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Many thanks to Mayfair Games for the great 1920's style cover artwork from their new release Aeroplanes and for their support as major sponsors this year.

Please have a great weekend and we hope that we'll see you every year.

UK GAMES EXPO TEAM

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### It's been a long road Getting from there to here!

Welcome to the sixth UK Games Expo. At some point every year as we prepare the show and discuss our plans, I turn to Tony, Mick and Pat and say "I still don't quite understand how we get so many people to come."

In the beginning Expo was merely an idea in our heads. We had that spark of enthusiasm to create an exciting, buzzing event that gamers and game publishers got excited about each year. But getting from there to here meant we needed to get that idea across to others.

That meant persuading the games publishers to take a gamble on us and come along and I want to thank particularly those companies who came to the first Expo in 2007 and have supported us year on year. Gamers want to play your games and by bringing along your new games and prototypes you helped us create the show. But without the gamers coming along too Expo would not have survived the first year -so if you are a six year veteran - well done and thanks for sticking with us. Have fun with your games this weekend.

We also needed a venue that could cope with the pretty peculiar activities that we gamers get up to. The Clarendon staff and manager and deputy manager Dianne and Mark in particular absorbed everything we threw at them. Living Dungeons, Full size Munchkin outfits in velcro suits, Daleks, a Tardis, Viking Warriors and Darth Vader - nothing fazed them. Although it had to be said we got some pretty strange looks at times! In that first year of 2007 I told Dianne I thought we might get 400 or 500 people along. We believe we had 1400! Dianne coped with ensuing chaos with hardly a blink. This weekend we would expect over three thousand and Dianne and her staff will manage it all with the highest levels of professionalism.

You may have heard that we are moving venues in 2013 to the NEC Hilton Metropole to allow for natural growth and expansion. Whilst we look forward to that challenge this year is bitter sweet for us because it means leaving the Clarendon Suites. I love doing this show at this venue and will miss it a lot when we move.

There are hundreds of games of every type for you to play this weekend, with seminars, costume groups and a family zone to fill any spare minutes.

So have fun and if you get a chance don't forget to thank the staff at the venue for making UK Games Expo a success.

**Richard Denning**  
UK GAMES EXPO DIRECTOR



# Great Games

What makes a *good game* a great game? by Michael Fox

In all the years I've been sitting around tables playing games with friends and strangers, I honestly don't think I've thought why I'm doing it. Of course, the social aspect is a major part of it – as humans, we're social animals. We need that feeling of being with others, the desire to talk

pulls us back to the same ones again and again? What makes a game truly great, pulling it over the line from something that's merely good and changing it into a classic? I thought I'd have a look at some reasons that separate the merely amazing from the utterly awesome.

**"We may not like to admit it, but everyone has a competitive streak."**

with them, to work and play alongside others is what makes us... well, us. But why do some of us choose gaming as our means of socialisation?

We may not like to admit it, but everyone has a competitive streak. I may well say that I'm all about playing the game and doing well is a bonus, but it's pretty satisfying when plans come together and you manage to grab a win. It's probably even better if you somehow manage to pull victory from the jaws of defeat – there's a certain special feeling reserved for stealing it at the last minute and annoying the hell out of the player who thought they had it all wrapped up...

Of course, the big part of it is down to the actual games we play. What

## IT'S GOT TO LOOK GOOD

It's pretty shameless and superficial, but we're a fickle bunch, us gamers. We love the pretty stuff. Whether it's the latest FFG release packed out with more plastic than we know what to do with or a beautifully constructed Eurogame containing gorgeous wooden bits that equate to half a tree, we want the games we play to look appealing. Sure, a game can be great to play, filled with solid mechanics and involving gameplay but unless it's nice to look at...

Great examples: Twilight Imperium 3rd Edition – when this is in full swing, it looks amazing! Abstracts can look gorgeous too; check out a well

made Go set or something from the GIPF Project series.

## INTERACTIVITY

If I didn't want to play with folks, I'll break out my copy of Lord of the Rings LCG. Or a Yo-Yo. Great games are the ones where you're going up against the players, striving for victory. Be it a shared win in something like Battlestar Galactica or you beating someone else over a Go board, it's the war of wits and the reactions to what players are doing that makes the game memorable. People want to be involved and downtime can be a killer.

Check out: *Settlers of Catan* – a surefire classic, great because there is always a chance you will get resources and then there is the trading element. Also of note is *Acquire*, where players have to keep an eye out at all times, watching for company expansions and mergers.

## TELLING A STORY

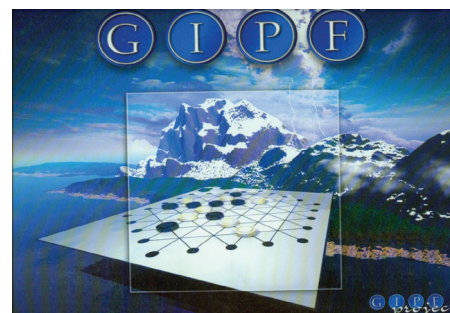
This is a major plus. You may think that only a few games are able to do this – something like Tales of the Arabian Nights, for example – but even the most abstract game can have a story behind it. We're not talking about what's actually happening on the board (though that's a major part, of course) – it's the tale of how the victory was reached, the ups and



Twilight Imperium - 3rd edition



Battlestar Galactica - playing pieces



GIPF - Abstract Box Cover



downs of the journey from the game's beginning to its end.

Have a look at: Arkham Horror. Really throwing yourself into the characters makes Arkham Horror a great game. While the story may not be immediately obvious, moving around the various locations, taking on monsters and building up to the final battle is a great gaming experience.

### THE MOMENT

It could be anything, a massive dice roll, the reveal of a card that swings the tide in someone's favour... but it's that moment that people will talk about for weeks to come. It's the part of the game when everyone holds their breath, when you feel the need to stand up in order to finish your turn... and even if it all goes wrong, you'll remember that moment for ages.

Grab a copy of: Lords of Vegas. Spectacularly underrated and a perfect example of a game with A Moment. There's always a part of the game where a player needs to take control of a casino on the board, pays out a pile of cash, grabs a stackful of dice and needs to get a certain roll... Making it could win them the game, failing sends them to the bottom of the pile. It's a tension filled time that makes it incredible.

### A LEARNING CURVE

A game that you can improve your skills at every time you play it offers a very satisfying experience. There's nothing wrong with having an element of luck in a game, but good skills learned through repeat plays should be able to mitigate the element of chance. Playing something where you're able to see your own improvement is really rewarding, be it a dexterity game or something more brain-burning.

Why not try: Pitchcar, the world's greatest flicking game! You may be terrible at first (I certainly was) but with practice you'll really see an improvement and will speed round the racetracks. Farmageddon is a great little game too, where learning the various effects of the cards will



Pitchcar Racing Game

really help you win.

However, when it comes down to it, anything can end up being a great game. The important thing is that you

games appeal to them – the reasons I've given are just mine, but I hope that if you're looking for something that will give you a great gaming

**“Really throwing yourself into the characters makes Arkham Horror a great game.”**

and the people you're playing with have a good time with it. Everyone has their own definition of why certain

experience you'll give some of them a try.



Arkham Horror Box Cover

Michael Fox is a writer, game designer and internet pico-celebrity. His first published game is Ace of Spies, a collaboration with his friend Mark Rivera that is due for release at Essen 2012.

He presents and produces The Little Metal Dog Show, a site and podcast that looks to talk to the people behind the games we love to play.

He'll play pretty much anything that's thrown his way but when pushed he'll say his favourite game is Acquire. Or Summoner Wars. Or maybe Battlestar Galactica.



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# Writing your own RPG

How the *Sleeper RPG* was written by Ben Counter

It is a rare gamer who does not entertain the idea of writing his own game. It is a natural instinct of a creative type to create – to try to better what has been done before or put a piece of his own personality into the games he plays. Like everything worth doing, of course, it's not that simple, and simply diving in and starting to write a first draft is a daunting prospect.

A game, like any major project, starts with the most basic principles. When we came to looking at writing our game, the Death Spiral gang had to begin at this stage. This first stage doesn't involve any details about what the game is or how it works – things like the type of rules, the basics of the background or even the genre. At this stage, we asked some very basic questions about what we wanted to achieve. Questions like:

What feel do we want the game to have? A horror game has a very different feel to a high fantasy game. A game with lots of action and combat has a different feel to one focused on intrigue, investigation and social interaction. A zany light-hearted game feels different to one with lots of weighty issues and complex

characters. This is a difficult question to answer but perhaps the most important one to ask. It feels quite vague, but it can't be skipped over or avoided because your answer informs everything that follows.

For instance, when Death Spiral games were developing our idea for

with every excuse possible to charge in somewhere with guns blazing.

Another key for *Sleeper* was a feeling of paranoia, conspiracies and a good dose of horror. This helped shape the early principles of the background, a tale of interlocking secret projects and conspiracies

rooted in the Cold War. Sci-fi elements helped add plenty of scope for action movie-style bedlam, and also helped introduce all manner of potential horror in the form of sinister scientific projects

and superweapons. From these initial principles grew all the aspects of *Sleeper*, and straight away helped us make decisions about how the game should develop.

For your game, be prepared to answer this question in a lot of detail. Don't be afraid of it, because it is at the same time the most important set of choices you'll make, and also the most fun. This is the stage where the big ideas are born, where there are no horizons and anything is possible. Time spent here will save you uncertainty and confusion later.

Let's imagine your game is one full of intrigue and plots, with plenty of investigation and interaction and limited combat. If you decide that at this stage, you're already helping make future decisions. When you come to starting your game's background, you know to have lots of factions with different agendas, with alliances and feuds for player characters to get involved in. You know that when it comes to rules you'll need quite detailed social interaction rules, and maybe not so much emphasis on detailed combat, injury, damage and so on. Those decisions are made, each

## SLEEPER ORPHANS OF THE COLD WAR

*Sleeper: Orphans of the Cold War*, we began with the feel we wanted it to have – keywords and key images that helped focus our vision of the game at its most basic level. One key idea was an action movie. Action movies are fast and filled with combat and action, they leave little time to pause before the next chase scene or gunfight comes tearing through. This idea helped focus future decisions – our game system would have to facilitate fast and copious combat, minimise downtime, and provide lots of narrative support to help players keep the game running. Just as importantly, the setting would have to provide players and games masters



more simple when you have a strong core concept you can always return to.

During this stage, you can generate the themes that will be prevalent through your game. These are key words or ideas that you can always return to to help focus your efforts when producing your game. Think of these as chunks of your game 'feel', broken down into easily digested pieces. For instance, with *Sleeper*, our themes included paranoia and secrecy, action, ultramodern science fiction, horror, the secret history of the Cold War.

The second question is, what do you actually want to produce? A game can take many forms, from a few pages of rules for use with your own gaming crew, up to a whole professionally-produced game line. *Death Spiral* Games put a lot of thought into this. A card game? A board game? We decided that a roleplaying game in book form would let us achieve our goals the most effectively, both in producing a game system of our own and creating a background. Answering this question in any more detail required a lot of research, since a book needs decisions made on page count, illustrations, layout issues, contents and all sorts of other areas before it can be broken down into individual tasks.

If you're producing a game for your own use, maybe to play with your gaming group or share with a club, this might seem a redundant question – after all, you're the only people who are going to see it. However, making a decision here will again save you time later on. Even having a very simple plan, just a rough page count, helps

focus you and make planning out tasks a lot easier. If you limit yourself to an eight-page document, you know that your background can take up four pages, rules three, and character page one. As simple an example as this is, you can already see that when it comes to writing the background, for instance, you know the kind of word count you have to work with. Perhaps most importantly, having a definite concept of your finished product

much easier. At *Death Spiral* we were lucky enough to have a creative writer, a rules guru, and a project manager among others, who could take on tasks related to their respective specialities. Even so, deciding who would do what was a complicated process full of compromises and tough choices. It is at this stage you can realise what has to be outsourced. For instance, *Death Spiral* had no artists, so we decided at this stage we would have to hire artists

### **“Even so, deciding who would do what was a complicated process full of compromises and tough choices.”**

means that when you come to produce it you know how far along you are, and when you have finished.

If you're planning to release your game commercially, this question needs research. What game formats are out there at the moment? If it's a physical product, how much will it cost to print or produce? Allocate time to this process because it won't be answered overnight and the more information you can arm yourself with, the better your decision making will be. It sounds obvious, but answering this question is complicated and it's easy to skip it in the hope that you can shoehorn the material you produce into a viable format later on.

The third question is to parcel out who does what. This doesn't have to be a hard and fast list you have to stick to – people can change, drop out, want to take on more or swap tasks and so on. But again, having this question answered makes everything much,

to produce the art that *Sleeper* needed.

Again, it is tempting to ignore this stage and just muddle through with everyone picking up the odd task here and there. It is much better to make a decision ahead of time, even if that decision is altered later. Imagine if the creative guy wanted to write the rules as well, but the rules guy wanted that task to himself. Conflict, arguments and gnashing of teeth are inevitable. If the creative guy agrees to leave the rules to the rules guy, this can be avoided. Similarly, this is the time to see who is going to take on that task that no one really wants. If you're writing a game by yourself, take this opportunity to be honest about what you can do, what you can parcel out to someone else, and what the game can do without even if it would be cool.

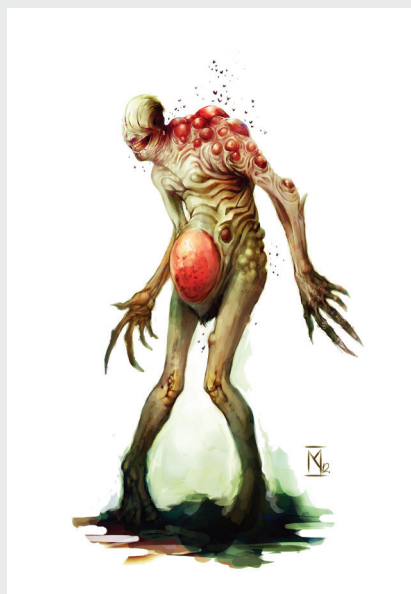
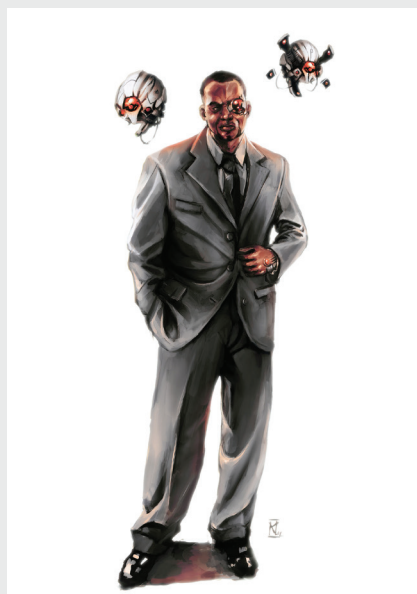
These, then, are three of the big questions the *Death Spiral* learned to handle:

**“What are the core concepts behind the game?”**

**“What are we going to physically produce?”**

**“Who can perform what tasks?”**

They're complex questions and they weren't the only ones, but tackling them was a very good start to the process of producing our own game. We hope that if you're planning a game of your own, these questions help focus you on what you need to get done. And if you weren't planning to write your own game, perhaps we have planted the seed of that possibility in your mind.







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### Field Guide 2.0

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# Joy pads to Dice

From *hi-fi to low-fi* and back again. By Saad Choudri

I am often asked, why are you designing a board game? Working in the videogames industry it is a question I am greeted with most often when I tell my peers about my board game endeavours. I suppose I can understand their surprise when I tell them I am producing and publishing a board game. The time has never been better to set up a micro studio to develop games for smartphones and tablets. Game designers globally are pumping out games for the iOS or Android platforms, hoping to produce the next Angry Birds or Cut the Rope. So, why design and publish a board game now?

The answer is simple; board games are the purest form of games design that exists at the moment. The innovation in the board game space far exceeds that of video games. That is not to say that video games have not continued to develop through user interface design, better graphics and movements in game play mechanics. We just tend to see the same genre in the video game realm being iterated upon with minor tweaks

from game to game. First person shooters are a prime example of the slow rate of innovation in video games as publishers seek to protect their investments by producing what they think will sell. Simply put board games accelerated in terms of game mechanics as the tools board game designers have had at their disposal have been established for years. This allows board game designers to concentrate on making compelling games for their players rather than be limited by the constraints of platform, genre or theme.

Video games are unique to any other medium as often the tools for a new game have to be built from the ground up. Yes, there are game engines for video game developers to utilise but to be able to really innovate with game

mechanics; it is common for the best video game producers to build tools to get the best out of their chosen platform. Therefore it is easy for video games to lean on established concepts from the board game realm to mitigate the risk of the high costs

of video game development.

Video games owe much to their board game cousins. Since the first RPG text adventures on early computers replicating the classic pen-and-paper Dungeons & Dragons experience, board games have continued to inspire video games designers. In fact with technology we are seeing a merging of board games and video games, look at technology demos for Microsoft Surface and the



proliferation of board games on tablet devices.

The merging of board games and video games is almost complete as it has become clear to game designers that a great board game mechanic can easily be translated into a great video game. Asynchronous multiplayer experiences are the core play mechanic in some of

the most popular current video games. Asynchronous play is essentially a board game experience; a player's turn has to be resolved before another player can play their turn.

Asynchronous video games such as *Words With Friends*, *Draw Something* and *Hero Academy* have between them, been downloaded over



70 million times; these games have very successfully leveraged the board game play type. In fact *Words with Friends* and *Draw Something* have simply added an online digital spin on classic games such as *Scrabble* and *Pictionary* respectively. As video game producers produce more asynchronous games it will only be natural for proven mechanics within

interactions in a videogame are at a vastly increased frequency rate than in a board game.

Therefore we see game designs that have been innovated and pioneered in the board game space bleed their way in to video games. As we know many online social games have used classic worker placement and resource management to keep users engaged.

**“...board games are the purest form of games design that exists at the moment.”**

board games to be used as a basis for innovation in the digital space.

It is also fair to say that board games are the true pioneers of social gaming; in fact the word ‘social gaming’ to board games players is redundant as almost all board games are social games. Whereas many in the video games industry have heralded the rise of a new type of game, ‘social games’ that can be found on Facebook and mobile platforms these experiences have clearly come from board game mechanics. Social games do not have an agreed definition within the video games industry, however if we take the pervasive definition that a social game is one requiring engagement with friends/other players to get the best out of the game mechanics then clearly board games are social games since their inception. A group of friends sitting around the table playing *7 Wonders*, sharing hands of cards with one another to produce the best civilisation, is the very basis for the social game mechanics that we see in many Facebook games today.

Video game design at its core is hundreds of mathematical equations, processed within split seconds to offer the player feedback to their actions. The damage inflicted by a bullet fired by a gun on different enemy types is determined by equations that are going on in the background. The numerous actions that occur in a videogame are no different from the equation that occurs when a card is played to inflict damage on an opponent in a collectible card game. It is just that the

Zynga’s founder and CEO Mark Pincus is an ‘avid fan’ of *Settlers of Catan*, and throughout Zynga’s ‘ville’ games we can see core elements from games such as *Settlers of Catan* flow through Zynga’s games.

Board game inspirations are clear throughout video games at the moment. For example Nimblebit’s game *Tiny Tower* is the epitome of worker placement and resource management, this is a well-known mechanic used within board games for years. Board games continue to inspire companies like Nimblebit who are currently developing a new game *Pocket Planes*, which seems to have been inspired by Alan R Moon’s game ‘*Airlines*’. I feel I need to be clear at this point, I should say that inspiration from board games leaking in to video games is not a bad thing at all, and any company or game designer inspired from any other game should be encouraged. I think we can all agree that designers should continue to borrow the best

elements of games and innovate on aspects that have already been proven to work; this is how we refine and hone games to create better player experiences.

As game mechanics from board games have been found in video games we are also seeing great success of board games going the other way and entering digital space. The advent of tablets means board games are starting to make their way into the hearts and minds of gamers who traditionally only pick up dice or wooden pieces during the obligatory game of *Monopoly* at Christmas. The exposure of board games such as *Carcassonne*, *Ticket to Ride* and *Kahmate* along with other board games on the Apple Appstore are proving popular and will increase their success by borrowing video game design choices to keep players engaged. The advent of board games in the Apple Appstore has meant that once a core design in a board game has been established we can be confident to take that mechanic to the digital realm by creating Smartphone and tablet versions. Ultimately this will help spread the appeal of board games and the mechanics they sprout to a wider audience.

I have worked closely with some of the world’s best video games designer’s and unlike my colleagues in other areas of video games development not one has ever questioned the medium or platform selected to create a game, they simply want to know what game play mechanic will be utilised. So to answer the original question; why? Well it is easy, I want to get back to the fundamentals of game design and board games are the fundamentals.

Saad Choudri has five years of experience in the videogames industry working in the legal and business affairs department of SEGA and Miniclip. He is also founder and CEO of Legend Express a new board game publisher. Legend Express is about to release their first game ‘*Age of Soccer*’ in summer 2012. Visit [www.facebook.com/Ageofsoccer](http://www.facebook.com/Ageofsoccer) to learn more. Alternatively, he can be contacted via email on [saad@legendexpressstudios.com](mailto:saad@legendexpressstudios.com).



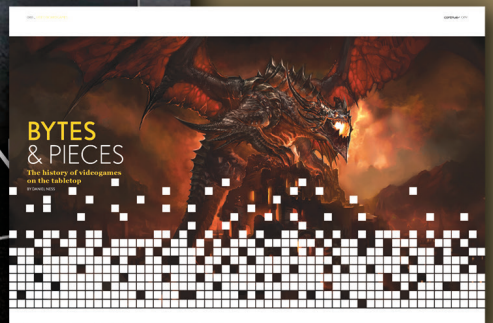
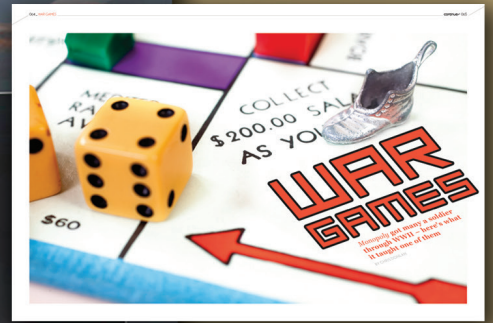
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# The Art in Play

The life and work of a *freelance game artist*. By Leo Hartis

Illustration plays an important part in game design. The picture on the box gives you an instant idea of the sort of imaginative experience you are in for, and may be the cue for you to reach into your pocket. As you play pictures on cards, counters and the board itself all add atmosphere along with important elements to game play itself. The illustrations on collectable card games such as *Magic the Gathering* are a massive part of the experience, not least a good chunk of income for several illustrators.

## Early Days

I've worked as an illustrator for over 25 years with my first commission being in game books. I started with *The Golden Dragon* series published by Granada and written by Dave Morris in the mid 80's. I was still at art school at the time and excited to find myself with work that paid better than most students could expect. However, I soon came to understand the pressures of freelance illustration as to hit deadlines I had to produce 2-3 full page black and white drawings a day. I also illustrated for *White Dwarf Magazine* and the *Dragon Warriors* RPG written by Dave Morris and Jamie Thompson. I then picked up commissions illustrating the maps in the famous *Fighting Fantasy* series, written by Ian Livingstone and Steve Jackson, published by *Puffin*, that dominated the game book scene. It was great work because I was given a free hand to embellish the maps as I wished, even to having one engraved on a tower that was hurtling towards the viewer from an exploding temple. Since then I have worked mainly in children's books after the excitement over game books had run its course in the 90s. There was one exception, and my favourite book, *Haunted Castle*, published by Dorling Kindersley, and now sadly out of print. It was a kids book but had a very simple choose-your-own adventure built into the extravagantly detailed illustrated spreads. If time allowed I would love to further explore the idea of role playing systems built into illustrations and maps.

## Miniatures

I still love miniatures and a few years ago hit on the idea of designing card model kits that would make up into buildings or vehicles for use with the figures in tabletop games. I always enjoyed paper kits, as much the unmade sheets of parts and the finished model. They have the advantage of being already, 'painted', or rather illustrated. The design took a long time even with the help

of computer 3D software and the excellent *Pepakura* model designer. The difficult part was marrying up the surface drawing with the geometry. I wanted to make any recesses darker, as though in shadow, and therefore give the sense of solidity. My heart sank when I thought I'd finished, but realised I had to work out and draw construction instructions. Not fun! The kits themselves require quite a bit of time to build, definitely a



Fighting Fantasy - Tower of Destruction





wet Wednesday afternoon project! Although at a 3D level the models are relatively simple, with the illustrated detail they look as complex as any plastic or resin kit. They are one of the few things I can think of where you can download a model from the internet and get constructing it right away. Download, print, build! Just a tip; It's a good idea to glue a few small stones or coins in the bases or a gust of wind may blow them over!

Recently I have been working on a new series of "models". They are a simple concept, stand up card heroes. They've been around forever in smaller war gaming scales, but I was interested in larger figurines that in 3D I couldn't afford myself. I set about drawing whatever characters came into my head, and painting them up to look as much like a 120mm 3D stand-alone figure as I could. I have about 20 finished with 30 on the go, and many more to come. The idea is that people can collect them, use them as characters in the role playing games, or play them head-to-head in a simple duelling collectable game, the rules of which I am devising now.

### Mirabilis - Year of Wonders

Another project that has, and still occupies me, is drawing the graphic novel series, *Mirabilis - Year of Wonders*, and yes, written by Dave Morris! After all these years we are still working together! It's a mammoth project which will span 8 volumes, each at least 100 pages. Currently books 1 and 2 are published by Print Media. It tells the story of a lost year in history when a mysterious green comet is seen on new years day. As the comet grows larger in the sky then all that was myth and fairy tale



comes alive. Everyday fantasy and reality become harder to tell apart. Witches in bottles, warmongering cabbages from Pluto, and a pterodactyl roosting on the Eiffel tower. It follows Jack Ember, a poor young army lieutenant, and rich girl, Estelle, as they try to find their way through an ever changing bizarre reality. It's a team effort to produce it. Dave writes and draws a very rough layout, I work on the pencil roughs and ink them in black line. I then send the inks to Nikos Koutsis in Athens who works his magic with colour. We give him very little direction beyond things like, time of day, and they never fail to dazzle us with wonderful atmospheric colour. Both games and comics

combine the written with the visual in interesting and often innovative ways. This mix of stories, pictures and game mechanics is what really gets me stoked up, then add fantasy, where I can stretch my imagination, and you have a very happy illustrator!

[www.fantasycutouts.com](http://www.fantasycutouts.com)

[www.mirabilis-yearofwonders.com](http://www.mirabilis-yearofwonders.com)

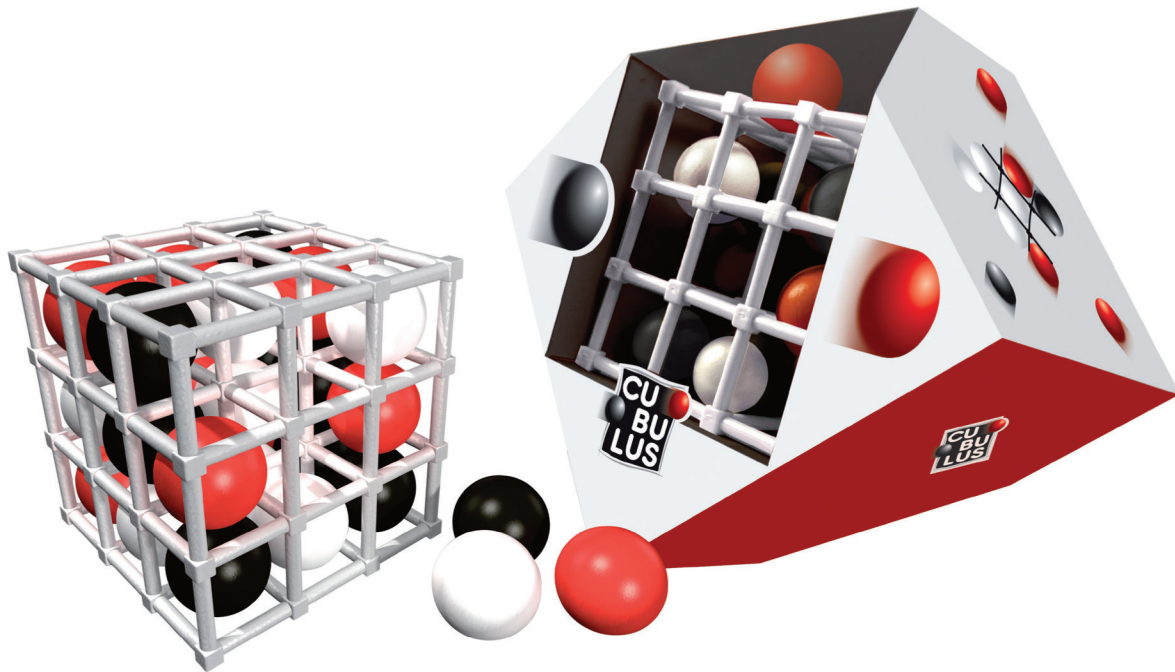
[www.leohartas.com](http://www.leohartas.com)





Best Family Game 2010: Forbidden Island

# Best Abstract Game 2011: Cubulus



2012 Nominations:



Board game:  
Trajan



Card game:  
GUBS



Abstract game:  
Stratopolis



Family game:  
Extra



Party Game:  
Distraction

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# Days of Loot & Plunder

The making of a *participation game* with pirates

**T**hree pirate gangs, a single objective. Get that loot. But can his majesty's finest foil their plans?

Set somewhere in the Caribbean at the beginning of the 18th century, four players take control of a separate pirate gang each and a section of marines.

The gangs know the loot is somewhere in the town, they just have to locate it, and make it back to their hideout to win. The marines are there to stop them and recover the gold on behalf of the Governor.

*Redditch Wargaming Society* present a purpose built pirates playing area to host a four player participation game: *Days of Loot and Plunder*.

## How it plays

The game is based around the *Cutlass!* rules provided by Black Scorpion Miniatures. *Cutlass!* is a fantasy pirate skirmish game where pirate gangs play either one off skirmish games, or can be enhanced via a campaign option. Although the game has turns it is based around the concept of active and inactive gangs, with the active player alternating during a turn if one of their gang members successfully reacts to a

## REDDITCH WARGAMING SOCIETY

given event. Each gang member has a number of attributes (Authority, Reactions, Accuracy, Combat, Dexterity, Constitution, Damage and Daring) that are represented by a particular dice (d4,6,8,10,12,20). Successful attribute rolls depend on achieving a given score with one of

actions that can be used within the scope of the general actions). The active player can then perform actions with the number of gang members up to the current action point total. Once all gang members have performed an action, the action point total is decreased by one. Inactive gang members may react to certain actions performed by

**"The gangs know the loot is somewhere in the town, they just have to locate it, and make it back to their hideout to win."**

the specified dice. Dice rolls are open ended, so if you roll the maximum score on the dice, keep on rolling and totalling the scores. At the beginning of each turn the leader of each gang rolls their authority dice to determine how many action points their gang has for that turn. Before a player wants to expend any action points they determine the type of action their gang will be performing, Move, Shoot or Melee (there are some special

active gang members, and if they are successful the inactive gang becomes the active gang. Winning a game is achieved in a number of ways, generally being dependant on the scenario in play.

## The Board

The idea for the terrain board was put forward in September 2011 via an initial A4 sketch. Although most *Cutlass!* games call for a 4'x4' playing area, we had originally decided for a 8'x4' area so 2 games could be played at once. However, given the timescales involved the scale was reduced to 6'x4'. The board was constructed on six 2'x2' square pieces of mdf, for ease of storage and transport, by members of the







club over a 2 month period towards the end of 2011. Rivers, cliffs and roads were carved out of pink insulation foam, with tree bark making up the cliffs leading up to the Governor's mansion.

The board was undercoated, dry brushed, painted as required then flocked by club members. The initial idea was to play the table first at *Salute 2012*, but we also took it to *Gloucester Minicon* in January of this year. The buildings were supplied by Grand Manner, accessories and boats were

provided by Ainsty Castings and Games of War, raw jungle terrain was provided by Products for Wargamers and figures by Black Scorpion Miniatures. All items were assembled and painted by club members.

Being a pirate game it was essential that someone from the club dressed the part. Look out for at least one of the club dressed in Pirate regalia at our hosted games.

Redditch Wargaming Society meet weekly on a Tuesday from 6.45pm until 10.15pm at Windmill Community

Centre, Walkwood, Redditch.

We play a diverse range of games from Role Playing and card games, through fantasy and on to historical, welcoming players of any age, sex or ability. First visits are always free.

For details and any further information contact:

[si@redwarsoc.com](mailto:si@redwarsoc.com)  
[www.redwarsoc.com](http://www.redwarsoc.com)



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# Expo - On the move

Making the move to the *Metropole Hilton* by Tony Hyams.

**M**oving from the Clarendon Suites to a new venue was always going to be a difficult decision. Balancing the requirements for space, with costs, a venue in a location within reasonable travelling distance for the directors and something we wouldn't outgrow in two or three years.

We looked at many venues but in the end we decided that the Hilton Metropole at the NEC gave us the best options all round. No one venue has everything we would like so in the final decision there are always some compromises.

We intend to continue to pursue major publishers of games of all sorts to not only exhibit at UKGE but to plan releases for the show. We are equally committed to providing a great gaming weekend for the enthusiasts and to attracting new gamers and families into the hobby.

Let me say now that move is not motivated by finances. If we meet attendance and accommodation targets then the show is on a break even basis. If not then the directors will have to foot what could be a substantial shortfall.

We selected the Hilton for the following reasons

**It's size:** It has substantially more space than the Clarendon Suites. So much so that our entire trade area will now fit into two rooms. These massive rooms will hold everything that was formally housed in the red/blue/green/gold and part of the purple zones with space to spare. They can be locked after trade has finished so that they are secure and gaming can

continue in other rooms in the venue. We have hired a total of around 12 suites of varying sizes but there is more room available.

**Location:** It is still in the Birmingham area which is important as when first conceived we wanted a Midlands based show. It is also within reach for the directors who will need to make frequent site visits in the first years. It also has excellent transport links, so it can easily be reached by train, air or car.

**Feel:** We looked at the various hanger options, NEC Arena etc. But we want the show to keep a friendly feel. The hangers are pretty soulless

two reasons. Firstly, we want a great convention feel where we are gaming together all weekend. With this in mind we are planning para gaming events like showing some of the sci-fi or adventure film classics at late night screening in the hotel.

Secondly: the UKGE has to commit to a minimum number of rooms for the weekend or the directors have to cover those costs. This is the industry standard for this type of hotel venue and is the only way to reduce the cost of the venue hire down to a level that is manageable.

Prices for the rooms are currently at £60 per night for a single room and

**"..that the move is not motivated by finance"**

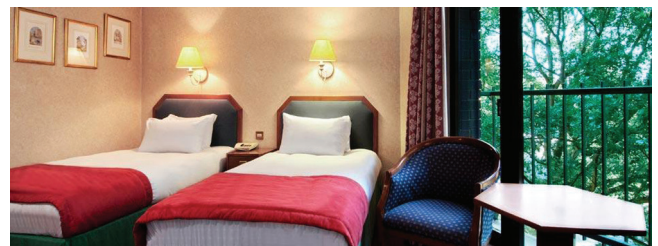
affairs and I find them unsatisfactory for gaming in. As the UKGE is about PLAYING games not just buying them we needed a venue that gave a good feel when playing a game.

**Cost:** We didn't want to move to a venue where the cost for traders or attendees went up by a significant amount to pay for the venue. We have been and continue to negotiate hard with the venue on costs as they directly effect you. So the \$64,000,000 question? Will it be more expensive? We think not. We are holding the entry price for attendees and the tournament costs will be similar, changes being pence not pounds. The changes you will most likely encounter are on accommodation side. We want people to stay over the weekend for

£102 per night for a twin (£51 each). These include full breakfast and free parking for the weekend. We may yet see to get these further reduced if it is possible. These prices are equivalent to the Strathallen at the moment and there are cheaper hotels near by.

The advantages mean we can game as long as you can stay awake with plenty of room in the evenings. During the day there will be food points offering cheap snacks and food but there is a restaurant for the more adventurous.

We are holding a seminar at the Expo (See Page 22) so you can ask some questions but we hope that you will move with us and the UKGE can continue to grow into the UK's premier games event.





# Exhibiting this year..

Looking for a *particular trader* - check our trader index

## Red Zone - Trade stands

Company	Stand Number
A1 Comics	1
Brittannia Game Designs Ltd	25b
Cubicle 7	18 - 19
Esdevium Games Ltd	2 - 4
Games Lore	21 -22 & 10
Gifts For Geeks	20
Heron Games	15 - 16a
Hopwood Games	6b
Magic Geek	23
Mantic Games	5
Mongoose Publishing	14
Northumbria Games	12 - 13a
NSKN Legendary Games	8 - 9
Pagan Angel	17
Spirit Games	7
Tin Man Games	25a
Treefrog	26
Tresham Games Ltd	13b
Tritex	24

## Blue Zone - Trade stands

Company	Stand Number
Alderac Entertainment	3
ATB Games Ltd	7
Burley Games	12
Cerebus Entertainment	15 - 16
Chaos Publishing Ltd	2
Chronicle City	11
Coiledspring	6 + 10
Conflicting Kingdoms	17 - 18
Cubiko	20
Folorn Hopes Games	19
GCT Studios Ltd	14
Gung Ho Games Ltd	8 - 9
Prime Games	1
Ragnar Brothers	5
Suprised Stare Games Ltd	13
Trusted Online Ltd	4

## Gold Zone - Trade stands

Company	Stand Number
Chessex UK	7 - 9
Leisure Games	1 - 4
Triple Ace Games	Centre Area

## Green Zone - Trade stands

Company	Stand Number
Artic Fox	11
Arion Games	12
Collective Endeavour	1a
Continue	9a
Dice Online	5 - 6
Exodus Wars	15
Geekstijl Media	9b
Gen42 Games	4a
Hazam Games Ltd	16 & 10
Hellion's Art, Mercia Books, NWUK	7 - 8
Lamentations Of The FlamePrincess	2b
Lookout Games	14b
Mynd Games	3a
Retrospective Games	4b
The Spoils	12b
Tied to a Kite	2a
Too Much Games	2a
Toolshed Miniatures	12a

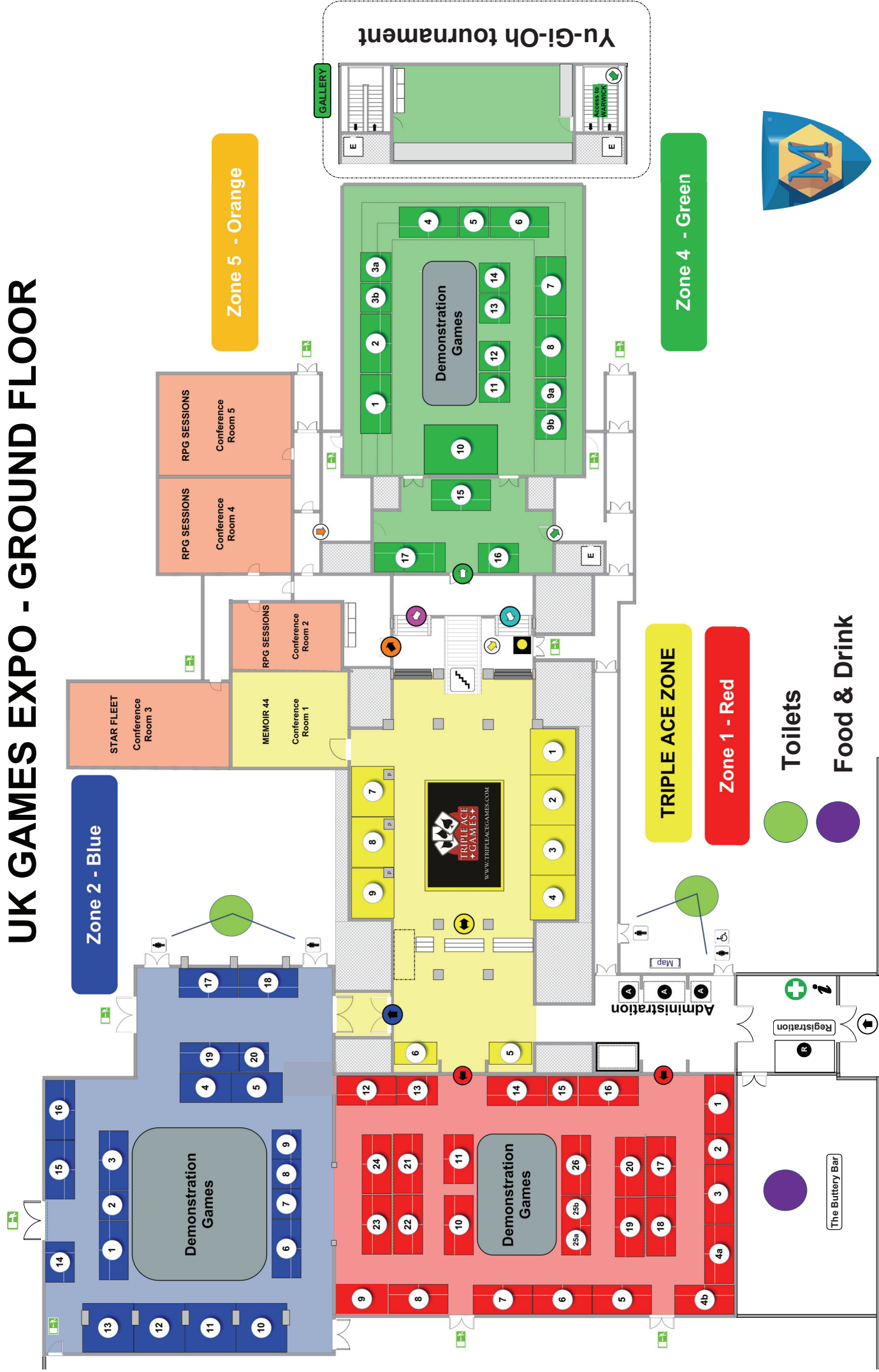
## Purple Zone - Trade stands

Company	Stand Number
Ax Faction	3b
Gamerz Events Ltd	5a
Imagination Gaming	3a
KR Multiclass	2a
Leo Hartas	2b
Lesley's Bits Box	1
Ramshackle Games	4b
Teletterpy Board Games	4a

**Also check out our index of companies running free demo games in our various demo zones on page 22 ...**



# UK GAMES EXPO - GROUND FLOOR

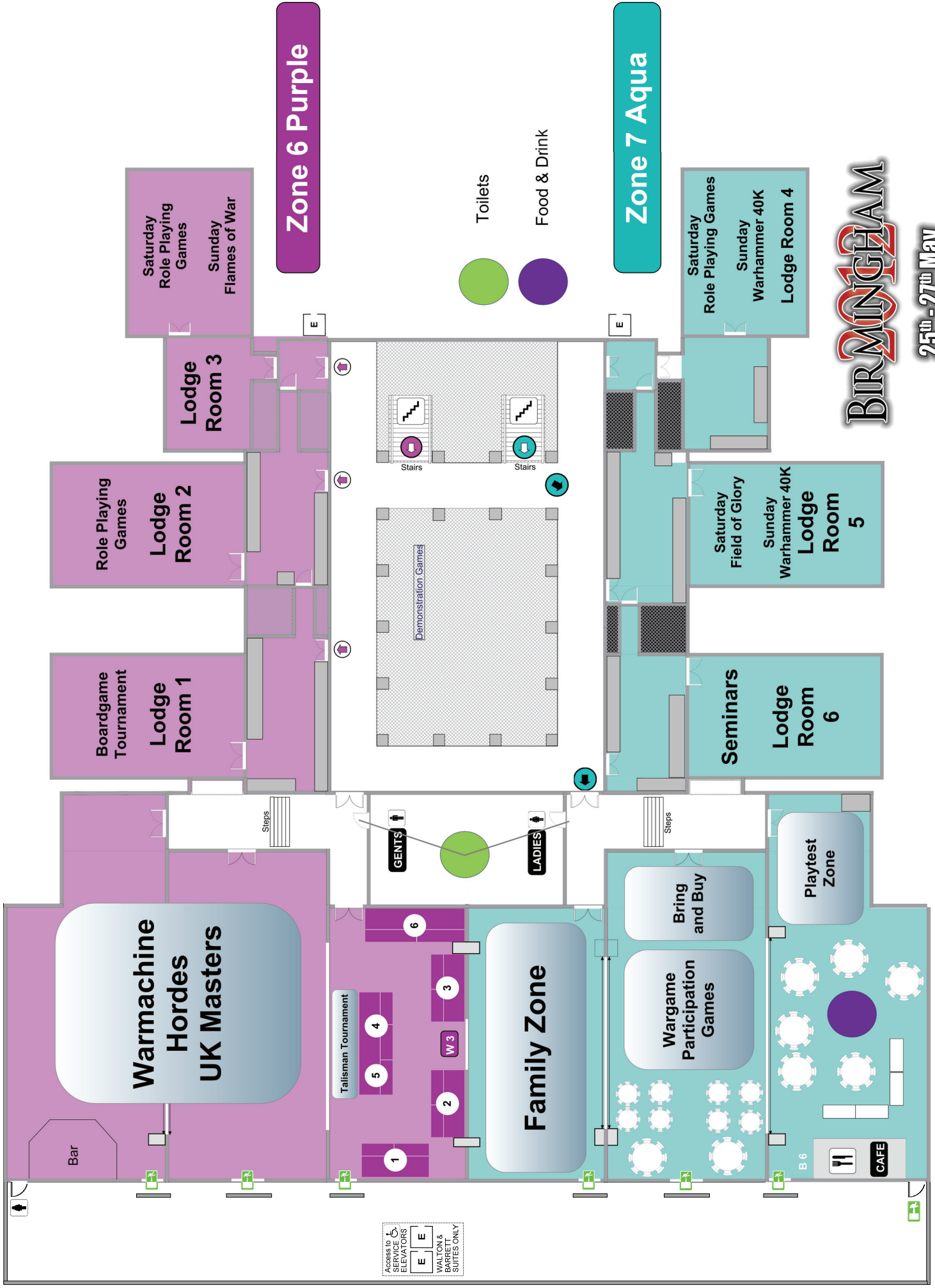


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# MAIN ENTRANCE



# UK GAMES EXPO 2012 - UPPER FLOOR



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# Demoing this year..

Looking for a *particular trader* - check our trader index

## Red Zone - Demo Games

Company	Stand Number
Brittannia Games Designs Ltd	Demo Area
Hopwood Games	Demo Area
Mantic Games	Demo Area
Mayfair Games	11
Mongoose Publishing	Demo Area
Spirit Games	Demo Area
Treefrog	Demo Area

## Blue Zone - Demo Games

Company	Stand Number
Alderac Entertainment	Demo Area
ATB Games Ltd	Demo Area
Backspindle Games	Demo Area
Burley Games	Demo Area
Cerebus Entertainment	Demo Area
Chaos Publishing Ltd	Demo Area
Coiledspring	Demo Area
Gung Ho Games Ltd	Demo Area
Men in Black	Demo Area
River Horse	Demo Area
Spin Master	Demo Area
Suprised Stare Games Ltd	Demo Area

## Green Zone - Demo Games

Company	Stand Number
Artic fox	Demo Area
Blitz Games Studios	Demo Area
Davies Design Games	Demo Area
Lookout Games	Demo Area
Mad Lab Rabbits	Demo Area
Mynd Games	Demo Area
Retrospective Games	Demo Area
The Spoils	Demo Area
Toolshed Miniatures	Demo Area

## Gold Zone - Demo Games

Company	Stand Number
Triple Ace Games	Centre Area

Check out the purple zone for wargames participation games

## Exhibitors and Costume Groups

Company	Stand Number
Galactic Knights	Gold 6
Birmingham Vikings	Gold 5
Yog Radio	Admin Area
UK Gaming Network	Demo Area
New Writers UK	Green 8
	Gold Zone

## Seminar Schedule

Saturday		Sunday	
10:00 am	UK Games Media Network	10:15 am	Plans for 2013 - Seminar for Traders
11:00 am	Roleplaying Designers Panel	11:00 am	Busy designing
12:00 pm	Plans for 2013 - Seminar for Visitors	12:00 pm	Q&A with Star Wars' Kenny Baker
1:00 pm	Pathways to Publication.	1:00 pm	Screening of Going Cardboard
2:00 pm	Steve Jackson and Ian Livingstone	3:00 pm	UK Games Expo Awards and Presentations in Gold Zone
3:00 pm	Board Game Designers Panel		
4:00 pm	Screening of Going Cardboard		



# Raise Shields: Go to red alert!

Ship to ship battles in the *Star Fleet* universe

Throughout humanity's space-age history, the Federation has come under pressure from many enemies. Now you can play out these confrontations on the tabletop with entire fleets drawn from the United Federation of Planets, the Klingon Empire, the Romulan Star Empire or any one of the many other fleets that range across the galaxy.

From skirmishes involving lone destroyers to the clashing of large fleets against their bitterest rivals, *A Call to Arms: Star Fleet* is your ticket to exciting battles that take place in the depths of space.

When we started the design process we realised the basic rules for *A Call to Arms: Star Fleet* had to be incredibly easy to learn so novices could pick them up quickly. However, as the old saying goes, while the game is easy to learn, it can take a long time to master!

Fortunately, we already had a really good game system suitable for space combat – *A Call to Arms*. It first debuted with fleets from the *Babylon 5* TV show and, last year, appeared again in the form of *Noble Armada* (a great game of frigates and galliots boarding one another in the depths of space!). We even used the core of the rules for *A Call to Arms* for naval warfare of World War II in *Victory at Sea*.

*A Call to Arms* is therefore a very flexible system, but we still wanted to make some tweaks to it, to better fit the *Star Fleet* universe.

## Tweaking

As well as the obvious changes to names and terms (you don't have reactors in *Star Fleet*, you have a Dilithium Chamber, for example), we needed to make tweaks to how *A Call to Arms* played in other universes.

Ships in *Star Fleet* can all in theory, travel at roughly the same speed (after all, Warp Factor 9 is Warp Factor 9!), whereas in other games a difference of speed is one method we use

to differentiate ships. So, aside from a few very special ships, all vessels in *Star Fleet* can move anywhere between 0" and 12" every turn. That allowed us to have a new Turn score that greatly affected how graceful a ship was on the battlefield.

Shields were another new addition. While *Noble Armada* has shield rules of a sort, they are not the same as though portrayed in *Star Fleet*. Now, we have a separate Shield score that

needs to be broken through with masses of damage before the hull below can be touched. However, in tribute to the TV series, every natural roll of a 6 made by weapons attacking the ship will automatically skip through the shields to hit the hull directly – and no doubt cause consoles

to blow up and hurl crew members across the bridge!

## Fleets and More Fleets

The universe of *Star Fleet* is heavily populated with alien races that love nothing better than a good fight! However, to launch the game, we needed to keep them to a sensible and

manageable number. In the end, we choose five 'main' fleets, and added a handful of ships for two more, allowing players to use them in their games until we come back and fully flesh out the rest of their ships. Your choices, therefore, are:

## United Federation of Planets

If you want to emulate the original TV series, this is a good place to start. As well as the classic Constitution-class heavy cruiser, the Federation has access to plenty of ships that are tough, well-armed with all-round phaser coverage (so no sneaky opponents will be

able to creep up on you!), and every ship has at least a couple of photon torpedo launchers – a relatively short-ranged weapon but one that can be overloaded with enough extra power to make even the biggest warships wince.

**"a new Turn score that greatly affected how graceful a ship was on the battlefield"**

## Klingon Empire

Everyone's favourite baddie, the Klingons have ships that just look plain cool, with their long, slender necks and canted in wings. They just look as though they are out for mischief!

Klingon ships are characterised by being extremely manoeuvrable, and can literally fly loops round the Federation. Their main heavy weapons are disruptors which, although not quite as powerful as photon torpedoes, are longer ranged, more accurate, and can fire every turn without needing to be reloaded. This allows you to keep chipping away at the enemy while maintaining a healthy distance.

In return, Klingon ships cannot weather quite as much damage as the Federation, but

# A CALL TO ARMS STAR FLEET





have heavily reinforced front shields to compensate and, be honest – if you are a Klingon, you are not going to be turning your back to the enemy!

### Romulan Star Empire

If you are the type of player who likes 'sneaky' forces, then the Romulans are for you. They have three classes of ship, divided between the older but armoured 'Eagles,' a few purchased Klingon ships (suitably refitted with Romulan weapons), and the brand new 'Hawk' series that feature the latest in space combat technology.

What makes the Romulans unique, however, are their cloaking devices. Every ship in this fleet can disappear from sight, allowing it to slowly approach an enemy will remaining more or less

impervious to attack. Then, when the time is right, they decloak and launch their assault!

This can be a scary proposition for an enemy, as Romulans also carry the most powerful weapon in the game, the plasma torpedo. Coming in a variety of sizes (and damage potential!), the plasma torpedo bleeds energy very quickly and so tends to be very short-ranged. However, even the smallest Romulan ship can tear apart a big, heavy cruiser, if it can get close enough and unleash all of its plasma weapons.

Playing a Romulan fleet is all about sneaking around, and then

suddenly launching an unstoppable wave of plasma at your opponent that overwhelms all his defences. Then you simply recloak, sneak off, and try it all over again a bit later!

### Confederation of the Gorn

The Gorns are a reptilian race whose ships are characterised by being slow, heavy, and gifted with the turning circle of a limping whale. However, they are also heavily armoured and absolutely bristling with weapons, including the Romulans' favourite, the plasma torpedo.

Playing a Gorn fleet, you will find even the Federation will be constantly out-maneuvring – but you won't really care, as moving about from here to there is, well, it is over-rated, isn't it? You will instead lap up the punishment your opponent dishes out, shrug it off, and then respond with a crippling series of attacks, wherever he might run to...

### Kzinti Hegemony

This alien race of cat-like beings favour a long-ranged form of warfare, bombarding an enemy with waves of nuclear-tipped drones from a great distance, and then mopping them up with disruptors. The last thing a Kzinti admiral wants is an enemy who gets up close, so prioritise any ship that looks like it might try to close range and make sure the enemy does not try to hide behind a convenient planet or asteroid field!

So, pick your fleet, and dive into the Star Fleet universe! The main rulebook has plenty of scenarios and even a full campaign system, allowing you to wage war across the stars...





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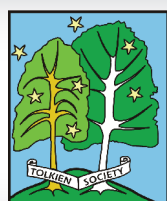
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# Meet the team...

The UK Games Expo takes many weeks of work to bring together and requires scores of volunteers together with the Clarendon and Strathallon staff to make the weekend happen. We extend our thanks to everyone who helps out in whatever capacity because it is simply not possible to run the convention without your hard work. On this page you will see some of the team that work through out the year in preparation for these 3 great days of gaming.

## **Richard Denning (Expo Director)**

Founding Director of Expo since 2007, Richard is jointly responsible for the overall organisation of the show. He handles the communications, emails, trade and a hundred other tasks that keep everything moving. He also created and runs the Awards. His main area of the show is the board games. In 'real life' Richard is a GP, as well as a board game designer and writer.

## **Patrick Campbell (Expo Director)**

Pat is one of the founder members of the Expo and has been at work in the background since 2007. He handles the storage and movement of all the kit we need to run the show. He also does a substantial amount of the pre show PR work at other shows during the year. Can often be seen during the weekend being sent off on some thankless task by Richard or Tony.

## **Tony Hyams (Expo Director)**

Since 2007 Tony has been responsible for the website, booking systems and all the ticketing. He is jointly responsible with Richard for the overall show. His main responsibilities include the making the Living Munchkin event, overseeing the RPG section of the show and the design and production of the convention programme. In 'real life' he is an ordained minister.

## **Mick Pearson (Expo Director)**

If you have volunteered for the expo you will have had contact with Mick as he handles all aspects of the volunteers. In addition to this he is also responsible for the booking keeping, booking and organisation of crowd control, car parking and a dozen other operational tasks. Mick is a retired police officer and an active member of the Black Country Society.

## **Pete Heatherington**

Pete looks after the tournaments during the weekend of the show and makes sure everyone has the trophies that are required. No Pete - No Cup. He also assists with the Expo Awards on the Sunday and is always ready to do any job when required.

## **John Dodd RPG Co-ordinator (and Team 8)**

John Dodd organises and runs the RPG section of the show. With the growth of the RPG crowd his help is greatly appreciated and required. Thanks John.

## **Nigel Scarfe, Tim and Lisa Oakley**

Nigel is continuing his work with Lisa and Tim in expanding and running the Family Zone. Working with children is always a challenge but these guys always produce a good time for all the children involved.

## **Alex Hickman**

Alex has always been around helping in some capacity. This year he heads up the Mayfair Demo team as well as helping in the set up and financial advice for the show.

## **Declan Waters**

Declan joins us this year to run our boardgame tournaments and we look forward to working with him over the weekend.

## **Barry Ingram**

Barry has run our Memoir 44 and Command and Colours Ancients games and other tournaments from the first Expo.

## **Privateer Press Umpires**

The Privateer Press Umpires who run our largest tournament will have their work cut out this year with an ever growing 128 player tournament. We thank you for your valiant efforts.

## **Richie and Mike Nicholls**

Richard is a keen medieval re-enactor and his brother Mike a talented photographer. "Richie and Mike" put in many hours in advance and over the days of the Expo - working harder than any other of our volunteered by a distance. Thanks boys, you are great.

## **Jane Denning and Margaret Denning**

Richard as a shameless slave driver has no problems recruiting his entire family. His wife Jane and mother Margret layout all the cloths for the traders and tournaments, and are then chained to the front desk handling tickets for the weekend. Their work is greatly appreciated.

## **John and Helen Denning**

Richards's father and daughter have been working the expo since the first days. John is often seen meeting and greeting during the show while poor Helen has been roped into every job from ticket counts to roles in the Living Dungeon. We thank you both for your continued good humour and help.

## **Jason Garwood**

Jason is always around to help with the show set up including the marking out of the stands (not much fun there), and this year is lending his considerable artistic talents to help with various projects on the Living Munchkin. Thanks Jason.

## **James "Hammy" Hamilton**

James "Hammy" Hamilton (Field of Glory). Popular and enthusiastic Hammy always gives his best.



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VA65 A Game of Thrones:  
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# A Battle for Hell's Own

Necromunda - why we made *our own* demonstration game by Dave Cooper

It was following Games Expo 2009, having spent two years down the Living Dungeon, that the idea came to Ben and I to put on a Game ourselves. The idea was attractive for several reasons, we would be able to see and talk to more people, we could see the whole show rather than just a quick dash round during break time, and we wouldn't attract strange looks in the canteen at lunch time (like the lady who was very concerned about the "wound" on my arm--she took some convincing that it wasn't real!).

Several options were considered, taking stock of what games we had available. At first, it was going to be an RPG session, with both of us acting as GM, however we discarded the idea as we were in transit between RPG systems at the time. Ben suggested Warhammer 40,000, as we had some Space Marines and Tyranids, but I was more inclined towards a public participation game. "What about Necromunda?" said Ben. D'oh! Why didn't I think of that. We had plenty of painted figures and plenty of scenery ready to go.

## Joining In

Having settled on the game, we sat down to planning how it was going to work. We wanted the public to join in, therefore the games had to be short or timed. We had to allow for explaining the rules to participants and it had to be as visual as possible. We picked three of our best-painted gangs, The Brass Jesters, The Beastie Boys, and The Gang Green and allocated 6 figures per gang. The paint jobs on the figures were touched up and each figure was named on the base, to make identification easy. Looking



Hell's Own Terrain

through the rules, we trimmed them down to save on explanations, and pre-prepared gang rosters with all the necessary die rolls worked out in advance. Ben came up with the scenario of rival gangs fighting to gain

loot from crates scattered around the layout, they would be given 10 turns to do it in before the Arbiters (the Law) arrived.

We then turned our attention to terrain and scenery, some of it was



Setting up at UK Games Expo 2011



The full set of Hell's Own

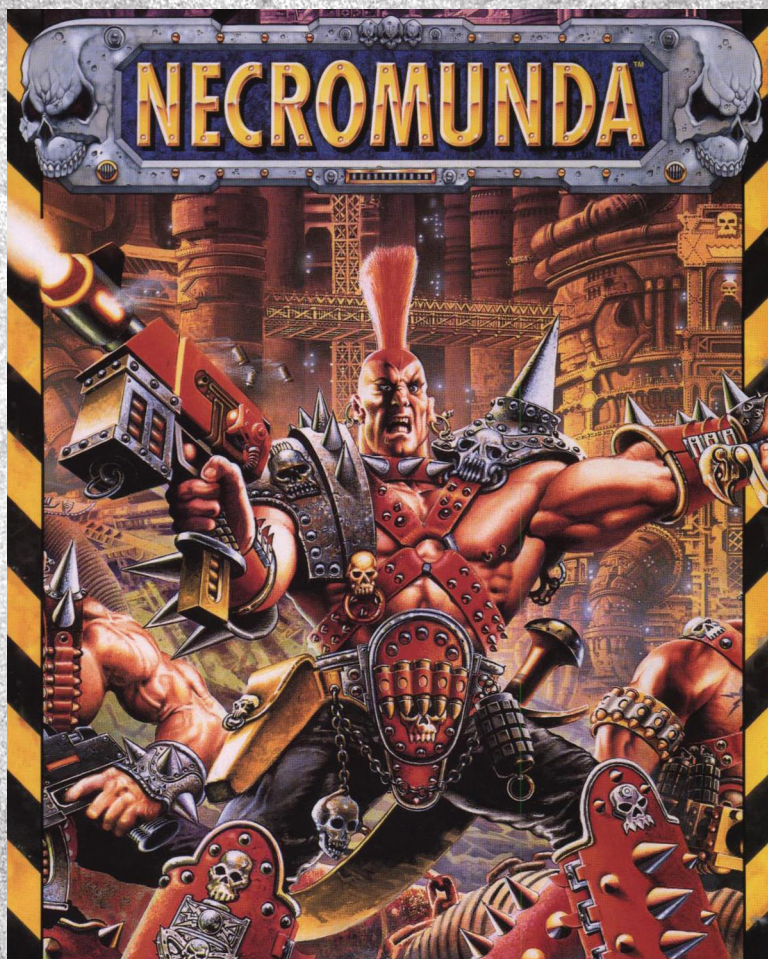


looking a bit tired and was recycled into new stuff. We spent many a happy hour making new buildings, ruins and industrial plants, with lots of walkways to connect it all together. Then it was time to try it out to see how it all fitted together. We played several trial games, then introduced it to two of Ben's friends to see how well we explained the rules. Some fine tweaking of the scenario and rules and it was ready to go. All we needed was a name for the whole thing. Well, we live in Halesowen.

#### UKGE 2010

'The Battle for Hell's Own' was first aired at Games Expo 2010 and attracted a fair amount of interest. Many people remembered Necromunda and we had several compliments on the scratch-built terrain (indeed, part of the fun was people trying to identify what we'd used in some of the buildings)

The game appeared again at Games



Necromunda Rules Book Cover

Expo 2011, now even bigger, with more buildings and scenery. It was very popular, I ran seven games on Saturday and five games on Sunday. Ben, however, had succumbed to

the lure of the Living Munchkin Dungeon and had retreated back down underground.

However, it was time for a change. I was running some RPG sessions at home using "Savage Worlds" and decided to use that system for Hell's Own (as it is an RPG coupled with a miniatures game). The setting was changed to an above-ground industrial zone. This allowed us to include the use of weather effects.

The new game was aired at a wargames show in December 2011 and worked exceeding well, the Savage Worlds system gave a much better, fast-paced and tense game. It was also easier to explain the rules and game to the participants.

We will be running 'The Battle for Hell's Own' at the UK Games

Expo this year, you will find us in the Purple Zone among the "Wargames Demos" so do come and have a game. It might even be bigger this year. See you there.

# Expo Ambassadors

New to this year's show is the addition of our UK Games Expo Ambassadors. These volunteers are here to help you enjoy your day.

We have many volunteers that attend the show and you will see them running round the venue in their distinctive yellow shirts. Unfortunately they are often fulfilling specific roles and rarely have time to stop and field general queries. The Expo Ambassadors have the role of dealing with your general questions and helping you find things to do. We are aware that not everyone is familiar with a big Games Convention like the Expo and you can often miss out because you didn't realise what

is available. If you find yourself at a loose end ask an ambassador. They will be able to direct you to a game, seminar or Viking punch up to suit your needs.

great convention and we hope that this addition to the Expo staffing will help you max out on the gaming fun that is available at the Expo.

If you are looking for an Ambassador

**"If you find yourself at a loose end ask an ambassador. They will be able to direct you to a game, seminar or viking punch up to suit your needs."**

You may also find that you are approached by an ambassador to see how your day is going? Have you found the food points? Do you need any help? We want everyone to have a

you will find them wearing sky blue Expo shirts with the word Ambassador on the back (We went for the subtle approach), don't be shy.. have a great weekend.



# SLEEPER

## ORPHANS OF THE COLD WAR

**A**FBREAKER felt the glass give way beneath his feet as his weight shattered the glass roof of the Medieval Gallery. Around him his squadmates – the Russian, who used the codename Gravedigger, and the crazy Brit with the handle Orange Dart, were fast-roping down from the helicopter.

The men in the gallery below had no idea the agents were coming. AFBREAKER counted four of them, armed with a mix of cheap Eastern European machine pistols and knockoff AK47-a-likes. They wore bandannas around their faces and army surplus parkas, as if the camo print could hide them among the museum's suits of armour and medieval portraits.

AFBREAKER hit the ground rolling, just like he had learned a lifetime ago in the CIA. Back then he had thought he would be doing this storming the offices of the Communist Party of some third-world proxy nation, instead of now, for an organisation that hadn't existed back then on behalf of a world he no longer understood.

He came up firing. A spray of shots from his carbine hammered into the display cabinet behind the nearest target, and the familiar juddering of the gun was the one thing that hadn't changed since those days. The merc fell back, unable even to bring his own weapon to bear before AFBREAKER's shot caught him in the throat. He sprawled back into the polished steel of fifteenth century swords and lances, scattering artefacts down in the broken glass.

The Brit was into the thick of it already, of course. In the short time AFBREAKER had known the man, he had learned at Orange Dart charged into the fray quicker than it took most men to pull a trigger. He was battering his target back with his riot shield, not even bothering yet with the tactical shotgun strapped across his chest. Instead he slammed the edge of the shield down on the enemy's head, and even amid the gunfire AFBREAKER could hear the skull crack.

The Russian was gone. Then he was there again, popping into existence at the far end of the gallery. He unhooked his rifle from its harness, sighted through the glass and lighting

### Ben Counter

of the display cases, and put a neat red hole through the cheek of another merc running towards Orange Dart. The back of the man's head burst, spraying his brains across a cabinet full of Carolingian coinage, and he was dead before he hit the ground.

AFBREAKER knew Gravedigger was KGB. There had been a time when that would have made them mortal enemies. Back in the sixties and seventies, when AFBREAKER was trained, Gravedigger was exactly the kind of bogeyman his superiors had feared the Soviets were making. Now, almost half a century later, those differences were gone. There were no Soviets. There had been no nuclear war. AFBREAKER and the other sleeper agents had woken up into a world where the old threats were gone. Gravedigger was an ally now. Of course, that didn't mean AFBREAKER had to like the guy.

And Orange Dart? The CIA had never known the Brits were making their own souped-up agents. No one had. Especially not like Orange Dart.

The Brit broke out his shotgun and blew a hole in the last merc wide enough to put his fist through.

'We're down,' radioed AFBREAKER. 'I hear you.'

came the female voice in his ear – the squad's combat controller Ares, probably watching

them at that moment via satellite.

'We're facing resistance. We're cleared the crash zone but there will be more.'

'Keep moving,' said Ares. 'There's an exit to a stairwell westwards. Head down one floor to the aquarium.'

'An aquarium,' said Gravedigger. 'That will be new. I have never drowned before.'

As always, it was impossible to tell if the Russian was joking or not.

The floor below was indeed an aquarium, with a dozen ceiling-high tanks containing bafflingly coloured fish and banks of coral. The light was dim and mottled. Three more mercs were waiting for the squad, but they weren't disciplined. It wasn't an ambush at all, really – just a panicked charge which posed more threat to the fish than to AFBREAKER and his squadmates.

Twelve hours before, these mercs (then seven strong) had snatched an eight year old girl from a car they rammed off the freeway just outside the city. That was when things started to go wrong. They found themselves hounded by cops, and took shelter in the museum to set up a hostage situation and work out what to do next. They made a demand for fifteen million dollars in large





non-sequential bills, seven signed guarantees for immunity and a helicopter in return for the girl. She was the heir to a quarter of a billion dollar confectionery empire. They thought the deal they had suggested was pretty good, under the circumstances.

The aquarium beside AFBREAKER exploded. A wall of broken glass and cold water slammed into him. The merc that barrelled towards him was armed with a shotgun – sawn-off, probably bought from some joker in an alleyway, but at point blank range it didn't matter.

'Put it against your head,' said AFBREAKER, issuing the mental command that opened the pores along his jawline. They released a psychoactive drug that left the target's mind open to suggestion. Courtesy of the CIA's MKJESTER program, the program that had made AFBREAKER into what he was, then buried him in a cryo-sleep capsule to be woken up after the inevitable nuclear war.

The merc stopped in his track, ankle-deep in the substrate on the aquarium floor. Ornamental fish flopped, dying, around him. He put the barrels of the shotgun under his chin.

'Do it,' said AFBREAKER.

The merc blew his own head off. At point blank range, even a crappy sawn-off was enough. More than enough. The water draining from the ruptured tank boiled pink.

The gunfire went quiet. AFBREAKER got to his feet. Ahead of him Orange Dart was limping. He had taken gunshots to the face and chest, and his thigh was blown open.

'One day,' said AFBREAKER, 'you're gonna get shot someplace you can't do without.'

Orange Dart slid a few shells into the breech of his shotgun. 'I'm tougher than I look, yankee doodle,' he said. The wound in his face turned black and closed up, a faint dark haze around the wound caused by the heat of his cells accelerating their healing capabilities. The wound on his thigh closed, too, leaving the bare skin showing through his torn fatigues.

'That never stops making me sick,' said AFBREAKER.

'I'll remember that,' said Orange Dart, 'next time you make some poor sod put a gun in his mouth.'

'If you have finished debating matters,' came Gravedigger's voice over the radio, 'I have found her.'

AFBREAKER and Orange Dart ran through the wreckage of the aquarium. The place was instep-deep in water and dying fish spasmed everywhere on the floor. Gravedigger was crouched by a display of fish fossils, the glass scattered with gunshots. The Russian motioned with his hand that the target was around the corner of the display.

AFBREAKER glanced around the corner. There, huddled at the base of an aquarium, was a girl. She looked maybe eight or ten years old, small and plump with blonde hair, crouched with her arms around her knees. Her cheeks were stained with tears. She wore a school uniform, the kind of thing a private school kid might be wearing when a bunch of guys with guns kidnapped her.

'An heiress?' said AFBREAKER, loud enough for the girl to hear. 'Really?'

The girl sniffed. 'Did you like it?' she said. Her voice was unflustered and clear.

'The chocolate company was a nice touch.'

The girl smiled now. She couldn't look less like a kidnap victim if she tried. 'It's all in the details,' she said. 'They bought every word. And I did my scared little girl impression. Are they dead?'

'You know they are.'

'Good. They were useless. They were supposed to smuggle me out of the country and wait for their money. Instead they got the police on their tail and holed up here. Idiots.'

'You know,' said AFBREAKER, 'we can't just let you go this time.'

'But please,' said the girl, this time in a pleading voice that made her sound like she was about to break down in sobs. 'I'm so scared. The angry men say they'll hurt me. Won't you rescue me, CIA man? Won't your KGB and MI6 friends help me?'

Even when she was doing it as a joke, the act was convincing. She had been getting away with it for more than sixty years. The scientists who had made her had done a good job. You wouldn't think she was any older than ten or eleven at the most. That was, until she decided to stop toying with you and bring out the big guns.

'I have to give you the chance to come quietly,' said AFBREAKER.

'Of course you do,' said the girl. The edge of an accent was in her voice now. European. German, maybe.

AFBREAKER gave the signal. Gravedigger vanished, appearing on the other side of the floor where he could get a shot through the aquariums. Orange Dart rolled out into the open, shield up.

The little girl's eyes flashed with purple flame. The same flame wreathed her hands now. The aquarium behind her shattered and the water that poured out flashed to steam as it touched her.

She rose off the floor. The too-familiar buzz of raw power filled the air. AFBREAKER sighted down his rifle at her, knowing that bullets alone wouldn't do it.

'Shall we play?' said the girl, who was not a girl at all – who was not, by most standards, even human.

AFBREAKER didn't reply. Black fire and bullets streaked through the air as he charged.

Further stores can be found at [www.deathspiral.co.uk](http://www.deathspiral.co.uk)





# GMing at Conventions

How to run *successful RPG's* with people you've never met by *Matthew Dawkins*

Running a game at a convention can present challenges. If you have a regular gaming group it's likely you'll know your players, their tastes, the way they play and what's more; they'll know you. At a convention all of your pre-existing experience can count for everything or count for nothing, and that's what excites me about doing it, every time I do it. You're stepping into a situation where you don't necessarily know your players. You don't necessarily know what they're going to want to get out of the game you're running. It's like opening night at the theatre and you've got no way of knowing how your audience will react. It can be that nerve-wracking, but the feeling of excitement cannot be downplayed. The feeling of exhilaration once you realise your carefully crafted or wildly improvised plot has paid off is like nothing you'll feel in your weekly club game.

Let's say you've never run a game at a convention before and you'd like to do so. Maybe you have an ingenious plot in mind for your *Dead of Night* RPG and you want to demo it at a convention before you put it into play at your club. Well do not fret as I can assure you that running your game at a convention will be easy and a lot of fun. There are several considerations to keep in mind to make sure your game comes off as well as it possibly can.

## Match the tone to the group

What some folk consider mature content or others think of as farcical differs wildly. At last year's UK Games

Expo I ran a scenario of *Hunter: The Vigil*. The game had several hunters of various different compacts tracking the location of a slasher (the Michael Myers / Jason Voorhees type) to a small town where all kinds of dark deeds were afoot. Through basic premise alone you can probably tell that the game was for those who preferred a darker kind of tale, and the role-players who took part played their roles perfectly. Despite the embrace of darker content however, the players sank into light-hearted banter as the

the experience.

Now, imagine I had presented them with something so horrific in a session of *Starblazer Adventures* without explaining prior to the session that that was my intention. When first pitching your game on the *UK Games Expo* website you can not only write a description of the game, thereby detailing the tone you intend to set, but you can also set age restrictions. This is an incredibly useful tool to have as not every convention considers this relatively small feature. At the

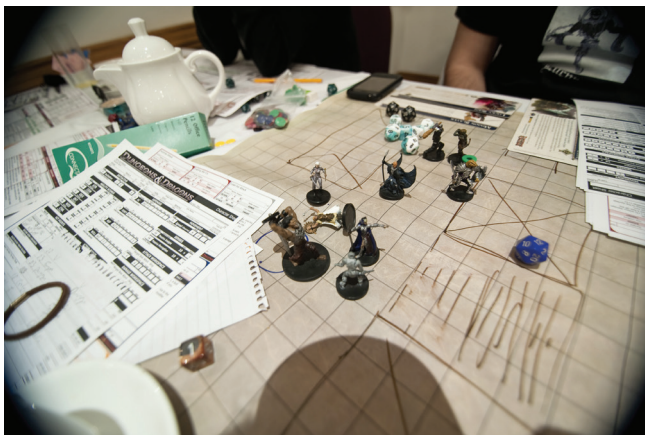
**"GMing at conventions has inspired me to run new games at my club, come up with intriguing characters, refine my storytelling skills and made me a more confident person."**

hunt took place, enjoying themselves and the game (one of the highest compliments you can receive as a GM is seeing your players smiling) and being altogether unprepared for the eventual moment where they confronted the slasher and what had befallen his victims. Jaws dropped. The laughter stopped and was replaced with stunned silence. Had I, as storyteller, stalked too far off of the path of acceptable horror and presented something that they couldn't stomach?

Well, as it happens, no. The player characters met the slasher with a fury that came through a mix of roleplay and pure emotional outrage and everyone lived happily ever after. I was thanked for the game and I got the impression that they genuinely enjoyed

start of your session you can provide a disclaimer of sorts. I do this before most of my darker games and provide the players with the options to have the game told as a PG, 15 or 18 rated tale, allowing them the freedom before the game even starts to dictate how far is too far. If a player feels uncomfortable with the tone during the game it's your job as GM to adjust accordingly. This can be done with a minimum of fuss and most players are happy to have the tension wound down for the sake of their fellows.

My final point on tone is fittingly the conclusion of the game you choose to run. While it would be remiss to have a *Call of Cthulhu* game end on a high-note it is often prudent to reward players with the kind of tone they've been angling towards throughout play.





While it's nice to have an ending set in your mind most players find a way of derailing even the best laid plans of GMs so you should tailor the ending to the game as it happens. The last time I ran *All Flesh Must Be Eaten* I was prepared for the military to bomb the town containing the player characters as they evacuated the last surviving child, but due to the upbeat nature of the players, the hope they portrayed through their characters and their convincing arguments with the representative of the military, I just had to have the helicopters at the end of the game land and rescue them rather than carry out the alternative. This resulted in a happy group, and this kind of flexible storytelling leads me onto a new point.

### Prepare to improvise

Let's say your plot is that the party are recruited by an hoary old wizard who wants you to find two halves of a mystical weapon in an expansive and dark forest and then deliver it to a village full of dwarves. You don't know that the players you'll be getting at the convention will necessarily go along with your suggestions as willingly as players you see every week. Who's to say that the party won't haggle over

payment? What if the player with the cleric decides to play a particularly fervent believer and may wish to deliver the weapon to his church instead?

The point here is that players will do what they like and your job as a GM isn't just to tell a story to them but to entertain them no matter what they do. Avoid frustration when they kill the important NPC and come up with a new way for their finding out about the weapon's location. Never tell them they can't do something if it's within their character's capabilities to do it and instead flex your imagination and improvise a new ordeal for them to overcome or a new reward if they broke the last one accidentally. Improvising when necessary can result in the most rewarding experiences you'll ever have in GMing.

In a *Pathfinder* campaign I ran recently the player characters were confronted with a plateau surrounded by five towers of differing architecture. My plan as GM was for them to visit one tower at a time, with my handily having pointed out for them in clues which tower to visit first. The players of course decided to go and raid a tower that I hadn't even considered in any great depth, which resulted in my

having to improvise an entire dungeon, complete with monsters, traps, treasure and intelligent NPCs.

While daunting, it wasn't too difficult to draw on established mythology and fiction to help with improvisation. The tower was made of bones, so I populated it with undead creatures, some already established in *Pathfinder* and others from my own head. If you can't think of combat encounters then just have a look at the characters being played. What does each character specialise in? It's easy to work from those specialisations to come up with ordeals for those particular characters. Tailor something to each character in turn and each player will feel like they've had a unique role-playing experience. I find that GMing at a convention is less fun if you just play off of the page and more fun if you let the players do the steering.

### Timing...

... is the secret of good comedy, but is also the secret of good gaming. You could have come up with the greatest Vampire: The Masquerade chronicle in the world but you have to ensure it fits within the three to four hour window you've been allocated. Bear in mind

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that many people travel to conventions and may not have the luxury of staying on for an extra hour to hear the villain's dying speech. While you could argue that it's better to give players their money's worth by making sure the game runs to full-length, sometimes a story is better told and infinitely more satisfying for all involved if it addresses all salient points and concludes short rather than dragging itself out.

How to achieve this lofty aim? Have a beginning, a middle and an end in mind. While I improvise games more than I plan them meticulously, a good outline is a necessity. If you check the time and you're unlikely to fit that ending in, cut out an unnecessary combat or a trap. Games are for the most part assembled piecemeal, so just as easily as you may think "it would be fun to include this," you can say "it would make the game flow better to remove this."

### Be creative!

At our role-playing clubs we have the groups who never stop running Dungeons & Dragons or Star Wars which means that excellent but

perhaps more obscure games such as *All For One*, *Qin: The Warring States* and *Eclipse Phase* never get to see the light of day. Conventions provide a wonderful ground for showcasing games that you just want to try out. If board games can be promoted pre-release, surely role-playing games can be as well!

At this year's *UK Games Expo* I will be running an as-yet unpublished game of my own creation called *'They Came From Beneath The Sea!'* which is a combination of my love for B-Movies and sci-fi horror. My intent isn't just to self-promote but to get some actual playtesting from a diverse range of players who don't necessarily know me. Providing you're familiar with the rules and setting of the game you're running, there's no reason you can't do this.

Whenever I find myself preparing games for conventions I find myself alternating between trying to think of everything the players may try to do and then deciding to improvise pretty much the entire thing. The truth is that whichever option works for you is best, but all you really have to do is tell a riveting tale that can be influenced by

player decisions. Players seem to like it most when they can come away from a game thinking that what they did with their character made a difference and it's in your hands as GM to enable this. Let your imagination run wild so that you create multiple opportunities for players to actually role-play. Creativity is what keeps our hobby strong and keeps me coming back to GM.

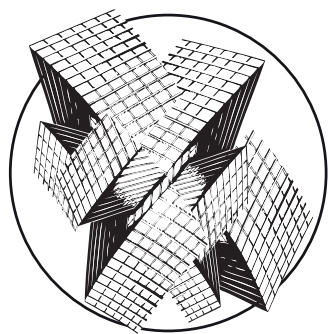
GMinig at conventions has inspired me to run new games at my club, come up with intriguing characters, refine my storytelling skills and made me a more confident person. This is one of the highlights of the hobby for me. I hope that at this year's *UK Games Expo* you'll get to witness and experience some superb GMinig and that if you're not GMinig this year, you'll give it a go at the next convention you visit.

*Matthew Dawkins hosts The Gentleman's Guide to Gaming on YouTube; reviews, recaps, discussions and celebrations of tabletop role-playing games.*

[www.youtube.com/user/clackclickbang](http://www.youtube.com/user/clackclickbang)

# Turf War

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# UK GAMES EXPO AWARDS

See what *new games* feature in the 2012 awards

## Boardgames

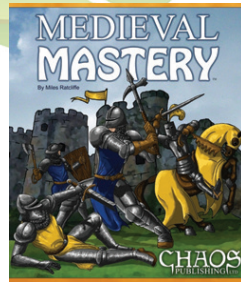
### Agricola - All Creatures Big and Small



*Agricola - All creatures big and small* is a 2 player version of Uwe Rosenberg's *Agricola*, which focuses only on the animal husbandry aspect of that game. Players start with a 3x2 game board that can be expanded during play to give more room for players to grow and animals to run free.

Lookout Games

### Medieval Mastery



Enter a medieval realm as you take the role of a feudal King embroiled in a war to gain control over the surrounding lands. As a King, you must send your retinues of brave knights onto the field of battle, who then fight with strength of arms and courage.

Chaos Games

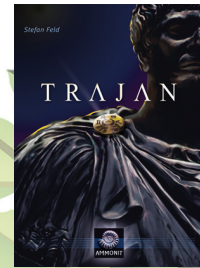
### Turf War



Last man standing and euro-style gameplay is available, depending on your choice of rules. Each option presents a very different gaming experience. This, in conjunction with the large deck and choice of victory objectives, leads to a game which can be enjoyed again and again.

Too Much Games

### Trajan



110 AD the Roman Empire is at the height of its power under Emperor Trajan. Your objective is to seize the opportunity and gain power. You must outmanoeuvre your opponents by choosing the best tactics and achieve victory.

Coiled Spring

### Lord of the Realm



*Lord of the Realm* is a fast paced Trading-Building-Conquest collectible card game that challenges your negotiation, tactics and building strategy.

You are a Lord vying for domination of the Forests, Plains and Mountains with other Lords, in the fantasy realm of Everon. You win by building up your realm, getting filthy rich by making metal, or getting victory points by upgrading your buildings.

Davies Design

### Space Mission



Go on a journey into outer space and discover unknown planets. Travel through the Jump Gate, scan the planets and build space stations, from which you can exploit the planets' valuable resources. And most importantly: always stay a step ahead of your opponents.

Contents: 5 spaceships, 12 planets, 1 jump gate, 64 tiles, 100 chips and 66 cards  
Based on a concept by Matt Worden

Coiled Spring

### Pirates of Nassau



In the game of *Pirates of Nassau* you become a pirate operating out of the port of Nassau. You will hunt the merchants that ply the nearby trade routes, plunder their cargo and use your ill-gotten gains to improve your ship and hire a motley crew of buccaneers.

Royal Navy squadrons that are attempting to crush the pirates of the Spanish Main. At the end of the game, the player who has become the most successful pirate will be declared the winner.

Gung Ho Games

### Anchorage



*Anchorage* is a fast moving strategy game where you build factories, create high-speed shipping routes and devise tactics to make sure you deliver the most valuable cargo.

Arctic Fox

### Zoom Zoom Kaboom



A push-your-luck racing game with a twist. The twist being, that instead of doing multiple laps, players race their cars to the end of the track and then turn around and race back to the starting line.

Arctic Fox



# Role Playing Games

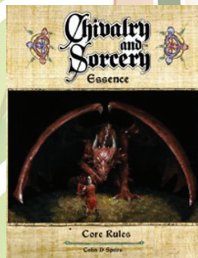
## The Agency



A world of red telephone boxes, Bentleys, Union Jack waistcoats, velvet jackets, bowler hats, the Beatles, Bobbies, eccentrics, Hippies, the Cold War and miniskirts. All filmed at strange angles and in far too many primary colours.

Realms

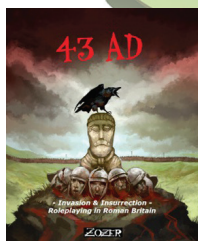
## Chivalry and Sorcery Essence



*Chivalry & Sorcery Essence* is the first in a series of independent stand alone rules combining a specific background with a set of fast play rules. This is a brand new version of this classic RPG Game that dates back to 1977.

Britannia Games

## 43 AD



*43AD* is a gritty military-style game with a slice of dark horror running through it. Life is grim and the world of the native Britons is painted in dark and horrific colours.

Chronicle City

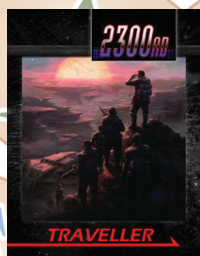
## Leagues of Adventure



*Leagues of Adventure* is a roleplaying game set in the late Victorian Age, a gritty steampunk game where the hostile natives are a serious threat, a pulp action game where the characters eat savage warriors for breakfast

Triple Ace Games

## 2300 AD



*2300AD* games range from interstellar exploration and interstellar war, down to the gritty streets and the mega-cities of the human Core. This is a game about people, whilst aliens are a part of the *2300AD* milieu, but the focus of the game is on Humans.

Mongoose Publishing

## Aegis



As agents of an elite corp in charge of exploring the ruins of a lost civilization, players must embark on dangerous missions in uncharted territories filled with unexpected dangers.

Chronicle City

## Fortune's Fool



*Fortune's Fool* is the roleplaying game that uses the Tarot deck instead of dice! Set in a fantastic version of Renaissance Europe, *Fortune's Fool* invites you to play a character from a wide array of races and backgrounds.

Chronicle City

## The One Ring



*The One Ring* is the new roleplaying game based on the most influential property in fantasy – JRR Tolkien's Middle-earth

Cubicle 7

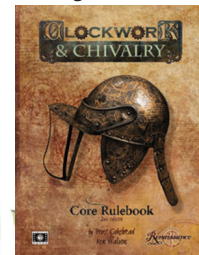
## Airship Pirates



You've got yourself an airship. You've got yourself a crew. You've got yourself one of Doctor Calgori's fancy chronominutilus devices. All you need now is a good swig of rum and you're ready to set sail on the winds of time.

Cubicle 7

## Clockwork and Chivalry 2nd Edition



Swords and flintlocks, alchemy and clockwork, fanatics and freedom-fighters... and the occasional ghoul! It is 1645. England has descended into civil war. Prince Rupert and his alchemist-cavaliers fight on behalf of their exiled king against the clockwork war machines of Oliver Cromwell

Cubicle 7

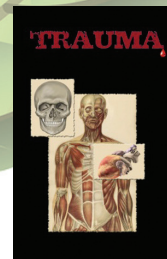
## Eternal Contenders



*Eternal Contenders* is the anticipated evolution of the critically acclaimed Contenders role-playing game. GM free play means no preparation time is required to run a session.

Chronicle City

## Trauma



A tome on pain, misery, suffering and how to make it better again. *Trauma* plugs into any roleplaying system to add rules, descriptions and medical detail to every kind of injury, and can serve as a reference for writers.

Chronicle City



# Family Game

## Whitewater



Danger and excitement lurk around every bend of the river in Whitewater. Race down a deadly river, carefully navigating your raft through the obstacles, while trying to keep your paddles and crew inside the raft.

Mayfair

## Extra



An exhilarating dice game. Cleverly, combine 5 dice but watch out: don't start too many rows of numbers because you begin with minus scores. Only when you've rolled the right numbers can you relax and start scoring.

Coiledspring Games

## Rory's Story Cubes



Rory's Story Cubes voyages is a pocket sized creative story generator. Just roll the dice. Say 'once upon a time' and let the images inspire tales of epic adventure from "far, far away.

A single aim : get rid of your dice but very simple rules hide a really original and addictive game. The cards which have the most devastating effects are played according to your dice roll

Coiledspring Games

## Whitewater



Strengthen your memory with this laugh out loud game of hilarious distractions. Players take turns adding to a sequence of numbers. The key is to remember the sequence - but at any time they can be distracted with a quirky question or goofy task. Distraction is a perfect fun way for anyone to improve memory with.

Coiledspring Games

# Abstract Game

## Stratopolis



In this simple and exciting game, every turn is crucial. Will you decide to extend your territory, build it higher or block your opponent?

Coiledspring Games

## Foundation



FOUNDATION is a 2 player game. Players start with 14 blocks each and the objective is to place as many of your pieces as you can to gain the most points.

Cubiko

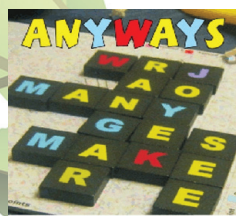
## Kabaleo



Be discreet and secretly win! Each player is the only person to know which colour is their own. A game mixing bluff and strategy, Kabaleo promises some intense and unique experiences!

Coiledspring Games

## Anyways



Anyways is a fast-paced, interactive word game in which players place one letter at a time, from their Hand, onto the board, and try to maximise their score. The tiles are solid wood and in black with coloured letters.

Ragnar Brothers

# Miniatures

## Gladiators



A stand-alone tactical pair/skirmish game that allows for fast and exciting combat between Gladiators in the Arena using miniatures

Britannia Games

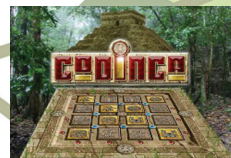
## Project Good



Good: the Battle is a miniatures based combat skirmish game, in which you take the role of a character or characters and attempt to defeat your opponents by doing good and inflicting bad upon them.

Mynd Games

## Condica



A set of simple icons carved on each side of the pillar seem to indicate that a sequence of 4 different patterns must be formed to open the temple. Can you unlock the secrets of Codinca?

Back Spindle Games

## Star Fleet



A Call to Arms: Star Fleet is the game of space combat in the Star Fleet Universe. Throughout humanity's space-age history, the Federation has come under pressure from many enemies.

Mongoose Publishing



# Card Games

## On The Cards



On The Cards comprises a deck of 50 or so rule cards that define how cards move from the (shared) deck, through players' hands and into tricks, and how cards are scored at the end of the round. By combining these rule cards, you can create thousands of games!

Suprised Stare

## Tea Time



The tea is brewing and the table is set. Everything is ready for tea. But are you still in the real world, or have you passed through the looking glass? Take turns to choose one, two or three Character cards and invite them to tea.

Watch out: the two worlds cannot co-exist because opposite profiles cancel each other out.

Keep your feet firmly on the ground. The winner is not the one with the most guests, but the one who chooses them wisely!

Coiledspring Games

## Home Sweet Home

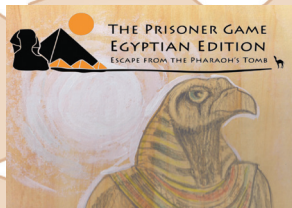


Players have five Diving Bells and try to get as many sea creatures in them as possible.

But watch out, Crabs and Octopuses hate each other and will fight to push each other out. You need to be smart and quick!

Coiledspring Games

## The Prisoner Game



In this game you explore and escape from a pharaoh's tomb by planning and creating escape routes. You then move your playing piece along pathways to key locations and collect cards depicting events, gods, items and accomplices to help (or hinder) you on your way.

You need to beware of other players' actions and challenging events that are designed to impede your progress.

The game usually takes about an hour to complete.

Restrospective Games

## Gubs



Welcome, you who have chanced to look beneath the dewy clover to uncover the secret struggles of the Gubs. Behold this clever card game that casts you in an epic contest to build the mightiest Gub colony. Seek wisdom from

The Esteemed Elder or protection from a Toad Rider as you fend off a myriad of traps, lures, and other surprising events. Victory lies down an ever-changing path and no one is safe until the final card falls!

Coiledspring Games

## 6d6 Shoot Out

6d6 Shootouts:  
**WILD WEST**



Based on the 6d6 RPG's quick to learn combat system, 6d6 Shootouts:WILD WEST is a fast paced card game for two to six players. Each player takes charge of a character and tries to out-think and out-shoot their opponent.

6d6 Games

## Redakai



Turn up the intensity of every battle with the Redakai Championship set! Everything you need for Tournament-Level game play. Protect your cards with the draw deck and conceal your attacks behind the card screen as you plan your strategy. Unleash your attacks and watch them come to life as you stack your cards revealing interconnected effects!

Spin Master

## Chronicles of Skin



Chronicles of Skin is a doodling storytelling game about people at war. Using cards and a pencil, players explore the decimation of an ancient culture and collaborate to create a map of their story.

Through a series of atrocities, players build a picture of the war as told by the victors, and record it with drawings on a piece of paper, called the Skin. Players invent grand histories and fantastic worlds, filled with exciting characters and cultural aberrations.

Cobweb Games

## Panic Lab



Coiledspring Games

Amoebas have escaped and are slithering around in all directions! Catch them fast! Everyone plays together and at the same time. Roll four special dice that tell You which laboratory the amoeba escaped from and what it looks like.

The first player to find

the correct amoeba wins a point. But watch out, these little tricksters don't want to be caught: they hide in air vents and can even mutate!

You need a cool head, sharp eyes and a fast hand to keep your lab under control.

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