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This is one crammed magazine. Sixty-five pages of solid gaming material for five of the best games around.

So I'm not going to waste any of your time here. Anyway, my fingers are sore.

Well, what are you waiting for?

Sean Masterson

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ON THE BOLL:
'Take that, mutant scum!' cried Graeme Davis.

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Stormbringer is Chaosium Inc's trademark for their fantasy roleplaying game of adventure in the Young Kingstone, as authored by Michael Moorcock.
Two new additions to two very different games have kept the studio running at break neck pace through the early winter. Now we can show you the results of our experiment in DIY central heating.

**TALISMAN TIMESCAPE**

**Boardgame Expansion**

£7.99

Talisman finally meets science-fiction. It had to happen. Now your trusty adventurer can break through the very fabric of time and space, travel to strange new worlds, and boldly go where no Talisman character has gone before...

Talisman Timescape follows in the footsteps of the Talisman Dungeon (although it was designed by Frank Bourque before The Dungeon was released). It provides you with a new board, along with new cards and characters to use in conjunction with the original game.

Characters may employ either of two methods to enter the TimeScape, use of a Warp Gate spell or finding someone who will open a Warp Gate for them. Once the Character steps through the Warp Gate, play moves to the Timescape board.

And what a board it is! Instead of neat little squares and tracks, a collection of strangely shaped spaces connected by multi-coloured Warp Lines greets the adventurer. At first sight it may look rather imposing - but then it's meant to! Each space in the TimeScape represents a whole separate reality, through which the character travels at the whim of the Warp. Multi-dimensional Phil Gallaghers suggested presenting the board in this way, inspired by the route he takes to work.

Because of the nature of the TimeScape, movement and encounters are handled quite differently to the normal Talisman game. Each turn, the player rolls a die to indicate which warp lines are moved along - the player has no control over this, and must move as directed. Encounters in the TimeScape only affect the character involved, even if another character is on the same space the chance of two characters being in the same general vicinity are rather remote.

You may meet deadly alien monsters like the Star Predator, gain exotic new followers, like a Battle Droid, or find wonderful useful new objects. Wouldn't you just love your character to have a suit of Battle Armour and a Power Glove? And, of course, there are all kinds of interesting places to visit, like the Space Fortress or the foreboding Death World...

Your adventurer may eventually reach the Vortex (the last space in the TimeScape), at which point you character is returned to the normal Talisman board. You may even end up quite close to the Crown of Command, though it's not recommended that you use the TimeScape as a short cut early in the game. Why not? It's a dangerous place, that's why! The rewards are great, but so are the risks. Enter at your peril!

There are the eight new characters in TimeScape. Given the nature of all those inter-connected realities, we've taken the opportunity to include favourite 'stock' characters from science fiction movies and books. There's the hard-bitten space pirate, mad scientist, time-traveling cyborg, futuristic astronaut and heroic archaeologist. We couldn't resist including a Space Marine and an Astropath from Warhammer 40,000 either. Even the ever popular Chieftain Warrior can look in on the action!

TimeScape also heralds Gary Chalk's return to Games Workshop. This world famous artist and wearer of brightly coloured shirts has provided some of his best work to date for the cards in TimeScape. Fans take note. But now, if you'll excuse me, I'm just going to put on my Battle Armour, load up my Bolter, and teach that Star Predator who's the boss.

Jersey Johnson

**CHAPTER APPROVED**

**Book of the Astronomicon**

**WH40K Supplement**

£4.99

Well we've been renting and raving about this one ever since it seemed to get up and walk by itself. The demand for a supplement for Warhammer 40,000 became evident almost from the moment of the game's hugely successful launch at Games Day, last October, when over 2000 copies were grabbed up by people who wanted to know what the Warhammer universe would be like in the forty-first millennium.

That enthusiasm was matched by the Studio team who have pulled out all the stops to make Chapter Approved a real multi-media of a book. Although the £4.99 is an introductory price (it will go up!), it must make this 98 page book - much of which is in colour - one of the better buys this side of warp space.

First of all there's frothing Rick Priestley's The Wolf Time campaign. I had to creep up to the production department to get a look at this (d'you know they use marmalade for paste-up?) and it's going to test the abilities of many a budding commander. It makes Battle for the Farm or Skirmish on Rynn's World look like a Hampstead cafe by comparison.

John Blanche mutates into a paintbrush fingered mutant to provide you with a full guide to prepping, modelling and painting metal and plastic Space Marines. The section includes full painting guides, ideas for colour and camouflage schemes, and looks at the work of Golden Daimon winner Paul Benson, who has a problem with his dreadnoughts...

The presentation is superb. New GW designer Brian George makes his mark with some fabulous iconography to complement the features in typically stunning 40K style. The artwork too is really impressive. The cover almost looks photographic and interior illustrations (provided by many of the artists featured in recent Illuminations) do full justice to the forbidding image of a universe inhabited by all manner of dark creatures.

Do yourself a favour. Pick this one up before the Inquisition put the price up.

And explore...

Sean Masterson
ensure that the finished models are just that -
realistically detailed, easy to construct and
convertible (and we're talking about optional
massive launchers, not soft-tops). As if to ensure
that the game's truly big, the board (or track)
sections are estimated to run between two and
three metres in length.

LOOK, MASTER, IT LIVES!

Work would be progressing smoothly on the
Warhammer Battle supplement Realm Of
Chaos, except that it seems to be mutating
horribly. Originally planned as a single
supplement, it now appears to be growing so
large it will need to be two separate books. Even
the phenomenal combined mental powers of the
Games Workshop Design Team seem unable to
stop this overflow of information, which not
only includes rules and essays on the forces of
Chaos in the Warhammer Battle world, but
now also for the Warhammer 40,000 game.
Detailed playtesting of the battle scenario, 'The
Wrath of Khorne', has already taken place,
and the first volume is scheduled for release into
an unsuspecting world late this summer.

BLOODBOWL SWEEPS NATION

Jimm Fleming is organising an unofficial
National Bloodbowl League and is looking for
recruits. Anybody interested should send an
SASE for details to Jim at the following address:
50/72 Kennishad Avenue, Thornliebank,
Glasgow.

WARHAMMER WHEN?

Some of you may have noticed the slight
temporal distortion which crept into last month's
ad for Derby Wargames Associates' Osprey
World Championships. It is in fact during 1988
that the event will be held and not 1987 (which
might be rather difficult now). For the first time,
Warhammer is to be an official part of the
competition. Warhammer Battle III rules are
to form the basis of the fantasy 'period' contest.
Other periods include Ancient, Medieval, Ultra
Modern and Renaissance. More details of the
event can be obtained from Mr John Grant, 29
Wade Avenue, Littleover, Derby, England.

THIS TURBULENT PRIESTLEY...

The incorrigible Rick Priestley now reports
spending a significant portion of each day
reading letters and trying to answer questions
on Warhammer 40,000. A casual glance
through the pile revealed most of the letters
concerned Rick's unique style of spelling, but
a muffled cry of 'Thank everyone a lot,' came
from behind the teetering stack of letters in the
great man's office. 'Can you ask them to put in
more chocolate, or fivers, though? Or simply
send more letters, 'cos lots of them have some
good ideas, and it means I don't have to think
for myself. It beats work anyway!' If you have
any good ideas or queries concerning WH40K,
then address them to Rick at the Design Studio
- and hope for the best.

AFTERWARDS

The amiable Ken Rolston has now handed over
the completed version of his epic Warhammer
Fantasy Roleplay adventure Something Rotten
in Kislev for editing, and it looks good.

John Thurdewhaite, now robbed of anonymity
after last month's White Dwarf interview, is now
working on not one but two plastic vehicle kits
for Warhammer 40,000, the first of which
should be available by this March.

Uncle! Bob Nalsmith promises 1988 will be
the 'Year of the Plastic', including the full scale
plastic horse (as mentioned in W97), plastic
Bloodbowl figures and some re-amped (Ouch!)
playing pieces for Fury Of Dracula. You'll have
to wait a few months to see any of those.

Closer is the release of the plastic spear for
Cudgel's Elf cavalry, and Bob will be interested
to hear your opinions on them.

Event

\merville COUNT YLINE
THE HARD LINE!
The wind blew cold around the cracking wooden building, forcing a fine spray of snow under the door, sending the potsherd scuttling to add more wood to the roaring fire that formed the centerpiece of the room.

Huddled round the fire, sipping mulled ale, were several folk-clad traders. The youngest of them shifted uneasily in his seat as the others swapped tales of great bargains they had struck. But, growing bold with brandy, he spoke out.

"Don't you know any real stories? Tell us something exciting. A thought, perhaps squalidly, rose in the youngster's mind. "Why don't you tell a tale of Chaos?"

A baker fell over the alehouse at the mention of the dread word, and all eyes turned to the speaker. He lowered his head in embarrassment, expecting a rebuke. He was surprised when the eldest among them spoke kindly.

"You want to hear of Chaos, do you? Well, perhaps it is important for the young among us to know of the truth behind that word, that they may be vigilant. Yes, I can tell a tale of Chaos. I will tell you of Pestilence."

There was a scrapping of chairs on the stone floor, as people either moved closer or left, depending on their stomach for horror.

Taking a long yawn at his drink the old man began, his eyes glancing over as though he was seeing a different scene to the one before him. "I was young then, like you. It had been a hard winter, and when a new storm began to build, we thought nothing of it. But as the days passed the storm did not break, but continued to grow, the sky boiled with dark clouds, casting out the sun as pale lightning crackled across the firmament. Even the brave among us began to fear that the storm was the herald of more than the mere wrath of nature. And then the creatures brought news of a dark force menacing the city walls.

The call to arms came from the King, and I was among those that heeded it. Drafted into the militia, I received basic training in the sword and was deemed ready. I was posted on the battlements. It was cold, so cold and dark."

The old man's voice trailed off and the silence in the alehouse was absolute. The barmen moved over and placed a chilled glass on the storyteller's hand. The old man looked up, noticed the glass, and with a violent movement of his arm downed the strong spirits. Spluttering slightly, he continued his tale. Through the gloom I could see the gathering force. Unnatural it was, strange beasts, dark warriors. But the bulk of the army was made up of those we now know as Chaos Thugs. Hundreds of them, the most wretched of men, seduced by the lure of the Chaos Gods. I couldn't see too well from this distance, but all too soon I was to get a much better view.

The old man's right hand was twitching on the wooden table as he continued to speak. The youth was sitting quietly, his face pale. Suddenly, the storm broke. Howling gales of destruction swept across the city, tearing down buildings, killing many people in an instant. The onset of the maelstrom, the hordes of Chaos broke into a raving mob and tore forward, screeching. Their cries were heard even over the force of the storm.

I was terrified for my parents' house was one of those destroyed by the winds, and I feared that they had perished. I was shaken out of my stupor by the sergeant, who pointed to a group of the Thugs moving towards our section of the battlements. They were charging, charging through the snow, their swords and axes in hand, their faces twisted in anger. I saw that it was not wood, but houses—houses left together with bloody snow.

The sergeant moved to push the ladder off, but collapsed gasping, with a black arrow in his throat. It was up to me, I moved, but not quickly enough. The first Thug was over the battlements. We paused for a moment, staring at each other. He didn't seem to be much older than me, but the frost of his face was sharp against his cheeks, his breath white in the air.

I was lucky. I recovered from our usual surprise first. My unskilled sword using its mark. More Thugs were pouring over the wall as the wind tore around them, and showers of snow were driving into my eyes. There were so many of them, terrible in their frenzy, shouting curses at us and spitting blood and soot. Behind them were the shaggy figures of their leaders, the Chaos Warriors, who held back, laughing at my comrades fell. I broke. I could take no more, and ran crying along the battlements, with three of the Thugs slavering behind me.

The old man was now visibly upset, his hands shook, twisting unconsciously over each other, telling that terrible tale. "Somehow I got away, I don't know how, for I ran as a blind panic with the winds of Chaos at my back. I came to my senses near a heap of rubble that was all that remained of my parents' house. As my unblinking eyes watched, I began to melt and move, shifting into a wraithing mass of flesh, out of which two shapes began to coagulate. I recognized the shapes. My parents. Incredulously, I was overtaken and ran to embrace them.

I recoiled as they turned. A wraithing mass of undulating tendrils erupted from each face. Memos dropped from the caverns of their mouths. The foundations of my mind began to crumble as they moved towards me, strange chattering fragments coming from their lips. I beckoned and screamed when the three Thugs, my parents, stepped out and laughed uncontrollably at my misery. At last my instincts took over and I ran from the city, out into the woods, as the streets themselves were beginning to flow and change beneath my feet.

The young man swallowed nervously, watching the broken man in front of him. "The story-teller fixed him with a steady gaze and spoke again.

"There you see, a tale of Chaos. Hear it well, and be vigilant. It can strike through things most dear. You are young and your time is yet to come. Promote me that you will not turn from the threat of Chaos."

The lad stared at the table in front of him, and finally raised his eyes to the old man. I promised, he said, with a tremble in his voice.

**THE RULES**

Chaos Thugs are the lowest level of Warriors of Chaos. These are Chaos Thugs among the followers of all the Chaos Gods, and they form the bulk of the human population of the Chaos Wastes. All are able to gain the status of a full Warrior of Chaos, but most will end up as Beasts or in the refuse of some Warrior or Champion of Chaos.

**Alignment: Chaotic**

Physique: Chaos Thugs are humans who have decided to follow the Gods of Chaos. They are basically human in appearance, but have a tendency to Chaotic mutations and may therefore display some aberrant features. They have a wild and unkempt appearance, often speaking their harsh and colourful language with blood or dye to enhance their fearsome appearance.

Special Rules: I Chaos Thugs are prone to Chaotic mutation, and units of Thugs will have 1D6 special attributes which must be generated before the battle under the supervision of the CM, using the table on page 207 of Warhammer Fantasy Battle (Third Edition).

**Profile:**

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Chaos Thugs and how they may progress through the ranks of Chaos Ministers, Chaos Champions, High and Lord of Champions—levels and descriptions—are covered in more detail in the forthcoming Realm of Chaos...

-Matt Connell
The air was filled with a strange pungency, caused by the souring of the hot, dry wind against twisted rocks and trees. The landscape itself seemed to moan and shift, as though some monstrous terror was being inflicted upon it. Foul vapours seeped from cracks in the hard earth and crept along the ground. Collecting in hollows, they took on the appearance of strange ponds of mist, swirling with disturbing patterns as though alive.

The Chaos Waes:

Across this wounded land came the sound of hooves drumming in a cacophony that beat on the senses of the huddled shape curled beneath the warp-twisted rock. The shape moved, slowly lifting its head, showing a face that seemed to reflect the grotesque madness of the land. It would have been obvious, had there been anyone to see, that whatever sanity the man once possessed had long since left, driven from him by the horrors he had seen. He was called... no. Why name a man who has forgotten his race along with his mind? He had set out into the Chaos Waes on a mission of exploration, a proud man, confident that he was equal to what awaited him. He was wrong.

He had roamed for what now seemed a timeless age, slowly drawn and changed by the ghastly power of the warp-drift that lay all around. The changes had been small at first, but now the man writhed under the pain of the change within him. His flesh moved, taking on strange new forms. At last he could walk no more and took what meagre shelter the barren landscape offered.

He did not know how long he had lain under the rock when the drumming hoof beats awoke him, compelled to look by some perverse curiosity. He watched as a group of four strange creatures gathered nearby, the vaporous mist swirling around their legs. They were a strange union of man and beast, with the bodies of horses and the torso and arms of beastmen. The manes and hair of these diabolical creatures pulsed with strange colours, streaming out, whipped by the howling wind. Some of them had the heads of beasts, with skin shining in sickly hues - whether from dye or nature the hapless watcher could not tell.

The creatures were speaking in a harsh, guttural tongue, and although the man knew not what they spoke of, he felt his skin crawl as the alien sounds coalesced his tattered mind, producing images of dark ways and evil thoughts.

The wind shifted, blowing from the watcher to the Chaos Centaurs. Their reaction was instantaneous. The Centaurs reared, razor hooves pawing the foetid air, and then stood still, nooses quivering as they tried to pinpoint the strange scent. In a moment they had it, and with a rising, warbling scream, they charged

As soon as the creatures reared, the man knew he was done for and his mind gave up, surrendering itself to the swirling chaos that had been lurking in the corners of his psyche. His body, made of stern stuff, harched from the cover of the rock and began to run. It stood no chance.

Shrieking obscene, sibilant cries, the Centaurs closed on their prey, riding in ever tighter circles around the stumbling fugitive, forcing him into one of the mists-pools. The man knelt, his last energy spent, awaiting the end as the foul mist curled up, snaking around his head. But it was not to be that easy.

The one who seemed to be the leader galloped in close and stared at the man. Wide eyes looked back as the Centaur held up a rope to the cheers of his comrades. The helpless man was bound by the arms and legs. With the ropes braced around their muscular withers, the four Centaurs gave a joyous shout and charged to the four winds.

The scream that rent the air was terrible, but in it was the sound of release.

**THE RULES**

A sneak preview from *Warhammer Armies*

Chaos Centaurs are one of the more stable forms of Beastmen, produced by the twisting effect of warpstone on natural life. With the bodies of horses and the torsos of men, these creatures are often mutated and may vary widely in appearance - bestial features, horns and other such Chaos attributes are not uncommon. Like other creatures of Chaos, the Chaos Centaurs look to the day when the foul forms and twisted society of Chaos dominates the world. Chaos Centaurs are often found galloping with Chaos armies. Chaos Warriors sometimes press Chaos Centaurs into service as mounts. This is not a service the Centaurs enjoy - but when a Warrior asks, you give! Chaos Centaurs are covered in more detail in the forthcoming *Realm of Chaos*.

**Alignment:** Chaos

**Special Rules:**

1. A Chaos Centaur unit has 10D6-4 dominant attributes. These must be generated at the start of the game under the supervision of the GM, using the table on page 207 of *Warhammer Fantasy Battle* (Third Edition).

2. A Chaos Centaur character model has 10D6-4 personal attributes. These must be generated prior to the game under the strict supervision of the GM, using the table on page 207 of *Warhammer Fantasy Battle* (Third Edition).

3. A Chaos Centaur has 2 attacks: One weapon and one stomp from their hooves.

4. Chaos Centaurs receive a +1 armour saving throw due to their 'mounted' status.

5. Due to their bulk, Chaos Centaurs are treated as being over 10’ tall.

**Profiles**

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None of the points values include armour or additional equipment, the points values of which may be calculated by multiplying the standard value of an item by 4 (i.e. 4 x basic value as Chaos Centaurs cost 32 points), and by the character level modifiers (0 x1, 1 x2, 15 x3, 20 x4, 25 x5). For example, a level 10 character will pay 1 x4 x2 x8 points for a 1 point item.

**BULLHEAD DOOMCROC:** Chaos Centaur Knight (Level 20 Hero)

Bullhead is a feared Chaos Centaur hero, infamous for the many atrocities he has perpetrated. His most well known exploit was the sacking of the Ksieleva town of Chernovarn, where he led a marauding band of Chaos Centaurs against the City Militia, slaughtering them to the last man. The Chaos Centaurs then rampaged through the town, causing so much destruction that the town has never been the same since.

**Profile**

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Bullhead is armed with a spear, and has the following personal attributes:

- **Great Horns**: Bullhead may make an additional gore attack, adding +1 to its 'to hit' score.
- **Mantic Fighter**: Bullhead also hates the nearest enemy within 12".
CHAPTER APPROVED

Thought for the day:

"We can rebuild them"

Imperial record: WD 01063
Close file code: Abuse of Medicine XM14
Bio-DIV BDS
Planetary cell: Earth Ad Sol System
Input file: Inquisition Investigation
Team 32968 ES 327
Input date: 1960907 MZ.

THE ORIGIN OF THE LEGIONES ASTARTE

The Legiones Astartes (Space Marines) were instrumental in the early wars that put the Imperium on the galactic map. At the end of the Age of Strife, Earth was a single sovereign planet which had only recently become free of volatile warp-storms. With the sudden dispersal of these storms, it became possible once again for spacecraft to travel to and from Earth, Earth's forces had carved out an Empire that stretched almost half-way across the galaxy within two hundred years. This was the First Crusade.

Research and development leading to the creation of the Space Marines was undertaken in the thirteenth millennium immediately prior to the beginning of the First Crusade. This work was conducted in the superbly equipped laboratories built deep inside the planet Earth. The objective of the program was to create a caste of warrior elites, characterised by super-human strength and an unflinching loyalty.

These new warriors were organised into their own special units called 'chapters'. Those chapters created at the time of the First Crusade are known as Chapters of the First Founding. There were originally 20 of these, but only 7 survive in forty first millennium. Since the First Founding there have been twenty five other occasions when the Emperor has felt it necessary to create new chapters. The most recent Twenty Sixth Founding was in the year 798 of the current millennium.

"...And here," continued Dr Outok, "we have five of the phase eleven zygotes. The eldest has now been functioning uninterrupted for four years!" The doctor gestured towards the row of glowing incubators containing several varieties of organic components in clear, bubbling baths.

"You call the organs zygotes?"

"Yes - our geneticists create the single germ cell for each new organ. Every cell takes years of work as you know. At that stage we can store the cells indefinitely in the zero-room as gene-seed. Inside the incubator we can activate and control the growth process. The cell divides, multiplies, and eventually grows into a whole organ. Until the organ is ready for implant, we refer to it as a zygote."

The doctor led the party along the long row of glass cases, past incubators labeled with the names of the strange organs. He stopped before a large door emblazoned with the Imperial Eagle and the stark sign 'Security Zone One.'
'Now, announced the doctor. 'Now you'll see what all this flesh and gristle really amounts to!'

**GENE-SEED AND ZYGOTES**

There are nineteen varieties of gene-seed corresponding to the nineteen different super-human organs which are surgically implanted into the Space Marine.

Most chapters have existed for thousands of years. During that time, gene-seed belonging to some chapters has mutated. This has resulted in changes in the exact nature of the artificially cultured organs. Such changes may sometimes make them useless. In other circumstances, changes in an organ might reduce its effectiveness, or cause new and strange effects. Whatever the result, it will affect the entire chapter - all Space Marines belonging to a chapter share implants cultured from the same original gene-seed.

As well as mutant implants, many chapters have lost one or more types of gene-seed due to accident, genetic failure, or some other cause. Very few chapters therefore possess all nineteen implants. All possess the carapace implant (phase 19). It is this implant which marks a Space Marine for what he is - irrespective of other implants, training or psycho-surgery.

**IMPLANTS**

The nineteen organs created by the ancient technicians of the Emperor are described below. Each of these organs is extremely complicated and because many of the organs only work properly when another organ is present, the removal or mutation of one organ may affect the exact functioning of the others. For these reasons, implants must be constantly monitored, and many Marines have to undergo corrective surgery or chemo-therapy to re-balance their metabolisms.

**Phase 1 - Secondary Heart.** The simplest and most self-sufficient implant. The secondary heart is capable of boosting the blood supply or maintaining full life functions even with the destruction of the recipient's original heart. The phase 1 implant enables Marines to survive low oxygen concentrations and traumatic injury.

**Phase 2 - Osmodula.** This is a tubular shaped organ whose small size belies its complex structure. The osmodula monitors and secretes hormones affecting epidermal fusion and ossification of the skeleton. At the same time, the specially engineered hormones encourage the forming bones to absorb ceramic based chemicals administered in the Marine's diet. Two years following implantation, this will have caused considerable strengthening of the long-bones, extreme ossification of the chest cavity (caused by growth of the ribs forming a solid mass of inter-laced bone plates) and a general increase in the size of the recipient's skeleton.

**Phase 3 - Biscopa.** This organ is implanted into the chest cavity. It is small, approximately circular and, like the Osmodula, its primary action is hormonal. The presence of the biscopa stimulates muscle growth throughout the body.

**Phase 4 - Haemastamen.** This tiny organ is implanted into a main blood vessel. The haemastamen serves two purposes. It monitors and to some degree controls the phase 2 and 3 implants. The organ also alters the constituents make-up of the recipient's blood. As a result, Marine blood is considerably more efficient than ordinary human blood, as it has to be when you consider the extra biological hardware a Marine carries inside him.

**Phase 5 - Larraman's Organ.** This is a liver shaped, dark, fleshy organ about the size of a golf-ball. It is implanted into the chest cavity along with a complicated array of blood vessels. The organ generates and stores special 'larraman cells'. If the recipient is wounded, these cells are released into the blood stream. They latch onto leucocytes in the blood and are transported to the site of a wound. Once in contact with air, the larraman cells form a skin substitute of instant scar tissue, staunching the flow of blood and protecting any exposed wound area.
Phase 6 - Catalpsean Node. This brain implant is usually inserted into the back of the skull via a hole drilled into the occipital bone. The cadalian rhythm of sleep and the body's response to sleep deprivation. Normally, a Marine sleeps like any normal man, but if deprived of sleep, the catalpsean node 'cuts in'. A man implanted with the node is capable of sleeping and remaining awake at the same time by 'switching off' areas of the brain sequentially. This process cannot replace normal sleep entirely, but increases a Marine's survivability by allowing perception of the environment whilst resting.

Phase 7 - Premonor. The premonor is a large implant which fits into the chest cavity. It is a pre-digestive stomach which allows the Marine to eat a variety of otherwise poisonous or indigestible materials. No actual digestion takes place in the premonor. Individual sensory tubes send signals to the brain and neutralize them in front of necessary, isolate the premonor from the rest of the digestive tract.

Phase 8 - Omophaga. This is a complicated implant. It really becomes part of the brain, but is actually situated within the spinal cord between the cervical and thoracis vertebrae. Each nerve sheath called neuro blasts are implanted between the spine and the premonor stomach wall. The omophaga is designed to absorb genetic material generated in animal tissue as a function of memory, experience or innate ability. This endows the Marine with an unusual survival trait. He can actually learn by eating. If a Marine eats a part of a creature, he will absorb some of the memories of that creature. This can be very useful in an alien environment. Incidentally, it is the presence of this organ which has created the various flesh and blood drinking rituals for which the Marines are famous, as well as giving the names to chapters such as the Blood Drinkers, Flesh Teasers etc.

Phase 9 - Multi-Lung. This is another large implant. The multi-lung, or 'third' lung, is a tubular grey organ. Blood is pumped through the organ via connecting vessels. The recipient's pulmonary system. Oxygen is taken in by means of a siphon located in the trachea. In toxic atmospheres, an associated sphincter muscle closes the trachea and restricts normal breathing, thus protecting the lungs. The multi-lung is able to absorb oxygen from poorly oxygenated or poisonous air. Most importantly, it is able to do this without suffering damage thanks to its own efficient toxin dispersal, neutralisation and regeneration systems.

Phase 10 - Occulobe. This small slug-like organ sits at the base of the brain. It provides the hormonal and genetic stimuli which enable a Marine's eyes to respond to optic therapy. The occulobe does not improve a Marine's eyesight, but allows technicians to make adjustments to the growth patterns of the eye and the light-receptive retinal cells. An adult Marine has far better vision than a normal human, and can see in low light conditions almost as well as in daylight.

Phase 11 - Lyman's Ear. The ear organ enables a Marine to consciously enhance and even filter certain types of background noise. Not only is it hearing improved, but a Marine cannot become dizzy or nauseous as a result of extreme disorientation. Lyman's ear is externally indistinguishable from a normal human ear.

Phase 12 - Basan Membrane. This flat, circular organ is implanted over the top of the exposed brain. It then grows into the brain tissue until completely merged. The organ is effective without subsequent chemical therapy and training. However, a properly trained Marine may then enter into a state of suspended animation. This may be a conscious action, or may happen automatically in the event of extreme physical trauma. In this condition a Marine may survive for many years, even if hearing otherwise fatal injuries. Only appropriate chemical therapy and auto-suggestion can revive a Marine from this state. A Marine cannot revive himself. The longest known period of de-animation followed by successful re-animation is 567 years in the case of brother Sitas Err of the Dark Angels (d. 321 M.27).

Phase 13 - The melanochrome, or melanochromic organ, is hemispherical and black. It functions in an indirect and extremely delicate manner. It monitors radiation levels and types, bombarding the skin, and if necessary, sets off chemical reactions to darken the skin to protect it from ultraviolet exposure. It also provides limited protection from other forms of radiation.

Phase 14 - Otolloc Kidney. This red-brown and heart shaped organ improves and modifies the Marine's circulatory system enabling other implants to function effectively. The ololloc kidney also filters blood efficiently and rapidly. The second heart and ololloc kidney are able to act together, performing an emergency detoxification program in which the Marine is rendered unconscious as his blood is circulated at high speed. This enables a Marine to survive poisons and gases which are otherwise too much for even the multi-lung to cope with.

Phase 15 - Neuroglot. Although the premonor protects a Marine from digesting anything too deadly, the neuroglot enters him to assess a potential food by taste. The organ is implanted into the back of the mouth. By chewing, or simply by tasting, a Marine can detect a wide variety of natural poisons, some chemicals and even the distinctive odours of some creatures. To some degree a Marine is also able to track a target by taste alone.

Phase 16 - Macraanoid. This small organ is implanted in the lower intestine where its hormonal secretions are absorbed by the colon. These secretions initiate a modification of the sweat glands. This modification normally makes no difference to the Marine until activated by appropriate chemo-therapy. As a result of this treatment the Marine sweats an oily, naturally cleansing substance which coats the skin. This protects the Marine against extremes of temperature and even offers a slight degree of protection in vacuum. Macraanoid chemo-therapy is standard procedure on long space voyages and on planets with atmospheres of very high pressure.

Phase 17 - Betcher's Gland. Two of these identical glands are implanted, either into the lower lip, alongside the salivary glands or into the hard palate. Betcher's gland works in a similar way to the poison gland of venomous reptiles by synthesising and storing deadly poison. Marines are rendered immune to this poison by virtue of the gland's presence. The gland allows the Marine to spit a blinding contact poison. The poison is also highly acidic and corrosive. A Marine imprisoned behind iron bars could easily chew his way out given an hour or so.

Phase 18 - Prograins. There are two of these glands, one situated in the neck, the other deep within the chest cavity. These glands are important to the survival of the Marine's chapter. Each organ grows within the Marine, absorbing hormonal stimuli and genetic material from the other implants. After five years the neck gland is mature and ready for removal. After ten years the chest gland becomes mature and is also ready for removal. A gland may be removed anytime after it has matured.
These glands represent a chapter's only source of gene-seed. When mature, each gland contains a single gene-seed corresponding to each zygote implanted into the recipient Marine. Once removed by surgery, the progenoid must be carefully prepared, its individual gene-seeds checked for mutation, and sound gene-seeds stored. Gene-seeds can be stored indefinitely under suitable conditions.

**Phase 19 - Black Carapace.** This is the last and most distinctive implant. It looks like a film of black plastic when it's growing in the tanks. This is removed from its culture solution and cut into sheets which are implanted directly beneath the skin of the Marine's torso. Within a few hours the tissue expands, hardens on the outside, and sends invasive neural bundles deep inside the Marine. After several months the carapace will have fully matured and the recipient is treated with neural sensors and transduction points cut into the hardened carapace. These artificial 'plug-in' points mesh with features integral to the powered armour, such as the monitoring, medicinal and maintenance units. Without the benefit of a black carapace a Space Marine's armour is relatively useless.

**VARIATIONS BETWEEN CHAPTERS**

Each organ serves a specific function as outlined above. Although a chapter's Apothecaries and surgeons are able to perform the necessary implant operations, they do not necessarily understand the exact functioning of each organ. The processes involved are incredibly ancient. Procedures are handed down from generation to generation, becoming increasingly ritualized and misunderstood. For these reasons, the efficiency of each organ differs from chapter to chapter, depending on the condition of that chapter's gene-seeds and the degree of degeneration of its surgical procedures. In some chapters, mutation of gene-seeds, poor surgical procedure, or inadequate post-operative conditioning, has twisted the functioning of implants. For example, the omoophaga gene-seed of the Blooddrinkers has mutated so that all Blooddrinkers have an unnatural craving for blood. In some chapters individual organs are either useless or absent altogether.

**REPRODUCING ZYGOTES**

Gene-seed can only be obtained by removing one or both progenoid organs from a living (or very recently deceased) Marine. The whole purpose of the progenoid organ is to provide gene-seed to enable the chapter to continue. It is not possible to create a zygote in any other way. Each chapter's stock of gene-seed is therefore unique to itself. Gene-seed has a great deal of religious significance to a chapter, representing its identity and future. Without gene-seed a chapter has no future. The extinction of a type of gene-seed means that a zygote has been lost forever. The extinction of a phase 18 or 19 gene-seed would effectively mean an end to a chapter.

As each Marine has only two progenoid glands, the rate at which a chapter can create new Marines is restricted. It may take many years for a chapter to rebuild itself after heavy losses. Gene-seed is often rendered useless if a Marine is exposed to high radiation levels or other forms of genetic disturbance. The efficiency of different chapters' progenoid gene-seed also varies, and some chapters are able to make up their numbers faster than others.

**FOUNDING NEW CHAPTERS**

According to their charter, each chapter is obliged to send 5% of its genetic material to the Adeptus Mechanicus on Earth. This 'title' has two purposes. Firstly, it enables the Adeptus Mechanicus to monitor the health of each Marine chapter. Secondly, it enables the Adeptus Mechanicus to store gene-seed with a view to founding new chapters.

A new chapter cannot be founded overnight. A single suitable gene-seed must be selected for each zygote. Zygotes are then grown in culture and implanted into human test-slaves. These test slaves must be biologically compatible and free from mutation. Test-slaves spend their entire lives bound in static experimental capsules. Although conscious they are completely immobile, serving as little more than mediums within which the various zygotes can develop. From the original slave come two progenoids, which are implanted within two more slaves, from which come four progenoids and so on. It takes about 55 years of constant reproduction to produce 1000 healthy sets of organs. These must be officially sanctioned by the Master of the Adeptus Mechanicus and then by the Emperor himself. Only the Emperor can give permission for the creation of a new chapter.

**RECRUITMENT AND INITIATION**

The various implants cause vital changes in a Marine's physique and mental state. Many of these changes are controlled by natural hormonal secretions and growth patterns. Implants may not prove effective, or may not become fully functional, if they are carried out once the recipient has reached certain stages of natural development. It is therefore inevitable that recruits must be reasonably young. Tissue compatibility is also essential, otherwise organss may fail to develop properly.

The third consideration is mental suitability. The cataleptic neurone, oculole, and sus-an membrane will only develop to a usable condition under the stimulus of hypnagogic suggestion. A recruit must therefore be susceptible to this particular treatment.

These considerations mean that only a small proportion of people can become Space Marines. They must be male because zygotes are keyed to male hormones and tissue types, hence the need for tissue compatibility tests and psychological screening, if these tests prove successful a candidate becomes a neophyte. With the completion of organ implantation and attendant chemical and hypnotic training, the subject becomes an initiate. An initiate receives training before joining the ranks of a full brother. A Marine usually joins the ranks between the ages of 16-18. Pressures during wartime may accelerate the process.
CHAPTER APPROVED

STAGES IN MARINE INITIATION

However, when a chapter is at full strength these misfits may be put out of their misery, if the chapter is short of Marines they are often allowed to live, and may be placed within their own special units. Those who display uncontrollably psychotic tendencies can be recruited into suicide assault squads, or as suicide bombers.

Some chapters deliberately foster such creatures, even going so far as to implant deformed zygotes into some initiates. This is very dangerous, and the practice is discouraged by imperial edict. But old traditions die hard.

PSYCHO-CHEMICAL AND OTHER CONDITIONING

Implantation goes hand-in-hand with chemical treatment, psychological conditioning and sub-conscious hypnotherapy. All of these are essential if the Marine is to develop properly.

Chemical Treatment - Until his initiation, a Marine must submit to constant tests and examinations. The newly implanted organs must be monitored very carefully, imbalances corrected, and any signs of maldevelopment treated. This chemical treatment is reduced after completion of the initiation process, but it never ends. Marines undergo periodic treatment for the rest of their lives in order to maintain a stable metabolism. This is why their power armour suits contain monitoring equipment and drug dispensers.

Hypnotherapy - As the super-enhanced body grows, the recipient must learn how to use his new skills. Some of the implants, specifically the phase 6 and 10 implants, can only function once correct hypnotherapy has been administered. Hypnotherapy is not always as effective as chemical treatment, but it can have substantial results. If a Marine can be taught how to control his own metabolism, his dependence on drugs is lessened. The process is undertaken in a machine called a hypnomat. Marines are placed in a state of hypnosis and subjected to visual and aural images in order to awaken their minds to their unconscious metabolic processes.

Training - Physical training stimulates the implants and allows them to be tested for effectiveness.

Indoctrination - A Marine is more than a human with extraordinary powers. Marines have extraordinary minds as well! Just as their bodies receive 19 separate implants, so their minds are altered to release the latent powers within. These mental powers are, if anything, more extraordinary than even the physical powers described above. For example, a Marine can control his senses and nervous system to a remarkable degree, and can consequently endure pain that would kill an ordinary man. A Marine can also think and react at lightning speeds. Memory training is an important part of the indoctrination too. Some Marines develop photographic memories. Obviously, Marines vary in intelligence as do other men, and their individual mental abilities vary in degree.

THE RISKS

Although the chapters are careful to select only the most suitable candidates, not all neophytes survive to become initiates. This is due in part to the degeneration of knowledge amongst the individual chapters that makes screening procedures less effective than they once were. Nor are operational methods entirely satisfactory in some cases. In many chapters implant surgery is heavily ritualised, and is often accompanied by scarring, incantation, periods of prayer, fasting and all sorts of mystical practices which compromise medical efficiency. For example, the Spacewolves, phase 17 implant is accompanied by the withdrawal of the initiate's canine teeth and their replacement with longer canines. The chapter regards the additional surgery as part of the initiation ceremony.

If an implant fails to develop properly, it is likely that a Marine's metabolism will become badly out of synchronisation. He may fall into a catacomb state or suffer bouts of hyperactivity. In either event, he will probably die.

Those unfortunate that do not die almost invariably suffer mental damage, degenerating into homicidal maniacs or gibbering idiots.

Rick Priestley
Critical Mass

A regular book review column, written by Dave Langford

CRITICAL MASS

Where Anthony would normally score over Scarborough would be in inventiveness (Brownym is short on interesting ideas, so, for Anthony, is Shade) and logic. He'd have worked much harder on the technical challenge of that curse, not letting Brownym get away with occasional true statements, or defy the spirit of the curse by uttering falsehood in tones of heavy irony. Anthony needs a really ending, resolving problems with that inhuman fairness so often found in fairy tales. Brownym just peters out, with the curse going away for no definite reason and the heroine contracting ber putative first child into twenty years of silence, a sequenced book, no doubt, but a highly unsatisfactory note on which to end a novel. Less glibly crummy than the finale of Shade, though, where the Tree responsible for irremovable forebodings and sinister hallucinations is converted to meeness by a spot of telepathic computer systems analysis.

Lurking behind an awful and misleading cover, Lisa Tuttle's Gabriel (Sphere 266pp £2.99) is a chiller which actually does chill. Dinaah is a young widow, Gabriel her late husband (shown in blazing flashback as the kind of charismatic private investigator you could only wish the Heccheew went, and book 3 tells why). And there are feathery hints of a kind of remanation. Tuttle concentrates on small fears, things which (as opposed to the likelihood of putrescent zombies crawling from the toilet) do actually worry people: fear of embarrassment, of losing control, of doing something shamefully out of character. The ghostly threat to Dinaah contains no violence, even metaphorically, but kept me on the edge of my seat as Shade of the Tree never could.

Of the three great SF devices which Einstein declared impossible - antigravity, faster-than-light ships and time travel - the last is most productive of new twists. Diana Wynne Jones offers a rationale for ghosts in A Tale of Time City (Methuen 285pp £8.95), with a young World War II evacuee snatched into a Time Patrol headquarters vaguely like Asimov's End of Eternity. Time City is vivid impressions are left on the tatty and worn-out fabric of reality by important events past or future (you don't necessarily know which), a puzzle of predestination which three-welled and totally misguided kids unravel to save the city and the universe. Though the cavalry comes over the hill so effectively in the final chapter that one isn't sure the kids' efforts were entirely necessary, it's a pleasant read and often very funny.

If I lived in Time City, I'd be haunted by agonized ghosts of the cruelly rejected manuscripts mentioned above. Constructive advice follows (a) Send a stamped addressed envelope to cuddly Sean Whatisname at the editorial dozz-house, asking for Dwarf's submissions guidelines (b) Buy the 1988 Writers' and Artists' Yearbook (Black 252pp £6.95), which has hundreds of possible markets and tells you how to submit. Though why, in a listing which includes 32 specialist publications for the blind, and 200 mostly obscure Commonwealth titles, should White Dwarf and all five of Britain's many computer magazines be counted as "too small/too specialized"? I make this complaint every year. It never does any good.

Dave Langford
OUT ME WAY!

ME EEE!

OOG!

NEVER MIND THE BEE - JUST WATCH YOUR STEP IN FUTURE OK!

ONE YELLOW IN THE CURSE LACE

PAS!

STOMP!

ONE BOLD KICK IN LACE

RIGHT THAT DOES IT!

THUNK!

MAM!

I MUST BE LOSING ME TOUCH - A WHOLE EPOCH TO GET ROD OF ONE PAINFUL MOB!

WELL YOU KNEW WHAT THEY SAY - OLD MOBINS DRE HARD!

WASH!

BOO!

WHY?

DON'T BLAME ME I'M ONLY DOING THE OBLIGATIONS ROUN RD HERE!

© ME. CEMBE.
Do not argue! Otto released already is! Otto... and the bomb!

Der Bomb he are pulled into the Stovet. Ramp and Otto Ze fuse is made it!

In the end, Otto!

Nein! Der Schrott is lit! Otto!
Tony Hough

It's time to take a look at the work of Tony Hough. His creations first appeared in *Warhammer 40,000* and *White Dwarf* at around the same time. His style suits the genre really well - the fact that he looks indistinguishable from our own, pedigree art hippies has nothing to do with it.

As those of you who saw him at Games Day will remember, Tony demonstrates an amazing ability to produce his beautiful (if weird) images faster than we can turn the handle on the press. We're teaching him to work with his teeth to make it impossible for him to haggle with us.

His style comes from the post-modernist, gothic baroque school typified by GW's illustrators...

And it maintains a spontaneity that gives the pictures life and dynamism often lost in this kind of fine work. Tony's medium is a pot-pourri of pens, pencils, pastels, crayons, felt tips and even burs! He tells us that the crayons taste worse.

And who are we to argue?

*John Blanche*

---

**Age:** 23

**Education:** Had a brief flirt with art college but considers himself self taught.

**Favourite Artists:** Mary - eg Siger, Woodruffe.

**Favourite Games:** Call of Cthulhu, RuneQuest, Strayways of Jorune.

**Favourite Authors:** Silberberg, Donaldson, Harrison, Moorcock.

**Favourite Music:** Lots - from Tomita to Amedix (favourite band is Chumba Wumba)

**Ambitions:** To be a better artist and buy a new pair of trousers.
In *Friends In High Places* (WD 89) I discussed some ways of using deception and intrigue in roleplaying games.

Perhaps some of you wish I hadn't

Have you been plotted against? Framed? Slaked? Betrayed? Poisoned? Backstabbed? Challenged to a duel? Are you worried that somebody might be spying on you right now?

Well, ain't that sad. Never fear. Here to help you is a guide to Courtly life, looking at the people who actually have the power.

You don't need to be of gentle birth to get caught up in wheeling and dealing. Perhaps you are already sitting at the Round Table, or rubbing shoulders with Dwarfen Warlords, or plotting behind the Ruby Throne. We can start with an examination of the noblest environment in which you have been placed.

It is generally assumed that the Ruler, whether king or queen or emperor, is the centre and focus of Court. Around the Ruler, like satellites around the sun, move the various nobles, officials and persons who are the courtiers. Every courtier moves in a certain circle of friends, and some circles are closer to the Ruler than others. All power radiates from the Ruler, and those who are closest receive more than those at the circumference of this celestial court. This is the court structure of standard feudal system FRP.

However, this 'Court of the Sun King' is a rather simplified picture. When you examine the true structure of power, with its deals and arrangements and feuds and marriages and promises, the whole thing begins to look more like a complex and particularly treacherous spider's web. Kings and queens and courtiers are fallible individuals, and their actions are not predictable by simple laws. It is only the positions they occupy which allow us to make some assumptions.

As this is a gaming magazine, let's draw analogies with that most famous of games, Chess. The game is often seen as a representation of a battle, but it is much deeper than that. Consider the power and character of the playing pieces.

The King, all-important, commanding and controlling, though often little more than a figurehead.

The Queen, the real power behind the throne, always striking with incredible force against those who would harm the king. Her presence and potential are enough to deter enemies.

The Rook, a fortress, symbolising military resistance, strong, precise and reliable yet sometimes clumsy and predictable. Its position at the edges of the board declares the boundary of the King's realm, rather like a city wall.

The Bishop, a viceroy, closest to the royal pieces, rather like an advisor. It is all-powerful in some matters but helpless in others (it attacks religiously to its own colour, either darkness or light).

The Knight, the noble warrior, swift, strong, daring, but often jumping impetuously into danger. It is limited to certain actions and prevented from others by a personal code.

The Pawns, representing not soldiers or militia as is commonly believed but lower nobles and ministers, whose driving ambition is to reach the other side of the board (where promotion and power await). The more powerful pieces may use this ambition to manipulate and even sacrifice the pawns in their own interests. The way in which a pawn has to stray from its straight path in order to take another piece, performing a quiet sidestep on its way forward, rather implies that you have to be devious to survive and prosper.

Chess is a simulation of the political struggles of two states.

You can see how the mere existence of various factions will create dangerous situations and interesting conflict. This is what you should aim for in a roleplaying game. There should be more to the conflict than just Good against Evil, or Law against Chaos. Even on its most basic level, John Crowley's *The Deep* shows wonderfully how small intrigues and promises and jealousies lead to big battles and civil war. Read it. Then go and read something else, and see again how the author creates situations which are more than just Good versus Evil. An example from *Lord of the Rings* might be the enmity between the Sward of Gondor and its newly-returning King.

The advantage of playing out intrigue-type games with a system like Warhammer Fantasy Roleplay is that it can cope with the different scales of conflict. That is, everything from the conversations between courtiers, up to the grand meetings of entire armies that such a conversation leads to! You can, if you wish, change from playing Warhammer Fantasy Roleplay to Warhammer Fantasy Battle and back again! An entire Warhammer campaign run in this manner can work very well.

*Noblesse Oblige* (WD94) covered WFRP nobility and royalty and gave some good ideas for using them in a campaign environment. This article will therefore concentrate on some of the courtly characters requiring special attention.

**The King**

On its simplest levels, the legend of King Arthur makes an important point. Whatever the old traditions and beliefs say about Divine Right, the king is still a human being, with human needs, desires and failings. Fallible, imperfect, flawed, human. And yet he wields amazing power. This is what makes kings interesting.

But is the king the head of the Court? Perhaps he is too old and too weak to rule confidently. The Court Ministers will be as powerful as the king is weak, for they will be able to change his mind and twist his will to their own ends. Bolkan's King Thozen merely became complacent. It was the clever lying of Wormtongue that made him believe he was feele.

What if the king is impotent and without heirs? Whilst he might seek help from physicians and magics, there will be many great nobles making plans to grab the throne as soon as it becomes available.

If the king is not weak, be may still be too strong. Megalomaniacs
make interesting non-player characters... Perhaps he tries to conquer and make war without listening to the cautious words of his ministers. How would a Court react with a mad king as its head?

The king might not even be present at Court. It may be war, crusades, or a necessary tradition or rite, which keep him busy elsewhere. Ethic just goes adventuring because he doesn’t actually like ruling... In the king’s absence a steward may rule (as was the case in Gondor) or another noble or a page may take his place (perhaps the queen). Alternatively, a usurper may have seized the throne. The stories about Robin Hood and Ivanhoe take place in that period of history when Richard the Lionheart was absent on crusades and the country was ruled by brother John, who planned to secure the crown for himself. An absent king can create interesting problems at Court: conflicts are inevitable between those who follow the order of the current rulers, and those who want to do ‘what the king would have wanted, were he present...’

the queen

It would be wrong to assume the king is the most important person at Court. The queen can become one of the most interesting characters around. She will certainly be a powerful woman, whether she has a king or not. She will probably be extremely stylish and distinctive as well, standing out from the other Ladies of the Court.

Of course, this style might not be quite what you expect - especially in a place as rough as the Old World of Warhammer, where people have to learn to be tough regardless of their gender.

As an example of this, consider the Queen in John Crowley’s The Deep:

As a diplomatic measure, the king takes a chiefman’s daughter from the Outlands to be his queen; and what a wonderful character she is! A spoilt child, grossly overweight, with rolls of fat and arms like thighs, clad in a tattered, stained purple cloak. The down, her own weight in precious metals, has made her father immensely rich!

In battle she wears an enormous suit of cruel spiked matt-black Outland armour, ‘wide-winged and endlessly riveted, crossed with chains and bristling with points’. There is little that could withstand her in a charge! The whole is so heavy (and we are looking at a rather large fraction of a tonne) that she often rides her huge black steed to death...

As an Outlander, the queen has no qualms about riding into battle with her army while pregnant: she simply blames the miscarriage on her enemies. In personality she has not really grown up, and is cruel and selfish and obtuse. She understands little of the Court etiquette. She not only has very large and heavy brass clogs but large baskets to see her enemies slain, to wipe her armoured feet in their entrails...

ministers and other problems

Every time I fill a vacant post, I make a hundred people discontented, and one ungrateful.

- Louis XIV

Ministers, officials, lawyers, scholars, advisers, minor nobles and administrators - these are the controllers of the Court. They are the middlemen, working as go-betweens to twist the ruling classes and the common folk. As such, most of their time is spent laying down rules and enforcing their own well-kept possessions. If this requires the ‘rearranging’ of information and the ‘editing’ of Truth and Justice, so be it.

You won’t find many ministers donning armour in times of war; but don’t underestimate them simply because they can’t use a sword. They have to keep the system going. Wherever there are ministers, there is always a system. There are ‘proper channels’ through which business must be conducted. There are old forgotten laws and traditions which can be invoked at times of necessity. There are loopholes and technicalities which only the ministers know. Even armies cannot function properly without the system’s organisation of money and paperwork...

Ministers are the Lords of Red Tape, the Masters of Bureaucracy. Their power lies in knowledge: they learn how to live by the rules and how to bend them. This means that even if they don’t have much power themselves, they have access to someone else’s. Officials wear badges of state; they act on behalf of the state, spending the state funds and wielding the state’s power. To defy the king’s law is to defy the king: and that’s treason, whatever your intentions.

Wizards and sorcerers would find good positions as ministers. Law is so easy to understand than magic... As judges and administrators, their minds are suited to the complexity and eccentricity of the law. As advisers, their powers of magical divination would come in most useful. As adversaries, they are formidable to all but other wizardly ministers. Make friends with a magic-using minister as soon as possible.

the physician

- You cannot imagine what Dr Fagon looks like, though he has a big, fat face and a dark yellow skin. He has big eyes, a big nose, a long nose, and a big mouth. His eyes are quite small and his nose is quite large.

- Madame de Maintenon

28 WHITE DWARF
The Court Physician is a strange and powerful individual. He need not be rich or of noble blood: his status is totally dependent on the importance of courtiers he serves. The term 'leech', applied to doctors who used leeches for medical purposes, is an ambiguous one. From the fictional leeches to real ones like Rasputin and Brother Jaques, their reputation is not a good one. It is easy to dislike those who make their money from the sickness of others. Doctors were taught to 'take while the patient is in pain'.

An ambitious physician may start out performing minor duties for a number of special clients, gaining recognition and renown. If he's lucky, he may succeed in becoming personal physician to the greatest person in the land. Trend and fashion account for much - in the absence of pop music, courtiers may employ a surgeon to operate on them simply because he is 'all the rage'.

The sheltered, pampered upbringing of many nobles, the weakness and self-importance they possess, can lead to hypochondria. A physician only needs to start describing diseases in detail and some courtiers will believe they have the symptoms...

A doctor may cure as many imaginary illnesses as real ones. When medical science cannot help, doctors must deceive to earn their wages. Indeed, one medical treatise advises interrogating the servant who comes to fetch, so that 'if you can learn nothing from examining the patient, you still may astonish him with your knowledge of the case!' The wily physician tells one person that the patient will recover, another that he will succumb, thus ensuring his reputation in at least one quarter. This is an easy way to gain a good name, but in the end it is real medical ability that counts: the physician is really stuck if his major client and benefactor dies.

A skilled and tactful doctor might become all-powerful over an aged, dying king. Antoine d'Aquin, Louis XV's chief physician, made continual demands and used his status to gain better positions for his friends and family. When he had the audacity to suggest his own son as an archbishop, Mme de Maintenon seized upon it to have him dismissed. Of course, she had Dr Fagon, her own special choice of replacement, ready to take over...

---

**The Servant**

Without servants, how can there be masters? Butlers, cooks, cleaners, pages, messengers, porters, guards, soldiers, doormen, maids, footmen, hairdressers... It is the servants who really make the Court function. The cleverer nobles know this, though none acknowledge it. The servants accept their position, and may even use it to their own advantage. Servants are everywhere at Court, but because they are of a different class, the nobles ignore them and are sometimes completely unaware of their presence. Servants see things. They know what goes on. Louis XIV always asked his valets about awkward Court matters: the man was a commoner, coarse and plain-spoken, and could be more truthful than any courtier. In the same way, Elin could always get an opinion from his faithful old servant and teacher Tanglebones. Such good servants are hard to come by.

A special sort of servant is the factotum, the personal manservant who deals with his master's affairs. Consider modelling an NPC on the infamous Edmund Blackadder, Esquire...

A factotum may end up doing all the thinking for which his master takes the credit. The manservant is generally accustomed to this, accepting it as the nature of the master-servant relationship; and if the master prospers, the servant will prosper too. And, of course, it also means that the servant has some access to his master's wealth, power and connections...

If magic exists, it will undoubtedly serve the highest in the land.

---

Magical servants and spirits could be used for difficult tasks or in situations where human beings are not desired. Of course, you wouldn't summon a demon to serve up breakfast. But a palace might be run magically, like the Beast's castle in Coenac's Beauty and the Beast, where doors open by themselves, and mysterious human arms project from the walls to hold torches.

On the other hand, you might magically manufacture the ideal servant:

---

**Signs of Distinction**

It really will help the game if all your NPCs are very distinctive in some way. I only have to say 'albino emperor' and you immediately know who I'm talking about; do you not? I have previously discussed style for wizards in Vance's Elric of Melnibone (WD93): on the subject of style for nobles at court, we really step into the realms of the fantastic...

---

... Hastreme's manservant responded instantly, ears attuned to his master's demanding voice. Into the observatory he hobbled, a pathetic figure no more than three feet high, whose four-foot long arms dragged and scraped behind him...

... He had been wrought, not by Nature, but by Hastreme of the Blue Tower. Every feature of his being had designed and created with seductiveness in mind. His short round body was ideal for work in small rooms and kitchens, requiring little sustenance. He needed no light by which to labour, his eyes being sensitive to the colours normally enjoyed by nocturnal animals. His hands were long-fingered and dextrous for intricate working. And his extraordinarily extended arms, so thick and strong, had known no pipe or cresset inaccessible. Most important of all, he was a war-creature: he could be forged and re-forged interminably, never ageing, never fully dying. He should have been the perfect slave...

Hastreme of the Blue Tower
Marguerite de Valois, first wife of Henry IV de Navarre, wore a
huge blond peruke - 'for which purpose she kept great fair-haired
footmen, whose heads were shaved from time to time to supply
hair for her wig'!

Imagine a Dark Princess of Chaos doing the same, and employing
a wizard-physician to give her the magical equivalent of cosmetic
surgery. Of course, the magic presents difficulty, and the parts
and material components are hard to come by: she might find it
necessary to keep a secret supply of specially selected slave girls.
Whenever she feels like a change, she just replaces part of her
anatomy with the chosen part of one of the girls...

Nobles don't need to be beautiful or outrageous to be distinctive.
Take the ambitious Comte de Maurepas, Jerome Phelypeaux,
known by others as Comte Borgnis or 'Count One-Eye'. 'Small pox
removed one eye, but success blinded him... His glass eye was
permanently weeping, which gave him a false sulky scowling
appearance, frightening at first sight, but not half so alarming as it
should have been.'

All nobles and families and organisations of importance should
have a symbol or a coat of arms, something to fly on the flags and
banners of battle: squirrels, sable roses, two-headed snakes,
crescent moons, purple hares, wyvern rampant, a broken heart,
whatever you wish. Louis XIV was the many rayed sun, though
a king can simply use the crown as a symbol of his power. Aragorn's
line of descent used the White Tree in its banner, while his personal
token was the green eltoine.

The sign also becomes a symbol for the power and authority of
its owner. The king's coaches will carry his armoursal emblem,
unless he wishes to use them for private and unofficial business.
The king’s soldiers will wear his badge on their uniforms. Thus,
to kill a royal guard would not just be murder - it would be a
treasonous attack on the king!

family matters

It's quite easy to become confused when you're new to Court.
Many courtiers have more than one name, more than one title,
and a nickname which may or may not be known to them. As
soon as possible, get hold of diagrams of all the relevant family
trees and save yourself some embarrassment. Instead you will just
embarrass the GM, who hasn't actually worked out any family
trees.

deadlier than a dungeon

Once you’ve learnt about your environment, and you know
something of the people you will meet, you can begin to advance
yourself. The methods you employ will depend upon you. Are
you a kind, generous, loving person? Do you have a personal code
of honour and integrity? Do you reluctantly accept to listen only
to your survival instinct? Or are you simply amoral? The last two
types may learn something. The former two have oodles to learn.
MARRIAGE

Marriage? It has its uses. It is of particular value in international politics, where a marriage between ruling families is often enough to stop wars and make allies. Obviously, there’s little reason to war with the new relative-in-law if they will lend you their own soldiers. And if money or property is a problem, you can take advantage of the dowry (a sort of wedding gift from one family to the other). Problems can occur when a family hasn’t enough heirs to go around, or when the product of a political marriage finds himself in line for two thrones, or -

What? You were expecting love to come into it. Oh no, that’s out of the question. You can’t go marrying people just because you love them. Noblesse oblige: because of your position, you must do what is expected and required of you. And you had better learn to love whoever you end up with because broken marriages of importance can cause untold mischief. Look at the trouble with Henry VIII...

Marriage is a good way to secure yourself a powerful position of some kind, but never jump into it. You may never get out. Consider the true case of the French Duke of Lauzun, born in 1632. He was imprisoned for nine years in the French fortress of Pignerol for having an affair with La Grande Madamoiselle, Mlle de Montpensier, the king’s cousin (actually the punishment was not so much for the affair but for ending it and breaking Mademoiselle’s heart). A swashbuckling scamp, Lauzun considered his whole life to be an adventurous romance which was still not over, and immediately upon release, he set about looking for a wife and a better position. His attention was captured by Mademoiselle de Quintin. Her attractions seemed all the greater when Lauzun considered how he might also prosper as a go-between twist the king and her army-commander father.

At this time Lauzun was sixty-three years old. Mlle de Quintin was only fifteen years old. And she already had a suitor in the aforementioned ugly Count One-Eye.

Understandingly, Mlle was rather fearful of having to accept Phelypeaux, and therefore encouraged the advances of the Duc de Lauzun. After all, she considered, surely the vast difference in their ages, she 15 and he 63, would mean two or three years of constant at most, after which she might be rich, free and a great lady. She gladly took the Duc in marriage, along with his noble name, rank and wealth. It was to be a decision she would always regret.

The Duc de Lauzun died in 1723, aged seventy-one.

RULES AND ETIQUETTE

Most courtiers do very little but go to balls and meet people, or travel around the world to do the same. Consequently, the very act of visiting Court, meeting and conversing have picked up little

social conventions and practices, most of them as a result of illness and boredom rather than necessity. The high-powered environment means that these conventions are taken less lightly than they ought, and it’s a good idea to know the ones you really shouldn’t ignore. Knights and courtier-adventurer types are given a little leeway in this regard, but overconfidence is a common mistake. Remember, you can use things like this, and therefore they can be used against you.

The most important Court rule is usually about where and when you can carry weapons. Tolkien’s King Theoden didn’t allow weapons into his hall at all. And in The Water Margin, Liu Chong was arrested after being tricked into entering a section of the Emperor’s Quarters while carrying a sword - the punishment for which was death!

The possibilities are mind-boggling. What clothes should you wear at Court? Where can you take your horse? What types of fruit are you not allowed to discuss with the Eldest Princess? Why is everybody staring at you like that? The French cavalry of the 17th century, ever the poseurs, wore grey flannel feathered hats, even in battle. Their attack command was, ‘Settle your hats, Gentlemen, we have the honour to charge!’ Thus later, at the French Court, simply pulling your hat down tight at somebody might be considered an act of extreme aggression...

At Court public entertainments often conceal or prepare the way for the downfall of individuals.

- Volume

Balls and parties are the worst. Whatever you do, don’t dance anything more than the simplest steps unless you’ve had instruction. The minuet is the worst example, at one time having entire volumes devoted to it, right down to ‘the correct method of doffing and replacing your hat before starting’. And even if you have been wise enough to learn the steps, do not try to dance with anybody at hand. Make sure you know the etiquette of asking. Choose somebody of your own rank or lower, leaving the most attractive men and women for those who you do not wish to displease. And don’t get drunk.

lonely at the top

So here you are now, wearing velvet and sitting on silver plates, your enemies having been scattered over a few square miles of battlefield. All around you, people are plotting to overthrow you, but you know who they are and you can dispose of them with a word. Where next? Kill the king perhaps? Or limber up with another crusade against the Orcish infidels?

Well, don’t forget who taught you all you know. Now perhaps there’s something you can do for me...

Simon Nicholson
Some of you may well have visited Griffin Island in time long past. It is unlikely, however, that you encountered these four mysterious characters on your adventure. Nevertheless Jon Quaffe assures us that they do exist...

The Iron Warriors are four quiet, mysterious individuals who frequent all the citadels and Soldier Port, nobody knows of their origins. The warriors have a fearsome reputation, and few (even orcs) would dare cause them trouble. They are all extremely tall (having altered their appearance magically - see below) and dark haired, with close shaven beards and black eyes. They nearly always wear full suits of black armor.

Guflush

Guflush is the leader of the iron warriors, and the most communicative. He is said to be a friend of the travelling dwarf Rockheart Velmseeker, and is the spokesman for the group. Guflush never shows any emotions, and is rumoured to talk to his sword. Guflush once struck down Egu Gah, Halcyon's slave, and none of the orcs have caused him any trouble since.

Grognost

Grognost is an acolyte of an unknown god, and the smallest (SIZ 17) of the warriors. He is also the most inquisitive of the group, but remains quite a mysterious individual nevertheless. Grognost has a secret and firm friendship with Rhesus Whitehair inSuril.

Ojisk

Ojisk is the most aggressive and silent member of the party, and is ready to fight at any time. He once fought a raider from the north, and has rejected edged weapons ever since. Unusually Ojisk holds long grudges - he is a well known and fervent orc-hater. Strongback and his elves have no love for this man, either.

Gorfis

Gorfis is the fourth Iron Warrior. He is silent, loyal and very discreet. Gorfis' most notable quality is his patience, and his most notable feature is his lisp ('I thought you theathe your mocking, elie my baldhead may gnow impotent'). Gorfis' might has not gone to his head, and he would never kill over trivial issues.

As you may have guessed, the Iron Warriors are spies for the dwarf king. As humans, their disguises are perfect. They are also sorcerers who have pooled their resources, collectively strengthening themselves as a group. The results are very impressive, and being dwarfs, their secrets and spells are shared with no-one. Perhaps only Halcyon Var Enkorth has guessed their true identities, and even if he has, he keeps this to himself for his own reasons.

Gertrude the Yak

Gertrude the yak is the last member of the group. Seemingly a mere beast of burden, Gertrude is actually the eyes of the warriors in the open, where dwarf Earthsense and short sightedness prove to be great disadvantages.

Guflush's Move Class has been increased due to his large SIZ.

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<th>Location</th>
<th>Melee</th>
<th>Missile</th>
<th>Points</th>
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<th>damage</th>
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<th>points</th>
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<td>Greatsword</td>
<td>4</td>
<td>84%</td>
<td>2D6+8+2D6</td>
<td>76%</td>
<td>12</td>
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<tr>
<td>Poleaxe</td>
<td>4</td>
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<td>3D6+2D6</td>
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<td>Throw Axe</td>
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<td>52%</td>
<td>1D6+2D3</td>
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<td>Throw Axe</td>
<td>5</td>
<td>50%</td>
<td>1D6+1+2D6</td>
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Sorcery (no armour): (In Spell Matrix) Enhance STR 11%, 58%, is skilled with other spells when given access to them (Free INT 118)

Magic Skills (no armour): Ceremonial 42%, Enchant 40%, Duration 45%, Intensity 57%, Multispell 47%, Range 26%

One Use Divine Magic (45%): Shield 6, True Axe

Skills: Craft Stone 62%, Craft Armour 46%, Human Lore 60%, Evaluate 58%, First Aid 77%, Mineral Lore 66%, World Lore 55%, Conceal 48%, Deceive 52%, Earthsense Scan 58%, Earthsense Search 56%, Listen 73%, Visual Scan 20%, Visual Search 51%

Languages: Dwarf 65%, Dwarcon 30%, Zoram 30%, Slagcogtongue 15%, Orc 16%

Magic Items: Guflush's greatsword holds his huge Enhance STR matrix. This has a condition such that it may only be used by somebody who has personal permission from the dwarf king.
**Equipment**: Gufflash wears a full suit of ring and plate armor. He carries his sword and three throwing axes - all his other equipment can be found on Gertrude.

**Notes**: Gufflash casts his Enhance STR spell weekly on everyone, using his Multispell skill. This casting costs 29 Magic Points, and Gufflash usually performs it out of his armor.

All the Iron Warriors have Enhance STR 17, Enhance CON 14, Enhance SIZ 14, and Damage Boosting 8 spells running.

---

**GROGNOST**  
Iron Warrior Acolyte Of Dwarf God

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<tr>
<td>CON</td>
<td>14(28)</td>
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<tr>
<td>SIZ</td>
<td>3(17)</td>
<td>Fatigue 60 - 44 = 12</td>
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<tr>
<td>INT</td>
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<td>Magic Points 10 + Power Spirit 5 = 15 Total</td>
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**Weapon**

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<tr>
<td>Warhammer</td>
<td>57%</td>
<td>ID6+10+2D6</td>
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<td>Hatcher</td>
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<td>ID6+2D6</td>
<td>55%</td>
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<td>2h Battleaxe</td>
<td>46%</td>
<td>ID6+2+2D6</td>
<td>43%</td>
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**Sorcery**: Mystic Vision 30% (In Matrix) Damage Boosting 2 32% (Free INT 17)

**Divine Magic**: Absorption 2, Create Ghost, Bind Ghost, Heal Body x2. Shield 5. Worship (Dwarf God)

**Magic Skills (no armour)**: Ceremony 37%, Duration 45%, Intensity 45%, Multispell 40%. Range 33%.

**Skills**: Fast Talk 50%, Oarme 35%, Human Lore 80%, Evaluate 78%, Listen 64%, Search 75%, Mend 64%, Craft 64%, Sense 50%

**Languages**: Dwarf 67%, Zating 34%

**Magic Items**: Grognost carries a small black box with two wires protruding from it, and three glass hemispheres along the top. If the wires are placed against a magic item, the balls flash in three colours: red, if the magic item has a condition that will harm the inquiring individual, red and amber, if the item is useless to the individual but will not harm him; and green, if the item can be used by the individual.

Grognost’s Damage Boosting matrix is unconditional, and is located with his power spirit in a stone tooth filling.

---

**OJISK SLUDGEONSMASHER**  
Iron Warrior

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**Equipment**: Grognost wears full plate and leather armor. He carries all his listed weapons and items, and a (black) copper hunting horn.

**Notes**: Grognost casts his Damage Boosting 8 spell on the group every week. This casting costs 22 Magic Points.

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**OJISK SLUDGEONSMASHER**  
Iron Warrior

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</thead>
<tbody>
<tr>
<td>Right Leg</td>
<td>01:04</td>
<td>01:03</td>
<td>15/9</td>
</tr>
<tr>
<td>Left Leg</td>
<td>05:08</td>
<td>04:06</td>
<td>15/9</td>
</tr>
<tr>
<td>Abdomen</td>
<td>09:11</td>
<td>07:10</td>
<td>15/9</td>
</tr>
<tr>
<td>Chest</td>
<td>12</td>
<td>11:15</td>
<td>15/11</td>
</tr>
<tr>
<td>Right Arm</td>
<td>13:15</td>
<td>16:17</td>
<td>15/7</td>
</tr>
<tr>
<td>Left Arm</td>
<td>16:18</td>
<td>18:19</td>
<td>15/7</td>
</tr>
<tr>
<td>Head</td>
<td>19:20</td>
<td>20</td>
<td>15/9</td>
</tr>
</tbody>
</table>
```

**Sorcery (no armour)**: (In Matrix) Enhance CON 8 37%. (Free INT = 18)

**One Use Divine Magic (40%)**: (In Matrix) Berserk

**Magic Skills (no armour)**: Ceremony 35%, Enchance 50%, Duration 38%, Intensity 41%, Multispell 42%, Range 18%

**Skills**: Weapon Smithing 72%, Human Lore 38%, Evaluate 73%, First Aid 88%, Mineral Lore 61%, World Lore 46%, Conceal 62%, Deceive 80%, Earthsense Scan 77%, Earthsense Search 80%, Listen 63%, Visual Scan 18%, Visual Search 37%

**Languages**: Dwarf 47%, Zaring 34%, Dwerrow 31%

**Magic Items**: Ojisk’s spell matrices are both in his war mail, which has been strengthened by enchantment rituals. The matrices may only be used by an initiate of the Dwarf God. Ojisk also carries a stone with a spell a spirit bound within. The spell spirit has conditioned such that it will cast Phantom Sound intensity 1, audible only to Ojisk, if anybody nearby casts a Mystic Vision spell. The warriors will take immediate and appropriate action if this alarm is sounded. The warriors will take care to avoid sorcerers whose Mystic Vision and Neutralise Magic spells represent a great danger to them.

**Equipment**: Ojisk wears complete suits of chainmail and plate, and carries all listed weapons.

**Notes**: Ojisk casts his Enhance CON spell on the group every week. This costs 26 Magic Points.
GORFIS THE LEVEL-HEADED

STR 11 (28) Move 3
CON 13 (27) Hit Points 24
SIZ 7 (21) Fatigue 55 - 49 = 6
INT 18 Magic Points 15
POW 15 DEX SR 7
DEX 16
APP 13

Location Melee Missile Points
Right Leg 01-04 01-03 11/8
Left Leg 09-09 06-06 11/8
Abdomen 09-11 07-30 11/8
Chest 12 11-15 11/10
Right Arm 13-15 16-17 11/6
Left Arm 16-18 18-19 11/6
Head 19-20 20 11/8

weapon str attack damage parry points
Halberd 3 68% 3D6+8+2D6 65% 10
Warhammer 4 55% 1D6+2+2D6 56% 8
Heater 5 30% 1D6+2D6 51% 12

Sorcery (no armor): (in Matrix) Enhance SIZ 7 75%, Venom 80% (Free INT = 18)

Magic Skills (no armor): Ceremonies 43%, Enchant 45%, Summon 0%, Duration 62%, Intensity 70%, Multistrify 64%, Range 57%

Skills: Ignore Passively 100%, Animal Lore 20%, Craft Stone 44%, Craft Metal 57%, Human Lore 48%, Evaluate 94%, First Aid 34%, Mineral Lore 64%, World Lore 50%, Conceal 37%, Devise 55%, Earthsense Scan 65%, Earthsense Search 74%, Listen 99%, Visual Scan 29%, Visual Search 50%, Track 15%

Languages: Dwarf 55%, Zarrig 42%, Dwarrow 38%, Starpeteongue 30%, Orcish 50%

Magic Items: A rusty iron chip from the dwarf ancestor's sickle holds Gorfis magic and a spell spirit with 18 POW, which knows the spell Spirit Heal 3

Equipment: Gorfis wears a suit of ring armour beneath a suit of lamellar. He carries all listed goods, and four days' rations. He also has 30 pennies in gold coin

Notes: Gorfis also casts his spell on a weekly basis, using 26 Magic Points from Gertrude's burden

GERTRUDE THE YAK

STR 42 Move 9
CON 15 Hit Points 29
SIZ 43 Fatigue Points 57 - 40 = 17
INT 15 Magic Points 16 + 10 (griffin bone)
POW 16 DEX SR 7
DEX 10

* These values are those of the ghost in dominant possession of the yak

Iron Warrior

Location Melee Missile Points
Right Hind Leg 01-03 01-02 4/8
Left Hind Leg 03-04 03-04 4/8
Hindquarters 08-10 05-09 4/12
Forequarters 08-10 10-14 4/12
Right Fore Leg 11-13 15-16 4/8
Left Fore Leg 14-16 17-18 4/8
Head 17-20 19-20 4/10

weapon str attack damage
Charge 6 57% 1D10 + D6
Butt 6 57% 1D10 + 4D3
Trample 6 75% 8D6 to downed

Spirit Magic (40%) Heal 6, Mindspeech 4

Skills: Climb 47%, Swim 56%, Fast Talk 34%, Animal Lore 87%, Listen 67%, Scan 76%, Smell Intruder 80%, Track 42%

Languages: Dwarf 35%

Magic Items: For his personal use, Gertrude has a griffin whipbone beneath his saddlebag, this stores 10 Magic Points. He can also use the crystal in an emergency

Carried Equipment: Gertrude always carries two weeks food for the Iron Warriors. He has Guflash's poleaxe, a large bundle of firewood, 40 meters of strong rope and the party moneybag (which Guflash removes whenever the Iron Warriors visit a citadel). The money bag contains about 100 pennies and about four times that value in gems. He also carries miscellaneous goods, such as equipment for repairing broken armour or weapons, thick cloaks for cold weather, spare boots, etc.

Most importantly, Gertrude carries the Warriors' Magic Point supply, a huge quartz crystal which holds 6 powers spirits, with a combined Magic Point total of 50. The crystal glows pink when the spirits are up to full Magic Points, but is simply dull white when their soul force has been used up. This magic item will only work for dwarfs who can swear to serve the dwarf king.

Notes: Gertrude is actually a ghost bound into a Yak, although he is now perfectly settled into his new body.

The Iron Warriors are severely limited in the open. First, dwarfs are notoriously short sighted, so their vision is virtually useless to them outdoors. Second, their Earthsense is confused by changing air currents - in a cave they haven't got a hope! As a result, the dwarfs don't bother much about range, damage, weapons, etc. What's more, they only need to spot attackers who would use such.

Gertrude can communicate with the dwarfs using his Mindspeech spell (in company), or by simply talking to them (in private). Gertrude also provides a source of healing magic for the dwarfs, should this be required. Of course, the Warriors tell nobody that Gertrude is not really the dumb animal everybody assumes he is; Gorfis has always said that if that were to be discovered by their enemies, it might well spell disaster for the Iron Warriors. Gertrude tries to be as useful as possible, and the warriors treat him as one of the gang.
INTRODUCTION

Commander Isiah studied the group of Marines at the far end of the great hall, their garish armour oddly fitting the gaily coloured light which poured through the stained glass arch of the chapel windows. They were deep in conversation and oblivious to his entrance.

Isiah walked forward and one of the five looked up

"Ah, Commander Isiah, we were expecting you." The five closed their conversation and faced the Commander, two of them grinning broadly, the others stern-faced and tight-lipped. Isiah tried hard not to be irritated by the lack of manners the five displayed, and the rather inauspicious greeting he had received.

"You arrived early and I've been detained," be hissed

"Well we're here now and would like to get started immediately, unless you've other plans?" The question was rhetorical. They all knew that Isiah wanted to get them onto Goliance quickly.

"A shuttle has been fuelled and is awaiting you at port 6A."

"That won't be needed Commander. We have our own transport. Just tell us where you want us to fight, we can handle the rest."

Isiah was more than sure that they could. He'd been sure that they could handle the problem on Goliance ever since he received news of the thought transmits. His Chapter was at its lowest ebb, unable after countless attacks, to rid the planet below of the pestilent Eldar scum who had gained control of the planet's secret arsenal. Already 350 men and officers of the Flesh-eaters Chapter of Space Marines had died at the hands of those vile, outlawed aliens. The arrival of these five warriors could soon change the course of the war, for they had been sent to him by the Mentor Legion in a deal that was eminently fair and honourable. Isiah receiving five soldiers of unparalleled skill for the course of this war, in return for simply giving them the experience of a real fight.

"I'd like you to join the 8th Company on the Ashenplain of Rox and co-ordinate a full-scale assault on the arsenal's northern entrance. You'll have full air support and 115 fresh men. The aliens have concentrated their defences south of the plain and I'll be personally directing diversionary attacks against these."

"Thank you Commander. Shall we be started?"

THE MENTOR LEGION

The Mentors are a relatively new Chapter formed in the Twenty-Sixth Founding, during the middle part of the current millennium, they received the number 888. This previously belonged to the Star Scorpions Chapter. The latter were a Chapter of the Twenty Fifth Founding and had the dual misfortune of producing redundant gene-seed and being utterly devastated by Warp entities when the Chapter's Fleet became trapped in Warp-space. The exact fate of the Scorpions is not known. However, the Emperor decreed that the chapter be considered dead.

The redundant gene-seed hampered Imperial efforts to rebuild the Scorpions Legion and eventually the Bio-engineers and Chem-architects of the Adeptus Mechanicus were forced to concede defeat. For a time it seemed that the number 888 would never be raised again, but some years later, a new Founding in the offing persuaded the Priesthood to revisit the chapter regalia. Thus the Mentors were born. They received the uniforms and number of the extinct chapter but instead of the redundant seed, they were given an entirely new generation of genetic material collated from the storage banks of the Earth laboratories.
Imperial Commander Nick Ran-Thawll being guided through the experimental armour's non-standard activation process by a senior member of the Adeptus Mechanicus.
MENTOR INSIGNIA

RAW-THAWLL, ONE OF THE MOST FORMIDABLE COMMANDERS TO
SERVE IN THE LEGIONES ASTARTES, HAS THE AUTHORITY TO
REFUSE FIELD TESTING OF ANY NEW EQUIPMENT THOUGHT TO BE
DANGEROUSLY UNSTABLE. THERE IS NO SECOND OF THE
COMMANDER EVER CHOOSING TO EXERCISE HIS VETO. HE IS
THOUGHT TO HAVE VISITED THE EMPEROR SEVERAL TIMES,
THOUGH THIS IS MORE SPECULATION.
MENTOR CHAPTER SQUAD COMPOSITION

The following units are all typical examples of squads sent out to other armies by the Mentors. The chapter itself will never put into battle. These units will only ever be found serving under other commands.

RANK AND FILE SQUADS

These are organised around the archetype imperial system of the ten man squad. In addition, they uphold the tradition of splitting into two groups of five men each when in battle. Each of the ten men in the squad is a Champion Marine with the appropriate profile. There is no Sergeant in the Mentor squad, as each man holds the same rank and any of the ten may be nominated the leader (or two leaders, if the squad splits into battle units of five).

Each model is equipped in the standard Marine fashion with powered armour, knife and Bolt pistol. The armour is an improved version of the normal Marine issue and all suits incorporate Cameleonine, Infravision Visor and Photochromatic Visor as well as the normal Communicator, Respirator and Auto-senses. The knife and Bolt pistol are standard issue.

Five Marines in the squad form the Missile Launcher section, one Marine is armed with a standard Missile Launcher (normally armed with Frag, Crack, Plasma(5) and Vortex(2) Missiles), the other four Marines with special Bolt guns.

These experimental Bolt guns are equipped with improved ammunition which boasts an enhanced explosive effect. This results in the gun having a -2 save modifier, otherwise the stats for the gun are as for a normal Bolt gun.

MENTOR TACTICAL SQUAD

Points = 393 per squad.

'TUTORS'

Marine Champion Profile

Targeting-Web Section

5 Marines armed with Bolt guns, Frag and Crack Grenades. All Marines are linked to the Targeting-Web (Bolt guns only).
Missile Launcher Section

1 Marine armed with Missile Launcher, Frag, Crack, Plasma(5), Vortex(2) Missiles, and equipped with 2 suspenders

4 Marines armed with Mentor Bolt guns and Frag Grenades

Basic Equipment (all models): Powered Armour (Auto-senses, Communicator, Respirator, Camouflage, Infravision and Photocromatic Visions), knife and Bolt pistol.

This represents a very well equipped squad of the Mentors and there is no reason why all squads should be as loaded up as this one. Typical variations would be to lose the Vortex missiles and Targetting-Web or to convert all the Bolt guns to the standard issue model.

ELITE CADRE

The Elite Cadre of the Mentor Chapter are the most advanced warriors of their kind in the galaxy. There are two ways Marine or Army commanders can employ them on the battlefield.

First, the cadre element may simply be used as a powerful squad, gaining the benefits of the Targetting-Web facility and other special equipment, alternatively, the models may become leaders for other units. The latter is preferred by Army Commanders as the Elite Cadre make especially good leaders for units of normal warriors.

Each member of the Elite Cadre has the profile of a Marine Minor Hero. This represents the acceptability of the chapter's advanced training techniques. The models also have the powerful Targetting-Web, Timewarp, and Shift Field (see below) available to them, and all models are armed with Mentor Bolt guns. The Timewarp and Shift Field are individually carried items and must be assigned to particular models. These items can be used to enhance any unit joined by the Mentor carrying them.

The Targetting-Web cannot be transferred to another unit, if the Elite Cadre split up to lead other units, they lose the ability to call on the Web. In addition, when used as leaders for units other than Space Marines the Elite Cadre are able to inspire their troops. This has the effect of raising the unit's resistance to the demoralising effects of casualties and generally increasing their courage and determination. All psychology tests are made with a bonus +1 modifier (always in the unit's favour). This bonus is only applicable if the unit is led by a member of the Elite Cadre, if this character leaves the unit or is killed the unit reverts to normal.

Control systems incorporated into their improved body armour form an integral part of the Targetting-Web.

MENTOR SPECIAL SQUAD

(ELITE CADRE)

Points = 405

Marine Minor Hero Profile

<table>
<thead>
<tr>
<th>M</th>
<th>WS</th>
<th>BS</th>
<th>S</th>
<th>T</th>
<th>W</th>
<th>I</th>
<th>A</th>
<th>Ld</th>
<th>Int</th>
<th>Cl</th>
<th>WP</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>6</td>
<td>6</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>6</td>
<td>2</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
</tbody>
</table>

1 Marine armed with Mentor Bolt Gun, Power Glove and Frag Grenades

1 Marine armed with Mentor Bolt Gun, Frag and Melita-Bomb Grenades

1 Marine armed with Mentor Bolt Gun, Flamer and Frag Grenades

2 Marines armed with Mentor Bolt Gun, Power Swords and Frag Grenades


Additional Equipment: Timewarp and Shift Field, plus all models are linked in to a Targetting-Web (only operates with Bolt guns).

This represents a typical squad of the Elite Cadre and their actual equipment may vary quite a lot in practice. Common variants of the squad detailed would be for the Elite Cadre to exchange some of the special equipment for more standard items. Similarly, the weapons could easily be exchanged for other types. The total points value of the squad will not differ substantially from that of the example however.

NEW EQUIPMENT

The Targetting-Web

The Targetting-Web is not a single piece of equipment, but comprises a complex series of helmet modifications and neural implants. The system keys directly into the user's brain, bypassing some conscious functions and amplifying reactions and reflexes. The Web is also keyed to a single weapon type.

The Web allows up to 5 models to simultaneously target and shoot at exactly the same point in space. There are some limitations (see below) but the result is effective against vehicles or powerful individual opponents.
Every Marine equipped with the Web must be exhaustively trained in its use, many testers are unable to cope with the mental strain of the implants and are thus unsuitable users. Furthermore, the equipment is still extremely rare, having only recently been developed, and is therefore unlikely to have entered service with other chapters.

The Web operates quite simply and is basically an extension of the normal Targeter. However, instead of increasing the chance of hitting, the Web transmits targeting information from any model in the Web to all the others. A maximum of 5 models may employ any one Web and each must be within 2" of at least one other model in the same Web in order to take part in simultaneous fire. The group must remain stationary for the entire turn (ie the Web may not move and fire in the same turn).

To operate the Web one model is nominated as the Marker. This model rolls to-hit as normal. If the shot hits then its strength, damage and save modifier are enhanced (how much depends on the total number of models firing via the Web). Each model must be able to draw a line of sight to the target. Only the Marker’s range, and other modifiers to-hit count. No model may shoot further than the prescribed range for the weapon used. It is feasible that although the Marker may be in range, his fellow Web firers are not. In this case the Marker’s shot is made as normal and the other models waste their shots. Once a unit has declared an intention to shoot via the Web they cannot fire normally until the next turn.

The Mentor Chapter key their Targeting-Webs to the special Mentor Bolt gun. The following chart indicates the additional modifiers applicable to simultaneous firing via the Targeting-Web.

<table>
<thead>
<tr>
<th>Targeting-Web</th>
<th>Points = 30 pts to equp up to 5 models (max)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of firers</td>
<td>Strength</td>
</tr>
<tr>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>+1</td>
</tr>
<tr>
<td>3</td>
<td>+2</td>
</tr>
<tr>
<td>4</td>
<td>+3</td>
</tr>
<tr>
<td>5</td>
<td>+4</td>
</tr>
<tr>
<td>No more than 5 models can operate through a single Web</td>
<td></td>
</tr>
</tbody>
</table>

Example: 4 models using Mentor Bolt guns fire via a Targeting-Web at an Ork Chief. The Marker is at Short range and the other 3 models are all within range and within 2" of each other. There are no problems with Line of Sight as all 4 can make a clear line to the target. The Marker rolls to hit and is successful. The Mentor Bolt gun has a strength of 4, damage of 1 and a save modifier of -2. As you can see from the chart above, there are additional modifiers to each of these values. The shot has a resulting strength of 4 + 3 = 7, does damage of 1 + 1 = 2, and has a adjusted save modifier of (2) + (2) = 4!

**Timewarper**

The Timewarper is another piece of advanced Imperial technology which is being field-tested by the Mentor Chapter. This particular device enables a unit to make dramatic moves across the battlefield, further than is normally possible. The device is physically quite unimpressive, a small box with a few buttons, rolls and dials no larger than the palm of human hand.

The Timewarper draws tiny portions of Warp-space into itself and converts this energy into sub-atomic particles which are able to affect time in a very localised sphere around the box. Those creatures within the area of distorted time perceive the outside world as having slowed down and are able to move faster whilst inside the sphere. This is extremely disorientating and even years of training are insufficient to allow full adjustment of the mind to such an experience.

The sphere of time dilation caused by the Timewarper is large enough to accommodate 10 models provided that each model is within 1" of another model in the group. Use of the Timewarper must be declared at the start of the turn. These models are moved first, before any other units or models on the same side. The player commanding the Timewarpers must roll a D6 and consult the chart below to discover the effect of the time dilation.

<table>
<thead>
<tr>
<th>D6 roll</th>
<th>Timewarper Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The dilation has no effect</td>
</tr>
<tr>
<td>2-3</td>
<td>Models are able to move 2x their normal move allowance</td>
</tr>
<tr>
<td>4-5</td>
<td>Models are able to move 3x their normal move allowance</td>
</tr>
<tr>
<td>6</td>
<td>Models are able to move 4x their normal move allowance</td>
</tr>
</tbody>
</table>

The dilation disorientation effect prevents models from firing during the turn in which the device was used, even if they only moved normal distance. If the unit uses the device to enter into hand-to-hand combat they count as confused, suffering a -1 to-hit penalty.

The Timewarper’s capacity to draw energy from Warp-space and process it is limited. It may therefore only be used once every two turns.

The device can only be used to aid movement of troops. It cannot draw upon sufficient power to affect machines or vehicles.

The Timewarper has a points value of 20

**Shift Field**

The Shift Field is a new piece of protective equipment similar to the existing defensive fields described in the main rulebook. However the Shift Field is able to encompass a whole squad. It is a man-portable pack which may be clipped onto a belt or strap. This counts as ‘heavy’ equipment with a ½ move penalty. It is normally offset by a suspender.

The Shift Field distorts the light around a squad making it impossible for opponents to pinpoint any of the models. Consequently the opponent’s to-hit roll is reduced by 1 when firing at the ‘shifted’ unit. It has no effect versus hand-to-hand combat opponents as they will be inside the field.

Models within the Field are able to see and fire out of the field as normal.

The Shift Field will protect a whole squad of 10 models provided all models are within 6" of the model carrying the Shift Field generating device.

The Shift Field has a points value of 10

Original Chapter Design: Bryan Ansell
Developed by: Alan Merrett and Paul Cockburn
GRAPES OF WRATH

by Carl Sargent with Derrick Norton

This adventure makes an ideal link between Death on the Reik and the forthcoming Power Behind the Throne. It may also be regarded as independent and self-contained, and could easily be adapted for your own campaigns.

A Prelude to The Power Behind the Throne and continuing The Enemy Within Campaign

INTRODUCTION

The Grapes of Wrath is a scenario for 5-7 Warhammer Fantasy Role-Play characters, who should be just beginning their Advanced Careers or have a similar degree of experience. If you want to be a player in this adventure, do not read any further - the following text is for the GM's eyes only.

The adventure is set in the Empire of the Old World (see WFRP, p281) and the action takes place in the vine-growing village Fritzstock, a flourishing community near the City of Middenheim (for more details of which, see the recently published Warhammer City). If you are not playing The Enemy Within Campaign, however, you could retain the setting and play it as a one-off, or transpose the location elsewhere within the Old World. In any event, an important aspect to the adventure is the time of year, with events taking place during the annual grape-harvest at Fritzstock (sometime in the month of Ernezechor 'Harvest-Tide' - see TEW, p56).
BEGINNING THE ADVENTURE

Refer to Map I

If you have played "Death on the Reik", the PCs should be making their way from Castle von Wittgenstein (in pursuit of the Purple Hand and Gottfried von Wittgenstein). The fastest route is down the river Reik to Aldorf and then north-east along the Aldorf-Middelheim road.

By Order of His Imperial Majesty, the Right Royal Karl-Franz,
Ruler of the Heights and Depths,
True Image of Sigmar, and Exalted Monarch of the Empire

To all professors, scholars, students and other amators of the science of cartography,

From Albrecht Ruhmacht, Professor of Geography, Master of the Cartographer’s Guild. Architect to the Emperor.

It is known to all the Emperor’s loyal subjects that there is an excavation a most misleading cartographical representation, or "map", of the far province of Middenheim. This erroneous depiction is appended to a tome known as "Warhammer City" (page 94), and hath most heuristically confuted the locations of the villages of Grubentreich, Schoundagen, and Putzach—and indeed, the name of the latter has been attached to the symbol of a village, where none existed!

In all other respects, the aforementioned work represents a most accurate and worthy piece of cartography on the subject of the City State of Middenheim, its inhabitants, and its environs. Nevertheless, His Most High Regality is concerned that the publications of this Act of Chaos he brought to justice, and that a true depiction of the area be calculated at least as widely as the book itself. To these ends, the offending parties have had their hands cut off, and an accurate map of the area attached to this proclamation.

Signed this day of the two thousand and twenty-fifth day of The Empire under the eye of Sigmar.

Albrecht Ruhmacht

Map I shows the true layout of villages south-west of Middenheim.
At the start of the adventure, the PCs are assumed to be travelling by coach towards Middenheim along the Aldorf-Middelheim road. The woods through which the roadway runs are known to harbour evil and even chaotic creatures, so coaches travel quickly without stopping. The PCs’ coach has three other passengers. Unlike and Bertha Jung, and their bodyguard, Gunter. Both women are young, (19 and 17 respectively), blue-eyed blondes of good breeding, being daughters of a prosperous Aldorf wool merchant. Gunter is a giant of a man (Strength and Toughness = 5), if not exactly bright (Intelligence = 22). His brow is thick and sloping and his massive jaws seems to fur further forward than his twisted and flattened nose. He is clad in a leather jerkin and armed with huge, woodcutter’s axe. The girls are travelling to Middenheim to visit their cousin, Kirsten Jung, a Lady-at-Court to Graf Boris Tödbringer, (ruler of Middenheim). They are well-mannered and are used to being treated politely (especially when Gunter is in attendance).

THE CRASH

The journey is without incident until the coach has crossed the junction with the Grubentreich road, a few hours before sunset. From out of the trees ahead and travelling about 15 feet above the ground, an evil-looking skull with glowing eyes comes hurtling towards the coach. Shouting a prayer to Sigmar, the coachman drops the reins to cover his eyes, while the horses scream and rear up in terror. As they bolt wildly to avoid the flying skull, the horses career the coach against the trunk of a massive oak, and the whole thing overturns, smashing both right-hand wheels in the process.

Anyone on the roof of the coach must make a Fear test in order to be able to do anything other than quiver with fright. A jump from the coach should be treated as a distance of 6 yards (see WHITE DWARF, p.75). Hanged on the coach will require a Strength test - success results in the character taking 1 hit at S 3 (ignoring armour), failure means that the character is flung clear - to fall 4 yards.

Having had no real warning, all those within the coach must make an Initiative test (at -10) to avoid taking 1 hit at S 3 (ignoring armour)! As the passengers begin to disentangle themselves, one of them (chosen at random) sees the skull peering into the coach. After a couple of seconds the skull fleshes off, but any character not still inside the wreck will see it heading west over the trees. For a further description of the skull, consult the Bestiary at the end of the adventure.

The coach is beyond repair; only two wheels remain intact, and both axles are smashed. Hedric, the coachman is lying in the road - battered and bruised, but otherwise unhurt. Gunter, alas, suffered fatal injuries during the crash, when a trunk containing Ulrike’s belongings fell from the luggage rack and broke his neck. Two horses have run off, a third has a badly fractured leg, and the other stands shivering nearby. The two girls are very upset but will be calmed by reassuring words. They will not be calmed by Hedric’s wide-eyed babble about the “.swopping, red-eyed monster from the pits of hell!”

A CHOICE OF ACTIONS

The party have a number of options available. They could stay put, but this would mean a night in the forest. Hedric will point out that no other coach is due today, and in any case, would not stop for fear they were highwaymen. The group could head for the nearest coaching inn, The Hunting Head, but since it is over 20 miles away, it could not be reached before daylight (some 3 hours away). The third choice, and the one favoured by Ulrike and Bertha, would be to set off towards the village of Grubentreich. The girls have relatives there who would put the PCs up for the night and lend transport for their return journey to a coaching inn. Furthermore, the girls are sure the adventures will be rewarded for their safe escort.

It is about 10 miles to Grubentreich and, walking at the girls’ pace of 5 mph, could be reached soon after dark. Given the girls’ refusal to even consider any other plan, this is the best course of action. Hedric, a brave fellow who takes his responsibilities seriously, undertakes to ride the one remaining horse to the coaching inn and inform the Headguards.

The PCs can reach Grubentreich by the end of the day if they make a move from 5pm. Although Bertha may sleep soundly. Some might reach the inn at around midnight. Any good-looking male PC who carries Bertha over the last half-mile or so will win her sincere gratitude. (Making a F 6 roll will also win a friendly kiss on the cheek!)
GRUBENTREICH

The village itself comprises some 58 simple, country folk, who make a moderate living from agriculture and livestock. No map is provided as the lay-out of the place is unimportant to the adventure.

Mathilde and Eduard Jung - aunt and uncle to the girls - run The Black Sheep tavern, and will be pleased with the PCs for having rescued their niece. As a token of gratitude, the party will be allowed free accommodation, food and drink for the night. (Unfortunately, the inn's two guest rooms have already been taken but the main tavern is clean and warm.)

If the PCs don't mention the flying skull, one of the girls will. This may happen while the bar is still full of locals. When thing at night, Eduard locks up the tavern. Talking with the locals brings nothing more than sceptical comments about 'bumps on the head' during the crash. Eduard, however, is not so dismissive. The description of the crash backs up the rumour he heard two days ago from Werner Geizhal, a wine merchant returning from the nearby village of Pritzstock (see Maps 1 and 3a).

According to Geizhal, (who is now in Middenheim), the villagers gave him the impression that the village was cursed, that the corpses of the dead had risen from the ground and were prowling around the outskirts of the village and, more specifically, that 'phantom, flying skulls were haunting the woods'. Jung will broach the subject when the tavern is empty. It has occurred to him that the skulls might be a start to other Grubentreich, and who better to deal with them than the recently arrived adventurers? If the PCs look like they do not intend to investigate, Jung will elaborate on the rumour, saying that the skulls are thought to be guarding some lost treasure. (If Bertha has shown signs of liking one of the adventurers Eduard will make the story even more attractive, hoping to make the PCs leave before any romance can develop!)

As chance would have it, three of the inn's guests will be travelling through Pritzstock the following day, namely, the farmer Hans Krug with his boys Bertha and Ulrike and Albrecht Krump. These three retired early, but are returning to Leichlingen (via Pritzstock - see Map 1) tomorrow. The PCs could doubtless get a lift to the village on Krug's cart if they wish.

The PCs need to rise early to ask Hans Krug for a lift (so woe betide those who over-indulged on Eduard's hospitality). The farmer agrees willingly enough, but asks for 1 shilling each as payment. He can be bargained down to 6 pennies each, but being poor he tries to make money whenever he can. If your players really need encouragement to go to investigate, Eduard will pay the fair. They need have no further concern about Ulrike and Bertha: Eduard assures them that he will personally escort them to Middenheim on the next coach.

ON TO PRITZSTOCK

The 15 mile journey to Pritzstock takes about 3 hours on Krug's cart. The only other way that the characters could make the trip is on foot, as there are no horses available for hire or sale. The farmer and his assistants know nothing of events at Pritzstock, having just returned from a long selling trip to Middenheim.

Pritzstock: The Village

Pritzstock is a small but wealthy village of 48 souls (and their children). Map 2 details the local area and Map 3 shows the village proper. In addition to a farmhouse, each household has a large fermenting shed where casks of wine are stored and the grapes are pressed. Bottles of the better vintages are usually kept in cellars beneath the farmhouses.

Livestock is limited to a few pigs, goats, and hens. The latter are allowed to wander freely and spend a lot of their time scratching around the north-west area of the village, since this is where people are buried and the worms grow fat as a result.

Surrounding the village are vineyards grown on man-made terraces which have been cleared from the forest; the wine produced provides the sole source of income for the inhabitants. Pritzstock Reisling is a light delicate wine which is gaining in popularity throughout the Western Empire. In recent years harvests have been particularly good and the village has prospered as a result. Buildings and carts are in a good state-of-repair, animals are sturdy, and the people are well-fed. Surprisingly, (to some) the village does not have an inn, and socialising takes the form of frequent 'wine-tastings' at a house or another; this is a very closely knit community. By far the most popular sessions take place at the home of Henri-Phillipe Rochet, the Bürgermeister, or Mayor, of Pritzstock.

The village is at its busiest during the grape-harvest, and the timing of this is crucial to the village's continued prosperity. The grapes must be picked within a 7-day period, if the wine is to be at its best. Judging just when to start requires years of experience, and the adventurers arrive just two days before the harvest of this year's crop must begin if the wine is not to be ruined. Migrant workers from the surrounding areas have yet to arrive but some Altdorf and Middenheimer wine-merchants have already visited. The grapes have been assessed, and prospects look good - provided the harvest starts on time.

PRITZSTOCK: PAST AND PRESENT

The origins of the current troubles lie 3 years in the past. A young, Altdorfish wine merchant, Stefan Marrausen, began an affair with Henri-Phillipe's wife, Elisabet. Unfortunately, Henri-Phillipe learned of their relationship, having chanced upon a love-letter (from Stefan) to his wife. If he had been able to act immediately things would have come to a head as Henri-Phillipe confronted his wife in a typical Bretonian rage. As it was, Elisabet was away in Altdorf, presumably with her lover, giving Henri-Phillipe's burning rage time to turn to ice and fill his thoughts with revenge.

A month later, Henri-Phillipe sent his wife to Altdorf with money to purchase new clothes. Elisabet readily agreed, seeing a further opportunity to meet her lover. But Henri-Phillipe had other plans for Stefan, and had simultaneously invited him to Pritzstock, without Elisabet's knowledge, ostensibly to taste a new wine. Stefan duly arrived, and a day spent discussing business ended with one of Henri-Phillipe's famous wine-tastings, to which the rest of the village was also invited.

As part of the evening's conversation Stefan learned that Elisabet had gone to Altdorf. Cursing his luck, Stefan moderated his drinking in anticipation of an early start, commenting that he '...must return next morning and attend to important business.' That night, however, Henri-Phillipe attacked Stefan as he slept, clubbing him senseless. Rochet dragged the body down to the cellar where a special alcove had been prepared. Having chained Stefan to the wall Henri-Phillipe waited until the young wine merchant recovered, and with care and precision Henri-Phillipe then began to seal the alcove with stone and mortar, oblivious to the desperate pleas from Stefan.
Finally the work was completed, leaving Henri-Philippe satisfied. He had left a barrel of wine within reach to ease Stefan's thirst, planning that Stefan would experience a slow death from starvation. All that remained was to dispose of Stefan's horse. With the village still sleeping off the effects of the wine, Henri-Philippe had no trouble slipping out unnoticed. Scattering Stefan's belongings by the road, he let the horse loose and returned to Pritzstock.

Three days later Stefan's saddle and pack were spotted. Everyone had assumed he had left early without wanting to say farewell. Despite a search organised by the Mayor of Pritzstock his body was never found.

For a while the disappearance, and presumed death, of the young wine merchant caused much talk and anxiety in the area. However, with no further incidents to fuel speculation the name of Stefan Manrauzer was forgotten, at least, that's what Henri-Philippe hoped and thought. And so things might have been saved for one person, Stefan's twin brother, Dieter.

At the time of Stefan's imprisonment, Dieter Manrauzer was nearing the end of a successful wizard's apprenticeship at Middenheim. Yet, as the days of Stefan's ordeal passed, his brother began to suffer in much the same way. Linked in kinship, Dieter at first suffered sleepless nights but within a week showed signs of a severe wasting disease. Soon after, the apprentice wizard collapsed into delirium, and as his condition worsened the physicians feared for his life. Suddenly (at the moment of Stefan's death), the month-long illness vanished and Dieter began to recover. Only then was he told of his brother's disappearance while on a business trip to Pritzstock.

In the three years that have passed, Dieter has learned of his late brother's affair with Elisabeth (from letters he found at Stefan's Altord residence) and the invitation from Henri-Philippe. Discussing these matters, along with the mysterious illness, with his superiors, Dieter has finally managed to piece together the nature of his brother's demise.

Dieter, now a Level 2 Wizard, has come to the village consumed by the idea of revenge. Driven by his own (slightly irrational) beliefs, Dieter is also affected by the spirit of his dead brother, Stefan Manrauzer: new exerts a hateful force from beyond the grave and Dieter is being influenced to ruin Pritzstock and kill Rocheteau.

The wizard's first move was to scout the local country and find a safe base for himself and his hired bodyguard, Kurt Schwarz. This is where he got lucky, after a fashion. In a cave well-hidden by vegetation they discovered numerous human and humanoid skulls, grim remnants of an ancient battle. Dieter at once sensed that they were magical in some way. After experimentation, Dieter learned that they could be controlled, to some extent at least. Since then he has been unleashing them to attack the village of Pritzstock; they are a perfect way of terrifying the villagers and forcing them to abandon the place. What Dieter doesn't know is that the magical qualities of the skulls are due to trace elements of warstone present in the cave. The amount is not sufficient to produce Chaos changes except with significant exposure, but it is enough to be of interest to those traditionally dependent on it - which leads to the final part of the adventure.

A small band of Skaven, alerted to the presence of warstone in the area, have come hunting for it. Having eventually narrowed the search to the cave, the Skaven have spied out Dieter and Kurt, and have also seen the flying skulls. Their leader, being fairly smart as a Skaven go, has decided to hide his time to see just what the skulls are capable of and how the Skaven might make use of them. Reasonably enough, the Skaven are uncertain of whether to negotiate or attack, given that the air may be thick with flying skulls of unknown power.

The remainder of the adventure is set out as follows. After setting the initial scene as the PCs arrive in the village, there is a section on NPCs in Pritzstock: what they do, who they are, what they know and suggestions on how they will respond to various PC actions and conversations. This is followed by descriptions of Dieter, Kurt and their cave, and details of the Skaven nest are also given. An important aspect to the adventure concerns time: Dieter will effectively win if the grape-harvest is prevented. The atmosphere in the village will become increasingly desperate as the days pass.

**ARRIVING IN PRITZSTOCK**

The rough track from Grubenhof emerges from the forest to reveal a small valley, intensively cultivated with acre upon acre of healthy-looking vines. If the party is travelling with Hans Krug they will hear a grunt of surprise. If they enquire further the farmer will state his curiosity that nobody is working the vineyards. The GM should assume that the PCs arrive on Day 0, and events are timed accordingly.

Arriving in the village proper (across a well-maintained but rather inadequate ditch), the PCs will be struck by both its prosperity and quietness. Furthermore, a couple of houses have crude planks nailed across the windows, and large sprays of flowers on the front doors, (identify! Plants will reveal they are 'nanny's fingers' - generally considered to ward off evil spirits). The doors of these houses are also inscribed with meaningless runes, but it needs the Rune Lore skill to appreciate that they are indeed meaningless.

Travelling further with Krug or general investigation will reveal that all the villagers are attending a meeting outside the house of Henri-Philippe. The scene is quite confusing, with many people speaking and shouting at once. Things will quieten down when strangers are spotted, and at this stage the villagers will be wary of newcomers and act accordingly.

Taking advantage of the hull, Henri-Philippe will speak, ‘Look, there's no point arguing until we’ve all calmed down and can discuss things rationally. And there's no sense blaming people without cause.' At this there is a general murmur of dissent, but Henri-Philippe continues, ‘Everybody go home and we'll meet again in a couple of hours.' This is met with broad approval and the villagers begin to disperse. If the PCs arrived with Krug, the farmer and assistants will drop them off and continue on their way (but not before visiting the local store to find out what's going on).

Once the meeting is concluded Henri-Philippe will be free to greet the party, and reference should be made to his description in the NPC listing.

**Recent Events**

Ten days ago a child, Seele Baehrlich, came running into the village having seen a ‘spirit’ in the woods (Sighting 1 on Map 3a but see entry in NPC listing). Seele is well-known in the village for his various tall tales and this one was put down to imagination. However, three days later, Isolde Guterlant was out collecting fruit when she noticed a skull sitting on a branch. The skull did not move but when she returned with a couple of midsummers the skull had gone. (Sighting 2). The villagers did not take her seriously. However, three days ago, two town workers, Siegmund Haller and Knud Groenertrost, both claimed to have seen a ‘gloaming skull’ floating in the woods while out working. (Sighting 3). This was taken seriously but a full-scale search by the militia failed to reveal any clue.

Finally, on the morning of the PCs’ arrival, Erkett Surhardt was attacked, again while working the vines. Three other workers heard...
her scream and rushed over to where Eric was last seen. They discovered her unconscious and bleeding, but worse still, a skull was resting on her body (Sighting 4). The skull took to the air but instead of attacking flew off into the forest. Eric was carried back and now lies in the Rochetteau house, attended by Elisabet.

An already frightened village had gathered to 'do something' when it was noted that Sigismund Halbers (one of the witnesses in Sighting 3), was missing. A search of the village has failed to find him and this has unnerved the villagers further. Actually, a very scared Sigismund left secretly before dawn. He had no relatives in the village and decided to park his bags and run.) With the grape-harvest due to begin in 2 days time the villagers are now worried about their livelihood: they are frightened to go into the fields, and migrant workers are sure to hear of events and stay away.

All the above is common knowledge, but the PC’s are likely to obtain a more coherent version from Henri-Phillipe. Speculation in the village is rife and it will be recalled how a young wine merchant disappeared a few years ago. In addition, there are various rumour/explanations of recent events:

1. The graves of dead warriors from an ancient battle have been disturbed by clearing the forest. Local rumour, based on truth, has it that a Chaos hoard from the Draikwald Forest was slain over to the south-west. Perhaps some were also slain near Pritzstock?

2. The skulls have been sent as a punishment from the gods for not making proper sacrifice in respect of the recent excellent harvests.

3. Henri-Phillipe is somehow involved in order to buy land cheap. When all the villagers have left or been killed. Who else has the capital to buy land?

The last rumour is the blackest and will only be spoken if things are getting very bad (and Henri-Phillipe isn’t around).

The villagers are also angry that the millitia has not done anything to stop the skulls and this has created some bad feeling between people. Just what the millitia (four farmers and a warrior), are supposed to do nobody says, but that doesn’t stop them from complaining.

**PRITZSTOCK: THE INHABITANTS**

NB: Many of the villagers have the skill Viniculture. This is similar to Brewing but applies only to wines, including knowledge of vine-growing and other aspects of wine-making.

**HENRI-PHILLIPPE ROCHETEAU, MAYOR OF Pritzstock**

Henri-Phillipe is a large, stoutly built 42 year old man, with an olive complexion and shoulder-length black hair. A decade of good-living has made him slightly overweight but he still enjoys robust health.

Originally a wine merchant from Breton, Henri-Phillipe visited the area on business and discovered the excellent potential of soil and climate for cultivating a Bretonian grape. With borrowed money Henri-Phillipe purchased a substantial amount of land from the locals (at a fair price) and settled in the area 14 years ago. These locals now work the land as tenant farmers. The new vine soon got established and, having paid off the initial loan, Henri-Phillipe has enjoyed increasing profits ever since.

He married Elisabet, a local girl, two years after arriving, being attracted by her good looks and innocent nature. However, since learning of the affair with Stefan Maranaeur he has been very bitter towards her, and now treats her as a servant rather than a wife. He also blames Elisabet for not bearing any children, a fact noticed by the rest of the village who believe this to be the reason for the marriage’s failure.

Henri-Phillipe is very much the typical Breton, given to exuberance and ‘theatrical’ displays of emotion. He has a lot to lose if the harvest does not go ahead on time and will welcome the PCs as potential rescuers. He will therefore offer 750 GCs if the party deals with the skulls before the harvest begins. For each harvest day lost the money on offer will fall by 100 GCs. His own personal belief is that the skulls have indeed come from some disturbed battle field; perhaps all that’s needed is to scout up some tomb entrance to stop the skulls getting out. During their period of hire the PCs may sleep in the fermenting shed and will receive free food and drink.

If you are using this scenario as part of a campaigning you may wish to have Rochetteau offering a percentage profit from the harvest as payment. A good harvest will net Henri-Phillipe 5000 GCs in one year’s time, rising by 1000 GCs for each extra year the wine is matured. (Full maturity being reached in five years). Rochetteau will open negotiation at 15% but may be bungled to 20%. The party must state how many years they wish to wait and individuals must return at the appropriate harvest-time to collect their share of the agreed sum. For each harvest day lost, Rochetteau’s profit falls by 10%.

**The Cellar**

Rochetteau’s house is not mapped but searching the cellar will reveal fairly recent brickwork behind one of the large wine barrels, (there is only 1” of space between wall and barrel).

If asked about this, Rochetteau, (who may be wondering what people were doing rooting in the cellar since the only entrance is via the kitchen) will state that the alcove was sealed to combat damp. Use of the skill Mining will reveal that the brickwork is less than 5 years old and that there is no sign of damp anywhere in the cellar.

Getting into the sealed alcove is difficult: Lack of space prevents the use of a sledgeskimmer. If the wall is to be knocked down then the large (heavy) wine barrel must first be moved or smashed. If access to the alcove is gained a dessicated body can be seen, one hand chained to wall. A wine barrel and ladle are next to the body. If the body is searched a letter can be found. Part of the letter has been eaten by mold, the remaining text is as follows...
My Dearest Stefan

How much I have missed you. How much longer can we keep up the pretence? One day we will surely be uncovered. I hardly dare see you when you visit for fear that the look in my eyes will reveal the love in my heart. Can you not see the way I tremble when our hands meet in greeting? I do my best not follow you when

As you might think, the letter is from Elisabet Rocheteau

Reaction to Events

If, during the course of the adventure, Henri-Phillipe comes face-to-face with Dieter Maraneau he will turn pale as if seeing a ghost. He had no idea that his victim had a twin and will assume Stefan somehow managed to escape. The GM may wish to have Henri-Phillipe break down and confess at this point, perhaps running into the cellar in temporary madness to check on the 'cell'. Alternatively, Henri-Phillipe might be overcome with anger that his enemy still lives and attack Dieter immediately, saying something like, 'You! I don't know how you did it but you're not going to escape death a second time.'

However, if confronted with the evidence of his crime (ie in a body in the cellar) Rocheteau will attempt to bluff, bribe or fight his way out.

Henri-Phillipe Rocheteau, Mayor of Fritzstock

Skills
- Consume Alcohol, Etiquette, Herb Lore, Read/Write Breton Read/Write Reikspiel, Super Numerate, Vineculture

Belongings
- Leather jerkin (0/1 AP/body), Dagger (+10D, -2 Dmg, -20 Parry), Pouch (4GCs/11 SSh/10 BP), Sword (kept in home)

ELISABET ROCHETEAU

Elisabet is 33 years old and of slender build, with plaited blonde hair and deep blue eyes. She is a quiet country woman who says little when her husband is around. Her parents, now dead, persuaded her to marry Rocheteau, and for a while the marriage worked, despite the fact she was always overshadowed by Henri-Phillipe's extravagant personality. Over the last few years though, her husband has become increasingly domineering. Not surprisingly, she has been increasingly unhappy as a result. In part, she blames herself for not being a better children and tries to make up for it by behaving as a dutiful wife.

The disappearance of Stefan affected her deeply, her grief made worse by having to be kept hidden. She still remembers their affair and often dreams that her lover will return one day and make her happy again. She still keeps the few letters that he secretly gave her hidden in a hat-box in the bedroom.

Reaction to Events

Elisabet knew that Stefan had a twin brother but her reaction on seeing Dieter will be that her wish has come true. She still has enough common sense to try and hire Henri-Phillipe if she hears the word about Stefan's death. Otherwise she will do her utmost to get him executed for murder.

Elisabet Rocheteau

Skills
- Charm, Cook, Etiquette, Evaluate, Haggling, Read/Write

Belongings
- Knife (+10D, -2 Dmg, -20 Parry), Purse (1GC/16SS/8BP)

PARZIVAL TRISTAN ASCHAFFENBERG

Aschaffen is a good-looking 22 year old male of 6'2'', tall, blue eyes and pearly white teeth. Parzival is the son of an Altdorf noble (leading to the false village opinion that he is a bastard son of the Emperor), and is half way through his two year stay with the militia here (of which he is in charge).

Parzival really wants to be a Templar but his father, a friend of Rocheteau, insisted he get some experience of 'adventuring' first, and sent him to Fritzstock to organise the militia. His father believes this would be an easy introduction to adventuring. Parzival has spent much of his time training the militia (all 4 of them) in advanced marches and drills. The rest of the time has been spent courting the local beauty, Isolde Gudrani. At all times Parzival displays the classic symptoms of the noble born. He is rich, vain, arrogant and tediously chauvinistic.

Parzival views the skull attacks as a gift from the gods, allowing him to show his worth at last. Unfortunately, the skulls have not played fair and he has not seen even one, let alone fight one. He is more concerned with gaining glory and will therefore agree to any plan to go skull-bashing with enthusiasm. However, he is well aware that the militia are being blamed for not doing enough, he will co-operate with any plan that looks like getting results (providing he has a high-profile part in it). Despite his annoying personality the PCs would do well to get him on their side.

The militia under his command are Josef Bleuler, Manfred Fliess, Hans-Friedrich Kallmann and Gunter Semmelweis

Parzival Tristin Aschaffen

Skills
- Animal Training, Disarm, Dodge Blow, Drive Cart, Evaluate, Excellent Vision, Pole-Horse, Specialist Weapons (Fencing Weapon, Farrying Weapon), Strike Mighty Blow, Very Strong + Vineculture

Belongings
- Mail coat (1AP/body/legs), Helmet (1AP, head), Cowl (1AP, head), Shield (1AP, all), Rapiers (+20D, -1 Dmg), Left-hand dagger (+2 Dmg, -10 Parry), Flash clothes, Personal jewellery (worth 40 GCs), Pouch (17GCs/16SS/-), Light Warhorse, Friedrich

ISOLDE GUDERIAN

Isolde is ravishingly beautiful 20 year old with black hair, green eyes and a perfectly proportioned figure. She is well aware of the effect her presence has on the men-folk but hides this knowledge under an air of innocence. She openly wears a small gold brooch that was a gift from Parzival.
Note: Parzival will challenge to a duel any male getting too friendly with his woman. Unless taunted, Parzival will not engage in a duel to the death, and until wounded he will try to disarm his opponent and claim immediate surrender. Things could get very bad for the adventurers if Parzival is killed in such a manner; Rocheteau will dispatch news to Altdorf at once and the GM should follow this up as he thinks fit. In any case, Isolde will praise Parzival if he wins (and discontinue flirting,) and comfort him if he loses. After all, he might be an arrogant bore, but he is a noble.

Isolde’s encounter with a skull is Sighting 2 on Map 3a. Her only other information is that it appeared to be the skull of an animal, perhaps a badger or something similar. (NB. Isolde saw a Skaven skull.) She is not sure, but if asked, she will say that the eyes of the skull were glowing dimly. If taken back to the area she will be unable to locate the specific tree. Searching the area will not reveal anything of interest.

Isolde Gaderian

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Skills

Ambidextrous, Charm, Cook, Etiquette, Herb Lore

Belongings

Personal jewellery (100 Gcs), Purse with 6Gcs/11SS/27BP

WUDER LECHART

Wuder appears as a grubby drunken village idiot. In the best tradition of village idlers he sits on fences sucking straws and winking knowingly at passers by. The young Wuder arrived in Pritzstock as a migrant worker 10 years ago, and stayed when the harvest was over. He began to act strangely 3 years later and is now completely insane. Luckily, the village took pity on him and feed him scraps.

Wuder wanders freely around the whole area of Pritzstock, roaming deep into the forest where the mood takes him. He will talk to anyone who gives him food, and loyally follow anyone who gives him something shiny (like a silver shilling). Wuder’s speech is almost incomprehensible. For a start he no longer has any teeth, he is often drunk and/or delirious, but more importantly, he speaks a mixture of Old Worlde and Dark Tongue! PCs knowing Dark Tongue language will recognise if making an Observe test; an Observe test by other PCs will simply reveal that Wuder is speaking a mixture of two languages.

As a young man Wuder was interested in the rumours concerning a battle site in the area. He spent hours searching the forest and by chance came across the cave containing the warstone (and skulls). Wuder began to dig where the skulls lay, hoping to find some treasure. All he found was a bit of rock and would have dug deeper had not one of the skulls moved. Parzival charged the rock, which was kept as a lucky charm. He now uses it in place of his teeth to help chew tough bits of food.

Warstone does not make for a lucky charm and Wuder’s brain began to suffer as a result, and his speech began to include elements of Dark Tongue. However, Wuder’s body benefited from the Chaos source, getting increasingly tougher as the years have passed. His Wound total increased and in addition to becoming resistant to Disease and Poison, Wuder has also become immune to normal weapons. With his brain almost gone Wuder is immune to the effects of Fear and no longer feels any pain. All these attributes will be lost permanently if Wuder is seperated from his bit of warstone for more than a day, becoming in all respects a normal idiot. He cannot be cured of his insanity by any standard means.

If Wuder loses his “lucky charm” (and he won’t give it to anyone without a struggle), he will go very upset. Soon afterwards he will set off back to the cave to obtain another piece. Being so attuned to Chaos he will have no trouble locating it so curious PCs may learn something to their advantage. However, if he does get a new piece of warstone, he will develop another set of mutations.

Map 3 lists all the households in Pritzstock, and any villagers not listed above have the following typical profile:

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Skills

10% chance of Animal Care, Carpentry, Evaluate, Haggle, Herb Lore, Identify Plant, Orientation, Silent Move Rural
20% chance of Concealment, Rural, Ride
50% chance of Consumable Alcohol, Cook, Drive Cart
90% chance of Vineculture

Belongings

50% chance of Leather jerkin (0/1APs, body), Club or Dagger (+10L, -2 Dmg, -20 Parry)
Pouch (1d6 Gcs, 1d10 Ss, 2d10 Bps)

Details on some of these villagers are given below:

Seel Baldurich

Seel is a quite obnoxious, snotty-nosed young boy. He was playing in the woods when he saw a skull at location 1a on the Sighting map, and ran back frightened. However, having been warned “time and time again” not to play so far from the village, he lied about its position, claiming that he saw it at location 1b.

Under close questioning Seel must make a Bluff roll to arouse the suspicion of the person asking the questions. He is a reasonable liar so his chance is 30% If challenged Seel will admit to the deception. If Seel takes the party to area 1b more than once, PCs should be allowed an Observe test to notice that the location is different (Seel is only seven)
Sigismund Halbstret

One of the witnesses to Sighting 3, Sigismund has since decided to pack up and go. He worked at the Reuter household and inspection of his room (a corner of the hayloft), will reveal that all his clothes and a few belongings have also gone. His employer considered him a lazy worker and are not too distressed about his disappearance.

Knud Gropenfrotteur

Knud is the other witness to Sighting 3. He works for the Kalmann farm and is somewhat stupid, needing to be prompted often in order to reveal the little he knows. He and Halbstret were out working when they spotted the skull heading towards them. Sigismund started running but Knud waited to hit it with his pet shovel ‘Clod’ for whatever reason the skull turned and flew back into the trees.

Knud carries his shovel everywhere and even takes it to bed. His main usefulness around the village derives from a Strength value of 6, but with a WS rating of 22% and an I rating of 12% his combat potential is limited.

Erietta Surhardt

This young woman currently lies unconscious in the Rocheteau house, tended by her mother and Elisabet Rocheteau. She will recover consciousness in about 2 days but will still be weak from blood loss. A successful Heal Wounds will result in consciousness one half-hour later. Note that her mother or Elisabet will not allow any grubby little adventurer to probe Erietta’s body and must be convinced either of the individual’s medical training or the need to discover information about the attack.

Examination of Erietta will reveal that she was bitten twice and, if the person has either Cure Disease or Heal Wounds, that one of the wounds shows sign of infection. This infection is normal and will subside in a day but may be treated by a successful Cure Disease roll.

Erietta was attacked by surprise and her only recollection is a ‘glimmering white face with red eyes’ (Sighting 4 on Map 3a). More information can be gained from her ‘rescuer’, Wanda and Hilda Klopf, and adjen Uderlast. They heard a scream and ran over to help, but on seeing a skull on Erietta they immediately ran back. Their courage returned when they saw the skull flying off into the forest. Note: Wanda and Hilda are twins and continually repeat what the other has just said and/or confirm the truth of the same statement.

Ludovic and Mathilda Reuter

This snobbish couple run the only store in the village. Items commonly needed by farming folk are stocked at normal prices and, since the village is quite prospering, they also stock some fancy goods as well. These are invariably useless, folding card tables, toast racks, garden gnomes and so on. These items are sold 25% more than the normal WFRP price.

Mathilda is the village gossip and knows many ‘truths’ about people in and around Fitzstock:

- Henri-Phillipe has a mistress in Aldorf and Muddenheim. (False: he only has a mistress in Muddenheim)
- Aschaffenberg has been divvied for an ‘indiscrption’. (False: but he did get a servant girl pregnant)
- Knud Gropenfrotteur is wanted for murder in Muddenheim. (False: Knud has never been to Muddenheim)
- Elisabet Rocheteau flirts lovers before her husband. (False)
- Gunter Semmelweiss spends a lot of time in the pig-shed. (True: he’s a miser and hoards money in the pig-shed)
- Isolde Guderian got her gold brook by ‘being nice’. (False)

Etc...

Mathilda has no time for legends, myths and so on. If asked about Stefan Mataraz (unlikely), she will recall him as a good-looking wine merchant from Aldorf, ‘and they say he had a woman in every place he did business’. If struck for a true bit of gossip Mathilda will invariably make something up (of a typically unsavoury nature).

RUNNING THE ADVENTURE

If the PCs have behaved intelligently they should find themselves hired to deal with the problem of the skulls soon after reaching the village. The PCs have two days after arriving before the start of the harvest is due, and until this time the villagers have no real need to venture beyond the boundary. If the skull problem still remains, villagers will not work the vineyards unless guarded by a personal escort. Their livelihood may suffer but it’s better than being killed. Even if the PCs are willing and able to guard the villagers it will have little effect as far as the harvest is concerned since without migrant workers, (scarred off by rumours and the skulls worst and east), the amount of grapes harvested will be negligible.

The militia, led by Parzival, are at the PCs’ disposal. However, there are little more than normal farmers and, unlike their leader, will harbour no desire to go skull-hunting. Parzival will therefore instruct them to maintain a watch along the village boundary. Parzival will be all too eager to engage the skulls.

The adventures will probably form three objectives: gaining information about attacks (dealt with previously), trying to capture a skull, and attempting to locate where they are coming from. The last two are dealt with below.
Capturing a Skull

This is not an easy task. The initial problem is that there is simply nothing to capture. Over the last week or so only 4 sightings have occurred (plus the one which wrecked the coach). Like it or not, the PCs will have to wait for a skull to come to them. Bearing the underground around Pritzstock is unlikely to have any effect.

Unknown to the PCs, the skulls are following a timetable laid down by Dieter. Most of the last week’s sightings have been the results of Dieter’s experiments in control, moving, hiding, watching, following and attacking. The attack on Erietta marked the end of Dieter’s experiments. After the attack, Dieter had the skull return to inspect it for damage. Having done this Dieter sent skulls to take up positions north, west and east of the village. These will be in position by approximately 3:00pm in the afternoon following the attack on Erietta (ie the day the PCs arrive), and are discussed in the Timetable of Events below. Sightings of further skulls will depend on Dieter’s timetable and any activity on the part of the PCs.

Assuming the party have a skull in sight then it can be captured just like any other creature. However, if the skull is fighting, PCs will need to use a net or something similar since it is not possible to simply grasp hold of one, (just as it’s not possible to grab hold of someone’s sword arm). Various skills may be tried and the GM should consider each on its merits. It’s not impossible to capture a skull but neither is it like catching a ball.

Using a Captured Skull

Skulls cannot be interrogated but may come in useful nevertheless. The behaviour of a captured skull depends on its state. If active the skull will do whatever Dieter tells it to. If passive the skull will keep on trying to carry out its last instructions. If the skull is in a dormant state, the PCs may make use of its orientation ability (say by using it as a compass or by putting it on a lead), or attempt to gain control (perhaps in an attempt to follow other skulls). Further details are provided in the Bestiary. However, the villagers will not be too happy at the prospect of a magical skull, no matter how tame, flying around the village.

If Wader Leuchhart approaches within 5 yards of a dormant skull it will sense its lack of warppoint and try to move towards it. If it’s able to move, the skull will fly slowly up to Wader (who will watch in fascination), and then struggle to him like a pet cat, getting as close to the warppoint as possible.

Tracking a Skull

Although the skulls do not travel fast, they are able to fly above the tree tops and this gives them a certain advantage. Obviously, a person looking out over the trees will be able to see where the skull goes, but with normal vision he will lose track of it after about half a mile. Under no circumstances will Dieter’s last be discovered by chance, the area to search is too big and the cave entrance too well-hidden for that to happen. Inventive PCs may work out various plans to follow a skull and the GM must again judge each on its merit.

Theoretically, a skull flying through the trees could also be tracked. In level flight they can only reach 32 yards per round (approx 7½ mph). However, a skull can keep up this pace for as long as it wishes. Characters will be reduced to a breathless standard, but will not be able to move. Note that characters running full-tilt in the forest must make a Luck test (10% modifier) every round to avoid tripping over roots, smashing into low branches and so on. Failure will result in normal full damage.

Timetable of Events

Day 0 (afternoon)

One skull takes up a vantage position ¾ mile north of Pritzstock to watch over the village and vineyards. One skull takes up a position 2 miles west of Pritzstock by the road, and another 5 miles east of Pritzstock, also by the road. The west and east skulls are programmed to attack any humanoid they see, but to break off the attack if the victim flees. The north skull is programmed to sit and wait. Dieter assumes active control of this skull every 30 minutes in order to gaze upon the area. If villagers are working the fields, Dieter will keep control and have the skull attack. If Dieter can see nothing of interest he will set the skull to continue waiting.

On the first occasion Dieter spots adventurers (via a skull) he will investigate further, but will not attack unless provoked.

During the night Dieter will assume control of the north skull every 4 hours and will then fly around the area to spy on activities in the village.

Day 3

Dieter will keep up the ‘watch-and-wait’ pattern.

Day 4

Dieter will have the north skull sneak to the village and attack a lone individual for a couple of rounds.

As Day 3 but Dieter will try and attack a ‘watching’ millitant. He will also have the skull attack a second person while the injured lookout is being attended to.

At the end of the day Dieter will initiate his first night attack. The skull will go from one house to another, breaking windows and briefly attacking the occupants, and attacking some 6 houses.

Under increasing pressure from ‘Stefan’, Dieter will have the north skull attack the Rocheteau house, entering via the chimney if the windows are boarded, or battering a door open if the chimney is blocked. Elisabet will be ignored but Rocheteau will be attacked and, if possible, killed. You may wish to have this attack take place as Rocheteau and the party are discussing what to do over meal or drink.

If Rocheteau is dead the skulls will restrict their activities to stopping work in the fields. If he is still alive, then before dawn Dieter will also have a skull scrape a message in the ground outside his house, ‘Death to Rocheteau’, and the events for Days 8 and 9 will take place.
Day 8

Dieter will recall all skulls in preparation for a mass attack so some work in the vineyards is possible. However, at dusk he will have one of the skulls fly over with a message in its mouth, ‘Hand over Rocheteau by dawn and you may go in peace’. The message will be delivered to one of the adventurers.

Day 9

At dawn Dieter will have all 4 skulls laying siege to the village. If Rocheteau is waiting to be hanged (presumably bound and gagged), the skulls will perform a very messy execution. If Rocheteau is not so delivered, anything that moves will be attacked and killed but the skulls will concentrate their efforts into finding/attacking Rocheteau.

The skulls will systematically search each house in turn: one active skull will attempt to gain entry, while the other 3 watch and wait. On gaining entry the skulls will attack anyone inside, finishing their attack by causing as much damage as possible, including setting houses alight by knocking over lanterns etc. Dieter will keep up this siege until all houses have been searched or Rocheteau is killed, replacing any skulls that are destroyed in the process. His final act will be to have the skulls carry burning torches to the fields in order to destroy the vineyards as well.

Once the village has been raised to the ground then Dieter will consider his revenge complete, irrespective of whether Rocheteau is still alive. His final act will be to have a skull inscribe the words ‘For Stefan’, in the ashes near the Rocheteau house.

The timetable above is, of course, subject to change, either because of PC activity or if the GM wants to increase the pace of the adventure. Dieter’s motivations are of direct relevance to the activity of the skulls and the GM should refer to his description for fuller details.

Assuming the party locates the cave and keep it under observation, the following facts will be revealed during the day (excluding charges due to play).

3 skulls arrive at about 1.00am and 3 skulls leave shortly after.

A rough-looking fighter type leaves at around dawn and returns 24 hours later, sometimes with some game (usually rabbit).

In the early evening a wild-looking man emerges, has a stretch and a deep few breaths and returns to the cave after taking a short walk. He is followed by a skull which flights from tree to tree wherever the man goes. This individual looks very ragged round the edges, with matted hair and greasy stubble.

Of course the party must make sure they are not spotted by any of the cave’s inhabitants. It is also possible that the party is spotted by the Skaven. A Skaven watch is posted some 200 yards away to the north-west of the cave (only 30 yards away during the night). Any sighting will be immediately reported to the Skaven commander at location E on Map 2 (details of the Skaven can be found in the next section).

If Dieter learns of individuals outside he will, if given time, use a skull to investigate. He normally has one waiting passively in the cave while the other three are out. If at any time it looks like he will be attacked the wizard will terminate control of any skulls far away and begin to assert control of skulls in the cave (but this takes magic-points and time).

Both Dieter and Kurt will realise the cave could become a trap and will want to act quickly. As soon as Dieter has a full complement of skulls, he will use them to initiate an attack. Once all the skulls are engaged he and Kurt will emerge and act appropriately. Only when Dieter is attempting to gain control of a skull (or is in active control of one) does he need to spend time in concentration.

If subjected to a surprise attack in the cave, the two men will simply make the best of it. Dieter will again try to assert control over skulls in the cave rather than wait for skulls already under his command to return. Dieter is driven by an obsession and will fight to the bitter end. Kurt is simply a mercenary and will surrender if reduced to 2 Wounds or below.

It is possible for the party to deal with the wizard without resorting to violence. If they have knowledge about Stefan’s death and can persuade Dieter they have dealt with Rocheteau then a truce might be arranged. Dieter will want proof, but will be willing to send a skull to investigate.

THE EFFECTS OF SMOKE

It is quite possible for the PCs to decide on using fire to drive out those in the cave. Gathering suitable material will take about 2 man-hours, and in their search, the bundles already prepared by the Skaven may be spotted as described above. If dry wood is used then people in the cave will be forced to leave after about 30 minutes. If ‘greenwood’ is used much more smoke will be produced, forcing
people to leave in 10 minutes. Staying beyond this time will result in 1 Wound per round damage from choking. If the wood is still burning, individuals must burn through (assuming tree trunks aren’t blocking the entrance), resulting in 4d damage. On the round characters emerge from the smoke and flames, they will be unable to attack and will count as prone targets. Provided attackers are ready and waiting.

THE CAVE

A Two candles provide faint illumination in the passage leading into the cave. The passage shows signs of footprints if an Observe test is made or the path is examined carefully.

B The passage turns at this point, and on the south wall a skull can be seen resting on a ledge. A candle rests on the skull and has covered it with melted wax.

This is a normal skull but has the spell Magic Alarm cast on it. An Observe test will reveal that the footprints stay clear of the skull. The spell will activate if a creature comes within 1 yard, informing Dieter that intruders are present.

The passage opens up before the skull to reveal a large candle-lit cave to the right and a cloth screen ahead. Unless forewarned, Dieter and Kurt will have a torch burning in area E and the light from this will appear under the curtain. The party may hear the men talking or snoring depending on the time of day and how cautious they have been.

C This area is used as a store of iron rations and water barrels. About 6 man-weeks worth in total. Torches, candles etc. are also here. Dieter and Kurt are self-sufficient in food and water but Kurt still goes out hunting frequently. A small individual could hide behind the stores but would be automatically spotted if the stores were utilised.

D About 32 skulls, human, beastman and skaven, are laid in this area in a weird pattern. The cave was the site of Chaos activity but was abandoned long ago. Depressions can be seen in the sand where 10 other skulls were laid. Some 6 inches below each depression, buried in the sand, is a small nugget of warstone. That is, there should be. One of the depressions actually shows signs of digging and the piece of warstone under the skull is missing, removed by Wuder Lechurt about a decade ago. Altogether the 42 pieces of warstone weigh about 1/4 lb.

Four of the skulls are now under Dieter’s control, the other six are in a heap to the south (the result of failed attempts to gain control). Obviously these numbers will alter if skulls are destroyed. If Dieter is trying to gain control of one of the remaining skulls, he will be found in this area.

E Behind a sackcloth curtain is the living quarters of Dieter and Kurt. A torch provides light. The only furnishings are makeshift beds.

Dieter and Kurt spend most of their time in here. When neither has anything to do (which is often) they play draughts. Under Dieter’s instructions Kurt is making a simple chess set from odd bits of wood.

Dieter reckons that teaching Kurt chess would help time pass for about a month.

When not out hunting (which he does around dawn), Kurt is busy whistling. Dieter is often resting but during the day he can be found in a trance-like state as he concentrates on controlling a skull (20% chance). At night the chance of finding him controlling a skull drops to 10%.

Dieter will also have a skull in here as extra protection. The skull is normally passive so it would take Dieter a round to establish active control, and another round to give it a new set of instructions if desired.

DIETER MARANAER, LEVEL 2 WIZARD

Approaching 30 and of medium build Dieter is beginning to look fairly mad. He has not washed, combed or shaved for two weeks, and his only set of clothes are creased and dirt-ridden.

Despite his appearance, Dieter is (initially) reasonably sane, apart from his obsession with running Pritzstock. However, with the influence of the skaven and Stefan’s spirit, the wizard will become increasingly unstable as the days pass. This is reflected in the behaviour of the skulls, early on they simply frighten people but later are used to attack and kill.

If captured (and Rocheteau is still alive) Dieter will not reveal anything under normal Interrogation (torture may have an effect but standard tough treatment will not loosen his tongue). If brought face-to-face with Rocheteau, Dieter will fall into a mad rage and attempt to kill him. If Rocheteau has been already been killed then Interrogation will make Dieter talk, and he will be proud of his activities, claiming that it was just retribution for the death of his brother.

Dieter and the Skulls

All previous sightings were part of Dieter’s experiments. The attack on the coach was to see if Dieter could control a skull while he was away from the cave. As a result of these experiments Dieter knows much of what is described in the Bestiary. However, he does not know that a metal burner will negate control, nor that a dormant skull orientates itself with respect to the cave and, having done so, will attempt to return home. Under normal circumstances Dieter would have probably investigated the source of the skull’s power, but in his present state of mind rational thoughts are not common.

A timetable of Dieter’s use of the skulls has already been given. This reflects his twin desires to ruin the village and kill Rocheteau, modified by his increasing madness. As described in the Bestiary, Dieter can have up to 4 skulls under his control. These are normally deployed as follows:

1: stays in the cave near Dieter as a personal bodyguard.
2: Ills around the north of Pritzstock generally waiting for Dieter to assume active control.
3: waits and attacks travellers on the road to Lichinberg.
4: waits and attacks travellers on the road to Grubateich.

If any of these are destroyed or neglected Dieter may initiate control of another skull in the cave as described in the Bestiary. In running the skulls the GM should remember that only one can act intelligently at any one time, it is one controlled by Dieter. The others will blindly carry out their last instruction. Dieter is able to co-ordinate the activities of all 4 skulls either by directly controlling each in turn, or by having the three passive skulls follow the active skull.

In addition to the events timetabled, Dieter also recalls the skulls at about midnight. Since the skulls lose their power if they’re away from the cave for too long, Dieter must replace skulls on duty with fresh ones. The flight from Pritzstock to the cave is 1 hour, so initially, PCs do have a 2-hour window during which no skulls are around Pritzstock.
Dieter Maranaeuc, Level 2 Wizard

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Skills
- Arcane Language (Magick)
- Cast Spells ( Petty Magic)
- Battle Magic 1, Battle Magic 2
- Evaluate, Herb Lore, Identify Plants, Magic Sense, Magical Awareness, Meditation, Night Vision, Rune Lore, Scroll Lore, Secret Language (Classical), Silent Move Rural, Specialist Weapon (Fencing Weapon)

Belongings
- Amulet of Three-Blessed Copper (+20% all Poison tests, +1 to Wound from non-magic weapons), Fencing sword, Robes, Blankets, Knives, Pots and pans etc., Staff, Pouch with 37 GCs

Magic Points: 20

Petty Magic: Curse, Glowing Light, Magic Alarm, Marsh Lights, Open, Protection from Rain, Sleep, Sounds

Battle Magic 1: Aura of Resistance, Cure Light Injury, Fire Ball, Hammerhand

Battle Magic 2: Aura of Protection, Mystic Mist, Smash

Kurt’s Multiple Spell Ring

This spell ring has the ability to cast 2 spells: Cure Light Wound and Strength of Combat. The ring has 10 magic points stored. Both Dieter and Kurt know the trigger words that activate the ring.

On engaging in combat Kurt will use the Strength of Combat spell to add 1d6+1 to his Wound total (effective to the next sunrise) Kurt’s evil nature will prevent him using the Cure spell on Dieter unless he needs Dieter’s magic powers to escape.

Kurt Schultz, Mercenary

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Skills
- Consume Alcohol, Disarm, Follow Trail, Silent Move Rural, Silent Move Urban, Specialist Weapon (Fist), Street Fighting, Strike Mighty Blow

Belongings
- Sleeved mail coat (1AP, body/limbs), Helmet (1AP, head), Shield (1AP, Spear (+10L, +10 to hit), Multiple Spell Ring (see above), Knife, Normal clothing, Pouch (14GCs)

The Skaven Lair

The lair is marked location B on Map 2. The Skaven also keep a watch on the wizard’s cave from a vantage point 200 yards northwest of location A during the day, and 50 yards away during the night.

The lair is simply a well-hidden glade, close to a small spring. A full search of the area will reveal the glade but simply walking past will not. The Skaven all belong to Clan Scram, a servant Clan of the Grey Seals. They have been sent to the area to locate warpsone and assess any problems involved in bringing it back. However, much importance is attached to the recovery of warpsone and the Skaven led by Rustikus, will endeavour to obtain it if at all possible.

The Skaven have been in the area for just over a week. They are unwilling to enter the cave in force since they do not know how powerful the skulls are. However, any activity by adventurers will force the Skaven’s hand.

At any one time the deployment of Skaven will be as follows:
- 1-3 = 5 Skaven in lair, 1 at the cave-watch
- 4-5 = 4 Skaven in lair, 1 at the cave-watch, 1 out hunting
- 6-3 = 3 Skaven in lair, 2 at the cave-watch, 1 out hunting

Rustikus and Sheemar (the sergeant) will always be found in the glade. During the night, one of the Skaven present in the glade will be awake, keeping watch.

The Skaven will fight if they are discovered in their lair. If the Skaven on cave-watch is spotted, he (or they) will immediately flee to inform the others. The distance between the watch-post and lair is about half a mile, and a Skaven will cover the ground in about 10 minutes moving at standard rate (with no need for a Run test due to familiarity with the terrain).

If the main group is alerted to the presence of people near the cave, they will move up to see what is going on, arriving some 30 minutes from when the PCs were first seen by the Skaven watching Dieter’s cave.

Adventurers are likely to be seen as competitors for the warpsone and treated accordingly. Rustikus will have the Skaven move to spring an ambush, but if it looks like the adventurers and wizard are heading for a fight, Rustikus will delay attacking. In this case the Skaven will attack when one side has won, and presumably been weakened by their effort. If the adventurers are trapped in the cave by the Skaven, you may wish for Rustikus to propose a deal, for example, if the PCs leave their weapons behind, they will be allowed to leave the cave.
unharmed. Rusikis will only give the party 5 minutes to decide, and if the PCs do not agree, Rusikis will order the Skaven to begin smoking them out (see the section detailing the cave area). As mentioned above, the Skaven have prepared suitable wood for this very purpose. It will take 2 Skaven only 15 minutes to gather it together.

If events lead to combat, the Skaven will fight to the death. Should the party agree to its terms, Rusikis will allow them to leave. However, once he has obtained the warpstone the PCs will be tracked and ambushed. If the ambush is successful (ie the Skaven outnumber the PCs), the Skaven will follow up with direct combat. Otherwise they will return home to the Drakwald Forest with their booty.

THE SKAVEN UNIT

All the Skaven have Night Vision of 30 yards. If given time, they will lick blades before going into combat, giving a 35% chance of causing infected wounds; (check once for each Skaven). A Toughness test may be made to avoid contracting the infection.

RUSIKIS (SKAVEN LEADER), LEVEL 1 WIZARD

The success of the Skaven mission rests with Rusikis, a promising young wizard of Clan Scuten. Rusikis is keen to return with the Warpstone but is perhaps a little cautious in his approach, wanting everything to be just right before making a move. He 'suffers' from a chaotic mutation that allows him to wear armour without needing to spend extra magic points during spellcasting.

If possible, Rusikis will use his poison to venom 2 of Skeener's arrows plus his own blade. Remember, the blade venom is only good for one blow. A failed WP test will mean that the victim becomes 'drowsy' (WFRP page 82).

Rusikis received his orders from Skleetishk, a Grey Seer. The orders instruct Rusikis to locate warpstone known to be present in an area around the Middleland village of Primm village... A rough map is included showing the location of Primmstock by reference to the roads and rivers of the area. However, the language used is Queekish and so may cause the PCs some trouble in deciphering.

Rusikis (Skaven Leader), Level 1 Wizard

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Skills
- Arcane Language (Magick), Cast Spells (Petty Magic, Battle Magic 1), Concealment Rural, Identify Plants, Magical Sense, Read/Write Queekish, Rune Lore, Scroll Lore, Silent Move Rural

Belongings
- Sleeved mail coat (1AP, body/limbs), Chain cowl (1AP, head), Shield (1AP, all), Sword, blade venom (dodrant, 3 doses)

Magic Points: 14
- Petty Magic: Curse, Gift of Tongues, Marsh Lights, Sounds

Battle Magic 1: Cure Light Injuy, Fire Ball

SKEENER, (SKAVEN SERGEANT)

Skeener has been a number of warpstone-gathering missions and is keen to get this one over with. He disagrees with the waaing game, believing that the unit does have the ability to tackle the wizard and his skills. In his view, all that's required is a surprise attack on the bodyguard when out hunting, followed by a rush to overpower the wizard.

Skeener (Skaven Sergeant)

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</table>

Skills
- Concealment Rural, Excellent Vision, Silent Move Rural
- Specialist Weapon (Two-Handed Weapon)

Belongings
- Bastard Sword (+1 Dmg), Normal Bow (24/48/250, 3 ES), Quiver with 30 arrows
CONCLUDING THE ADVENTURE

The PCs may have played the adventure as an exercise in hack'n'slay, killing Dieter, Kurt and the Skaven. In this case everyone in Pritzstock will be delighted and the party will be rewarded as agreed. On the other hand, if the PCs fail to stop the Skell attacks, and do not discover that Stefan was murdered then there will be misery all round. In this case assume the Skaven eventually storm the cave (having first dealt with Kurt), taking Dieter and the warprax back to the Grey Seers.

If the PCs bring Dieter to the village, it will certainly bring things up: Henri-Philipppe could get very scared or angry, followed closely behind by a hysterical murder rage from Elisabet. Note that bringing a dead Dieter back to Pritzstock will still cause Elisabet to react.

If, by whatever means, Henri-Philipppe is found to have murdered Stefan Marianau then Parviz Aschaufenberg will insist that he be sent to Aldorf for trial. The same will apply to Dieter and Kurt. With the evidence of a body in his cell, Rochetou will be found guilty and executed. His estate will then pass to Elisabet. Punishment of Dieter and Kurt will depend on what they did during the adventure.

Trails in Aldorf often take a long time and so legal calls to the PCs as witnesses may be sooner or later according to the GM's desire.

At the end of the adventure the PCs may have 42 pieces of warprax, just what happens when all the little bits are brought together is up to you. They may not guess that the splinters of rock are warprax, in which case it may come as a nasty surprise to find a Skaven raiding party on their trail a few months later (or alternatively, when individuals start growing a third eye, begin sprouting extra limbs etc).

The end of the adventure may also find a few PCs suffering from various infected wounds or diseases. The PCs should be made aware that cures may be found in Middenheim at the Temple of Shallya.

If you are running the scenario as part of The Enemy Within campaign, the PCs should be directed towards Middenheim in preparation for the forthcoming Power Behind the Throne. If one of the PCs had good Fellowship and got on well with the Jezz sisters, you may like to have a letter delivered inviting him/her to Middenheim, with a hint that an introduction could be made to...
EXPERIENCE POINTS

The following EP awards (per PC) are suggested for this adventure, but modify these to suit the circumstances of your campaign.

1. Role-Playing in Pritzstock: 5-60 points.
   In addition to playing their character consistently, you should take account of the quality, diplomacy, ingenuity displayed when talking to the people of Pritzstock. Sensible plans for getting information and intelligent use of information should be especially rewarded.

2. Dealing with the Skull Attacks: 10-50 points.
   Award experience points for clever tactics that exploit the skull’s weaknesses. Other factors deserving credit include mobilising the villagers in an effective way: tracking the skulls to their source and working out the various limitations of the skulls. PCs should be thinking ahead on how the village and harvest can best be protected.

   Rushing the cave as soon as they arrive is not the best way of earning EPs (unless of course the PCs have dealt with the skulls and are aiming for surprise). Capturing Dieter, Kurt or both should earn more points, as should any tactic that makes them surrender without a sword being drawn.

4. Dealing with the Skaven: 10-30 points.
   This will probably mean a fight. No points should be awarded if the Skaven escape with the warstone.

5. Saving the Harvest: 5 points per full day saved (max 35).
   No fate points are awarded for this adventure.

BESTIARY

THE DEATH SKULLS

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<tr>
<th>M</th>
<th>Ws</th>
<th>Ks</th>
<th>S</th>
<th>T</th>
<th>W</th>
<th>I</th>
<th>A</th>
<th>Dc</th>
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<th>Cl</th>
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<td>Chaotic</td>
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The Death Skulls consist of human, Beastman and Skaven skulls which have developed powers due to prolonged exposure to warstone. Normal skulls do not react to warstone in this manner; it requires special chanting and rituals soon after the creature’s death to produce the effect.

A skull’s only means of movement is by flying. They fly as swoopers so their horizontal movement in level flight is 12 yards per round minimum, and 32 yards per round maximum. Climbing or diving will affect this horizontal movement (WFRP p76).

The sight of a skull (or group of skulls) requires a Cool roll to be made to negate the effects of Fear. The skulls themselves are immune to psychological effects. In addition to damage, the bite of a skull has a 10% chance of inflicting a rare variety of Tomb Rot. Anyone bitten by a skull must make a test against Disease. If this fails, the Rot will set in causing the loss of 1 Toughness and 10% each in DEX and FEL within 24 hours. Fortunately, the Rot only lasts for 1 day but bitten characters are not to know this! Cure Disease will prevent the loss if applied within 4 hours of the wounding. However, any loss of characteristic points suffered as a result of such a bite is permanent.

The skulls have no innate intelligence but can be used to carry out the direct and indirect commands of a controlling spellcaster. A skull may be in one of four states.

Active: (indicated by the eye sockets glowing bright red) whenever the controller is in direct command.

Passive: (indicated by a dim red glow in the eye sockets) when the skull is carrying out pre-set instructions.

Dormant: when a skull is neither under direct or indirect control. In this state a skull will seek to return to the ‘chaos cave’ immediately. The skull will simply orientate itself to face the cave if it is prevented from returning there for some reason. The actual rotation (if not the cave) is obvious if the skull is observed while moving it about. An Observe roll is needed to notice the effect if the skull is moved without being watched.

This orientation effect will be overridden if a localised source of Chaos (say, a small fragment of warstone), is brought within 5 yards of the dormant skull. In this case the skull will try to get to the nearer piece for as long as it remains within the stated range.

Dead: when the skull reaches 0 Wounds or has been away from a source of Chaos for more than 24 hours. From this point the skull becomes quite ‘normal’.

A skull’s usual condition is dormant. To achieve control a WP roll is needed plus the expenditure of 1 magic point. The individual attempting control must spend 1 round in concentration and be within 1 yard of the skull. A failed WP roll means that the skull ‘dies’. If control is established, the skull becomes attuned to the spellcaster. It can then be made passive by giving it instructions to follow, or active by continuing direct command. An individual may have up to 4 skulls following passive instructions at any one time. Active control of any of these 4 can be achieved after one round has been spent concentrating, a spellcaster may therefore fit into passive skulls, making each one active as he does so, at will.

In its active state a skull sends visual signals back to its controller. When controlling a skull an individual must remain completely relaxed and composed. Any physical movement will immediately negate control, as will failed tests versus Fear and the like. The skulls have a Night Vision range of 50 yards. The command range is 6 miles and command lasts for as long as the spellcaster can maintain complete concentration. The spellcaster may use the skull to follow direct commands or ‘re-program’ it to carry out a new set of instructions (re-programming takes 1 round).

Any skull will become dormant if it becomes separated from its controller by more than 6 miles, or if completely shielded from its controller by a metal barrier for more than 1 round.
The art dungeons almost seem friendly once you get used to them. A couple of stray beams of sunlight penetrate the gloom (just atmosphere setting, John said), and the damp doesn't bother me that much. This charm is beginning to make my ankle ache though.

Wonder if they'll feed me this week?

John comes into the room, dragging an unconscious happy behind him. I shouldn't build my hopes up but I can't help getting excited. Haven't had fresh meat for ages. The Master of Bianchiatsu grabs a dusty piece of parchment from a shelf and throws it at me. 'Grab yer quill an ink then,' he growls, 'we're going to make a study in red.'

Excerpt From The Art Dungeon Diary

It's largely a question of attitude. If you want to get the best from your figure, you're going to have to take appropriate care when painting it. Don't let the size of the figure intimidate you. Some of the things discussed below sound impossible when you think of a miniature that's only 28mm tall, but they're all possible. Work in daylight. You won't be able to trust artificial light to give you the colours you want. The importance of good brushes has been emphasised many times in the past but cannot be overstressed. Cheaper or damaged brushes will let you down no matter how talented or skilful you are. And finally, this work is going to require a great deal of thought and concentration. Rushing the job will result in a second-rate figure. Nothing else.

The processes described below are really an extension of what we've written about before. If you have been practising some of the techniques outlined in previous *Eavy Metal*, you can look at this as the next step. But perhaps the most important thing to remember is this: the guidelines below are just that: they are not the law. Ultimately, the most important thing for an artist to do is develop his or her own technique, whether this is a combination of ideas used here, or something totally original. Good luck.

Smooth surfaces need to be shaded and blended in. Figures may sometimes be too heavily engraved to allow for this, but we discussed the removal of detail for painting purposes last month. The intention here is to take advantage of good painting effects.

This is often why people make banners or special shields for their figures. The result provides them with somewhere to express themselves beyond the immediate constraints of the figure. These often become the focal point of the figure.

So, the effect you want is subtle, clean and pleasing to the eye. Basically, this entails building up paint on top of a base colour. There are three methods you can use to go about this. All of them require good brushwork, a steady hand and a mix of paint that's thin enough to flow from the tip of a fine brush.

Firstly, you could begin with the darkest tone of red. Subsequent layers are brushed increasingly lightly onto raised areas of the model, using increasingly lighter shades of the same colour. Try to avoid using black or white for this. It's been mentioned before but it's important because this only darkens or lightens the one colour, when you really want it to be brighter or deeper. If you were working on a red tone, mixing amounts of red, purple and blue would darken it, for example. The choice of colour is important. We'll come back to this later. Keep the various tones as close to each other as possible. This way, the blending will be more successful.

The disadvantages of this method are that detail can be obscured by the layers of paint, and as the layers of paint are opaque, the figure looks flat and dull.

The second method involves adding the shading tones while the base coat is still wet and blending them together. This shares the same disadvantage as the first method and also suffers from the problem of acrylics drying too quickly for it to work properly. Still, it suits some people and works.

The method most likely to provide pleasing results also tends to involve the most work, but it's worth it. It's an extension of the second method, mixing tones on the figure itself. The key is to make each layer of paint to be translucent, allowing each layer - right down to the undercoat - to shine through. That's how you achieve luminosity!
However, there’s still this problem of the acrylic drying and evaporating while you’re working it into an area. Well, this is partly offset by the thinned paint taking longer to dry, but the school of Blanchitsu also provides us with useful advice.

Please be careful with your brushes; rest them on the surface before you at the point commonly known as the elbow. Hold the figure firmly by the base in whichever hand you find suitable. Hold the brush in the other hand and use the thumb of the hand holding the figure as a palette. You may now apply the paint as rapidly as possible. As you are only painting small areas, there should be enough room on the thumb nail.

Also, know that a lower temperature will allow the paint to dry. Note that the guru Blanchitsu himself is always to be seen wearing a tacky but warm pullover in those silly studio photographs.

Ehem. Well that’s why we only show you excerpts. Anyway, it’s more sophisticated than rummaging around in filth as was suggested last issue. Interestingly, the art of Blanchitsu suggests several strange procedures that help you get the best from your brush.

A brush reaches its height, in terms of usefulness, when enough bristles have dropped out to leave only those that come to a point. Eventually, of course, too many bristles drop out, but to ensure as long a life as possible for your little sable familiar, revolving the tip of the brush as it rests lightly on the end of your tongue helps to keep the bristles coming to a point by wrapping them around each other. Or, moisturizing the bristles and running the brush through the folds in a curled palm will have a similar effect. Most of the time, simply tapping the tip with your lips will do the job. Incidentally, Citadel paints are non-toxic. If a brush fails to respond to any of this treatment, you may assume it’s an ex-brush. Its remains are now only suitable for drybrushing.

Back to the figure. As you apply each wash, work gradually upwards and outwards from the crease. When you’re highlighting, paint on to the raised areas and work the shade down towards the crease. In the case of the red tone, used as an example earlier on, each shading tone wants to be red with increasing amounts of purple and blue, the very deepest tone sitting in the furthest recesses. The highlights are directly opposite, using shades of red highlighted with orange and yellow on raised areas, until the finest of the highlights of yellow occupies only the highest points. A second brush, moistened at the tip, will aid the process. Your mouth comes in useful for holding one brush while you use the other - keeps you quiet as well! Is there no end to the wonder of Blanchitsu?

With all this brush sucking, subtle washing paintwork, the chances of you covering the figure all at once are slim indeed. Good. This is precision work. If you’re in a rush, this isn’t the technique to use. Again Blanchitsu refers us to the work of the guru, who estimates an evening, a day, and then some, to work on a 28mm figure from start to finish. Remember, only the tiniest of areas are being covered with the paint, so you need very little of it, and work on small areas at a time.
This technique applies to the entire figure. When you're satisfied that everything's done, mix a little black and red together, again thinned to translucence, and emphasize areas by outlining them (where the shield meets the face is a good example of this).

The disadvantage of this method lies in the potential for over-working. The look of the figure is the only important thing, not whether you have done everything you possibly can to the model. So, if at any time in the process you're satisfied with the results, stop right there.

Earlier on, we mentioned that the mix of colours was very important when it came to shading. Just as complimentary colours work well together, so can opposing ones. We brought this up when looking at Mike Moev's dragoons (WD36). A green wash used to shade a pink base colour would be suitable on undead or monsters, for example. A green shade on a pale grey base always has striking results. These are areas you can experiment in.

'Contrast washes' can be put to more subtle use on the conventional figure. How about patches of rust on armour or rosy cheeks on a face?

Sometimes the tonal ranges can be overstated through shading. This is not necessarily undesirable, it depends largely on how you want to look at your figures. More extremely toned figures work better at a distance, but the subtle close-up view is preferable. If the tonal range seems overstated, something like a delicate sepia wash provides that final blending in. If you painted the figure opaque, this final wash can add a touch of brilliance to the figure (yellow over reds, for example).

Remembering that it's all down to taste, let's
backtrack a little and talk about decoration. Long
gone are the days when Elves were only dressed in
long cloths or sackcloth. In a twisted attempt to
climb the social ladder, many of these
obnoxious little goblins have progressed to
clothing trousers. Given that they can show this
much bad taste in street-clo, why can't the
trousers be stripey? On the other side of the
Badlands Gap, you have Elves who no longer
dress in robots, but have business-like armour and
pimp haircuts (often sporting a wealth of colour).
You can add stripes if your hand is steady enough,
and apply all the techniques we have discussed.
Highlight the stripe down the middle and deepen
towards the edges. Checker-board and brick-like
patterning can line a cloak or jacket (or even
constitute the main design on the trousers! - yuk!)
it's up to you. As checker-board is a popular
pattern, the easiest way to achieve it is to draw
it on with a Ronreg Isograph 0.13 (available from
art shops). The mistake most people make with
these is pressing too hard, or trying to ad
the pattern while the paint below is still wet. Either
day, you'll only hang up the nib of the pen. The
surface needs to be smooth and dry, and you must
let the ink flow naturally from the nib to the
model. After that, it's down to experience.

In fact, many people fail to achieve results that
please themselves because they are too heavy-
headed. A lightness but firmness of hand is
required. Learning patience and giving yourself
a good working environment are almost as
important as practice at painting the figures
themselves.

Now there's only one thing left: faces. The
important thing to remember is that we're dealing
with fantasy. The faces should look dramatic and
therefore lend themselves to exaggeration (cast
your mind or eyes back to last issue where we
discussed flaring the nostrils and so on).
Beginning with the flesh tone itself, followers
of Blanchitsu recommend mixing this from
white, yellow, red and a little green rather than
using the colour in the pot. This allows some
variation of pigmentation between figures,
making a group look more natural. An orange
and brown mix provides a suitable shading tone.
Eye sockets should be the darkest areas.
Sometimes black is suitable for this. It may sound
extreme, but the process is comparable to make-
up in film or television. People who aren't made-
up look flat or 'washed out'. Highlights should be
almost white and added to the bridge of the
nose and across the forehead. The oval of the
eye is painted white and a black pupil added

Some people use different colours for pupils
when they're painting Elves and so on. This is
good when the figures are under close inspection,
but the effect is lost at a distance. A blending
wash can be added to the sides or top of the eyes
to create the effect of eyelids. This offers each
color the chance to look individual and stops
all your figures from appearing pop-eyed.

Adding a white highlight just off-centre of the
pupil is difficult but not impossible. Not only
do you have to hold your breath and be very
accurate, but even getting the paint off the brush
in the right amount now becomes tricky. The
price of perfection.

Zooming out a little, eyebrows may be painted
in black and highlighted appropriately. Nostrils
and mouth need to be painted dark brown
(including the mouth is open). As a general rule,
Teeth are dirty white and highlighted in white. Lips are painted
with a flesh mix with added red (pure red will

make the figure look as though it's wearing
lipstick). If the mouth is closed, a red-brown line
between the lips is wanted. Add reds and other
mouths to taste. Always work in the colour.
Even though you might want to add the tiniest
of dots, a spot of colour can ruin the face so blend
everything in with its surroundings. Don't forget
5 o'clock shadow. How many times have your
party stopped to have a shave while they've been
down a dungeon? A blue-black wash gives a
healthy un-shaven look but, if you're a sufferer
for punishment, grab that Isograph and try using
that instead.

Okay, you can come out now. We're finished. Sit
back and enjoy the results.

John Blanche and Sean Maiterson

Next month: Blanchitsu meets ballroom
dancing in Step by Step...

A selection of 40K figures painted by Hil McVeigh and Paul Banner. Note the addition of hair buns and skirts.
Welcome to Blanchitsu and thanks for all your letters. Keep them coming in. Don’t be bothered about asking either the most obscure details or the most obvious ones. That’s what this column is here for. We don’t claim to know everything about figure painting but we do have the collective experience of the designers and painters here at the Studio. If you think we can help, then get in touch. Tell us your secrets as well: if you have found an interesting technique or solution to a problem then let us hear about it.

One of the commonly recurring points raised in your letters is that many of those reading ‘Easy Metal’ either don’t understand what’s being discussed or are following the guidelines but failing to achieve satisfactory results. First, keep trying. There’s no substitute for experience. Find the approach to working on a miniature that best suits you. If you’re worried about washes looking messy, apply a thinner solution and put less paint onto the brush. Don’t forget however, that washes often do make a figure look messy, until it has the final layers of highlighting, decoration, and lining applied.

Incidentally, next month’s ‘Easy Metal’ will give you a step by step guide to painting a particular miniature, with photos showing each stage of the process. Stay tuned.

Right then, P Daniel of Sancton, York claims to get a realistic armour effect by using a pencil - a likely story. He says, ‘Simply take a very sharp 2B and work it slowly over the armour and watch that carbon take hours off what is normally a very tricky job. Afterwards, varnish over the armour softly and sparingly. There’s Easy and realistic.’ Strange man... I assume that the area is not undercoated first. Sounds like a good idea though. I’ll give it a bash and suggest you do too.

Louis Wong of London has a few queries: ‘How does Kevin Adams texture the Milliput on his bases to get the grass effect and what colours does be use?’ Kev doesn’t actually use Milliput because he says, ‘It’s too hard to model individual plants out of. What I use is an epoxy putty called Handy Strip which is available from car accessory and hardware stores. As outlined in previous ‘Easy Metals’, the base is coated with PVA glue with sand sprinkled over the top. Then I model individual plants from the putty using a needle or cocktail stick, using a modelling knife to carve individual leaves. Normally, the base is painted dark brown and drybrushed with Bilious Green (highlighting with yellow). To unify the colours, I then give the whole base a green ink wash. The plant model is then added to the base.’

Back to Louis. ‘How do you control ink washes to stop them running?’ The reason why it’s called a ‘wash’ is because it’s just that. You want the ink to run so that it settles in recesses in the casting. The deeper the crevice, the more ink runs into it – giving the shading effect you want. If it’s actually settling in puddles then you’re probably loading the brush with too much paint.

‘When I highlight the raised areas, the result often looks patchy. How do the pros merge the base colour with the highlight?’ Well, it’s always more effective if you can blend wet colours effectively – see this month’s ‘Easy Metal’ for details. But this is a time consuming method. What I suggest you do is to add a couple of levels of highlighting which use a mix of the base colour and the highlight colour. In other words, keep the shades of the colours you use close together, gradually working towards the lightest shade at the top. This still requires a fair amount of work but the effect is worth it.

‘If you have to leave a model for some reason, it’s very difficult to mix the exact shades again when you want to continue painting.’ You can mix a fair amount of paint up in an old paint pot, or cover what you’ve already mixed with water and leave a piece of card over the top. This will stop the paint from drying up as quickly. But really, I don’t bother about this too much as shades do show strange variations in real life, particularly from one figure to another. Also, your shading and highlighting process should help unify the colours on the miniature.

What is green putty and where can I buy it?” Green putty is an epoxy modelling putty similar to Milliput. It is not commercially available in Britain, but alternative brands and putty types should suit your purpose. Thanks for the enquiries, Louis. I hope my answers prove useful. I’ll be back next month, espousing the dubious virtues of Blanchitsu. Until then, may your epoxy never harden unexpectedly!

John Blanch

Send your letters, tips, queries etc to:
Blanchitsu, White Dwarf, Games Workshop Design Studio, Enfield Chambers, 14-16 Low Pavements, Nottingham NG1 7DL.
INTRODUCTION

This is the third and final part of The Madcap Laughs. The adventure started in W95, which contains an outline of the campaign structure. If you don’t have copies of W95-97 (back issues are available - see the advertisement elsewhere in this issue), this installment can be played as a one-off adventure, given a little modification. The information given below (The Story So Far) should help you in this.

THE STORY SO FAR

Balo the jester, one of the Gods of Chaos, is planning a huge jolt of the Gods of both Law and Chaos. Aeon ago, he created the race of the Essegraad, but they turned from him and began to worship Law. He appeared to them claiming to be Aama-y-Graa, a God of Law, and in this guise became their patron deity. Then, as Balo, he returned and banished them to an eternal nightmare-haunted sleep. Later, Balo freed Zlamora - Queen and High Priestess of the Essegraad, pretending to be Aama-y-Graa using the last of his powers. She now believes that she can free her race and its nonexistent patron deity with an item called the Key of Mirkos. Having obtained both the Key and an arcane tome called the Whispering Codex, she is preparing to perform the rituals which will bring about the completion of Balos joke. The player characters are bound up with this, perhaps unknowing, and are destined to be in at the finish.

GM’s INTRODUCTION

By the start of this adventure, the player characters should be starting to worry about Zlamora. Although, if they were wise, they will have avoided her wrath in the first adventure, they will be aware that she has an interest in the Key of Mirkos, and they may know that she is also interested in the Whispering Codex.

characters meet Zlamora again - this time on her home ground. Their ranks are reinforced by Darsu Dhberac and Majdic the Golden, representatives of Chaos and Law respectively.

The adventure is divided into three parts - a bandit ambush, a journey between worlds, and the final conflict. At the end, Balo reveals his joke, and hands out reward or retribution as he sees fit.

AMBUSH

This installment opens with the characters travelling. Whence and whither are not important. They are attacked by bandits - a common enough occurrence, one which has no connection with the main plot, whatever the players may conclude. Their situation appears hopeless, but they are rescued by the sudden and mysterious appearance of Darsu Dhberac, a face from their past, and Majdic the Golden.

To start the adventure, read the following to the players:

It is a pleasant day for travel. The trail ahead winds down a leafy vale, and in the distance you can see a thin line of rising smoke, perhaps from a woodcutter’s hut. The path dips through a grove of trees which form an arch above it.

Pause slightly at this point to give the players a little time to react to their surroundings if they wish.

There is a sudden shout, and the air is filled with the hum of arrows.

If the players have given no indication that their characters are prepared for an attack (ie if they said nothing when you paused), they are surprised.

The bandits - twenty in all - are concealed in the trees, and have the advantage of height and cover. All have Desert Bow 50%. After three volleys of arrows (spread equally among the characters), ten leap from the branches to attack, as the remainder continue to fire from the cover of the trees. The bandits are brave and ruthless, but wary of magic.

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<td>STR 12</td>
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<tr>
<td>Weapon</td>
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<tr>
<td>Battle axe</td>
<td>50%</td>
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<td>Armour</td>
<td>1D6-1 half-plate</td>
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<table>
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<th>Bandit Two (two)</th>
<th></th>
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<tbody>
<tr>
<td>STR 14</td>
<td>CON 12</td>
</tr>
<tr>
<td>Weapon</td>
<td>Attack</td>
</tr>
<tr>
<td>Desert Bow</td>
<td>50%</td>
</tr>
<tr>
<td>Falchion</td>
<td>45%</td>
</tr>
<tr>
<td>Armour</td>
<td>1D6-1 leather</td>
</tr>
</tbody>
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All bandits have the following skills: Ambush 60%, Climb 40%, Dodge 45%, Hide 60%, Listen 30%, Jump 45%, Move Quietly 45%, See 30%, Track 30%.
The bandits have hung weighted nets at either end of the galley. These are let down when the arrows begin to fly, and may be detected by any character on a See roll, only if the player states that the character is examining the leathery arch. The nets are designed to entangle riders, and any mounted character attempting to get out of the galley must make a critical Ride roll or become entangled, unable to move or fight until released. Characters on foot can slip round the side of the net and avoid entanglement on a successful DEX x 5% roll. The bandits can do this at will.

Apart from their weapons and armour each bandit will be carrying 2000 PB.

RESCUE

After five combat rounds - or earlier if the characters look unable to survive that long - the ten bandits in the trees will break cover and move in to finish off the survivors with their daggers. The players should begin to despise of the characters surviving the attack at this point.

Suddenly, a clear voice is heard from the trees at one side of the path, chanting in High Melnibonese. Almost instantly, a burst of flame tips across the path, killing three of the bandits. With a howling wacry, a golden-armed figure bursts from the trees a little way off, cutting down two more with a huge greataxe. The remaining bandits turn to flight, not waiting to see a great black dog lined in fire charging from the trees with a familiar grey-robed figure touting behind it, a sword in hand.

Once all the bandits are killed or have fled, the rescuers approach the characters. Some of the characters, at least, will recognise the robed one as Darsu Dhiberac, who recently hired them to recover his kidnapped children and the Key of Mirhos from Ziamora. If you have not played the first adventure in this series, A Heart of Dust, A Hand of Death, assume that the characters succeeded in recovering the children but not the key.

'We meet again,' he says disarmingly. With a word and a gesture, the black dog - a fine elemental - vanishes. Then he waves toward his armoured companion with obvious distaste.

'This,' he says disdainfully. 'Stylist himself Meldic the Golden. A follower of Law whose blood would long since have seeped into the dust at my feet, had Him Whom I Serve not forbidden it.'

The armoured warrior removes his helm to reveal a well-favoured face with short golden hair and a neatly-clipped beard of the same colour. 'This suits my taste no better, Dhiberac,' he graces, as he sets about healing any wounded characters. Without looking up, he tells his tale.

'You know of one Ziamora, a sorceress. From her stronghold in a ruined place called the Emerald World, she plans on releasing the Abandoned God, unwatching that this will tip things in Chaos' favour. One mortal alone cannot thwart her design, so it is ordained we walk together awhile, even if I must tolerate this servant of Chaos, Dhiberac.' He asks as it easy it seems we arrived just in time. Or have the gods had a hand in this? Your lives are charmed, or fitted.'

'Fate or design,' Dhiberac puts in, 'I have dreamed all this. My master sent me here to meet you. The Abandoned God was imprisoned by the Duke of Chaos, countless ages ago. What nature of revenge, then, might he have schemed in his exile? But it is too much to bear that I must co-operate with this Meldic the Brown.'

Meldic colours but says nothing. All through the adventure the two will snipe at each other, although it will not quite come to blows, their mutual hatred is checked by the importance of the mission.

**Meldic the Golden. Abandoned Knight of Law**

<table>
<thead>
<tr>
<th>STR 15</th>
<th>CON 19</th>
<th>DEX 12</th>
<th>POW 10</th>
<th>DEX 13</th>
<th>CHA 15</th>
<th>HP 24</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Weapon</th>
<th>Attack</th>
<th>Damage</th>
<th>Parry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greataxe</td>
<td>77%</td>
<td>2D6 + 1D6</td>
<td>89%</td>
</tr>
<tr>
<td>Battleaxe</td>
<td>58%</td>
<td>1D6 + 1D6</td>
<td>65%</td>
</tr>
<tr>
<td>Short sword</td>
<td>48%</td>
<td>1D6 + 1D6</td>
<td>55%</td>
</tr>
<tr>
<td>Shield (heater)</td>
<td>30%</td>
<td>1D6 + 1D6</td>
<td>75%</td>
</tr>
</tbody>
</table>

Armour: 10 point Virtuous plate

Skills: Ambush 80%, Climb 45%, Dodge 65%, First Aid 75%, Listen 33%, Navigate 36%, Move Quietly 34%, Orate 55%, Plant Lore 68%, Ride 63%, See 42%, Tie/Untie Knot 28%

Languages. Common: Speak 80%, K/W: 80%, Low Melnibonese: Speak 40%

Meldic's greataxe shield and plate armour are Virtuous with POW of 20, 9 and 14 respectively. They always deal out or absorb maximum damage (bonuses are still rolled separately). They are all in part fashioned from gold, hence Meldic's name.

Meldic is tall and fair-haired, with a well-groomed beard. He is jovial and down-to-earth, with a strong sense of natural justice. Now a man of 50, he has served the cause of Law since his youth.

Meldic wears an amber pendant that glows in the presence of Demons. He also has 6 doses of a healing philtre, each dose restores 2D6 Hit Points in as many hours.

Meldic travels in an airship built for him by the priests of Law

**Meldic's Airship**

This is woven from golden silk, embellished with the sign of Law. It has a wooden gondola and Virtuous engines (15 POW each) which can propel it at 20 km/h. The airship has 800D and 60HP. It can carry up to 180 to 90 points in the gondola, which is equipped after the fashion of a large sea vessel. More details on airships are given in the section headed Airships of the Priests of Law (W&D 96, pp 60-61).

**Darsu Dhiberac**

Information on Dhiberac is given in *A Heart of Dust, A Hand of Death* (WD 96, p 73). Apart from having equipped himself for the expedition, he is unchanged.

Dhiberac has a scroll which - when read - will create a Gateway to the Emerald World. From his research, he knows this to be a place of icy plains, close to the influence of Chaos.

**THE JOURNEY**

The journey to the Emerald World is in two stages: First, to the edge of the world (ie off the world map), where conditions are more suited to sorcery. In Meldic's airship the journey will take 3-4 days, depending on the precise location of the last encounter. The journey will be
untroubled, giving the characters time to become acquainted with their two companions, conduct research, plan strategy, pool information and so on. Travelling on foot is not practical - stress the vast distance, the uncountable hazards and the urgency of the mission.

At the edge of the world, Dhberac will read his scroll which summons a Gateway Demon in the form of a spectral ring. If desired, the characters can take Melch's airship through the Gateway, but as will be seen below, it has a chance of malfunctioning in the Emerald World, because of the proximity to Chaos.

It is not vital to make the journey by airship. If characters are able (and willing), they could employ a Gateway Demon to transport them to the Emerald World directly. They may wish to manifest physically and act as a guide, since the Emerald World is unknown to them.

THE EMERALD WORLD

The Emerald World is a place of almost unbroken icy plains, with a few low mountain ranges. Light green snow lies on the ground in places. Where the shaggy green sea meets the land there are high, crumbling emerald cliffs. The lime green-unhinged perpendicularly on the horizon, banding the Emerald World in perpetual twilight, with no moon, stars or clouds. The weather and atmosphere are similar to the Young Kingdoms in early winter.

There is no vegetation, and animals are few and alien - such as azure storks with scarlet legs 10 metres long, and billless blue-and-yellow striped zebras. Wildlife will generally try to avoid the adventurers. While on the Emerald World, characters will not need to eat, drink or sleep, regaining their strength merely by a few hours rest.

The Emerald Citadel - a huge castle hewn from the living rock - is visible all across the Emerald World like a bright green star on the horizon. The adventurers will arrive 1D100+60 km from it.

Chaotic Corruption

While in the Emerald World, the characters may be affected by the proximity of Chaos. Check once before they reach the Citadel, and once every rest period, using a POW x 4% roll. For each failed test, select an effect from the following table or roll dice for random determination.

2D6 Roll Effect

2-3 Over a space of 1D6 hours, the character's skin turns green and leathery. It becomes as tough as leather armor, and will absorb 1D6-1 damage, but DEX is reduced by 3 owing to the stiffness of the changed skin.

4-5 The character's nose turns to jelly and drops off. Lose 4 CHA, and Scent skill drops to 05%.

6 The character's flesh turns lumpy and warty. Lose 2 CHA.

7 The character feels nauseous, and retches continuously. All skills are reduced by 20%.

8-9 One of the character's eyes turns into an emerald. See skill is reduced by half, and all combat skills drop by 10% if removed from the character's head, the emerald will be worth D6 x 500Lb, but the operation will cause 1D6 damage to the character, and the gem has a 75% chance of turning back into an eyeball 1D6 weeks after returning to the Young Kingdoms.

10-11 The character's fingers elongate to 30cm. Weapon and manipulation skills are all halved.

12 The character is driven mad by the forces of Chaos, filled with insane laughter, and muttering at the slightest prompting. The character has the personality of a child and behaves as one.

These effects are permanent as long as the character stays on the Emerald World. On returning to the Young Kingdoms, affected characters making a successful POW x 8% roll will revert to normal over 1D6 weeks. Otherwise, they must seek out a sorcerer to restore them to their former state.

Virtuous objects, and those designed on the principles of Law, have a POW x 5% chance of resisting corruption. If corrupted, they become useless, and break the first time they are used. Non-Virtuous objects which violate Lawful Principles have a 15% chance of being corrupted each game hour.

Emerald World Encounters

As the characters travel across the Emerald World, they will have an encounter every three game hours. Amend or drop encounters if they will weaken the party dangerously - they are meant to be no more than a diversion on the way to the Emerald Citadel, and an encouragement to go there directly.

Some possible encounters are listed below. They can either be selected or determined randomly, and the GM should feel free to add further encounters of his own devising if desired. Try not to use an encounter more than once (except Metallic Rocks) unless there is a good reason for it, for example, if the PCs return to the site of an encounter, in which they left some of the encountered creatures alive.

Encounter Table:

<table>
<thead>
<tr>
<th>Roll</th>
<th>Encounter</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-7</td>
<td>Metallic Rocks</td>
</tr>
<tr>
<td>8</td>
<td>Stone Hut</td>
</tr>
<tr>
<td>9</td>
<td>Emerald Pylon</td>
</tr>
<tr>
<td>10</td>
<td>Demons' Ransom</td>
</tr>
</tbody>
</table>

Metallic Rocks

The adventurers come across a group of small orange rocks, with metallic surfaces. If they sit near them for any length of time, the rocks begin to hum, and deliver a small electric shock for 1 Hit Point to any character touching them.

Stone Hut

The adventurers come across an apparently abandoned stone hut. It is empty but for a stone table, on which are arranged some curiously-shaped fragments of green ice. The shapes can be fitted together to spell the word ENDORMY in High Mutillonean. Any character can lift them together on an INT x 8% roll, but it is literally turned to green ice. The character is not dead, but is trapped in this icy tomb for all eternity.
Emerald Pylon
The adventurers find a slender, windowless tower, 100 metres high and 3 metres in diameter, with a single door in the base. The door is a Demon Door, and if any non-Dragonoid character tries to go through it, it will speak in the Dagonoid language, warning that it will destroy them if they enter the tower. Characters who persist in entering the tower must defeat the door in a 1d6 v 1d10 Struggle or die.

Demon Door
CON 40 SIZ 16 INT 9 POW 17

Inside the tower is a spiral staircase, leading to a balcony at the top. From this vantage point, it is possible to see for some distance, including the Emerald Citadel and a wide expanse of salt marsh and shoreline.

Demons' Ransom
The adventurers are approached by two Demons of Combat. One resembles a man with a dog's head, the other a woman with six arms. They demand a ransom of blood from all who seek to pass. Characters paying the ransom lose 1d4 Hit Points. The Demons attack any character who refuses their demand.

Demons of Combat One
STR 15 CON 42 SIZ 18 INT 10 POW 15 DEX 13 HP 48
Weapon: Attack Damage Parry
Broadsword 55% ID8-2 + 1d6 65%

Armour: 1d8-1 half-plate

The sword is a Demon weapon, with the following statistics:
STR 30 CON 25 SIZ 2 INT 10 POW 10 DEX 20
+3d6 damage, +5% attack/parry

Demons of Combat Two
STR 15 CON 58 SIZ 14 INT 11 POW 9 DEX 10 HP 58
Weapon: Attack Damage Parry
Broadsword 60% ID8-1 + 1d6 75%
Battle axe 60% ID8-2 + 1d6 75%
P Алама 60% ID8-3 + 1d6 75%
Scimitar 45% ID6-1 + 1d6 50%
Sword of Hero 45% ID6-1 + 2d6 50%
Light mace 45% ID6-1 + 1d6 50%

Armour: 1d10-2 plate with helm

The Oonal Marsh
Sixty kilometres from the Emerald Citadel is a long, narrow band of salt marsh, filled with sleeping lizards. Gateway Demons will not enter the marsh, saying that they are forbidden. It is not possible to reach the Emerald Citadel without crossing the marsh.

The marsh is 3 to 5 kilometres wide, stretching endlessly in either direction. It presents no obstacle to airborne travellers, but characters on foot must cross by wading waist-deep in freezing water, or by using parts if they have some means of obtaining them. Every hundred metres or so lies the half-submerged bulk of what seems to be a purple-grey dragon - actually an Oonal. Disturbances, such as nearby fighting, have a 50% chance of waking an Oonal, which will attack at once, retaining their dragon form unless they see some advantage in doing otherwise. The Oonal will not wake if the characters pass by quietly.

Oonal
STR 23 CON 23 SIZ 22 INT 9 POW 22 DEX 23 HP 53
Weapon: Attack Damage Parry
Claw 50% 1d6 50%
Rite 35% 2d6
Other 1d4

Armour: As creature limited.

* depends on the creature limited. In dragon form, for example, a claw would do 9d6 damage.

Approaching the Emerald Citadel
Beyond the marsh lies the Emerald Shore, a narrow peninsula with the Emerald Citadel standing at the end. From one tower, a green light shines across the wilderness like a wretched beacon. As the wind whips across the peninsula, the air is filled with deep booming notes, as if blown on a giant conch shell.

Unless the adventurers are taking care to conceal themselves (ie using the relevant skills successfully), they approach may be noticed. If they approach by air, there is a 50% chance they will be detected. On foot, there is only a 10% chance. If the adventurers are spotted, nothing will happen until they are within one kilometer of the Citadel. The action taken will then depend on their method of approach.

If the adventurers approach unannounced, they can enter the Citadel without opposition.

In Medilec's airship: The Citadel's beacon will be used to shoot them down. It has a 60% chance to hit, and can fire three times before the airship is too close to fire at. On a successful shot, the airship will be shot down, every passenger taking 1d6 damage per 10 metres fallen.

Flying by some other means: A Brass Vulture will flap to attack them from one of the towers. It is made of brass, with jewelled eyes, and makes a screeching noise as it rushes through its feathers. It can fly at 30 km/h.

Brass Vulture
ST 26 CON 18 SIZ 36 INT 8 POW 8 DEX 15 HP 42
Weapon: Attack Damage Parry
Claw 40% 4d6 40%
Peck 35% 3d6
Wing fluff 20% 2d6
Armour: 1d12 point metal feathers

On foot: twelve Iron Scorpions will be sent to attack them.

Iron Scorpion
ST 14 CON 24 SIZ 14 INT 5 POW 8 DEX 16 HP 50
Weapon | Attack | Damage | Parry
---|---|---|---
Claw x2 | 60% | 2D6 | 60%
Singer | * | 1D10 plus poison

Armour: 10 point metal skin

* If a target is hit by both claws at once, the singer hits automatically if it penetrates the target's armour. It impacts a paralyzing poison which renders the character completely helpless in 1D6 rounds. The effects last for 2D6+30 minutes.

Paralysed characters will be taken back to the Citadel. The scorpions can only carry people whose SIZ is less than their own, others will be dragged a short way and then left behind.

THE EMERALD CITADEL

The Emerald Citadel is carved from the living green rock. It is translucent, and gleams in the perpetual twilight.

The layout of the Citadel can be seen from the plan. The walls are 30 metres high and smooth, and there are three main towers: the wide, twin-towered Gatehouse, the slender Royal Tower and the squat Sleeping Keep. The courtyard is vaulted by a single dome, through which rise the great brass tubes of the Vortex, like those of an ornate pipe-organ. The wind draws droning chords from the tubes, and inside the Citadel every noise echoes, even the quietest whisper. All Move Quietly skills are reduced by 40%.

1. Gatehouse. This is the only way into the Citadel. The towers are reinforced by twisting battlements, and the 25-metre-high doors stand ajar wide enough to admit men three abreast. Closing the doors requires a combined strength of 105 or more. The towers - 80 metres high - have three floors and a flat roof, and the left tower is surrounded by the beacon.

The beacon can be used as a weapon, with a range of 1 kilometre. Any character with INT 12 or more can work the controls. The beam takes 1 minute to aim and charge, and does 50 points of damage. Untrained users have an INT x 2% chance of hitting their target.

It is possible to train the beam on the Vortex, it will destroy the vaulting over the courtyard, all the energy will be absorbed and the beam will become useless. There is 1D100% chance that the crystal inside the Vortex will be destroyed (see below).

Characters paralysed and captured by the Iron Scorpions will be bound and incarcerated on the ground floor of the right tower. The Brass Vulture and twelve Iron Scorpions will also be here, if not previously destroyed.

2. Royal Tower. This is a slender, tapering tower 70 metres high, which houses Ziamora's quarters. Each of the five floors is suspiciously appointed. Ziamora confines herself to the fifth floor, where the balcony allows her to scan out over the wastes as she plants her revenge.

When the adventurers arrive, Ziamora will be here preparing for the ritual to release her god.

3. Sleeping Keep. A squat pentagonal keep barely reaching above the walls, this is the tomb of the sleeping Essegranil. The keep extends 100 metres below ground. Its 33 stories (one every three metres) are no more than balconies, each lined with 80 coffin-like alcoves holding 80 sleeping Essegranil. One, on the lowest level. It is empty, as are six on the ground level. A See roll is necessary to notice the 10-metre square stone door in the side facing the Sleeping Keep.

4. Courtyard. This area is featureless, apart from the Vortex at the centre and the apparently randomly-spaced columns which combine with the uneven light to create unusual areas of shadow.

5. The Vortex. This is a 20-metre cube of seamless green rock, fantasticaly curved with whirls and spirals. Brass pipes of all sizes rise from the top, flaring out before they pierce the vaulting. As the characters approach the Vortex, a pulsing sound like a beating heart grows stronger and stronger.

Inside the Vortex at the centre, is a pulsating crystal the size of an elephant, held in place by a score of brass pipes, which burn in time with the crystal's pulse. There is a darkness at the crystal's centre, and any character who makes a See roll can make out the shape of a beating heart.

The Vortex is the apparent prison of Amnaya-Graan. When the characters enter, whispering voices will surround them.

Welcome, welcome, free me, free me.
Each character will hear the voices speak successively in every language that he or she knows.

If the characters converse with the Vortex it acts as a Demon of Knowledge, with INT and POW of 99. It will tell them the following story:

I am Amnaya-Graan, Master of the Vortex, Creator of the Essegranil. Long ago, before men were thoughts in the mind of Chaos, I created the Essegranil here in the Emerald World. They were my children, but the Judges of Hell toyed with them like playthings. I dared to protect them - I gave them science - but the Lords of Chaos battled me here, with my children in eternal slumber. Now the time is near when we shall be free. And our vengeance shall be terrible.

There is a whispered chorus of Free, free, vengeance, vengeance.

The Master of the Vortex continues.

My child Ziamora will release me within the hour. I have taught her the rituals with my remaining strength, and she has the key of Mirklos whose touch may then free rather than destroy me. Then shall our vengeance begin, and no world shall escape our wrath. Acres have I chained in my imprisonment, dreaming of the day when my children shall rule all worlds, and destroying the touch of a Demon-blade which might destroy my son and doom me to eternity. You are privileged to witness the beginning of our vengeance.

As Amnaya-Graan has hinted, the crystal may be destroyed by the touch of the Key of Mirklos if the ritual has not been completed, and it may also be destroyed by a Demon weapon of 10 or greater POW. If the wielder can inflict at least 4D6 points of damage in one blow. Any other weapon striking the crystal is destroyed - even Demon weapons that fail a POW x 1 roll. It is also possible to destroy the crystal using the beacon in the Gatehouse tower, as mentioned above.

If the crystal is destroyed, refer to the section below headed When the Demon Lord Manifests.
Zlamora and the Essegnaarl

The Essegnaarl are a cruel and noble race, who carry an air of sorrow about them. Those few that have tattooed their loins are actually aware that they are a faded race. Their sense of humour, if they have one, is limited to black, ironic comments. All Essegnaarl consider non- Essegnaarl inferior, and as a consequence, they tend to underestimate their ability.

Zlamora, The Emerald Empress

Zlamora is detailed in A Heart of Dust, A Hand of Death. She will be essentially the same, although the gamemaster may re-design her. Demons. Any injuries sustained previously will be completely healed.

In the Emerald Citadel, she wears a ermale gold collar and emeralds, and a pointed crown of gold, set with emeralds.

Zlamora wears the Key of Mirikes round her neck. In his case, it seems impossible because of events in a previous adventure, the gamemaster should use this excuse to hurt at the dark powers she possesses.

The Essegnaarl Garrison

Zlamora has managed to revive six other Essegnaarl to Garrison the Citadel. They are based in the Gatehouse, where Ikandora, the garrison commander, and two others will be manning the beacon on the roof.

The rest will be on the ground floor guarding any prisoners. If the expedition is spotted, one of them will have been sent to warn Zlamora.

The garrison has the Brass Vulture and Iron Scorpions at its disposal, unless they have already been destroyed. These can be controlled by any of the Essegnaarl. Likewise, all the Essegnaarl can use the behemoths as a weapon with 60% skill.

Four Essegnaarl are needed to assist Zlamora in the ritual, which takes place inside the Vortex. Once the ritual has begun, the remaining two will guard the entrance to the Vortex with their lives. Ideally, the garrison will capture at least one of the characters to use as a sacrifice in the ritual.

<table>
<thead>
<tr>
<th>Zlamora, Essegnaarl Garrison Commanders</th>
</tr>
</thead>
<tbody>
<tr>
<td>STR 14</td>
</tr>
<tr>
<td>Weapon</td>
</tr>
<tr>
<td>Scimitar* 66%</td>
</tr>
<tr>
<td>Shield (leather) 30%</td>
</tr>
<tr>
<td>Armour</td>
</tr>
</tbody>
</table>

Skills: Ambush 55%, Dodge 75%, Hide 40%, First Aid 45%, Listen 40%, Search 45%, See 40%, Track 55%

Summonings: Elemental Air 96%, Earth 55%, Demons Possession 98%, Transport 42%

Ikandora is a sorcerer of the second rank. If she can Scorpions have captured any characters, she will have summoned a Demon of Possession and bound it to them.

The other five members of the garrison are treated as identical. The GM may vary their statistics slightly if desired.

<table>
<thead>
<tr>
<th>Essegnaarl Warrrior</th>
</tr>
</thead>
<tbody>
<tr>
<td>STR 14</td>
</tr>
<tr>
<td>Weapon</td>
</tr>
<tr>
<td>Scimitar* 55%</td>
</tr>
<tr>
<td>Shield (leather) 50%</td>
</tr>
</tbody>
</table>

Armour | 21 point Demon half-plate

Skills: Ambush 45%, Dodge 55%, Hide 40%, First Aid 45%, Listen 40%, Search 45%, See 40%, Track 45%

* All the Essegnaarl have similar Demon weapons and armour with the following statistics.

Demon scheiner

<table>
<thead>
<tr>
<th>STR 30</th>
<th>CON 15</th>
<th>SIZ 2</th>
<th>DEX 40</th>
<th>POW 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>+3D6 damage, +10% attack/parry chance</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Demon half-plate armour

CON 21 | SIZ As wearer | POW 6 |

They all speak, read, and write their own language at 100%, and speak Common at 40%.

SUMMONING THE BANISHED GOD

Time Schedule

Once the characters arrive in the Emerald Citadel, they will have three hours at most before Zlamora's ritual. As soon as she realises that they pose a genuine threat - for example, if they manage to kill one of the garrison - she will begin early. The ritual takes 20 minutes to complete.

Organising Events

There are a limited number of strategies open to the adventurers.

1. Direct Assault. In this case, the Essegnaarl will deploy their Brass Vulture and Iron Scorpions against them, only fighting physically as a last resort. One of the Essegnaarl will warn Zlamora, and the ritual will begin. Zlamora will dispatch her Demon of Combat, and summon Chaos creatures with her Demon of Desire if need be. The opposition should delay the adventurers just long enough for them to burst into the Vortex as the ritual reaches its conclusion.

2. Stealth. The adventurers decide to sneak in and sabotage the Vortex or disrupt the ritual. They may sneak in, and opt for a direct assault later. Provided they are not noticed approaching, they will not be discovered unless they draw undue attention to themselves. This approach is likely to involve some sorcery since the scope of possible sorcery is vast, the gamemaster must decide on how it alters the train of events.

3. Long-range. The adventurers use Demons to do the dirty work. Unless the have means of checking, they will not know whether the Demons have succeeded, or even followed their orders. In such a case, assume that Zlamora's ritual succeeds and, at the moment of completion Bala summons them to the Vortex.

4. Imprisoned Characters. The first character captured by the Essegnaarl will be used as a sacrifice in the summoning, and any others will be taken along, giving Zlamora the opportunity to gloat. They will be gagged and manacled. The first character captured will be possessed by a Demon if Ikandora thinks trouble is on the way.
The Summoning

The climax should be played for maximum dramatic impact. Don't be afraid to fudge the timing if necessary. After all, what effort of mere mortals can interfere with a Chaos Lord's enjoyment?

The ritual requires the following: Four Essegrani assistants, the Key of Mitrilos, the Whispering Codex, and one human or human-like sacrifice. With all these components, the chance of success is 97%. If some elements are missing, Ziamora will go ahead, the chance of success being reduced, as follows:

- Each missing assistant: 10%
- No sacrifice: 10%
- No Key of Mitrilos: 90%
- No Whispering Codex: 20%

First, the four assistants chant to purify the room. Then, Ziamora reads from the Codex:

_Bashed God in crystal hell_
_Cursed by master Chaos Lords_
_With blood and Key I break your shell_
_Come, Amma-y-Graan, to the Emerald Werk!

She plunges her dagger into the sacrifice and touches the Key of Mitrilos to the Vertex. If all this is done smoothly and without interruption, the being inside will manifest.

If somehow the summoning goes wrong, the Vertex will start pulsing erratically. The pipes whistle shrilly as the pulsing becomes brighter and brighter. After 5 combat rounds the crystal explodes. The Demon Lord materializes, absorbing all the energy from the explosion - no-one is harmed by it.

When the Demon Lord Manifests

The Demon Lord manifests whether or not the summoning succeeds. He will call himself Amma-y-Graan, but in fact Balo, the jester of Chaos. He can take whatever shape the gamemaster likes, but the more gigantic and loathsome the better.

If Ziamora has successfully summoned him, the Demon Lord will allow her a brief moment of glory before revealing his true identity. Otherwise, he will make a show of terrorizing the mortals, breathing fire, summoning lightning and so on - but harming no-one except in self-defence. He will ask them to give him a reason why he should not destroy them. As they start to speak, he will bellow "Silence!" The ground shakes, and the characters are thrown to the ground as the building starts to collapse. Everything is obscured by smoke.

Suddenly, the shaking stops. The smoke clears, and the adventurers behold a small Shudde-like man sitting on a dozyly Balo - for it is he - will express his delight at how well the joke worked, and explain the whole story. He will reward the adventurers for their part in the joke. They may have anything the most powerful Demon of Desires could bring them, but the gifts are bound to be involved, as Balo's nature dictates - Demon rewards might range from ID6 rounds before agreeing to fight, and so on. Balo will also offer to transport them to anywhere they desire in the Young Kingdoms. Where they actually end up is left to the GM.

If Ziamora is still alive when Balo makes his revelation, she will be torn with anguish, cursing the gods of Chaos with all her might. She might even kill herself in despair - that is up to the GM.

Meld to the Golden and Drau Dhiberac will be outraged that their time has been wasted on a hoax, although Meld will be more inclined to see the funny side of it. Dhiberac will be moody and bitter, especially as Balo will call him "little man!"

Once Balo has had his joke, he will vanish into thin air! His echoing voice remains briefly:

_The best is yet to come_ (laugh, etc., etc.)

This statement has no meaning, but will probably worry the characters for a little while. This is exactly what Balo wants.

THE END
I think there must be a new fashion around. Instead of old coin, people are putting pieces of warpaint inside their Christmas pudding. Look at the effect it's had on the letters.

Indy Gestinn, Bideford, Devon Ooo sed uz Gobboes can't use charms! Look at mine! I can saw up stun's ne reality like. I can even twizz it sound me he-

QED.

B Larkin, Withyham, Manchester
David Perry (WD95) claims that players may feel as if they're being 'short changed' if experience points awarded are halved to accommodate extra scenarios in White Dwarf. This needn't be the case. Sitting around, waiting for GW or WD to provide extra gaming material wastes a lot of potential that already exists in the rulebook and supplements. After all, he is the GM.

I have been GMing The Enemy Within campaign for about nine months. In that time I've introduced many extras, but no less important, campaign themes for my players. As this gave rise to the problem of over-experiencing the characters when I followed the guideline given, I decided to lessen the experience scores available by between one half and two thirds. Thus, a player could now only expect to receive 30-40 points in a good session, as opposed to 80-100. I explained the reasoning behind this to the players and they were happy to accept it.

This change allows me greater opportunity to take advantage of finer details in both plot and roleplaying situations, as well as creating a higher degree of flexibility around The Enemy Within sessions. My players have more freedom to do what they want and go where they want. If you want to enjoy your gaming, then as the man says, 'Rules are there to be tinkered with.' Don't straightjacket your roleplaying!

Absolutely.

Julian Horne, Camberley, Surrey
When playing Shadows Over Bogenhafen, my friend decided to pay a visit to the graveyard (complete with temple dedicated to Morr) in the corner of the town. At this point, he became aware of being tailed by two thugs. The resulting battle lasted only a few rounds and he managed to capture one of the heavies. During the interrogation that followed, the player decided to take advantage of his situation. Soon, every question followed along the lines of, 'How many morr of you are there?' and 'How much morr do you know?' What could I do but pour on the points for originality.

Julian, you were had. Does your friend play an Embittered? Sounds to me as though he had a pun-festooned plan from the start. Get your own back immediately - take him to Middenheim.

Stefan Becker, Altisdorf
Yes it really exists!

I said, 'Middenheim.'

Jonathan Herbert, Berkhamsted, Herts
In addition to Maregnoria, why not expand the Mail Order section to include all new releases for the month, giving no opinions, just a few lines to say what each product is, what it includes, and how much it costs? This would replace the primary function of Open Box perfectly, without opening you up to claims of bias.

Expanding them might not be the answer (we only see a limited supply of new items each month), but we're certainly going to try and get over as much pertinent information about as many products as possible.

And now, high praise for a hipster...

Nicholas Pugh, Cullompton, Devon
We've been seeing a fair amount of Warhammer 40,000 in the recent pages of *Warzone*. I was really astounded to see the superb dragons in WD96. Mike McVey's work was brilliant. I hope we will see more of his work - especially the rock dragon with the fallen adventurer.

Dominic Sutton, Owatsby
The dragons - what can I say? Best *Warzone* yet! Brilliant idea to detail a new range of models and give tips on how to paint them. It's almost impossible to try for yourself. Liked the Bar- room brawl, too. We're going to have fun with that one.

Dive in there!

Freek, Elton, Aberdeen
A scenario is made of a plot, and how players deal with that, not what numbers are attached to it. Just about every adventure I've seen in White Dwarf (design dependent adventures excepted) could be converted to any comparable RPG. It takes a little imagination.

This is where I start to get worried...

Bugman, Hove, Sussex
Tell me, how are we Dwarfs supposed to move quickly on the battlefield? It's hard to explain but...

Gobboes and Orcs got hooves. Humans and Elves got horses. Slann and Dark Elves got cold ones. Dwarfs got none in their forces.

With Space Marines and jet-bikes Us Squats are out for the count. So get your skinny trolls to work. And make us Dwarfs a mould!

I see. What would you like - a little pony? Anyway, with such stringy marches, what self-respecting Dwarf would want to ride?

Daniel Byles, Chippen Norton
I thought that The Valley of Death (WD97) was brilliant, despite the number of miniatures involved. However, could you tailor some future scenario for fewer figures?

Obviously, with Warhammer Battle III being published, we wanted to give you an epic battle to complement the smaller scale introductory game in the rulebook. That way, both new and old Warhammer players would have something to get their teeth into.

However, battles of that size are not representative of the game's coverage. We will be presenting battles for armies, or army types, of various sizes.

Steve Jackson, Stake-n-Trent
Thanks for bringing this excellent game out in its new format. I very much enjoyed the game (and your recent campaign) called *King of Swords* in the Corum series and discover their mistake regarding the spelling of Mabelode. Everytime I see the phoneme 'R' I feel like having a warp spasm. Don't do it!

Copies are being distributed now and the warp-forecast looks good.
Stefan Becker, Altdorf It's a village near Landskut in Bavaria

Okay, we believe you

B Larkin One more thing, could you please elaborate on the encumbrance values given in the trading rules of Death on the Reik, particularly the ratio of goods encumbrance to goods actual weight, and what size/bulk units are sold in? My poor NPC merchants don't know their encumbrance points of wheat from their trims of ore!

It isn't really convenient to talk of a direct ratio between encumbrance points and weight. Encumbrance is an expression of bulk rather than weight. A rule of thumb, should you need one, works out at approximately 10 encumbrance points to the pound.

Cargoes is sold in multiples of 5D10 each x the Trade Sales Constant (Gazetteer) rounded to the nearest 100 etc. This amount may then be multiplied by the Volume Modifier from the Cargo Table.

Kevin O'Leary, Littleover, Derby And finally we come to the letters page. What a bore! You must agree that it has become a rather tedious read lately and you yourself have hinted that you would like more controversial letters to be sent in.

For example, the letters from Robin Clarke and Robert Holman (WD97) could have easily been saved for On the Ball couldn't they? After all, that's what it's there for. Or is there only room for experienced GW gamers?

Controversy was not what I was hunting at When I first glanced through the WD letters file, the vast majority of missives were either complimentary but bland ('I think your magazine/supplement figure/haircut is brill'), or unconstructively critical ('I think everything published by GW is weffle, and I hate your stuff's haircuts'). I expected better from people who (theoretically) spend so much time using their imaginations.

As for the two readers' queries you refer to, and their possible relation to On the Ball, I agree. With hindsight, that would have been a better place for them. In fact Gruene Davra (the column editor) is currently running a short series of questions and answers related to specific game themes. But if a query doesn't easily fit into one of these, we still have the flexibility to deal with it in the letters pages.

The 'experienced GW gamers' were only helping the column get off the ground. The column is yours and I'll fend anybody off at this end, who tries to steal it, okay?

James Tupper, London On the subject of songs.

I've been tossing around with ideas of that nature for a while, but there are plenty of songs which can be easily adapted for, or are already usable in a fantasy game world. Take Sting's 'Sister Moon' for example. It tells the story of a lycanthrope. Don't tell me you don't like Sting

'My lips are sealed,' he said ventriloquially.

Daniel O'Sullivan, London By the time you read this, the pride of my Skaven army will be dead on the battlefield, crushed by the Dwarfs, Wood Elves and Empire troops. Do you know why? Because you have neglected the rights of the Rodent

First, when we were preparing for this battle, I drew up in my lists a unit of Clan Skinger Skaven, and several Clan Eshin assassins, as detailed in Ravnung Hordes, and waited for the desired minatures to 'hit the streets'. The battle is only a few days away and without the minatures, the rats are dead meat! Where are they?

After those ravings, a general note on Skaven models. I am deeply disturbed by the lack of Skaven machineries of destruction. How else are we supposed to counter Elven chariots, Imperial cannon or even Dwarf mangonels? Given Clan Skye's recent experiments with gunpowder (ie the arquebus held by the Skaven leader in your Command Group advert, and the pistol carried by the horned Fire Thrower commander), I would have thought that a Skaven cannon or organ gun along the lines of the Goblins 'Lead Belcher' would be a natural progression. The Clan Moulder Beastmasters in Ravnung Hordes have not yet arrived, and I won't mention the Plague Censors.

How about a bazooka and petard set? With the new plastic Skaven, I don't have to worry about rank and file troops, but I would appreciate a boxed set of things that go BANG! in the night.

If any army generals are reading this - a box on the Woodlands Wood Elves, Islington Imperials and North London Norse Dwarfs! Long live the West Ham Warped Wodents, otherwise known as Danny's Dirty Rats.

Richard Halliwell replies We do make a Singer model and you could use a personality model for an assassin. Machineries aren't used by Skaven because they simply wouldn't fit in their tunnels. The Skaven would lose many of their advantages if they began transporting equipment across open ground.

Plague Censors are due to be released shortly but a 'bazooka and petard' set is not planned. We want to avoid duplication and such a set would simply be a copy of the Chaos Dwarf.

By the way, if you're worried about losing, use an oblique line, putting your best troops into the leading edge.

Ben Reed, Ellesmere, Shropshire I really enjoyed reading Robert Luke's letter (WD96) I think a free dummy in each issue is a great idea. You could have Thrud and Gook shaped ones, Spleedlog XXXXX and Bugman's brew flavoured ones, tiny snuffing ones - the list is endless. People would collect and swap them. It would really start people off young.

By the way, are there any plans for a Blood Royale expansion set?

You should be careful what you wish for An expansion set isn't currently planned, but Paul Cockburn has been stocking up on ink and quills for a future article on Blood Royale

Jeremy Scott-Joynt, Stoke-on-Trent Over the past few years, I (and many other gamers) have noticed a welcome trend in RPGs. We're heading away from 'hack and slash' gaming - where the game was just a sophisticated skirmish wargame, and the ultimate encounter was a red dragon who fought until he fought it towards interaction between an alter ego and its imaginary environment through other means than by hitting it. This is shown by the evolution of the combat system in modern games from being the be-all and end-all to becoming only one part of the overall picture.

Without wanting to crawl, I think that WFRP with 'The Enemy Within' campaign, as well as recent WDs, have been better than most with regard to this. But the point of this long-winded introduction is this: don't let it slip. Please keep up the standard of such recent gems as Rough Night at the Three Beathers, and that masterpiece of characterisation Taurëfandó in WD 87, and don't encourage 'five Orcs in a room' roleplaying.

I know that simulation of (for instance) combat in other eras can be loosely classified as Roleplaying, but for me the roleplaying is the manipulation of a personality, not just a sword with a body attached as an afterthought.

Thankyou for the kind words Whether we 'let the standard slip' is often a matter of heated discussion among readers (and ourselves), but I certainly hope that the 'five Orcs in a room' approach is never perceived in anything GW does.

You're right, we are adopting new trends in our gaming style. There's no satisfaction in clobbering a Goblin when you have the opportunity to convince it that it's leading a miserable life with absolutely no future whatsoever, and would probably be doing everyone a big favour if it just got out of the way and took up knitting instead of guarding that doorway.

Otherwise you'd just have to clobber it!

This month's weirdness experienced by Sean Matterson.
Richard Salisbury, Portsmouth What are the prices for a leather jerkin, leather coat, leather greaves and leather sleeves?

The only types of leather armour in the rulebook are calf, jackes and jerkins, you can make up your own standards for leather greaves etc. if you wish to use them in your own games. A leather jerkin is £0.00, Enc. 40, Avail. Common, and a leather coat is £0.00, Enc. 10, Avail. Common

Dale Sedgewick, Keighley I think that having one or two Armour Points is not enough - for example, you could have a variation from bare (0 AP) to plate (5 AP). Leather, scale and mail could go between them, each with a different cost and encumbrance.

Remember, damage is reduced by a character's T score as well as by armour, so that a 4 character wearing 5 AP will be like a tank - every hit is reduced by 5 points, and even a Dragon will be hard-pressed to hit him. But when you start thinking about magical plate armour it becomes too horrible to contemplate. Combat in WFRP is dangerous, but it is meant to be, so that characters will at least think about non-violent solutions to problems

Richard Salisbury What are the prices for bolt throwers, stone throwers and ballistics?

There will always be almost out of the PCs' reach. If anyone goes around with a bombard or a stone thrower or whatever, the military will become very interested in them - a bit like someone today wanting to buy a tank.

Artillery or Gunner characters will have to spend some time in military service as part of their training, and they might end up forming their own mercenary artillery unit with weapons that they own, but these things will be horribly expensive and very hard to come by. The character will have to be well in with the military authorities, have proved himself as a mercenary, and have the necessary political clout to get round any objections - and even then the weapons will cost as much as you can get out of the character.

Aside from the cost of the weapon itself, there will be a fair amount in bribes and 'administration charges' to take care of. Let the character try to get hold of a heavy weapon, and then keep him/her tied up for weeks in red tape, haring to bribe all sorts of people, and once the money has just about run out, announce that the weapon itself will cost two or three thousand crows. If the party does get hold of a heavy weapon, they will be a target for every kind of bandit and outlaw once word gets out, since there are a lot of people who could put an illicit heavy weapon to good use.

Matthew Norton, California Can you take-up (like drawing a sword, but not fishing around in a backpack) and move in the same round?

This is really up to you. On WFRP p 116 we give you the option to allow instant take-up if you like, in which case take-up doesn't count as an action. You can compensate by saying that characters can take-up and move in a round, but if they move their full movement allowance after taking up, then they may not attack at the end of the round, or they attack last. Basically, if you're the GM, run things the way you feel happiest with, according to the circumstances. Of course, rummaging through a backpack takes a little longer, and may take up a full round. Judge what a character can do in ten seconds.

Matthew Norton Can a character attempt to both dodge and parry the same blow in the same round?

Up to you. I generally allow dodging and parrying in the same round if a character has the relevant skill and it's a tough fight. If you want to make it more difficult, you might rule that a character can only dodge or parry if he has a higher T than his opponent. Or, if the opponent has more than one attack, divide the character's responses - dodge one blow, parry the other

James Lowrie, Ipswich Can you parry with a left-hand dagger and attack with a right-hand weapon, but still attack next round?

If you have Specialist Weapon - Parrying Weapon skill, you can have one free parry with your parrying weapon per round without losing an attack. If you want to parry again in that round, you lose one attack for each further parry, as explained on WFRP p 118. This isn't what it says in the rulebook, but as the rules stand a left-hand weapon isn't worth having! Characters without a left-hand weapon and the appropriate skill exchange their next attack for a parry if your T is higher than your opponent's. You attack normally this round, then your opponent attacks, and you swap your first attack of next round for your parry. If your opponent's T is higher, you lose your attack this round, since your opponent's attack has come first.

 Darren Brooks, Aylesbury Why isn't it possible to wear a pair of vambraces over mail sleeves (as in a sleeve mail shirt/cut) when it is possible to wear breast and back plate over mail?

Wearing a breast and back over a mail coat does have much effect on the movement of your torso, but wearing vambraces over chain mail sleeves would be fairly cumbersome and restrict your movement too much to justify the extra protection it gives. Having said all that, one thing we've assessed throughout the rules is that the GM is free to change anything he/she doesn't like - so by all means allow people to have mail sleeves plus vambraces if you want, but I'd suggest giving a penalty on T and possibly DEX to those who do so

 Darren Brooks Could you please define a full suit of plate armour as worn by Templars and Witch-Hunters?

Breastplate, plate arm bracer, plate leggings, and helmet, giving 1 Armour Point on each body location. Chainmail can be added if desired, subject to the rules on WFRP p 121 and the point I've already covered about vambraces over mail sleeves

David Foo, Victoria, Australia Why is the armour system different to that in Warhammer Fantasy Battle, and how do you convert between the two?

WFRP deals with things on a different scale to Warhammer Fantasy Battle, so the armour systems have had to differ between the two games. There isn't any calculation to convert from WFB armour saving throw to WFRP armour points, but in most cases it should be easy enough to work out from scratch. Monsters with tough hides may be a little trickier, but in most cases they only have 1 AP, which you can convert roughly to an armour saving throw of 6

And so, in the immortal words of Ogrudr Skulcrumper of the Splintered Rib Orcs:

'Whatcher waitin' fer? Gerrin there an' rip 'em!'
Darren Watts, Gibraltar On the weapons table, fins are given parrying adjustments, but they are not mentioned as suitable weapons in the parrying section. Which weapons, if any, cannot parry?

You can parry with a long-handed flail, so it is best to add it to the list on WFRP p 118. You can’t parry with a short-handled flail, or with a flail which doesn’t have a handle (like the one the Ogre is using on the cover book). Weapons which cannot parry are: missile weapons (except javelins, spears, throwing knives and axes - these count as their hand-held equivalent), halberds and other long polearms (lances can be used to parry from horseback), and flat weapons (although at your option a character with a mailed fist may parry, a successful parry indicating that he/she has been hit on the mailed fist and takes normal damage on that location). Also, the list of weapons suitable for parrying should read: ‘One and two-handed swords, spears and axes’.

Roger Dubay, Glasgow In combat, what is the penalty applied for characters specifically aiming for one hit location?

There is no system for this at present, we may do one in the future if we feel the need for it, but feel free to invent a system for your own games if you need one.

Roger Dubay What bonuses to BS should be given for characters who spend an extra round aiming?

There is no bonus for spending an extra round aiming, although a character may be required to do so under certain circumstances (see WFRP p 129).

Roger Dubay Can ambidextrous characters attack with two weapons held in different hands if they have more than one attack?

An ambidextrous character can hold a weapon in either hand, or both, and attack with two weapons in different hands if he has 2 A or more, provided both weapons are one-handed, 2 he doesn’t have a shield on a weapon arm.

Julio Maher, Manchester Why does Harboll get a sling and Werner get a throwing axe in The Enemy Within when they can’t use them?

Oops. This has actually turned up twice – Harboll should have Specialist Weapon – Sling on his character sheet in both Enemy and Shadows On WFRP p 17, the paragraph on Halfling mandatory skills should include Specialist Weapon – Sling a second-run mandatory skill along with Herb Lore and Silent Move. As for Werner, he can fight with his axes normally, but when throwing them he has a BS of 10 until he picks up Specialist Weapon – Throwing Weapon skill.

Julio Maher is firing into a melee allowed?

Sure, you can fire into a melee. You have a chance of hitting one of your friends, though, treat the melee as a group (WFRP p 126) if the BS roll is failed, but is still less than twice the firing character’s BS, then one creature in the group (excluding the intended target) has been hit, determine which one randomly.

Julio Maher What does the minimum range of a target have to be when firing a missile weapon?

Up to you. You can either say that you can’t fire at someone who is close enough to engage you in hand-to-hand combat, or you can say that you can do so, but must spend the next round changing weapons, in which case you can only dodge for that round.

Julio Maher Saye, for example, PC1 is fighting Mutant 1 (with one attack) in the meantime, PC2 sneaks up behind Mutant 1 and tries to in all earnest to slice the head in two. What advantages does he get? Would PC2 get the same advantages if he was blatant about this approach?

Good question. If the Mutant has a chance to know that there is a PC behind him (if the character has sided round behind rather than suddenly approached from that direction), he has the chance to turn and back off so that both characters are in his front - this means that PC1 gets a free hit at him, but it’s worth it in the long run if the Mutant is surprised by an attack from behind, then he counts as prosaical for the first blow (automatic hit, double damage). Thereafter, as you might imagine, he is aware of the second assailant and may turn and back, giving each opponent a free attack against him, getting both of them into his front quadrant. If there isn’t room to back off, the Mutant has problems, but then the PC also has problems getting behind it. Of course, exceptionally stupid creatures (like Trolls) might not exercise the option to turn and back, or might have to make an init test to think of it - that’s up to you as the GM.

Julio Maher Later, PCs 1 and 2 are wandering happily along when they are confronted by Mutant 2 (with one attack). In M2 counted as fighting only one PC? Will the other get advantages because he is not being attacked?

PC2 gets no bonuses for attacking the front of the Mutant - the Mutant can defend against both, but having 1 attack can only parry one attack per round. PC2 can try to work round behind the Mutant while PC1 is engaging it from the front, of course.

T S Harding, Bristol On some results on the Critical Effects Tables (WFRP p 122-124) you can lose so many W per round. But how can this be so if the only way you can get to roll on these tables is if you have no W left?

As it says on page 122: 'a character’s W score resets to zero at the beginning of a round. So if the character is losing 1 W per round, he/she must roll for a +1 Critical on the Sudden Death Critical Hit Table (p 125) every round until medical attention is received or the critical hit kills the character. Del W per round, roll a D4 each round and roll on the appropriate column of the Sudden Death table each round until medical attention is received.

Aidan O’Lynn, Larne I think that a few more critical hits should be invented, eg grappling critical, electricity critical, impact critical etc.

Obviously, we only had so much space in the book for critical hit systems, and so we concentrated on weapon criticals - which we thought were most important and relied on the Sudden Death Critical System for circumstances where the weapon critical system couldn’t be used. As you say, this is an area of the combat and damage system which could benefit from a bit of expansion, and indeed we have a set of bow and crossbow critical effects charts in this very column. As with every other aspect of the WFRP rules, if you have some good ideas, why not write them up and send them in?

In fact, Why not write in to On the Goil with any rules additions you may have? If you’ve discovered a problem in the rules, and have come up with a neat way round it, let us know! The best of your ideas will be published in these very pages! It’s your game as much as ours, so go to it! Ed

Minor Critical Hits

by Vinny Gupta

This addition to the WFRP combat rules should make combat a little more interesting (or lethal).

The idea is simple. Wouldn’t it be nice to do critical damage before wearing away all those tiresome W points? It would read:

When you make a successful WS/BS test to hit, and roll the D6 for damage, and get a 6, you can opt for additional damage, as stated on page 122 of the rulebook, by rolling to hit again. If you succeed, you roll the D6 for damage again, and keep going until you roll anything other than a 6.

But you know all that already.

To use the minor critical system, proceed as normal up to the second roll to hit. If this succeeds, roll the D6, add your S, subtract the victim’s T and armour, just as if you were calculating damage. But you don’t subtract this number from the victim’s W score. Instead, you look up to the appropriate Critical Hit Table (WFRP p 122-124). The victim loses no W points from your blow, but does suffer the critical effect you have generated, and does take any special damage indicated in the critical effect description.

The location will normally be the one indicated by the second ‘to hit’ roll, but characters with Strike to Injure skill may ‘swing’ the result, and may choose which location to use the one indicated by the first roll, the one indicated by the second roll, or the one indicated by the ‘swinging’ roll. Beware of this rule – it makes Strike to Injure one of the most powerful combat skills to have, and generally makes sudden death a lot more likely if you find it unbalances the game, you could use a T test or a W x 5% test to avoid the critical effect.

An interesting and neat idea to speed up combat. It does make things nastier, though, so you might want to keep this variant away from the bad guys. I’m sure there’s no harm in the bad guy being hit with Strike to Injure after being hit with Strike to Injure skill having their choice of three places to land the blow - personally, I’d keep the critical in the location indicated by the first WS roll. Characters with Strike to Injure could still modify the location from that roll should they want to

The end of the text content...
Critical Hits for Arrows and Crossbow Bolts in WFRP
By Paul Parsons

The critical hits tables in the WFRP rulebook provide a slight bit of adaptation here and there, for use whether using most weapon types. However, when it comes to missile attacks, critical hits are rolled on the Sudden Death Critical Chart, giving the simple result of either dead or alive. Thus leave no room for epic scenes such as unarmored, pincushioned survivors crawling around on all fours in their own blood. GMs can, of course, use the existing detailed critical hit system for missile attacks, but this often throws up ludicrous results, where a broad-headed arrow is one thing, but people getting shot in half is just a fraction unrealistic.

So here is a set of detailed critical hit results for arrows and crossbow bolts. They're compatible with the WFRP's Critical Hit Chart (p. 122). These charts should be used instead of the Critical Effect charts in the rulebook when dealing with bow and crossbow hits. The technical results of the critical hits remain as close as possible to those for hand-to-hand weapons; only the descriptions of the hits have been altered.

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**ARM**

1. Your shot seizes the back of the hand slightly, causing your target to drop anything held in it.
2. Your shot seizes a cut on your target’s hand, causing no serious damage but forcing anything held in the hand to be dropped.
3. Your shot strikes your target’s hand, causing a superficial flesh wound. Any object held in the hand is dropped and the hand is incapacitated for the next round only.
4. Your shot strikes your target’s hand, penetrating it severely. Anything held in the hand is dropped and the hand is incapacitated until medical attention is received.
5. Your shot strikes your target’s hand, cutting several tendons. Anything held in the hand is dropped and the hand is incapacitated until medical attention is received.
6. Your shot strikes your target’s arm, grazing the bone and severing nerves. The arm is incapacitated for D6 rounds due to extreme pain.
7. Your shot tears into your target’s shoulder, ripping the ligament. The arm is incapacitated until medical attention is received.
8. Your shot penetrates your target’s arm totally, tearing its way through the muscle. Anything held in the hand is dropped, and the arm is incapacitated until medical attention is received.
9. Your shot strikes your target’s forearm, smashing the bone. Anything held in the hand is dropped and the arm below the elbow is incapacitated until medical attention is received.
10. Your shot strikes your target’s upper arm, embedding itself in the bicep. Anything held in the hand is dropped and the arm is incapacitated until medical attention is received.
11. Your target lets out a scream as your shot nearly removes D4 fingers. Anything held in the hand is dropped (along with the fingers). The target loses 1 Wound per round through blood loss until medical attention is received. Roll all further criticals on the Sudden Death Critical Chart.
12. Your shot penetrates the wrist. Blood spurs up your target’s arm as multiple arteries and veins are severed. Anything held in the hand is dropped and your target falls to the ground unconscious, losing D4 Wounds per round until medical attention is received. Roll all further criticals on the Sudden Death Critical Chart.
13. Your shot strikes the elbow, shattering the bone and driving splinters through several arteries. Your target collapses and may do nothing until medical attention is received. Also, D4 Wounds are lost per round due to bleeding and all further criticals are rolled on the Sudden Death Critical Chart.
14. Your shot seizes deep into your target’s shoulder, shattering bones and rupturing blood vessels. Your target collapses and may do nothing until medical attention is received. D6 Wounds are lost per round, and all further criticals are rolled on the Sudden Death Critical Chart.
15. Your shot strikes a major blood vessel, and your target collapses to the ground. Death from shock and blood loss is almost instantaneous.
16. Your shot strikes the side of the shoulder, ripping its way through the muscle and embedding itself in the neck, drenching your target in blood. Death from shock and blood loss is almost instantaneous.

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**HEAD**

1. Your target attempts to evade your shot, avoiding serious damage but resulting in the loss of an eye. Your target may make no attacks next round, but may parry. Following that, combat proceeds as normal.
2. Your shot whirls past your target’s neck, opening a gash on the side of it. Your target is stunned and may do nothing next round except parry.
3. Your shot takes the skin off one of your target’s cheeks. Your target may do nothing except parry for D4 rounds.
4. Your shot strikes the top of the head and glances off the skull. Your target is dazed and may do nothing at all next round.
5. Your shot glances off your target’s temple. Your target is dazed and may do nothing at all for the next D4 rounds.
6. Your shot penetrates one of your target’s cheeks, entering behind the corner of the mouth and exiting in front of the ear. Your target counts as prone for the next round, and may do nothing except parry for a further D4 rounds.
7. Your shot penetrates the nose, tearing through both nostrils and embedding itself halfway through. As well as impeding your target’s sense of smell somewhat, the pain and obstruction to vision gives your target a -10 modifier to all ‘to hit’ rolls until medical attention is received.
8. Your shot neatly skewers both your target’s cheeks, shattering teeth and splitting gums on the way. Your target may do nothing except parry for the next round, following which your target attacks at -10 ‘to hit’ until medical attention is received.
9. Your shot catches the bridge of the nose, ploughs through and slices open the front of one of your target’s eyes, destroying it totally. Your target may do nothing next round and attacks at -10 ‘to hit’ until medical attention is received. Any sight-related skills are lost (including Night Vision), and BS is reduced by 20%, to a minimum of 5.
10. Your shot smashes through your target’s front teeth at an angle and slices through the jawbone beneath the ear. Your target falls to the ground unconscious and may do nothing for D4 hours or until medical attention is received, whichever is shorter.
11. Your shot strikes your target’s forehead, fracturing the bone and driving it towards the brain. Your target falls unconscious and may do nothing for D10 hours or until medical attention is received. Also, your target must test against Toughness or lose 10 points from all percentile characteristics as a result of permanent brain damage.
12. Your shot severs the carotid artery and blood spurs across a wide area. Your target falls to the ground and will die in D4 rounds unless medical attention is received.
13. Your shot strikes square on to the nose, ripping its way through to penetrate the outer area of the brain. Your target falls to the ground and will die in D6 rounds unless medical attention is obtained. Additionally, your target must test against Toughness or lose 10 points from all percentile characteristics due to permanent brain damage.
14. Your shot lands in the neck, embedding itself halfway through. Your target collapses, gasps, and then dies.
15. Your shot penetrates one of your target’s eyes, impaling the brain. Death is instantaneous.
1. Your shot lands straight between your target's eyes - the brain doesn't have a chance. Death is instantaneous.

**Body**

2. Your target loses balance in an attempt to avoid your shot, which scrapes across your target's chest. Your target may do nothing except parry next round while regaining balance.

3. Your shot penetrates the right side of the chest, grazing the bone. Your target falls to the ground and may do nothing except parry for the next D4 rounds.

4. Your shot sinks deep into the groin. Your target falls to the ground in agony, dropping anything in hand and is not able to do anything except parry with a shield (if he/she has one) for the next D4 rounds while staggering upright.

5. Your shot smashes through the chest just below the shoulder, sending your target sprawling to the ground. Your target is stunned for D4 rounds and may do nothing except parry while staggering upright.

6. Your shot cracks a rib and sinks into the stomach, breaking a rib. Your target attacks at -10 to 'to hit' until medical attention is received.

7. Your shot strikes your target's collarbone, fracturing it. The sheer agony reduces all characteristics by 1 or 10 points as appropriate until medical attention is obtained.

8. Your shot lodges itself between the bones of your target's hip joint. All characteristics are reduced by 1 or 10 points as appropriate and movement allowance is reduced by half until medical attention is received.

9. Your shot embeds itself in your target's abdomen with a satisfying thud. Your target loses consciousness and collapses to the ground, losing 1 Wound per round from internal bleeding until medical attention is received. Even following this, your target will be totally incapacitated for at least 10 weeks and permanently loses 1 point of Toughness.

10. Your shot punctures a lung. Your target falls unconscious, losing D4 Wounds per round until medical attention is received. Even following this, your target will be totally incapacitated for at least 10 weeks and permanently loses 1 point of Toughness.

11. Your shot rips its way through your target's abdomen, severely damaging several internal organs. Your target collapses in agony, only able to parry. Also a test against Toughness must be made each round in order to remain conscious.

12. Your shot strikes your target's spine, squeezing between the vertebrae to the spinal cord. Your target falls to the ground, may do nothing at all until medical attention is received and must test against Toughness or be permanently paralysed from the waist down.

13. Your shot fractures the target's spine, lodging itself halfway through. Your target collapses, only able to parry. All characteristics are halved until a full recovery is made and D4 Wounds are lost per round due to internal bleeding until medical attention is received. It takes 10 weeks for a full recovery to be made. Until then all skills involving movement are lost.

14. Your shot sinks into the target's stomach with devastating results. Your target collapses, coughing up blood and reeling in spasms. Death is almost instantaneous.

15. Your shot totally destroys several of the vertebrae in your target's upper spine. The neck snaps dangerously, and then here is a snap. Death is almost instantaneous.

16. Your shot penetrates your target's heart, causing it to cease functioning instantly; along with its owner.

**Leg**

1. Your shot slices across the back of the calf, making your target stumble and drop any hand-held objects unless a test against Dexterity is passed.

2. Your target slips over while attempting to avoid your shot, and may only parry in the next round.

3. Your shot lands in the thigh, causing your target to lose balance and fall to the ground. Any hand-held objects are dropped unless a Dexterity test is passed, and your target may only parry for the next D4 rounds while staggering back upright.

4. Your shot bites into the leg with some force. Your target's Movement and Initiative scores are halved for D4 rounds while hopping around in agony.

5. Your shot severs the tendons in your target's ankle, incapacitating it. Movement and Initiative are halved until medical attention is obtained and your target must make an Initiative test or fall down (see 3 above).

6. Your shot shatters your target's kneecap. Movement and Initiative are halved until medical attention is received. Your target must also make an Initiative test or go down (see 3 above).

7. Your shot splinters the bones in the shin. Your target falls to the ground (see 3 above).

8. Your shot cuts deeply into the leg, tearing through the muscle and grazing the bone to emerge on the opposite side. Your target collapses (as above) and loses 1 Wound per round until medical attention is received. Roll any further criticals on the Sudden Death Critical Chart.

9. Your shot sinks painfully into the thigh, severing an artery. Your target is knocked down (as for number 3) and may not get up until a successful Initiative test is made. Also, your target constantly loses 1 Wound per round until medical attention is received. All further criticals are rolled on the Sudden Death Critical Chart.

10. Your shot rips its way through the leg, severing several arteries. Your target collapses to the ground (as above) and automatically drops anything in hand. D4 Wounds are lost per round until medical attention is received and all further criticals are rolled on the Sudden Death Critical Chart. Your target may only stand or walk if supported by at least one other character.

11. Your shot completely destroys the ankle, and your target collapses unconscious, losing D4 Wounds per round until medical attention is received. Roll all further criticals on the Sudden Death Critical Chart.

12. Your shot crunches through your target's knee and out the other side, wrenching the knee. Your target falls to the ground and may do nothing at all until medical attention is received, until then D4 Wounds are lost per round. All further criticals are rolled on the Sudden Death Critical Chart.

13. Your shot lodges itself in your target's pelvis. Your target collapses, only able to parry. All characteristics are halved until a full recovery is made. D4 Wounds are lost per round due to internal bleeding until medical attention is received. It takes 10 weeks for a full recovery to be made, and until then all skills involving movement are lost.

14. Your shot slices through your target's hip joint. Your target collapses and may not do anything until medical attention is received and D6 Wounds are lost per round. Roll all further criticals on the Sudden Death Critical Chart.

15. Your shot strikes a major blood vessel in the leg. Blood splatters everywhere and your target collapses to the ground. Death from shock and blood loss is almost instantaneous.

16. Your shot strikes your target's upper leg, grazing the pelvis and carrying on into the abdomen to cause terminal damage to several internal organs. Your target dies instantaneously from shock and blood loss.

Compiled and edited by Gracene Davis.