

# UK GAMES EXPO 2014



*Ph'nglui mglw'nafh  
Cthulhu R'lyeh wgah'nagl fhtagn*

*H. P. Lovecraft*





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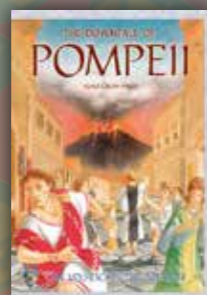
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## THE TEAM


 **RICHARD DENNING**  
Last year when Tony's server broke

 **TONY HYAMS**  
Stop saying my server broke!

 **MICK PEARSON**  
You can't park there

 **PATRICK CAMPBELL**  
The main man

 **JOHN DDD**  
Kneel before

 **LINDSEY HARRISON**  
What did you call me?

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## WELCOME

**WELCOME TO THE NEC HILTON HOTEL FOR THE 8<sup>TH</sup> UK GAMES EXPO – THE BIGGEST CONVENTION TO DATE.**

The UK Games Expo is now established in the diary of UK events as the largest Hobby Games convention. It is our aim to show case the best that table-top gaming can offer and make it accessible to the mainstream visitor and not just to a hard core of enthusiasts. We could not do this without the massive help afforded by our Major Sponsor Mayfair Games. We also must thank Esdevium Games for their unwavering support and for bringing in so many new events. Every year we have to pinch ourselves when we see the turn out. We did in 2007 when we expected 500 and had over 1000 and we still do now when we hope to get between 4500 and 5000 attendees. It gives us a real buzz to create an event where thousands of men, women and children are just having a

great time so go enjoy yourself. 2014 brings us the largest ever Trade presence with over 110 companies filling up three Trade Halls. This year we believe we have the largest representation of Games publishers from outside Great Britain with no less than 23 companies from the USA, Romania, Canada, Germany, Poland, France and Finland. There has also been a massive jump in the number, size and range of organized play events with no less than 8 national championship and even a World Championship being run out of UKGE. Likewise the number of games on offer in the roleplaying genre is breath-taking. We welcome some great guests this year including Red Dwarf's Arnold Rimmer, Chris Barrie; Material World Presenter Quentin Cooper; game design legends Ian Livingstone and Steve Jackson; roleplaying veteran Monte Cook; the King of Cooperative Games, Matt Leacock and one of the world's most prolific board game designers, Reiner Knizia.

**THE BOARD GAME, LIKE THE VINYL SINGLE AND THE PICKET LINE, HAD ITS HEYDAY IN 1979. THIS IS NOT TO SAY THE GAMES THEN WERE BETTER THAN TODAY BUT THAT THE BOARD GAME MARKET WAS AT ITS HEIGHT, REACHING ITS LARGEST SALES VOLUME (IN REAL TERMS), COINCIDENTALLY AT THE SAME TIME THAT SINGLE SALES AND DAYS LOST TO INDUSTRIAL ACTION WOULD ALSO REACH A PEAK.**

For board games, the buoyant market meant that it could sustain an enormous variety of themes to suit virtually any idiosyncratic interest, from playing a scheming charioteer in Circus Maximus to strategically munching carrots in Hare and Tortoise, which won the first-ever Spiel des Jahres in this year.

Board games have always been a snapshot of popular culture – they capture our concerns and pursuits of the time and even mirror our past TV viewing habits. For example, in the mid-1970s we see North Sea Oil by Omnia and Bermuda Triangle by MB, both of which reflected a media preoccupation of the time, and On The Buses and Dad's Army, both by Denys Fisher, which capitalised on the mass viewing figures of popular TV shows then broadcast across only three TV channels. The same is true of many vintage games from other decades. Opening up

and actually is one, being part of the Childhood Collection at the Victoria & Albert Museum.

To get a real nostalgic kick out of the game make your own tabs and cards of your favourite '70s hits, create a playlist of them, insert iPod into docking station and reminisce over a bottle of wine with friends about the singles you bought from John Menzies, Our Price or even Boots. Yes, those were the days when chemists sold records, retail loyalty meant licking Green Shield Stamps and shops had half-day closing during the working week. However, the game is rare (perhaps the BBC lawyers had something to do with this) and can be worth £150 today. Quite a return if you bought the game for £4.50 when it was published.

Let's roll the dice and slip further back in time. Read all about it! "First Lunar Landing. Far



the Daily Mail. The same fate befell the Daily Sketch in 1971.

Two factors make Scoop one of the finest retro games to collect - its ingenious telephone device, which remains a marvel of cardboard engineering to this day, and the dated look and feel of the news stories and adverts. The telephone depicts a picture of a Bakelite rotary dial telephone, the type used in the UK from the 1930s to the late 1950s. The adverts take you back to an era when Lyle's Golden Syrup "spread a little happiness", when BOAC would fly you "worldwide in supreme jet comfort" and Dinky Toys had over 160 models and "new additions every month." The phone and the ads make you realize how design is a date stamp, immediately affirming something belongs to another era. Perhaps the one thing the original Scoop doesn't have is a front page of The News Of The World, which ceased in July 2011 amid the phone hacking scandal - itself a story that could never have been even conceived back in the era of the Bakelite dial phone. However, the paper is included in the revised 1988 edition along with another now-defunct newspaper, Today.

Let's remain in the 1950s, when the first edition of Careers was also published. The object of the game is simple: to be successful in life. This lofty goal is realized by fulfilling your own

Success Formula in terms of money, fame and happiness by visiting different career paths on the inner board. 'Hollywood' is more likely to reward you with fame, for example, while 'Teaching' may give you lots of happiness. The occupational paths also include 'Uranium Prospecting in Peru' and 'Expedition to the Moon' and reflect the mood and aspirations of post-war America. In fact, the entire game is a microcosm of 1950s American optimism - setting goals in life and then achieving them is surely the essence of the American Dream, which probably explains the game's greater popularity in America.

The graphic design radically changes in the 1970s along with some of the careers: 'Ecology', 'Teaching' and 'Sports' are introduced, reflecting the greater social consciousness and the growing dominance of sports culture. No doubt today we would see 'Celebrity', a career for acquiring and losing fame quite cheaply, and "Internet", an occupational path in which you can gain ridiculous amounts of money if you happen to land on the Killer App square. But For me, the first edition Careers remains a gem of a retro game because not only is it an enjoyable and original game but it so innocently depicts a bygone era.

Let's roll the dice again and fall further through time, to a time of War rationing and austerity.

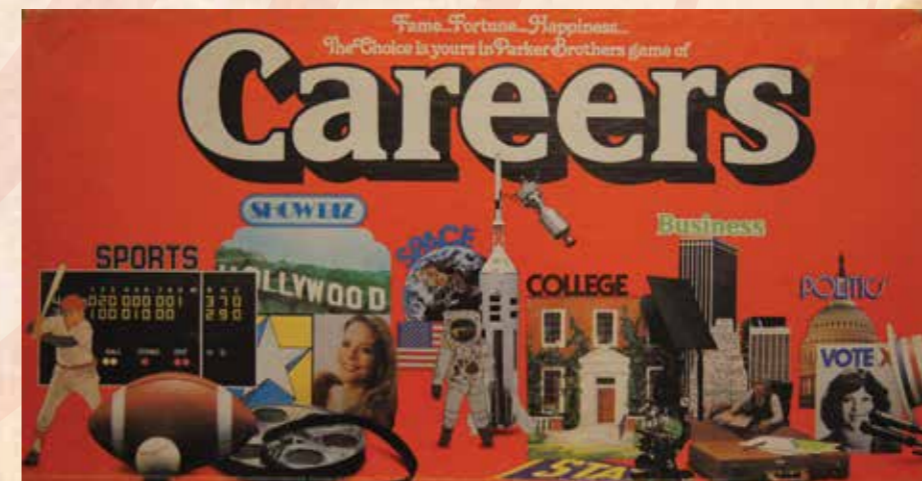
It's 1943, some seven years after Monopoly was first published in the UK. Waddingtons are facing supply shortages and include a notice in the sets of its best-selling game regretting that the components are not as good quality as "in peace time." The trinkets have been replaced by printed card pieces on wooden bases (the only time a rocking horse would be one of the tokens). A card spinner is substituted for the dice, although it would often be thrown away after the War by its owners and replaced by a pair of common wooden dice. Varieties of this "austerity edition" would continue for several years until rationing ended. Today this edition is perhaps the most distinctive vintage Monopoly set and, in good condition, is prized by collectors.

Despite the impositions of rationing, the board layout, the properties and rents remain unchanged. The only major change that affected the deed cards occurred after the War, in 1948, when the stations changed from L.N.E.R. (London and North Eastern Railway) to the newly nationalised British Railways.

It is believed that during the war Monopoly sets were used to smuggle escape equipment to allied prisoners; actual currency, silk maps and a compass were ingeniously hidden in the components. These sets could be identified by a tiny red dot in the corner of the Free Parking square. Despite some estimates claiming that as many as thirty thousand POW sets were produced, none has apparently survived.

Unfortunately, time has run out and we must return to the present, having looked briefly at only a few of the thousands of vintage games out there. Some gamers may scoff, claiming that many vintage games like the ones I've highlighted have simplistic play mechanisms that involve too much luck. This may be true but would miss the point entirely. What you get out of playing any game depends on what you put in. Regardless of the game play or the production values, the timeless truth is that games are about having fun with friends and family. And a vintage game adds another dimension to this enjoyment by creating a nostalgic glow of do-you-remember-this and oh-look-at-that moments that few contemporary games can hope to match.

Roll the dice and enjoy the retro ride!



# 2 DICE AND A TIME MACHINE

a vintage game box is like opening up a time tunnel; just pick up the ubiquitous two dice and roll back the years. In this article I hope to stir some nostalgia and reveal snippets of our cultural past by taking you on a brief tour of a few retro games.

Staying with the 1970s for a moment, were you among the ten million or so who regularly tuned in every Thursday evening to watch Top of the Pops? If so, you may have also passed by a Woolworths store displaying the eponymous board game by Palitoy, the box lid parading the epitome of a pop star of the day – a long-haired glam rocker. There is no official Top of the Pops logo or any other reference to suggest the game had been licensed from the BBC. The game's objective is to be the first player to cut a million-selling disc. Although its play mechanism may be too simple even for children and virtually all luck, the game is a nostalgic gem because the depicted record deck, with its real vinyl record spinner, and graphic design were state of the art when the game was published. It now looks like a museum exhibit

Eastern rocket lands on the surface of the moon." So proclaims one of the news stories in Scoop, a game about Fleet Street. If you think the headline sounds more Quatermass Experiment than Apollo programme you are quite correct. Scoop was originally published in 1953, the year when the Quatermass Experiment was shown on TV for the first time and the faint bleeps of Sputnik echoing through space were still years away. Not even Elvis was around - he wouldn't be staying at Heartbreak Hotel for a few more years.

Scoop is a classic family game that was published in a variety of versions over a period of about thirty years. The object of the game is to fill the front page of a newspaper with the highest value stories and advertisements. Each player gets a newspaper front page to fill. You can choose from Daily Mail, Daily Express, Daily Telegraph, The Times, News Chronicle and Daily Sketch. The selection of newspapers immediately reveals the game's era. After publishing for nearly a century the News Chronicle folded in 1960 and was absorbed into



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# Music in RPGs: Shadows of Esteren's Original Soundtracks

FOR A LONG TIME, MANY GAME MASTERS HAVE BEEN USING MUSIC TO HEIGHTEN THE MOOD DURING ROLE-PLAYING SESSIONS.

Most of the time, the playlists for these occasions are mishmashes of well-known OSTs, some of which have even taken on legendary status among gamers, such as the music for Conan composed by Basil Poledouris.

In Shadows of Esteren, music was made an intrinsic part of the creative process in two specific ways:

First of all, the written scenarios encourage the game master to use music, and provide tips on which soundtracks to use. Piecing together one's playlist means careful and sometimes time-consuming work, since each track must evoke a very particular atmosphere, so such advice is provided to help the game master prepare more efficiently.

Second, Shadows of Esteren features its own original soundtracks. The first, Of Men and Obscurities, is an atmospheric soundtrack, with at times dark ambient tones. It was entirely realized by French composer Delphine Bois. The second installment, Dearg, is very different. It is an orchestral, lyrical album that aims to powerfully express the themes of the official campaign's story. Of note, it was financed through crowdfunding by the French community. Thanks to such support, the OST was played and recorded by one of the world's greatest orchestras: more than 50 musicians and a chorus of 60 singers gave life to the creations of Jure Peternel, the album's Slovenian composer. The crowdfunding's success was such that it was possible to finance a concert in France, inside a church, on November 30th 2013. A unique moment, immortalized in a documentary: for the very first time, a live orchestra performed music from a role-playing game universe. Considering the enthusiasm raised, it can easily be concluded that role-play gaming and music are tightly connected and that role-players are very eager to support such projects!



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# EXPO INTERVIEW

UK GAMES EXPO DIRECTORS RICHARD AND TONY DISCUSS THE PAST, PRESENT AND FUTURE OF UK GAMES EXPO IN AN INTERVIEW WITH JOHNTHAN HICKS OF FARSIGHT BLOG.

**Tell us about your gaming history?**

**Richard:** I am a GP in real life and, when I get the time, a writer. I got into wargames around the age of 11 after seeing an episode of Callan in which there was a Napoleonic wargame going on. Soon afterwards I discovered Dungeons and Dragons and Traveller RPGs. Whilst I did play board games in those days I discovered euro-style games in a big way around the early to mid 90s.

**Tony:** I am a Christian Minister (Rev) by trade and spend a good deal of my time preaching and teaching at churches around the country. I had no idea about gaming beyond traditional card games until I found copy of "Warlock of Firetop Mountain" stuffed in a Christmas stocking. I bought and played all of the FF series of books and one day found a reference to a game called Dungeons and Dragons in the back of the latest Fighting Fantasy book. I dabble with board games and some miniatures but rpg's have always been my first love.

**Tell us more about the genesis of the UK Games Expo; when did you come up with the idea and how did you get it off the ground?**

**Richard:** In 2006 I helped to run a couple of gaming events in Birmingham. Encouraged by conversations with a few board game publishers I soon afterwards attended Essen Spiel with Patrick Campbell and others. That was the trigger to organise the first UK Games Expo in 2007. I personally sent out thousands of emails and messages inviting gaming groups to attend. We attended dozens of conventions to promote the event. We then approached Easter 2007 and were getting desperate for a ticketing system to sell tickets from. That is where Tony comes in.

**Tony:** I was sat in my office where I ran a small IT company as well as part time Christian ministry when I had a knock on the door from a friend. He asked if I could teach him to build a web based ticketing system. I said yes, he asked "In the next 4 weeks?". I laughed, I can build it in four but not teach you in four, and thus I was introduced to the UKGE. That first year I designed and ran the ticketing system which was not helped by my wife going into labour the Friday night before the expo opened. The tickets were delivered in the morning and my daughter the afternoon which I got to with 30 minutes to spare. The following year I was doing the ticketing, the programme, the volunteers and the rpg schedule.

**It's obviously a huge job to arrange such a well-regarded convention. Can you give us an idea of what's involved from day one to opening?**

**Richard:** Each year's planning really begins even before the previous year's show because we are always having to look ahead. We usually get a bit of a break over the summer but even then are in touch and chatting about things. By September we have created the trader pack and we head off to Essen and sell trade space. Over the winter I am in touch with potential guests and in January we start work on seminar schedules, tournaments etc. We go live with the booking system in March and are pushing and promoting everything. Mick Pearson is recruiting Volunteers and John Dodd has been busy getting all the RPG events sorted.

**Tony:** My work flow differs slightly from Richard's. There is a reasonably sophisticated admin computer admin system that helps run the convention. Richard and I live 30 miles away from each other and other managers are scattered around the country. A central admin

system that controls the information is essential. In order to maintain and develop this software I start shortly after the expo finishes so it is ready to go in November. As Richard has already said things grow steadily from November onwards. The key is communication, communication between the expo staff, traders, volunteers and of course the gamers.

**The UK Games Expo is always a great success but there must be times when you want to pull your hair out, so what kind of pressures are there and how do you cope?**

**Richard:** There are huge pressures. Tony and I spend hours a week on Expo - increasing to pretty much every free hour from March onwards. I am just so busy that I have to book sometimes off work to manage the show. Many people seem to think we are a big organisation. We are not. There are just 2 directors and 4 other managers involved in the planning. That is all. We all have day jobs. In the end we do get a major buzz out of the event working.

**Tony:** There are two things that are difficult, one is frustrating the other makes you want to give up. As it has grown the knock on effects are what frustrate me the most. For example we had to switch from NEC car park E1 (next to the Hilton) to N2 because the NEC had a concert on the Saturday night. The event is so big that every change can ripple through. The second one? People who act as if we are trying to swindle them or do them a dis-service. We are gamers and both have jobs that are important to us. With all the time we put in it can be soul destroying when people post or email implying that we are just some corporate lackeys.

**The UK Games Expo covers a huge range of tabletop games so what can gamers look forward to this year?**

**Richard:** This year we seem to be attracting more international companies. Z-man games are back (they came last in 2008). Lookout Games have a presence in an expanded Mayfair stand, Wotchkapog return again and for the first time Steve Jackson Games have an official stand. Overall we have 20% more trade space and some 120 exhibitors which just means loads more to see.

**Tony:** Paizo have show an interest in UKGE for the first time and are dipping their toe in with sponsored Pathfinder demos and a visit from Paizo staff. We have of course Alien Laser Tag

which sees a return to a "Living" event like the "Living Dungeon" we used to run. More gaming space, more tournaments, more seminars some great guests, Dragons Den for budding game designers and an expanded family zone.

**What are you looking forward to? What's your personal favourite part of the event?**

**Richard:** I actually really enjoy the setup. There is a sense of excitement and camaraderie when we pick up the vans and start loading stuff on the Wednesday. But once we walk in on the Thursday and the trade halls start to take shape Friday it just builds. I love seeing the stands fill up. But I think for me the best time its walking around Saturday afternoon when it is all up and running and 3-4000 folk are just having fun.

**Tony:** I'm not so keen on the set up. This could be because I am responsible for the trade room mark up. Every stand has to be precisely (within an inch) marked up in the correct position and size. This has to happen from Thursday night, so last year didn't finish until 5:30am. Saturday afternoon is I think the sweet spot for both of us. By then we have pretty much done all we can, the rollercoaster has gone over the lip and we are just riding the ride. What will be will be. I haven't told anyone but I love going round on Sunday afternoon with the awards results to tell the lucky winners.

**What do you see in the future of the Expo? Bigger, longer, maybe more frequent? Or are you happy with it as it is?**

**Richard:** I think it can grow. I see no reasons why 10,000 attendees is not possible one day. I want to see Friday get more important and see more people arrive then. We have no immediate plans for 3 days of trade. I honestly could not do 2 shows a year and manage the day job. BUT I could see it get bigger and maybe a little longer in time.

**Tony:** In the small hours of some of the winter mornings, (3am) when Richard and I are working expo stuff through on Skype we talk about how it could go. The truth is we are both surprised each year how much it grows. There is always a feeling that someone who knows what they're doing will be along in a minute to take over. We are never happy with it as it is. I don't think that is in either of our natures to settle, it can always be done better, bigger with more cool events, guests and above all games. Three full days is definitely a goal and one we are working on by trying to pack more into the Friday.



# NUMENERA

LAST SUMMER, MONTE COOK GAMES RELEASED A BRAND NEW ROLEPLAYING GAME CALLED NUMENERA. THE GAME SYSTEM BEHIND NUMENERA, CALLED THE CYPHER SYSTEM, IS DESIGNED TO BE VERY SIMPLE TO PLAY AND IN PARTICULAR TO RUN AS A GM, ALLOWING THE FOCUS TO BE ON ROLE-PLAYING, ACTION, STORIES, AND IDEAS.

Numenera's setting is Earth, a billion years in the future, after eight great civilizations have risen and fallen. Thus, the setting is also called the Ninth World. The PCs are part of a new civilization rising in the Ninth World, hoping to forge its own destiny. But they must do so amid the remnants of a remarkable and in many ways unknowable past. The ancient peoples of prior eras mastered nanotechnology, interstellar travel, cosmic engineering, genetic engineering, and far stranger things. If the people of the Ninth World think of such things as magic, who are we to blame them?

## WHAT'S IN A NAME?

Since its release, a lot of people have speculated, wondered, or asked what the name "Numenera" means. The answer is complex. To start with, "Numen" is one of my favorite somewhat obscure words. (I also like the closely-related "numinous"). It has many different meanings, and all of them play into the game really well. Numen means "an influence perceptible by mind but not by senses." More specifically, it relates to "the presence of the divine." Generally, it relates to anything supernatural.

Numen, a Latin word, also means potential. In some more modern belief systems, Numen refers to a spirit or magical essence within an object. What a great way for someone to look at technology so advanced that it is indistinguishable from magic, as Arthur C. Clarke said.

If we really stretch (and sticklers won't like me stretching this far), there is also a linguistic



connection with "nine," so it's not hard to pretend that it refers to "Ninth Era," or "Ninth World," which is the name of the setting.

Era, of course, is a long period of time. Usually of fairly arbitrary length, even when it is a specific period (as in "Mesozoic Era").

So "Numenera" could be thought to mean, "the age of the divine," which isn't such a terrible way to describe how humanity in the Ninth World setting would look upon the past. It could also be "the age of potential," which would be a way to describe the Ninth World itself – a new age of humanity, full of potential. A new beginning.

And then, of course, there's the phonetic aspect to it: New Men Era. Era of the New Men (or rather, new humans).

Specifically, though, in the setting, "the numenera" is a catch-all term for things from the past that pass understanding (things perceived by the mind but not the senses – experienced but not truly understood). Whether it's a device that nullifies gravity, a bioengineered creature, a cloud of nanobots, a nearly indestructible metal, or something that allows one to see something going on miles away, it's numenera.

That means, of course, that numenera is both beneficial and dangerous. Sometimes at the same time. Just like magic. Sir Arthur C. Clarke really knew what he was talking about.

## HERE'S HOW YOU PLAY NUMENERA

The player tells the GM what she wants to do. The GM determines how hard the task will be, on a scale from 1 to 10. It's just a range from really easy to basically impossible. The game offers a lot of guidelines on how to figure this out, because this is the core mechanic of the game. It's basically the only mechanical task the GM has in the whole game. I am a believer in the "teach a man to fish" style of good GMing. (If you have no idea what that means, it comes from the old adage, "Give a man a fish and he'll eat for a day, teach a man to fish and he'll eat for a lifetime." The idea here is not to just give GMs a ton of rules to memorize, or lots of rules in books

to reference, but to teach them how to make their own, logical judgment calls.)

Each difficulty level (1-10) has a target number associated. That's the number you need to roll on a twenty side die (or higher) to succeed. Players can use skills and other things to reduce the difficulty, but there's hardly ever modifiers to the die roll itself. This isn't a math-heavy game.

This is how everything in the game works, whether it's climbing a wall, sweet talking the guard, or fighting some bio-engineered horror.

One weird thing is that in Numenera, the players always make the roll, with the GM moderating the task levels. So in combat, when the character attacks, the player rolls for the attack. When the NPC attacks the character, the player rolls for her character to dodge.

It's one of those things that seems really alien at first, but once you get used to it, it engages the players even more and frees up a lot of work from the GM. It gives GMs the freedom to concern themselves entirely with the flow of the game. The GM doesn't use dice to determine what happens (unless he wants to), the players do. For things that don't directly affect the PCs, the GM uses narrative intrusion to determine if and when something happens. For example, if the PCs are fighting an automaton guardian, and another guardian needs to batter down a door to join the fray, the GM doesn't need to roll dice to determine when the new automaton manages this (unless he wants to). He just decides when would be best for the story – probably when it would be worst for the PCs.

## CHARACTER CREATION

Creating characters in Numenera is meant to be quick and easy (with options and customizable detail for those who like to tinker). It's built, in fact, like constructing a sentence that describes your character. The sentence looks like this:

I am a [descriptor] [type] who [focus].

In other words, descriptor is an adjective, type is a noun, and focus is a verb. So you might say, "I am a tough glaive who controls beasts." Or perhaps "I am a clever nano who consorts

with the dead." Or even, "I am a graceful jack who explores dark places." This means that foci always have interestingly constructed names like, "Commands Mental Powers," or "Wields Gravity Itself." It's odd at first, but once you're used to it, it's fun.

Even though type is in the middle of our sentence, you start there. Because the noun is the anchor of the sentence, right? As I've stated earlier, there are only three types: glaives, nanos, and jacks. Your type gives a basis for what your stats will be, and what you're initially trained in and good at. Your type also helps determine your background and starting equipment.

Descriptors are pretty straightforward. There will be a dozen or so, and they just tell you something about your character's talents, personality, or particular way of doing things. They might be something straightforward like "strong" or something a bit more nuanced like "sneaky." These provide a few skills and things of that nature, and perhaps modify your stats and starting equipment. Descriptors also help define how you got involved with the other PCs and got to the point where you start your first adventure.

Foci are numerous, and really define your character, making it something really special. Some of these are like professions or areas training, making it clear that your character is a leader, a weapons master, or a rugged wilderness wanderer. Others, however, are almost like superpowers, like wielding fire or creating illusions. Foci are some of the best expressions of the numenera in the game, and might arise from the use of nanotechnology, genetic experimentation, mutations, or any of a number of other sources. Foci grant your character new, specific, and unique abilities. They also present you with a way to have a special link with one or more of the other PCs in your game.

Those are the "three choices" of character creation. Once you've got an idea of what they are, it's pretty fast. I've watched someone create a Numenera character in about 5 minutes. The three choices basically determine everything about your character – although as I said, those that like to tinker will have a lot of customizing options if you're into that.

## STATS AND SKILLS

Whether they're called ability scores, stats, or something else, most games have some numerical value to rate the basic inherent ability of a character. Most games also have some kind of mechanic that reflects training (ability gained through practice). Numenera has both of these concepts too, but they work differently than

many games.

There are three stats in Numenera: Might, Speed, and Intellect. They represent exactly what you would think they do.

Any kind of action taken by a player character in the game can be assigned to a stat. Jumping is a Might action. Dodging an attack is a Speed action. Talking your way past a guard is an Intellect action. And so on. This is only really relevant, however, if the action in question is one that the player really wants to focus on. To do this, he or she spends points from the relevant stat to put "effort" into the action. This makes the action easier to do (and thus, makes it more likely to succeed). Points from stats can be regained, of course, but it's still a finite resource. Thus, a player should only put effort into the actions important to them.

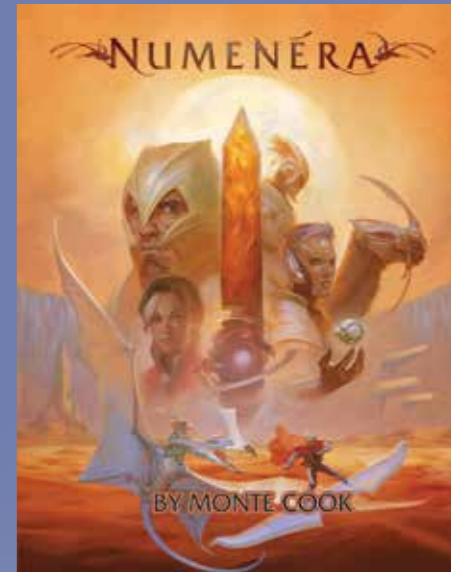
Skills also help reduce the difficulty of tasks. If you're an experienced climber, climbing a steep, rocky incline is probably easier for you than someone who has never climbed before. If putting effort into an action makes it one "step" easier, then so does training. It works precisely the same way. It's possible to get two steps of training, and it's possible, of course, to put effort into something you're trained to do.

## TECHNOLOGY: CYPHERS, ARTIFACTS, AND DISCOVERIES

Technology – the numenera itself – helps define the setting, but it also affects the mechanics. From the point of view of the people of the Ninth World, technology and its remnants (lumped together with the term "numenera") can be broadly classified in four categories: cyphers, oddities, and artifacts.

In many ways, cyphers are the most important aspect of the numenera. Cyphers are one-use, cobbled together bits of technology that characters frequently discover and use. When the PCs come upon an old device, defeat some artificially enhanced or designed creature, or simply sift through the ruins of the past, they can scavenge a handful of new cyphers.

Because the technology of the past is unknowable, cyphers are often determined randomly. A GM, however, can place them intentionally as well. They're one-use cool powers that can heal, make attacks, or produce effects like nullify gravity or make something invisible. The sky's the limit. But they're always consumed when used. And they cannot be hoarded. Collecting cyphers together in one place, or carrying many on your person can potentially have a detrimental effect – from the long term (illness) to the short (explosion!). So



characters only carry a few at a time. However, they are found with such regularity that players can be pretty free with their use. There will always be more. And they'll have different benefits.

Sometimes you find things that are interesting but have no real game value. By that, I mean, they don't help in combat. They don't give you amazing powers. They don't protect you. Not everything the ancients created was a combat device. In Numenera these things are called oddities. They add mystery and feelings of the unknown to the game, because oddities are really odd. A few examples:

A glass plate that shows an aerial view of a city that no one's ever seen.

An egg-shaped metallic bauble that occasionally spins and speaks in a language no one knows.

A device that emits a projection of a human face that changes expression depending on what direction it is facing.

What did their creators make these things for? Were they once a part of a larger device with a more understandable function? No one knows, or likely ever will.

Lastly, artifacts are devices of a more permanent nature (unless they run out of power) with more straightforward applications. Weapons, armor, utility items, and so on. Still, rarely are they straightforward. It's far less likely to find a "gun" than it might be to find some item that can be used effectively as a ranged weapon, but might have originally been some kind of power conduit that has been modified and adapted as best as Ninth World understanding could manage. Some characters, given the right tools and parts, will be able to construct these on their own.

## DISCOVERY

At Numenera's very core is the idea of discovery. Whether that's the discovery of an ancient ruin, a bizarre numenera device, a deadly ultraterrestrial creature in need of brain matter, or perhaps even your own character's skills and talents. From the wise words of Ninth World's greatest expert on the numenera, Sir Arthour, "You are your own best test subject, I always say."

Monte Cook and Shanna Germain the developers of the Numenera Game world look at the creation of make believe worlds and dealing with difficult subjects in RPGs at 12:00 on Saturday in the Arden Suite.



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# MY GAME SWALLOWED ME WHOLE!

JUST OVER TWO YEARS AGO ANDREW HARMAN, LONG TIME GAMES FAN AND AUTHOR, STARTED DESIGNING A GAME. LIKE A BEWILDERED FRODO HE HAD UNWITTINGLY SET FOOT ON AN UNEXPECTED JOURNEY THAT WOULD TAKE HIM FURTHER THAN HE EVER IMAGINED.

Games. You got to love them. Big, small, card, board, dice. That waft of 'new game smell' as the box opens, you punch out the tokens, arrange armies of meeples, stare at dice with strange symbols. Fingers itching. But, just in the moment before you launch in - do we ever stop and think - where did this game come from? How did it get here?

I know I didn't. Never gave it a thought. Well, when you see a game arranged and enticing on the table it's hard to imagine the lonely designer wrestling with mechanisms, the fevered artist trying to find just the right shade of red, or the terrified rabbit-writer getting that first playtest feedback! 'Yeah, well, it was ok, but I think you'll find that....'

But believe me they don't need imagining - they're real. And I have tasted their terror, their excitement, their buzz of creativity. See, I made a game. And I did it wrong. I ended up wearing all the hats.

**IN THE BEGINNING...**  
'Frankenstein's Bodies' is a game for 2-6 people where you play surgeons aiming to impress Frankenstein with your freshly assembled creations. It's very interactive - sometimes tough, vicious and often funny. And I'm really proud of it. But I'm supposed to be telling you how it got here, right? First up, why Frankenstein?

I am a scientist and a writer. I have written 11 sci-fi/fantasy books and attended a stack of related conventions. There I met a tall and interesting Scot, Iain Lowson. He created the award winning Role Playing Game 'Dark Harvest: The Legacy of Frankenstein'. This now has several richly illustrated supplements and an anthology of short stories. It's gothic, grisly and he wanted a card game to reach out to a wider audience. I've been an avid gamer for years with the usual groaning shelves stuffed with hundreds of game. In 'Iain-world' it made sense to volunteer me for the task of making a game. I was cheap (free) and enthusiastic (gullible) and knew Dark Harvest pretty well (mug). See, he made me do it. Pretty quickly we settled on the theme of body building. And decided to make it as interactive as possible, strategic with some luck - but not too much - and all be playable in about an hour. Great. But where to start? Iain headed swiftly back up North. Anyone else seeing Gandalf parallels here? Just me then.

### WHERE DO I BEGIN?

Now, I've dabbled in 'game tweaks' before. Haven't we all? - 'house ruling' a bit here, 'interpreting' a rule there, changing something when it seems too powerful. Nothing major - adjusting the seasoning to taste. But when it comes to designing a set of new game interactions and making it balanced? Whole different game.

Knowing no better I followed my writing instincts - exploring the murky surgery in Frankenstein's Castle. I started looking at conflict, motivation, outcomes and loads more. Who would have guessed? - these author-type tools started to work. I figured how competitive surgery could work, how parts are delivered, where infections came from and more. And there was a happy side-effect. If the rules and mechanisms were logically interwoven with the storyline then it was all that much easier to remember. I was building a themed world and it was making sense - well, at least it was to me.

It was one thing to have lines and concepts of actions, but how to balance them? How to avoid runaway leaders or unfortunate

lagers behind? Everything I tried seemed mad-deningly haphazard, I was herding cats of fog. How could I figure if the card deck was right? Were infections too damaging? Or too weak? Was the Force in this game just 'Goldilocks' correct enough? (Yes it was all sending me a bit screwy!) And there it could have ended - tangled in a mess of confusion. Game over, man.

### PSEUDO-NEWTONIAN GAMES PHYSICS.

I wish I could say I was in the bath when I went all 'Eureka' and 'Pseudo-Newtonian Game Physics' hit me. I think I was in the car when I realised that 'For every Action there is a mostly equal and not-quite-directly opposite reaction.' It fitted. Suddenly I had some kind of useful indication of how strategies and cards were interacting. The cat-fog of confusion lifted and miraculously it started to fall into place. Concepts squirmed into rules and a game began to coagulate into something actually possibly playable. In a flurry of confidence I began photocopying scrawply sketched body parts onto coloured paper and hastily Pritted them onto blank cards. I was a man with a mission - I had a deck of cards and I had to test it! There were nods of approval from family. Friends didn't scream and run too far.



Frankenstein's Bodies in play.

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Advertisement for Roll-A-Goal, featuring a soccer player illustration, the game title, and promotional text.



Then and now: a blue male head and a yellow female torso from first 'scrappy' pack. And now. Photocopy vs Photoshop - the more things change...

But the big bullet had to be bitten. I had to take my sketchy nonsense to real gamers, strangers who could play and comment and feedback and criticise (gently, please, I'm new at all this and not a little fragile!). I rocked up at conventions deck in hand, heart in mouth. And I was amazed. People were interested. They wanted to play. Lovely people. And better yet they enjoyed it! They encouraged me, said nice things! My game was alive!

**A PAIN IN THE ART.**

So that was it. I had a game. Surely it was just a simple hop and a skip to the distributors and the games shelves of the world. Wrong.

One massive snag I had to face - my baby was ugly. Yes it could walk and talk and possibly chew gum - but no one would want to come near it with its current appearance. My scrappy prototype art was rubbish.

But that's fine. I just needed a highly talented artist, someone with the skills to make the game look the best it could, sparkly, shiny, gothic. And within budget - which was exactly - well, nothing. But I could do favours - paint their fence, maybe put up a shelf or three? Understandably some excellent artists were 'very busy with some very long contracts'. It's fine, I understand. I had a half-assed plan I wanted them to work long and very hard on for, ooh, nothing. Well, gratitude, lots of it. I hadn't actually even figured out how the body parts were supposed to fit together. That was going to be the job of the beautiful talented artist who I was going to pay with bags of thanks and cheques with smiley faces on. Gradually the truth dawned - my Driving Ace was nowhere to be seen and my puncture-proof tyres had exploded. And I was still 800 km from Paris.

But faint heart never won a 'Spiel des Jahres'. I started scouring anatomical books, ploughing through ancient galleries of engravings to figure just how to arrange six body part cards... and then... Da Vinci saved my baby. (Image of Vitruvian Man). It seems so obvious now, but it was only when I saw Leonardo's 'Vitruvian Man' that it started to pull together. Quite literally. Hip

bones connected to the leg bones, neck bones connected to the torsos. Now hear the Word of the Lord!

**SOME HELPFUL DIRECTION:**

I have to confess I was getting desperate here - I needed a sneaky plan. I thought I knew how artist's minds work. They're perfectionists, striving for the best results, right? So, the more detailed sketches I could give, the better the whole result would be. 'Helpful direction' I call it. So, if I figured exactly how the bodies connected then, once you add talented artist, this 'helpful direction' means it'll be tremendous. Simple. At this point I was still using analogue pencil, paper and very bitty erasers. I finally took the plunge - with no small trepidation - and bought Photoshop Elements 10. It was the cheapest and least complicated version. See, I didn't want to spend ages learning a programme for some early preparatory work. It didn't quite happen that way. Somehow, with a heavy mouse and grim determination I started getting the bodies looking, well, almost presentable. I began adding veins, learned about 'clipping masks', then I showed my doodlings to Iain. Mistake. Big mistake. He loved them. He bounced at me, telling me to stop messing about and get on with the rest of it. 'After all, a proper artist will make it look even better,' he told me enthusiastically. Yes, I should have known where it would all end up. Should have seen that coming.

I now own a graphic tablet and strange plastic pen that I keep losing in awkward places.

**SO, WHEN'S THE GAME COMING OUT?**

Well, how hard can it be now? I've got the game, got the art - just add manufacturer and we're off. I was feeling confident and headed off to Essen. After all, it was looking like we could have a game ready by 2014 and we needed to check it out properly. I ended up talking to manufacturers about print runs and they looked at my game and they were serious. Bleed cut this, 300 gsm that. They could make my game. A quote could be drawn up shortly and ....how much?

The game balloon of possibility deflated faster than ever when the quotes came through.

I'd have to retail an unknown game from an unknown designer at more than 'Caverna' to get anywhere! There was much breathing into paperbags. Until I noticed my mistake. It was my baby and I wanted the best for it, so naturally I had asked for some unnecessarily top spec game boards. Yes, I was pricing up a gold-plated Rolls-Royce before I could even drive. With some feverish re-evaluation I've tweaked it down to a far more affordable and realistic Fiesta. So, now there's just distribution, shipping, storage, postage, advertising, conventions....

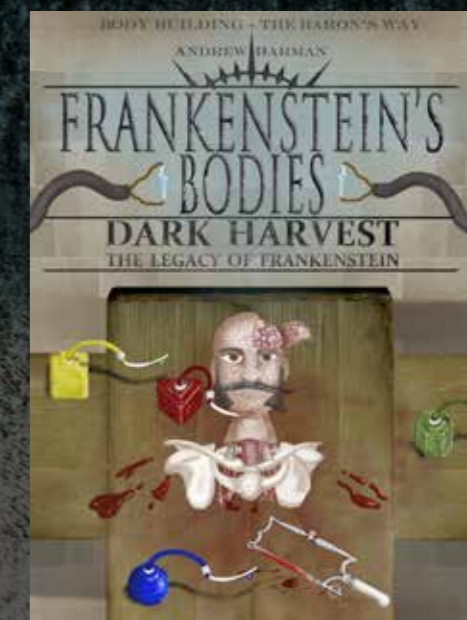
Don't get me wrong I am not complaining, I've been talking to a huge number of very helpful people who know what they are doing. It's just unexpectedly complex. I've metamorphosed from writer to games designer and now I'm turning into a business man! I tell you, this last two years have done wonders for my cv! And all because I got sucked into making a game.

I didn't get out of the way in time. And after the first time playing, I didn't want to. Having people enjoy something I've had a part in making is quite wonderful. I've got the designer bug now. And part of that is down to the people I've met on this journey and my amazingly supportive wife who's been there all the way; the playtesters I've roped in; other designers I've been lucky enough to talk to (yes, you know who you are!); gamers and non-gamers alike - the reactions have been brilliant. It's reminded me how much of a social mixer the games we love are. It's been brilliant to see strangers meet, compete, laugh and curse at one another across a table because of my game. That's something that has really encouraged me to keep going with this two-year journey.

Getting a game to your table takes drive, belief, time, determination and a whole stack of support and cash. I really respect that now - so, a huge salute to all designers, artists, publishers, manufacturers and distributors of games everywhere!

The next time a game hits your table just stop a second and think about how it got there. I know I will.

ANDREW HARMAN WILL BE PLAYING 'FRANKENSTEIN'S BODIES' AT HIS STAND IN THE LIBRARY. THE KICKSTARTER CAMPAIGN HAS A FEW DAYS LEFT TO RUN. MORE INFO AT [WWW.FRANKENSTEINSBODIES.COM](http://WWW.FRANKENSTEINSBODIES.COM)





# MUTANT CHRONICLES

## RETURNING THE DARK LEGION!

I WAS IN VIRGIN GAMES CENTRE IN OXFORD STREET, ONE OF MY REGULAR 'RESEARCH' TRIPS TO CHECK OUT THE LATEST GAMES WHEN I SPOTTED THE BLOOD BERET'S BOARD GAME. THIS WAS THE HEIGHT OF THE 90'S. 'MADCHESTER' WAS THE WORD AND THE HAPPY MONDAYS WERE THE FUTURE. THE DOOM TROOPER COLLECTIBLE CARD GAME SOON FOLLOWED AND THE RANGE OF MUTANT CHRONICLES 2ND EDITION ROLEPLAYING GAME BOOKS WITH THEIR STUNNING COLOUR COVERS. SOON I WAS HOOKED ON THIS WORLD OF GIANT GUNS AND EVEN BIGGER SHOULDER PADS.

Mutant Chronicles was a monster! Seriously when you look at what they achieved it was incredible; video games on the SNES and Megadrive, comic books, three novels, the three boardgames Siege of the Citadel, Blood Berets and Fury of the Clansmen, the massive Doom Trooper collectible card game (in 16 languages), the Warzone miniatures game and more. The story was set in the 'techno-fantasy' Solar System of the 25th century, several mega corporations control humanity and an ill fated mission to the outer planets unleashes first the Dark Symmetry, an evil force that infects all thinking machines and turns them against their makers, followed by the foul citadels of the Dark Legion that spring up across the colonies, pouring forth vast legions against the brave defenders.

So how on earth do you go from buying a pile of games to re-launching one of the biggest gaming brands of the 90's? What does it take to get a licence like that? Well a lot has happened since then, I was organizing big music festivals and then handling PR and merchandising for video games companies. It was during this time I was working with Midway Games in the US, putting some of the awesome graphics for Defender and Gauntlet on t-shirts. My contact Leslie remained a friend through the years as I moved in to clothing (still with video games graphics) and I produced my first tabletop RPG with Cubicle 7.

The rather big

Starblazer Adventures tome of space opera. If the process hadn't almost burned me out I might have got more involved in games sooner but I ended up coordinating the merchandising for EA's Battlefield 3.

It was whilst I was head deep in developing the massive e-commerce store that I got talking to Leslie again at one of the big licensing shows a couple of years ago. These are where companies like Disney, Marvel, Lego, and other smaller companies convince companies to license their brands and produce branded mousemats, toys, glasses, you name it. One of the things with major licenses is that the companies behind them need to trust that you can do a great job with their brand, that you're able to deliver on your promises, pay your royalties and grow the property. Leslie knew what I had been doing for the past few years and I mentioned the idea of developing some tabletop gaming projects. She was now at Paradox Entertainment in the US who owned properties like Soloman Kane, Conan and yes Mutant Chronicles. As my fledgling Modiphius launched and was a success with Achtung! Cthulhu she asked me if I would be interested in Mutant Chronicles. The movie, despite fans misgivings had brought a huge amount of attention to the world, the recent Fantasy Flight miniatures game returned it to gamers minds and so now was the time.

Now whilst my gut feeling was 'hell yeah do it!' I did my research, and yes I was right, there were a ton of people still playing and talking about Mutant Chronicles and that was 12 years after the last remnants of the original gaming line had disappeared. That meant a lot, I knew the audience was potentially huge especially with people still playing it. I dugged deep in to the old artwork which brought back great memories of gaming sessions with my co-writer on Starblazer, Stuart Newman, as we ploughed through mountains of necromutants. I realised that the fantastic quality of the Paul Bonner cover art that launched the line in the 90's was still so strong today. The new 'diesel punk' style was basically the look of Mutant Chronicles - spluttering diesel engines, 40's sci-fi style - it all made sense. Mutant Chronicles really had come at just the right time to win back fans new and old. A string of proposals followed, financial analysis, marketing plans, and then one day the contract arrived. I remember thinking, 'bloody hell!'

This was 2013, the Achtung! Cthulhu Kickstarter had been an enormous success, and the Modiphius business was growing as we put the team together to manage the development of the 11 books we funded. We were busy and I knew the same people writing Achtung! Cthulhu couldn't be distracted. Myself, Michal Cross our

layout designer and a new friend Benn Beaton who's statistic mind was a godsend began trying ideas for a new cinematic system.

We all sit around dreaming of game systems, and this was that dream come true - we went through a lot of iterations. I was pushing us to create something fun and fast, that still retained elements of the old system. Hit locations, the d20, the attributes. We had to win back old fans but ensure the game used a lot of new design ideas to speed up play and introduce broader experiences, not just the combat heavy style of the 90's. Whilst this was going on we started talking to the fans, we'd had hundreds of people signing up with news that the re-launch was coming and of course Prodos Games re-boot of Warzone on Kickstarter helped. Surveys went out asking fans just what they were looking for in the new game to help steer our design process. It's something I think a lot of games publishers could learn from, the research before you even design the system is so incredibly informative. Listening to the fans, analyzing the results and acting commercially and artistically on the results is vital to growing a business that is so heavily involved with the community. So we learnt a lot, much of the time it reinforced our ideas, as successive playtests went out it helped us understand what people were enjoying, what they hated and gradually we began to see the core ideas taking shape.

Whilst this design process was going on I was looking at the storyline with writer and designer Alex Bund, who also helped re-design the 3rd Edition Mutant Chronicles logo. Alex had scoured the 2nd edition books and put together an all encompassing timeline to which we then set about filtering out the contradictions (there were a few with such an extensive line), filling in the gaps and creating a secret timeline that will be revealed gradually through the RPG book line. We were really excited to see everything take shape - a solid backstory with a hundred answers to burning questions I know other mutant Chronicles fans have also been asking for more than twenty years! Mutant Chronicles started life as the game Mutant, a kind of Gamma World for Scandinavia produced by Target Games in Swedish. It featured, amongst many other things, mutant talking animals and much more. Target wanted a more commercial game that they could launch in English rather than costly translations and the space based Mutant Chronicles

was born. In the first and second editions the concept of 'mutation' seemed to be diluted and since the game is called 'Mutant' Chronicles, part of my vision for the re-design was to think about how mutation could become central to the plot and I think we've worked this in really well, though there's no talking rabbits!

Having delved deep in to the storyline I realised we had a bigger story to tell. The original Mutant Chronicles RPG is set 1200 years after the first war with the Dark Legion, when the Dark Symmetry first corrupts mankind's computer systems. I knew this would be an exciting time to play in and decided to offer players the opportunity to play in the original timeline, or 1200 years previously, as civilization crumbles under the onslaught of the Dark Symmetry and the first Dark Legion invasion. We see a more technologically advanced human world falling apart piece-by-piece, humanity has to save what it can, and is only drawn together by the power of the Brotherhood in time to fight back. It's a powerful and thrilling storyline packed with incredible stories.

The extensive playtesting continued with over 600 groups across the world pushing our ideas to the limits, and letting us know just what they thought of them, Von Hölle our arch villain twisted by a failed experiment as the Dark Symmetry flooded his laboratory took shape as one of the main villains through our play test adventures. As with all games coming up with the system is easy right? Wrong! Just developing the basic rules of combat and skill use is extensive. Try having a discussion about what Skills an RPG should have and you'll see what I mean. We had wanted to strip the skill system down whilst adding new skills to allow more flexibility and everyone has a strong opinion on this! One thing many people forget is that coming up with a core mechanic is fun and relatively easy but coming up with one that's actually balanced and encourages the style of play you want is a complex task. Then, designing the rest of the system is enormous. Did you forget you need rules for chases, money, brawling, every skill use, poison, radiation, vehicles, character generation, spaceships, it goes on and on and I knew we didn't have the time or resources to do it justice. It was time to bring in some experts who could take the nuts and bolts of our progress with the playtest and turn it in to a professional, commercial game that achieved the goals I'd set.

I looked at the big releases, who had taken on a similar challenge? Who had delivered in spades and had solid experience of producing large rulesets. As I

scoured Boardgamegeek.com and RPGGeek.com for designers I kept seeing several names pop up. Jason Little had designed the multi award winning X-Wing Miniatures Game and more importantly the massive best selling Edge of the Empire Star Wars RPG by Fantasy Flight Games. Luckily it turned out he was a big fan of Mutant Chronicles and totally understood what I was after. I knew I had our captain! The rest of the crew soon fell in to play, John Dunn fresh from designing the skills and stunts for Edge of the Empire, Jason Marker who'd designed the equipment and spaceship mechanics, Dave Allen and Clive Oldfield writers of many of the campaigns and adventures for FFG's 40K RPG line. Nathan Dowdell joined to helm the creation of the powers; the Dark Gifts and the Brotherhood's Arts.

It's funny how things come together when there's so much passion for a project, another sign that we'd picked the right project. My friend and writer Gunnar Roxen turned out to be a massive Mutant Chronicles fan and it had inspired his writing of his novel The Wyld Hunt. Having run a video game developer he was the perfect fit for our line manager and set about co-ordinating our growing team of writers (as well write up Imperials).

As we approached the launch of the Kickstarter for Mutant Chronicles I once again turned to the community to learn just what they were looking for in the Kickstarter. It's all too easy to think YOU know what people want. The survey taught us some lessons in what people were really hoping for, in what order and pricing. We were able to make some critical changes that I believe were helpful in ensuring the success of the Kickstarter. After all it's your fans that are funding you, not your ego!

This became one of the most exciting periods of the process, Jason Little delivered the Beta 5.0 ruleset, piles of artwork and miniature sculpts started arriving. Seeing the world you've been working on so long being re-imagined by so many talented artists and writers is one of the bits I look forward too, as it just serves to re-inspire me.

The Mutant Chronicles community turned out to support the Kickstarter, a frantic chocolate and tea fueled month of late nights responding to people, promoting posts, Facebooking and Tweeting, writing press releases and endless emails. But it was worth it, having funded in just 3 hours we smashed £151,000 in just over 30 days showing that the Dark Legion is well and truly ready to return!

CHRIS BIRCH IS TAKING PART IN A SEMINAR ON USING KICKSTARTER AS A MEANS TO FUND AND LAUNCH YOUR GAMES AT 13:00 ON SUNDAY IN THE ARDEN SUITE.



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Boss Monster is the retro-inspired dungeon-building card game published by Brotherwise Games. Designed for 2-4 players, Boss Monster is packed with nostalgic references to 8-bit video games, dungeon-crawling RPGs, and geeky pop culture.



Enter the Arena! Mage Wars is set in the magical world Etheria, a place where gods and mortals are in a constant struggle. Conflicts are resolved in the arena, and it is here where the Mages prove which school of magic will reign supreme!



Enter the demented world of The Spoils and prepare for an experience that will redefine how you think about card games. The Spoils is also the unique vision of a fantasy world gone terribly wrong. Sometimes comical, often bizarre, the dark whimsy and grisly humor of The Spoils is sure to delight and entertain.

<http://www.chaoscards.co.uk>



# CHAOS CARDS



Shadow Era is the physical world edition of the electronic multi-platform collectible card game of the same name. In this fantasy world of Balor, the Shadow creatures have fallen over the realm of mankind. The player assumes the role of a powerful character on either side and fights his enemies using a customized deck of cards.

# EXPO GUIDE

## WELCOME

WE HAVE RETURNED TO THE NEC HILTON METROPOLE FOR OUR SECOND YEAR HERE (AND OVERALL THIS IS THE 8TH UK GAMES EXPO.) WE HAVE EXPANDED OUR USE OF THE VENUE SO THAT WE NOW USE EVERY SQUARE INCH OF EVENT SPACE AS WELL AS FILLING MOST OF THE HOTELS ACCOMMODATION.

IN ALL WE ARE USING 33% MORE SPACE THAN LAST YEAR. LET'S TAKE A LOOK WHAT IS GOING ON WHERE.

**Monarch Square** - The front desk is here. Whether you pre-booked your tickets or are buying them on the day this room is where you will collect them. The admin desk will be here too. This is where you can book into the various organised play events such as roleplaying games and tournaments. A full schedule of available roleplaying games will be posted to boards in this room. We will also give out programmes, awards voting forms and the treasure hunt. It also houses the board game library which is available for open gaming use all weekend.

**Monarch Suite** - The largest space in the convention. This will be used for tournaments and is also available for open gaming both daytime and in the evening. There will also be a number of large scale participation games both inside and outside of the Monarch along with the Playtest Area where you can try out and comment on prototype games as well as the Board Game Redesign area where 5 games that made the shortlist of our Board Game Redesign will be available for trying out. A LAN gaming area is also housed here. In the Monarch Foyer are several demonstration games including giant games.

**Warwick Room** - This room will be used for the family zone. It is filled with games that are just right for children and parents to enjoy together. If you have brought the family and you're new to UK Games Expo it's a good place to get your feet wet playing games. In here we also have the kids roleplaying games and the FacePainter.

The **Surrey Room** will be used for tournaments. **Norfolk** is for UKGE staff only. **Dorset** is for Cosplay to change in.

**Palace, Library and Kings Suites** - Between them there are something like 2500 sqm of space - all filled with our trade stands and demo games from over 100 traders. You can browse the trade stand and sit down and try out the demo games. Outside the Library in the main Hotel Foyer is where costumed groups will be based.

**Kent & Sussex** - UKGE offices, Expo staff only.

**Arden Suite** - Divided into **Henley** and **Hampton**. This is where the seminars are.

**Pavillion and Terrace Rooms** - These are tournament rooms and are available for open gaming in the evening. Outside the Pavillion are additional demo gaming tables.

**York Room** - Is being used for Yu-gi-oh games all weekend.

**Colonial and Lancaster** on Ground Floor and **Devon, Ascott, Sunnydale, Durham** and **Windsor** - Above the Lancaster and up the stairs on the first floor - these are the roleplaying rooms. Book in at the admin desk.

**Westminster** - One part of this room is the bring and buy. The rear of this room is our food court serving food and drink throughout the show.

## £ BRING & BUY

Hunt out a bargain or just sell off your old games in the Bring and Buy. Jason Garwood and his team will be returning this year and running the Bring and Buy in one room of the Westminster Suite. You will be able to register your products for sale from noon to 9pm Friday and from 9am on the Saturday and Sunday. During the trade opening hours this room will be open for buying and selling goods, so go along and see what goodies they have. You can bring along old games, books

and figures to sell. If you downloaded our booking form then just turn up at the Bring and Buy with your form, check the products with the staff and leave the product on sale. If you do not have a form don't worry, Jason's team will have spares. You will need to fill it out, price each item and then check the products in. Check back towards the end of the day to collect earnings or remove unsold goods. The Bring and Buy will charge 10% commission, which will be given to the Addenbrooke's Charitable Trust, Heartline and Cancer Research UK. Will you find the bargain you are searching for amongst the treasures on sale?



## 12 THINGS NOT TO MISS

**1. THE UNRIVALLED TRADE FAIR:** UK Games Expo has a huge trade fair with 110 traders selling board games, card games, roleplaying products, miniatures, arts, books and a host of gaming related products. Hope you brought lots of pocket money! (Full Trader directory on page 30-31)

**2. TOURNAMENTS & CHAMPIONSHIPS:** Including Game of Thrones, HeroClix, Ticket to Ride, War machine, X-Wing Miniatures, Warhammer 40K, Settlers of Catan, Android Netrunner, Carcassonne and many others. You could win a flight to Berlin or the USA! Many are open for entry until 15 minutes before the start. You'll find a full list on page 22-23.

**3. FAMILY ZONE:** Lots for the kids to do with a huge number of games, new and old, for young players. The Family Zone is there to entertain you. Kids - why not also try out the children's roleplaying or get your face painted? The Family zone is in the Warwick Suite.

**4. NEWEST GAMES & RELEASES:** A large number of traders will have demo tables in their stands. Many will be new or recent releases. There are more demo games and wargames to try outside the Monarch Suite, between the swimming pool and the Pavillion and also the playtest prototypes tables in the Monarch Suite. Don't be shy - just walk up and ask to play.

**5. MASSIVE ROLEPLAYING SCHEDULE:** This year we have a capacity of up to 50 roleplaying games at any time. We will have many choices of games on eight sessions over three days. We must have an RPG game for you. May all your dice explode!

## OPEN GAMING ALL WEEKEND

There is always a need for space to just sit down, get out a game and get playing. We provide space for just this purpose. There is no charge for these areas. Not got any games? Well there is a huge trade hall you know. But we also have a board game library. We anticipate that the peak demands for this will be Friday night and Saturday night but have some provision for open gaming all weekend. Here is a list of what space is available for open gaming and when:

### FRIDAY

- **Monarch Suite** - Available all day. The rear 3-4 rows are reserved for wargames tournament setup. Please do not play on these tables. You will get asked to move once they start setting up for the weekend.
- **Lounge** - Available all day. This is a public area but we are welcome to use it.
- **Pavillion Suite** - Available all day. Also available will be a few tables outside the Pavillion entrance and near the swimming pool.
- **Terrace** - Available from about 6pm.

### SATURDAY

- **Monarch Suite** - We will have a small capacity for maybe 100 to 150 during the day but most of the tables are reserved for various tournaments. We will mark tables available for open gaming. After 7pm there will be capacity for 500 in here but again please do not attempt to set up on the Wargames Tables where terrain is set out.
- **Lounge** - Available all day. This is a public area but we are welcome to use it.
- **Pavillion Suite** - Available from about 7pm. Also available will be a few tables outside the Pavillion entrance and near the swimming pool.
- **Terrace** - Available from about 7 pm.
- **Arden Suite** - After 7pm will be available for a mix of Roleplaying and Open Gaming.

### SUNDAY

- **Monarch Suite** - We will have a small capacity for maybe 100 to 150 during the day but most of the tables are reserved for various tournaments. We will mark tables available for Open Gaming.
- **Lounge** - Available all day. This is a public area but we are welcome to use it.

## BOARD GAME LIBRARY

To be found in the Monarch square main ticketing area all weekend. Introduced in 2008 this is always a popular attraction at Expo. We aim to bring along a good selection of games for use anywhere in the convention. Just sign out the games and borrow them and then sign them back in when you return them. Simple as that! You may need ID to book out games. Please return one game before borrowing another. After 11pm the library will be boxed away each night so take the game away to your room and return in the morning or leave it in the open gaming rooms. Return all games by 5pm on Sunday night. In 7 years we have never had a game stolen. We rely on trust for this to work. Keep the games safe, don't lose bits and return them when finished promptly so others can play and we will continue to run a library.

**6. GUESTS:** We are always delighted to welcome special guests. They will be helping out in the seminars but all are always willing to chat. Check them out on pages 28-29. This year they include Chris Barrie, Quentin Cooper, Ian Livingstone and Steve Jackson, Monte Cook, Matt Leacock and Reiner Knizia.

**7. COSTUMED GROUPS:** The Cosplay groups are part of the fun of UKGE. With Daleks, Stormtroopers, Doctor Who and his companions and lots of monsters we hope you enjoy the entertainment. The Cosplay groups are always willing to have photos taken. They will be collecting for their chosen charities during Expo.

**8. SEMINARS & TALKS:** A popular part of UKGE is the seminar schedule. Ask questions of the game designers, find out how to go about designing and publishing games or how to publish your own books! The seminars go on during trade hours on Saturday and Sunday in the Arden Suite in 2 different streams giving you even more choice. Entry is free so just turn up. The schedule is on page 28.



## ROLEPLAYING GAMES

UKGE aims to offer the best selection of RPGs possible. This year we have 41 tables spread over seven rooms (Colonial, Lancaster on the ground floor, and Devon, Ascot, Sunnydale, Durham and Windsor on the stairs on the first floor. The first floor rooms do not have disabled access but the RPG team will ensure that all games are available to all players - moving a game in the event of a disabled player). These rooms will host well over 120 RPGs on eight sessions over the three days.

### HOW DO I KNOW WHAT GAMES ARE POSSIBLE?

The games have been listed online for three months prior to Expo but you can still sign up on the weekend. In the Monarch Square is an admin desk where we will put up boards listing all the available games and remaining slots. Simply go to the desk and ask to sign up to a game. You will be given a ticket and told where the game is. Report to that room in time for the game and have fun. Charges for RPG games are £3 each. Why? As with all our tournaments the rooms RPG's go on in are additional to the core part of the show and cost money to hire, as do tables to put in them. We also reward GMs with some expenses and put up 20+ in the hotel. These modest charges help cover some of those costs.

### WHAT SYSTEMS RUN?

We aim to run a huge variety of games systems. We cater for the mainstream systems but also Indie games. you will find Pathfinder Games, Call of Cthulhu, 4e D&D, Savage Worlds, Ascanis and many more. If you want to run a game that is not being offered talk to John Dodd on the Admin desk. This year a new feature are taster Pathfinder Games in the Kings Ante Room that last an hour or so and give you a feel for the game.

**9. PLAYTEST:** Ever designed a board game and want to see how it plays? Interested in playing new board games before they are released and maybe getting your name in the credits? Everyone is welcome to take part in this event for board game designers and playtesters. Located in the Monarch suite.

**10. BRING AND BUY:** Part of the Westminster Suite will be the bring and buy. Maybe you have old games you want to sell or are looking for a bargain. This is the place to go. Will you find that bargain you are searching for amongst the treasures on sale? Full details above.

**11. UK GAMES EXPO AWARDS:** UKGE hosts awards to praise the best new games. You the public can vote on the awards. Don't forget to collect your voting form on arrival and get those votes in by 2pm on Sunday. We announce the awards at 3pm on Sunday in the Family Zone. Full details of the awards on page 44-49.

**12. ALIEN LASER TAG:** Marine the time to do your duty is here. Activate the self destruct and get out of the Ship before it blows up but watch those aliens. If they catch you, you are dead.



## FAMILY ZONE

The family zone is always an exciting area. This year it has a dedicated room in the Warwick suite. It's not only aimed at families and young people but will contain games we think can surprise and entertain everyone. Imagination Gaming will be bringing a range of games from all over the world, some of which you may know, others you will not, but all of which will have you thinking, laughing and enjoying yourselves.

They are all simple to learn, easy to play and don't last too long, which means you will be able to play a huge number of games before the day is through. We will have a great team of demonstrators with us ensuring you have the best of times and teaching you how to play the games in the quickest and cleverest ways possible. There will be lots of prizes and competitions on offer. We are confident that we can find something that everyone will enjoy from hardcore gamer to first time players.

Alongside the Family Zone we will have face painter Victoria Mullis (Charges apply).



## CHILDREN'S ROLEPLAYING

Richard and Chris are back, and this time their children's roleplaying game is bigger and better than ever. With two different games on the go, your children can pick their fate, or come back for a second helping.

This RPG is recommended for children aged 5 to 13. No knowledge of rules is needed. Children just need imagination and a willingness to learn.

You are advised to sign up early to ensure your spot, as places tend to fill very quickly.

**"Six impossible things before breakfast"** takes our brave adventurers tumbling down a rabbit hole into a world filled with adventure, and more importantly monsters to slay. Can you save the young girl in a blue dress from being imprisoned by the evil Queen? Or will the armies of Underland march up the rabbit hole and into the real world?

**"You meddling kids"** Finds our hero's looking for a lost dog in an amusement park, but when they spot the great dane go into the spook house, things take a turn to the strange. Not all the things jumping out to scare you are dummies! This is no time to keep your arms and legs inside the vehicle as you fight to save the day.

	NAME	TIME	LOCATION	SPONSOR	UMPIRE
FRIDAY	Pandemic: The Cure	13:30 - 16:30	Monarch Suite Row Q	Z-Man Games	Matt Leacock
	Ra	17.00 to 21.30	Monarch Suite Row Q	UK Games Expo	Halesowen Board Gamers
	7 Wonders	17.30 to 21.30	Monarch Suite Row Q	UK Games Expo	Halesowen Board Gamers
	Suburbia	17.00 to 20.00	Monarch Suite Row Q	UK Games Expo	Halesowen Board Gamers
SATURDAY	Memoir 44	10.00 to 18.00	Terrace Suite Balcony	UK Games Expo	Barry Ingram
	UK Settlers of Catan National	10.00 to 17.00	Monarch Suite Row Q	Mayfair Games	Halesowen Board Gamers
	Ticket to Ride Open	10.00 to 18.00	Monarch Suite Row Q	UK Games Expo/Days of Wonder	Halesowen Board Gamers
	Agricola	10.00 to 18.00	Monarch Suite Row Q	UK Games Expo	Halesowen Board Gamers
	Android: Netrunner Open Tournament	10.00 to 17.00	Monarch Suite Row G	Fantasy Flight Games	Geoff Thomas
	Game of Thrones Open	10.00 to 22.00	Surrey Room	Fantasy Flight Games	Steve Alcock
	XI Cards World Final	19.00 to 24.00	Monarch Suite Row R	Xi Cards Chris	Non Weiler
	Dystopian Naval Warfare	10.00 to 18.00	Pavilion Row E	Spartan Games	Dev Sodagar
	Field of Glory: Ancients	10.00 to 19.00	Terrace Suite	Magister Millitum	James Hamilton
	Field of Glory: Renaissance	10.00 to 19.00	Terrace Suite	UK Games Expo	James Hamilton
	Flames of War: Mid War	10.00 to 19.00	Terrace Suite	UK Games Expo	James Hamilton
	Warmachines Hordes UK Masters	10.00 to 18.00	Monarch Suite Row S	Cerebus Entertainment	Mike Chomyk
Epic Armageddon	10.00 to 18.00	Monarch Row I	Exodus Wars	Steve Gullick	
X-Wing Open	10.00 to 18.00	Pavilion Row A to D	Fantasy Flight Games	David Sleet & Vince Kingston	
40K Birmingham Open	10.00 to 18.00	Monarch Suite Row J	UK Games Expo	Leon Smith	
Heroclix Open	10.00 to 18.00	Monarch Suite Row N	Wizkids	Phil Freeman	
SUNDAY	Command and Colours Ancients	10.00 to 18.00	Terrace Suite Balcony	UK Games Expo	Barry Ingram
	UK Carcassonne	10.00 to 14.00	Monarch Suite Row Q	UK Games Expo	Halesowen Board Gamers
	Ticket to Ride National Tournament	10.00 to 15.00	Monarch Suite Row Q	UK Games Expo/Days of Wonder	Halesowen Board Gamers
	Lords of Waterdeep	12.00 to 18.00	Monarch Suite Row Q	UK Games Expo	Halesowen Board Gamers
	Dominion	12.00 to 18.00	Monarch Suite Row Q	UK Games Expo	Halesowen Board Gamers
	Ascension	10.00 to 18.00	Pavillion Row E	UK Games Expo	Mike Howlett
	Android: Netrunner National Final	10.00 to 17.00	Monarch Suite Row G	Fantasy Flight Games	Geoff Thomas
	Game of Thrones National Final	10.00 to 22.00	Surrey Room	Fantasy Flight Games	Steve Alcock
	Stakbots	14.00 to 15.00	Pavillion Suite Row E	Dog Eared Games	Tom Norfolk
	Dystopian Land Warfare	10.00 to 18.00	Pavillion Row B	Spartan Games	Dev Sodagar
	Flames of War: Late War	10.00 to 19.00	Terrace Suite	UK Games Expo	James Hamilton
	Warmachines Hordes UK Masters	10.00 to 18.00	Monarch Suite Row S	Cerebus Entertainment	Mike Chomyk
	Warmachines Hordes Team Event	10.00 to 18.00	Monarch Suite Row T	Cerebus Entertainment	Mike Chomyk
	X-Wing UK National	10.00 to 18.00	Pavilion Row A to D	Fantasy Flight Games	David Sleet & Vince Kingston
	40K Birmingham Open	10.00 to 18.00	Monarch Suite Row J	UK Games Expo	Leon Smith
	Heroclix National	10.00 to 18.00	Monarch Suite Row N	Wizkids Phil	Freeman
	Infinity The Game Tournament	10.00 to 18.00	Pavilion Row A	Infinity	Adam and Ben Jones
	Star Trek Attack Wing - Return to DS9	10.00 to 18.00	Pavilion Row C	Wizkids	Phil Freeman
Dust Warfare	10.00 to 19.00	Terrace Suite	UK Games Expo		



## TOURNAMENT SCHEDULE

## BOARD GAME REDESIGN COMPETITION

The 2014 Board Game Redesign Competition has been a huge success and at UK Games Expo. The short list of 5 games will be available to play in the Monarch Suite adjacent to the Play Test area during trade hours. The winner will be announced at the Prize giving on Sunday 1st June.

Given the huge success of this year's competition UK Games Expo and associates are please to announce the UKGE Board Game Redesign Competition 2015. Have you ever played a game and thought that if you took the components and threw away the rules there could be a completely different game on the table? Ever thought that you have a game design just waiting to come out if only you had someone to kick start you? Ever wanted to get insight into how a game design is taken from first thoughts through to publication? UK Games Expo Board Game Re-design Competition is for you!

Budding designers will be given a set of components of an already published game and will have 7 months to design a completely new game. Change the text on the card, adapt the pieces here, repurpose tokens there and voila; a new game is born.

Once designers have made their new games, given them a name, theme and play tested it a few times, it will be time to hand it back over to the team at Leisure Games, who will shortlist a handful of games. Then the shortlisted games will be handed over to a team of play test experts who will take each game through the rigors of a professional play test session by Playtest UK and give individual feedback to the designers. The shortlisted games will then be handed over to the final judging panel and will get a demonstration spot at UK Games Expo 2015 where the winner will be announced. The winning game will then get a print and video review from Little Metal Dog Show and the designer a year long mentorship from Surprised Stare Games.

### TIMELINE

- 30TH MAY - 1ST JUNE 2014 UK GAMES EXPO 2014**  
 The competition will be launched from the Leisure Games stand in the Palace Suite at UKGE. Budding designers will be able to ask questions. Competition packs will be available from Leisure Games. Packs will be limited and may be available to collect in store after the weekend. Note that no pack will be sent out. Contestants must be 16 or over or have parental consent and the intellectual property rights will belong to the entrant. Entry fee is £10. Places are limited and available on a first come, first served basis.
- 1ST JAN 2015**  
 Entries must be received by Leisure Games. All entrants will receive an email confirmation that their games have been received. Please leave plenty of time for postage.
- JANUARY TO MARCH 2015**  
 Entries will be shortlisted and finalists will be notified by the middle of March.
- DESIGN REVIEW DAY EARLY APRIL 2015 DATE AND VENUE TBC**  
 Finalists will be invited along to attend a design development day, led by Playtest UK in London, where they will have a chance to present their game to a team of play testers and hear feedback on the day about their design.
- JUNE 2015 UK GAMES EXPO 2015**  
 The finalists will get a demoing space at UK Games Expo 2015 to engage the public. Final judging will take place and the winner will be announced with the rest of the year's awards.
- JUNE 2015-MAY 2016**  
 A written review will be handed over, video produced and mentorship will take place.

## MEET THE TEAM

The UK Games Expo takes many months of work to bring together and requires scores of volunteers together with the Hilton staff to make the weekend happen. We extend our thanks to everyone who helped out in whatever capacity because it is simply not possible to run the convention without your hard work.

### 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 the Awards (a role now passed on to Pat). 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.

### 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 all the technical aspects of running Expo. Tony created the programme and keeps an eye on it (although the editor is now Matthew). In 'real life' he is an ordained minister.

### PATRICK CAMPBELL: EXPO LOGISTICS MANAGER

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 and Richard together sit down and count how many boards and tables Expo actually needs. He also does a substantial amount of the pre-show PR work at other shows during the year. He can often be seen during the weekend being sent off on some thankless task by Richard or Tony. This year Pat will be running the Awards.

### MICK PEARSON: EXPO OPERATIONS MANAGER

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 banking, 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.

### JOHN DODD EXPO: RPG MANAGER

John Dodd organises and runs the RPG section of the Expo as well as the Admin desk. He recruits GMS, organises the schedule of games and makes sure it all runs smoothly.

### LINDSEY HARRISON: EXPO ADMINISTRATOR

Lindsey joined the UKGE volunteers in 2010 and has risen swiftly through the ranks due to her enthusiasm, willingness to just get on with jobs and ability to tell Tony when he is wrong (which he is quite a bit but no one else will tell him). Self-appointed Seamstress (honestly we have her application letter here somewhere) one thankless job is working out how much cloth we need.

### JANE DENNING AND MARGARET DENNING

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

### JOHN DENNING AND HELEN DENNING

Richard's father and daughter have been working the expo since the first days. Helen is now our official photographer whilst John just tries to sell you one of Richard's book which are actually not that bad, honest.

### 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. This year he is helping judge the Board Game Redesign Competition.

### NIGEL SCARFE, CHRIS STANDLEY, TIM & LISA OAKLEY

Nigel and his team are continuing their 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.

### RICHARD LAW AND CHRIS LOWE

Richard and Chris will be running their very popular roleplaying games for children ages five to thirteen.

### PACO-JAEN

Paco organizes the seminar schedule which this year has expanded to double the usual size. We thank him and UKGMN for providing tech support.

### ROB HARRIS

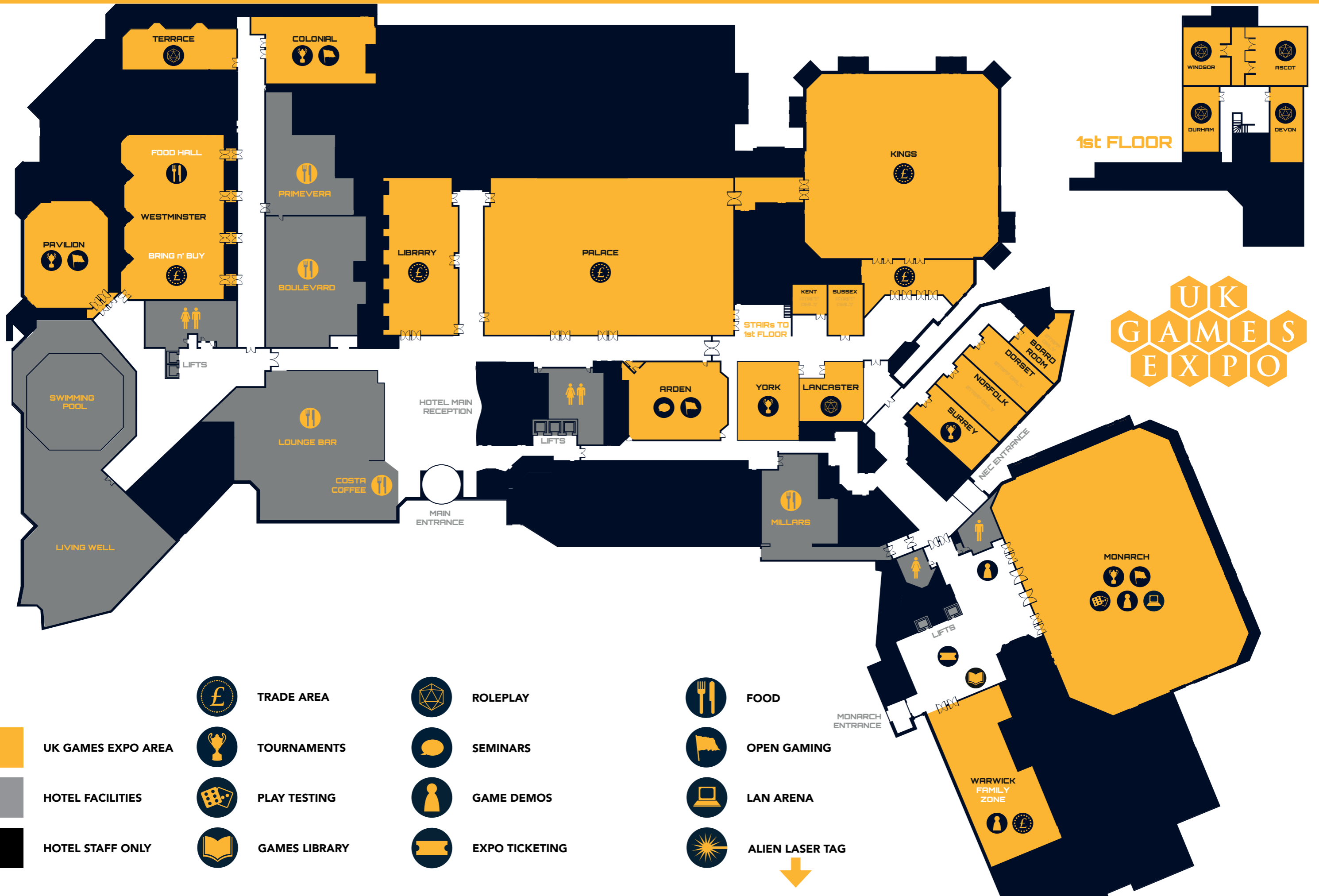
Rob is an active member of Playtest and runs the play test area where you can get prototype games played and tested.

### JASON GARWOOD

Jason and his team are running the bring and buy again this year.

### UMPIRES AND GMS

We want to thank the dozens of Games Masters that are running anything from 1 to 8 RPG sessions over the Expo (for a full list of names see the vast online RPG schedule) and the many Tournament Umpires who run the tournaments (see the tournament schedule)



1st FLOOR

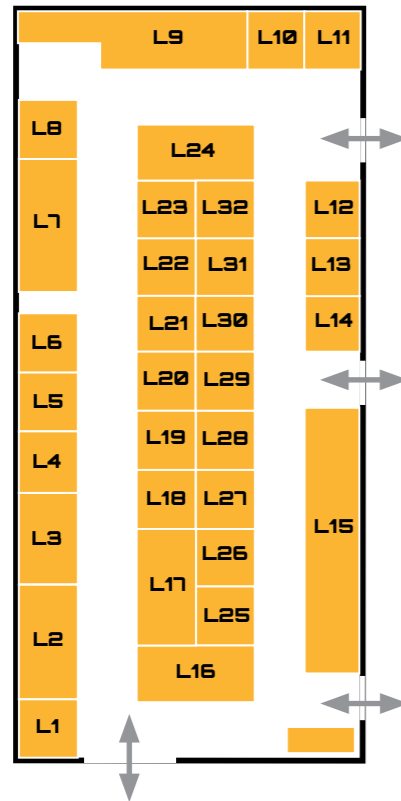


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|--|--------------------|--|---------------|--|----------------|--|-----------------|
|  | UK GAMES EXPO AREA |  | TRADE AREA    |  | ROLEPLAY       |  | FOOD            |
|  | HOTEL FACILITIES   |  | TOURNAMENTS   |  | SEMINARS       |  | OPEN GAMING     |
|  | HOTEL STAFF ONLY   |  | PLAY TESTING  |  | GAME DEMOS     |  | LAN ARENA       |
|  |                    |  | GAMES LIBRARY |  | EXPO TICKETING |  | ALIEN LASER TAG |

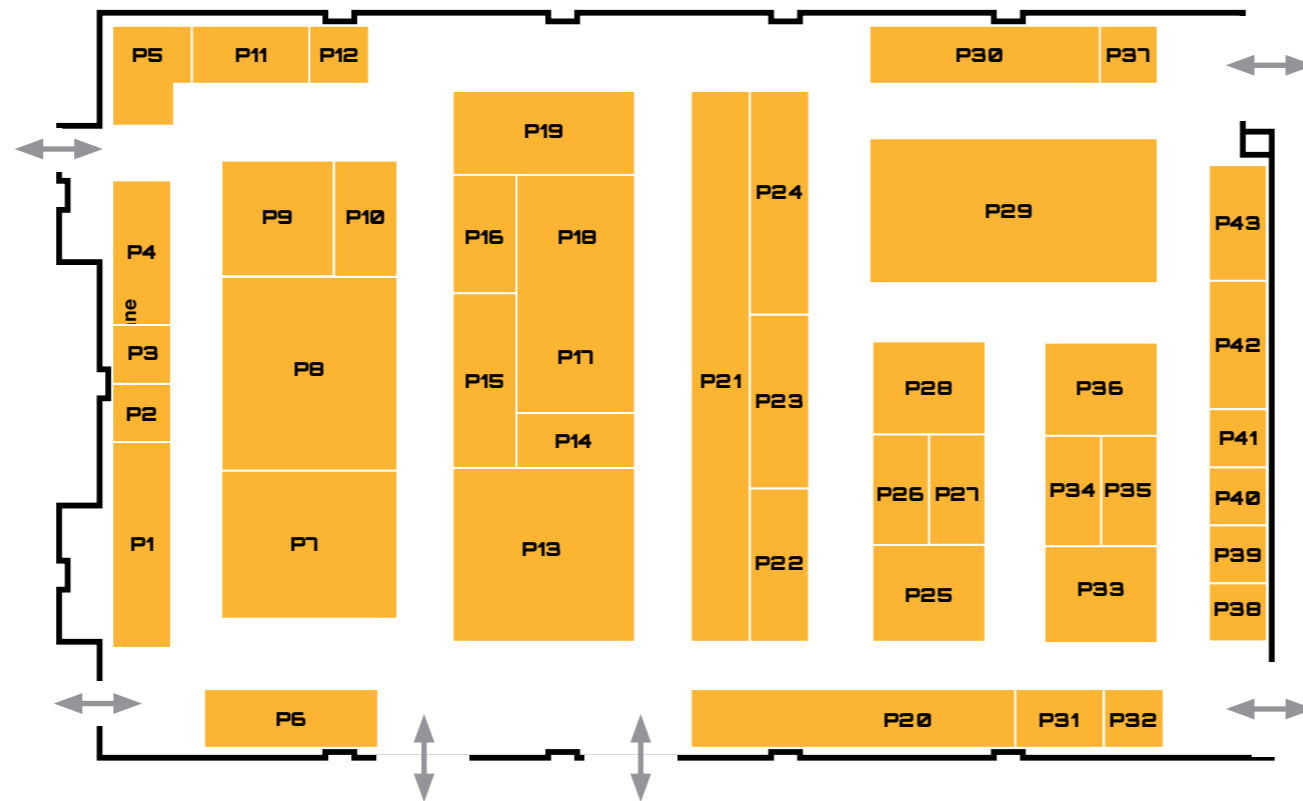


# UK GAMES EXPO

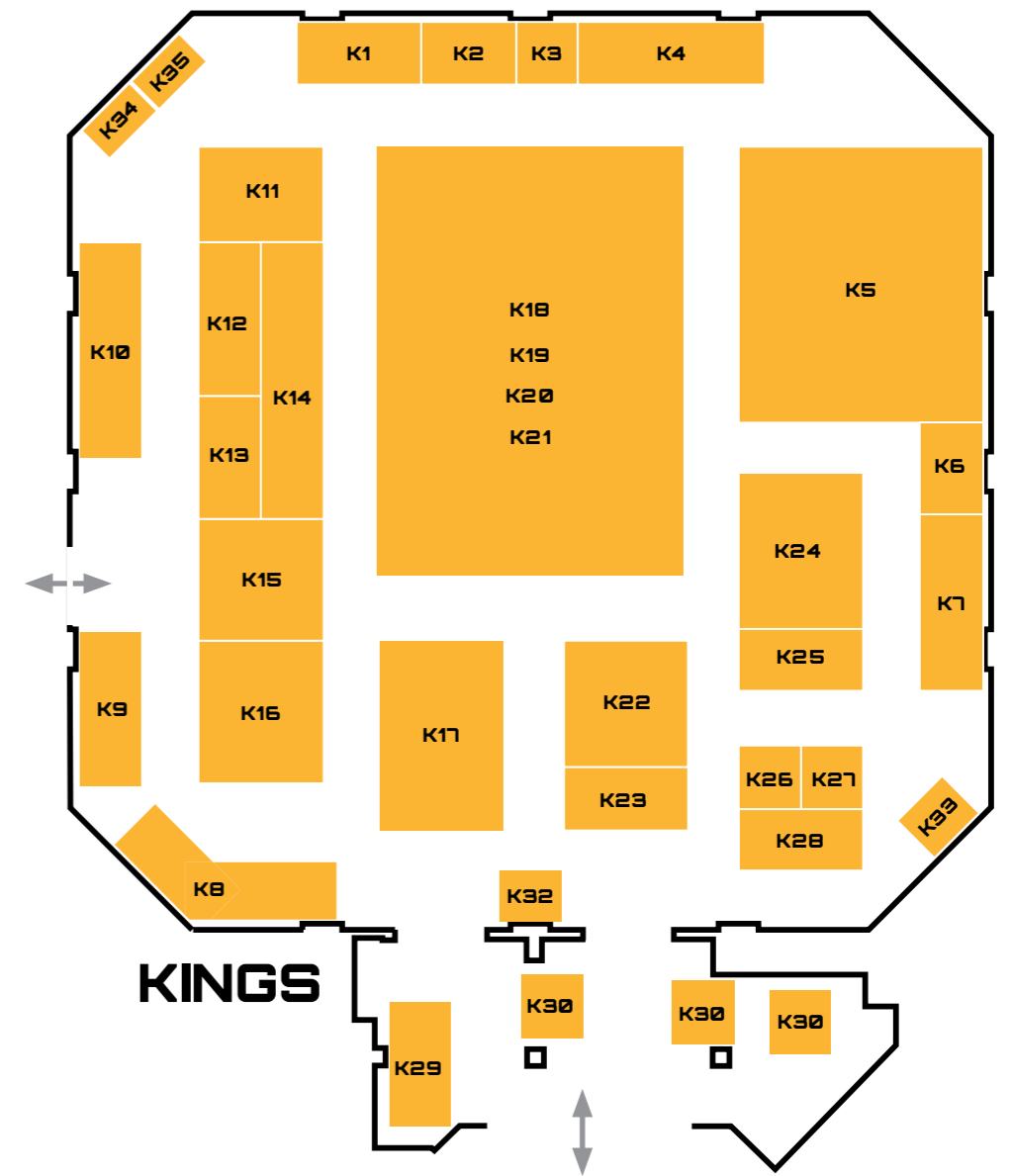
## LIBRARY



## PALACE



## KINGS



Hellion's art.....L-1  
 She Black Dragon.....L-2  
 Tied to a Kite.....L-3  
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# SEMINARS

Ask questions of the game designers and find out how to go about designing and publishing games or your own books! You can even meet Arnold Rimmer actor Chris Barrie. In 2014 there will be talks by games designers, publishers, artists and authors and even a chance to learn how to become a game designer yourself. UK Gaming Network will provide support for all the events in these rooms. This year we are expanding UK Games Expo's Seminar Schedule into TWO rooms offering more choice and variety than ever before. Some seminars will be repeated on the Sunday to give you a chance to get to something you may have missed.

## SATURDAY ROOM 1

### 10:00 ART IN GAMES

Linda Jones, Gill Pearce and Vicki Paull discuss the use of art in games, careers in the industry and how to source art for your games.

### 11:00 COOPERATIVE GAMING

Matt Leacock, creator of Pandemic, Forbidden Island and Forbidden Desert talks about Co-op games.

### 12:00 STRANGE WORLDS & NEW CIVILIZATIONS

Monte Cook creator of D&D 3rd Edition and Shanna Germain, who is alongside Monte, developer of the Numenera Game world look at the creation of make believe worlds and dealing with difficult subjects in RPGs

### 13:00 ASK YOUR SMEGGING QUESTIONS

Questions and Answers with Red Dwarf Star Chris Barrie. Come and ask him those burning questions about himself, Rimmer or his other characters.

### 14:00 GAMES WORKSHOP: THE EARLY YEARS

Ian Livingstone and Steve Jackson founders of Games Workshop and writers of the ground breaking Fighting Fantasy books talk about the early years of the Hobby Games Industry.

### 15:00 THE SCIENCE OF BOARD GAMES

Prolific Games Designer Reiner Knizia and Radio 4's material world presenter, Dr Quentin Cooper discuss the science under the hood of board games.

### 16:00 HALL OF FAME PRESENTATION

Tony Boydell and Tony Hyams present this year's inductees into the UK Games Expo Hall of Fame.

### 17:00 MEET THE BIG COMPANIES

Loren Roznai of Mayfair Games, Christian Petersen of Fantasy Flight Games and Justin Ziran of Wizkids discuss the state of hobby gaming and how it might evolve in the future.

## ROOM 2

### 10:00 TIPS FOR BETTER ROLEPLAYING

Cubicle 7, Triple Ace Games, John Compton and others look at some pointers for better role playing experiences.

### 11:00 KICKSTARTER SHOWCASES: BOARD & RPGS

Dom MacDowell, Henry Jasper and others tackle the subject of Kickstarter as a means to fund and launch your games.

### 12:00 BOARD GAME DESIGN

Rob Harris and Julian Musgrave discuss the elements of good game design.

### 13:00 WOMEN IN GAMING

Shanna Germain, Loren Roznai and Zoe Cunningham look at the roles and strengths women bring to game design and the development of the hobby.

### 14:00 HOW TO GET PAID WRITING BOOKS

Authors Andy Holmes, Tom Bryson, Fiona Lindsay and Sarah Newton discuss self-publishing, main stream publishing and how to get paid for writing books.

### 15:00 DRAGONS DEN

Game designers pitch their game ideas to our Dragons. Maybe one game of tomorrow will emerge from the offerings today.

### 17:00 GAMING WITH CHILDREN

Nigel Scarfe of Imagination Games and Jack Hanauer from Porcupine Press look at the subject of gaming with children. How do you interest children in tabletop games in the modern era?

### 18 :00 MUSIC IN RPGS

Shadows of Esteren crew discuss the use of music in role playing games in general and their own universe.

## SUNDAY ROOM 1

### 10:00 RPGS, PAST, PRESENT AND FUTURE

Sarah Newton and Paizo Publishing's Jenny Bendel discuss the past, present and future of Role playing Games.

### 11:00 SCI-FI AND SCIENCE QUIZ

Sci-fi and science quiz with Red Dwarf's Chris Barrie and Material World's Dr Quentin Cooper assisted by teams of cosplayers.

### 12:00 BOARD GAME DESIGN

Tony Boydell, Loren Roznai, Henry Jasper discuss how to design good games.

### 13:00 KICKSTARTER

Designers from Modiphys, Chronicle City, Triple Ace Games tackle the subject of Kickstarter as a means to fund and launch your games.

### 14:00 GAME PRODUCTION

Justin Ziran, Backspindle Games, NSKN Games discuss how to actually produce games, the lessons they have learnt and how to approach the future of game production.

### 15:00 GENERAL PRIZE GIVING IN KINGS SUITE

Our guests will choose the winner of the Cosplay Award. Find out who will represent the UK in the Carcassonne and Settlers of Catan World Finals and other events. Then find out who has won the UK Games Expo awards for new games.

## ROOM 2

### 10:00 GAMING WITH CHILDREN

Nigel Scarfe of Imagination Games and Jack Hanauer from Porcupine Press look at the subject of gaming with children. How to interest children in tabletop games in the modern era.

### 11:00 WOMEN IN GAMING

Shanna Germain, Sarah Newton and Zoe Cunningham discuss how we can create games that educate and challenge preconceptions as well as entertain.

### 12:00 MONTE COOK

Liz Mackie interviews RPG Giant Monte Cook about his game designs and future plans.

### 13:00 MUSIC IN RPGS

Shadows of Esteren crew discuss the use of music in role playing game in general and their own universe.

### 14:00 COOPERATIVE GAMING

Cooperative games are a very popular genre of board game. The players versus the game, combining their strengths to overcome opponents or obstacles the game puts in their way. Matt Leacock, creator of Pandemic, Forbidden Island and Forbidden Desert talks about Cooperative games.

### 15:00 GENERAL PRIZE GIVING IN KINGS SUITE

Our guests will choose the winner of the Cosplay Award. Find out who will represent the UK in the Carcassonne and Settlers of Catan World Finals and other events. Then find out who has won the UK Games Expo awards for new games.

SEMINARS ARE TAKING PLACE IN ROOMS ONE AND TWO OF THE ARDEN SUITE.

SOME GUESTS CAN ALSO BE FOUND FOR SIGNINGS AT STAND K-32 IN THE KINGS SUITE.

### IAN LIVINGSTONE

One of the founding fathers of the UK games industry, having launched, in 1975, both Games Workshop and Dungeons and Dragons into Europe. A prolific writer Ian co-authored the iconic Fighting Fantasy gamebooks, designed board games including Boom Town and Legend of Zagor and designed computer games including Eureka, the first computer game published by Domark in 1984. Ian is the recipient of many prestigious awards including being appointed OBE in 2006 and CBE in 2013.

Twitter @ian\_livingstone

### STEVE JACKSON

In early 1975, Steve Jackson co-founded the company Games Workshop with school friend Ian Livingstone. They started publishing a monthly newsletter, and sent copies of the first issue to subscribers of the fanzine Albion; Brian Blume received one of these copies, and sent them a copy of the new game Dungeons & Dragons in return. Jackson and Livingstone felt that this game was more imaginative than anything being produced in the UK at the time, and so worked out an arrangement with Blume for an exclusive deal to sell D&D in Europe. Jackson is co-author of the Fighting Fantasy game-book, the first volume, The Warlock of Firetop Mountain, was published in 1982. Jackson now works at Lionhead Studios, which he founded with Peter Molyneux. He is also an honorary professor at Brunel University in London, teaching the Digital Games Theory and Design MA.

### CHRIS BARRIE

Best known as the hologram Rimmer in the hit series Red Dwarf, as Gordon Brittas in The Brittas Empire (BBC1) and as one of the principal male voice artists on Spitting Image. He began his show business career as one of the original Comedy Store Gong Show performers which led to appearances on the BBCs David Essex Showcase and the Jasper Carrott Election Special of 1983, which gave Chris's career the kick start it needed. Chris has since added more strings to his bow as presenter of Massive Engines, exploring almost every invention in mechanised transport from trains to airships. As the proud owner of several classic cars, motorcycles and trucks, it played perfectly to one of his biggest obsessions. Chris will be with us on both Saturday and Sunday. We will be organising a Q+A session so you can come and

ask all your questions of Chris. He will also be involved in a quiz show and prize giving duties.

### DR QUENTIN COOPER

Described by the Times as both "the world's most enthusiastic man" and "an expert on everything from pop music to astrophysics" and by the Daily Mail as someone whose "wit and enthusiasm can enliven the dulllest of topics", Quentin hosts a diverse range of events in Britain and beyond as well as appearing regularly on radio, TV and in print. He's one of the most familiar and popular voices of science in the UK, fronting Britain's most listened to science show, the live weekly Material World on BBC Radio 4 – hailed as "quite the best thing on radio" by Bill Bryson, "the most accessible, funny and conversational science programme on radio" by the Radio Times. He's also both the regular host and Masterclass tutor for the UK and International finals of FameLab. Quentin will be part of a double act session in the seminar "The Science of Board Games" with prolific board game designer Reiner Knizia.

### MATT LEACOCK

A game designer and interaction designer living in Sunnyvale, California. His first published game, Pandemic, was a runaway success and helped define the cooperative board genre. His latest games, Forbidden Island and Forbidden Desert helped bring cooperative games to the mainstream. When not designing games, Matt serves as chief designer at Sococo. There, he's leveraging his game design skills to create virtual office spaces for companies – eliminating the need for physical real estate and the morning commute.

### MONTE COOK

Having worked as a professional writer for more than 20 years, Monte Cook can honestly say that he's never had a real job. As a fiction writer, he has published numerous short stories and two novels. As a comic book writer, he has written a limited series for Marvel Comics called Ptolus: Monte Cook's City by the Spire, as well as some shorter work. As a nonfiction writer, he has published the wry but informative Skeptic's Guide to Conspiracies. His work, however, as a game designer, is likely most notable. Starting in 1988, he has written hundreds of tabletop roleplaying game books and articles and won numerous

awards. Although he started working for Iron Crown Enterprises, managing the Rolemaster and Champions game lines, he soon went to work for TSR where he worked on D&D, and in particular the Planescape setting. Monte is probably best known for D&D 3rd ed, which he co-designed with Jonathan Tweet and Skip Williams. In 2001, he started his own game design studio, Malhavoc Press, and publishing award-winning products; Ptolus, Arcana Evolved, and the Book of Eldritch Might series. As a freelance game designer he designed HeroClix and Monte Cook's World of Darkness, and has worked on the Pathfinder RPG, and the Marvel Comics massively multiplayer online game.

### SHANNA GERMAIN

Shanna has worked as a writer and editor for nearly 20 years, and has six books, hundreds of short stories, and myriad other works to her name. Over the years, she's won numerous awards for her work, including a Pushcart nomination, the C. Hamilton Bailey Poetry Fellowship, and the Utne Reader award for Best New Publication. Currently a writer for and the lead editor of Numenera and The Strange, Shanna's other recent works include Bound by Lust (Harper Collins), Geek Love (Stone Box Press), and The Lure of Dangerous Women (Wayzgoose Press).

### DR. REINER KNIZIA

One of the world's most successful and prolific game designers. He has had more than 600 games and books published in many countries and languages worldwide with sales totalling 20 million games. He has won numerous international awards. Reiner Knizia has a Master of Science degree from Syracuse University (USA) and a PHD in Mathematics from Ulm University (Germany). Reiner Knizia has had teaching assignments at various international universities / institutions on Learning Techniques, Management and Game Design, e.g. at the Massachusetts Institute of Technology MIT and the ABECOR Banking Institute.

### LINDA JONES

Full-time freelance fantasy artist, Linda M Jones (aka SheBlackDragon), has a love for dragons, fantasy, vampires, the supernatural and anything gothic which has served her well with her work in both the gaming and commercial industries. Linda also forms one half of a new games

company, Talking Skull, with her husband, Nimrod. Within gaming, her work most recently features within the new Mindjammer Press product Monsters & Magic, but can also be found in Cubicle 7; Postmortem Studios' Urban; Mongoose Publishing, Triple Ace Games, Middle Earth Games and Dreamscarred Press, as well as commissioned covers for private clients. She's currently illustrating for three more pending projects, including two forthcoming releases from Chaosium. Outside of the gaming industry, Linda's art is under license to The Mountain and Darkside Clothing for t-shirts, GeckoRouge for cross-stitch kits, SkinYourSkunk for guitar skins, DiabloSkinz for electronic devices and Nemesis Now for giftware.

### JAMES SWALLOW

A long-time gamer, James Swallow is an award-winning, New York Times bestselling writer and BAFTA nominee. The author of over thirty-five books and numerous scripts for radio, videogames and television, his work includes original fiction such as the Sundowners series of steampunk westerns, and stories from the worlds of Star Trek, Doctor Who, Warhammer 40,000, 2000AD, Stargate, Tannhauser, Space: 1889, Battletech and more. His videogames writing includes Deus Ex: Human Revolution, Fable: The Journey, Battlestar Galactica and Killzone 2. You can follow James on Twitter at @jmswallow or online at jameswallow.blogspot.com

### LOREN ROZNAI

Loren is the 2nd generation of the Roznai family to be part of the Mayfair Games team (her father Larry, Mayfair Games president and COO has been our guest the last 3 years and her mother Bridget also works for Mayfair Games). Loren is also a game designer having designed along with Larry the games Australian Rails and British Rails. Loren and Bob (see Robert Carty) will be in and around the Mayfair Games stand , helping launch and giving out prizes in the UK Settlers of Catan Championship as well as participating in the seminar schedule.

### ROBERT CARTY

Robert Carty was born and raised in southern, Illinois. He has long fostered a love of games and saw weekly game play with his family as a child. In 1973 he began exploring the world of classic Avalon Hill and SPI wargames. In 1977 he was introduced to role playing games--first Dungeons & Dragons and then Rolemaster. He entered the trade in

1985 in the service of Glenwood as a warehouseman. After two weeks he became the assistant Manager and two weeks later responsible for all game products and sales. Robert progressed to working with Diamond Comic Distributors and then Liberty Hobby Distributors before, in 1997, being enlisted by the new Mayfair management team and in 1998, he joined Mayfair Games as their Director of Sales & Marketing.

### CHRISTIAN T. PETERSEN

Founded Fantasy Flight Publishing, Inc. in 1995, and released his seminal sci-fi epic Twilight Imperium two years later. Since then, Fantasy Flight Games has grown to become one of the leading hobby game companies in the world, publishing successful titles across every category (Board, Card, Miniatures, and Roleplaying Games), also creating an entirely new sub-category of card games with the Living Card Game™ format. In addition to developing genre-defining, proprietary settings in Arkham Horror, Descent: Journeys in the Dark, and the Android universe, Fantasy Flight Games has been granted licenses from media category leaders such as Lucasfilm, Ltd. (Star Wars™), Tolkien Enterprises (The Lord of the Rings), George R.R. Martin (A Game of Thrones), Blizzard Entertainment (World of Warcraft, StarCraft), among many others.

### JUSTIN ZIRAN

Heads up WizKids Games, a division of National Entertainment Collectibles Association's (NECA). He is a veteran of the game industry with over 15 years of experience spanning positions at Wizards of the Coast, WizKids, Upper Deck and The Topps Company, where he lead the business/product teams for Marvel Comics, DC Comics, Star Wars, Pokemon TCG, Magic the Gathering, Magic Online, Star Trek, Lord of the Rings, Dungeons & Dragons, VS System, PocketModels, and Disney's Club Penguin. During his time with WizKids Games, the company has won numerous awards including Best Collectible Miniatures Game (Marvel HeroClix), Game of the Year (Mage Knight Board Game) and Best Family Game (Quarriors Dice Building Game). He spends his non-work hours playing board games, learning how to autocross race in the company of his life loves Kristin and their 2 lovely mini-schnauzers, Hopper and Lacey.

# GUESTS



# EXHIBITORS

## 2D6 K-26

All the way from Estonia, 2D6 is a small publishing company, focused mainly on economy games.

## R1 Comics K-9

One of the longest established comic book stores in Scotland but also stocks memorabilia, boards and card games.

## All Rolled Up P-40

ARU is a tabletop gaming accessory, designed specifically to carry all those essentials like dice, counters, pens, pencils, and more.

## Asmodee Editions K-18

Asmodee is a leader in the distribution of board games and trading card games in Europe.

## Arion Games P-39

Creators of fine roleplaying games and paper miniatures since 2005.

## ATB Games Ltd K-2

ATB Games specialises in inventing, developing and marketing board games.

## Backspindle Games K-13

Northern Irish designers of fun and strategic games such as Guards! Guards! and Codinca.

## Bag of Holding L-29

Online retailer of geeky toys and games.

## Battlefront UK K-24

Produce the popular 15mm WW2 Rules Flames of War along with a Range of figures and boardgames.

## Battlesystems K-27

Offers realistic sci-fi & fantasy terrain for table top gamers and collectors. Ideal for all sci-fi 28mm systems.

## Beanie Girl P-42

Gifts, toys, game and accessories. Also representing Beanie Board Games Club.

## BITS P-32

A UK based organisation dedicated to providing a forum for Marc Miller's Traveller roleplaying game.

## Black Box Games P-36

Publishers of the Lords of War fantasy combat card game.

## Blighty Gamer K-13

You Tube Channel covering Hobby Games and Computer Games.

## Board Game Extras K-10

Specialists in accessories such as wooden replacement parts for Agricola and Settlers.

## Board Game Guru P-4

Stock a wide and ever-improving range of board and card games for all ages and interests

## Board Game Starter P-4

Crowd funding, project management, manufacture, distribution and marketing of games

## Burley Games P-22

An independent designer, manufacturer, distributor and wholesaler of board games.

## Capitan Games P-4

The gaming division of Warmodelling miniatures.

## CGE P-21

Czech Games Edition's goal is to pick the best games of Czech designers and bring them to the international market.

## Chaos Cards L-7

One of the UK's leading retailers for collectible trading cards and accessories in the United Kingdom.

## Chaos Publishing Ltd K-29

An independent publisher devoted to the design, production and sales of in-house board and card games.

## Character Kit L-27

A small business dedicated to the import and sale of high quality LARP weapons and costume.

## Chessex UK K-11

The UK's largest retailer of dice, selling a huge range of dice of all types and colours.

## Chimera L-24

TCG Play Centre & Bushiroad Distributor

## Chronicle City P-7

Publish a range of roleplaying games and supplements.

## Coiledspring Games K-5

Publish, distribute and market original, innovative educational puzzles and games.

## Cubicle 7 P-28

The creative team behind The Doctor Who RPG and Card Game, Victoriana and many many more.

## Cubiko P-38

London based independant family boardgame designer, manufacturer and publisher.

## Dark Blade Creations L-5

A group of board game enthusiasts who wanted to get their own game out there. So they started a company.

## Days of Wonder K-19

Publishes top-quality, family-oriented board and online games that are easy to learn and fun to play.

## Dicing on the Cake L-21

Their goal is to open a Shop Café with a focus on board games!

## Digital Game Technology L-22

Manufacture a range of game timers such as the Cube and Pyramid timers.

## DIZEMO ENTERTAINMENT L-19

Spanish Publisher of games which aim to support the spread of social and educational entertainment through games.

## Dog Eared Games P-31

Publish Stakbots: the battling robots card game.

## Eclectic Games P-10

Eclectic games is Reading's only dedicated specialist games shop.

## Esdevium Games Ltd K-21

Europe's leading distributor of hobby products.

## Exodus Wars K-4

Specialises in fine-detail sci-fi wargames models.

## Extraordinary Art K-3

Lee's artwork is an imaginative exploration of Eastern and Gothic settings.

## Fan Boy 3 Monarch

Manchester based Hobby Games shop.

## Fantasy Flight Games K-20

One of the USA's and the worlds most productive game companies that publishes roleplaying, board, and card games.

## Forge World K-25

Company that makes and sells the Main Games Workshop range of products.

## Frankenstein's Bodies L32

Frankenstein's Bodies is a board based card game. Can you build the finest body using your surgical skills alone?

## Gameslore P-21

The UK's largest online retailer.

## Games Salute P-18

Create and provide tools and services to support the game industry as well as creating their own games.

## GamesQuest K-14

Games retailer whose product range focuses on traditional and educational games.

## Gct Studios Ltd P-35

Produce bushido an oriental fantasy tabletop miniatures game.

## Gen42 Games P-9

British designers and publishers of highly addictive quality and award winning board games such as hive.

## Genki Gear L-9

Manufacture a range of T-shirts that appeal to gamers and the broader community.

## Grublin Games K-1

A Cornish games company that exists to design, develop, produce and distribute strategic board games across the UK.

## Hall of Fame S1

A display of the products linked to our Hall of Fame inductees.

## Hawk Wargames P-19

Produce the 10mm scale sci-fi massed battle game, Dropzone Commander.

## Hazam Games P-29

Hazam Games run Yu-Gi-Oh! TCG Organised Play in the UK & Ireland.

## Hellion's art L-1

Gill Pearce is an artist of book cover and interior illustration, card game artwork, role-playing game illustration and cartography.

## Hopwood Games P-37

The home of Niche, Mijnlief and Zoom Zoom Kaboom!

## Hula Gaming P-11

Online retailer of card and board games.

## Imagination Gaming Warwick

Specialise in using modern board and card games to engage and educate both children and adults in a fun and entertaining environment.

## Jammy Devil Games P-43

Online retailer of card and board games.

## Konami P-29

Publish the Yu-Gi-Oh! Trading Card Game

## Lamentations of the Flame Princess P-41

Finland based producer of Old School Roleplaying products with a fresh twist.

## Leisure Games P-20

London based specialist Games retailer. Stock games of all types.

## Librium Games L-22

A unique brandable game for two or more people from ages 14 to 100!

## Lion of the North Scenery L-28

Sell scenery for your games.

## Locworks P-34

A game localization, publishing and distribution company based in Warsaw, Poland.

## Lookout Games P-13

German publisher of Agricola, Le Havre and Caverna.

EXHIBITORS AND TRADERS CAN BE FOUND IN THE LIBRARY, KINGS, AND PALACE SUITES WITH A SMALL NUMBER IN MONARCH AND WARWICK SUITES. PLEASE SEE YOUR EXPO MAP ON PAGE 24 - 27.

## Mad Lab Rabbits Monarch

Foyer Convention demonstration team for the Loony Labs range of games.

## Magic Geek P-30

Retailer of collectible card games like Magic.

## Mantic Games P-24

Manufacture and sell sci-fi wargames figures and rules.

## Maverick Muse K-28

Publisher of Oddball aeronauts - a simple, play-in-the-hand card game of high-jinks dogfights with airships!

## Mayfair Games P-13

US based international publisher of board games and card games suitable for families and hobbyists.

## Medusa Games K-31

Designer of the Great Fire of London 1666 Board Game. Will have other prototypes on display.

## Meeples Corner P-26

Meeples' Corner is a new online shop for board and card games based in Crediton, Devon.

## Mercia Books L-10

Indie publisher of fantasy and historical novels including the Northen Crown Series.

## Mindwarrior Games K-12

Based in Finland. Mindwarrior Games has been committed to creating and developing board games full of depth and action.

## Modiphis Entertainment P-15

Publisher of Achtung! Cthulhu, Mutant Chronicles and Mindjammer - The Roleplaying Game.

## Mougil Entertainment P-16

Danish publisher of board games that aim to be both fun and challenging.

## Multiplay UK Monarch

Run the Insomnia computer and electronic gaming conventions.

## New Writers UK L-11

An independent group, run by authors, for authors. Will give advice on publishing and marketing books.

## North and South Games P-27

A games design company, dedicated to creating fun and family friendly boardgames for players of all ages.

## Northumbria Games P-6

A mail order and show-based shop for the specialist and the casual boardgamer alike.

## NSKN Legendary Games P-17

Romanian publishers of one of a kind strategy board games.

## Oakbound Games L-25

Independent board games and roleplaying games.

## Orin Rakatha RPG L-26

Publisher of a Fantasy Roleplaying world system

## Otherworld Miniatures K-7

An independent company dedicated to producing fine quality 28mm fantasy gaming miniatures for 'old school' roleplayers, wargamers and collectors.

## Paizo Publishing K-30

Publisher of the internationally successful Pathfinder Roleplaying Game.

## Parham Mirzaei L-30

New startup company producing first game.

## Pelgrane Press Ltd P-3

Pelgrane Press publishes award-winning tabletop roleplaying games.

## Phalanx Games L-16

Boardgames publishing house from Poland.

## Plastics for Games P-6

Sell a range of plastic components for board games.

## Play with History L-31

Sell a series of unique abstract strategy board games, inspired by history, designed and made by Jon Hather.

## Playford Games L-8

German publisher of five dimensional historical "Reality Change" board games.

## Porcupine Press L-13

Publish simple but addictive word games.

## Purple Guerilla P-24

Build software, books and apps as intuitive to use as paper and pen.

## Quantuum Magic K-22

Dutch publisher of Existenz: On the Ruins of Chaos.

## Queen Games P-8

German publisher of a huge range of board game like Kingdom Builder and Escape.

## Ragnar Brothers P-12

Publishers of board games like Monastery, Canal Mania and Workshop of the World.

## Roll-A-Goal L-6

Football themed board game.

## Shadow Games Store K-8

Hobby Games shop based in Rugby.

## Shadows of Esteren L-15

French publishers of a medieval horror RPG.

## She Black Dragon L-2

Professional freelance artist with many credits in the roleplaying industry.

## Silver Branch L-12

Indie publisher of roleplaying game products.

## Sopio L-18

Sopio is a points based Living Card Game that uses puns, stick-men and silliness to engage players and make a competitive and fun experience.

## Spartan Games P-15

Produce the Unchattered seas and Dystopian Wars range of sci-fi and fantasy games.

## Spiral Galaxy Games P-21

Manufactures and distributes Board and Card Games.

## Spirit Games P-1

Bricks and Mortar Games store for 30 years.

## Squarehex L-14

Publish Oubliette: a magazine for old school fantasy players. Also stock a range of paper pads and accessories

## Steve Jackson Games K-16

US based publisher of books, games, and magazines for game fans.

## Surprised Stare Games Ltd P-25

Produce games that are original, strongly themed, innovative and, most importantly, fun!

## Tactic Games K-12

With a headquarters in Finland Tactic publish high-quality games, puzzles and playing cards for players of all ages

## Thinknoodle Publishing P-10

ThinkNoodle Games are dedicated to bringing new and innovative games that entertain the family market.

## Thirsty Knight Games L-20

Startup company with their first game, Every round counts currently on kickstarter.

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Produce Numerix, an abstract game of skill and chance.

## Titan games P-24

Retailer selling your war gaming, role playing, miniatures and board game needs

## Too Much Games K-6

One man band designer and publisher of board games and card games.

## Tresham Games Ltd P-6

One of our first Hall of Fame Inductees, Francis Tresham is an United Kingdom-based board game designer who has been producing board games since the early 1970s.

## Triple Ace Games P-33

Publish a range of roleplaying products and rules such as the League of Adventurers and Hellfrost.

## Tritax Games K-17

Specialist in wargaming and collectible miniatures.

## UK Gaming Media Network S2

Promote Gaming in the UK and to provide a place for all UK based gaming media sources to get together and provide high quality content and events.

## UK RPG Design Collective L-12

UK based group of Indie Roleplaying Publishers

## Utherwald Press L-4

A British tabletop gamer with a decade of experience with various games behind him.

## Utopian World of Sandwiches L-23

Make small innovative, quirky, interesting games with a purpose.

## Vicki Paull P-2

Artist on games both analogue and digital: mobile games for phones and tablets, PC games, board and card games.

## Warmacre L-17

Publishers of Hour of Glory, Bunkerstorm and No-Go-Zone as well as their own range of 28mm metal miniatures.

## Wattsalpoag K-23

A board game company located in Bellevue, Washington, USA.

## Wotan Games K-15

Games publisher from 25 years ago which relaunched in 2013.

## Xi Cards Ltd P-23

Xi Cards is an upcoming strategic card game with an easy to learn, hard to master rules system.

## Yog-Sothoth P-14

Online podcast and community resource for Horror and Weird Fiction writer H.P. Lovecraft and works inspired by his writings.

## ZMan Games P-5

Canada based publishers or over 100 games including award-winning games, such as Pandemic, and Merchants & Marauders.





# WELCOME TO THE WORLDS OF CALL OF CTHULHU!

Call of Cthulhu is a tabletop roleplaying game of mystery and horror. Players take on the roles of steadfast investigators who travel to forgotten, strange and dangerous places to uncover foul plots and stand against the terrors of the night. Groups of allied investigators are tasked with unmasking evil sorcerers, outwitting dark cults, and ultimately attempting to save mankind from the alien and otherworldly machinations of Cthulhu and his kin. You and your companions may very well decide the fate of the world...

Call of Cthulhu is based on the writings of Howard Phillips Lovecraft. Lovecraft was an American author who developed a series of stories during the 1920s and 1930s, concerning horrors from beyond time and space. Lovecraft's most famous invention has become known as the Cthulhu Mythos, a series of stories concerning mythical books of arcane lore and alien godlike entities.

The aim of playing Call of Cthulhu is to have fun with your friends as you explore and create a Lovecraftian style story. One player takes the role of game moderator, known as the Keeper of Arcane Lore ("Keeper" for short), and his or her role is to run adventures for the rest of the players. Everyone else takes on the part of intrepid Investigators of the Unknown ("investigators"), attempting to seek out, understand and eventually confront the horrors, mysteries and secrets of the Cthulhu Mythos.

Call of Cthulhu was first released back in 1981 and is regarded as a firm favourite by many gamers all across the world, winning over 40 gaming awards over the last 30 years. In 1996, Call of Cthulhu was the second roleplaying game to be inducted into the Academy of Adventure Gaming Arts and Design Hall of Fame. The Call of Cthulhu line continues to thrive, spawning over one hundred supplements and scenario books, multiple licensee products, all supporting players

of this classic and loved game. New generations of players are discovering Call of Cthulhu all of the time.

Last year Chaosium launched a highly successful Kickstarter to produce a new edition of Call of Cthulhu. This new edition, coming summer 2014, introduces some new rules and streamlines the game, whilst also being fully compatible with all of the previously published scenarios, campaigns and alternative setting



books available. Highlights of the new edition include new options for creating investigators, an improved flow of combat, new scenarios, and a cleaner page layout with box and page decoration evocative of the primary period of play in the 1920s. All in glorious full colour with a plethora of new art throughout.

#### CREATING YOUR INVESTIGATOR:

There are lots of great options for creating investigators, along with advice on integrating your investigator within the story of the game.

Also provides support and tools for generating an investigator's backstory, enabling players to create fully rounded characters with a reason to investigate the Cthulhu Mythos.

#### SKILL ROLLS:

Not everything is so easy for the investigators, if they attempt an especially difficult task the new rules introduce 'hard' and 'extreme' skill rolls. Revised skill descriptions and new skills, like Intimidate and Charm, have been added to provide investigators with more ways to investigate and uncover secrets and mysteries.

#### OPPOSED ROLLS:

No need to refer to charts! Everything you need is right there on the character sheet.

#### PUSHING SKILL ROLLS:

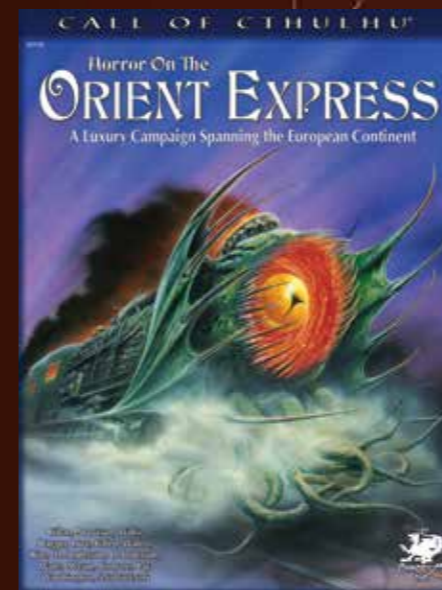
Sometimes your investigator fails a task. With the new rules, if you want to try a second time you can - if you can justify it! But beware - failing a second 'pushed' roll will have dire consequences - opening the door for the Keeper to take the story in all sorts of new, exciting and sometimes unexpected directions.

#### LOTS OF ADVICE FOR PLAYERS AND KEEPERS:

The new rules have been written with a mind to helping all players, whether new or old, get the most of Call of Cthulhu. Particularly, a special advice chapter for Keepers on how to construct a scenario, how to build tension and horror, and how to develop the story and engage your players. Whether you are new to the game or have been playing a while, there's information and tips for everyone.

#### TOOLKIT:

Over the decades many gaming groups have developed their own style of Call of Cthulhu play, and the new edition provides options, tools and advice on how to tailor the game in a way that will suit you and your group.



**If you've never played Call of Cthulhu or are looking to get back into the game, now is the perfect time!**

#### CALL OF CTHULHU QUICK-START RULES

- free at [www.chaosium.com](http://www.chaosium.com)

Download the new edition's Quick-Start Rules now! This free guide provides the basic rules for Call of Cthulhu, as well as a ready to play scenario - allowing you to start playing immediately and get a taste of the new edition.

#### CALL OF CTHULHU RULEBOOK

- Coming Summer 2014

All the rules necessary to play can be found in the Call of Cthulhu Rulebook. The latest edition is fully compatible with previous versions of the game, as well as the wealth of source and adventure books published. Whether you are new to roleplaying games or an experienced player, the rulebook gives you everything you need to understand the rules and how to play the game. From generating characters, rules for

conducting epic chases, combat encounters, conducting investigations, to full details on a host of monsters and strange spells, as well as complete and ready to play adventures. The rulebook guides players on how to get the most out of the game and is an essential purchase for those intending to run Call of Cthulhu as the Keeper.

#### THE INVESTIGATOR'S HANDBOOK

- Coming Summer 2014

A book devoted to players, the Investigator's Handbook is packed full of information and rules for those who will play investigators in Call of Cthulhu. With expanded rules for creating investigators, optional background and experience packages, more than a hundred different investigator occupations, and a range of organizations to which your investigator can belong. You will also find plenty of tips and advice on the life of an Investigator, and lots of information about playing in the Roaring Twenties and Modern Era settings.

#### KEEPER'S SCREEN PACK

- Coming Summer 2014

Aimed at Keepers' running games of Call of Cthulhu, the Keeper's Screen Pack gives you, at a glance, all of the key reference material needed whilst running a game. The Keeper's side of the screen presents useful charts, rules summaries and helpful information, whilst the player's side displays atmospheric art. As well as the screen, the pack includes two ready to play scenarios, both with sets of pre-generated investigators.

#### HORROR ON THE ORIENT EXPRESS

- Coming Summer 2014

"Man Dies Three Times In One Night!" A puzzling headline begins an epic and continent crossing campaign for Call of Cthulhu. Set aboard the famed Orient Express during the 1920s, investigators must pursue clues, unravel mysteries and encounter all manner of strange and remarkable characters in order to stand against a range of terrible foes. This luxury cam-

campaign includes optional episodes are set in ancient times or special places (Roman-era, Dark Ages, Gaslight-era, the Dreamlands), so that the players can experience the founding, creation and discovery of crucial elements of this campaign. Also included is a modern day coda to the storyline, an alternate ending, and a built-in survival guide to aid beleaguered investigators. The campaign comes boxed and comprises six perfect-bound books, as well as a book of player handouts, a European Route Map, three era-inspired luggage stickers, two postcards, a matchbox, the unholy Scroll of the Hand, four U.S. passports, a bumper sticker, six pages of train plans, and die-cut artefacts. A truly massive campaign of epic proportions!

**Find out more about Call of Cthulhu and all of Chaosium's games and fiction books at [www.chaosium.com](http://www.chaosium.com)**



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# SCULPTOR AND RESEARCHER

A BIT OF CRAFT  
 LEARNED WHILE  
 DESIGNING  
 PANDEMIC  
 BY MATT LEACOCK

PANDEMIC WASN'T THE FIRST GAME I DESIGNED, BUT IT WAS THE FIRST I DESIGNED WITH ANY SORT OF RIGOR. I'D CREATED PERHAPS A DOZEN GAMES (OF WILDLY VARYING QUALITY) PRIOR TO PANDEMIC AND ATTEMPTED TO SELL A FEW OF THEM, BUT THEY NEVER FOUND A PUBLISHER OR AN AUDIENCE. PANDEMIC WAS DIFFERENT, IN SOME DEGREE BECAUSE THE PROCESS I USED TO DESIGN IT WAS DIFFERENT. WITH PANDEMIC, I STARTED TO REFINE MY CRAFT, AND I FOUND I STARTED TO FEEL LIKE PART SCULPTOR AND PART RESEARCHER.

IN THIS ARTICLE, I WILL SHARE SOME MEMORIES I HAVE OF DESIGNING THE GAME, ALONG WITH NOTES ON HOW THE EXPERIENCE SHAPED THE WAY I NOW APPROACH GAME DESIGN. ALTHOUGH I STARTED ON PANDEMIC AWHILE AGO—TEN YEARS AGO THIS FALL—THE LESSONS I LEARNED ARE NOW CLEARER (IN HINDSIGHT) THAN EVER BEFORE.

### FIND THE CORE

I was lucky with Pandemic—I found the central mechanism that piqued my interest fairly quickly one morning after a walk with my daughter. I started out with a desire to create a cooperative game where the players were up against a relentless disease. I was also fascinated with the idea of creating a game with chain reactions that could spiral out of control. After sketching for awhile—and basically fooling around with a deck of cards and some wooden cubes, I stumbled upon the “reinfection” mechanism that has the players shuffle the discard pile and place it back on top of the draw deck. I remember feeling my pulse quicken as I considered the horrible effects that this design would unleash, and I was hooked. All this from a crude sketch, some cubes, and a standard deck of playing cards. Over the next few years, I gradually built the game outward from that one key interaction.

### FIND YOUR MUSE

I designed Pandemic so I could have a game I could play with my wife, and not feel bad about the outcome (win or lose) after the game was over. We'd both had good experiences playing Reiner Knizia's Lord of the Rings and I wanted to try my own hand at a cooperative game. As the design progressed, I kept her in mind, trying to shape the game so that it would appeal to her as well as our gameplaying family and friends.

Now, when I design a game, I start with a simple creative brief. I describe the player I'm targeting and throughout the process of designing the game, I imagine myself teaching the game to them. Having a target audience helps me make appropriate design tradeoffs. A related exercise I find valuable is to listen carefully—to myself—when I'm explaining a game. Whenever I feel like I need to apologize for any aspect of the game, whether it's due to complexity, a visual design choice, or something that seems awkward, I jot it down. It's usually a sign that something is wrong.

### KEEP IT RAW

Before Pandemic, I'd developed full prototypes for games—some with hundreds of bits—before testing them to find the core game. One of my early designs, Lunatic Loop, had well over 100 pieces in it. I recreated the artwork for the entire set a half dozen times, before I really had a handle on what I was trying to achieve with the game. It's easy for me to see now what a colossal waste of time this was. I enjoyed the experience tremendously and it was a great way for me to practice my graphic design skills, but the entire process took years.

In addition to the lost time, I found that it was very difficult for me to throw away systems in the game that weren't working well since I had invested so much time in their production. I recall spending hours painting the game board, photographing it, and stitching it together

on the computer. Even now, I can't imagine refining that board. I'd have to scrap all the work I invested in it and start over. Ultimately, Lunatic Loop ended up being a game that was fairly pedestrian, took countless hours to create, and I was reluctant to change.

Now, when I design a game, I'm careful to defer visual design as long as I can in order to keep the prototype flexible and to keep myself from getting too attached to it. It also helps that I'm not responsible for the final visual design of the games. I can rely on professional graphic designers and illustrators and can produce rough prototypes confident that the final visual results will be much more attractive than I can produce on my own.

### SCULPT AND FOLD

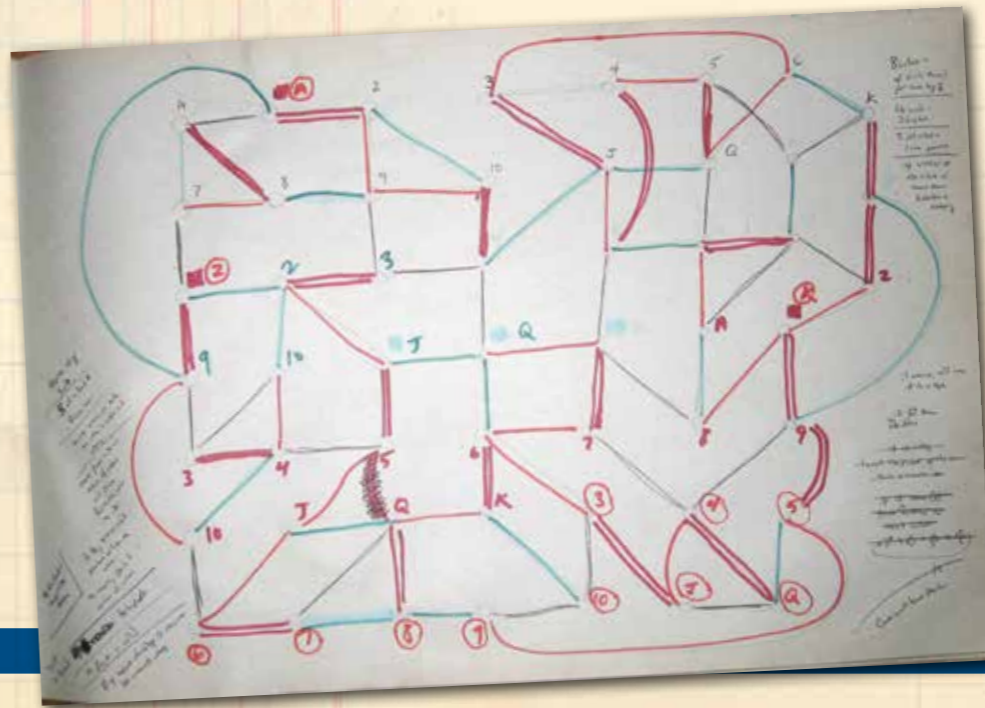
Sculptors can use different methods for creating a sculpture and I've found that different game designers use methods that can be described using similar terms. Some sculptors cast. In an effort to create something appealing quickly, they create a full mold, and pour in material to create a finished shape. Others carve, starting with a block of material and then (like Michelangelo) chip away “all the parts that aren't David” leaving only the finished product. Still others model or assemble, building up or constructing their sculpture piece by piece.

I've abandoned “casting” during the design process: that's more like the publishing process to me. Once I've got a finished design, a publisher can replicate it by pouring raw materials into the mold I've created. But I do use a mixture of modeling, assembling, and carving when designing, adding on some materials, stepping back to observe them, then chipping away everything that isn't serving a purpose. Like a sculptor, I have to continually step back and examine what I'm doing from multiple vantage points.

When imperfections and problems arise, I like to use a method that I call “folding”. Rather than addressing each problem in isolation, I've found I can get unstuck more easily if I address a pair of problems together and ask myself how I might fold one problem over onto another and solve the pair of them at once, rather than simply “adding more rules” to address each problem individually. I find this approach results in more elegant designs with simpler rules.

### LISTEN AND OBSERVE

I playtested Pandemic with all sorts of people. My close friends, family, gamers at conventions, and my colleagues at work. Each of the audiences provided different kinds of valuable feedback. I learned from the gamers that they enjoyed the challenge the game offered when different roles were missing each time you played—and that this struggle added to the fun. I learned from my family about the importance of making a game that was easy to teach. But my colleagues reminded me how important it was to listen and observe.





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Iterations of the Pandemic Game Board

I distinctly recall bringing a prototype of Pandemic to Yahoo! one day to play with several coworkers at lunch. I taught the game and observed carefully, correcting mistakes and misconceptions and generally making sure the game went smoothly. When we were about a third of the way through the game one of my coworkers turned to me and demanded, "Why are you correcting us? Just sit in the corner and shut up". She was a design researcher and understood the importance of direct observation.

I took her advice. The experience was excruciating. The players made countless mistakes, drawing from the wrong decks (at the time a single, split deck of cards was used for infecting and for curing) and I was forced to watch helplessly as the players got confused, drew from the wrong decks, misplayed things, and otherwise ruined their game. But I learned so much. I found that no matter how many times I had described the rules to the players, they were lost on their own—the instructions I had devised were too confusing to follow. With my notes in hand, I went back to the drawing board and devised a new system—one that mapped to the way the players naturally played the game. That new system (with separate infection and player decks) was easier for people to understand and the playtests went more smoothly afterward. It also opened up other possibilities in the design including the addition of event cards and the concept of the game clock—possibilities I might never have recognized if I continued to "correct" the players as they played.

I now find that listening and observing are my two best tools. I've also found that they change throughout my development process.

Early on I have to listen to myself first. Do I find this fun? Is there a game here? Next, I bring in close family and friends. They're usually kind enough to listen to me. They may not have much in the way of feedback, but the very act of communicating the ideas to someone else is often enough to help sharpen my thinking around them.

I play the early stages of the game by myself, sometimes for many iterations, until I reach the point where I feel like I've got a "minimum viable game"—the simplest possible set of mechanisms that hold together enough to be played. Then, I'll bring in a few trusted people who don't mind playing a prototype made up of scribbles and who won't be upset if the rules change mid-game or if we're unable to finish it. At this point

I play the game too, having to observe the game (is it working?) pay attention to the other players (are they engaged?) and attempt to play the game at the same time (what should I do on my turn?). It's a process that Jesse Schell describes in his book, *The Art of Game Design as "Holographic Listening"*. It's mentally taxing trying to be mindful of all of the above, but it allows you to gather insights while continuing to keep the game moving forward.

I then gradually expand the circle to include new people, and over time, I remove myself from the pool of playtesters so I only observe, using the "shut up and listen" advice I learned designing Pandemic. At this time I'm often looking for "mistakes" the players make and try to take note. These mistakes often point to ways of playing that are more natural to the players. I continue in this way until I've reached a mark where I think the game is about 80% done. In reality this

usually means that I've finished the first 80% and only have 80% more to go, since refinement and balance usually take much longer than I expect.

**YOU CAN'T SHIP YOURSELF WITH YOUR GAME**

That "second 80%" is important. Since you can't teach each new set of players how to play your game, you've got to supply components and rules that make the job easy on them and overcome what is likely the single biggest obstacle each game needs to clear: getting the players to understand how the game works. I've found the best way to catch the confusing bits, the painfully "sharp edges" in a game, and the obvious bits that you left out (because doesn't everyone understand that already?) is to conduct blind playtesting.

I've used different methods for this over the years. With Pandemic, I loaned sets to friends who would play with their friends and I'd gather feedback via word of mouth or written notes. Over the past few years, however, I've been asking testers to record themselves using their camera phones. I've found that a one hour session of video from a single playtest session is often worth more than the written notes from a dozen. I can catch play errors, watch as people become engaged or disengaged, observe things that are missed in the rules, and get a much better handle on which areas of the game need more polish or attention. I also know from my research findings how biased self-reported findings are and thus I typically don't bother to ask most players to write up notes for me after they play.

With many groups I refrain from asking people what they'd change in a game

as I've found (as is true in most product design) people have a hard time knowing what they want until they see it. I've found that they'll often just ask for more features (which usually means additional rules and complexity) when more often than not, what is needed most is additional refinement—more folding, chipping, or polishing.

So in a sense, after designing Pandemic, I now consider myself one part sculptor and one part researcher. I try to start with a very simple armature—a "core" that I gradually add to and chip away from and continuously observe so I don't lop off an arm or add an extra head. Once I have a "sculpture" that is 80% done, I move on to the second 80% and ship my work off to playtesters who I observe closely. This helps me know where the rough edges are (so I can buff them off) and helps me remove any "extra limbs" on the piece that friends might be too embarrassed to point out.

I'm looking forward to my next design where I can continue to refine my craft. Game design has been incredibly rewarding thus far, and I can't wait to see what's up next on the workbench.

*Matt Leacock will be holding seminars on cooperative gaming on Saturday at 11:00 and Sunday 14:00 in the Arden Suite.*

## TIPS

1. Don't be afraid to play and goof off. Try stupid things when you're prototyping. I found the core mechanism in Pandemic by goofing off in this way.
2. Don't make your prototypes too shiny—it's better if they're disposable so you don't get too attached to an idea before it's proven.
3. While designing your game, in the early stages, pretend you're playing the game with your muse—a specific person in your target audience. Are they having fun?
4. Listen to yourself. If you hear yourself feeling apologetic about your design, take note. You should probably change something.
5. Be like a sculptor: add mechanisms that communicate the problem you are setting in front of your players and flesh this out with story and theme (making your rules understandable and relatable) then carve away everything else.
6. Isolate variables when you can. Be wary of adding too many things to the core game at one time. If things suddenly get better (or worse) you may not know which modification made the difference.
7. Don't be too quick to declare your design finished. The second part of the design process, refinement and balance, often takes longer than the first part.
8. If multiple problems arise, see if you can kill two birds with one stone. In some cases if you solve one problem, the other may disappear—or even become an opportunity.
9. Defer smaller design issues until later. They may become obsolete once you solve the bigger problems in your design.
10. When you move into the latter stages of design, listen and observe playtesters—resist the urge to correct. You'll learn more if you let your players make some mistakes. Perhaps your game needs to change to accommodate what feels natural to people.
11. Conduct blind playtests using video when you can. You'll get more honest feedback if you don't know the testers and even more honest feedback if you're not in the room.
12. Observe the recordings carefully looking for assumptions you made, commonly overlooked rules, places where the components can do the teaching for you (instead of the rulebook) and places where you catch increasing or decreasing engagement. w

# IT'S BACK AND BREATHING FIRE!

Dungeons & Dragons... the granddaddy of all roleplaying games...

Not so long ago the game I grew up with was fading away: The pastime that has been my addition for 30-plus years was on the critical list; The hobby that I have spent literally tens of thousands of pounds pursuing was dying.

To use Dungeons and Dragons (DnD) parlance, it was on minus nine hit points and had failed two death saving throws.

In short, the granddaddy of all roleplaying games was about to breathe its last – mortally wounded by flawed design.

Somewhere along the way, game designers and the people running Wizards of the Coast – the company which now owns DnD – had forgotten what had made the game great.

In the pursuit of the mass multi-player online roleplaying game market they had churned out a system where characters and monsters alike were so over-burdened with powers that every combat situation, no matter how minor, went on for hours and hours.

They'd somehow managed to create a fantasy roleplaying game where roleplaying was virtually impossible for the players who had to wade through pages and pages of abilities every time they took a turn.

DnD, or rather combat in DnD, had become soul-crushingly dull and tedious in the extreme. No wonder players deserted in their droves or reverted to using previous incarnations of the rules which had served them so much better.

What was worse for me, a DnD zealot, was that the body of Gary Gygax and Dave Arneson's wonderful creation wasn't even cold and yet in its place had come a new pretender to the throne: Pathfinder.

With sharp artwork, a shiny new range of miniatures and a rules system that was a tweaked version of the 3.5 edition of DnD, it was a refuge for all those who had fled screaming from the abomination that was the fourth edition of a gaming phenomenon.

Sure, the Character Builder programme and all those gizmos you were given access to when you paid to sign up for DnD Insider online were cool – but they didn't make up for the fact that the fourth edition version of the rules were about as much fun as trying to fish your friend, the dwarf fighter, out of a gelatinous cube.

Even yours truly, who may as well have DnD tattooed on his forehead, dabbled with Pathfinder and wrote a number of supplements for it – all the while hoping that the game which hooked me back in 1983, courtesy of a UK-spun adventure called The Sinister Secret of Saltmarsh, would get up and starting fighting again.

But with a large section of its core audience alienated and facing a rival that truly meant business (just look at how many RPG slots are devoted to Pathfinder this year at UKGE), what could possibly save DnD from oblivion?

A new edition, of course! But, crucially, it could not be a new edition for the sake of it or because Wizards were trying to screw more cash out of us long-suffering gamers.

No, this new version of DnD needed to be the real-deal. It needed to address the fundamental problems which had made fourth edition such a rules-lawyer bore-fest. Indeed, I figured, a little humility on behalf of the powers-that-be might not be a bad place to start.

Then in August of 2012 something truly remarkable happened.

I was celebrating my 40th birthday at Gen Con Indianapolis (a once-in-a-lifetime trip, I assured the missus) when DnD woke up from its coma, looked over at the Pathfinder kid at the bar, and said in a gruff voice: 'You're sitting in my seat'.

The first Gen Con keynote address was given in the Indiana Roof Ballroom by Wizards of the Coast bosses, supported by a raft of well-known authors and artists, and I was fortunate enough to be in the audience that night.

I may have punched the air at one point. Several oohs and aahs definitely escaped my lips and I don't think I stopped grinning for three hours or more.

DnD boss man Mike Mearls admitted that fourth edition had been flawed, apologised to its players and fans, and promised – through a huge public playtest – to deliver a new system which would give us back the game we all love.

These were bold pledges and many people in that room doubtless wondered whether or not Mearls and his team could deliver.

After all, words are cheap, and it's easy to enthuse a room full of, well... enthusiasts.

But 18 months later and with the playtest now complete, I think it's fair to say that we've all had our chance to help shape DnD Next – or whatever they decide to call the new version of the classic game.

My group, for example – based in Stoke-on-Trent – have played through every incarnation of the playtest rules and completed six or seven major adventures along the way.

We've revisited old classics such as the Isle of Dread and lapped up new scenarios like the impressive Ghosts of Dragonspear Castle.

Some things – like the advantage/disadvantage rule (Where characters are asked to roll two dice instead of one and take the highest or lowest result – depending on the circumstances) have gone down really well with our group.

Other things, like the chronically-low armour class of many monsters, have left us scratching our heads.

However, we have faithfully reported our findings from each playtest – along with an estimated 75,000 or so other DnDers – in the hope that someone, somewhere has been listening to us.

The jury is, of course, still out on the new version of DnD but – from everything we've seen, heard, read and played through – we've got a good feeling about what's going to be unveiled at Gen Con Indy in three months' time.

**“The secret we should never let the gamemasters know is that they don't need any rules.”**

We won't agree with everything in the new rule books – we never do – but we can houserule bits 'n bobs as we always have.

However, if the new DnD system is simpler to play and Wizards have indeed taken onboard some of the suggestions from the people who know best (the players) then it will get our vote.



You see, it's not rocket science. All I believe we players really want is a rules system which is faithful to the original ethos of D&D – as envisaged by Messrs Gygax and Arneson.

It was Gygax himself who once said: "The secret we should never let the gamemasters know is that they don't need any rules."

He was right. The rules are, ultimately, just the framework on which a great game hangs. In all honesty, having a decent, well-prepared Dungeon Master and half a dozen keen players is more important than any rules.

Strange as it may seem, looking back over three decades of gaming, I don't remember specific terrific rules or how my friends and I once interpreted this rule or that rule brilliantly. Rules should be seen and not heard, in my opinion.

What we do remember, instead, is the legendary encounters, the off-the-cuff dialogue, the DMs who breathed life into epic villains such as Ravenloft's Strahd von Zarovich, the magic items with a cool back story and the characters who never made it but whose deaths were glorious (and sometimes vaguely comedic) and whose loss is still felt.

We players want to work as a team, to grow our characters as personalities – rather than just viewing them as tables of statistics. We want to puzzle solve, to explore, to challenge great evils (or perhaps become THE great evil) and we want to make great memories along the way.

Whatever RPG you play today – be it tabletop or via a games console, it owes a debt to DnD – the game which has entertained me for more than 30 years and which has helped me forge lasting friendships with some of the nicest people to ever pick up a 20-sided dice.

DnD is me on my best day, sat around a table with my friends – without the stresses and strains of real life, exploring a world full of magic and monsters, with a masterwork longsword in my right hand, a flaming torch in my left hand, and friends at my back – delving into a dark, dusty, cobwebbed passage that smells faintly of death and decay but promises untold riches to those brave enough to explore it.

Fortune and glory, kid... Fortune and glory.

\*A starter set for the new edition of Dungeons and Dragons is scheduled for release, priced at \$19.99 on July 15, with the Player's Handbook releasing at Gen Con Indy on August 19, priced at \$49.95.

Martin Tidswell is a journalist by trade and a married father of two trainee dragonslayers. He is a 30-year Dungeons and Dragons veteran who also likes to dabble with other RPG systems. A previous winner of the Red Steel tournament at Gen Con UK, he was also a finalist in the DnD Open. In 2012, he won the Cthulhu Masters tournament at Gen Con Indy during his first visit to the States and was a finalist in last year's inaugural Cthulhu Masters UK. Martin has been to UKGE each year since its launch. His bags are already packed for Gen Con Indy this August. We kid you not...

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# CHRIS BARRIE

Chris Barrie will be doing a Q&A session at 13:00 in the Arden Suite on Saturday. He will also be hosting our Sci-Fi and Science quiz on Sunday at 11.00 in the Arden Suite.

AN ACTOR, COMEDIAN AND IMPRESSIONIST, CHRIS BARRIE FIRST FOUND SUCCESS AS AN IMPRESSIONIST LENDING HIS VOICE TO FAMOUS FIGURES IN SPITTING IMAGE. SINCE THEN HE HAS GRACED OUR SCREENS IN NUMEROUS ROLES, INCLUDING THE WELL MEANING BUT INCOMPETENT GORDON BRITTAS IN THE BRITTAS EMPIRE AND LARA CROFT'S BUTLER ALONGSIDE HOLLYWOOD HEAVYWEIGHT ANGELINE JOLIE. BUT HE IS UNDOUBTEDLY BEST KNOWN TO SCI-FI FANS AS THE SOUPER SECOND TECHNICIAN ARNOLD JUDAS RIMMER (BSC, SSC\*).

You started your career as a stand-up comedian before getting a part on Spitting Image. Did you find it hard to get up on stage in front of a crowd or does that come easy to you?

*I found it difficult initially but after a while I became accustomed to it, but even these days, one can feel the adrenaline pumping as you approach show time.*

I gather that you provided the voice of Ronald Reagan in the song "Two Tribes". What type of music do you like personally? There is often a crossover between actors and singers. Have you ever considered a song career?

*On "Two Tribes" Ronald Reagan's lines were spoken of course. At best I can 'put a song across', so a singing career is really not for me. In terms of listening to music I'm open to a variety of genres though to be honest these days I prefer classical music and have come to regard pop music as the trash most of it is.*

Brittas is portrayed as well-meaning but incompetent. In real life are you an organised type of person (name labels in underwear like Rimmer), or pretty casual?

*I try to be organised and efficient and some of the time I succeed, but all too often I fail. For example, at the moment my 'office' looks as if a bomb has hit it.*

Rimmer has few redeeming features as opposed to Ace Rimmer. Who would you say was closer to you in real life?

*Between Rimmer and Ace, without sounding like I am copping out, I would have to say I am equidistant between the two!*

The plot of Red Dwarf gets pretty convoluted at times. When you are watching TV or movies for your own pleasure do you enjoy complex stories?

*No, I am all for simplicity! I occasionally watch something with a complex plot but need the family to keep me up to scratch with what is going on.*

You clearly enjoy driving around on a variety of large vehicles. Do you wish that you had been born in the age of steam?

*Yes! A definite case of 'born to late' - possibly by about 40 years*

\* Bronze Swimming Certificate, Silver Swimming Certificate.

What is your favourite TV show and movie and why?

*I don't really have favourites as such. I rarely watch TV nowadays and if I do it would be the odd documentary. I don't watch many new movies and tend to prefer the occasional older one. I've always had a soft spot for Chitty Chitty Bang Bang. Seriously.*

Red Dwarf has been a show that has its share of long breaks during which time you have had a film career and other roles. Your roles are very different just how easy is it coming back to Rimmer say after a hiatus?

*Red Dwarf seasons 1-8 were shot between 1987-1998 so during that 11 year period Rimmer became firmly embedded into my psyche (unfortunately). So, even after a long break it is quite straightforward to play him again.*

There are plans a foot for a manned mission to mars (both by NASA and a closer industry led one). If you had a chance to really travel in space you would you take it?

*No. On the face of it an adventurous and interesting thing to do, but thinking it through for a while it begins to strike me as utterly insane.*

We have seen the smeg ups from Red Dwarf. What would you say was the funniest or most embarrassing outtake in your career?

*There are so many smeg ups and smeg outs, it is difficult to pick just one. Quite seriously though, if you keep stumbling at the same point and that point becomes a psychological barrier, it goes beyond embarrassing and becomes highly stressful as you start to believe you will never be able to play the scene beyond that point. This can be quite a lonely place.*



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# TABULA RASA

Presented with compliments to the attendees of UK Games Expo 2014.  
Visit [12in12games.com](http://12in12games.com) for the rules.

DRAW	DRAW	DRAW	DRAW	DRAW	UK GAMES EXPO 2014 12IN12GAMES.COM @Ted@12in12games.com 12in12games.com
DRAW	DRAW	DRAW	DRAW	DRAW	
MOVE	MOVE	MOVE	MOVE	MOVE	
MOVE	MOVE	MOVE	MOVE	MOVE	
LAY	LAY	LAY	LAY	LAY	
LAY	LAY	LAY	LAY	LAY	
FLIP	FLIP	FLIP	FLIP	FLIP	
FLIP	FLIP	FLIP	FLIP	FLIP	
DESTROY	DESTROY	DESTROY	DESTROY	DESTROY	
DESTROY	DESTROY	DESTROY	DESTROY	DESTROY	

# TABULA RASA

Presented with compliments to the attendees of UK Games Expo 2014.  
Visit [12in12games.com](http://12in12games.com) for the rules.

12IN12GAMES.COM

UK GAMES EXPO 2014

@Ted@12in12games.com

12in12games.com


Y0RT230



On arrival you were given an A4 sheet. One side is the Treasure Hunt, the other side is the voting form for the UKGE awards. Simply tick one box in one or more categories to vote for your choice of the best game in that category. Return the form by 1pm on Sunday to the Admin desk in the Library. Please only return one voting form per person. We do monitor suspicious forms and reserve the right to and reject them. In the weeks before Expo the games have been rated by our judges in several local gaming groups. Half the marks for a game come from the judges. The other half comes from YOU the public. Patrick Campbell, our Awards Organiser and chief Umpire, will collate all the marks and at 3pm on Sunday 1st June we all find out the results. Good luck to all our entries.

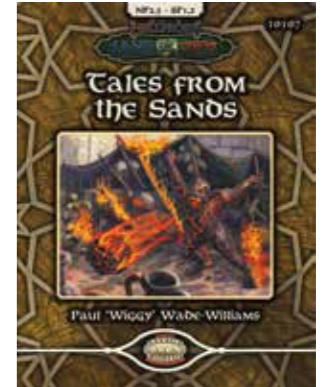
## ROLE PLAY GAMES



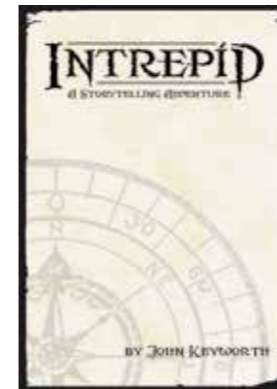
13TH AGE  
PELGRANE



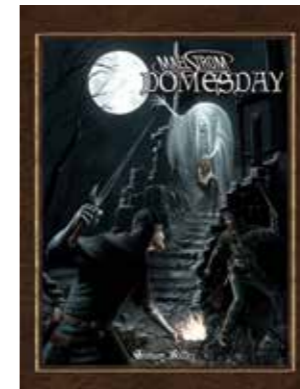
ACHTUNG CTHULHU  
KEEPERS GUIDE  
MODIPHIUS GAMES



HELLFROST: TALES FROM THE SAND  
TRIPLE ACE GAMES



INTREPID  
JOHN KEYWORTH



MALESTROM  
DOOMSDAY  
ARION

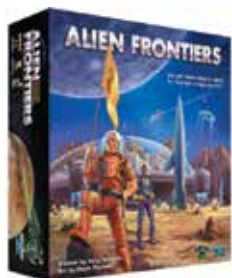


NUMENERA  
MONTE COOK GAMES



WORLD WAR CTHULHU  
CUBICLE 7 ENTERTAINMENT

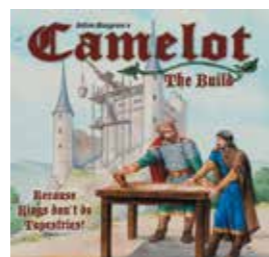
## BOARD GAMES



**ALIEN FRONTIERS**  
GAMES SALUTEWW



**AMERIGO**  
QUEEN GAMES



**CAMELOT  
THE BUILDING**  
WOTAN GAMES



**CORNISH SMUGGLER**  
GRUBLIN GAMES PUBLISHING



**ELDRITCH HORROR**  
FANTASY FLIGHT GAMES



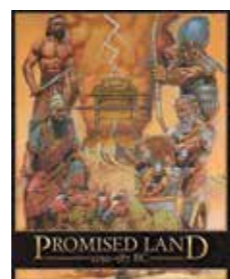
**IPA**  
MOUGHIL ENTERTAINMENT



**MAUNA KEA**  
HUCH AND FRIENDS



**PRAETOR**  
NSKN GAMES



**PROMISED LAND  
1250-587BC**  
RAGNAR BROTHERS



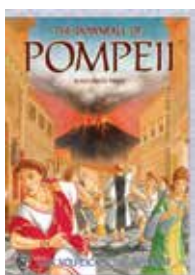
**RACE TO THE RHINE**  
PHALANX GAMES



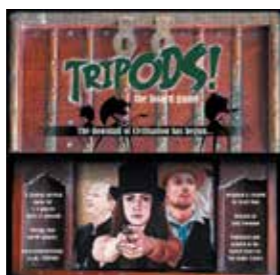
**RELIC RUNNERS**  
DAYS OF WONDER



**SPLENDOR**  
ASMODEE



**THE DOWNFALL OF  
POMPEII 2<sup>ND</sup> EDITION**  
MAYFAIR GAMES



**TRIPODS**  
OAKWOOD GAMES



**YELLOW JERSEY**  
CUBIKO

## ABSTRACT GAMES



**CASTELAN**  
STEVE JACKSON GAMES



**LIBRIUM LITE**  
LIBRIUM GAMES LTD



**RONDO**  
SCHMIDT SPIELE



**SIMPLY INGENIOUS**  
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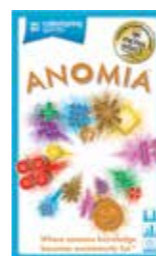


**SNAPPS**  
CUBIKO



**TENZI**  
CARMA GAMES

## PARTY GAMES



**ANOMIA**  
COILEDSPRING GAMES



**THE DEFENCE  
OF PICTLAND**  
GOTHIC GREEN OAK



**TRIX**  
PORCUPINE PRESS

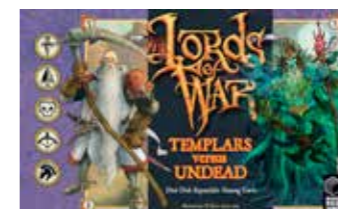
## EXPANSIONS & ACCESSORIES



**DROP ZONE  
COMMANDER**  
HAWK GAMES



**GAMING BAG  
ALL ROLLED UP**



**LORDS OF WAR  
TEMPLARS V UNDEAD**  
BLACK BOX GAMES



**MUNCHKIN  
PATHFINDER**  
STEVE JACKSON GAMES



## CHILDREN'S GAMES



**JUNGLE SPEED SAFARI**  
ASMODEE EDITIONS



**MONSTER CAFE**  
GAMEWRIGHT



**THE MAGIC LABYRINTH**  
DREI MAGIER SPIELE/LION RAM-  
PANT IMPORTS

## STRATEGIC CARD AND DICE GAMES



**DAYS OF HONOR**  
PHALANX



**DICE MASTERS**  
WIZKIDS GAMES



**RED CODE**  
DIZEMO



**TRAINS**  
AEG



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## FAMILY GAMES



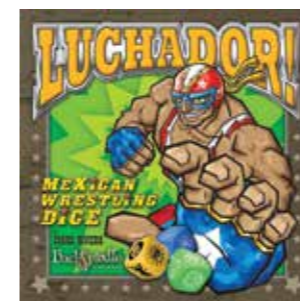
**BATTLE SHEEP**  
BLUE ORANGE GAMES



**BUCCANEER BONES**  
WATTSALPOAG



**CHUPACABRA**  
STEVE JACKSON GAMES



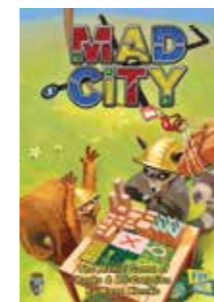
**LUCHADOR!**  
BACKSPINDLE



**HOLE OF DOOM**  
CUBIKO



**IVOR THE ENGINE**  
SSG



**MAD CITY**  
MAYFAIR GAMES



**RAMPAGE**  
REPOS PRODUCTION



**ROLL-A-GOAL**  
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**TELL TALE**  
PORCUPINE PRESS

## GENERAL CARD GAMES



**CHEATY MAGES**  
AEG



**DODEKKA**  
COILEDSPRING GAMES



**NEXT ENGLAND CAPTAIN**  
TMG



**RUSE**  
BONSAI GAMES/GAMES SALUTE



**SOPIO**  
SOPIOCARDS

## MINITURES



**ACHTUNG! CTHULHU**  
MINITURES  
MODIPHUS ENTERTAINMENT



**KROSMASTER ARENA**  
JAPANIME



**SAILS OF GLORY**  
ARES GAMES



**STAR TREK**  
ATTACK WING  
WIZKIDS



**ZOMBICIDE**  
PRISON BREAKOUT  
GUILLOTINE GAMES

### AWARDS WINNERS 2013:

**BEST NEW BOARDGAME**  
MICE AND MYSTICS  
PLAID HAT GAMES

**BEST ROLE-PLAYING GAME**  
STAR WARS  
FANTASY FLIGHT GAMES

**BEST MINITURES RANGE**  
STAR WARS XWING MINITURES  
FANTASY FLIGHT GAMES

**BEST FAMILY GAME**  
FORBIDDEN DESERT  
COILEDSPRING

**BEST ABSTRACT GAME**  
STRING RAILWAY  
ABSTRACT GAMES

**BEST STRATEGIC CARD GAME**  
LORDS OF WAR  
BLACK BOX GAMES

**BEST GENERAL CARD GAME**  
SMASH UP  
AEG



THE HALL OF FAME LOOKS TO SHOWCASE SOME OF THE BEST AND BRIGHTEST, TO HONOUR THOSE WHO HAVE HAD A MAJOR INFLUENCE ON OUR HOBBY AND HAVE LED THE WAY IN OUR INDUSTRY.

IT WAS LAUNCHED IN 2013 WITH AN INITIAL INTAKE OF 5 INDIVIDUALS: DAVID PARLETT, FRANCIS TRESHAM, GIBSON'S GAMES, DON TURNBULL AND BRUCE QUARRIE.

THIS YEAR WE INDUCT TWO GIANTS OF THE GAMES INDUSTRY

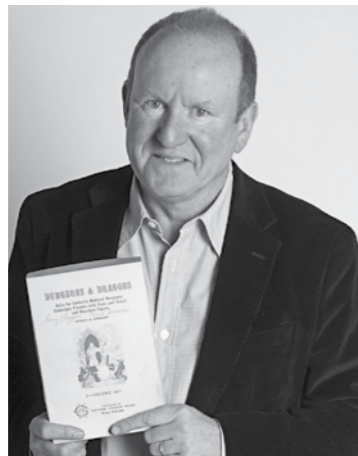
### IAN LIVINGSTONE

One of the founding fathers of the UK games industry, he co-founded iconic games company Games Workshop in 1975, launching Dungeons & Dragons in Europe and the Games Workshop retail chain. He designed many board games including Boom Town and Legend of Zagor.

He co-authored The Warlock of Firetop Mountain in 1982, the first Fighting Fantasy gamebook in the series which has sold over 17 million copies to date in 30 languages.

He designed Eureka, the first computer game published by Domark in 1984. He joined the board in 1992 as a major investor, overseeing a merger that led to the introduction of the new Computing curriculum in Schools. In the Wired 100 list for 2012, he was ranked the 16th most influential person in the UK's digital economy. He is Founder of The Livingstone Foundation, Chairman of Playdemic Ltd, Chairman of Midoki Ltd, Chairman of PlayMob Ltd, Chair of Skillset's Video Games Council, Chair Next Gen Skills Committee, Vice Chair of UKIE, Member of the Creative Industries Council, Trustee of GamesAid and an Adviser to the British Council.

He co-authored the Next Gen review published by NESTA in 2011, recommending changes in ICT education policy, spearheading a campaign that led to the introduction of the new Computing curriculum in Schools. In the Wired 100 list for 2012, he was ranked the 16th most influential person in the UK's digital economy. He is Founder of The Livingstone Foundation, Chairman of Playdemic Ltd, Chairman of Midoki Ltd, Chairman of PlayMob Ltd, Chair of Skillset's Video Games Council, Chair Next Gen Skills Committee, Vice Chair of UKIE, Member of the Creative Industries Council, Trustee of GamesAid and an Adviser to the British Council.



He was appointed OBE in 2006, and received a BAFTA Special Award, a British Inspiration Award, the Develop Legend Award, an Honorary Doctorate of Arts by Bournemouth University and an Honorary Doctorate of Technology by Abertay University, Dundee for his contribution to the UK computer and video games industry. He was appointed CBE in the 2013 New Year Honours list.

### STEVE JACKSON

In early 1975, Steve Jackson co-founded the company Games Workshop with school friends John Peake and Ian Livingstone. They started publishing a monthly newsletter, Owl and Weasel, which was largely written by Jackson, and sent copies of the first issue to subscribers of the recently defunct fanzine Albion; Brian Blume received one of these copies, and sent them a copy of the new game Dungeons & Dragons in return. Jackson and Livingstone felt that this game was more imaginative than anything being produced in the UK at the time, and so worked out an arrangement with Blume for an exclusive deal to sell D&D in Europe.

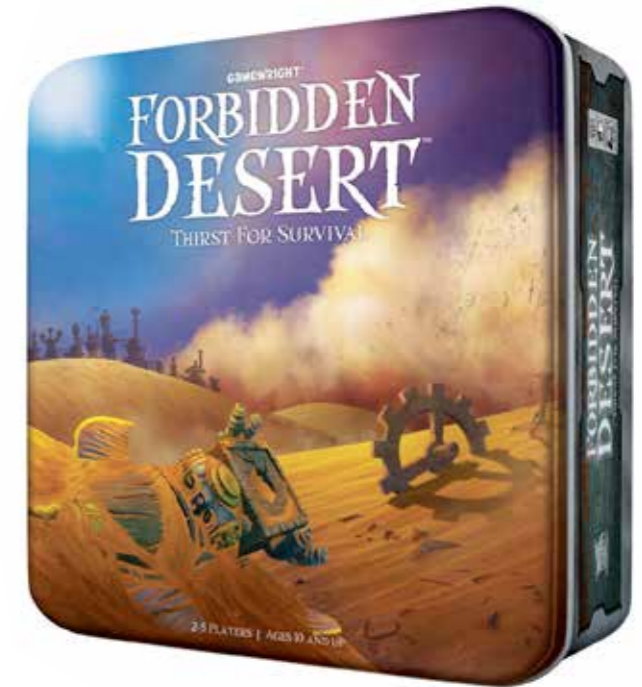
In late 1975, Jackson and Livingstone organized their first convention, the first Games Day. While selling game products directly out of their flat, their landlord kicked them out in the summer of 1976 after people kept showing up there looking for an actual store.

At a Games Day convention in 1980 Jackson and Livingstone met Geraldine Cooke, an editor at Penguin Books. They persuaded her to consider publication of a book about the role-playing hobby. This was originally intended to be an introductory guide, but the idea of an interactive gamebook seemed more appealing.

After several months Cooke decided that this was viable and commissioned Jackson and Livingstone to develop it. In 1980, Jackson and Livingstone began to develop the concept of the Fighting Fantasy gamebook series, the first volume of which (The Warlock of Firetop Mountain) was published in 1982 by Puffin Books. Jackson and Livingstone sold off their stake in Games Workshop in 1991.



Jackson now works at Lionhead Studios, which he founded with Peter Molyneux. He is also an honorary professor at Brunel University in London, teaching the Digital Games Theory and Design MA.



## Launching at Expo 2014



Nominated for Best Card Game



Nominated for Best Party Game

### Other nominations:



Magic labyrinth Best Children's Game



Battle Sheep Best General Game



Mauna Kea Best New Board Game

## Find us in the Kings Suite

Special guests: Matt Leacock & Andy Hopwood

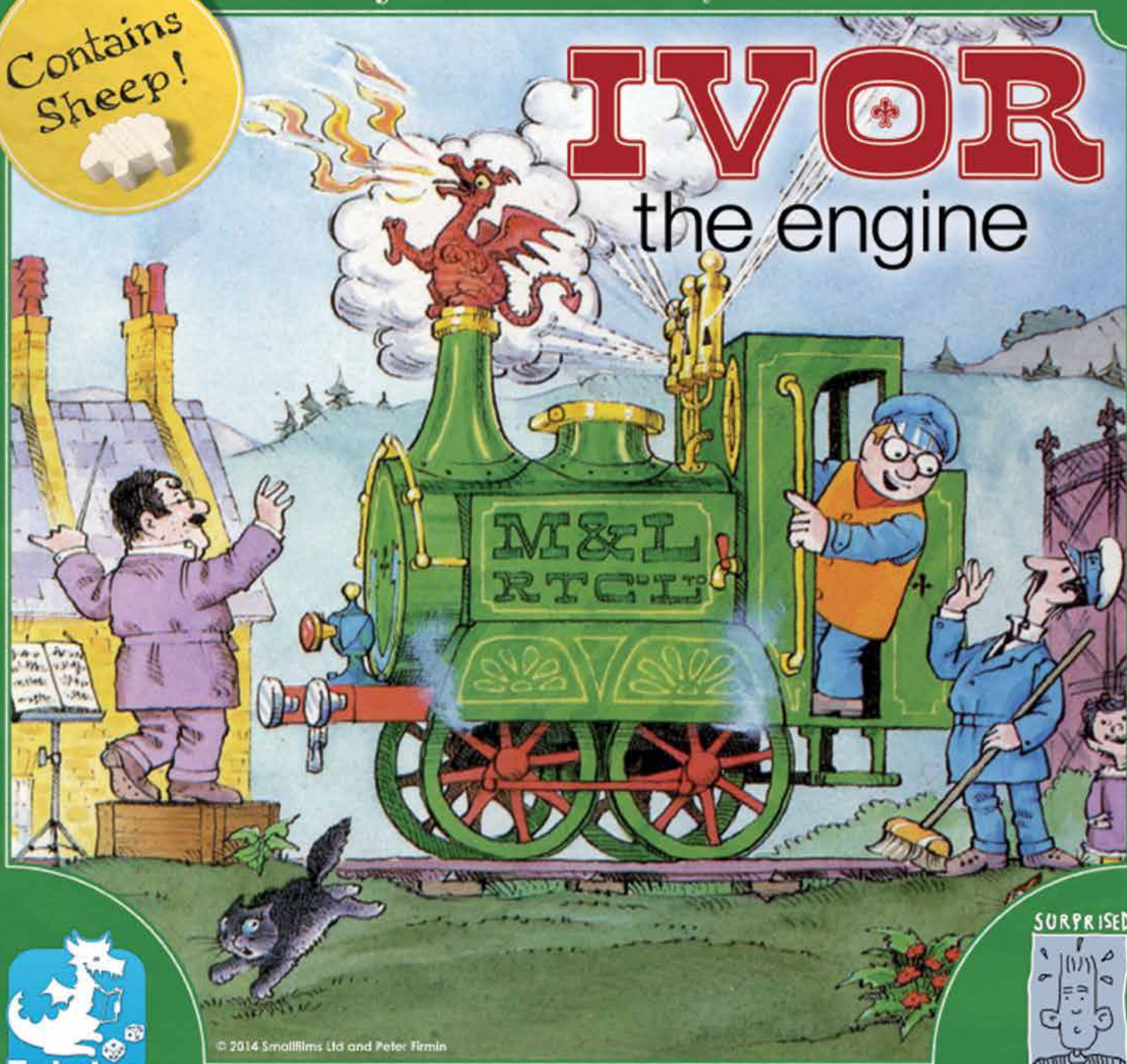


# Surprised Stare Games

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Sheep!



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A game by Tony Boydell

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