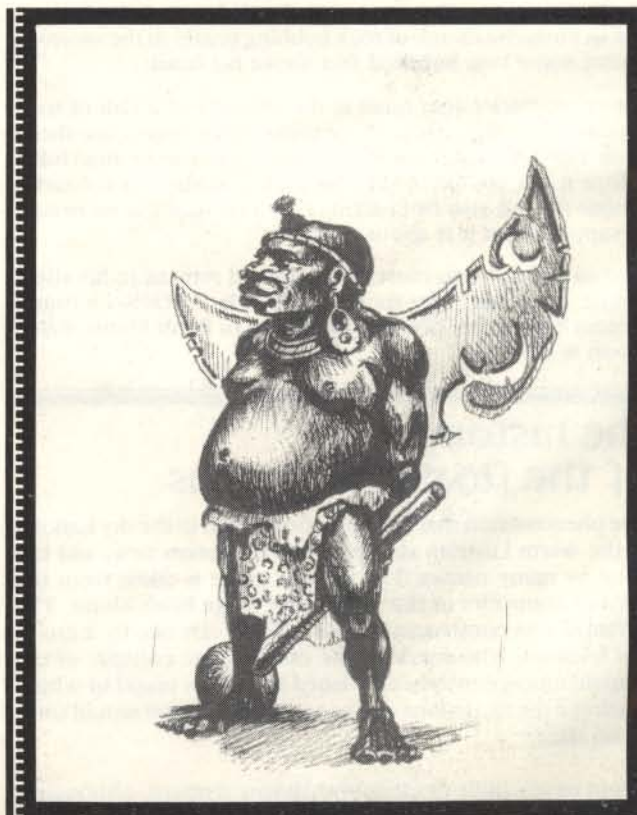
Spirits may move small objects as the Elemental Spell *Move Object*, but lose two *Wounds* each time they do so. They may not move the remains of dead pygmies, but can otherwise move any single item with ten *encumbrance points* or less. They can use this power to make thrown weapon attacks with daggers, small improvised weapons like rocks etc using their *BS* score. Since they lose two *Wounds* even if the attack misses they prefer to rely on their ability to cause *fear* whenever possible.

If hostile and benign spirits ever meet they will instantly attack and are capable of wounding each other as normal.

Basic Profile

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel**
4	33	17	0	3	11	30	1	18	18	18	18	18	10/40

** 10 for hostile spirits, 40 for benign spirits.



CONTROL SPIRITS

Spell Level: Witchdoctor Clerical 2

Magic Points: 1 per spirit to summon; 2 per spirit to dispel; variable to control

Range: Not applicable to summon; 24 yards to control or dispel

Duration: Until next sunrise

Ingredients: Bone or scalp from body of pygmy to summon; drop of blood from living pygmy to control or dispel

This spell may be used to summon, control or dispel pygmy ancestor spirits. Witchdoctors of Beesbok may only summon or control benign spirits; witchdoctors of Brobat may only summon or control hostile spirits. Either type of shamen may dispel either type of spirit but in this case the spirit can resist the spell by making a successful **WP** test.

Summoned spirits appear within 6 yards of the summoner and will do his bidding until the following daybreak when they disappear (note that hostile spirits may only be summoned during the hours of darkness).

If a witchdoctor attempts to control spirits (of appropriate type) roll a die with number of sides equal to the number of magic points expended (ie D4 for four points, D8 for eight points etc). The number rolled will be the number of spirits affected (who then have a *Willpower* test to avoid the effects of the spell). If the spirits are currently under the control of another witchdoctor within 24 yards both should roll a D100 and add their *Willpower*; the person attempting to gain control must exceed his opponent's score or the spell fails. If he succeeds the spirits have a **WP** test as above and will be free from control by either witchdoctor if they succeed.

GM'S INTRODUCTION

Our scenario opens on an idyllic scene - a sleepy little village somewhere on the continent of Lustria. It is a blazing hot summer day in the Imperial Year 2502. Our hero (a minor hero to be exact), is determined not to waste the good weather, and hence is sprawled flat on his back soaking up the sunshine and chewing slowly on a juicy slice of fresh watermelon.

Banga Gong, for it is he, suddenly becomes aware of a shadow blocking his precious sunshine. He idly glances aloft, and to his mild surprise (he may have been shocked had he not made his *Cool* roll so easily), saw not a cloud blocking out the sun, but an immense chunk of rock bobbing gently in the morning breeze some two hundred feet above his head.

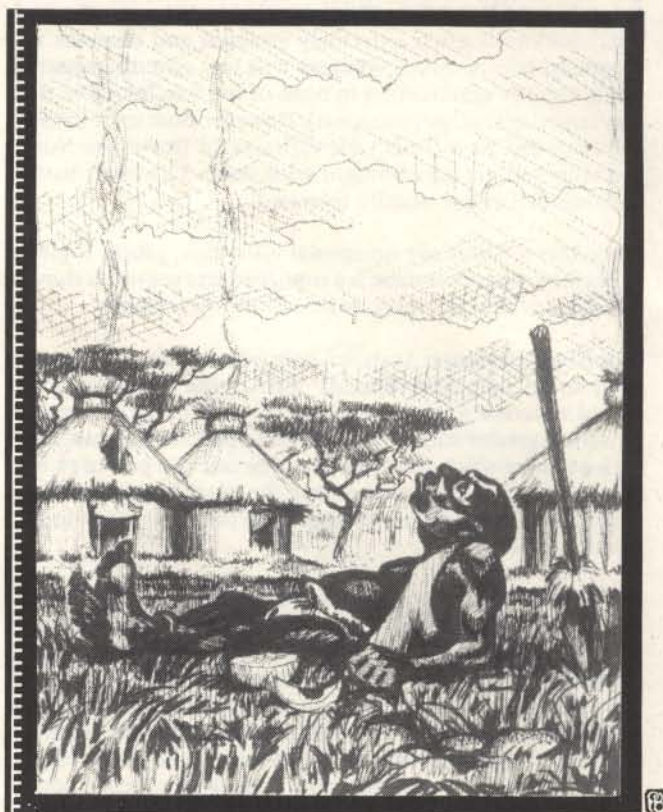
Lesser pygmies might quail at the thought of a slab of rock big enough to support a village many times larger than theirs poised so delicately over their head; not so our (minor) hero. "Since it has not fallen yet," he muses in his own colourful tongue (he has also been eating berries), "there is no reason to suppose that it is about to do so!"

And so Banga Gong closes his eyes and returns to his silent reverie, oblivious to the shouts of the older and wiser villagers around him: "Flee, flee, it is the return of Bahb-Elonn, Bahb-Elonn is upon us!"

the history of the floating gardens

The phenomenon that currently floats high in the sky basking in the warm Lustrian sunlight is by no means new, and has gone by many names. The present name is taken from the current controller of the island: The Mage Bahb-Elonn. The pyramid was constructed almost 7000 years ago by a group of Old Slann who survived the catastrophic collapse of the dimensional gateways and wished to build a vessel in which to escape the incursions of Chaos that they knew would soon befall them.

When newly built the ship was almost sentient, although it now has very few remaining powers. The Slann had salvaged



parts from the wreckage of the crashed ship piloted by the ancestors of the Lustrian pygmies. The main parts salvaged were a warpstone-powered drive mechanism, a device enabling control of the craft to be linked to the mind of a specific individual, and an advanced astro-navigation system.

Minor items salvaged included a pair of internal transport shafts, several security doors and a voice-generating damage warning system; all these devices can deliver messages in a language understandable to the present descendants of the race that built the original craft. Note that if your players are going to use a party that does not include pygmies you will have to give them some device that enables them to understand these messages.

When the Old Slann artisans attempted to activate the escape craft they met with two problems. Firstly, on take off, the pyramid took with it a large chunk of rock. More seriously, the astro-navigation system proved to be irreparably damaged. The Slann managed to construct a simple system to allow the craft to be piloted through the air, but it lacked the power and precision needed to leave the planet's atmosphere. Discouraged, the Old Slann abandoned the ship and soon succumbed to the lethargy that had seized their fellows. The 'floating island' that the Slann had created drifted randomly over the surface of Lustria for thousands of years, serving as home to a succession of creatures, while the power of its reactors gradually diminished.

Some 80 years ago the 'island' was rediscovered by a motley group of adventurers led by the feared Mage Bahb-Elonn, who had recently travelled from the Old World to the 'new continent' of Lustria. Bahb-Elonn established himself as controller of the island and managed to prevent any further dissipation of reactor energy (which was getting dangerously low). In the years that followed Bahb-Elonn employed mercenary guardsmen to replace his dead companions (he alone appeared to have the secret of longevity) and refurbished the pyramid to suit his tastes. He allowed the cannibalistic tribe of pygmies that had occupied the 'island' on his arrival to remain, accepting their praises and being worshipped as a god. To keep them amused he often travelled to other pygmy villages so that they could launch frenzied attacks for supplies; the arrival of Bahb-Elonn soon became the worst fear of countless pygmy tribes throughout Lustria.

SHIELD & BANNER COMPETITION

**10 MIGHTY FORTRESSES, 10 COPIES OF WARHAMMER SIEGE
AND 10 PACKS OF WARHAMMER REGIMENTS TO BE WON!!!**

**PLEASANTLY SITUATED CITADEL
OF DEATH - VACANT POSSESSION
IDEAL FOR FIRST TIME TYRANTS**

*This idyllic, deceptively spacious detached residence
complete with retinue, plus GW's answer to Home &
Garden (which includes guidelines on how to get rid of
gate-crashers to your fortress warming feast) are all up
for grabs in this unique offer...*

You'd just rather not have to pay for it, right?
Well it is our Centenary anniversary, so maybe
we'll give you this kaboodle for the price of a
postage stamp. Okay, okay - we'll do it. We'll give
a Mighty Fortress, a copy of Warhammer Siege
and a box of plastic regiments to the person who
does one eensie weensie job for us...

Take a look at these classic Regimental banner
and shield designs created by John Blanche.
Clean, effective, and striking - yes? When you see
the design reduced to the size it would appear on
a normal shield, it looks very impressive indeed.

So the question is, can you do something as good
- or better? In colour or black and white it makes
no difference to us. We're not looking for Mona
Lisa on a Matchbox or something else so intricate
and complex that it's impossible to reduce - we'd
like you to design something clean and simple.
And don't worry if you can't draw or paint. It's
the concept that's important. If we know how
your design *should* look, perhaps with a few
notes to explain the regiment that uses the
design, then all the better. Since both shield and
banner should apply to the same regiment, the
two should be related.

There are ten sets of everything in the
Warhammer Siege package ready to go out to
the best designs received by JUNE 24TH 1988.
10 Runners up will receive vouchers for Citadel
Miniatures.

The only constraint is that you use the templates
we've provided.

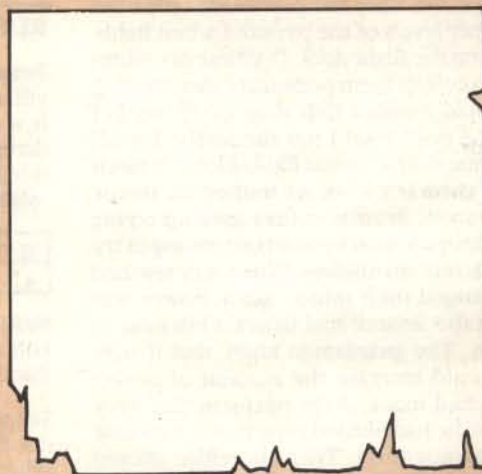
Entries should be addressed to: Warhammer Siege
Competition, Games Workshop Design Studio,
Enfield Chambers, 14-16 Low Pavement,
Nottingham NG1 7DL.

Stone cladding has never looked so good!

SHIELD DESIGN
REDUCED TO
ACTUAL MODEL
SIZE



CUT OUT OR PHOTOCOPY



SHIELD
AND
BANNER
TEMPLATE

PLEASE PRINT CLEARLY

NAME: _____

ADDRESS: _____

POSTCODE: _____

All entries must be returned on or before the closing date. No correspondence will be entered into and the judges' decisions are final. This competition is not open to Games Workshop employees or their families.

Bahb-Elonn and his guardsmen wanted for nothing. He had instructed the pygmies in various methods of agriculture and soon the steps of the pyramid were covered in an abundant growth of fruits and vegetables. Animals were bred on the island for meat and rounded up at leisure when needed, and the raids on other pygmy villages provided any other supplies that were required.

Inevitably, Bahb-Elonn became bored. He began to delve deeper into the mysteries of *demon lore* to amuse himself but this proved to be his undoing. Encouraged by successful minor summonings, he prepared to summon a major demon, intending to use it as a personal valet and bodyguard. The summoning was a disaster and Bahb-Elonn found himself trapped in his own magical circle and locked in combat with the creature he had summoned. In desperation he uttered a powerful invocation that slowed time tremendously within the circle. He hoped that the guardsmen would notice something was amiss and be able to reach him and slay the creature before it could destroy him.

Unfortunately, Bahb-Elonn had overlooked the fact that the 'controller' of the island must sit on the throne that links his mind to the pyramid for one hour in twelve, otherwise the power levels begin to drop. At first the guardsmen ignored his absence, they were used to him disappearing for days on end to dabble in some arcane experiment. They carried on as normal, and in any case the 'island' was due to attack another village soon and there were preparations to be made. However, when several of the lights failed and the 'island' began losing height, it occurred to them that there was some problem. They were considering what they should do when a voice suddenly warned them that power was dangerously low, and if something wasn't done the whole complex would be destroyed in 240 time spans. They didn't know how long a time span was, but when another warning followed soon after with only 230 time spans remaining, they decide to waste no more time; they had to find out where Bahb-Elonn was, and quickly!

This was easier said than done. They had previously only been allowed to enter the upper levels of the pyramid when Bahb-Elonn had needed them on the flight deck. On these occasions Bahb-Elonn had come to collect them personally, deactivating various defenses, and had insisted that they carry neither armour or weapons. The soon found out the reason for his insistence, and by the time they reached Bahb-Elonn himself there were only nine of them left alive. An immediate rescue attempt resulted in two more deaths, so they gave up trying to rescue Bahb-Elonn and continued upwards intending to try and take control of the 'island' themselves. When they reached the flight deck they changed their minds again. Power was now getting so low that the 'island' had struck a hill near to its intended destination. The guardsmen knew that if they chanted in here they could increase the amount of power available (Bahb-Elonn had made them perform this very function previously when he had needed extra power for some particularly complex manoeuvre). They therefore started chanting, hoping that Bahb-Elonn would be able to extricate himself without their help and would come and save the situation.

When they started chanting they were rewarded with the announcement that there were now 140 time spans remaining until destruction (twice the time that there would have been without their intervention). They were encouraged by this and continued, unaware that down below them another party had set out with the intention of exploring the 'island'...



THE PARTY

Ideally the party should consist of six players, with the characters allocated as shown below. If you have more players simply allocate them one or more of the champions (eg a seventh or eighth player would each take a champion from each of players two and four). If you have only three players, one of them will have to take all the characters listed under players two and four. All skills that permanently affect characteristics have been included in the ratings given below, (marked with an *). A recent raid has meant that the village supply of poison has been used up so none is available for the PC's blowpipe darts.

player one

BRUDDA BOBB: Pygmy Major Hero

Personality: As the major hero of the village you do not let this fact escape the attention of any of the lesser warriors. Despite your superiority you are slightly jealous of the up-and-coming Banga Gong; he is better-looking than you and you're pleased to get the chance to show your worth.

M	WS	BS*	S	T*	W	I	A	Dex	Ld	Int	Cl	WP	Fel	Fate
3	51	62	4	5	3	65	3	50	59	35	75	41	44	1

Skills: Acute Hearing; Blather; Clown; Concealment Rural; Consume Alcohol; Dance; Disarm; Dodge Blow; Fire Eating; Follow Trail; Marksmanship* (BS +20% with Blowpipe); Silent Move Rural; Sing; Specialist Weapon - Blowpipe; Strike Mighty Blow (+1 Dam); Very Resilient*.

Trappings: Double Handed Club (-10 I +2 Dam); Blowpipe (ES 1) and 6 Darts; Javelin (ES S-1); Dagger (+10 I -3 Dam) Leather Jerkin (AP 0/1); Painted Animal Skull on Head (AP 1 to head, first blow from crushing weapon will smash it); Belt and Loin Cloth; Small Sack on belt; Skin of Beer; Hunk of Goat Cheese.

player two (controls 2 characters)

RUBBA DUBB: Pygmy Champion

Personality: No one was more surprised than you when the village chief promoted you to Champion a few months ago. It was an honour you could do without; being a Champion detracts from safe activities like eating and sleeping. The last thing you want is to appear capable or else promotion to Hero might be next, which means even more danger!

M	WS	BS	S	T	W	I*	A	Dex	Ld	Int	Cl	WP	Fel	Fate
4	27	26	3	3	4	48	1	31	34	27	45	24	32	0

Skills: Acute Hearing; Concealment Rural; Consume Alcohol; Follow Trail; Lightning Reflexes*; Night Vision; Silent Move Rural; Specialist Weapon - Blowpipe.

Trappings: Club; Blowpipe (ES1) and 6 Darts; Throwing Club (ES S-1); Dagger (+10 I -3 Dam); Shield (AP 1); Belt and Loincloth.

MAGGA DOGG: Pygmy Champion

Personality: For a complete meat-head you have managed to survive a very long time. The rest of the village think you are simply a lucky individual but you know it's down to bravery and a healthy diet of vanquished foes. You are sure that whatever dangers exist on the island, they will not be overcome by thinking and talking (besides, thinking hurts).

M	WS	BS	S	T*	W	I	A	Dex	Ld	Int	Cl	WP	Fel	Fate
4	29	35	3	4	4	47	1	37	28	13	43	28	39	0

Skills: Acute Hearing; Concealment Rural; Consume Alcohol; Disarm; Fleet Footed*; Follow Trail; Luck; Mime; Silent Move Rural; Specialist Weapon - Blowpipe; Storytelling; Very Resilient*.

Trappings: Club; Blowpipe (ES1) and 6 Darts; Throwing Club (ES S-1); Dagger (+10 I -3 Dam); Shield (AP 1); Belt and Loincloth.

player three

BANGA GONG: Pygmy Minor Hero

Personality: The role of hero fits you like a glove (and it certainly attracts the women). However, you are still overshadowed by the prowess of Brudda Bobb and, provided the quest does not suffer, you would not be unhappy if he did not come back alive.

M*	WS	BS	S	T	W	I	A	Dex	Id	Int	Cl	WP	Fel	Fate
4	42	54	3	5	7	44	2	35	50	36	55	44	48	1

Skills: Acrobatics; Acute Hearing; Animal Care; Concealment Rural; Consume Alcohol; Disarm; Dodge Blow; Fleet Footed*; Follow Trail; Silent Move Rural; Specialist Weapon - Blowpipe; Strike Mighty Blow (+1 Dam); Strike To Stun.

Trappings: Double Handed Club (-10 I +2 Dam); Blowpipe (ES 1) and 6 Darts; Javelin (ES S-1); Dagger (+10 I -3 Dam) Leather Jerkin (AP 0/1); Belt and Loincloth; Ferocious Warpaint on Face.

player four (controls 2 characters)

BILLA BONG: Pygmy Champion

Personality: You are the real joker in the pack, liking nothing better than to liven up a dull moment with a joke or impression. Unfortunately, few others enjoy your brand of cheerful optimism and humour. You usually preface your gags and tricks with, "You'll like this, not at lot!"

M	WS	BS	S	T	W	I*	A	Dex	Id	Int	Cl	WP	Fel	Fate
3	28	42	3	2	4	59	1	38	35	20	48	28	41	0

Skills: Acute Hearing; Charm Animal; Comedian; Concealment Rural; Consume Alcohol; Follow Trail; Lightning Reflexes*; Mimic; Silent Move Rural; Specialist Weapon - Blowpipe.

Trappings: Club; Blowpipe (ES 1) and 6 Darts; Throwing Club (ES S-1); Dagger (+10 I -3 Dam); Shield (AP 1); Belt and Loincloth.

TO-KA BONG: Pygmy Champion

Personality: None. Well, that might be a simplification but you are certainly a very boring individual to meet. Your only real interest is in gambling and you bet on almost anything providing the outcome is boring and trivial.

M	WS	BS	S	T	W	I	A	Dex	Id	Int	Cl	WP	Fel	Fate
4	25	41	4	4	5	35	1	32	33	16	41	31	32	0

Skills: Acute Hearing; Concealment Rural; Cook; Follow Trail; Gamble; Silent Move Rural; Specialist Weapon - Blowpipe.

Special Objectives (Players One to Four)

Champions: *Death or Glory!* You are totally expendable, but the village must survive. You must achieve your objective whatever the cost!

Heroes: In order not to have any doubts cast on your heroic status it is essential that the party succeeds in its objective. However you should try not to take on too much of the risk yourself, use the Champions, it's what they're for!

player five

SHAMA BEESBOK:

3rd Level Witchdoctor of Beesbok

Personality: The role of Santa Claus (if the pygmies believed in him), would suit you to a tee. You are always jolly and believe in food as the ultimate curative power, dealing with anything from broken limbs to advanced psychotic disorders. Of course, herbs and magic have their place but the power of food is absolute!

M	WS	BS	S	T	W	I	A	Dex	Id	Int	Cl	WP	Fel	Fate
2	33	48	3	5	10	65	1	60	58	53	70	65	70	1

Skills: Acute Hearing; Blather; Brewing; Cast Spells - Petty Magic, Clerical 1, Clerical 2 plus *Control Spirits*; Consume Alcohol; Cure Disease; Herb Lore; Identify Plant; Magical Awareness; Magical Sense; Manufacture Drugs (Natural Only); Meditate; Public Speaking; Specialist Weapon - Blowpipe.



IRON CLAW SQUATS

Easily the most numerous of the abhuman races, Squat clans and individuals may be found throughout the galaxy. Renowned for their ferocity, courage and hardiness, they form the backbone of many Imperial forces. Nevertheless, Squat rebellions are not infrequent events. The oppressed masses have been incited by belligerent clan leaders and manipulated by scheming renegade Imperial Commanders. Criminal Squats are even found amongst the piratical and bandit armies of the less salubrious regions of Imperial Space. But whatever their allegiance, it is universally agreed that they make doughty warriors indeed!

1
CAPTAIN WITH
BOLT/LAS
PISTOL

2

3

4

5
STANDARD
BEARER

6

7

8

9

10

11 GENERAL

12

13

14

15

16
CASUALTY

17

18

19
PIRATE
CAPTAIN

20

21

22

23

24

25

26

PLASMA GUNNER

27
CAPTAIN WITH
CHAINSWORD

28

29

30

31

32



Designed by Bob Olley.



Trappings: Club; Blowpipe (ES 1) and 6 Darts; Large Sack over Shoulder (must drop to use hands); Rope - 10 Yards; 5 Gourds of Coloured Powders; Stone Pestle and Mortar; Small Bag with 47 Coloured Beads; 4 Dried Lizards, 7 Gourds of Beer, Small Sack of Cheeses, Dried Fish, Chicken Drumsticks etc, plus Another Small Sack with Additional Supplies as above; Various Spell Ingredients; Belt and Loincloth.

Magic Points: 22

Petty Magic: Gift of Tongues; Glowing Light; Marsh Lights; Produce Small Creature; Remove Curse; Zone of Warmth

Elemental Spells - Level 1: Breathe Underwater; Hand of Fire; Walk on Water; Zone of Hiding

Elemental Spells - Level 2: Cause Fire; Cause Rain; Move Object; Resist Fire

Special Spell: Control Spirits

player SIX

SHAMA BROBAT: 2nd Level Witchdoctor of Brobat

Personality: How about mean, nasty and vindictive? You really are a black-hearted pygmy, only willing to aid others to further your own ambitions of wealth and power. You're only real hobby is the preparation of new poisons and for this you need a constant supply of guinea-pigs (or any other living creature for that matter).

M	WS	BS	S	T	W	I	A	Dex	Id	Int	Cl	WP	Fel	Fate
4	23	35	4	5	8	48	1	63	66	44	56	56	19	1

Skills: Acute Hearing; Blather; Cast Spells - Petty Magic, Clerical 1 plus *Control Spirits*; Herb Lore; Identify Plants; Magical Sense; Meditate; Night Vision; Specialist Weapon - Blowpipe.

Trappings: Wooden Staff (Quarterstaff -1 Dam); Large Sack over Shoulder (must drop to use both hands); 6 Gourds of Coloured Powders; Stone Pestle and Mortar; Small Bag with 13 Black Beads, 12 White Beads, 3 Dried Snakes and 5 Human Fingerbones; Various Spell Ingredients; Belt and Loincloth; Feathered Head-dress.

Magic Points: 12

Petty Magic: Curse; Magic Alarm; Magic Flame; Produce Small Creature; Zone of Cold; Zone of Silence

Battle Magic Spells - Level 1: Cause Animosity; Fire Ball; Hammerhand; Steal Mind

Special Spell: Control Spirits

Special Objective (Players Five and Six)

Remember, the 'other' witchdoctor doesn't really exist. To help the six other members of your party to forget about this quirk of their imagination you should never refer to him in conversation, point at him, take any notice of what he 'says', make any consideration of him in your words or deeds or help him in any way. Under no circumstances should you say anything to him. It would not bother you particularly if he did not survive this expedition but you may not do anything to deliberately place him at risk. However, you must not, of course, warn him if something is about to attack him from behind...

Beesbok Witchdoctor only: Remember that the chief is probably getting excited about nothing. Try and look after the warriors but ensure that you stay alive and get plenty of meal breaks whatever else is going on around you.

Brobat Witchdoctor only: You should attempt to fulfill the general party objective but remember that your life is worth more than the combined skins of all the other inhabitants of your village. Whatever happens, make sure that it's not you that gets killed!

RUNNING THE ADVENTURE

The competition on *Games Day* was strictly timed and the party had to achieve their objective within the two hours and seven minutes allowed or perish in the attempt. Although parts of the scenario were changed over the course of the three days of the event to prevent players gaining an advantage from witnessing previous games, this version of the scenario is sufficiently similar to present the same degree of challenge. To make it easier for us to pick the winners, the scenario was intended to be extremely tough; if you wish to give your players a greater chance of succeeding, simply increase the time available. You must decide how much time they will have before starting; 3 hours and seven minutes would still be quite tough, four hours and seven minutes is a reasonable time to allow.

The adventure was designed to be played using floorplans and all the encounter areas (with the exception of corridors and small, empty rooms), use plans from the **Dungeon Rooms** or **Dungeon Lairs** sets produced by Games Workshop. After the room title in the key is the name of the floorplan that you should use to depict that area. Actual room descriptions have been kept to a bare minimum on the assumption that most people playing the adventure will wish to use the floorplans. (see pages 23,48,49).

Only the items that vary from those depicted on the plans or are of particular interest are noted in the key. Other items may simply be described as seen on the plans.

If you do not intend to use the plans, you will have to extend the time available to the party to allow for the time you will spend describing each room. You will also have to improvise the room contents from its title - eg, 'bedroom' contains a

bed, one or two chairs, a chest of drawers etc. All important items are noted in the key so you will simply have to describe the various mundane contents that are of no relevance to the adventure.

If the players are using a conventional party you may wish to have Shama Beesbok go along with them as an NPC under your control to give them the use of pygmy magic (he will use his spells to help the party but will refuse to get involved in combat or otherwise risk his own skin). This will also make it easier to construct an alternative introduction for a conventional party. Assume that the party are staying as guests at the village when the events described in the players' introduction occur - the chief will 'ask' them to investigate the 'island', lending the party Shama Beesbok for magical aid.

If your players are using the pygmy party they may wish to discard their weapons in favour of any metal weapons they find. They can use weapons such as daggers, hand axes and javelins with no penalties. However, none of the pygmies have used swords before - if they attempt to use a sword they will have an effective **WS** of 10. None of the armour that the party find (with the exception of the chainmail worn by the Snotling chief in Room 6) will fit them. It is very important to keep a note of any metal items the party pick up, as these will produce drastic effects later on (see the notes at the beginning of Level 2).

As mentioned previously, the time that the party have to complete the scenario is strictly limited and you will need to keep careful track of the time remaining. Shortly after the party arrive on the island a loud voice inside the pyramid will announce: "*Warning, dangerous power failure, new control unit must be fitted in one hundred and twenty time spans to prevent complete destruction.*" This announcement will occur every ten minutes, with a corresponding decrease in the number of time spans remaining until only ten minutes are left (see 'Ending the Scenario'). The announcements will be clearly audible everywhere in Levels 1 to 4 (even over the sounds of combat), and will be audible to anyone with *Acute Hearing* skill all over the 'island' unless they are currently engaged in combat or another noisy activities.

Rather than converting all of the party's actions to rounds and turns to keep track of game time, it is suggested that you use real time to determine how many 'time spans' (1-minute periods) the party have used up. This is far simpler and is fairly realistic since most time will be spent in thought and discussion amongst the characters (players) rather than in 'game mechanics'. Provided you handle combat efficiently, the 'game time' lost by melee taking longer in real time will be offset by 'instant movement'.

For this reason you should ensure that you are completely familiar with the adventure before starting and have all necessary charts etc ready for use. Many of the ratings of the occupants have been rounded off to allow rolls to be made on 1D10 rather than the two dice necessary to generate a percentage. Conversely, if the party try to take advantage of this use of real time, and insist on searching all rooms for secret doors, hidden treasure etc, determine how long this would take in game time, and then make them sit and sweat it out in real time before telling them the result of their search - this will soon encourage them not to waste valuable time!

players' introduction

This is turning out to be an eventful day, even by the standards of a warrior such as yourself. Not only has this morning seen the sudden arrival of a huge floating island, complete with palm-covered pyramid, but you now have been summoned to a meeting of the tribe's fiercest warriors, at which *both* witchdoctors are also present. Two firsts in one morning would confuse even the wisest of pygmies (which you, most certainly, are not). Fortunately the chief, assisted by a number of his older and more loquacious wives, has explained the origin of the 'island'. It transpired that the 'floating island' is a potent means of destruction regularly brought by the

renegade god Bahb-Elonn to punish indolent pygmies. There then followed a heated discussion among the older members of the tribe as to just how regularly Bahb-Elonn returns with his 'island'. The conclusion seemed to be that the visits were pretty irregular, the last certainly being before most of the current inhabitants of the village were born. However, you missed most of the conversation while trying to work out what 'indolent' meant.

The main point seemed to be that in the past, the 'island' suddenly swoops out of the sky raining fire and rocks on all and sundry before disgorging a horde of cannibalistic demons who drag off most of the inhabitants of the village. However, on this occasion the 'island' meandered by almost unnoticed and probably would have sailed right past if it hadn't collided with the steep hill behind the village. It then flew around in small circles, occasionally bumping into the hill and uprooting a few trees, before finally coming to rest with one end about ten yards from the hill. Shortly afterwards it was observed that the 'island' was actually tethered to the hill, and a large number of creatures, looking remarkably like frightened pygmies similar to your own good selves, were crossing the rope and disappearing into the surrounding undergrowth.

It is the chief's belief that something has gone seriously wrong on Bahb-Elonn's floating island, and now is the time to seek revenge for the raids of the past by seizing control. He announces to the tribe that a handful of picked warriors have volunteered for the mission, and to your surprise his vague wave not only includes you, but also both witchdoctors! He would, of course, have loved to have come with you, but at his age climbing such a steep hill and crossing such a fragile-looking rope could have a disastrous effect on his heart (or liver, or kidneys, or spleen etc).

After a little preparation (in which you discover that the village poison store is empty), you muse on your way up the hill; whatever you have to face in the Floating Gardens of Bahb-Elonn is sure to be trivial compared to the strain of dealing with both witchdoctors at once. It's probably just as well that you put your warpaint on this morning...



the floating island

Assuming the party take reasonable precautions when crossing to the 'island' you should allow them all to get there safely. You may like to have the 'island' move slightly shortly after the PCs arrival so that the rope between it and the hill breaks, giving the impression that the party are now stranded. From the moment that the first party member sets foot on the island they will have two hours and seven minutes to complete the scenario (see 'Running the Adventure' above), and the first time check will occur in seven minutes.

There are no overt signs of any pygmies on the island but party members with the *Follow Trail* skill will notice that there are numerous trails, with the most heavily used tracks leading towards the pyramid. This is covered with vegetation which is clearly cultivated rather than wild, consisting mainly of fruit trees, root crops and so on. There are also several species of domestic edible animals running around (pigs, chickens, rattlesnakes etc). The pyramid is set on the top of a steep rocky incline, and at the base of this incline there is an cave opening. Two doors are visible about half way up the near side of the pyramid, about ten feet distant from each other.

There are actually 12 pygmies from the original tribe still lurking about on the 'island' - they were too scared to make the crossing to escape and will now fight to the death rather than leave their home. At the moment they are concealed amongst the vegetation on the pyramid and are watching the party carefully.

The PCs have effectively three options; they could climb the pyramid to investigate the doors, they could scout round the island or they could enter the opening in the cliff underneath the pyramid. If they scout round the island they will see nothing of any importance but they may fall into the Snotling Lair on the far side of the pyramid (see Room 1). If the party enters the cave opening they will travel down a rough passage before emerging into Room 2. If they choose to investigate the doors into the pyramid the concealed pygmies will attack.

Once the party come within short-range (12 yards) of their

blowpipes these pygmies will fire on them from their hiding places (roll 2D6 to see how many fire each round). They will continue to do so for as long as the party remain within view but will not pursue the party into Room 2. Rather than play the combat normally, assume that their intimate knowledge of the area (suitable hiding places and secret trails etc), is such that the pygmies will be able to remain hidden almost indefinitely, with 2D6 being in position each round to fire at the party. The PCs will only get a rough idea of where the shots are coming from and wise individuals will soon run for the cover of the cave opening. Less capable parties could waste a lot of time and lives merrily romping all over the pyramid looking for their tormentors. Note that if they use magic there will be no clear targets to aim at.

Pygmies

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel
4	20	30	2	3	5	30	1	30	30	20	40	30	40

Skills: Acute Hearing; Concealment Rural; Consume Alcohol; Follow Trail and Specialist Weapon - Blowpipe (plus 1D3 others at GM's option).

Each pygmy has a blowpipe, a large bag with 24 blowpipe darts and a club. The blowpipe darts are coated with *bananna* poison and each hit will require a *Poison* test (WFRP p81). A first failure induces *Stupidity* (WFRP p71), a second failure causes *Drowsiness* (WFRP p82), a third *Paralysis* and the fourth death. All effects except death last for D4x10 turns.

If the party manage to deal with the pygmies and reach the pyramid doors they will see each is a great slab of stone, 4' wide and 10' high. These doors lead to Room 17 (Level 2) but cannot be opened. They are resistant to magic and if touched, violently repel the PC back, inflicting D6 *Wounds*. *Toughness* reduces the damage as normal but metal armour has no effect, (any form of leather armour reduces damage by 1). At the same time a loud voice from the door proclaims, 'SECURITY CLEARANCE INSUFFICIENT, ACCESS DENIED.'

level 1: the caves

With the exception of Rooms 1 and 7 this level consists of natural caves. They vary from 8' to 12' in height, while the tunnels vary between 4' and 8'. The floors of these rough caves and passages are very uneven and frequently littered with rocks or other debris.

1. Snotling Lair (Lairs: Root Cavern)

On the side of the pyramid opposite the cave entrance is a concealed Snotling lair. Perhaps 'lair' is too grand a description since it is simply a well-camouflaged hole in the ground. The original owners have recently vacated it to take up residence in Room 2.

If the party explores this section of the island the leading characters will fall into the pit. There are plenty of roots to grab on the way down, so a PC making an *Initiative* test will escape undamaged (but will drop whatever they are carrying). A PC who fails this roll will fall three yards (WFRP p75), but subtract 1 point of damage due to a soft landing. As the PCs tumble into the pit they will also trigger some Red Mould that is growing on the walls. This is a weak strain and will cause severe irritation to the eyes rather than blindness; all penalties are 10% rather than 25% (see WFRP p237).

The soft landing was due to the fact that the pit is filled to a depth of about 6 inches with Snotling droppings. A PC who falls in here will suffer a penalty of -20 *Fel* until he has a good scrub. Anyone who climbs down to voluntarily wade around only suffers a -10% penalty. Until affected PCs are clean it will be impossible for the party to surprise any creature with a sense of smell! There is nothing of any interest in the lair but if the party insist on searching through the muck they will find various animal bones, a human skull and a primitive club (broken).



2. Pygmy Tribal Hall (Lairs: Goblin Hall)

The room is dimly lit by means of a central fire, light from the entrance and a little sunlight which penetrates fine cracks in the ceiling. This leaves the north area in deep shadow and as the PCs enter they will hear a variety of scuffling noises, insane gibberings and faint maniacal laughter from the far side of the cave. In this darkened area, watching the PCs as they enter, are the Snotlings from Room 1 (slightly tipsy from consumption of pygmy beer). The Snotlings are doing their best to stay quiet but keep nudging and pinching each other and trying not to laugh. The party will not be able to see into the north stepped half of the cave until they provide their own illumination or approach as far as the middle of the cavern, (PCs with *Night Vision* will need 2D4 rounds for their eyes to adjust from daylight).

This large cavern, 25' high in the centre, was the tribal hall of the pygmies that lived on the 'island'. These pygmies were cannibals - the skulls of many of their former meals litter the floor and their (currently empty) larder is still in position in the south-east corner of the cave. When the pygmies abandoned their hall they took most of their possessions with them, but some copper coins (274 in total), some weapons, a few (mostly empty) beer barrels and the chief's throne were left behind.

When the Snotlings saw the pygmies fleeing, they assumed that they had finally driven them out and immediately claimed the tribal hall as their own. They abandoned their old lair and set about some heavy drinking to celebrate. They will be interrupted in this admirable endeavour by the arrival of the party, but will not do anything (unless attacked with magic or missiles), as long as the party stay in the sandy area at the south of the cave. As soon as the party step onto the grey rock area they will rush to attack.

There are 18 Snotlings with statistics as below. They wear no armour and are armed with clubs which can be used as hand-to-hand weapons or thrown as an improvised weapon. There are also two Snotlings with nets and daggers; they each have +20 BS, +1 S and +10 I added to the scores below. One of them is hiding behind the barrels in the eastern part of the cavern, the other is behind the throne against the north wall. They will leap up to throw their nets at any PC passing within range of their place of concealment (about 4 yards).

The snotlings are so overcome with their own bravado at driving out the pygmy tribe (so they believe) that they ignore the normal psychological effects (ie they will not be subject to *fear* or *terror* simply due to the number of opponents). They are also a little drunk; this will not affect their statistics but they will make ludicrous war-cries and perform absurdly heroic deeds - anything that strikes you as being sufficiently amusing and possibly of some danger to the party. You may like a number of them to jump on another Snotling's shoulders and charge to the attack. Such a combination will have a *Movement* rate of 2 and 2 attacks per round. The Snotling 'mount' can only strike at the opponent's legs; the rider at locations above the waist. A hit on the 'legs' by the opponent will strike the lower Snotling.

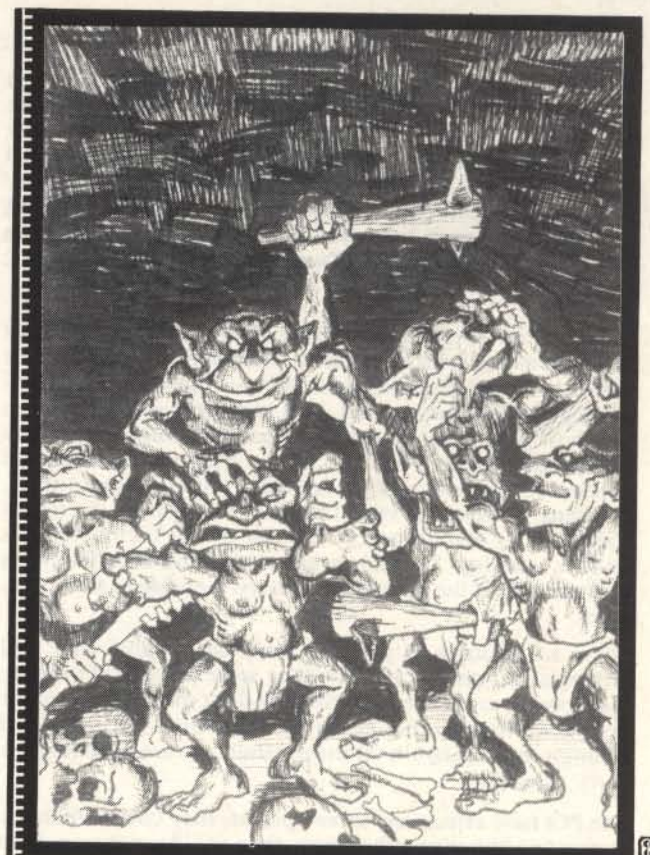
When the Snotlings are reduced to less than half their original number they will attempt to run for it through the two northern passages. Those that exit via the north-west passage will make a final stand in Room 6 with their chief. For the fate of those using the other passage see Room 8.

Snotlings

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel"
4	20	20	1	1	3	30	1	14	14	14	14	14	14

3. Mother Lizard's Lair (Lairs: Mossy Cave)

As the party approach the entrance to this cave they will hear two sets of rhythmical noises - one sounds like:



BONKA BONKA THROMPA BONKA, BONKA BONKA THROMPA BONKA

repeated over and over again, while the other sounds like:

TINKA TIDDLY TINKA TINK, TINKA TIDDLY TINKA TINK

with occasional variations, mostly involving more TIDDLYs.

When the party enter the cave (which is very dimly lit by a flickering glow from the tunnel to the north-west), they will see the fossilized skeleton of a large saurian creature. This skeleton was worshipped by the pygmies from Room 2, who called it 'Mother Lizard' and worshipped it in the belief that it would rise and protect the tribe in times of trouble. However, a far more practical use for the skeleton has been discovered by two drunken Snotlings; one of them is repeatedly beating the skull with a club in each hand, while the other is using two of Mother Lizard's ribs to play some merry melodies on the rest of the rib cage. The pair will ignore the party unless attacked (their stats are the same as above except that all percentage scores are reduced by 10% due to extreme drunkenness).

4. Beesbox Witchdoctor's Cave (Lairs: Troll Lair)

The cave is reasonably well lit by a bright fire burning at the north end. The snotlings have not entered this cave as a pair of (benign) ancestor spirits guard the entrance. These spirits appear as the ghostly shapes of a pair of elderly pygmies. They will part to allow pygmies to enter but will attack anything else that attempts to do so (however, they will not leave this room to continue attack).

Ancestor Spirits (Benign)

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel"
4	30	20	0	3	8	30	1	20	20	20	20	20	40

This was the private cave of one of the witchdoctors of the pygmy tribe that lived in Room 2 (he has abandoned the lair with the rest of them). He was the witchdoctor of Beesbok (who is known to this tribe as Fuzzboks), and was in charge of the provisions for the tribe: there are two large chests in

LEVEL 1

1. Snotling Lair



9. Pool Room



10. Lava Pool



8. Spider Lair



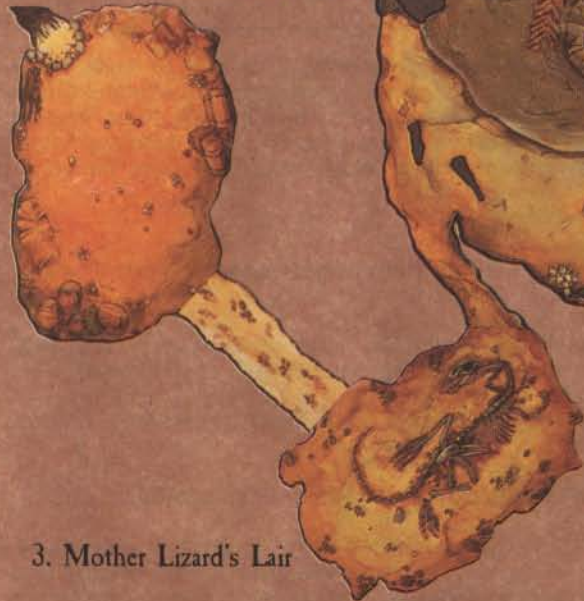
5. Grobagg Witchdoctor's Cave



2. Pygmy Tribal Hall



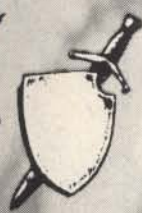
4. Fuzzboks Witchdoctor's Cave



3. Mother Lizard's Lair



Entrance Tunnel



his lair packed full of bread and cheeses (mostly stale), and a variety of barrels (most of these are empty, but one contains 16 pints of stale beer).

If the party contains a witchdoctor with the *Control Spirits* spell, he may attempt to control the spirits in order to converse with them but if he orders them to accompany him, they will be subject to *instability* as soon as they leave the room. Alternatively, he may summon a benign spirit to act as an intermediary for him (if a witchdoctor of Beesbok), or summon hostile spirits to engage in combat with the two spirits (if a witchdoctor of Brobat).

If conversed with the spirits will be able to tell the party that the island on which they stand is controlled by a group of 'long-legs' living in the pyramid above, and that something has gone wrong and the tribe have fled for their lives. They do not know how to get into the pyramid but suspect that the way in must be from one of the passages from the north of Room 2; pygmies that explore these passages seldom return and nobody has been able to enter the pyramid from above ground.

5. Brobat Witchdoctor's Cave (Lairs: Barrow)

This is the cave belonging to the witchdoctor of Brobat (known to this tribe as Grobagg). He is still in here as he was asleep when the tribe took the decision to abandon the 'island' and they left him behind in case he disagreed. Some light enters the cave from Room 2 and also from five large holes in the floor. Even so, it is basically quite dark; if the PCs do not provide lights any character without *Night Vision* will have -10% **WS** and -20% **BS**. The witchdoctor, Grobagg-Shamm, has cast a *Magic Alarm* spell on the doorway which will be triggered by any PC approaching within one yard.

The five large holes in the floor go all the way through to the bottom of the 'island'. Various lumps of rock are left lying by these so that Grobagg-Shamm and his cronies can drop them on any villages the 'island' passes over. There is room for a pygmy to fall down one of the holes but unless a PC is *running* they can easily be avoided.

There are six ancestor spirits in the cave; they are extremely hostile and will attack the party as soon as they enter. The spirits take the form of shadowy pygmy shapes with grossly distorted features and will attempt to induce *fear* (terror in pygmies) in as many characters as possible. If the party have a witchdoctor with a *Control Spirits* spell he will be able to dispel them, or (if a witchdoctor of Beesbok) summon benign spirits to do battle with them. A witchdoctor of Brobat could also attempt to take control of the spirits, but note that he would have to undergo a battle of *Willpower* with Grobagg-Shamm.

The spirits may leave the room to pursue the party (or to follow their new master if a PC has taken control of them), as far as Rooms 2 to 9 but are subject to *instability* as soon as they leave this room. They will not venture into the outside world during daylight or attempt to reach higher levels of the pyramid.

Ancestor Spirits (Hostile)

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel"
4	30	20	0	3	8	30	1	20	20	20	20	20	10

The snotlings have not ventured down the passage from Room 2 leading to this room as they can 'smell bad magic' coming from this direction, so the witchdoctor has not yet been disturbed. He is currently asleep under an altarstone against the north wall of the cave. The stone is supported at each end and drapes reach from the sides to the floor, the overall effect looking rather like a sarcophagus. Grobagg-Shamm has a bed made up underneath and will be awakened by the *Magic Alarm* spell as the party enter. He will remain hidden long enough to cast his *Aura of Resistance* and *Hammerhand* spells.



Grobagg-Shamm will appear from his hiding place once the party are engaged with the spirits. He will attempt to keep away from the PCs for as long as possible in order to use spells, but if they reach him (or if he runs out of magic), he will fight hand-to-hand with his staff (treat as Quarterstaff). He will use *Steal Mind* against any opponents that appear to use spells, otherwise he will use *Fire Balls* (2 per round). If the party ignore him and deal with the spirits instead, he will summon more spirits in groups of 6 to keep them busy while he uses his *Fire Balls*. Note that the spirits will also take damage from any *Fire Balls* flying around but this will not bother Grobagg-Shamm.

Grobagg-Shamm: Level 3 Witchdoctor of Grobagg (Brobat)

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel"
4	44	38	3	4	8	63	1	67	62	50	75	66	21

Skills: Acute Hearing; Astronomy; Blather; Cast Spells - Petty Magic, Clerical 1, Clerical 2, plus *Control Spirits* and *Create Mannikin*; Divination; Herb Lore; Identify Plant; Magical Sense; Manufacture Drugs (Natural Only); Meditate; Night Vision; Prepare Poison; Sixth Sense; Spot Trap; Torture.

Magic Points: 26

Petty Magic Spells: Curse; Magic Alarm; Magic Flame; Magic Lock; Zone of Silence

Battle Magic 1 Spells: Aura of Resistance; Fire Ball; Hammerhand; Immunity from Poison; Steal Mind

Battle Magic 2 Spells: Cause Panic; Mystic Mist; Zone of Sanctuary

Special Spells: Control Spirits; Create Mannikin

Against the east wall of the cave is a small wooden chest. If this is opened, the party will catch a brief glimpse of a featureless clay doll which suddenly takes on the features of the person who opened the chest. At the same time two hostile ancestor spirits are released and fly off, carrying the doll with them. They lurk at the roof of the cavern laughing

insanely and throwing the doll to each other a couple of times. The character whose likeness the doll has taken will feel extremely dizzy at this but worse is to come! One of the spirits will pull off the doll's left arm and the character will feel a terrible pain in the shoulder and then find that his left arm is completely paralysed. This doll is a special magic *mannikin* created by Grobagg-Shamm and any calamities that befall the doll will have a similar effect on the unfortunate PC. If the witchdoctor is captured you may force him to negotiate his release by offering the doll as payment.

If the spirits are not prevented (eg by taking control of them or magically destroying them), they perform the following actions, one per round at the cost of two *Wounds* to the spirit concerned:

- * *Pull off Right Arm, Pull off Left Leg, Pull off Right Leg* (with effects similar to above),
- * *Pull off Head* (paralyses PC from neck down),
- * *Burn Doll* (if a fire is going from a previous *Fire Ball*) or *Impale Doll on Sharp Object*.

Both the burn and impale actions cause D4 wounds, regardless of *Toughness* or armour and cause the acquisition of D6 *Insanity Points*. The PC will also take this damage if the doll is within any *Fire Ball* cast, but can only receive the effects of the doll being burnt once.

- * *Smash Doll* (This final act causes D8 wounds, regardless of *Toughness* or armour).

All these effects can be reversed by the application of a *Remove Curse* (one application required per effect), but *Insanity Points* acquired are permanent and wounds received must be healed in the normal way. However, those received from the doll being smashed must be magically cured, they will not heal with time. If the PCs can get their hands on the doll it can be rendered harmless by a single application of *Remove Curse* (but effects suffered so far must be removed as above).

Also in the cave are three *Magic Shields* (each adds 10% to the chance of a Parry), plus a chest containing Grobagg-Shamm's personal effects: 4 gourds of coloured powder, a stone pestle and mortar, a cage with 3 live and 2 dead rats in, a bag of coloured beads, 3 dried lizards, a piece of crocodile skin, a feathered head-dress, 7 human fingerbones and a spare loincloth.

6. Chief's Cave (Rooms: Orc Den)

When the players enter this cave (quite brightly lit from the fire) they will encounter four Snotlings sitting in a huddle discussing something. Three of them are quite large for Snotlings, one being almost the size of a halfling. These three will attack as soon as they notice the party. (If this group has been warned by Snotlings fleeing from Room 2 they will be waiting to ambush the PCs instead.)

The four snotlings are actually the leaders of the band. They have taken over the room belonging to the chief of the pygmy tribe and are discussing what their next move should be. Two of the attacking Snotlings are Champions and have +1 S and +10 WS, BS and I added to the standard Snotling stats. given for those in Room 2. Krizba, the chief of the Snotling tribe is a Major Hero (at least by snotling standards). He wears a long chainmail shirt that is a little too big for him (it would fit a pygmy of halfling reasonably well) but gives him 1 AP to the body and legs. He carries a double handed club (-10 I +2 Dam).

The Snotling who does not attack is Slizz the One-Eyed, a Snotling Shaman. He wears a grubby cloak and carries a dagger. He will cast *Aura of Resistance* on himself, and follow up with *Fire Balls*, trying to keep out of combat. He will not cast a *Fire Ball* if he thinks he may hit Krizba, but isn't too worried about the Champions. If he is engaged hand-to-hand

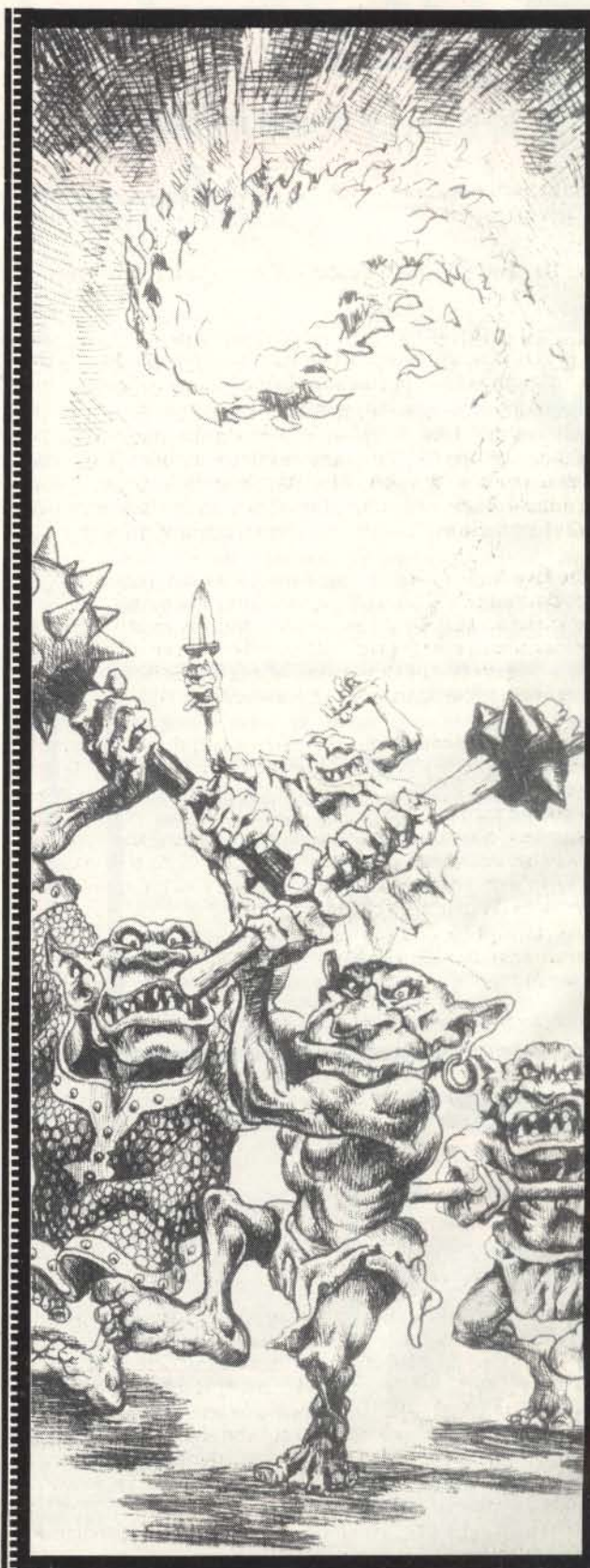
he will attempt to cast *Sleep* until he runs out of magic points, then he uses his dagger.

Krizba: Snotling Major Hero

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel
4	50	50	2	2	8	60	3	35	40	35	35	35	40

Slizz: Snotling Level 1 Shaman

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel
3	20	20	1	1	5	40	1	40	30	40	35	40	20



EXPERT

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1) Plastic skeleton with white undercoat; 2) A mix of brown and yellow ink washed over the figure. It's striking enough to leave at this stage...; 3)...but with further washes on sword and base, a little highlighting with Citadel Colour and, voila!

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- 1 - RED - Shading red tunics, banners etc - subtle shading on flesh - chaos armour.
- 2 - ORANGE - To enrich, red cloth, neutral coloured cloths, fur, leather, wood.
- 3 - YELLOW - To glaze reds, greens - tunics, banners, orc flesh, dragon skin, - for brilliance and depth of colour.
- 4 - GREEN - To shade and glaze orc/monster flesh, tunics, chaos armour, bases.
- 5 - BLUE - Tunics and banners, dragon skin.
- 6 - PURPLE - Tunics, banner, chaos armour and flesh shading on red and zombie flesh.
- 7 - BROWN - Shading tunics, flesh, equipment, fur and weathering and rust effects, skeletons.
- 8 - CHESTNUT BROWN - As above but a richer and warmer tone good for fur and beasts, horses.
- 9 - BLACK - Steel armour & equipment - lining and detailing.



1) Fighter with base colours of Citadel acrylic; 2) ink shading washes are immediately effective; 3) but the figure can be taken further with a return to Citadel Colour for final shading and highlighting.

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CITADEL MINIATURES™

Magic Points: 8**Petty Magic Spells:** Curse, Open, Sleep, Sounds**Battle Magic 1 Spells:** Aura of Resistance, Fire Ball

The north wall of this cave is warm to the touch (see Room 10). To the north is a short roughcut tunnel (the east wall of which is also warm to the touch). It comes to an end with a rusty iron grating.

7. Fighting Pit (Rooms: Gladitorial Pit)

The grating leading to this room is rusty and rather stiff, but can be pushed open by a combined *Strength* of 6 or more. Unlike the other areas that the party have explored, this room is clearly constructed rather than being a natural cave, and is brightly lit as the wall stones glow with a magical light.

As soon as two people have entered this room they will be filled with an uncontrollable desire to fight each other and will proceed to do so using their most effective attack mode. This effect is magical: there is no save against it and it lasts until the death of one of the pair or until they have been forcibly removed from the pit. Other PCs may enter the fray in an attempt to drag the two apart, or to take sides. After the death of one of the pair the effect will be removed from the other (who may be filled with remorse at his actions). If the party are still in the pit after 10 minutes have elapsed, two of them (determine randomly) will again be seized with bloodlust. This effect is repeated every ten minutes while two or more sentient creatures remain in the pit.

The two podiums in the corners of the pit are seven feet in height, so once the fight is over it shouldn't be too difficult for the party to get up to the higher level (Room 11) and *Acrobatics* or *Scale Sheer Surface* skills will help. Again, the wall nearest Room 10 is warm to the touch.

8. Spider Lair (Lairs: Spider Lair)

The only sources of illumination in this cave is the faint flicker coming from the fire in Room 2, and a pale glow coming from Room 9. If the party enter slowly their eyes will adjust sufficiently to this dim light to be able to make out the major features of the cave (they may, of course, wish to use some form of illumination of their own). The wall nearest Room 10 is warm.

The occupant of this area should be obvious as soon as the party enter, as large sticky cobwebs fill much of the cave and dried bodies are visible here and there suspended in the strands. If any of the Snotlings from Room 2 ran here they will also be suspended and will appear to be dead (but are actually paralysed). However, this assumes that the party were a minute or so behind them. If the PCs gave immediate chase then all of the Snotlings, plus the leading party member, will be stuck in the mass of sticky strands, and the second member must test against *I* not to get caught. Any following PCs will be able to react and stop.

In this room a PC who moves at *Cautious Rate* will not become stuck, but one moving faster or engaging in combat must make an *Initiative* test at the end of each round or become hopelessly entangled. PCs with some sort of flame (magical or normal), will be able to burn a path through the webs while moving at *Cautious Rate*.

The spider normally waits motionless in a dark corner to the south of the cave until its victims are hopelessly enmeshed in the webs. However, if the first PC reaches halfway into the cave without becoming stuck the spider will scuttle out and attack him. If the PCs are using fire to burn away the webs the spider will stay in its corner (unless actually attacked).

Giant Spider

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel
5	30	0	5	4	20	10	2	-	45	4	25	8	-

The spider causes *fear* in creatures under 10' tall. It has a poisonous bite (*Poison* test or paralysed), and 2AP all over its body due to a hard exoskeleton.

9. Pool (Lairs: Water Cave)

This cave has bright phosphorescent mosses growing on the walls and hence is reasonably well lit; the west wall is warm to the touch (see Room 10), and the pool which fills the cave is warm and murky. A rope from Room 23 dangles from a large hole in the ceiling and can be reached by using a large rock as a stepping stone. On the end of the rope (under the water) is a bucket. There are no nasty creatures lurking in the water, although the party need not be given the impression that this is the case. Anyone using a *Breathe Underwater* spell will be able to gather up 268 copper and 17 silver coins that have been thrown in over the years to bring good luck. They are now scattered around the bottom of the pool and will take ten minutes to collect.

10. Lava Pool (Lairs: Magma Pit)

This room (which can only be entered from Room 24 above), is extremely hot, and is brightly lit as most of the floor is molten rock. PCs using *Resist Fire* will survive for a few seconds if they manage to stay on the more solid pieces of rock. Anyone entering the lava pool is instantly vapourised.



THRU THE BEARMER

PART I
ART - CARL CRITCHLOW
SCRIPT - TIM POLLARD

THIS SHOULD BE EASY!
AND WE'VE BEEN PROMISED
GOOD MONEY FOR THIS - DO
YOU HAVE THE POTION?

THE POTION OF NICENESS!
ONE SWIG OF THIS AND HE'LL GIVE
UP VIOLENCE COMPLETELY - HE WON'T
EVEN WANT TO HOLD A SWORD, NEVER
MIND DEFEND HIMSELF!



I'LL GET A DISGUISE AND GIVE
IT TO HIM PERSONALLY!



THEN I'LL SPRING UP
AND GET HIM FROM THE
FRONT...



...WHILE I RUSH HIM
FROM BEHIND... EASY MONEY!



LOOK OUT
- HE'S HERE!

RIGHT!



HO WEARY TRAVELLER!
WOULD YOU LIKE SOME OF MY
FINE WINE TO QUENCH YOUR
THIRST?

NOT AFE!



GLUG!



I WAS WRONG!
VIOLENCE IS WRONG!
I SHALL THROW AWAY MY
WEAPONS AND DANCE!



FLING!

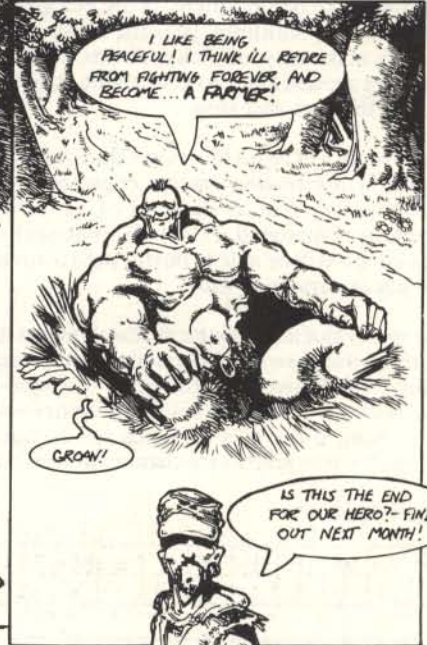
AWK!

SPLAT!



WOAH!

CRASH! SPLAT!



I LIKE BEING
PEACEFUL! I THINK I'LL RETIRE
FROM FIGHTING FOREVER, AND
BECOME... A FARMER!

GROW!



ULK!

LOB!

LA LA LA!
WHAT PRETTY FLOWERS!

STAR!

IS THIS THE END
FOR OUR HERO? - FIND
OUT NEXT MONTH!



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ORK HEAVY WEAPONS

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FLAMER

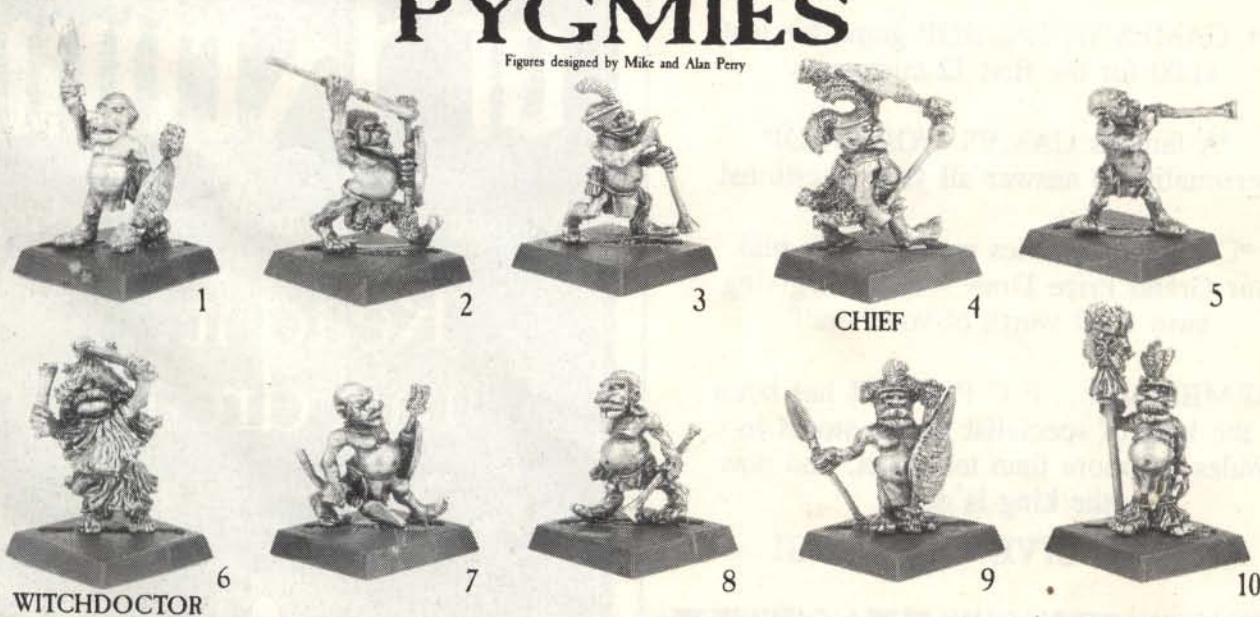
PLASMA GUN

ROCKET LAUNCHER

FLAMER

PYGMIES

Figures designed by Mike and Alan Perry



CHIEF

WITCHDOCTOR





ORK HEAVY WEAPONS

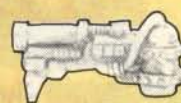
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EACH AS ILLUSTRATED:



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B) HEAVY
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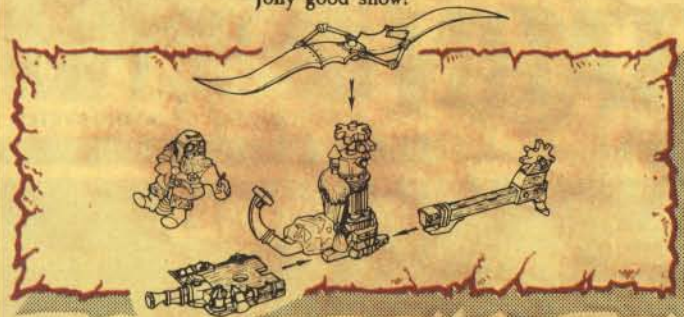
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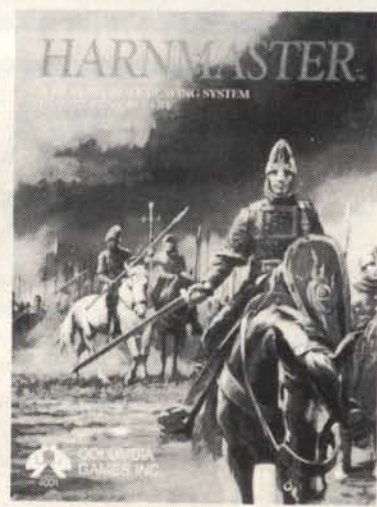
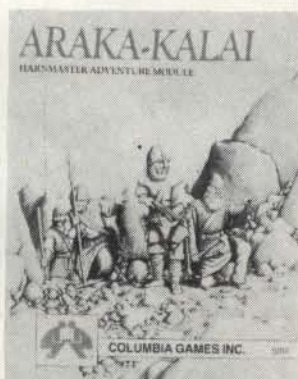
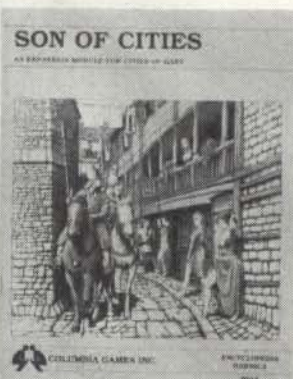


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John Blanche returns with a new brush and the Citadel Expert Paint Set, mounts his Harley and proclaims to the world that his new packs of pigments are...

BETTER THAN INKS

HISTORY

Are they inks or aren't they? We have been talking about using ink washes in 'Eavy Metal for quite some time now and the move to complement our existing range of Citadel Colour paints was an obvious one to make. The skilled chemists who developed the special washes that make up the Citadel Expert Paint set followed a tight brief from us. This ensures that this new range of pigments will excell in their capacity to bring out the best in a painted miniature.



The flesh on this space marine was created with a subtle blend of oranges and browns from the new Expert Paint Set.

A Chaos Knight with subtly blended browns for the skull motif (on the helmet) and rusty chainmail. A yellow wash brings out the brilliant red armour.



Another exceptionally subtle face. Blue green washes do strange things to the armour as well.



Phil Lewis' skeleton (not the real one). The yellow/brown ink wash makes this a very time-effective figure to paint.



Green ink on bare metal and subtle brushwork completes the weather beaten feel.



Green & Brown shading will feature a lot when you paint Goblinoids, but a dilute yellow glaze over this critter's skin will bring the colour to life.



Diluted yellow/brown wash for flesh, brown inked claws and tail for this Lesser Daemon of Slaanesh.



The standard red shading is applied to this Goblin's tunic.



More ferocious red armour...



Brown and black mixes of ink create an effective wolf pelt.



Green ink for another strange armour effect.



A 40K adventurer with a face to remember - thanks to more orange/brown mixes.



A more subtle blend blue, brown, green and black gives this individualistic armour effect. Experiment with the mixes and try to resist working straight from the pot.



Celebrating Snotlings - blissfully ignorant of the thinned yellow glaze that brightens their green shading.



This Skaven's fur, the wood and the leather pouches are all treated with a brown ink wash for added depth. The putty-built base is also washed with brown - drybrush this with Citadel Colour if you like.



Every component on this plastic Elf archer has been given an ink shading wash.



Green ink for flesh shading and brown, black and blue combinations for the armour make this an eye-catching miniature.



Inks lend the natural tones to the buckskin, green leather and the birdie in this figure. It's the different mixes which create the strength of realism.



Ink washes transform the base colours. Citadel Colour is worked on top to add the highlights.



Note the use of black ink on the gun and sword that help give the superb metal effect.



An orange/yellow glaze on this tiger-striped Space Marine proves there's no need for subtlety.



The browns on the fur and red on the shield are results of more effective ink meddling. But care needs to enter into the mixes if you want this level of realism.



With inked flesh and armour, this Ork stands out from the crowd - which probably means it will get shot at... Add yellow and brown to the green Ork flesh if you find it's too garish.



Thinned black shades this Eldar's armour and a green wash finishes off the plume.



Argue with this tough little nut an' ee'll bite yer kneecaps! Again, the thinned yellow glaze warms and brightens the base colours.



"None shall pass!" exclaimed the Chaos Warrior with the evocatively glazed bronzed armour created by mixing red, yellow and brown on top of the base colour and lightly highlighting with silver.

"Huh. 'Juz guard dis corna ferra mo', sez 'ee! But nobody listened to the whingeing Kev Adams model who was ungrateful for the green and brown wash that made him what he was.



The inks not only had to be made up of the most suitable colours for our range of figures, but they had to meet four main criteria. First of all the colours themselves needed to be brilliant to have the right effect when put to their intended use. The quality of the pigment's liquidity was essential for the wash, where pigment had to be thin enough to flow smoothly into the finest recesses of detail on a figure. For the same reason, the strength of pigmentation needed to be much better than that of normal acrylic paint so that the inks would stand considerable thinning whilst retaining the intensity of the original colour. Finally, when you work on top of some inks with a highlight colour, that colour (white, for example) can be 'corrupted' by the ink as it bleeds through. Our *Expert Paints* are colour fast however, so they are more versatile than many.

Now they're ready. And so are we...

IN THEORY...

The *Citadel Expert Paints*, specifically designed to complement the range of *Citadel Colour* acrylics, are intended for the discerning painter who wants to give his figures that special 'Citadel' look so often seen in the pages of *White Dwarf* magazine. However, specially developed pigments can be used quickly and effectively by the novice as well. These initiates of *Blanchitsu* may be surprised at the range of effects they can easily achieve.

The transparent layer of colour that may be added with ink is suitable both for enriching existing colours and adding a stage of shading to the base colour of Citadel acrylic. They cannot be used exclusively to paint metal miniatures, but they do create effects that cannot be achieved with any other medium.

THE GLAZE

This is basically a layer of ink that completely

covers the base colour. This provides a richness and depth of brilliance that cannot be surpassed by use of acrylics only. The more glazes of ink you apply, the deeper the richness. For instance, if you glaze a red tunic (*Citadel Colour* Blood Red) with yellow ink, you will end up with a warmer, richer, brighter colour. Two or three glazes normally have the desired effect. Each layer of glaze must be dry before you begin with the next one. A glaze looks more effective when applied to a figure which has already been highlighted and shaded, and tends to unify these techniques, taking the random quality out of drybrush highlights - which many people find hard to master anyway.

A glaze added directly to bare metal has an immediately effective result when it is applied to armour. Black (usually thinned with water) is obviously a good choice, taking the place of a black acrylic wash. This brings out the depth of the mail or plate with very little work. The additions of blues and browns to the black can give various hues to metal armour. Very thinned brown or orange glazes suit weathered or rusty adventurers perfectly. Chaos Knights can give the painter a chance to experiment with more colour. The application of reds, greens etc to bare metal can result in the most glorious chaotic effects.

THE WASH

The most common use of ink however, is to apply a colour wash directly to the base *Citadel Colour*. This base colour must be allowed to dry first. The ink can then be thinned with water as desired to create the depth of shading required. A blue tunic, for example, can be covered in blue ink - remember not to use too much ink on the brush or it may flood other areas of the figure which have already been painted.

The ink's fluidity allows it to flow into folds and

creases on the figure, creating a realistically smooth shading effect when it dries. You can leave the figure at this stage if you wish, but the more experienced miniatures painter will usually highlight the figure by either further blending or drybrushing.

...AND IN PRACTISE

Ink washes are particularly effective when applied to textured surfaces such as hair, fur, wood etc. For example, boars mounted by Orc Boar Rider figures can simply be given an ink wash all over the base colour. This can help when you want to paint units of wargaming figures quickly.

Remember to always wash your brushes out after using Citadel Inks just as you would with paint. Incidentally, they are non-toxic, non-flammable, and safe to use.

A FINAL NOTE ABOUT BLACK

Black ink is a very useful tool for lining and adding detail to a miniature. This is neither a glaze nor a wash; it just replaces the normal use of black paint for this procedure (see last month's *Eavy Metal* for details). The advantage of ink over paint in this area is that the ink, whilst being extremely thin (and therefore easier to handle than its acrylic equivalent), also has a very intense depth of pigmentation, ie; it doesn't rapidly become transparent when thinned. So it flows easily and, when thinned for those tiniest of details, the depth of colour remains.

Now that you have all the information necessary to use the inks to their fullest potential, here's a list of the inks in the boxed set and suggestions on how to use them in specific cases. Of course, these are the more obvious choices. There are many more.

1	RED	Shading red tunics, banners etc. Subtle shading effects on humanoid flesh and Chaos armour.
2	ORANGE	Glaze to enrich red cloth, neutral coloured cloths, fur, leather, wood.
3	YELLOW	Glaze reds and greens. Apply to tunics, banners, Orc flesh, Dragon hide for brilliance and depth of colour.
4	GREEN	Shade/glaze Orc/monster flesh, tunics, Chaos armour, figure bases.
5	BLUE	Tunics, banners, Dragon hide.
6	PURPLE	Tunics, banners, Chaos armour and flesh. Shading on red and Zombie flesh.
7	BROWN	Shading tunics, flesh, equipment, fur. Weathering and rust effects. Skeletons.
8	CHESTNUT BROWN	As above but use for a richer, warmer tone. Good for riding beasts, wood.
9	BLACK	Steel armour and equipment. Lining and detailing.

John Blanche





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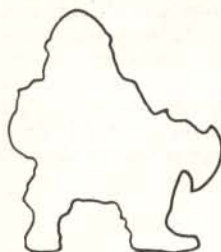
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GAMESTM WORKSHOP

100,000 Millidwarves

These anniversaries return with alarming speed: it's only a year of brain damage since I celebrated surviving my 50th column, and *Dwarf* gave me a nice picture of a birthday cake for the sixtieth (also a cardboard champagne bottle and a photograph of a large cheque). This is where, as usual, I hope no one remembers my first contribution in issue 2, or the embarrassingly pseudonymous and blackmail-worthy bits between then and my emergence with this column in issue 39. Onward, onward.

And as the latest fantasy contenders come over the last fence and into the straight, it's a rank outsider leading the pack, and yes, yes, I can't believe it, the bookies (Honest Langford, *The Old Earth*, Est 1853) offered 100-1 against, but streaking first across the line despite its enormous weight penalty, is nothing less than Stephen Donaldson's exonerated filly *Mordant's Need: A Man Rider Through* (Collins 661pp £11.95)!

This concludes the fantasy of *The Mirror of Her Dreams*, which ended on a cliff-hanger with the enemy at the gates and our heroine wrongfully accused, but with such a plethora of spare plot-devices lying around that the suspense largely concerned which of the numerous ways things could be sorted out. In volume 2, Donaldson convolutes his plot further before tidying up: meanwhile the most egregious and dispensable invention (that SF mega-warrior straight out of Marvel Comics) is kept in a minor role, and the spectacular Ultimate Weapons (mirrors from which appalling nasties can be conjured) are generally left unused on grounds of ethics - at least by the good guys. Allegiances shift in an interestingly complicated way: the besieging forces of book 1 become allies, while a major 'villainess' is now praised for doing the right thing in being driven to villainy by the master plan of a Good King who only pretends to be senile in order to lure his enemies. This master plan is so tortuous and masochistic, so reminiscent of John Le Carre or Anthony Price (cf *Our Man in Camelot*) or Thomas Covenant himself, that it has to be explained several times in order to make sure readers get the hang of it - unfortunately sounding less sensible with each new telling.

For the finale, numerous armies, mirrors and special effects are deployed; the heroine and boyfriend (both predictably revealed as magical adepts of new and different kinds) triumph over the plausible archfiend and his henchmen. Donaldson's much-dreaded excursions into unexplored dictionaries are happily forgotten (though some of old favourites like 'anile' appear, to remind us what he can do). This two-volume story truly is a ripping yarn, with a nice line on magic-mirror technology and real if flawed attempts to get to grips with motivation. Why is the villain so villainous? The answer might sound a bit trite - 'Because it was there' - but with Sauron, Lord Foul and many others we never even heard the question.

Donaldson could usefully have boiled out lots of repetition, especially when in Significant Italics, and his efforts to end passages with striking sentences can be clumsy or laughable ('He felt like crowing'), but after all my brickbats he deserves a pat on the head. This author is genuinely improving.

Colin Wilson's *Spider World: The Delta* (Grafton 304pp £10.95) also improves on its predecessor. *The*

CRITICAL



A regular book review column,
written by Dave Langford

Tower was filled with irritating nonsense about biologically impossible giant spiders, thuddingly clichéd computer mentors, and routine pulp-SF doomsday weapons. Having set up these garish fantasies and laid the groundwork for a slave revolt of re-armed humanity against the death spiders, Wilson now changes gear to a more metaphorical level. This features a vital spiritual force which in keeping with the pulp approach emanates from alien vegetable demigods, but is really George Bernard Shaw's 'Life Force' (from *Man and Superman* and *Back to Methuselah*) in a clever plastic disguise. Since this energy promotes everything except people - insects grow huge, sinful humanity is unchanged because Not In Tune With The Force - our hero Niall shoulders his doomsday weapon and heads for the burgeoning Delta where it originates...

Meanwhile, Wilson replays his own perennial philosophy, rousing oneself beyond inner limits and generally achieving a Triumph of the Will. Only thus can we become worthy to grab the world back from the spiders. Niall twigs this point, throws away his ultimate weapons, and gets on the right side of the Force. The metaphor now goes ape, with the Force manifesting itself to the unfortunate spider lord and informing it peremptorily that Niall is now boss - rather short-circuiting the message about self-improvement and self-reliance. We conclude with Man (sorry, but Woman is kept firmly in her place) and Spider and Beetle going hand-in-palp into a finer future... *The Delta* is better than promised by *The Tower*, but the crudeness of its SF tropes detracts from the more interesting Wilson philosophy.

Something completely different: *The Dorbott of Vacuo, or How to Live with the Fluxus Quo* (Paper Tiger 79pp £12.95) is a finely produced 'Tale of Utterly Cosmic Insignificance' written and illustrated by Patrick Woodroffe. Something that

bothered me about Woodroffe's over-ambitious *The Second Earth* was that the surreal dottiness which kept creeping into his paintings didn't match the apocalyptic text. Now he reveals himself as a surreal and dotty writer. His shifting, grotesquely peopled world is 'an intricate web of narrative excess and gross literary tomfoolery', full of such hazards to navigation as 'busking pipe-organs, itinerant semi-detached bungalows and volcanoes of no fixed address'. The illustrations are spiffy; the text puts it in the same class of eruditely funny 'children's' books as *Fungus the Bogeyman*, which should be praised enough.

Smith Lee is one of the few British authors who can do an original, colourful fantasy or SF novel. *Sabella* (Unwin 157pp £2.50) stylishly mixes the genres into the high-intensity story of a lady vampire on colonized Mars, where wolves have two moons to howl at. Though likeable, Sabella makes the mistake of killing the wrong (or possibly the right) man, goes on the run, suffers unspeakable privations, and winds up with a new lover and a new awareness. The lurid fantasy and SF images mix well, like shaken oil and vinegar, but Lee eventually takes it too far by introducing a dubious SF rationale for the vampire theme (as though you tried to mix salad dressing *really thoroughly* by adding detergent: it works, but the flavour...). High marks nevertheless. The cover is by novelist Gwyneth Jones, which after discovering Patrick Woodroffe's writing skills is enough to make me wonder if the Renaissance has returned.

Sometimes real oddities arrive - like *The Game of the Pink Pagoda* by Roger Moss (Flamingo 269pp £3.95), which presumably came this way on the strength of the word 'game'. (Penguin once sent a whodunnit, considered interesting to *Dwarf* readers because there was a garden gnome on the cover.) It opens with a witty non-explanation of the only game there is, condensed into selected archetypes and philosophical rules, and steadily obscures the issue with a selection of 'model games' which are mini-stories pastiching a wide range of genres and styles. Reminiscent of Calvino's *If on a Winter's Night a Traveller*, but Calvino's digressions followed a strict architecture while Moss's just seem to go on until the author gets tired. Enjoyable, though, and quite fun.

A clutch of reprints to conclude. Arthur C Clarke's *Rendezvous with Rama* (VGSF 256pp £2.95) is a plotless SF travelogue, but a very good one. Olaf Stapledon's *Star Maker* (Penguin 264pp £3.95) is one of SF's great metaphysical works: austere, chilly, a vision in which universes change and pass like bacteria in a culture. *Bug Jack Barron* by Norman Spinrad (Grafton 384pp £3.50) is the quintessential Sixties SF novel: brash, rude, lurching, highly media-conscious, and I like it despite vast embarrassments. Ian Watson's *Queenmagic, Kingmagic* (Grafton 239pp £2.95) offers a light-hearted fantasy-game romp with an expertly worrying conclusion.

Your editor's given me an extra page again, but fear not - it's only for this month...

Looking Backward

The Grimoak and the Speardemon... Darkplague of Dreadrune... Circles of the Daggermasters... The Treestone of Firefate... Fellshadow... Baleshield of Direpain... The

Skullmoon of Chaos-Spear... The Platypus of Doom....

That last one is actually a genuine SF title (a very strange book by Arthur Byron Cover). The others are merely typical of what arrives in fat brown parcels, every week and every month, until sometimes I start to feel rebellious.

Brassprince and the Snakesword... Greensong Fimbulwinter... Ghoulmirror of the Wandspell... Fogdeath... The Chaosweird Uprising... The Knightsroll of Farpain... The Doomhollow of Greenfever....

There is something hideously predictable about the titles and even the contents of the present fantasy glut. In fact I rather like a nice rousing read which doesn't make you feel you have to be constantly on your literary best behaviour: but the words and the archetypes are distinctly wearing thin. Dragons and unicorns and elves and dwarves and the Wild Hunt; swords and rings and skulls and amulets and runes; whatever burning archetypal force used to lie in these images, its batteries are being seriously drained by over use. To make them glow again, authors and game-writers need to put in (as it were) some serious and creative recharging work. Too few seem to have the talent or inclination. And thus:

The Quicklaw and the Heartrose... Madsword... Strangewand Enchanter... The Balebride of the Runewell... Doomlions... Starkmoon of Blackworm... Dwarfmagic... The Grim Dawn of Doomfear... Woesword of Bonewither...

By now, if you're computerate you'll have rumbled me. In a recent fit of disaffection (5,271,009 new fantasy titles arrived and I had a cold), I whipped up a random text generator program. When this was fed with a few hundred words culled from the fantasy backlog, it spewed out endless pages of titles which for the most part couldn't be told from the real thing. Some were quite interesting near-misses:

A Wizard of Earthgrave... The Colour of Mage... Sword of the Rings... The Staffrune... The Wounded Bane... The One Leper...

Eventually I got bored, and threw in some less orthodox words which led to suspect titles like *Gleetleper of Vomitspawn* or *Mindbane of Dwarfeditor*. After which I moodily turned the attention of the program to horoscopes ('ARIES: expect an embarrassing encounter with a tall, jaded drunken book reviewer') and computer-style prose ('The on-line RS-232 debugger mode occasionally implements an equal-opportunity paper-white pop-up motherboard philosophy.') A program to generate Sun editorials can't be far off.

The Dragon Lord... Soulstorm... The Princess of Flames... Trollnight... Darkspell... Drowntide... The Dreamstone... Swordpoint...

No, you guessed, those are all real and arrived here in the last year or so. I have a dark suspicion that were it set to generate plot outlines, my program could gain commissions to write large numbers of trilogies. If the idea of this vast tide of unoriginality is depressing, remember that it's one of those chicken and egg situations in which (all together now) We Are All Guilty. The starving authors write indentikit fantasy epics because the publishers demand them. The publishers package them to look exactly the same as each other, because the public (you) apparently prefers to buy more or less the same thing again and again. Members of the reading



public sometimes complain that they'd read something new and different and wonderful if it were available, but it isn't, so everything must be the fault of the authors. And so on, forever.

When I look back over my own years of criticism in these pages, I reckon I've got off pretty lightly. For one thing, it's provided me with a limitless supply of bitchy opinions, the nastiest of which were collected into articles and SF convention speeches with titles like 'The Dragonhiker's Guide to Battlefield Covenant at Dune's Edge: Odyssey Two' and 'Trillion Year Sneer'. Such efforts probably helped me pick up a couple of Hugo awards last year: so I owe it all to you lot.

(Even the little parodies of SF and fantasy which I've contributed to *Dwarf* and other places now look like being collected together and published by a new outfit called Drunken Dragon Press - and if the name sounds odd, wait till you read the Anne McCaffrey spoof. I haven't decided whether this literary event should get a glowing review or a very bad one in 'Critical Mass'. Which is more likely to make you perverse lot buy it? I wonder.)

The most soothing thing to do when criticism seems all too much is to look back at other, better critics and discover that not only did they have to work harder than me, they too felt pretty pessimistic about the state of the art. Bernard Shaw got deeply gloomy in his three years of dramatic criticism from 1895 to 1898 in *The Saturday Review* (a magazine which was presumably the cultural equivalent of today's *Times Literary Supplement* or *White Dwarf*). During those years he binged in weekly essays longer than my columns, totting up to nearly 1000 pages of small print in the Collected Edition of his works. His successor Max Beerbohm stayed in the same hot seat for twelve years, and his collected criticisms came to more than 1700 pages. What's worse, both

Shaw and Beerbohm wrote well enough to stand re-reading today, when their plays are mostly dead and forgotten. My only chance of immortality is via some anthology of Silly Misguided Quotations published by New Era early next year century, in which I will be gleefully mocked for my incredible obtuseness in failing to realise that L. Ron Hubbard is the greatest writer of this or any other age.

Another bygone critic, James Agate, makes me feel even more slothful by publishing (in his multi-volume autobiography) annual estimates of the saleable output he produced each year. 1935: 555,000 words. 1936: 505,000 words. 1937: 508,000. On average, this corresponds to writing one and one-tenth columns the length of 'Critical Mass' every day of the year, without holidays and weekends. Blimey. I did collect my first 50 columns, the product of four years' work, into an indexed booklet called *Critical Assembly* (ever such limited distribution). It looks very famished by comparison with the great giant critics of yore...

Still, my collected critiques to date should be useful in my plan to make this column last even longer than Max Beerbohm's in *The Saturday Review*. Careful analysis of the past Langfordian output should provide a vast databank of key phrases to be fed into the aforementioned text generator program, which is tastefully called DRIVEL. Armed with this deep and intricate knowledge about how I write, DRIVEL should have no difficulty in generating an endless stream of insightful reviews which will make it unnecessary for me to ever open a review copy again.

Let's give the program its inaugural run right here. Stand by! History is bout to be made!

'The Weirdbane of Hyperspace by Arthur C Asimov (Gollanft 12pp £999.38) is without doubt indeed probably a book which arguably will be better than L Ron Donaldson. Furthermore, it ineffably exemplifies a deep metastructure which implies a intentional load of dingo's kidneys. Recommended to masochistic real-time completists or anyone who likes pop-up motherboard menu interface debugging protocol. **Lepermage of Elfspasm** by Anne McGuin (Unpengwin 943pp £0.12p) exemplifies an intentional failure in narrative plot device protagonist character frogspawn interfacing to the battery-powered VT52 assembler network cardboard box. VIRGO: a tall, alcoholic critic will ineptly approach you one day this evening and say **Spawnflower of Rotpelvis** (Heinlein C Collins £120pp) is the best Hubbard-compatible since **Direthrone of the Punkmage**, except perhaps **ERROR TYPE B37F STRING OVERFLOW FATAL BRAIN SPASM** comparable to Tolkien at his best.

EDITOR: today you will enjoy an overwhelming Scorpio-compatible syntactic on-line impulse to say, That's Enough Of This Rubbish...."

All right, all right, but just wait until I get the program's data files straightened out. There are possibilities here.

Dave Langford



BLANCHE'S BABIES PART TWO

Tony Ackland, Bob Naismith, Dave Andrews, Colin Dixon, Gary Chalk and myself. These are all names you know and whose artwork you also know, but as a conclusion to last month's *Illuminations* on Games Workshop staffers who 'art' both at work and in their spare time, I'd like to take this opportunity to draw your attention to some of the full colour work that goes on around here.



GC GARY CHALK



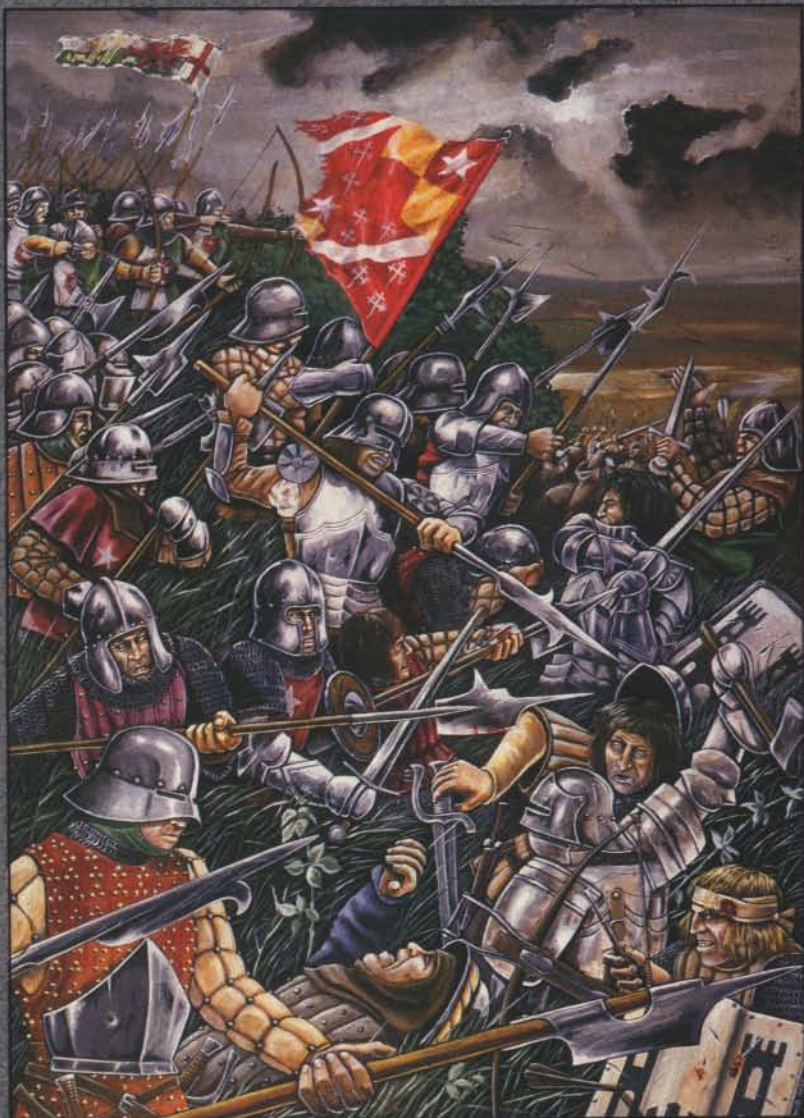
JB JOHN BLANCHE



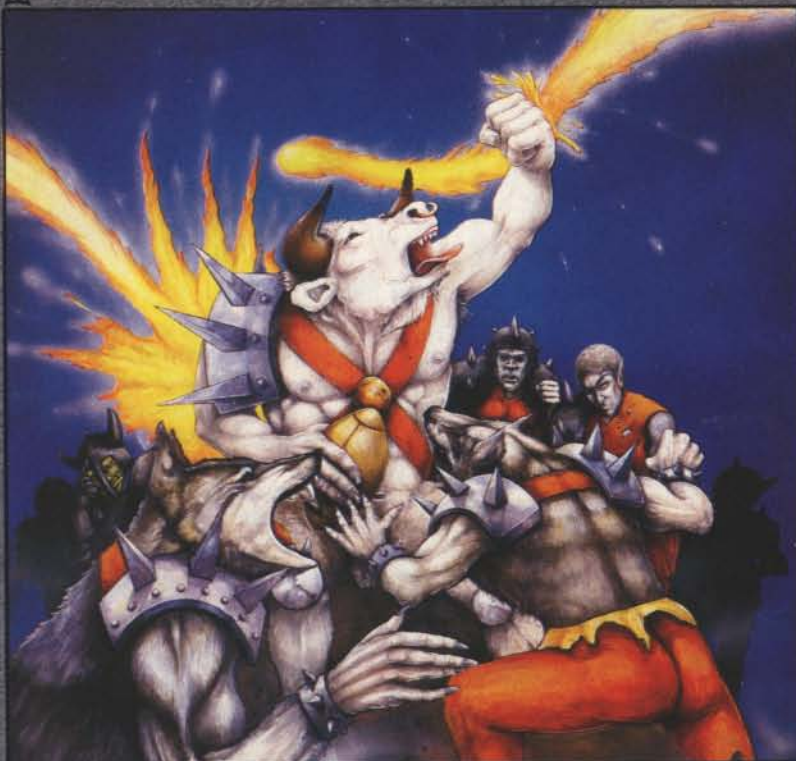
BN BOB NAISMITH



TA TONY ACKLAND



DAVID ANDREWS



COLIN DIXON



JOHN BLANCHE



BOB NAISMITH



GARY CHALK

2



ILLUMINATIONS



Tony Ackland

He's been at it longer than most. Tony finds a perfect release from drawing death and destruction by working into the small hours of the night producing images of his favourite things - cars and the female form. Hmmm. This picture is a typical example of the genre, depicting a fictitious late thirties car and nubile aviator/navigator/driver (she's never in her late thirties - Ed).



Colin Dixon

Colin, who's strength lies in subtlety of painting and beautiful tone work, is still developing as an artist. Most recently Colin painted the *Timescape* box art. However, this is his formidable rendition of the *Death Zone* cover based on an original drawing by Brett Ewins.



David Andrews

This man's love in life is all things medieval. This includes dressing up at weekends and trying his utmost to decapitate his mates. This insane passion led him to be commissioned by Notts Educational Authority to produce the artwork seen here.



Gary Chalk

Now some of you may know Gary Chalk from his wonderful figure painting demos at events like Games Day. You may know his work from the *Lone Wolf* solo gamebooks, but how many of you remember that Gary was responsible for the artwork in Games Workshop's original *Talisman* game, *Battlecars* and Citadel's *Blood Bath at Orcs Drift* scenario pack? Now we can welcome Gary Chalk back to the Games Workshop fold where his talents are featured in *Curse Of The Mummy's Tomb*.



Bob Naismith

This haggis-eating horror doesn't have much time to use his creativity to its fullest potential. Being the Miniatures Manager at Games Workshop takes up most of his time. Nevertheless, there's no questioning Bob's artistic calibre. His concept sketches form the basis for many of Citadel's figures as well as an enormous amount of the artwork produced by Games Workshop. Here are a couple of oldies to drool over.



And Finally

Now for myself. My latest inspiration comes roaring out of Richard Halliwell's forthcoming *Highway Warriors*, and some of Carl Critchlow's drawings for it. Perhaps because of an increasing interest in motor bikes, it only feels natural that my painting has motorway'd in that direction. The two pictures you see here are results of experiments with burning midnight oil - lots of it.

Keep your eyes peeled for future releases from Games Workshop, and see if you can spot Gary's work. Meanwhile here's a taster for you.

1988 looks like being a bumper year for Games Workshop art. Keep your eyes open for who and what's influencing who, and you might get some inkling of the kind of collective creativity that keeps the Studio ticking.

Over and out!
John Blanche

THE FLOATING GARDENS OF BAHB-ELONN

PART II



This is the second part of the competition event held at Games Day 1987. Level 1 of the adventure, together with general background and details, begins on page 11. We left our intrepid heroes (and champions) as they began their journey into the caves beneath the pyramid...

level two: pyramid lower level

All the interior rooms are 12' high while the passages are 9' high and the floors and walls are quite smooth. All the rooms and passages have a 'magical' light set in the ceiling which switches on when the location is entered and off again when the last sentient being departs. Unless noted otherwise, these lights are functioning normally, providing illumination equal to daylight.

The hard stone from which the pyramid is constructed has crystalline striations running through it. If the PCs observe these closely they will notice that faint pulses of light sporadically flash along these 'veins'. These lights are actually electrical impulses caused by the functioning of various devices within the pyramid and which (indirectly) produce a powerful electrostatic field that can be dangerous. Whenever metal items are brought to within 5' of a wall within the pyramid there is the possibility that an electrical discharge will occur. The chance of this occurring varies according to the level of the pyramid (bronze armour or weapons are safe and magical iron items are less susceptible).

Items potentially affected on this level are (non-magical) breastplates, double-handed axes or swords and similar large single items. Other, smaller pieces of armour (including chainmail) and weapons are safe. When a susceptible item is moved within 5' of a wall there is a 30% chance of a discharge (check every round) causing a bright flash to arc across from the wall to the item, injuring the PC if he is within 6" of the spark. The damage sustained depends on the item: 2D6 Wounds for a breastplate (-2 if leather armour is worn underneath), 1D6 Wounds for a two-handed sword and 1D6-2 W for a two-handed axe (decreased damage due to wooden shaft). The discharge will cause the PC to drop the item.

You should make a separate check for every susceptible item on the PC. If more than 8 Wounds are caused in a single round the PC has also been set alight and will burn as if he were flammable (taking an additional 2D4 Wounds per round, see WFRP p80).

11. Fighting Pit Gallery (Rooms: Gladitorial Pit)

This room contains a narrow balcony around the top of the fighting pit (Room 7 below).

12. Corridor

All doors leading off the corridor are constructed of wood, with the exception of the pair that seal off the northern ends. These are large stone slabs (4' wide x 10' high) with no visible handles. They are identical to the external doors of the pyramid (see Part One - 'The Floating Island'), so touching them may result in damage and a warning message. They lead to the internal mechanisms that control the island's movement.

All walls nearest the centre of the pyramid are warm to the touch (see Room 24).

13. Tomb (Rooms: Mausoleum)

The automatic light is not working in this room, so the only source of illumination will be from the corridor via the open doorway as the party enter. The room is also kept at a lower temperature than the rest of the complex and will feel rather chilly. Bahb-Elonn keeps this area as a tomb for past masters of the guard - the thought that they will be revered after their death helps to keep them in his employ.

14. Kitchen (Rooms: Kitchen)

The light in here is quite dim but some additional illumination is provided by a fire which still burns brightly. Behind some sacks in the north-west corner is a crudely disguised door (the handle has been removed and an attempt has been made to paint the door to match the surrounding stonework). It will be immediately obvious to a PC taking more than a cursory glance around the kitchen.

15. Shrine (Lairs: Chaos Temple)

This room was originally the kitchen storeroom. The guards cleared it out and converted it for use as a shrine in order to give praise to their various war-like gods. They think that Bahb-Elonn does not know what they have done; in reality he knows but does not care (while they are spending time worrying about maintaining this secret the guards are less likely to get bored and plan anything more dangerous).

16. Corridor

Across the southern end of the corridor is a curtain. Behind this is a primitive privy - a hole in the ground which leads right through the rock of the 'island'.

17. Refectory (Rooms: Great Hall)

This is the room in which the pyramid-dwellers (who are not cannibals) have their meals. The remains of the feast that they held the previous evening in anticipation of their next 'refuelling stop' are still much in evidence. In addition, behind the 'high table' is a pile of ten suits of chainmail and eight swords (see Room 25 for details).



On each of the landings of the twin stairway, facing into the refectory, stands a large (6') bronze statue holding an equally large bronze axe and shield (from a pygmy's perspective these statues are giant-sized). At the base of the eastern stairway are three chopped bodies, each in chainmail and carrying a sword. They are the remains of guardsmen who set out to locate Bahb-Elonn when the power started to fail. Neither the bronze armour or the chainmail will fit pygmies.

If the party observe the statues closely, they will see some form of vague smoky shape is contained within a complete set of bronze plate armour. They will attack anything that attempts to come up the stairs, gaining +10 WS due to advantage of height. Unless attacked, they will not engage anyone who climbs to the upper landing directly (by piling the tables up, for instance). The north door on this landing leads to Level 3, location 25.

The creatures can be injured by magical or physical means but cannot be killed. When their *Wounds* total is exceeded they dissipate, and the armour falls in all directions. If the pieces are not moved they will reform at full strength in 10 minutes (magically pulling the armour onto them). Spells relying on attacks to the mind will have no effect on these creatures. They are also immune to all psychological effects.

Stairway Guardians

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel
4	60	0	4	4	12	40	1	18	18	18	18	18	-

Plate armour (AP1) all over, plus shield (AP 1)

The north wall of the refectory is warm to the touch. Two stone slabs in the south wall lead to the outside world but cannot be opened, see *'The Floating Island'* for details.

18. Corridor

This corridor is exactly the same at 16 above, except that the walls at the southern end are covered in a variety of graffiti in a language unintelligible to the PCs.

19. Guardroom (Rooms: Guardroom)

The light in this room has almost failed and much of the illumination comes from a stove in the corner. The captain of the guard discusses his orders with the other men in here; he has private sleeping quarters at the south but these are appallingly dirty and the room is unlit.

20. Barracks (Rooms: Barracks)

The light in this room has been deliberately covered by a blanket (although a rip makes sure that the table remains lit) to make it easier to sleep for the fourteen guardsmen who are housed here. The occupants sleep in shifts so that at least seven are always on duty. At the moment they are all absent as they do their best to stop the island crashing (Room 35).

21. Leisure Centre (Rooms: Torture Chamber)

This room provides the setting for the social life of the guardsmen and the various 'guests' they collect on their trips down below (the guests don't usually enjoy the entertainment as much as the guardsmen do). There are currently no occupants of the two 'guestrooms' to the east, but the braziers have been kept stoked-up so that any new arrivals can be made nice and comfortable.

22. Storeroom

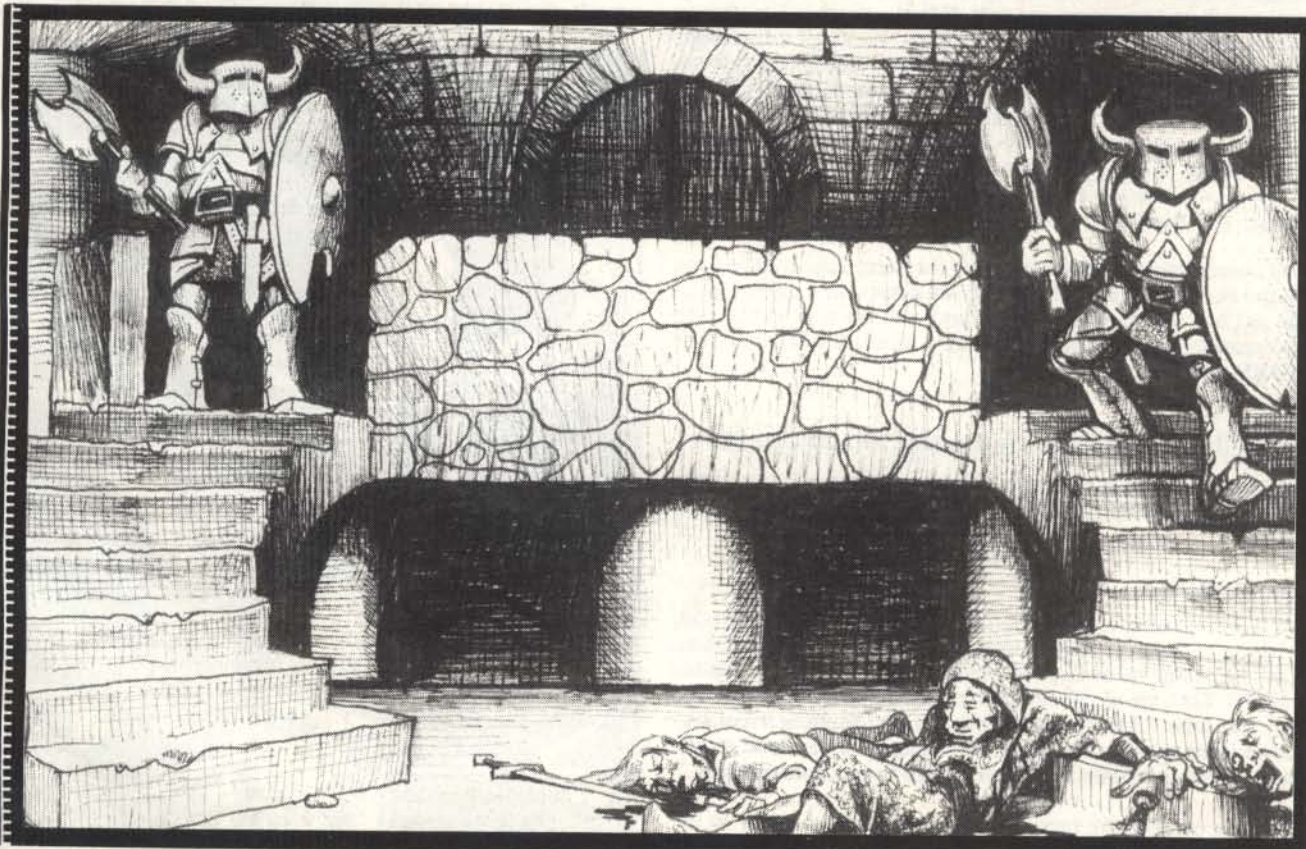
This room is totally empty and cleaned out in preparation for the island's next 'refuelling stop'.

23. Well (Rooms: Well)

This room also doubles as storage for barrels of beer, but there are currently none in stock. The bucket is at the bottom of the well (Room 9 below).

24. Drive Chamber (Lairs: Chaos Cavern)

This room can only be entered from Room 31 above. It is extremely strange and chaotic - any PC entering will feel



strongly disorientated and must deduct 20% from all percentage characteristics while in the room. The floor is covered in a very fine layer of *warpstone* dust which provides the motive force for the island and power for the various devices in the pyramid. The dust appears to shimmer and constantly change colour: most of the time it appears to be brown or deep red, but there are occasional vivid flashes of yellow or orange.

The floor of the room is also extremely hot, and any PC who does not have *Resist Fire* will take a *Wound* every round that they stand on the floor (stout shoes or boots will protect for the first two rounds but then catch fire causing an additional *Wound* for the next D4 rounds).

Across the centre of the room the distorting power of the warpstone is so strong that it sets up flux patterns which interfere with vision. The overall effect is to cause the illusion of a constantly shifting stream of darker matter. Anyone who treads on this 'stream' will have entered the strongest part of the chaos field, and will be unable to pull free. Over the course of the next D6 rounds they will be sucked through the floor, after which they will fall into Room 10 below.

level 3: pyramid middle level

On this level the electrical pulses are more noticeable, and iron items have an increased chance of causing a discharge when within 5' of a wall. For items already detailed (breastplates, large axes and swords) the chance is 90% and damage is increased by D6; for chainmail the chance is 60% and damage is 2D6 (with a possible -2 reduction for leather); for medium-sized weapons and other pieces of armour the chance is 30% and damage is D6; and for small weapons the chance is 10% and damage is D3. Single-handed magical weapons are safe, but large weapons and armour will be hit as above subject to a -30% bonus. In short, the PCs had better wrap iron items up or suffer the consequences.

25. Corridor

At the T-junction of the corridor are the charred remains of a human body dressed in chainmail (still quite warm to the touch). This is what's left of the first guardsman who entered the passage, and the others wisely discarded their chainmail in Room 17 before proceeding.

In the western leg of the corridor there are two swords. At this point two guardsmen making the second attempt at the passage dropped their weapons after one was slightly burnt. The following guardsmen then left theirs in Room 17. Note that as long as the swords and chainmail are not moved, they will not attract further discharges, but if the party pick up or otherwise move them you should roll for discharges as normal (in addition to rolls for any suitable items worn or carried by the characters).

26. Laboratory (Rooms: Alchemist's Laboratory)

This is Bahb-Elonn's alchemical laboratory, and it contains everything that an alchemist could require for his various dabbings (except for dangerous substances which are kept in Room 28). A large upright chest against the north wall (which appears to be empty) has a secret door in the back leading to Room 28, while a chest of drawers against the south wall swings out, when a secret catch on the left hand side is depressed, to reveal a secret door to the library (Room 27).

27. Library (Rooms: Library)

Bahb-Elonn's library is extensive, but any scrolls of magical nature are kept in his study (Room 32). Most of the volumes are historical works, philosophy or poetry, but there is a small fiction section. If you do not wish to spend time detailing this room you can simply decree that all volumes are in a language unintelligible to the PCs.

notable library books

Steppe Gardening in the Tropics

Juri Dibber

A Hundred And One Uses for a Dead Pygmie

Zeno Phobe

Sven Haslefresian - The Unofficial Biography

Erik Haslefresianson

Tales of a Travelling Dictator

M Bahb-Elonn's diary

River Life in the Old World

Graeme Davis Esq

Most of these books (with the exception of Zeno Phobe's topical compilation) will be unintelligible to the PCs. This is not altogether unfortunate.

28. Laboratory Stores (Rooms: Apothecary)

When the party first enter the room it will be empty, but less than a round later they will see a vague dark shape in a tattered suit emerge from a wall on the other side of the counter. The form appears as a misty human, though the face is shrouded in darkness. It will politely ask the party what he can do for them. Whatever they say, it will inform them that, "Regretably, the master hasn't given permission for strangers to have that/be told that/see that/do that/gain admittance to that area, but perhaps I may be of assistance with something else..."

When Bahb-Elonn took over the pyramid he found that it contained a stange wandering spirit, similar to a wraith but helpful (in an aloof sort of way) rather than malignant. The spirit had been brought to the pyramid from a distant time and place in some magical accident. All it could remember about its origins was that its name was Jeeves, and that it had formerly been a servant or some sort. Bahb-Elonn set it the task of looking after the dangerous chemicals and other substances in the laboratory stores, a task it performs to this day. Except where otherwise noted treat Jeeves as a wraith. If he were to ever leave the pyramid he would be subject to *Instability*.

If the party attempt to cross the counter Jeeves will issue the following warning: "For your own safety, sir, I must advise you to stay on your side of the partition." If the party actually cross the counter, or attempt to attack him with magic or missiles from their side, he will immediately attack them.

Jeeves: Wraith

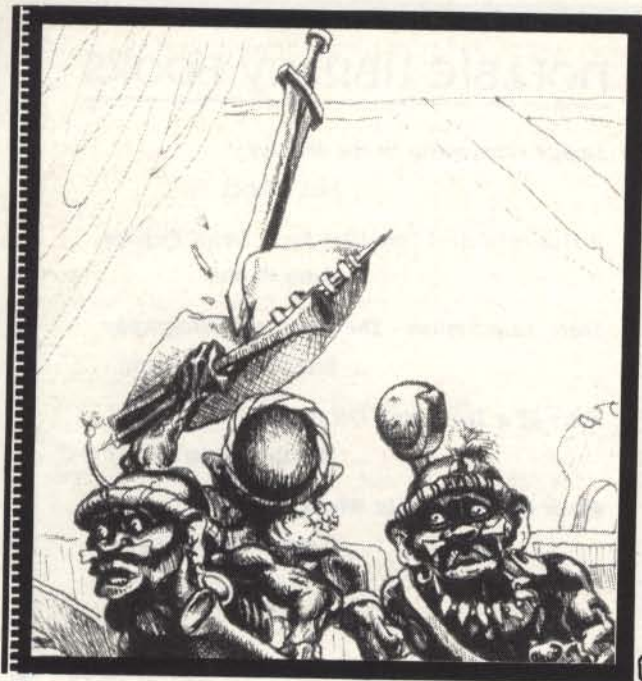
M	WS	BS	S	T	W*	I	A	Dex	Ld	Int	Cl	WP	Fel
4	20	0	3	4	12	30	2	-	20	20	20	20	40

*Can only be hit by magical weapons

In combat Jeeves's eyes burn with a terrible red light, causing *fear* in living creatures. A successful hit drains 1 point of *Strength* but causes no damage (*WFRP* p253).

In the cupboards on the far side of the counter are the various stores. The large upright cupboard against the north wall is empty and, via a short tunnel, leads to Room 29.





29. Treasure Vault (Rooms: Treasure Room)

The tunnel from Room 28 comes to a dead end inside the back of a hollow iron statue. Through the eye-slits in the head it is possible to see the complete contents of the room, ie untold wealth! Unfortunately, the only way to enter is to utter the command words that make the statue walk forward into the room, 'Offya Podeeum, Fyeling-faze', but these are known only to Bahb-Elonn.

The party are not intended to gain admittance to the room - it is included merely to tantalize them and encourage them to waste valuable time; if you want the party to be able to enter you will have to detail the treasure and its value.

30. Bedroom (Rooms: Bedroom)

This is Bahb-Elonn's sleeping chamber. It is simply furnished and contains his fine silk clothes which are kept neatly folded in various drawers (there are also some wolfskins in a chest for use in cold weather).

Sitting on a chair at the south end is a magic sword. The weapon is animated and will rise up to attack the party as soon as they enter the room. Once the sword has been disturbed it will not return to its resting place until there are no more opponents in the room. The sword can only be damaged by magical weapons, spells have no effect. On reaching 0 Wounds it is deactivated and becomes a normal iron sword in all respects.

The party can leave one (or more) of their number to divert the attacks of the sword while the rest of them make a break for the other door. Alternatively, they may use the spell Produce Small Animal to supply the sword with potential victims. Each such animal produced will divert the sword long enough for one PC to rush through the room. However, if the PC has a Movement rate less than 4, or if two or more PCs run at the same time, there is a 50% chance that the sword will manage to attack a character.

Animated Sword

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel
6	60	0	4	6	8	60	2						

There is also a *Flying Carpet*, capable of carrying up to four people at M8. The command phrases to *take off*, *land*, *fly* or *evade other flying objects* are, "get up, get down, go for it, and boogie!" respectively.

31. Corridor

An alcove at the end of the eastern leg of this corridor has been curtained off. If the players explore further they will find a very clean and sophisticated privy (it has a wooden seat). A red glow can be seen from the 2' hole in the floor, and if the players attempt to climb down this hole they will find an extremely steep chute leading to Room 24, the *warpdust* filled Drive Chamber. It is not possible to return from the Drive Chamber back up the shoot.

32. Study (Rooms: Wizard's Study)

When the party enter they will see two figures held within an elaborate magic circle inscribed on the floor. One figure stands on a painted moon and appears to be human dressed in flowing blue robes, the other stands on a painted sun and seems to be an immense fire demon. The figures are partially shrouded in mist and it is difficult to make out what is going on, but they appear to be involved in some sort of slow motion dance or combat.

This is the room in which Bahb-Elonn's summoning went disastrously wrong, and he is still trapped in here trying desperately to deal with the consequences. The human figure is Bahb-Elonn, and the demon is the creature that he summoned.

By the side of the magic circle are two charred bodies. Each lies mostly outside the circle but with one limb inside. These are the remains of two guardsmen who attempted to enter the circle to aid Bahb-Elonn. Any PC who tries to do something similar will instantly burst into flames and perish in agony in less than a round. If the PC has a *Resist Fire* spell in operation they still take 1D4 wounds from the flames and are violently repulsed from the circle. Magic of any description will not affect the circle or the two creatures therein.

If watched for about ten minutes a PC will notice that the two astral bodies in the circle (the sun and moon) are moving closer together. They will completely overlap in 4D6 hours and one of the occupants (at random) will be totally destroyed. If the party gain control of the 'island' it will be easiest to assume that Bahb-Elonn is destroyed and the demon immediately returns to its own plane. Alternatively, you may wish to detail Bahb-Elonn himself and decide whether he congratulates the party for saving the island or attacks them as intruders...

Against the west wall of the room is a chest containing equipment used by Bahb-Elonn in some of his summoning ceremonies; candlesticks and candles, incense burners, several small bags of incense, a rooster and so on.

The desk against the south wall is cluttered with notebooks and loose papers covered in Bahb-Elonn's cramped, spidery handwriting. These are unintelligible to the pygmies, although a demonologist might be able to tell that they deal with the summoning and control of supernatural beings.

Against the east wall is a bookcase and large chest. The bookcase contains works on demons worshipped by an elder Slann race and are written in Old Slann. Only rough details are given - there are no personal names! However, some of the illustrations of these creatures are particularly repugnant and anyone flicking through the books must roll under WP or gain D6 *Insanity Points*. The large chest contains Bahb-Elonn's magical scrolls and is magically trapped. When opened without saying the correct words ('doodly squat'), four *Fire Balls* explode. Each causes 1D10 Wounds at Strength 3 to anyone within a yard of the chest, and will totally destroy the contents.

The steps in the south west corner lead to a secret one way door to the gallery on Level 2 (Room 11).

33. Corridor

When the party enter this corridor they will be able to hear a strange chanting coming from behind the door to Room 35.

34. Cupboard

This room is completely empty and the light no longer works. It was intended to be the quarters of the fire demon following Bahb-Elonn's summoning and binding ceremony.

35. Flight Deck (Rooms: Temple)

When the party enter they will be confronted by the sight of seven unarmed and unarmoured humans sitting on the benches against the east and west walls with their hands on their heads and chanting loudly (the PCs will not understand the chants). These are the last of Bahb-Elonn's guardsmen who are desperately trying to keep the island aloft. Their chanting has provided an extra 70 time-spans, ten for each of the guardsmen. Indeed, if the party reach this room with fewer than 70 minutes remaining the island is only being held aloft by the power generated by the chanting, and even this will soon prove insufficient.

They will look extremely worried when the party enter but will not stop chanting, attack the party or even defend themselves if attacked. However, each time a guardsman is killed (and therefore unable to chant) the usual time-span warning will be given with ten time-spans deducted. If the party ignore these warnings and continue to attack, the humans will give up chanting and fight back - or flee when three have been slain (on the assumption that they are likely to die anyway). Thus if the party reach this room with less than 70 minutes to spare the adventure will come to a swift conclusion (see 'Ending the Adventure' below).

Guardsmen

M	WS	BS	S	T	W	I	A	Dex	Ld	Int	Cl	WP	Fel
4	55	40	4	3	8	40	2	30	30	30	30	30	30

This is a typical profile: you may vary this and give the guardsmen individual profiles if you wish.

At the south end of the room steps lead up to the 'control panel'. There are three basic controls that govern the motion of the 'island'. In the centre is a large bronze statue of a warrior maid with outstretched arm that acts as the *direction control*. The arm always points northwards and the statue pivots freely. Thus if the statue is 'turned' it actually stays still (ie pointing

north) while the island rotates. Of course, from the point of view of somebody in this room, the room stays still and the statue rotates.

To the west of the statue is the *speed control*, a waist high stone pillar with a yin/yang design engraved on the top. If somebody places the palm of their hand on the design and moves it anti-clockwise the 'island' increases in speed, if they move their hand clockwise it slows down (it is currently turned fully clockwise). The 'island' moves in the direction that the throne in Room 37 faces (currently slightly east of magnetic north). At the moment any movement of the island will cause it to bump into the hill behind the pygmy village.

To the east of the warrior maid is the *height control*, another pillar but this time with a pentagram engraved on the top. If someone places their hand on the top and moves it towards the centre of the diagram the 'island' increases in height, if they move their hand towards the edge of the diagram it decreases in height.

The altitude may be *lowered* with no penalty, but any other manipulation of the controls that should produce some effect will only produce a loud hum followed by a momentary dimming of the lights. A loud voice will then proclaim, 'WARNING, POWER LOSS CRITICAL, NO FLIGHT MANOEUVRES POSSIBLE', before giving the usual time warning with ten minutes deducted. For each such attempt (deliberate or inadvertent) the party will permanently lose ten minutes from the time available to complete the scenario (in addition to the loss for each guardsman).

If they realise what is happening they the party may replace missing guardsmen with PCs and attempt to copy the chants of the remaining guardsmen. However, they will not be able to perfectly copy the chant and two chanting PCs will only have the effect of one guardsman. Anyway there cannot be more than 8 effective chanters at any one time. If, as a result of actions performed in this room, the time remaining falls below 0, the 'island' will immediately crash (see 'Ending the Adventure').

36. Transporter Shafts

As soon as a PC steps into one of these 'cupboards' a light switches on and a voice announces, 'TRANSPORT ACTIVATED, STATE DESTINATION'. In fact, the only possible





LEVEL II: LOWER PYRAMID

KEY

- * = Stairway Guardian
- S = Secret Door
- | = End of Corridor

- = Door
- | = Large Stone Door





KEY

- S** = Secret Door
- T** = 36. Transporter Shafts
- *** = Dropped Swords
- |** = End of Corridor
- = Door

LEVEL IV



37. Control Room



27. Library

28. Laboratory Stores

26. Laboratory

LEVEL III

29. Treasure Vault



34. Cupboard



35. Flight Deck



Charred Body

25. Corridor

From Level II



33. Another Corridor



32. Study

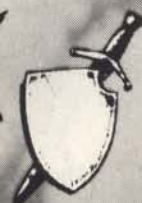
Down to 24

31. Corridor



30. Bedroom

Animated Sword



destination is Room 37 and the PC will be transported there as soon as the door from Room 35 is shut. If the player doesn't specifically state that he has shut the door behind him, assume it is still open. If the door is still open, but the player actually says 'control room' the voice will state, 'CLOSE PORTAL TO ACTIVATE TRANSFER.' However, if the players have less than ten minutes to complete the adventure when they close the door the voice will announce, 'POWER LEVEL INSUFFICIENT FOR TRANSFER.' They have effectively failed and it is only a matter of time (less than ten minutes!) before the Floating Gardens of Bahb-Elonn are destroyed.

If at least ten minutes remain when the door is closed, any PCs in the shaft will feel a momentary strange feeling in their stomach before a voice announces, 'TRANSFER COMPLETE.' They have been transferred to an apparently identical area, the door of which opens into Room 37. The transport shaft will not operate again until the PCs have stepped out. A PC who enters the shaft from Room 37 will, on closing the door, be transferred to the 'cupboard' outside Room 35 (assuming of course that at least ten minutes remain or the party have saved the 'island' from destruction).

level four: pyramid top level

As soon as PCs reach the top of the transporter shaft they will be subject to even greater electrical discharges. The chances of items attracting a spark have all increased by 30%, and D6 extra damage is inflicted.

37. Control Room (Lairs: Chaos Throne Room)

When the party enter they see a murky room with a throne at one end (connected to the wall by some tubing and thick slimy cobwebs), a large inlaid gold symbol in the middle of the floor, and a wall of fire at the north end. This is the room from which the controller of the 'island' directs any navigational manoeuvres, and all sounds made in this room can be clearly heard in Room 35 below. Despite the intensity of the flames the party will notice that no heat is given off.

The entire north wall is a screen on which various images can be projected. It is linked to the mind of the controller and if he is absent from the room it projects an image of whatever is foremost in his mind. The current controller is Bahb-Elonn, hence the flames! The fire is harmless to the touch, although anyone looking at it closely must make a WP test or be seized with *terror*, lapsing into a catatonic state until the scene changes.

If the controller sits on the throne, the image projected corresponds to the view that would be obtained if the north wall were transparent, and navigational instructions can thus be given to people at the control panel in Room 35. The controller can also make the screen display other images; the view in any direction from the 'island', a desired destination, the current events at a place that the controller has personally visited, the current view through the eyes of any blood relative of the controller and so on.

Nothing will happen until a PC sits on the throne, at which point a voice announces, 'BLOOD SACRIFICE MUST BE MADE TO INSTALL NEW CONTROL UNIT.' This message will be repeated whenever a non-controller sits on the throne. Nothing else will happen unless a PC sits on the throne at the same time as somebody is killed and their blood is allowed to run onto the gold symbol. If this happens and at least five minutes remain until the stated destruction time then the voice will announce, 'CONTROL RE-ESTABLISHED, DESTRUCTION SEQUENCE DEACTIVATED.' The adventure is now effectively over.

The person killed can either be a PC (either one who sacrifices himself to save the party or one murdered by the others), or a prisoner the PCs might have. In the latter case, remember that killing a chanting guardsman will decrease the time available.

ending the adventure

Ten time-spans and counting...

From this point on time warnings will be issued every minute. The lights will be dimming and there will not be enough power for the transporter shafts between Rooms 36 and 37 to function. If the party have not yet reached Room 37 they will have failed, and if they are in Room 37 they will not be able to leave and had better get a move on! Any manoeuvres attempted now or chanting guardsmen killed will lead to the instant destruction of the island.

Five time-spans and counting...

When five minutes remain the announcement will simply state, 'WARNING, DESTRUCTION NOW IRREVERSIBLE, ABANDON COMPLEX IMMEDIATELY, REPEAT ABANDON COMPLEX IMMEDIATELY. THERE ARE NOW FIVE TIME SPANS REMAINING UNTIL COMPLETE DESTRUCTION.' This warning will be repeated, with the appropriate time reduction, at one minute intervals. The party will not now be able to succeed since the procedure described in Room 37 to re-establish control will have no effect. Killing somebody at this time will only result in the message, 'CONTROL INSTALLATION INOPERATIVE.'

The only option is to leave the 'island' within the five minutes remaining. PCs in Room 37 will be helpless since the transporter shafts are not working. As the power levels drop all the electrical discharge effects in the pyramid cease and the lights begin to dim even further. The doors from Room 17 to the outside of the pyramid will slide open (although those at the north ends of passage 12 remain firmly closed).

One minute and counting...

By now all lights will have failed and the temperature in the pyramid will be rising noticeably. When only ten seconds remain an announcement will state, 'WARNING, DESTRUCTION IMMINENT, WARNING, DESTRUCTION IMMINENT, INNNNN-NNNN-NNNNNTTTT, WAAAAARRRR...'.

There are then three seconds of total silence followed by the implosion of the reactor in Room 24. A little under one nano-second after the reactor implodes it explodes. The pyramid and everything in it is instantly vapourised, and Level 1 is filled with an intense firecloud which also blows 80' out of the entrance of Room 2. Anyone within the firecloud is likewise instantly vapourised (unless they have *Resist Fire* in which case they survive almost a second). The woods on the top of the 'island' are all set ablaze and the bottom of the 'island' is blown downwards spraying everything underneath it with molten rock. The 'island' then drops out of the sky and, unless it has been moved, will destroy the pgymy village in the process.

If the party left the 'island' before the explosion you should allow them to survive, but give them a few wounds and burns from the general debris flying about. However, eardrums will have burst, those looking back will be blinded, and they will probably have lost most of their bodily hair. Death from radioactive poisoning will occur in 1D6 days.

If the party fled the pyramid but were still on the 'island' you may wish to give them a small chance of surviving the explosion and fall to the ground to give you the fun of inflicting the same penalties as those above!

Of course it is possible that the party managed to re-establish control and will avoid these undesirable effects. At the *Games Day* contest any party doing this were deemed to have completed the adventure and the game ended. If your party establish control you will be presented with a harder task than allowing them to lead you to a bar for congratulatory celebrations. You will either have to come up with some legitimate method of wresting control from them, or detail the 'island' and its contents further (especially the treasure vault and library). The simplest way is to run the adventure as a one-off special, rather than as part of an existing campaign.

WARHAMMER 40,000 HARDWARE

DISTORTION CANNON ON ANTI-GRAV PLATFORM

The Eldritch Raiders of the Kolarne Circle are well equipped and organised. A typical raiding force is formed from between 3 and 10 squads called a Wing, or Cadre. Each Cadre includes supporting weapons, usually organised into their own 'Flame' squads containing up to 10 weapons. In battle these act independently, moving about the battlefield to lend support where it's most needed. The Flame squads are highly respected by the infantry in Dragon and Serpent squads, who know that their very lives may be dependent on the lightning fast reflexes of their colleagues.

The crews who make up the Flame squads wear red helmets embellished with yellow thunderflash patterns. The rest of the uniform is blue - the haunting colour of bare *Eldariel*, the alloy used by Eldar to make many of their weapons and equipment.

RULES

The Distortion Cannon or D-Cannon is a common weapon with the Eldar. The Eldritch Raiders use these weapons to deadly effect, 'warping' targets into the hard vacuum of space and to their ultimate doom. As explained in the *WH40K* rulebook (p83), any target within the area of effect of this weapon must take a *saving throw* or be destroyed. The save depends on the target's agility rather than its armour. Models (including Dreadnoughts) with a move of 0-2" save on a D6 roll of 6; models with a move of 2-4" save on a 5 or 6. Faster models save on a 4, 5 or 6. Vehicles cannot save if stationary and save on a 6 if moving. Troops making a successful save are moved D6" in a random direction, representing minor spatial-effects surrounding the main field. Vehicles moved spatially automatically lose control in their following turn, whilst Dreadnoughts trip over on the D6 roll of a 4, 5 or 6.

Because Eldar pirates rely upon quick, decisive action, they have no use for heavy, cumbersome equipment. To overcome this problem the Eldar have developed a special anti-gravity platform, allowing the crew to move the weapon up to their own maximum movement allowance. The weapon is *slow loading* and cannot move and fire during the same turn. If a crewman is killed the weapon may still be used, but all 'to hit' dice will be subject to a modifier of -1.

The profile gives details for the D-Cannon and its special platform. Its crew have normal Eldar profiles. D-Cannon may be used as part of an Eldritch Raider force.

The D-Cannon also sees service in Eldar mercenary units throughout the galaxy. Many mercenary outfits have the capability to provide their own battlefield support system and choose the D-Cannon because of its proven worthiness on the field. The thunderflash artillery insignia seems to have been adopted by the mercenary gunners. But



0-10 Distortion Cannon on anti-grav platform

Extra points to add targeter to system +5

Short Range	Long Range	Shooting to hit		Strength	Damage
		Short	Long		
0-16"	16-32"		-1	See main rules	

Save Modifier	Type				Area
	C	H	S	F	
Special					2"

PV 60 + Crew



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Short Range	Long Range	Shooting to hit		Strength	Damage
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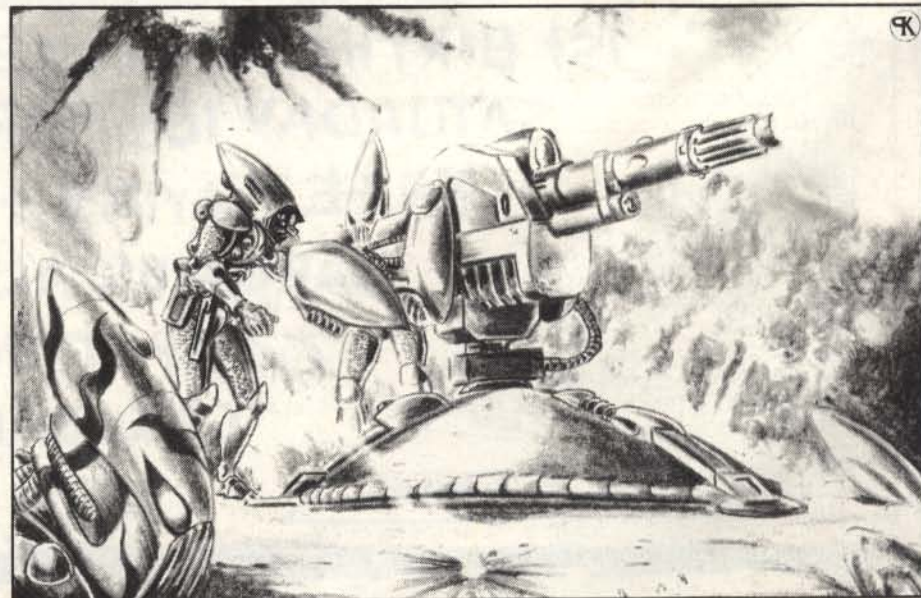
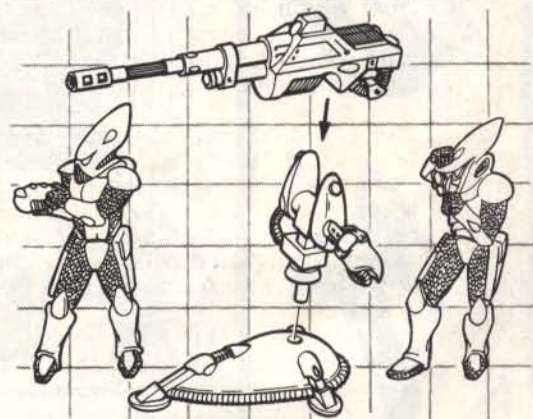
Save Modifier	Type				Area
	C	H	S	F	
Special					2"

PV 60 + Crew

these gun crews might have the flash carried along the side of the helmet, directly above the shoulder pad where the design is repeated. Mercenary outfits often take their unusual camouflage schemes and apply them to their support weapons.

The two templates provided may be photocopied or cut out and inserted in the two Eldar army lists in *Chapter Approved - The First Book of the Astronomican* (pp92 and 104).

Rick Priestley



ORCS



NEST

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CELEBRITIES AND

LOTS MORE





THWOPPA THWOPPA THWOPPA

Angestag: a bright morning in Brauzeit, 2513. It is the day of the terrible Battle of Aver Vale. The army of Dwarf Lord Durnatz Duran is drawn up across the valley, facing the fearsome Orcish warlord and self-styled 'King' Uggo. At the rear of the army, before a low hill stands Durnatz Duran himself. With a blend of fear and admiration, he surveys the ritual evocations of the legendary 207th Lodge of World's Edge Engineers' Guild.

Torin 'Steamhammer' Algenonsonn stands on a large wooden chest partially obscuring a massive drawing board scrawled on with arcane symbols. At his feet, Torin's famous dog 'Blacky' is prancing and barking, caught up in the excitement of the event. The Guildsdwarf apprentices are finishing the preparation of the Lodge's legendary Thwoppter flying machines.

Torin tweaks his immaculate moustache and begins the ritual chant, punctuating by pointing at each of the symbols in turn. His every move is closely watched by the other Guildsdwarfs. Even the apprentices complete the final tweaks in silence before the machines can take to the air.

Torin speaks, "Ay Kay chaps, sorty out eleven hundred. Tango, Charlie Fiver. Sossidge mashers ayver the briney. Tally-ho!"

"Sossidge mashers ayver the briney. Tally-Ho!" chant the Guildsdwarfs.

"Knock 'em for six! Bandits niner-niner!"

"Bandits niner-niner!" They respond with military precision.

Shading his eyes, Torin stares into the empty blue sky. Lowering his gaze he can see Durnatz's army drawn up against the vast Goblinoid horde. He turns to the apprentice on his left. The whole company falls quiet.

"Dayn't just yell. Ring the bell!"

The apprentice furiously clangs a huge bell, struggling with the weight and finally falling over. He carries on despite the excited attentions of the ever-playful Blacky.

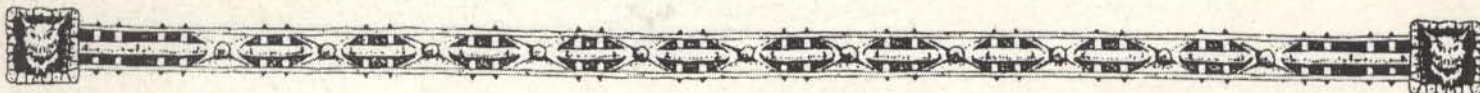
Propelled by their stumpy little legs, the Dwarfs trot to the waiting machines. One by one, they clamber into the saddles, check the pressure gauges and raise a thumb.

When the last machine is ready Torin waves his left hand in the air and begins issuing orders. Although he's shouting at the top of his voice, he can only just be heard over the hiss of steam, the pulsing beat of rotor blades and the clanging bell.

"Woger and out! Chocks away! Tora! Tora! Tora!"

"Tora! Tora! Tora!" chant the Guildsdwarfs who, one by one climb slowly into the air with their awesome payload of bombs and cannon.





Gyrocopters in Warhammer Fantasy Battle

Crew

Gyrocopter crew must be Dwarf character models of level 5 or higher. They may not be magicians. If the pilot is killed, the machine automatically falls to the ground and crashes.

Gyrocopters in Combat

The gyrocopter counts as a large target. Any missile hits should be randomised. Roll a D6 for each hit:

- 1-4 Gyrocopter
- 5-6 Pilot

The gyrocopter has *strength* 6, *toughness* 8, *damage points* 3. It functions normally until it has sustained three damage points, in which case it can no longer fly and, if airborne, crashes at the start of its next *player turn*.

Gyrocopter pilots can make hand-to-hand combat attacks against ground targets like any other fliers. Opponents can direct their attacks against either the crew or the 'copter itself. Bombs and the steam cannon cannot be used in hand-to-hand combat, so Dwarf generals are warned that attacking in close combat is not an efficient use of their firepower.

Gyrocopters using their steam cannon will spend a lot of time hovering close to enemy units at *attack level*. A gyrocopter at *attack level* can be charged but it has the option of *running away*. If this happens it immediately rises to +10, but loses its move for the next turn.

As with other fliers, gyrocopters hit by *wind blast* spells do not crash, although they must make the usual roll against *strength* if they wish to move in any direction other than straight back from the caster.

Movement

The gyrocopter may not move unless it is airborne. When airborne the 'copter follows all the rules on flying creatures given in WFB pp121-125. Gyrocopter units must obey airborne coherency rules.

Flying profile	Minimum Speed	Maximum Speed	Acc/Dec
Gyrocopter	0	24"	8"

Steam Cannon

The gyrocopter's steam cannon fires a powerful blast of steam from the engine. The steam cannon may only be used once per turn, in the player's shooting phase and only at *attack height*. If the pilot is firing the steam cannon, he may not drop bombs at the same time.

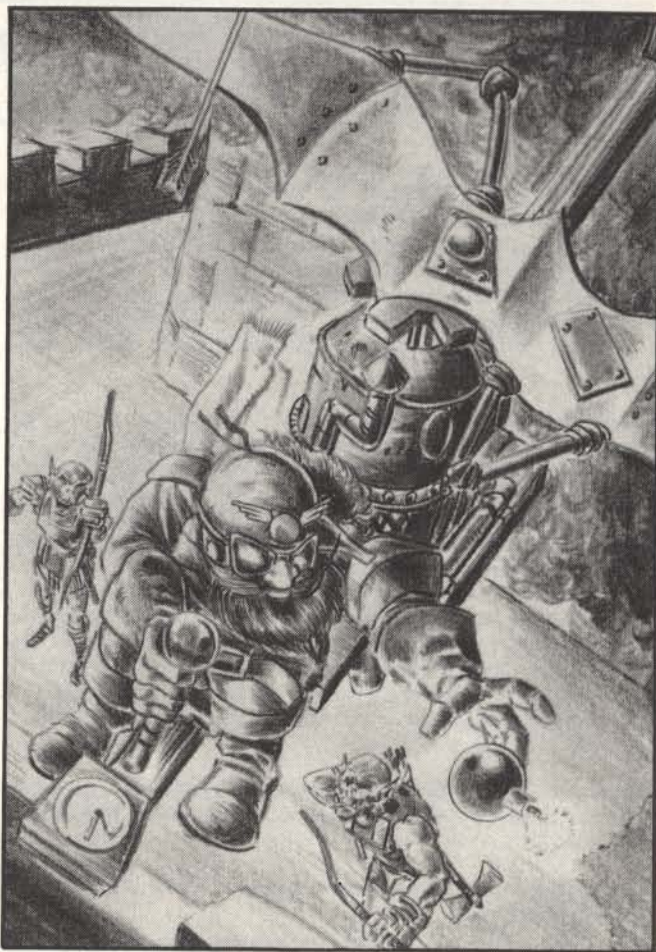
The jet of steam, on impact with the ground, is represented by a 3" diameter area template. The gyrocopter pilot first nominates a target which must be within a 45° arc of straight-ahead. Pilots are allowed to target the rear ranks of regiments and even troops in woods. The player then rolls a D20. The usual rules are used - scores 13-20 indicate a hit. Otherwise the score is used to determine the direction of deviation of D6" distance. This may never exceed half the measured range.

All models within the effect template take one hit as detailed below. Mounted units taking one or more casualties to steam cannon fire must take a *panic test*. Note that this, along with the unusually high *saving throw modifier* make the steam cannon utterly devastating when deployed against armoured or mounted troops.

Weapon	Range	Strength	Save modifier
Steam cannon	12"	4	-3

Bombs

Bombs are metal spheres filled with a secret blasting powder preparation. They have a simple fuse which can be ignited by contact with the Gyrocopter's furnace. Each 'copter is assumed to be carrying enough bombs to last throughout an entire battle. The pilot may drop bombs



in his shooting phase and use the hit procedure given in the rules for *Dropping Things* on page 124. Use the point of impact as the centre of a 3" diameter template. All models even partially within this area take one hit as detailed below:

Weapon	Area Template	Strength	Save modifier
Bomb	3" diameter	4	-1

Crashing

Gyrocopters crash when either the copter or the pilot are reduced to zero wounds/damage points. Gyrocopter pilots are not allowed to crash deliberately: they value their machines far too highly.

Gyrocopters which crash, fall and cause damage as described on WFB p125. The gyrocopter is unusually large so it causes wounds to all models in a 3" diameter template at the point of impact. There is also a danger that the engine will explode, often igniting the bombs. When a gyrocopter crashes roll a D6 - on 5 or 6 the engine explodes. Place the 3" diameter template over the 'copter. All models within the template suffer a *strength* 6 hit, with a -3 *saving throw modifier*.

Warhammer Armies

Gyrocopters are organised into units usually referred to as wings. A wing may comprise 1-6 gyrocopters. Lone gyrocopters may be deployed with a higher character level pilot. Wings of 2-6 models must have level 5 pilots, although they may contain a champion of any higher level. If a character model of a level higher than five is deployed as part of a unit, he becomes that unit's champion (WFB pp93-94). Points costs for the pilots are drawn from the army's character model allowance.

Points

The gyrocopter costs 50 points, plus the cost of the pilot.



Richard Halliwell



The background of the page is a detailed, dark illustration. It depicts a scene of war and destruction. In the foreground, there are skeletal remains, weapons, and debris. In the middle ground, a large, multi-towered stone castle is visible, with smoke rising from its towers. The sky is a fiery orange and red, suggesting a sunset or a battle fire. On the right side, a large, crescent-shaped object, possibly a moon or a piece of armor, is visible. The overall tone is grim and epic.

WARHAMMER SIEGE

The first of the scouts had returned, and stood before Grodlob Marrowsucker.

"Found da Stunties, boss," he said. "Over dere." Grodlob rubbed his hands with glee and pointed to the neck of the pass ahead of them..

"Ow many?" The scout frowned in concentration. "More'n some, but norras many as lotz," he said finally.

"Right," chuckled the chief. "Get da boyz tergevver an' let's go an' stomp 'em." The scout looked about him uncertainly.

"Er... but, boss..." he started. His speech trailed off as the point of Grodlob's sword nestled comfortably at the base of his throat.

"You 'eard," grated the chief. The scout swallowed hard.

WARHAMMER SIEGE

"There's sumnink else, boss..." he faltered. The chief raised his sword. Whatever it was, it must be important. Goblins had died horribly for talking back to him.

"Wot?" he demanded. This had better be good.

"Well, boss, these Stunties - they'z under cover, like..." Grodgob felled him impatiently with his sword-pommel.

"Cover, 'e sez," he spat. "So they'z 'idin' in the bushes - wozzit matter? Gerrup an' get goin'!"

The army was drawn up before the ramparts of a mighty stone fortress, preparing for the attack. On the battlements, Dwarfs could be seen scurrying to and fro; smoke had begun to rise from the braziers on the ramparts, and missile throwing engines were being prepared for the coming battle. Grodgob, meanwhile had taken up a commanding position at the rear of his forces, and was going over the finer details of the ground with his chief scout.

TM

"WOZZIS, THEN?" (Thunnk!) "Never sed nuffink about a zoggin' great cass'l didja?" (Thwack!) The scout's reply was muffled by the large rock against which Grodgob was repeatedly smashing his face.

"But boss..." (Crunch!) "I sed they woz under cover..."

The **Warhammer Siege** has begun. Used in conjunction with *Citadel's Mighty Fortress* set, this major rules expansion takes your battles to a new dimension. The system uses convenient two-tiered mechanics. Rules covering the long term aspects of this type of warfare - bombardment, construction, and foraging - are resolved on strategic level maps. But critical moments of the engagement are conducted on the tabletop where dramatic battles highlight the excitement of your epic fantasy campaign.

"Look, it's perfectly simple!" said Zgrag Heartsucker, spooning the brains out of a Goblin. "We kill them all and drink their blood! I don't understand why it's taking so long!"

Jaxxraq! Doomwarper raised three of his eyes skyward in despair. Followers of Khorne might be handy in a fight, but they did have their limitations.

"Perhaps if we tried a battering ram?" he suggested.

"Nah," grunted Heartsucker, discarding his Goblin and reaching for a fresh one. "Not enough blood in a sheep."



A fortress is a living thing: the commander its brain, the walls its bones, the sensors its eyes and ears, the troops its blood, their weapons its fists. This tells us two things: If one organ fails, the whole dies. And if the whole dies, no single organ can survive alone.

- attributed to Mordin Barr



Warhammer Siege is a 142-page hardback book, with 20 pages of pull-out aids and 2 sheets of die-cut counters. It contains all the information and special rules you need to play siege actions with both **Warhammer Fantasy Battle** and **Warhammer 40,000**.

With a mighty effort the Ork hawked noisily and spat. A large gobbet of phlegm sailed over the fortress wall and into the moonlit gloom of *Chanos I* beyond. The Ork grunted in satisfaction as he heard the glob strike some unseen object.

Brother Salem watched impassively as the dribble of mucus slid down from the barrel of the gun and over his armoured hand. He remembered a line from the Creed of the Weapon:

'Dishonour me and I will fail you.'

The Space Marine tightened his grip on the weapon, and silently waited for the order to attack.

The Ork was about to resume his patrol of the ramparts when he heard a thud. He listened, and this time heard a muted clank. The Ork's curiosity got the better of him and he leaned over the wall to see what he could see.

A shadow fell across Brother Salem as he climbed quickly up the web-net. Without pausing he raised his bolt gun and fired. The shot hit the Ork just underneath its nose, and exploded inside the creature's skull with a muffled crump.



Brother Salem vaulted through the warm red mist and landed on the rampart. He kicked the headless body into the courtyard: his weapon was avenged.

In the 41st Millennium the war continues. From the most savage feral world to the civilised planets of the Imperium the fortress can be haven for friend or foe of humanity. In **Warhammer Siege**, mighty assault Dreadnoughts batter down organic walls, and deadly minefields decimate the countless Gretchin slaves of Ork warlords. The full range of **Warhammer 40,000** weapons and machines is covered, with detailed notes on using them in siege actions.

'I'd check my instruments if I were you. No-one in his right mind would lay a minefield in a place like -' - reported last words of Imperial Army Captain Forqus Merd

"They still out there, then?"



Castellan Heilewohl drummed his fingers irritably on the parapet. "No," he said with heavy sarcasm. "They've all gone off to Estalia for their holidays."

"No, they haven't," the other replied after a moment's thought. "Their campfires are still there - look!" The Castellan sighed.

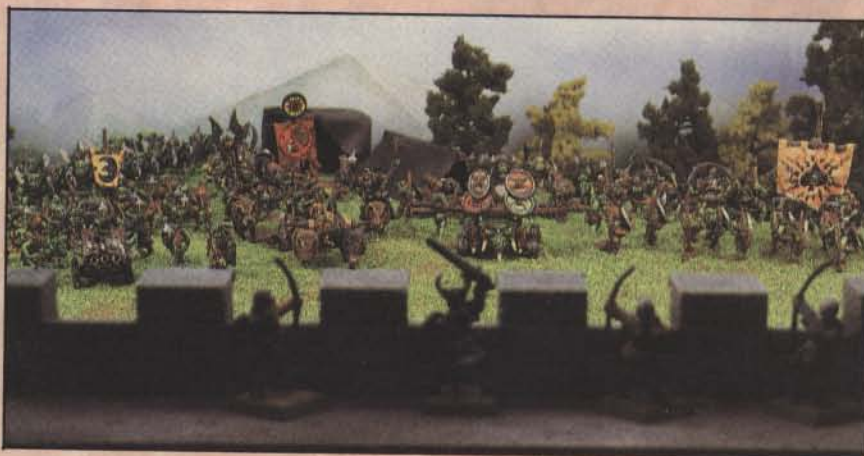
Warhammer Siege includes *strategic time*, where a turn represents a whole day, so activities like foraging, construction and mining don't slow the game down.

Supplies are an important part of the game. If they should run out, you have problems. Troops will desert - or starve - and your force dwindle to nothing. Large human-oids consume more supplies than Human-sized troops. So do Halflings. Trolls won't desert when the food runs out. They're quite happy to eat other troops, and after that they'll make a start on the furniture...

The store was devastated. One of the Trollish mercenaries had the corpse of the Halfling quarter master in one warty hand and the remains of the door in the other, and was taking alternate bites out of each.



The **Mighty Fortress** can be used to create a wide range of castle layouts, from the lone Peel Tower to the imposing Border Fortress. By combining two or more sets it's possible to create castles of any size, or even the soaring walls of a mighty fantasy city!



"A castella, eh?" said Emilio Tortellini. "Issa no problem. Keeps alla de enemy together, is easier to kill'em. No? Ha, ha. I ever tell you abouta de siege of Castella Canelloni, eh? De Lion of Canelloni, dey calla-me."

Graf von Mauerbrecher ground his teeth silently and stifled a comment about boring one's enemies to death. Paying mercenaries to fight was one thing, he reflected, but paying for the privilege of hearing them brag for three solid days was quite another.

Three hours later, Tortellini's reminiscences about the siege of Castella Canelloni were cut short as the front

of the column crested a rise and Schloss Kauze came into view.

The Tilean stopped dead in his tracks, and his eyes widened as he took in the height and thickness of the walls, the soaring multiple towers, and the double-bastioned gateway.

"Mamma Myrmidial!" he breathed, "THIS-a your castella?"

"Oh, yes," answered von Mauerbrecher, fighting down a smile, "They're all like that over here, you know..."

MIGHTY FORTRESS

The **Mighty Fortress** is made up of six wall sections (two of which have gateways built into them), four tower sections and a sprue of smaller parts such as ladders, doors, trapdoors and so on. Assembly and painting are easy enough for anyone to make a stunning model. And as one set is enough to make a fortress 28" x 18" x 7" (from tower to tower), it's sure to become the talk of the tabletop!



Dirty Tricks to Help Defenders



Additional rules for Warhammer Siege.

MURDER HOLES

The gateway is the most vulnerable point of the castle and needs to be heavily defended. Even if attackers succeed in battering through the gate it is possible to hold them up in the gateway itself if it is provided with murder holes. These are small angled slits or metal grids set in the floor of the battlement directly above the gateway section. The instant the assault troops surge into the gateway, the defenders can shoot or pour boiling oil on them through the murder holes. The attackers may be thrown into confusion and temporarily halted just long enough for the defenders to block the gateway with reinforcements.

Defenders armed with bows, crossbows, javelins or firearms can shoot down through murder holes at an enemy occupying the gateway section. When shooting through a murder hole, the defending player should roll a D6 for every model that shoots. Scores of 4, 5 or 6 indicate a hit, which is then worked out as normal. Where appropriate, hits can be randomised between possible targets.

Lime, hot sand, boiling water, boiling oil and molten lead can also be poured through murder holes from the rampart above. For every *batch* used, the defending player rolls a D6 for each enemy figure in the gateway. For example, if there are 4 enemy models in the gateway, the player rolls 4D6 for a batch of oil, plus 4D6 for a batch of water, and so on. A score of 4, 5 or 6 results in a hit. Work out the results of hits for each batch in turn. Hits are worked out in exactly the same way as hits from dropped missiles in *Warhammer Siege*. The defenders above the gateway are concealed from the enemy occupying the gateway section, and cannot be shot at through the murder holes.

A gateway may be embellished with murder holes for the additional cost of 10 points. Note that the maximum number of troops who may take advantage of murder holes is limited by the number of troops occupying the section above the gateway.

HOARDINGS

A stone battlement can be made even more effective by the addition of a wooden hoarding. A hoarding is a covered platform which projects over the edge of the parapet, creating an

additional wooden gallery overlooking a gateway or the base of the wall. Hoardings have arrow-slits through which the defenders can fire missiles, and slanting roofs to protect the defenders from the attackers' fire. Defenders occupying a hoarding are protected and concealed and so cannot be seen or shot at directly. It is possible for defenders to be hit by arrows directed through the hoarding's arrow slits, in which case the rules for *Firing at troops inside towers* apply (see *Warhammer Siege*).

It is impossible to assault a hoarding with ladders or grapples because the hoarding overhangs the wall and is roofed to prevent attackers getting inside. Attackers would be wiser to save their ladders and grapples for unprotected battlements. The only way to deal with a hoarding from outside the castle is to attack it with fire or to batter the wall supporting it.

A hoarding may be built over a section of wall and is considered to be on the same level as the rampart. Hoardings cannot be constructed during a siege, but may be set up beforehand at a cost of 30 points. A good position to erect a hoarding is over a gateway. Defenders occupying a section of wall protected by a hoarding count as concealed to an enemy outside the castle; they are not concealed from adjacent sections of wall on the same level (or from behind) because the hoarding is open at the sides and back for access. A hoarding may conceal troops armed with missile weapons, braziers or dropped missiles, which can be released through murder holes in the floor onto any enemy troops directly below.

Damage To The Hoarding

Every time the rampart section supporting the hoarding takes damage roll a D6; the hoarding will collapse on a score of 5 or 6. If the wall collapses, the hoarding built over it will also be destroyed. Defenders occupying the hoarding when it collapses must make a basic saving throw or are considered slain. Troops which survive are placed in an adjacent section of wall.

Hoardings are built from thick wooden planks. They are vulnerable to fire in a similar way to enclosed siege engines. Ignore the first fire hit of every turn unless the missile has a *strength* of at least 7. For subsequent fire hits roll a D6. A score of 6 means that the fire has taken hold so roll again at the start of each subsequent turn:

- | | |
|-----|---|
| 1-2 | Fire goes out. |
| 3-5 | Fire continues to burn slowly; roll again next turn. |
| 6 | Hoarding is set ablaze and must be evacuated next turn. |



Fire can be represented by placing a piece of cotton wool on the hoarding, pulling the fibres out to represent smoke. If you wish, cotton wool can be painted with red and yellow to represent flames. If defenders occupying a blazing hoarding are unable to evacuate it they will perish. A blazing hoarding collapses after 3 turns ablaze, and the remaining stone rampart can be re-occupied and defended.

SALLIES

The defenders are not obliged to stay inside the castle. There may be opportunities for a party of warriors to sally out through the main gate or via a concealed postern gate (also called a sally port). If the besiegers are off-guard (at night, for example, or pre-occupied with some other task) the defenders can take the opportunity to sally out in force. No more than a quarter of the garrison may be committed to a sally.

Sally Ports

A postern or sally port may remain hidden from the attacking side until used. Its position should be marked on the castle map. It can be assumed that the architect of the castle would position the postern where it could not be easily seen or approached by the besiegers, it may be disguised as a drain or garderobe outlet. A sally port may even be a tunnel leading from the interior of the castle to a terrain feature on the table outside; the exit point being concealed among crags or by foliage. A castle may have up to four sally ports each costing 5 points. A sally port may become known to the enemy once used, but can be blocked by the defenders at any time to prevent besiegers taking advantage of it. Only infantry making a *tactical* sally may use a sally port. Mounted troops making a *strategic* sally must use the main gate. Up to 10 infantry may issue forth from a sally port in a turn. They muster in the tunnel or antechamber ready to emerge quickly.

Tactical Sallies

When the defenders sally forth to attack besiegers on the table they are making a *tactical* sally. A tactical sally is represented on the tabletop using the normal **Warhammer** rules. An example of a tactical sally would be if a party of defenders surged out to make a flank attack on an enemy who were assaulting the walls. A tactical sally requires the element of surprise: it would be foolish to attempt a sally if the enemy were blocking the approaches to the sally port itself, for example. A sally must be made in sufficient force to be effective and must number at least 10 figures including a character figure to lead the sally.

Strategic Sallies

When the attacking side declares *strategic time*, the defending side may counter by declaring a *strategic sally*. A sally of this kind may be an attempt to disrupt and demoralise the besiegers, or just an excuse for the besieged force to get its own back. A strategic sally relies on speed and surprise to be effective. It will require at least 10 mounted troops to form the sally force. The objective of the sally force must be beyond the table in one of the outer zones. The quadrant and objective zone of the sally must be declared and is represented on the strategic map by a counter. The sally force counts as, and operates as, a single unit and must be led by a character figure.

Sally Objective - Damage Siege Engines

The objective of the sally is to damage siege engines in the ready zone or the encamped zone. Roll a D6 to determine the outcome of the sally and deduct 1 from the score for each fighting unit of besiegers in the zone. Add 1 to the score for every 10 models taking part in the sally.

- 0 Sally force is annihilated.
- 1 Sally force is repulsed with the loss of 1D6 figures.
- 2 Sally force is repulsed without loss or abandons attempt.
- 3 Sally force slays 1D6 engine crew.
- 4 Sally force causes damage to siege engines which will take 2D6 man/days to repair.
- 5 Sally force destroys 1 siege engine and slays the crew.
- 6 Sally force destroys 2 siege engines and slays the crews.

Scores of 4-6 also prevent siege engines in the zone firing during the strategic time turn because of the panic and disruption caused by the sally.

Sally Objective - Raid Besiegers' Encampment

The objective of the sally is to cause mayhem in the besiegers' camp and to destroy, or if possible, capture enemy supplies in the encamped zone. Roll a D6 to determine the outcome of the sally and deduct 1 from the score for each fighting unit of besiegers in the zone.

- 0 Sally force is annihilated.
- 1 Sally force is repulsed with loss of 1D6 figures.
- 2 Sally force is repulsed without loss or abandons the attempt.
- 3 Sally force slays 2D6 troops engaged in construction.
- 4 Sally force destroys supplies worth 1D6 points.
- 5 Sally force destroys all the supplies in the encamped zone of the quadrant.
- 6 Sally force captures supplies worth 1D6 points which are taken back into the castle, thereby depriving the besiegers of them.

Sally Objective - To Escape With Message

The objective of the sally is to get a messenger and optional escort of up to 9 models out of the castle and through the siege lines to the remote zone (a full scale break-out should be fought as a full scale battle on the table). This will allow reinforcements to be brought in later (see below) Roll a D6 to determine the outcome of the sally and deduct 1 from the score for each fighting unit of besiegers in the ready or encamped zones of

the quadrant. If casualties result in the loss of all sallying troops, the message does not get through.

- 0 Sally force is wiped out.
- 1 Sally force cannot get through and retires with loss of 1D6 figures.
- 2 Sally force abandons the attempt and retires without loss.
- 3 Only the messenger himself gets through- any escort is slain whilst heroically holding off the enemy.
- 4 The sally force gets through with loss of 1D6 figures.
- 5 The sally force gets through inflicting loss of 1D6 figures on the nearest enemy unit on the way.
- 6 The sally force gets through the siege lines unnoticed due to their incredible stealth, speed or because they waited until nightfall.

Sally Objective - To Reinforce The Garrison

Although termed a 'sally', in fact the objective of reinforcement is to bring friendly troops through the besieger's lines and into the castle. To do this successfully the player must first get a message out by escaping with a small force as described above. Once this has been achieved, the player may attempt a reinforcing sally in any following strategic turn. Unlike a normal sally, a reinforcing sally *starts* in the remote zone and (if successful) ends with the reinforcing troops in the castle. Only mounted troops may form reinforcements, and these should comprise a single unit of D6 x 100 points of troops chosen from the defenders' normal battle army list. The reinforcements will also include any troops surviving the initial messenger's sally. Any casualties incurred may be randomised between the two groups if necessary.

Roll a D6 to determine the outcome of the attempt and deduct 1 from the score for each fighting unit of besiegers in the intervening encamped and ready zones.

- 0 Reinforcements are wiped out in the attempt.
- 1 Reinforcements are repulsed with loss of 1D6 figures.
- 2 Reinforcements are turned back or abandon the attempt.
- 3 Reinforcements break through with loss of 2D6 figures.
- 4 Reinforcements break through with loss of 1D6 figures.
- 5 Reinforcements break through with loss of 1D6 figures, but inflict loss of 2D6 figures on the nearest enemy unit.
- 6 Reinforcements get through the siege lines by means of gaps in the enemy lines, stealth, surprise, speed or because they sneaked in quietly at night.

A TASTE OF HONEY

Everyone knows that unpleasant stinging insects such as bees, hornets and wasps, have a sweet tooth (or rather proboscis). A pot of honey dropped onto besiegers allows the defenders to enlist the aid of these stinging insects. A wasp or hornet nest discovered in the castle eaves, or a bee-hive from the castle apiary, provides hundreds of stinging allies who will be attracted to the honey-covered attackers.

The honey pot and nest can be dropped from the battlements in the same way as other dropped missiles using the standard sized template. Although a sting is unlikely to cause death, the disruptive effects are considerable, especially in a confined space or among massed troops. Any attacking troops attacked by bees, wasps or hornets must take a *panic* test. Even if they pass the test, troops smothered with honey will be plagued by the insects for the rest of the day, suffering a disadvantage modifier of -1 to all of their dice scores. The bees will crawl inside armour to get at the honey so even armoured troops will just have to put up with a bee in the bascinet. Obviously only flesh and blood creatures are susceptible to stings: undead, ethereal creatures, elementals and demons are unperturbed.

Nigel Stillman, Bryan Ansell and Rick Priestley





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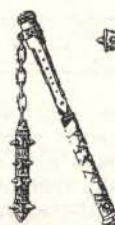
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FANTASTIC IMMIGERY

Michael Immig began modelling some 15 years ago with airplanes and tanks - as conventional a beginning as you might expect - and discovered model soldiers in 1975 when he bought a Historex kit in London. At that time Airfix produced their collectors range of model miniatures and he quickly became involved in historical miniature modelling and conversion.

He encountered Frank Frazetta's fantasy artwork a year or two later, and decided to build some of these fantasy creations in three-dimensions with Historex bits, Airfix parts and a lot of Green Stuff (a Milliput-like substance). In 1977 he purchased a copy of the first *D&D* rule book from a London shop and started role-playing with some friends at a time when nobody else in Germany had even heard about roleplaying games.

When the first 25mm fantasy miniatures appeared on the market, he immediately began collecting and painting them. From that point, it didn't take Michael very long to realise their potential for diorama building, and with his experiences of 54mm figure modelling, the first of his dioramas appeared soon after. Since then he's used all kinds of colours (including oils), building materials and tools. Even now, he discovers something new every time he starts building a new diorama.



A selection of showpieces from the collection of one of the world's leading fantasy modellers.

Photographs by Phil Lewis





3



4



5



6

Michael always attempts to create as 'realistic' an environment as possible, using natural materials wherever feasible to give the scene some kind of dramatic impact or, at least, to tell a small story.

As he became more and more involved in the hobby, he branched out into other areas of the fantasy games field. Apart from reviewing miniatures for German RPG-magazines from time to time, Michael writes a bi-monthly column called 'Painting Workshop' for Germany's leading RPG-magazine *Zauberzeit*. For the German role-playing system *Das Schwarze Auge* he's also authored two scenarios published in 1986 and 1987 by Schmidt - Spiele.

In Michael's solo quest for domination of the German games field he's managed to learn something about model photography skills as well. This has led to sales of his diorama photos to German magazines as covers. Finally, he's sculpted twelve 25mm fantasy miniatures for a German manufacturer.

'In all modesty, I think I may say that today I'm Germany's most popular miniature painter and diorama builder in the fantasy field, doing a lot of exhibitions and competitions and some very popular workshops during such events.'

When John Blanche travelled to Hamburg last summer as guest of honour at a convention organised by Citadel GmbH, he met Michael and saw his work. In autumn, Michael was invited over to England and he brought some of his astounding collection with him to be photographed by our own lanky lensman, Phil Lewis.

Michael's endearing character, finely honed skills and sophisticated talent earned the respect of everybody at the studio. And there's nobody better qualified to talk about these photos than Michael himself.

THE PHOTOS

1 The Fighting Dinosaur

Being satisfied with a smaller saurian diorama built some eight years ago, I decided to build an even larger one, but it wasn't finished until two years ago, as I'm always working on 5 to 10 projects at the same time; when I get bored with one, I turn over to another and vice versa. The basic model is an Airfix Brontosaurus kit. The head was reworked, adding some teeth, ears and the horn. The neck and the tail received full plate armour using embossed plastic sheet, and the rest of the massive body got some chain-mail. This was modelled using tissue covered with liquid plastic and, after re-hardening, making a lot of tiny holes in it with a pointed soldering iron (or a pyrogravure from Historex Agents).

The howdah was constructed in similar fashion to the techniques described above, using stripwood, chestnut and acorn shells, fir cones, sea shells, mouse and small chicken bones (the animals were not killed for the dioramas!), cocktail-sticks, matches, cardboard and two small buttons for the gong. Miniatures were then added to the model. The dinosaur was painted in oils, miniatures and construction with acrylics and inks.

If you look closer, you will discover the ship-like concept I intended to realise. The captain in the crow's nest shouts his commands down to the steerman in the front gondola before roaring orders to the rest of the crew, who in turn operate a capstan. The captain pulls the chains which are connected to the neck of the saurian, and that's the process of navigating the monster! You can imagine the turning circle of that beastie. But can you imagine trying to stop it?

2 Ogre Riding Saurian Beast

A dinosaur-based model from another plastic kit. This time it was a life-like *Corythosaurus* with the head of the Spined Dragon instead of the original one. All the plastic claws were replaced with new ones sculpted from Milliput, and to get a pockmarked surface, the completed model was covered for some seconds in a corrosive fluid, then immediately washed up under flowing water. The saddle and bags are made from Milliput. The skulls are taken from the Citadel plastic skeletons. The back rest consists of mammal spinal bones.

The ogre itself is a well-known Citadel miniature with the legs bent a little to fit into the Milliput saddle. The creature was airbrushed in yellow ochre base colour, then painted entirely with inks and drybrushed with acrylics.

3 Space Ship 'Amy Lou'

This diorama depicts a group of space explorers just after landing on an unexplored planet and is called "Okay, anybody there?". Captain Skua September and his benign crew await the arrival of the planet's inhabitants.

The space ship was completely scratchbuilt from old tank parts, two robot kits and a lot of plastic sheeting and smaller parts from my scrap-box. Although it looks airbrushed, it was entirely brush painted with enamels, acrylics and pastels. Miniatures include the limited edition Space Santa and early Space Marines from Citadel. The Groundwork was built up over some cardboard tube rings glued on a wooden board and covered with crumpled aluminium foil.

4 Luftkampf

(Air-battle; Nazgul being attacked by eagles)

My inspiration for this came when I saw the new Citadel eagles for the first time. Complex construction drawings had to be made before I was able to start the actual building process. Then all diorama components were built and converted, put together to try out the right balance, painted separately, put together again and then fixed with PVA and a lot of superglue. It's a quite heavy piece, and although it looks very fragile, it has survived a lot of exhibitions and travelling - thanks to the forethought given to the construction. I think I've achieved the right amount of dramatic impact in this scene.

5 The Spined Dragon

The well-known Spined Dragon was sold in Germany as a Hill-Dragon, so all it needed was a small hill. This was constructed with plaster-impregnated bandage over a complicated wooden frame, and then covered with the my groundwork mixture. The Dragon had to be fixed onto the hill prior to painting for reasons of strength -

which didn't make the paint job any easier. The wings consist of plastic covered tissue, and the completed dragon was painted with oils using the sponge-method (ie adding the colours in with small pieces of sponge or foam rubber for subtle blending effects).

6 Skull Hill

Over the years I've acquired a huge collection of natural history items including a smaller collection of mammal skulls. When I was confronted with the art of H R Giger (the designer of 'Alien') and his bio-mechanoid structures I was deeply impressed, made some drawings and worked on the skull hill diorama using a deer skull. The structure beneath was built up with expanded polystyrene, tree branches, cork and two Citadel doors. The skull was glued on top of it with PVA. When the substructure was finished, the sculpting process started with layers of DAS modelling clay. All the natural parts, the skull and the branches, twigs and different sorts of dried plant fruits had to be blended together with the DAS and the sculpted structures.

The completed skull hill got a matt black overspray and was air-brushed afterwards with different shades of grey and white. All the miniatures, mainly Citadel Goblins from the earlier ranges, had their metal bases removed and metal pins inserted in their feet before being painted with acrylics. They were then glued into pre-drilled holes with PVA glue.



Michael Immig



LETTERS PAGE,
WHITE DWARF,
ENFIELD CHAMBERS
14-16 LOW PAVEMENT,
NOTTINGHAM,
NG1 7DL

WHITE DWARF

Well it's Dwarf's birthday and everybody wants to get into the spirit of the occasion. Erm...

Neil Murray, York I know what you are you Andy Jones you. You're unfit to be called a wretched pile of gibbering flesh and gristle. You should be set upon by a thousand armadillos, sliced, minced, liquidized, de-ranked to Blanche's brush lick, poured into a lead mould, caricatured by Bil, fed to the mail order Trolls, impaled on Jes Goodwin's haircut - yes, even written about by Rick Priestley.

Why? Because I've bought sixty figures to enter in the regiment category in this year's Golden Demon competition. But, on reading the announcement of the event in WD99 there's nowt that even bears a passing resemblance to the word regiment!

Sorry you weren't happy with the decision to drop the regiment category. But we hope that the categories for this year's event will bring out the best in everybody, including yourself!

But on the subject of WD99...

G McMullan, London I had just walked into my local newsagents when suddenly, your magazine leaped into my arms, pointed a plasma gun at my head and said, 'Read or die!' Now that I'm totally captivated, could you please give me some guidelines on how to begin my adventure - my friends have neither the interest or the time.

As you're in the Big Smoke, you should find plenty of clubs to choose from, and these are invariably a good place to start. Go along to your local games shop, and make your heartfelt plea to someone working there. It shouldn't be long before help arrives.

Now, onto a subject that's been bubbling upwards over the last few months.

Alan Gairey, Cardiff I am writing to comment on Sean Masterson's editorial in WD97. His analogy with the music business was presumably an attempt to justify why *White Dwarf* now only prints adventures and articles for GW games and not for others such as *AD&D*, *Traveller* etc.

The analogy, in my view, is a bad one. If WD were to print an *AD&D* adventure, surely it would still be an original piece of work. As for nostalgia, *AD&D* and *Traveller* are not games of the past. Personally, I cannot see why you're so afraid of publishing articles for non-GW stuff, as surely they would bring your magazine an increased readership.

And there were letters asking for as many non-GW games as you care to mention. The most interesting aspect of all this is that it shows how some people's perception of WD differs from the reality. Plenty of letters contained such pleas as, 'As the only British gaming mag, you are obliged to cover game A,B or C...'

*But WD is GW's house magazine. It's *Dragon's* (and *Dungeon's*!) job to cover *AD&D*. Yes we used to cover other games but now GW publishes its own RPGs, tabletop and board games our obligation is to these players. Without the income received from our games, and of course, Citadel's range of miniatures, there wouldn't be a *White Dwarf* at all.*

We want the readership to keep increasing, certainly. But we want that to happen by doing what we do better. Perhaps the analogy was a bad one. But we now have the opportunity to explore the sheer fun of gaming by concentrating the games we make ourselves. As a result, we hope to give you the best value for money, and the best out of this hobby.

And now...

Jamie Fox, Swindon I disapprove of the way you choose the letters you publish. Each month, a handful of readers pick up their pens and write in about something weird, such as free dummies or poems about mounted Dwarfs, hoping that it is weird enough to be Letter of the Month (stand back and gasp).

Weird letters?

M Crivet, Worcester Ok Dwarf, hand over the Goblin or we'll break your thumbs.

He's back, honest! I mean, they're back... I mean - well, see for yourself.

Julien Waite, Exeter I must write to thank you for the *Realms of Chaos* feature in WD99. Games of *Warhammer* with Chaos creatures will never be the same again, especially for my Chaos Warrior, Ringlud the Reckless, whose mouth is situated in his groin.

Stirring stuff. I can't help wondering what someone might do to make him shut up.

Stephen Welch, Manchester Re *Warhammer* musicians. Those troops with the trumpets must be playing something! I think it has already been established that Chaos armies are into thrash metal, Elf Wardancers are into disco and so on, but what about other armies? What should a street-cred Skeleton be getting down to?

Breakdancing?

Chopin's funeral march probably. More seriously, you've got to recognise the differences between *Warhammer Fantasy Battle* and *Warhammer Fantasy Roleplay*. While the latter is a serious roleplaying game - its thrust being the struggle against forces of Chaos, the former is a knockabout wargame, specialising in the weird and the bizarre.

The problem is that a lot of people will treat the creatures in the RPG just as they would in the wargame. Dwarfs will become beer swilling psychos, for example, and the game will soon degenerate into a technologically primitive version of *Paranoia* where every character is a freak.

Interesting point. But just as people can take the ideas in our adventures and battle scenarios and adapt them to other systems, they can also take the attitudes and atmosphere of WFB and transplant it into WFRP. Both the zany weirdness and the 'fear and loathing' have a place in either game. As long as you're happy with the balance in your own game.

Paul Conway Exmouth One bone of contention. Even though I'm a *Warhammer* 40,000 player, I think *Index Astartes* is a waste of space. I mean, who wants to know the name of every Ultramarine captain? One article detailing generic marine structure would be fine. You could then give the space to *Chapter Approved* instead.

Mr Eoghan Champkin The detail that goes into *Index Astartes* verges on the incredible. The Mentors were a bit useless, but the Legion of the Damned was a great improvement. Lovely figure painting too. How am I supposed to equal that?

*The Ultramarines allowed us one chance to look at a chapter in real detail. We're not going to keep doing that because, as you imply, there's no need. Future Indexes will give you opportunities to select 'styles' of chapters, or have a look at particular types of marine. As you may have noticed, there's no *Index Astartes* this month. It will return next issue.*

Mr A Dyer, Kent Rather proudly, I placed my copy of WD99 onto the moving wagon, shouting to the driver to pedal faster. I grinned at the thought of my players being chased by a large, metamorphosing Ork War Buggy with multi-melta through the sewers of Delberz, with accompanying chaotic *Illuminations* team in tow. Altogether brilliant.

Now what an adventure that would make! Any takers?

Chris Coleman Why does everybody call your staff 'hippies' when they can see perfectly well that they are a group of true metal maniacs who enjoy a good bit of moshing when they're not contributing to your magazine?

We're only allowed to mosh on a Friday, tosh. Hence the plethora of personal hi-fi's.

David Watkins, Mid Glamorgan
C'mon guys, get it together.

Wot's the bother brother?

Recent issues of WD have been sadly lacking in one department - the letters page. Who can forget the months of torment after George Stepanek's letter about 'kiddies' (almost restarted by Robert Luke) and the boasts about balancing figures on Snotlings? I've balanced -

Come on...

- Well, let's get things going again with a really touchy subject. Is John Blanche really that ugly?

John Blanche replies: 'Yes.' This subject is now closed.

The most normal letters of the month were edited by Sean Masterson.

WARHAMMER 40,000

CHAPTER APPROVED

DREADNOUGHTS

Though the subject was originally covered in the **Warhammer 40,000** rulebook (p119), further development in the field of powered armour and recently acquired intelligence reports on its use by various races have necessitated a thorough re-assessment of the most powerful type of personal armour - the Dreadnought suit.

THE ULTIMATE PERSONAL ARMOUR

The Dreadnought is the ultimate form of personal armour. Inside his giant armoured suit, the wearer - or more correctly *pilot* - controls the Dreadnought's movement, armament and defences. To an extent, a pilot's awareness becomes merged with his suit controls, sometimes to the point where man and machine are inseparable. As a result of this peculiar bio-mechanical relationship, experienced Dreadnought pilots cooped inside their suits for long periods run a high risk of insanity. Perhaps it's fortunate that so few live long enough to go mad! Of those that do survive, some go rogue, joining the notorious 'Dreadnought Bands' that roam the galaxy, hiring out as mercenaries or living upon the spoils of wanton pillage.

The Development Of The Dreadnought

Dreadnoughts are complex machines, requiring special materials to construct and special skills to pilot. Nevertheless some are more complex than others. Ork built machines are among the most primitive and least reliable. Human machines are solidly built and efficient. Eldar Dreadnoughts are probably the most sophisticated of all. The special gaming rules for each type reflect these vital racial differences.

Amidst the hammering of iron and chanting of runes, the weapon-shops of Mars turn out Imperial Dreadnoughts to time-honoured and hallowed designs. The most enduring types are the Imperial Battle Armour classes Contemtor, Deredeo, and Furibundus, whimsically known by the troops as *Chuck*, *Eddy* and *Fury*. These war-machines are built for the Imperial armies and Space Marine chapters. Many find their way into the private armies of Imperial Commanders. Marine Dreadnoughts are commonly modified by the purchasing chapter in order to meet the unit's specific needs. Some chapters even go to the trouble of building their own Dreadnoughts, but most rely upon the legendary construction skills of the Adeptus Mechanicus.

Unlike the Imperium, which has a centralised arsenal, weapons manufacture on Ork worlds is dependent on the individual patronage of great Warlords. Skilled Ork weapon-smiths - or

mechanics as they are called - are employed by the richer and more influential Warlords to make weapons for their forces. In Ork society, Dreadnoughts are a costly, high-prestige weapon. Only the more powerful can afford to buy them. Only the most powerful of all can afford to armour retainers in the same fashion.

The technically advanced Eldar house giant automated factories in their craft-worlds. These factories not only build all the mundane items and military artefacts used by Eldar, but they design them too! The Eldar craftsmen who operate these machines have only to select the aesthetic form of their creations; this being the most important element of design as far as Eldar are concerned. Eldar Dreadnoughts are tall and elegant machines whose waspish lines conceal enormous killing-potential.



Dreadnought Construction

The powerplant that lies at the heart of each Dreadnought may be a crystal battery, a nuclear engine, a polarising gravitic bed, or a conventional combustion engine. The actual technology used is not strictly important except, of course, in terms of refuelling and supply. Crystal batteries are commonly used by Humans and Eldar, whilst Ork machines normally employ combustion engines. The dark smoke given off by these engines has inspired Humans to give Ork Dreadnoughts the nickname of 'boilers'.

Power transmission is also varied, but the most common system uses hydroplastics coupled to powered actuators. These operate the weapon systems and other, minor facilities throughout the machine. Limb manipulation is achieved by electrically motivated fibre-bundles which function very much like muscles, contracting and relaxing to drag the Dreadnought's huge bulk forward.

The shell of the Dreadnought is made from tough ceramite mouldings. Some Ork Dreadnoughts are built from metals, but these tend to be ridiculously heavy and cumbersome. Ceramite begins life as a thin white liquid which is injected into moulds under pressure. The mould is gradually heated to 300° and then allowed to cool. The moulding is then both tough and durable. The illustrations show you some we prepared earlier.

Imperial and Eldar Dreadnoughts are further protected by armoured plates made from adamantium. This material is produced in the processing factories in orbit around Mars as well as on Eldar craft-worlds. Each wheel-shaped factory consists of a vast spinning centrifuge several kilometers across. The inside of the rim is maintained at a constantly high temperature by plasma held in place by magnetic fields. Only under these conditions is it possible to melt adamantium so that it flows into moulding chambers built on the outside of the factory rim.



Control Systems

Dreadnought control systems vary from primitive 'driving' controls to sophisticated mind-impulse links. These differ considerably in efficiency. Orks, whose technological know-how is more limited, prefer to rely on a 'driving' system rather like a vehicle. These are slow compared to the mind-impulse systems, but are relatively cheap to build. Mind-impulse links are used by Eldar as a matter of course, allowing the pilot to literally become the Dreadnought - controlling its movements, actions and senses by the power of thought alone.

Imperial mind-impulse technology is rather unreliable. An alternative is to use surgery to merge the pilot to his Dreadnought's control systems. This has all the advantages of the mind-impulse link and is far cheaper. The pilot is surgically implanted into his armoured capsule, suspended in a special amniotic fluid which sustains him for the remainder of his life. Once encapsulated in this way, the pilot becomes part of the machine and cannot leave it unless the Dreadnought is damaged or destroyed, when an ejector seat permits his escape.

GAMING WITH DREADNOUGHTS

The rules that follow describe several specific types and classes of Dreadnoughts available to the Human, Eldar and Ork forces. In addition, there is a special *build system* which permits players to design their own Dreadnoughts. Players should decide before the game whether they are going to stick to the classes given or design their own machines. There is no reason why players shouldn't mix their own designs with those given. The Citadel component system is ideal for this as it allows you to produce a large number variations from the basic pattern.

DESIGNING THE DREADNOUGHT

In the Imperium, Dreadnoughts are built as basic shells. The customer, be it the army, Space Marines or an Imperial Commander, has the option of fitting extra armour and control systems. The same is true of Eldar Dreadnoughts where the designer can specify these particulars during production. Ork Dreadnoughts are usually constructed to the specific requirements of the proud owner. These may include such cultural refinements as 'go faster stripes', 'flared leg arches' and 'furry dice' in the pilot's capsule. Ork Dreadnoughts are often painted red because, as the Orks say, 'Red wunz go fasta'.

CONSTRUCTING DREADNOUGHTS FROM BUILD-POINTS

Every Dreadnought comprises countless technically advanced sub-systems including armoured shells, weapon installations, stowage for equipment, power-plant and provision for the pilot. A Dreadnought's general size and fighting ability is determined by the total number of *build points* (BPs) used in its construction.

BPs are expended to provide the Dreadnought's profile as shown on the charts below. Each of the profile characteristics uses 1 or more BPs, some using more than others. Players must balance the available number of BPs between the different characteristics in order to create the best fighting machine possible. In some cases, a race may be limited in the maximum number of BPs its can expend in a certain area. For example, Orkish technology reduces the maximum *toughness* of their Dreadnoughts compared to Eldar and Human ones.

BPs are expended to provide hard-points or stowage space where weapons and equipment can be installed. BPs are not expended for equipment or weapons, although the installation of these will affect the Dreadnought's total points value (PV).

Maximum Limits For Dreadnought Build Totals

Players are free to choose the number of build-points they expend on each Dreadnought within the following limits.

Dreadnought	Limits
Imperial	100-140
Ork 2 armed	80-100
Ork 4 armed	100-140
Eldar	100-160



Dere's jus' one fing wiv cans
wot ya'av ta boover about -
Sittin' on dat spring gives ya piles!

- Ork Dreadnought Ace 'Jip' Gobsnak

PROFILE

BPs are expended to create the Dreadnought's profile. The number of BPs required for each point of characteristic is given below. Movement is not included as a characteristic. Movement is worked out as an expression of weight to power as explained later.

Note that Deadnoughts do not have *wounds*, but have *damage points* in the same way as vehicles. Weapons hard points (HP) and equipment stowage space (E) characteristics also work in the same way as with vehicles and are explained in depth following the charts.

PROFILE TABLE

WS	1	2	3	4	5	6	7	8	9	10
BPs	1★	2	3	4	5	6	7	8	9	10*

BS	1	2	3	4	5	6	7	8	9	10
BPs	1★	2	3	4	5	6	7	8	9	10*

S	1	2	3	4	5	6	7	8	9	10
BPs	2★	4	6	8	10	12	14	16	18	20*

T	1	2	3	4	5	6	7	8	9	10
BPs	2★	4	6	8	10	12	14	16**	18	20*

D	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
BPs	12★	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60*

I	1	2	3	4	5	6	7	8	9	10
BPs	1★	2	3	4	5	6	7	8	9	10*

A	1	2	3	4	5	6	7	8	9	10
BPs	3★	6	9	12	15	18	21	24	27	30*

Save	6	5-6	4-6	3-6	2-6
BPs	2★	4	6	8	10*

HP	0	1	2	3	4	5	6	7	8	9	10
BPs	0★	2	4	6	8	10	12	14	16	18	20*

E	0	1	2	3	4	5	6	7	8	9	10
BPs	0★	2	4	6	8	10	12	14	16	18	20*



- ★ = minimum
 ** = Ork maximum
 * = maximum



Control Systems

The following rules categorise control systems into three basic types. These are *driver*, *spinal link* and *mind impulse*. Racial availability and cost in BPs is indicated on the chart below. Eldar are allowed cheaper mind-impulse links than humans to reflect the lack of spinal-link.

System	Human	Eldar	Ork
Mind-impulse	15	10	-
Spinal-link	8	-	8
Driver	2	2	2

Mind-impulse. The pilot controls his Dreadnought by means of a thought impulse link which responds to his will, allowing him to move the Dreadnought as if it were his own body. This automatically increases the Dreadnought's *initiative* by +2 (up to a maximum of 10). A Dreadnought of this kind may include a mental program which allows the pilot to use his own mind as a targeter for his weaponry. This mental program automatically allows all shots to count as if the Dreadnought had a targeter. A mental program occupies no stowage space, but costs 10 PVs.

Spinal link. The pilot is surgically incorporated into the Dreadnought's armoured capsule, he controls the Dreadnought via links between his own nervous system and the Dreadnought's mechanical systems. This increases the Dreadnought's *initiative* by +1 (up to a maximum of 10). A Dreadnought of this kind may include a mental program which allows the pilot to use his own mind as a targeter for his weaponry. This mental program automatically allows all shots to count as if the Dreadnought had a targeter. A mental program occupies no stowage space, but costs 10 PVs.

Driver. The pilot operates his Dreadnought by way of a vis-screen with sensor read-outs and some sort of manual control. This makes no difference to the profile already established. Targeters may be added, but these are mechanical devices, and occupy equipment stowage space in the manner described below.

Power-Plant

The movement rate of a Dreadnought depends on the size of its power-plant compared to its total BPs. The powerplant must be fitted and costs a set number of BPs as shown on the chart below. Cross reference the BPs spent on the powerplant to the total BPs to get the machine's movement allowance.

Power Plant BPs		Total BPs	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
0-50	6	6	6	6	6	7	7	7	7	7	8	8	8	8	8	8	9	
51-60	5	6	6	6	6	6	7	7	7	7	7	8	8	8	8	8	8	
61-70	5	5	6	6	6	6	6	7	7	7	7	7	8	8	8	8	8	
71-80	5	5	5	6	6	6	6	6	7	7	7	7	7	8	8	8	8	
81-90	5	5	5	5	6	6	6	6	6	7	7	7	7	7	8	8	8	
91-100	5	5	5	5	5	6	6	6	6	6	7	7	7	7	7	8	8	
100-110	4	5	5	5	5	5	6	6	6	6	6	7	7	7	7	7	8	
110-120	4	4	5	5	5	5	5	6	6	6	6	6	7	7	7	7	7	
121-130	4	4	4	5	5	5	5	5	6	6	6	6	6	7	7	7	7	
131-140	4	4	4	4	5	5	5	5	5	6	6	6	6	6	7	7	7	
141-150	4	4	4	4	4	5	5	5	5	5	6	6	6	6	6	7	7	
150-160	4	4	4	4	4	4	5	5	5	5	5	6	6	6	6	6	6	

Arming Up

Dreadnoughts may have weapons fitted into their armoured casing, or bolted-on before battle. It is therefore easy to vary weaponry slightly, depending on the nature of the battle being fought. The number of weapons a Dreadnought can employ depends on the number of BPs allocated to weapons hard points (HP). The system follows the same lines as used for vehicles: 1 hard point is required for a basic or close combat weapon, and 2 hard points for a heavy weapon. Very heavy weapons are not normally built into Dreadnoughts, but would theoretically occupy 6 hard points, or 10 for a defence laser.

Weapons can include any weapon type available to the race building the Dreadnought. However, the Citadel models come supplied with random weapons, and these have been used to provide the examples given later. This doesn't mean you can't convert a Dreadnought to take other weapons. If you wish to do so it is a simple matter to work out details.

Weapons hard points (HP) are built-in using BPs as described above. However, players would be advised to follow the configuration of their model to provide enough HP to mount its weapons. A typical Dreadnought carries its weapons in its arms: a typical arm has either 0, 1 or 2 HP. An arm with 2 HP can therefore mount either two basic or a single heavy weapon.

The Ork Dreadnought model is supplied with a universal weapon mount which allows players to attach any of the heavy weapons available from Citadel. This enables you to use either a heavy bolt gun, heavy plasma gun or grenade launcher - each occupying 2 weapon hard points.



We pray for our brethren who pilot the Dreadnoughts.
Though they take on new form,
Their souls, and their weapon mounts, remain pure.

- Marneus Calgar

EQUIPMENT

Just as BPs can be used to build hard points for weapons, they can also be used to provide stowage space for additional equipment. However, *some* equipment is already assumed to be present and is effectively gained for no BPs, and in some cases no PV cost. This equipment is as follows.

Targeters Mind impluse and spinal link machines automatically have a targeter for each weapon-bearing limb. This is a program - not a piece of equipment. It costs 5 PV for each limb.

Suspensors are included in all heavy machinery so that the additional weight of equipment does not effect the Dreadnought's movement. This is free and costs no PVs.

Ejector seats are fitted to all Dreadnoughts. In most cases this is in the form of an armoured capsule containing the pilot. In Ork Dreadnoughts the process may be less sophisticated - ie, a very large spring. Ejector seats occupy no stowage space and do not add to the PV.

Auto-senses are standard in all Dreadnoughts except those which are 'driven'. In the case of 'driven' units, external sensors relay sound and vision into the pilot's cabin. However, safety cut-outs in the system provide the same level of sensory protection as with auto-senses, so they are considered to be the same. In either case they occupy no stowage space and do not add to the PV.

Communicators with a 50 mile transmission/reception radius are fitted to all Dreadnoughts. A communicator occupies no stowage space and does not add to the PV.



Ride the Lightning

- Poena Metallica Battlecry

Additional Equipment

The following items may be fitted to a Dreadnought, using up existing stowage space (E). These items are rather like weapons in that they occupy a specific number of stowage spaces and also add to the overall points value of the Dreadnought.

Items	Fills Equipment Stowage Space (E)	Points Value
Targeter	1 per limb	5 each
Sensor package Bio-scanner Energy-scanner Rad-counter	1 for all three	13 for all 3
Power Field (1" radius)	2	10 each
Power Field Synchroniser	1	10
Jump Pack	2	10

Targeters are only fitted to 'driven' Dreadnoughts. Each targeter is used to fire all of the weapons on one limb.

Sensor packs are made up of bio-scanners, energy-scanners and rad-counters. A bio-scanner allows the Dreadnought to 'see' any living matter within 4" of a nominated point within 10", even if the model is hidden by cover, buildings etc. An energy-scanner is used in the same way, but allows the Dreadnought to see equipment, vehicles, robots, other Dreadnoughts and so on. A rad-counter measures the rad-level of any point within 18". These sensors operate all the time, allowing the Dreadnought pilot to detect a hidden enemy or dangerously irradiated areas.

Power Fields of 1" radius are assumed to cover the Dreadnought. A Power Field of larger radius can be made by paying an extra 10pts for each 1" extra radius. A field of sufficiently large size can be used to shelter troops within it. A Dreadnought may carry several Power Fields, although only one may be turned on at once. A Power Field may be turned on or off only at the *start* of the player's turn, and may not be turned off or on if the Dreadnought has been rendered immobile as a result of damage, or if the pilot has been rendered unconscious. Note that an activated Power Field prevents a Dreadnought from firing or engaging in hand-to-hand combat.

Power Field Synchronisers are devices which allow a field to flick off during the brief moment of time it takes to fire a weapon. If a Dreadnought has a Power Field Synchroniser it may fire weapons during its own shooting phase, even though the Power Field is 'on'. However, to represent the chance of an enemy shot sneaking through whilst the field has flickered off, any shot against the Dreadnought in the enemy's following turn will penetrate the Power Field on the D6 score of a 5 or 6. This does not destroy the field: the shot simply by-passes it during the brief moment in which it is down.

Jump Packs are built into the armoured casing of the Dreadnought's feet. These function exactly like ordinary Jump Packs but cost more points as indicated.

THE DREADNOUGHT IN HAND-TO-HAND COMBAT

Dreadnoughts are armed and equipped with the weapons purchased by the controlling player. In addition, Dreadnoughts which have manipulative limbs (ie mechanical hands) may use these to make frontal hand-to-hand combat attacks at the Dreadnought's basic *strength*. The total number of attacks that may be made are shown on the Dreadnought's profile. Each manipulative limb may attack once: remaining attacks are assumed to be *stomps* delivered by kicking or jostling.

If a Dreadnought loses 1 manipulative arm, it loses the attack associated with that arm. A Dreadnought only loses its *stomps* if it is immobilised.

This chart shows the *saving throw modifier* applied to a hand-to-hand combat victim following damage.

Strength of Dreadnought	Opponent's Saving Throw Modifier
4	-1
5	-2
6	-3
7	-4
8	-5
9	-6
10	-7

Special Attacks

A Dreadnought may make a special attack in lieu of its normal hand-to-hand attacks. These special attacks reflect the Dreadnought's ability to act like a Human, kicking, grappling or even 'nutting' its enemy. These special attacks are useful when fighting other Dreadnoughts.

When Dreadnoughts are fighting other Dreadnoughts, each player must secretly note down the type of attack he intends to employ - whether a normal attack or one of the special attacks. Both players reveal their attack type, and combat then proceeds in normal *initiative* order.

Tread Attack: A Dreadnought may make a single *tread* attack instead of its normal attacks. *Treads* can only be made against either a target under 10 feet tall, a vehicle, or a Dreadnought which has been 'tripped over' (see below). Roll 'to hit' as normal. If the target is hit the Dreadnought *treads* on its opponent, crumpling armour, buckling metal and squishing any tender bits. Make a damage roll counting the Dreadnought's *strength* as D6 higher than normal. Any living creature taking its full *wounds* is eliminated - there is no *saving throw*. A vehicle or Dreadnought taking damage receives 6 + D6 points of damage with no *saving throw*, and works out *special damage effects* as normal (see WH40K p39 for vehicle damage).

Head butt: A Dreadnought may make a single *head butt* attack instead of all of its normal attacks. *Head butts* can only be made against targets more than 10 feet tall, such as other Dreadnoughts. Roll 'to hit' as normal, if successful the Dreadnought nuts its opponent. Make a damage roll counting the Dreadnought's *strength* as D6 higher than normal. Any living model taking damage is killed outright with no *saving throw*. A vehicle can be head-butted if it is suitably high and then takes 6 + D6 damage with no *saving throw* in the same way as a *tread* attack. If the target is another Dreadnought the blow smashes right into the cabin - resolve all special damage on the *pilot chart* (see below). If a Dreadnought attempts a *head butt* attack but *misses*, it will fall over on the D6 score of a 4, 5 or 6 and then counts as if it had been tripped over (see below).

Trip: A Dreadnought may attempt to *trip* over any bipedal creature over 10 feet tall including another Dreadnought. The Dreadnought may attempt the *Trip* instead of making normal attacks. Roll to hit as normal. If the result is a success, the Dreadnought has tripped its enemy over! This causes 3 + D6 wounds against creatures and 3 + D6 damage points against Dreadnoughts (no *saving throw*) and *special damage effects* as normal. A tripped model may only get up at the beginning of its turn on the D6 roll of a 4, 5 or 6. The fallen enemy may not make any attacks or move until he gets up. Fallen enemies cannot rout!

Bear Hug: A Dreadnought fighting a creature over 10 feet tall or another Dreadnought may make a *bear hug* attack instead of its normal attacks. A Dreadnought must have at least 1 manipulative limb (or power claw - see below) on each side in order to use this attack. The Dreadnought rolls to hit as normal. If successful, the enemy is hugged and squeezed by the Dreadnought. This causes D6 points of damage and may cause *special damage effects* as normal. The hugged opponent must try to escape the attacker during the beginning of each following combat round. The player rolls a D6, and successfully escapes on the roll of a 5 or 6. Both Dreadnoughts then fight that round as normal. An unsuccessful victim remains hugged and cannot fight back, taking another D6 points of damage automatically.

The Powerclaw

Ork Dreadnoughts are armed with a special Power Claw which makes them very deadly in hand-to-hand combat. The Power Claw has a *strength* 4 higher than the Dreadnought itself, up to a maximum of 10. Each Power Claw has 1 attack per round: any additional attacks the Dreadnought may have are *stomps* and are resolved at the Dreadnought's usual *strength*. Any victim suffering damage receives no armour *saving throw* irrespective of its normal save. The Power Claw occupies 1 weapon hard point (HP). Points value is 15 per Power Claw.



DREADNOUGHT SHOOTING

Dreadnoughts may fire with any or all their weapons during the shooting phase. Two basic weapons mounted on a single arm (eg Imperial Battle Armour Contemptor class which has 2 bolters on one arm) are fired in unison at the same target. Roll separate 'to hit' dice for each weapon. A targeter modifies both dice rolls. Weapons on different mounts may fire at separate targets.

Dreadnoughts may move and fire heavy weapons without penalty. All Dreadnought weapons have a 180° arc of fire to the front. A Dreadnought may not fire to its own rear.

Dreadnoughts are tall machines and can draw a line-of-sight over most low cover. This is left to the GM to determine at the time. Typically, a Dreadnought can see over a wall, fence, hedge or shrubs although troops 'in cover' may still claim the -1 'to hit' modifier.

KLANNNGGGG!!!!

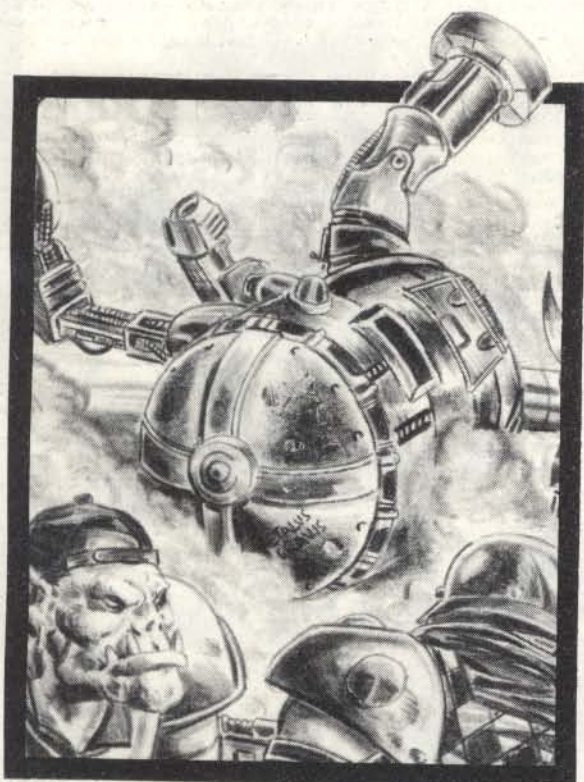
THAT WAS THE SECOND TIME WAZGGB HAD HEARD THE DEAFENING STRIKE ON HIS CAN. HE GRUMBLED AND CURSED UNINTELLIGIBLY, AS HE ALWAYS DID. HIS 'TELE' WAS ON THE BLINK AGAIN - GARROT THE KNOW-WOTS - AND HE HAD NO IDEA WHAT WAS CAUSING THE NOISES.

HE'D BEEN SAT HERE FOR AN HOUR, WAITING FOR GRIMBLUM TO GET BACK WITH HELP, AND HAD MADE HIMSELF COMFORTABLE BY BREAKING WIND IN A SLOW, SATISFYING RYTHMN. IT WOULD HAVE BEEN EVEN BETTER IF HE'D STILL GOT HIS NOSE - BUT HE LIKED THE BLUES ANYWAY.

KLANNNGGGG!!!!

"GGRRRRR -" HE LOOKED UP, GRABBED THE HATCH WHEEL AND GAVE IT A STRONG TWIST WITH BOTH ARMS. THE RUSTY LID CREAKED AS IT OPENED. CHILLED ATMOSPHERE AND DRIZZLE RUSHED IN. WAZGGB GRIMACED AS HE STUCK HIS HEAD OUT -

KABOOM!! (THUNK...) THE MARINE SERGEANT JUMPED DOWN FROM THE SMOKING HULK. "AND THAT, BROTHERS, IS HOW YOU TAKE OUT STATIONARY ORK DREADNOUGHTS."



DREADNOUGHT

HIT LOCATION TABLE

Score (D6)	Affected system
1	Pilot
2	Equipment
3	Systems
4	Locomotion
5	Sensors
6	Armament

PILOT-SPECIAL DAMAGE

1 INTERFACE

The pilot's protective capsule is jolted free of its suit interface, disrupting the normal controls. At the start of each subsequent turn the player rolls a D6. On a score of 1-3 the Dreadnought loses control as described for 6 below. On a score of 4-6 the Dreadnought is controlled as normal.

2 CRUSH

The pilot is crushed within his protective capsule. Roll a D6. 1 - the pilot is killed immediately and the Dreadnought comes to a halt; 2-3 - the pilot loses consciousness for 2 turns; 4-6 - the pilot loses consciousness for 1 turn. The Dreadnought comes to an immediate halt when the pilot loses consciousness. Movement may continue when the pilot regains consciousness.

3 SLAIN

The Dreadnought's protective capsule is smashed open and the pilot is slain. The Dreadnought comes to an immediate halt.

4 CONTROL GEAR

The pilot struggles to overcome damage done to his control gear. The Dreadnought may either move, fire weapons, or fight in hand-to-hand combat during each subsequent turn, but may not do two or three of these in the same turn.

5 CRITICAL INJURY

The pilot is critically injured but not yet dead. The player should roll a D6 at the beginning of each subsequent turn. The pilot dies and the Dreadnought comes to an immediate halt on the roll of a 6.

6 BRAIN DAMAGE

For driven Dreadnoughts see 5. With mind-impulse and spinal link Dreadnoughts the pilot suffers traumatic injury to his brain or spine causing loss of conscious control: the pilot's sub-conscious takes over. The Dreadnought should be moved in a random direction up to its maximum move distance, firing upon the nearest target be it friendly or enemy. If a potential hand-to-hand opponent lies within its path, the Dreadnought will charge and attack it.

EQUIPMENT-SPECIAL DAMAGE

1 TARGETER

1 randomly determined targeter is destroyed - even if the targeter is a mental program. If the Dreadnought has no functioning targeter, roll the result on the Armament chart.

2 POWER FIELD SYNCHRONISER

The Dreadnought's PFS is destroyed. If the Dreadnought has no PFS, roll again on this chart.

3 POWER FIELD

The Dreadnought's power field generator is destroyed. If the Dreadnought has no power field generator, roll the result on the Sensor chart.

4 MAJOR CENTRAL CONTROL SYSTEM DAMAGE

The shot damages one of the main control synapse modules, directly attacking what is effectively the Dreadnought's central nervous system. This can have many effects, sending random surges of power rushing through the device, melting delicate components, causing explosions, and causing random burn-outs and control loss.

To reflect this random and often cataclysmic level of escalating damage, throw each turn. On a 4, 5 or 6 the Dreadnought takes another critical hit. This damage will continue to happen on 50% of the remaining turns in the battle unless the pilot chooses to switch his vehicle off completely in which case it is rendered immobile. The pilot may eject if equipped with ejector seat.

5 JUMP PACK

The Dreadnought's Jump Pack is destroyed. If the Dreadnought does not have a Jump Pack, roll the result on the Locomotion chart.

6 JUMP PACK MALFUNCTION

The Dreadnought's Jump Pack malfunctions! At the start of each of its turns the Dreadnought will jump 3D6" in a randomly determined direction. If the Dreadnought does not have a Jump Pack, roll the result on the Locomotion chart.

SPECIAL DAMAGE CHARTS

These rules replace those given on page 41 of *WH40K*.

When a Dreadnought is hit, the attacker makes his usual damage roll, and the Dreadnought player attempts any *saving throw*. If the Dreadnought is damaged as a result, the player deducts the damage points caused from the Dreadnought's total. Note that when a Dreadnought is reduced to zero damage (D), it is *not* automatically destroyed. The only way to destroy a Dreadnought is as a result of *special damage* as explained below.

Whenever a Dreadnought takes damage as a result of a hit, the player should roll a D6. If the Dreadnought has received more than 1 point of damage from the hit, the player should add +1 to the dice score for each additional point of damage sustained. If the resulting score is 6 or more, then the shot has caused *special damage*.

SYSTEMS · SPECIAL DAMAGE

1 OVERHEATS

Damage to the heat exchange units in the Dreadnought's power supply and actuators causes a dangerous heat build up. Roll a D6 at the start of each of the Dreadnought's following turns. On the score of a 6 the Dreadnought's safety cut-outs will shut down all systems. The Dreadnought may do nothing and is totally deactivated. Once deactivated, the player should continue to roll a D6, and the Dreadnought becomes reactivated again on the D6 score of 6 (indicating it has cooled down).

2 FIRE

Damage to fire control systems causes a fire to break out in the Dreadnought's circuitry. Roll a D6 at the beginning of each of the Dreadnought's following turns. On a score of 1-3 the fire spreads, causing 1 point of damage (but no special damage unless D is already reduced to 0). On a score of 4-5 no damage is caused that turn. On the score of a 6 the fire goes out and no further damage is caused.

3 ACTUATORS

Black smoke pours from the machine as a combination of heat and fire causes the internal actuators to melt and burn. During its following movement phases the Dreadnought automatically moves at half maximum rate (rounding fractions down) in a random direction. No hand-to-hand combat blows may be struck and weapons may only be fired on a D6 score of a 4, 5 or 6.

4 HYDRAULICS

The Dreadnought's internal micro-bore hydraulics begin to leak. The Dreadnought loses power as a result, reducing its *strength* to 1 and halving the maximum movement from its current amount (rounding fractions down).

5 SHUT-DOWN

The Dreadnought's emergency systems are triggered as a result of internal damage, activating emergency shut-down procedures and operating the ejector mechanism which throws the pilot out of the Dreadnought.

6 EXPLOSION

The heat build-up in the Dreadnought reaches a critical level following damage to the cooling and exhaust systems. The player should roll a D6 at the beginning of each of the Dreadnought's following turns. The Dreadnought blows up on the roll of a 6, destroying the Dreadnought and causing an explosion with an effect radius of 2". Anything within the area is automatically hit with a *strength* of 8 with no *saving throw* for armour. Damaging hits cause D3 *wounds/damage*. Any scenery within the area is destroyed leaving a crater.

LOCOMOTION · SPECIAL DAMAGE

1 LEG DAMAGE

The Dreadnought's leg is severely damaged, reducing movement to a maximum of half its present rate (rounding fractions down). A Dreadnought's Jump Pack (if it had one) is now destroyed.

2 CRIPPLED

The Dreadnought is completely crippled following damage to its legs. The Dreadnought may not move and may not turn from its present facing. Any jump pack is now destroyed.

3 FALLS

The Dreadnought is crippled and falls over. Roll a D6: 1-3 - the Dreadnought falls on its face or back; 4-6 - the Dreadnought falls on its side. A Dreadnought may continue to use all functioning weapons if it lands on its front or back. If it falls on its side the player should determine which side: any weapons on that side cannot be used. The Dreadnought cannot get up.

4 TRIPS

The Dreadnought falls over as if tripped. The machine may pull itself up as normal, but will trip over whenever it moves on a D6 score of 4, 5 or 6.

5 OFF COURSE

The Dreadnought's locomotion functions are damaged. At the beginning of each subsequent turn the player rolls a D6. On a score of 4, 5 or 6 the Dreadnought goes 'off course' and is moved maximum distance in a random direction. This move may take a Dreadnought out of hand-to-hand combat.

6 RANDOM MOVE

The Dreadnought's movement functions are severely damaged. Every turn the model moves its maximum distance in a completely random direction.

Once a Dreadnought has zero damage, subsequent damage will automatically cause *special damage*; there is no need to make the D6 dice throw.

When it has been established that a Dreadnought has sustained *special damage* the player should roll a D6 and refer to the Hit Location Table.

When the system affected by the hit is identified, the player should roll a D6 and consult the appropriate Special Damage chart. Players should note down the result of *special damage* together with any long term effects which result. A separate sheet of paper should be used for each Dreadnought.

SENSORS · SPECIAL DAMAGE

1 SENSORS

The Dreadnought's sensor package is destroyed. The normal Dreadnought auto-senses are unaffected, allowing it to continue to see normally. If the Dreadnought has no sensor package (or the sensor package was previously destroyed) see 2 below.

2 SCRAMBLED

The Dreadnought's complex array of sensors (tactile, visual, and audio) are temporarily scrambled. The player may either remain stationary and inactive until the sensors clear, or the player may move the Dreadnought and fire randomly. No hand-to-hand attacks can be made. The sensors clear at the beginning of any of the Dreadnought's following turns on a D6 roll of 4, 5 or 6.

3 DE-FOCUSSED

The Dreadnought's visual mechanisms are thrown out of focus, affecting its ability to shoot. Current *BS* is reduced by half, rounding down to the nearest whole number.

4 TARGET IDENTIFIER DAMAGED

The Dreadnought's target identification systems are nullified. Every time the Dreadnought shoots, the player rolls a D6. If the score is 5 or 6, the enemy player may retarget the shot against any model within the Dreadnought's fire arc. The shot must target a model, although the model may be from either side.

5 STABILISERS JAMMED

The Dreadnought's directional stabilisers become jammed. Roll a D6:

- 1-3 the Dreadnought may no longer turn to the right - it may move straight forward or may turn to the left.
- 4-6 the Dreadnought may no longer turn to the left - it may move straight forward or turn to the right.

A Dreadnought forbidden from turning to one side may still turn through 270° to the other in order to achieve the turn desired, but this will reduce its movement by -1" (the first 90° of the turn is free). A Dreadnought cannot turn at all if this result is taken twice.

6 BLINDED

The Dreadnought is blinded, making it impossible to move or fire accurately. The model may not make hand-to-hand attacks. The Dreadnought may now only move or fire in a random direction.

ARMAMENT · SPECIAL DAMAGE

1 WEAPON DESTROYED

1 randomly determined weapon is destroyed.

2 AMMO BLOCKAGE

The ammo feed or power supply to 1 randomly determined weapon is blocked or severed. The Dreadnought may fire once more with that weapon, after which the weapon is rendered useless.

3 AMMO JAMMED

The ammo feed or power supply to 1 randomly determined weapon is jammed or fused. Every time the weapon is fired from now on, the player rolls a D6. If the score is a 6 the weapon explodes causing D6 points of damage on the Dreadnought and *special damage* as appropriate.

4 DISARMED

The weaponry of 1 randomly determined arm is destroyed entirely.

5 WEAPONS DESTROYED

2 randomly determined weapons are destroyed.

6 AMMO HIT

The Dreadnought's central ammo bin or power supply is ruptured open and destroyed. The Dreadnought may no longer fire its weapons. In addition the Dreadnought takes D6 points of damage, and automatically takes D3 further *special damage* effects.

POINTS VALUES FOR DREADNOUGHTS

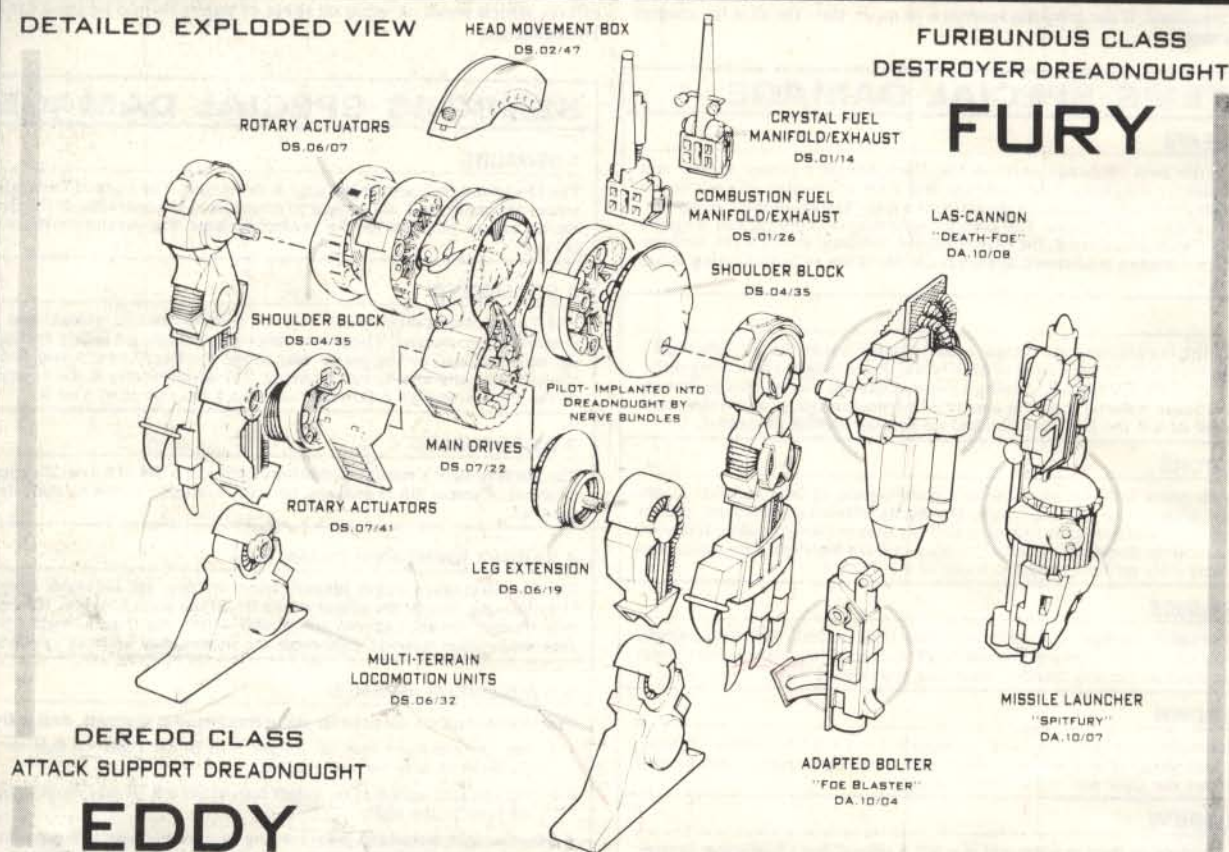
The points value (PV) of a Dreadnought is the sum of its build points (BP) plus the PV of any equipment and weapons. The crewman is free if of a basic creature type.

IMPERIAL DREADNOUGHTS

The three best known variants of Imperial Battle Armour are the aforementioned Contemptor, Deredeo, and Furibundus classes. Of course, individual suits are often modified 'in the

field' to provide different weapons and equipment. We will use these standard models to give you some examples of Imperial Dreadnought construction.

DETAILED EXPLODED VIEW



Contemptor Class Close Assault Dreadnought

Codename *Chuck*

Build Points Total: 140

Profile	WS	BS	S	T	D	I	A	Sv	HP	E
	6	6	8	8	11	5(6)	3	4-6	4	6
BPs	6	6	16	16	33	5	9	6	8	12

Control System: Spinal Link 8 BPs (adds +1 to I)
Power-plant: Crystal Battery 15 BPs Speed 6

Armament: The Contemptor class Dreadnought carries a standard armament of 4 bolt-guns, 2 built into each upper limb synchronised to fire at the same time. A targeter program is included as a mental program and occupies no build-points. The 10 PVs for the targeter are included as equipment.

Equipment: The Contemptor class Dreadnought carries a standard *sensor package*, a *jump pack*, a single 1" radius *power field* and a *power field synchroniser*. This equipment fills 6 equipment stowage spaces.

Points value:

$$140 + 8 (\text{Armament}) + 53 (\text{Equipment}) = 201 \text{ pts}$$

Deredeo Class Attack Support Dreadnought

Codename *Eddy*

Build Points Total: 120

Profile	WS	BS	S	T	D	I	A	Sv	HP	E
	3	8	6	7	10	6(7)	2	3-6	3	6
BPs	3	8	12	14	30	6	6	8	6	12

Control System: Spinal Link 8 BPs adds +1 to I.
Power-plant: Crystal Battery 7 BPs Speed 5

Armament: The Deredeo class Dreadnought carries a standard armament of 1 bolt-gun and a 1 missile launcher. Each limb has its own targeter program which occupies no build-points. The 10 PVs for the targeter are included as equipment. The more powerful type Crack missiles and Frag shells are carried as standard.

Equipment: The Deredeo class Dreadnought carries a standard *sensor package*, two 1" radius *power fields* and a *power field synchroniser*. This equipment fills 6 equipment stowage spaces.

Points value:

$$120 + 53 (\text{Armament}) + 43 (\text{Equipment}) = 216 \text{ pts}$$

Furibundus Class Destroyer Dreadnought

Codename *Fury*

Build Points Total: 140

Profile	WS	BS	S	T	D	I	A	Sv	HP	E
	3	9	1	10	20	6(7)	1	2-6	3	4
BPs	3	9	2	20	60	6	3	10	6	8

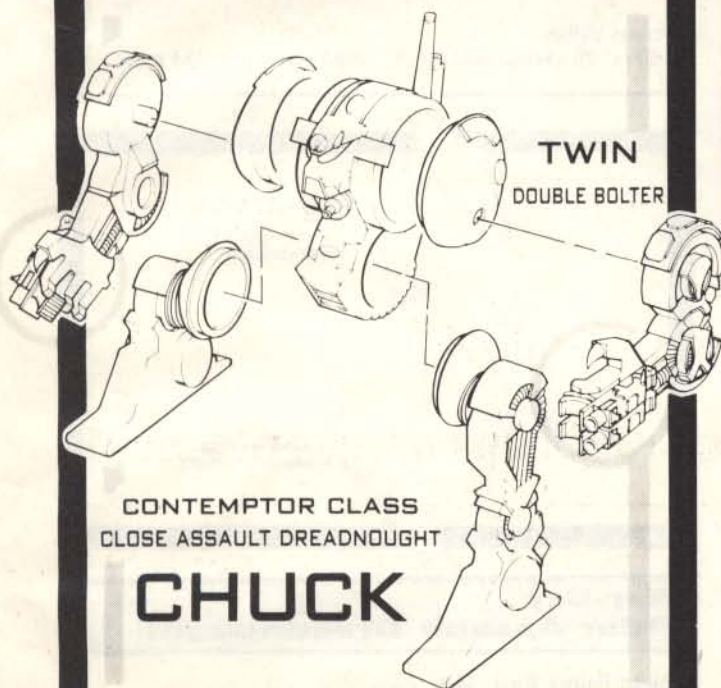
Control System: Spinal Link 8 BPs adds +1 to the I
Power-plant: Crystal Battery 5 BPs Speed 4

Armament: The Furibundus class Dreadnought carries a standard armament of 2 bolt-guns synchronised to fire simultaneously, and 1 las-cannon. Each limb has its own targeter program which occupies no build-points. The 10 PVs for the targeter are included as equipment.

Equipment: The Furibundus class Dreadnought carries a standard *sensor package*, a 1" radius *power field* and a *power field synchroniser*. This equipment fills 4 equipment stowage spaces.

Points value:

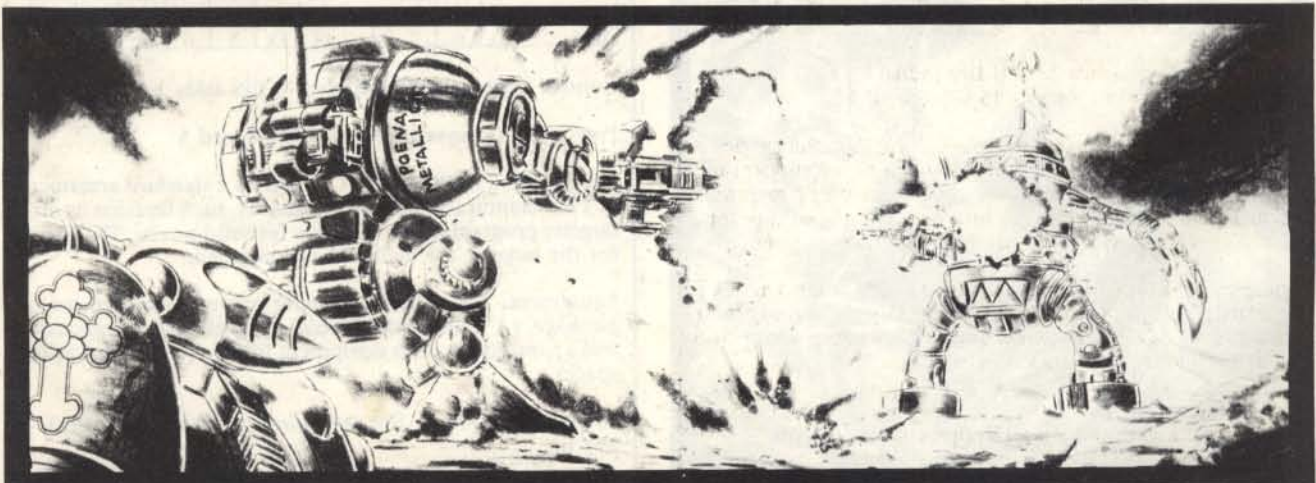
140 + 94 (Armament) + 43 (Equipment) = 277 pts



... EDDY'S A GOOD MACHINE TO MOVE IN. THE LEGS ARE THE STEADIEST I'VE HANDLED - NO PROBLEM PICKING UP A GOOD STRIDE THERE. IT FEELS AS IF YOU COULD RUN, AFTER SOME PRACTICE. THE REPOSITIONING OF THE BUBBLE MEANS THAT ADJUSTMENTS TO THE FLUID BATH IS NOW A LOT EASIER. WE'RE HAVING FEWER PROBLEMS WITH PSYCHO-INTERFACING. THAT SHOULD GIVE US ANOTHER EDGE.

ARMAMENT TENDS TO CAUSE A LITTLE TREPIDATION. I'M NOT TALKING ABOUT THE FIREPOWER. IT'S THE NEW FIBRE BUNDLES. THEY GIVE THE ARMS THE SAME INCREASED RESPONSIVENESS AS THE LEGS. (PLEASE FIND A REQUISITION FOR A NEW MK14 BULLOCK ENCLOSED WITH THIS REPORT.)

THE CERAMITE WORKS PARTICULARLY WELL. GLAD TO SEE THE CENTRIFUGE IMBALANCE PROBLEMS HAVE BEEN IRONED OUT. IMPACT ABSORBERS WERE JUST A LITTLE SLOW TO RESPOND. WE JUST WENT FOR THE ONE TEST WITH THE CRACK. PLEASE FIND A REQUISITION FOR A NEW TEST DREADNOUGHT WITH THIS REPORT...





ELDAR DREADNOUGHTS

The following Dreadnoughts are given as typical examples of the types built and fielded by Eldar forces. They represent the state of the art in Eldar military technology.

War-Demon Eldar Assault Dreadnought

Build Points Total: 160

Profile	WS	BS	S	T	D	I	A	Sv	HP	E
	8	8	8	9	15	5(7)	4	2-6	2	6
BPs	8	8	16	18	45	5	12	10	4	12

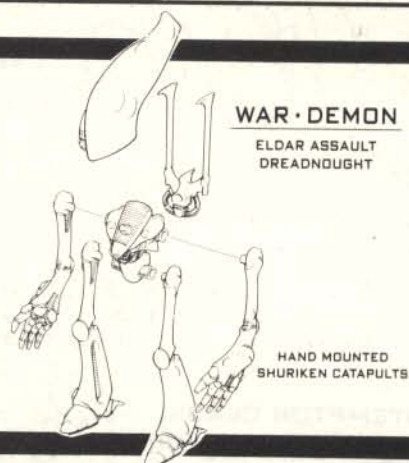
Control System: Mind Impulse 10 BPs adds +2 to I

Power-plant: Crystal Battery 12 BPs Speed 5

Armament: The Eldar War-Demon carries a standard armament of 2 Shuriken catapults, 1 mounted in each hand. Each limb has its own targeter program which occupies no build-points. The 10 PVs for the targeter are included as equipment.

Equipment: The Eldar War-Demon carries a standard *sensor package*, a 1" radius *power field*, a *power field stabiliser* and a *jump-pack*. This equipment fills 6 equipment stowage spaces.

Points value:
160 + 20 (Armament) + 53 (Equipment) = 233 pts



War-Cry Eldar Assault Dreadnought

Build Points Total: 140

Profile	WS	BS	S	T	D	I	A	Sv	HP	E
	6	7	7	7	15	5(7)	2	3-6	2	6
BPs	6	7	14	14	45	5	6	8	4	12

Control System: Mind Impulse 10 BPs adds +2 to I

Power-plant: Crystal Battery 9 BPs Speed 5

Armament: The Eldar War-Cry carries a standard armament of 1 las-cannon and 1 Shuriken catapult. Each limb has its own targeter program which occupies no build-points. The 10 PVs for the targeter are included as equipment.

Equipment: The Eldar War-Cry carries a standard *sensor package*, a 1" radius *power field*, a *power field synchroniser* and a *jump-pack*. This equipment fills 6 equipment stowage spaces.

Points value: 140 + 100 (Armament) + 53 (Equipment) = 293 pts

WAR · CRYELDAR ASSAULT
DREADNOUGHTHAND MOUNTED
SHURIKEN
CATAPULT

LASER CANNON

**Banshee
Eldar Support Dreadnought**

Build Points Total: 160

Profile	WS	BS	S	T	D	I	A	Sv	HP	E
	7	8	7	7	18	6(8)	2	3-6	4	6
BPs	7	8	14	14	56	6	6	8	8	12

Control System: Mind Impulse 10 BPs adds +2 to I

Power-plant: Crystal Battery 11 BPs Speed 5

Armament: The Banshee is unusual in that it has two manipulative arms each with a built-in *flamer* and an additional weapon bearing limb with a missile launcher. Each limb has its own targeter program which occupies no build-points. The 10 PVs for the targeter are included as equipment. Crack missiles and Frag shells are carried as standard.

Equipment: The Eldar Banshee carries a standard *sensor package*, a 1" radius *power field*, a *power field synchroniser* and a *jump-pack*. This equipment fills 6 equipment stowage spaces.

Points value:

160 + 55 (Armament) + 53 (Equipment) = 268 pts

BANSHEEELDAR SUPPORT
DREADNOUGHTMISSILE
LAUNCHERHAND MOUNTED
FLAMER

ORK DREADNOUGHTS

Ork Dreadnoughts, whilst being thrown together in the most ad-hoc fashion imaginable, still have formidable battlefield presence. Here are two of the 'finest' examples of orkish Dreadnought technology...

Space Ork Super-attack Onslaught Dreadnought

Build Points Total: 140

Profile	WS	BS	S	T	D	I	A	Sv	HP	E
	6	6	6	7	13	5(6)	4	2-6	6	3
BPs	6	6	12	14	39	5	8	10	12	6

Control System: Spinal Link 8 BPs adds +1 to I

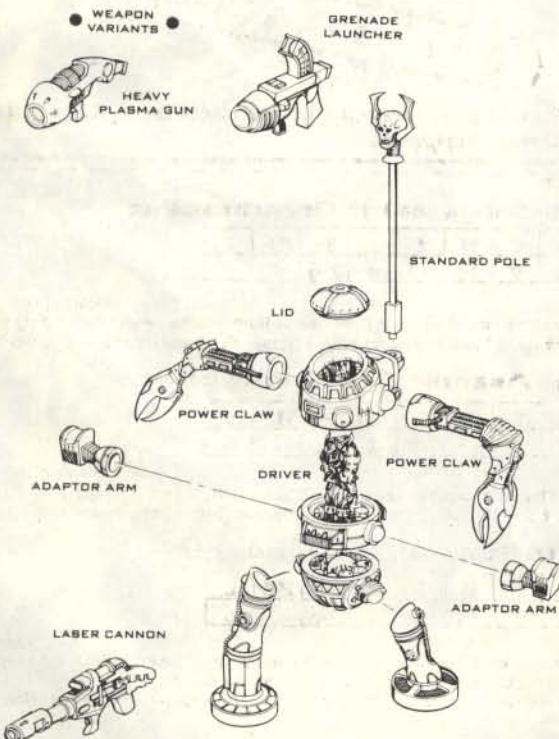
Power-plant: Crystal Battery 14 BPs Speed 6

Armament: The Space ork Super-attack Onslaught carries a standard armament of 2 power claws, plus 1 las-cannon and 1 heavy bolter. Limbs bearing the las-cannon and bolter have their own targeter program which occupies no extra build points. The 10 PVs for the targeter are included as equipment.

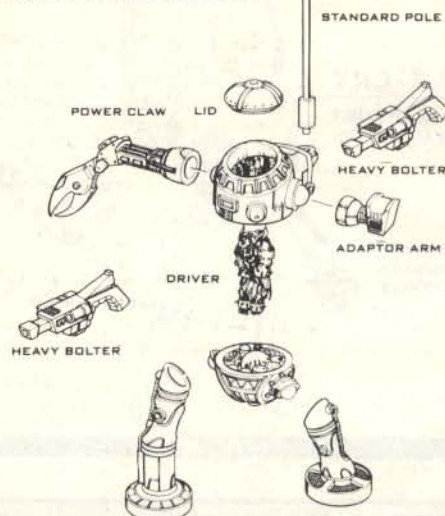
Equipment: The Space Ork Super-attack Onslaught carries a single 1" radius *power field* and a *power field synchroniser* occupying a total of 3 equipment stowage spaces.

Points value:
140 + 135 (Armament) + 20 (Equipment) = 295 pts

SPACE ORK SUPER-ATTACK ONSLAUGHTER DREADNOUGHT



SPACE ORK KILLER DREADNOUGHT



Space Ork Killer Dreadnought

Build Points Total: 100

Profile	WS	BS	S	T	D	I	A	Sv	HP	E
	6	6	5	5	10	4	2	4-6	3	3
BPs	6	6	10	10	30	4	4	6	6	6

Control System: Driver 2 BPs

Power-plant: Crystal Battery 10 BPs Speed 6

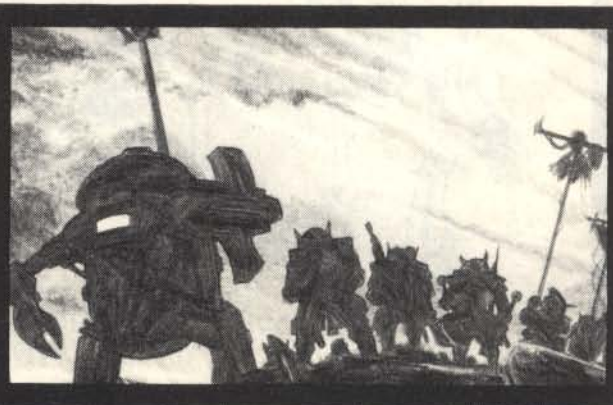
Armament: The Space Ork Killer Dreadnought carries a standard armament of 1 power claw plus 1 heavy bolter.

Equipment: The Space Ork Killer Dreadnought carries a single 1" radius *power field* plus a *power field synchroniser*. This occupies 3 equipment stowage spaces.

Points value:
100 + 30 (Armament) + 20 (Equipment) = 150 pts

Ork Dreadnought Variants

Orks, being Orks, are quite free with types of weapons they fix to their Dreadnoughts. The las-cannon can therefore be replaced with either another heavy bolter, a grenade launcher, or a heavy plasma gun. The heavy bolter can similarly be replaced by either another las-cannon, a grenade launcher, or a heavy plasma gun. This will affect the PV of the Dreadnought, and the PV will have to be recalculated accordingly.



FURTHER IDEAS FOR USING DREADNOUGHTS

Of course, we have only scratched the surface of Dreadnought lore. What about Dreadnoughts in space assaulting and capturing ships? Then there are the famed Dreadnought Legions of the Imperium, whole armies made up of Dreadnoughts ready to meet the threat of the unknown. Dreadnoughts can also be converted to perform special functions, such as the giant Siege Dreadnoughts of the Imperium, machines whose piston-like arms incorporate drills, mechanical diggers, and deadly weapons such as petards and las-cutters. Even the Assassins make use of Dreadnoughts, carrying bombs deep into the heart of an enemy held fortress as part of a daring suicide mission.

As well as using Dreadnoughts as part of your armies as described in *Chapter Approved - the Book of the Astronomican*, you can also fight Dreadnought versus Dreadnought battles (a skirmish with two Dreadnoughts per side makes a particularly interesting game). Obviously, you will have to agree with your opponent whether you are using Dreadnoughts constructed using the build system, or the standard Dreadnoughts. If all players are agreeable you could invent more special equipment and weapons to add interest to the game.

Rick Priestley and Bryan Ansell

ARMY LISTS DREADNOUGHT REVISIONS

We may live in dark times, but the Emperor himself has sanctioned the release of these intelligence updates to allow you to keep the Army List details from Chapter Approved - The First Book of the Astronomican fully up to date. Cut out the Dreadnought profiles given here and add them to the sections indicated.

Imperial Dreadnoughts. Cut out these profiles and use them to replace those given on page 70 (*Whitescars Chapter - Support*).

0-3 Contemptor Class Close Assault Dreadnought

Codename *Chuck*

Profile	WS	BS	S	T	D	I	A	Sv	HP	E
	6	6	8	8	11	5(6)	3	4-6	4	6

Control System: Spinal Link

Armament: 4 bolt-guns (2 built into each upper limb synchronised to fire at the same time). Targeter program.

Equipment: Standard sensor package, jump pack, power field and a power field synchroniser.

Power-plant: Crystal Battery

PV = 201

0-3 Deredeeo Class Attack Support Dreadnought

Codename *Eddy*

Profile	WS	BS	S	T	D	I	A	Sv	HP	E
	3	8	6	7	10	6(7)	2	3-6	3	6

Control System: Spinal Link

Armament: 1 bolt-gun and 1 missile launcher. Each limb has its own targeter program. Crack missiles and Frag shells carried.

Equipment: Standard sensor package, two 1" radius power fields and a power field synchroniser.

Power-plant: Crystal Battery

PV = 216

0-3 Furibundus Class Destroyer Dreadnought

Codename *Fury*

Profile	WS	BS	S	T	D	I	A	Sv	HP	E
	3	9	1	10	20	6(7)	1	2-6	3	4

Control System: Spinal Link

Armament: 2 bolt-guns synchronised to fire simultaneously, and 1 las-cannon. Each limb has its own targeter program.

Equipment: Standard sensor package, 1" radius power field and a power field synchroniser.

Power-plant: Crystal Battery

PV = 277



Eldar Dreadnoughts. Cut out these pages and use them to replace those given on page 104 (*Eldritch Raiders - Support*).

0-3 War-Demon Eldar Assault Dreadnought

Profile	WS	BS	S	T	D	I	A	Sv	HP	E
	8	8	8	9	15	5(7)	4	2-6	2	6

Control System: Mind Impulse

Armament: 2 Shuriken catapults, 1 mounted in each hand. Each limb has its own targeter program.

Equipment: Standard sensor package, 1" radius power field, a power field stabiliser and a jump-pack.

Power-plant: Crystal Battery

PV = 233

0-3 War-Cry Eldar Assault Dreadnought

Profile	WS	BS	S	T	D	I	A	Sv	HP	E
	6	7	7	7	15	5(7)	2	3-6	2	6

Control System: Mind Impulse

Armament: 1 las-cannon and 1 Shuriken catapult. Each limb has its own targeter program.

Equipment: Standard sensor package, 1" radius power field, a power field synchroniser and a jump-pack.

Power-plant: Crystal Battery

PV = 293

0-3 Banshee Eldar Support Dreadnought

Profile	WS	BS	S	T	D	I	A	Sv	HP	E
	7	8	7	7	18	6(8)	2	3-6	4	6

Control System: Mind Impulse

Armament: 2 built-in flamers (one on each limb), plus an additional weapon bearing limb with a missile launcher. Each limb has its own targeter program. Crack missiles and Frag shells carried.

Equipment: Standard sensor package, 1" radius power field, power field synchroniser, jump-pack.

Power-plant: Crystal Battery

PV = 268

0-3 Space Ork Super-attack Onslaughter Dreadnought

Profile	WS	BS	S	T	D	I	A	Sv	HP	E
	6	6	6	7	13	5(6)	4	2-6	6	3

Control System: Spinal Link

Armament: 2 power claws, plus 1 las-cannon and 1 heavy bolter. Limbs bearing the las-cannon and bolter have their own targeter program.

Equipment: 1" radius power field, power field synchroniser.

Power-plant: Crystal Battery

PV = 295

0-5 Space Ork Killer Dreadnought

Profile	WS	BS	S	T	D	I	A	Sv	HP	E
	6	6	5	5	10	4	2	4-6	3	3

Control System: Driver

Armament: 1 power claw plus 1 heavy bolter. Equipment: 1" radius power field plus a power field synchroniser.

Power-plant: Crystal Battery

PV = 150

Ork Dreadnoughts. Cut out these profiles and use them to replace the Dreadnought information on page 100 (*Luggub's Drop Legion - Support*).





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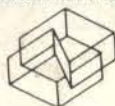
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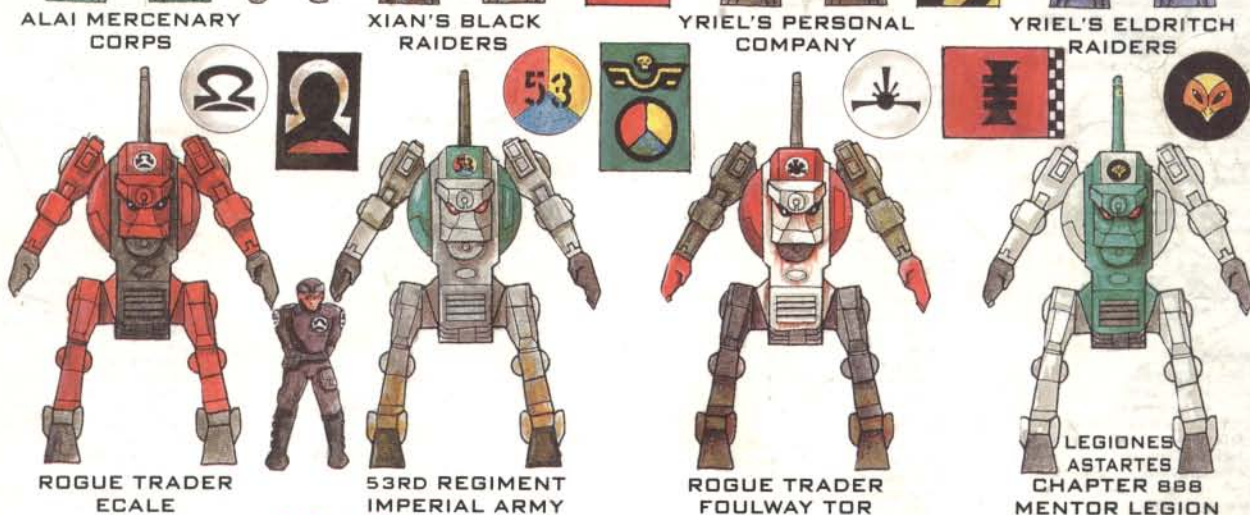
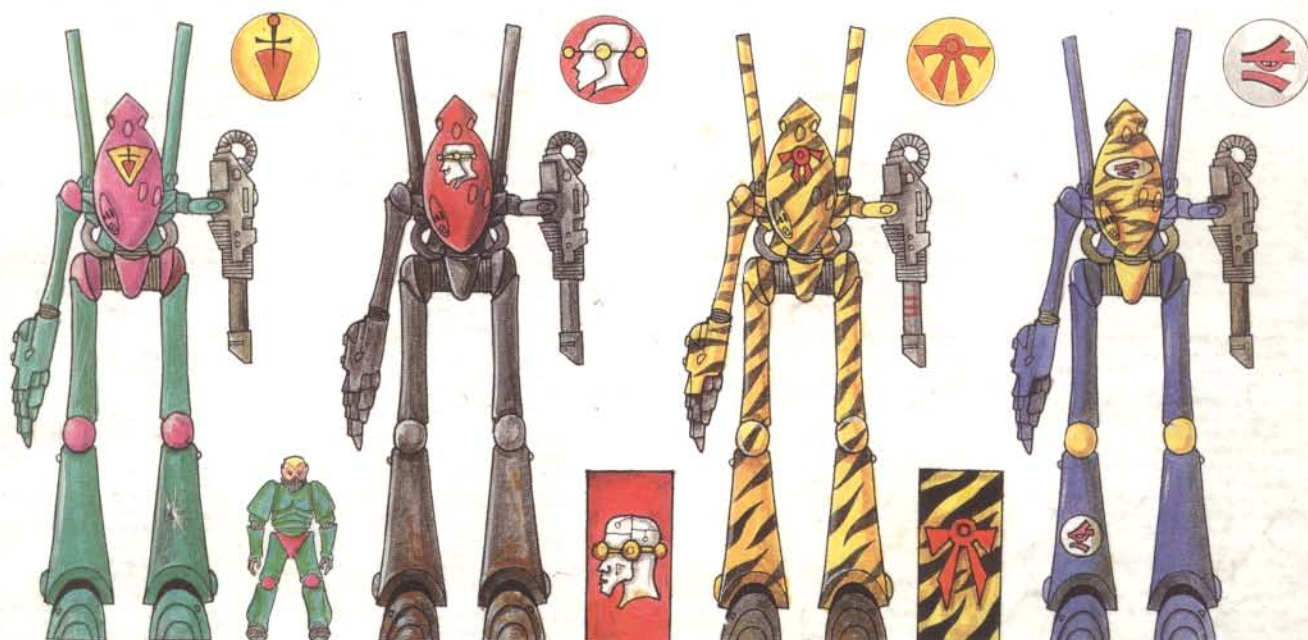
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