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3

CAN FRODO ESCAPE FROM THE TERRIFYING RINGWRAITHS?

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Senior Product Manager: Susan Bolsover
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Layout: Darius Hinks, Andrew Tipper
Content: Darron Bowley, Mark Latham, Alessio Cavatore & Rick Priestley

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Welcome to the lands of Middle-earth™!

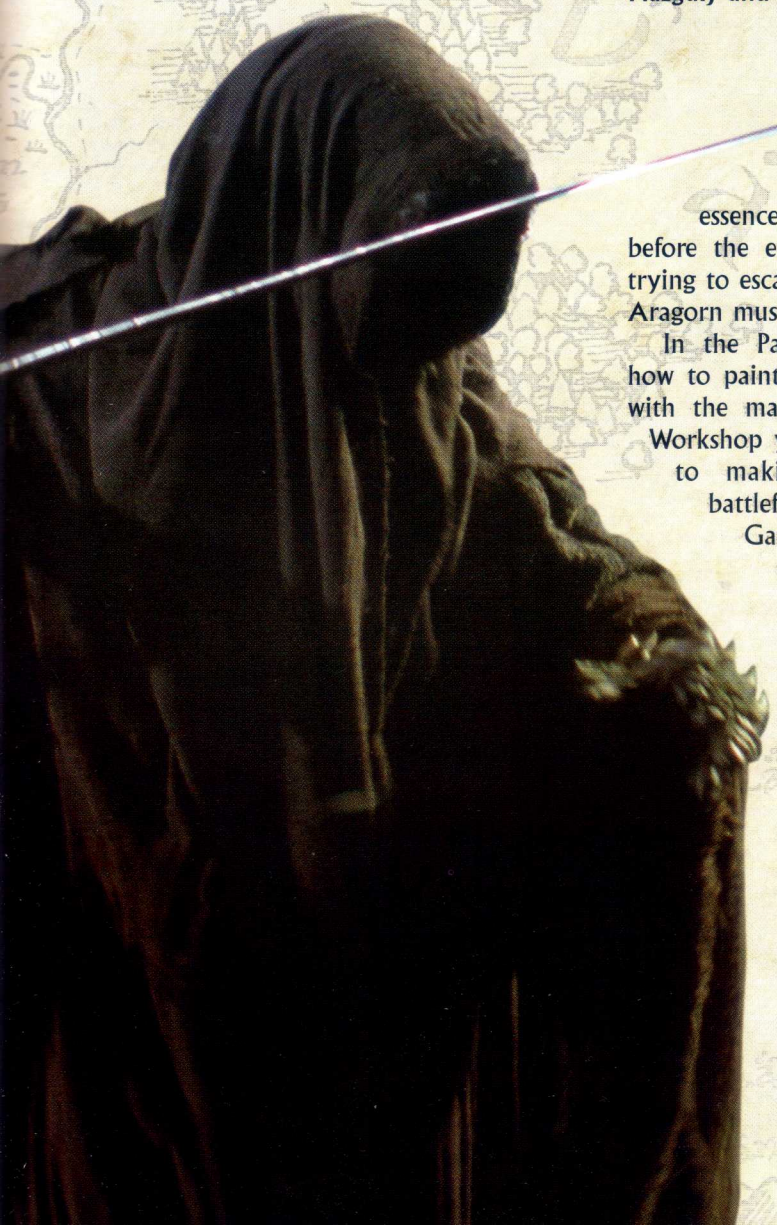
In this pack we join Frodo in his valiant struggle against Sauron's sinister captains of darkness – the Ringwraiths. Can Aragorn save Frodo, or will the One Ring slip back into Sauron's clutches?

As the Ringwraiths pursue Frodo and his Hobbit companions to Bree, Aragorn guides the diminutive adventurers out of harm's way. But as they set off into the wilds they are still not safe. The confrontation between the Ringwraiths (also known as the Nazgul) and Frodo is one of the most tense and dramatic in *The Fellowship of The Ring* film, but what if Frodo had been separated from his fellow Hobbits, and his protector Aragorn was not at his side? The lone Frodo stands no chance against one Nazgul, let alone five of these evil creatures! This engagement forms the essence of the Battle Game in this issue. This scenario is set before the events at Weathertop, and features Frodo desperately trying to escape from the Ringwraiths, while Aragorn must intervene to save the day.

In the Painting Workshop you'll learn how to paint the Frodo miniature supplied with the magazine, and in the Modelling Workshop you'll find a step-by-step guide to making a hedgerow for your battlefield. Finally, in the Playing the Game section, we'll expand your rules knowledge with a look at the turn sequence, priority and the basics of movement. You'll learn how to improve your tactics, as you find out how to manoeuvre your forces to take advantage of terrain features and position your troops to maximize their shooting capabilities. We also take a look at how different types of terrain can affect your warriors on the battlefields of Middle-earth.

'They will find the Ring, and kill the one who carries it.'

SARUMAN™



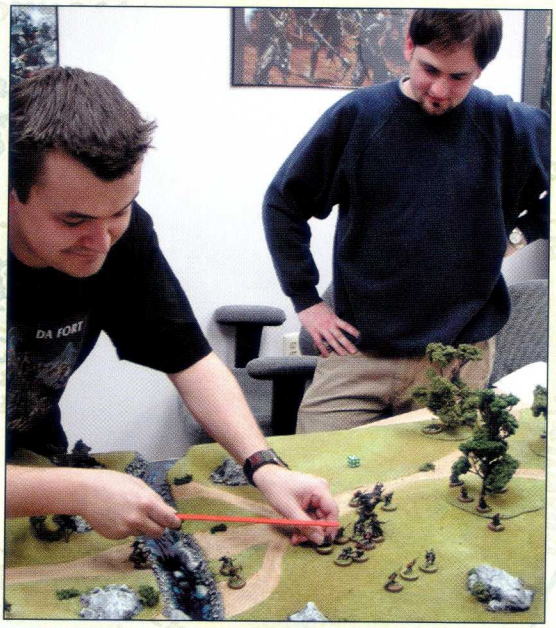
◄ THEY ARE THE NAZGUL

Once great kings of men, Sauron gifted the Nazgul with magical rings that enslaved them to his will. They are the most deadly of all Sauron's captains.

Priority and Move

In this pack we're going to take an in-depth look at the Priority and Move phases. However, if you just want to get straight into the action, you'll find all the basic rules you'll need to play in the Battle Game (pg 8–13).

► TAKING TURNS
Each player follows the different phases of the turn sequence when playing a Battle Game.



In a *Battle Games in Middle-earth* scenario, one side commands the forces of Good and the other the forces of Evil. Each side is represented by a number of models controlled by one or more players – the bigger the game the more useful it is to have extra players to help with movement and rolling dice. Players take it in turns to move their models, which can also shoot bows and fight against each other in hand-to-hand combat. In a real battle warriors can move and fight simultaneously, but for ease of play on the tabletop, these actions are divided into phases within each turn (see chart below).

During your games you'll need to measure how far your models can move, shoot and so on. Players are allowed to do this at any time, such as before deciding where to move a warrior.

THE TURN SEQUENCE

1 Priority

Both sides roll a dice to establish which side has priority that turn.

2 Move

Both sides move their models. The side with priority moves its models first. Once the side with priority has finished the other side moves.

▲ FORMIDABLE ADVERSARY
A Ringwraith's character profile makes it a deadly opponent in the Fight phase.

3 Shoot

Both sides shoot. The side with priority shoots first. Once the side with priority has finished the other side shoots.

4 Fight

Both sides fight hand-to-hand combats. The side with priority decides the order in which combats are fought.

5 End

The turn is over. Begin another turn starting with phase 1 – Priority.

1 The Priority Phase

Starting the Game

In the first turn priority automatically goes to the Good side. This means the Good side will move and shoot first in the first turn.

In subsequent turns both sides roll a dice in the Priority phase at the start of the turn. The side that scores highest has priority for that turn. If the dice rolls are equal, priority automatically changes from one side to the other – the side that had priority in the previous turn will always lose it on a tie.

It is important to remember which side has priority each turn. Use a token such as a coin or a distinctive model, passing it from one side to the other to indicate which has priority.

Exception to the Rule

In some circumstances the Good side does not go first. Sometimes the Evil side starts, for instance if the Good side are being ambushed. In this instance it would not make sense if they got the first chance to move. There are other exceptions relating to more advanced rules, but we'll deal with those in later packs.

◄ ROLL FOR PRIORITY
Both players roll a dice to decide who will move and shoot first.

2 The Move Phase

The side that has priority that turn moves all of its models first. Once all of the first side's moves are complete the other side gets to move all of its models. Each player can move his models in any order. Measure the distance each model moves using a tape measure or ruler (pic a). Models can be turned to face any direction at any time during the game – not just in the Move phase. Rotating a model on the spot does not count as movement.

◄ *Movement distance is measured with a ruler or tape measure.*

Models cannot move through other models whether friends or foes, so leave gaps for models to pass where necessary (pic b). The model's base conveniently defines the space it needs to move and fight – so gaps must be at least as wide as a model's base for a friendly warrior to move through.

Models are not allowed to intentionally move off the gaming table itself unless the scenario requires it.

► *When friendly models move past each other, there must be room for their bases to pass without overlapping.*

Moving and Shooting

If a model wishes to shoot a bow in the Shoot phase, then it cannot move its normal full distance. Instead, the model may only move up to half its normal distance. This represents a model steadying its bow and taking careful aim. For example, a Man can normally move 14cm/6". If he wishes to fire his bow in the Shoot phase, he can move no further than 7cm/3" this turn. We'll go over this rule when we look at the Shoot phase in a future pack.

Charging the Enemy

A model can only fight an enemy it is touching base-to-base. If a player wants a model to attack an enemy, the model must be moved into touch. This is called a 'charge move' or just a 'charge' (pic c). Once a model has moved into touch with an enemy, neither can move further in that Move phase.
A model that is charged before it gets a chance to move is therefore unable to do so – it is already engaged in a fight.

A model can move into touch with several enemies at the same time if it is able to do so (pic d). Similarly, several attackers can charge a single opponent simultaneously (pic e).

◄ *A model can only fight an enemy when it has 'charged' and is touching its opponent base–to–base.*

► *Confident of victory, Aragorn charges two Goblins with his move.*

◄ *Three Goblins move into position to outnumber the Man of Gondor.*

Control Zone

A model cannot move within 2cm/1" of an enemy model unless it is moving into touch. A move into touch is called a 'charge' and is described above. This limitation prevents a model moving too close to an enemy unless it intends to attack. This restriction represents how warriors control the immediate zone around them. In effect this allows models to block the movement of enemies. This is called the control zone rule. There are a few exceptions to the rule, which are shown below.

Exceptions to the Rule

- Models already touching an enemy have no control zone – they are already engaged in fighting. An enemy model can therefore move to within 2cm/1" in this case.
- Models are sometimes obliged to move within 2cm/1" because of a rule they have no say over, rather than a deliberate move by the player. In this case a model can move within an enemy's control zone without charging. Models must be clearly separated by a reasonable distance to make it clear they are not touching once the move is complete.
- Models can sometimes begin their move already within 2cm/1" of an enemy for some reason. In this case the intruder cannot move closer to the enemy unless he intends to move into touch, but can move around without moving closer if he wants.

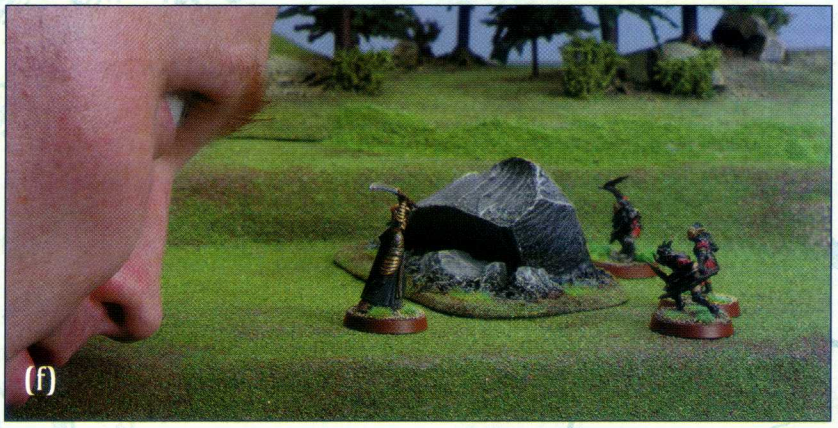
◄ *1. A model cannot move within 2cm/1" of an enemy control zone unless it is moving into touch. In this situation the Elf can move into touch with either of the closest Moria Goblins but it cannot move between them to get at the Moria Goblin behind.*

► *2. Now that the Man of Gondor has charged, the Moria Goblin he touches no longer prevents movement within 2cm/1", allowing the Elf to move past to attack the Moria Goblin behind.*

Seeing the Enemy

A warrior cannot charge an enemy model he can't see when he starts his own move. If a warrior can't see an enemy at the very start of his move the model cannot move into touch. A move into touch is a charge by definition.

This is quite an important rule because it prevents warriors charging enemies they couldn't see or react to in a real-life situation. Imagine an enemy is on the other side of a hill, inside a building, or behind a high wall – in these situations a real warrior has no idea where his enemy is.



▲ *To work out what a model can see, crouch down and look from the model's point of view.*

Visibility

The easiest way to decide if a model can see another is by bending over the tabletop for a 'model's eye view' of the action (pic f).

Remember a model can see around in all directions. If the enemy is visible from the 'model's eye view' then the warrior can see it. In many cases you'll be able to see bits of an enemy model but not all of it – in that case the warrior can see so long as part of the enemy's body is clearly visible (pic g).

If you can't see any part of a model's body, but you can see the tip of a weapon, back pack, or a piece of equipment or decoration we assume the model can't be seen (pic h). In reality the warrior would lay the spear close to the ground or hold it close to his body while he moves – but our models are not that flexible.

Sometimes it can be quite hard to tell if a warrior can see his opponents or not – that's just a fact of tabletop gaming life. If you really can't tell whether your model's enemies are visible enough to attack, then the situation is obviously going to be fairly marginal. In such a case the best and fairest way to decide is to roll a dice – if you get a 4, 5 or 6 you can see, a 1, 2 or 3 and you can't.

◄ *Areas of the Elf's body are visible, so the Goblin can see him, and is allowed to charge.*

► *With only the end of the sword in view, the Elf counts as hidden out of view of the Goblin.*

TOP TIP

As models are moved one at a time it is sometimes possible to clear the view for one model by moving another. Similarly, it is easy for models to get in the way of each other if moved carelessly. This can be tricky to begin with, so try to move the models in an order that allows your other models to see or move.

Difficult Terrain

The maximum distances given for movement assume that the going is firm and level and there is nothing to impede progress. Of course that is not always the case – all too often our warriors must struggle through areas of scrub or forest, over bog or mire, or upon rocky scree slopes. We refer to all these and comparable conditions as 'difficult terrain'.

An area of difficult terrain isn't impossible to move through, but it slows progress. To represent this all distance moved over difficult terrain counts as twice the actual distance. For example, a model that normally moves 14cm/6", will move a maximum of 7cm/3" across difficult terrain.

Sometimes a model's move will be split, partly over good ground and partly over difficult terrain. In this case the model moves normally over the good ground and only the distance over difficult terrain is doubled. For example, a model with a 14cm/6" move might move 4cm/2" over a marsh (doubled to 8cm/4") leaving only 6cm/2" for further movement. Always round any remaining fractions of movement up to the next highest full centimetre or half inch – any distance that is smaller than this is much too insignificant to worry about.

Below are some examples of typical difficult terrain features. However, you may be able to think of more circumstances that would qualify.

► A very steep slope such as this is difficult to traverse and slows down progress.

◄ Rocky scrub can also impede a model's movement.

▲ *The whole of this ruined building would make movement tricky.*

▲ *An area of woodland or copse – a typical example of difficult terrain.*

COMING SOON...

Subsequent *Battle Games in Middle-earth* Gaming Packs will further expand on the rules for Movement. We will cover jumping and climbing over pieces of battlefield terrain – as well as falling off them!

Pursuit of the Ringwraiths™

This pack's Battle Game introduces the malevolent Nazgul, dark servants of Sauron, and basic rules for using the One Ring in your games. If you don't have Ringwraiths in your model collection, you can use the cardboard figures supplied in this pack. These pages will give you all the rules you need to play.

Before the dramatic confrontation with the Ringwraiths at Weathertop, Aragorn and the Hobbits were pursued mercilessly following their flight from Bree. This scenario starts with Frodo having being separated from Aragorn and the other Hobbits. The Ringwraiths, drawn to the power of the One Ring, are closing in on Frodo as he desperately races to rejoin his companions. Frodo has no hope of defeating one Nazgul, let alone five of these evil creatures, so it is vital that Aragorn reaches him first. If the Ringbearer is lost and the One Ring returned to Sauron, the fate of Middle-earth is sealed.

◄ BATTLE AT WEATHERTOP
Ringwraiths, led by the Witch King, attack Aragorn en masse.

You Will Need

- Six-Sided Dice
- Tape Measure
- Pen or Pencil
- Record Sheet
- Frodo
- Aragorn
- 5 Ringwraiths

The Combatants

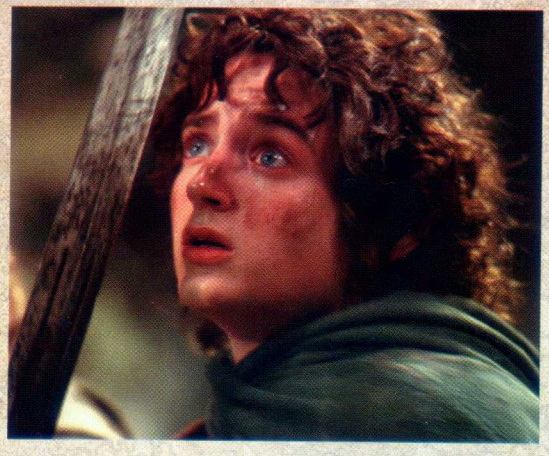
With this third pack of *Battle Games in Middle-earth* you will have received a metal Frodo Baggins miniature. To play 'Pursuit of the Ringwraiths' you'll also need an Aragorn model and five Ringwraiths. If you do not have a metal Aragorn miniature or Ringwraith models (both available from Games Workshop stores or our website), you can use the card figures supplied in this pack (Ringwraiths) and Pack 1 (Aragorn). In the Painting Workshop (pg 14–17) you'll learn how to bring your Frodo model to life.

► *A card figure of Aragorn.*

► *An unpainted metal Frodo model.*

▼ *Unpainted metal Ringwraith models.*

CHARACTER PROFILES



Frodo™

Frodo is the young nephew of Bilbo Baggins and inheritor of the One Ring. A sensible, home-loving inhabitant of the Shire, Frodo is swept along on an outlandish and dangerous adventure, as he finds himself at the centre of events that will shape the future of Middle-earth. Although he is certainly not a fighter, Frodo relies on his determined spirit and strength of will to overcome the many perils that lie in the path of the Ringbearer.

Ringwraiths™

The nine Ringwraiths were once Kings of Men, the bearers of magical rings created by Sauron in the fires of Mount Doom. Their rings granted endless life but gradually enslaved the Kings to Sauron's will. All that remains of them now are twisted spirits – their bodies having faded into empty nothingness. They cannot be killed in the normal sense because they are not alive – but they can be banished. A Ringwraith that has been banished in this way can reform as its embittered will shapes a new form for it to inhabit.

Aragorn™

Also known as Strider, Aragorn is the descendant of Elendil and the last heir to the throne of Gondor. His rough and weather-hewn appearance speaks of a hard life spent battling evil in wild places. Aragorn becomes the protector of the Hobbits, prepared to sacrifice his life to defend the Ringbearer, Frodo, and his companions. The fate of both Aragorn and the Ringbearer are inexorably bound together with the fate of the lands of Middle-earth itself.

Recap

The Turn Sequence

Battle Games in Middle-earth is played using a turn system. During each turn models can move, shoot bows and fight each other in hand-to-hand combat. These actions take place within a sequence, which is divided into four phases.

The Phases

The four different phases that make up the turn sequence are as follows:

1. Priority
2. Move
3. Shoot
4. Fight

Work through the four phases in order. Once you reach the end of phase 4 go back and start again. Play continues until one side achieves its objectives (see 'Winning the Game' on page 13).

The Gaming Area

To play any Battle Game, you need a gaming area. This should be a flat surface that measures around 90cm/3' by 90cm/3' – the best solution is probably to use a table, but even the floor will do. First, assemble your models (see pg 15).

The Good side places Frodo anywhere within 24cm/10" of one side of the gaming area and Aragorn anywhere with his base touching the opposite side of the gaming area. Then the Evil side places his Ringwraiths anywhere with their bases touching the side of the gaming area opposite to Aragorn's (see above). Now you are ready to play!

Base Profile

The base profile of characteristics for each *Battle Games in Middle-earth* combatant consists of six elements that define the warrior's abilities. These are Fighting, Strength, Defence, Attacks, Wounds and Courage (F, S, D, A, W and C). Each of these has a value written in the form of a profile like the examples shown here. These values are directly related to the numbers that need to be rolled using your dice when taking on enemy combatants in the Battle Game. For more information on the base profile and comparative profiles for key warriors encountered in *Battle Games in Middle-earth*, refer to the Playing the Game section in Gaming Pack 2.

Ringwraiths

F	S	D	A	W	C
5/–	4	8	1	1	6

Aragorn

F	S	D	A	W	C
6/–	4	5	3	3	6

Frodo Baggins

F	S	D	A	W	C
3/–	2	3	1	2	6

LURTZ™ WITH BOW

ARMOURED MORIA GOBLIN™ CAPTAIN

URUK-HAI™ BOWMEN

URUK-HAI™ WARRIOR

MORDOR ORC™

MORDOR ORC™

RINGWRAITH™

RINGWRAITH™

RINGWRAITH™

RINGWRAITH™

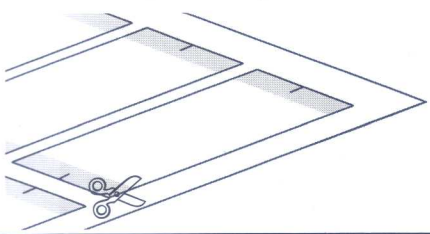
WITCH KING™

SARUMAN™

ASSEMBLING YOUR LORD OF THE RINGS™ CHARACTERS

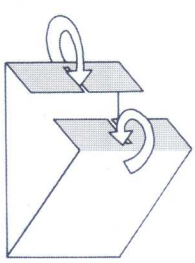
STAGE 1:

Using scissors, carefully cut out your character along the lines indicated. Then cut the two marked slots on the tab.



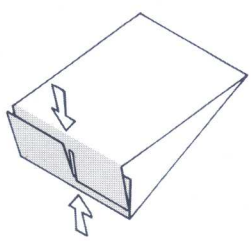
STAGE 2:

Fold the character in half along the dotted line, then fold the tabs at the bottom.

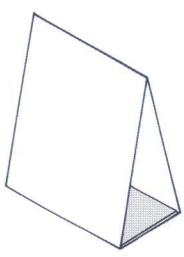


STAGE 3:

Finally, join the tabs together using the slots you made earlier.



Your character is now ready for play!



The Game

1 Priority

In the Priority phase, both players roll a dice to determine who will move and shoot first during that turn (pic a). The player who scores the highest gets priority. If the result is a draw, the priority goes to the player who didn't have priority in the previous turn. In the first turn priority always goes to the Good side.

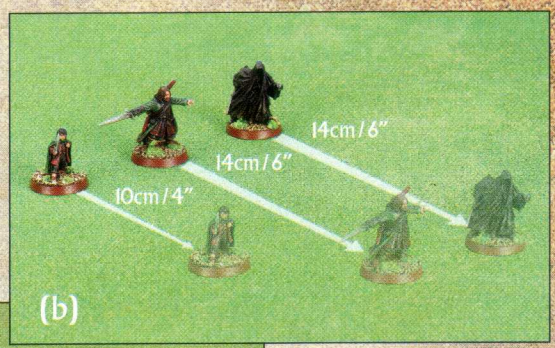
◄ TAKING PRIORITY
To determine who will move and shoot first, each player rolls a dice.

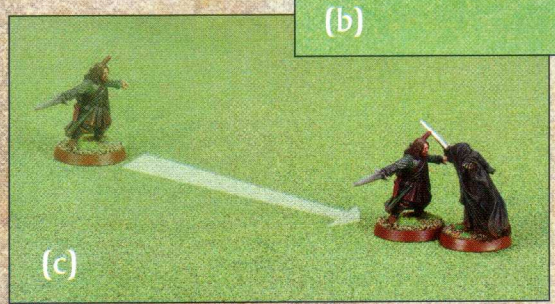
2 Move

In the Move phase, the player with priority can move all his models. You don't have to move all your models, but you can if you so wish. You can move Frodo up to 10cm/4" in any direction (pic b), while Aragorn and the Ringwraiths can move up to 14cm/6". You cannot move through other models and you must stop if you move a model so that its base is touching that of an enemy model (see pic c – here the model has in fact charged the enemy and engaged it in close combat!).

After the player with priority has finished moving his models, the other player can do the same, except that models already in base contact with the enemy cannot move any more, because they have been engaged in close combat (see pg 2-7 for more details).

► MEASURED MOVEMENT
Hobbits are slower moving and are soon outpaced by Men and Ringwraiths.





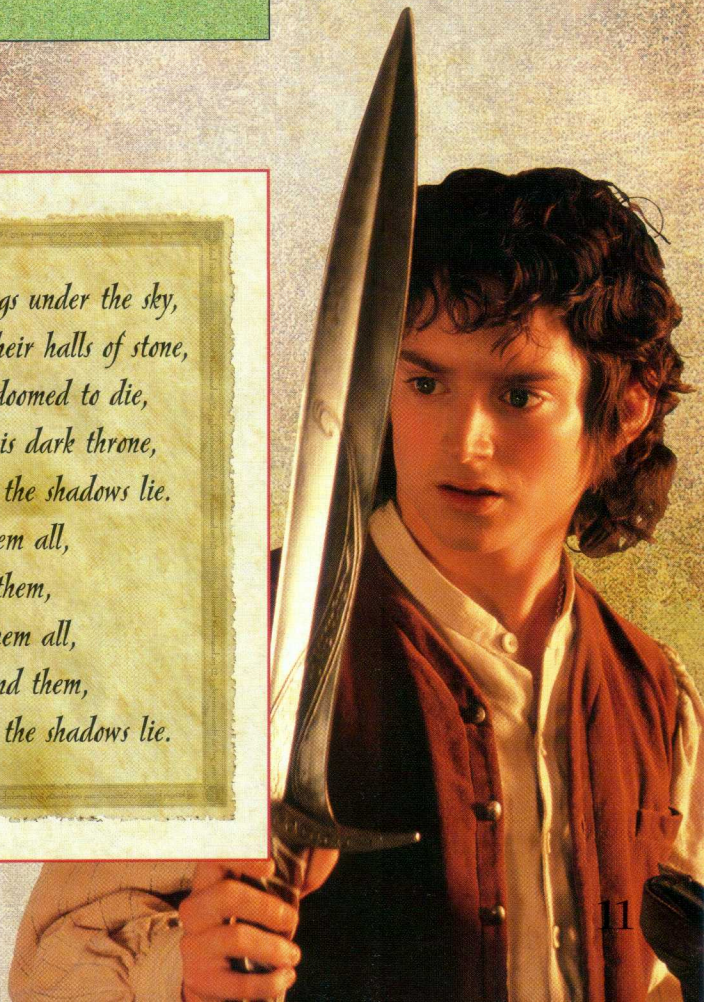
◄ BASE-TO-BASE CONTACT
Aragorn charges a lone Ringwraith and enters close combat. Neither can move again in this turn.

The One Ring Rule

In this scenario we are using a very simple rule to represent the influence of the Ring over its bearer, Frodo. Each turn, before moving any models, the Good player must roll a dice. If the result is a 6 then the will of the Ring has proved too great and Frodo cannot move that turn as he needs to devote all his energies to resisting its power.

The One Ring

Three Rings for the Elven-kings under the sky,
Seven for the Dwarf-lords in their halls of stone,
Nine for the Mortal Men doomed to die,
One for the Dark Lord on his dark throne,
In the land of Mordor, where the shadows lie.
One Ring to rule them all,
One Ring to find them,
One Ring to bring them all,
and in the darkness bind them,
In the land of Mordor, where the shadows lie.



3 Shoot

In this scenario we assume that Aragorn does not have his bow and fights the Ringwraiths with his sword and a flaming brand. No models carry bows, so we can safely skip the Shoot phase.

4 Fight

In the Fight phase, all models in base contact with the enemy must fight in close combat. First of all, any models that are fighting are paired off into individual combats (pic d). If a warrior can join one of several combats, then the player with priority that turn can choose which one he joins (pic e). The combats are then resolved one by one, in an order chosen by the side with priority that turn.

Resolving Combat

To resolve a fight, each side rolls a dice per Attack on the model's profile (the Attacks characteristic of a model is the number under the letter A on the model's profile of characteristics). Aragorn has an Attacks value of 3, so he always rolls three dice! All the other models we are using have just one Attack. In multiple combats the side with more than one model rolls a dice for each model in the fight (or three for Aragorn) and picks the highest score. The two sides then compare their scores and the highest wins the combat. In case of a draw, the side that has the model with the highest Fighting value ('F' on the model's profile) wins the combat (pic f).

The losing models are moved back 2cm (1") and then the winning models strike them and attempt to wound them.

▲ PAIRING OFF

The player with priority must pair off the models into two separate combats.

▲ READY TO FIGHT

The Good player chooses that Aragorn will fight two Ringwraiths, giving Frodo a better chance of survival.

ATTACK VALUES

Aragorn	Frodo	Ringwraith
A 3	A 1	A 1

▲ DRAW!

The highest roll on each side is equal. Checking the profiles you can see that Aragorn will win because of his superior Fighting value.

'If by my life or death I can protect you, I will.'

ARAGORN TO FRODO

Rolling to Wound

The winning player rolls one dice to wound for each model on his side (apart from Aragorn, who again gets three dice because of his Attack value of 3).

Aragorn needs a 6 to wound a Ringwraith (pic g), and Frodo needs to first roll a 6, then roll the same dice again and roll a 5 or more to wound a Ringwraith! Ringwraiths are really difficult to kill! On the other hand the Evil side needs only a 4 or more to wound Frodo (pic h) and a 5 or more to wound Aragorn.

We know that Aragorn has 3 wounds on his profile (the number under the letter W on his profile of characteristics) and Frodo has 2, so the Ringwraiths will need to wound the Hobbit twice and Aragorn three times to bring them down.

◄ *One of Aragorn's attacks is strong enough to wound, and banish, a Ringwraith.*

► *Frodo is wounded by the Ringwraith. If he is wounded twice he will be killed.*

Wound Values

Aragorn	Frodo	Ringwraith
W	W	W
3	2	1

Scores Needed to Wound

Attacker \ Defender	Aragorn	Frodo	Ringwraith
Aragorn	n/a	n/a	6
Frodo	n/a	n/a	6 (followed by 5)
Ringwraith	5+	4+	n/a

Winning the Game

The game ends when one of the following situations occurs:

- Frodo is killed (the Evil side wins the game).
- Frodo manages to escape by moving off the side of the game area where Aragorn started (the Good side wins the game).

Frodo Baggins™

Now that you've played 'Pursuit of the Ringwraiths' you'll want to get on and paint your model! This pack's Painting Workshop takes you through the basics of painting Frodo. As Frodo is a character figure it is worth spending a little more time painting him.

Frodo's Desperate Flight

In this pack's Battle Game (pg 8–13) Aragorn races to save Frodo as he flees from the clutches of the deadly Ringwraiths. To paint your Frodo miniature you'll need the following acrylic paints – red, black, flesh, brown, white, silver, gold and green. To help you get started, a pot of red paint has been supplied with this pack of *Battle Games in Middle-earth*. The other colours were supplied with Gaming Packs 1 and 2, but if you don't have these you can purchase additional paints from Games Workshop stores, or order them direct from our website.

Painting Essentials

You Will Need

A PAINTBRUSH

RED, BLACK, BROWN, FLESH, GOLD, GREEN, SILVER AND WHITE ACRYLIC PAINTS

A SMALL POT OF CLEAN, COLD WATER

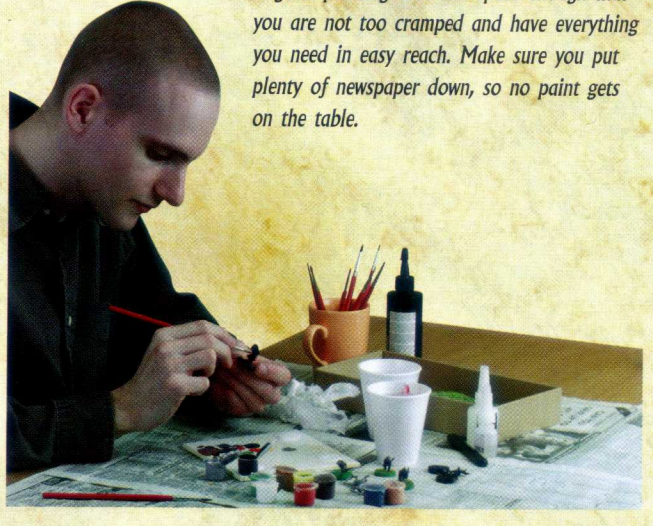
MIXING TRAY

NEWSPAPER

KITCHEN ROLL OR TISSUES

PAINTING AREA

A good painting area has space enough that you are not too cramped and have everything you need in easy reach. Make sure you put plenty of newspaper down, so no paint gets on the table.



1 Assembling

Carefully remove any excess metal (we call this 'flash') using clippers or a craft knife. Don't worry if you accidentally scratch the model as any minor nicks will be covered during painting. Be careful not to snap off Frodo's sword. If it bends at all then you are being too heavy-handed. Finally, slot Frodo into his base and secure him with superglue. While plastic models can be stuck with other types of glue, for metal models you will need to use superglue.

◄ *When using a craft knife, always cut away from your hands.*

► *Secure Frodo to his base with superglue.*

Recap

2 Undercoating

Before you begin painting your metal miniature you'll need to undercoat it, as shown in previous Painting Workshops for the plastic models supplied with Packs 1 and 2. This will ensure that the paint adheres properly. Give your pot of black paint a good shake before opening to ensure that it is thoroughly mixed. Use your brush to put a blob of black paint onto the mixing palette. Then add a drop of water to the end of the brush and mix it into the paint on your palette. This will prevent the undercoat paint from becoming too thick and hard to apply. Hold Frodo by his base and carefully paint the whole model black. Don't worry if the paint is too runny – simply add a little more paint to thicken it up. When you are finished, leave the miniature to dry and thoroughly clean and dry your brush.

► *Your Frodo model should be undercoated using black acrylic paint.*

◄ *Once you've undercoated the model you can speed up the drying process by holding it under a light for a few seconds.*

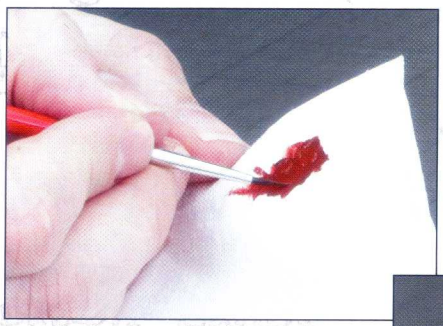
Painting Your Frodo™ Miniature

1 Frodo's Hair

Frodo has dark brown, almost black hair. We decided to highlight it a little by flicking it with light brown. This painting technique is called 'dry-brushing', which we have already covered in depth in the Painting Workshop in Pack 2. Mix a little brown and white paint together to create the shade of brown you think looks best, and follow the steps below.

Dry-brushing

With this technique you can highlight certain textures (fur and hair) and items (metal). Apply a light tone to your brush, wiping off most of the paint. Quickly flick the brush over the model's hair. The paint will catch the raised areas of the model but leaves the recesses dark. Some paint may get onto the face, but this will be painted over in Step 3.



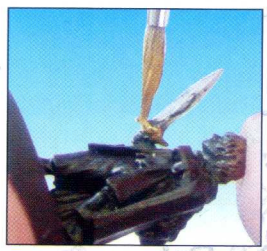
◄ *When dry-brushing, you need to wipe almost all of the paint off your brush.*

► *Flick the brush quickly over Frodo's hair to create the highlighting effect.*

2 Frodo's Sword

Paint Frodo's sword 'Sting', including the hilt and pommel, with silver. Try to leave the grooved design black. Then, paint the hilt and pommel of Sting with gold. Painting the gold over silver in this way has the effect of making the gold paint gleam much more brightly than if it were just painted over black.

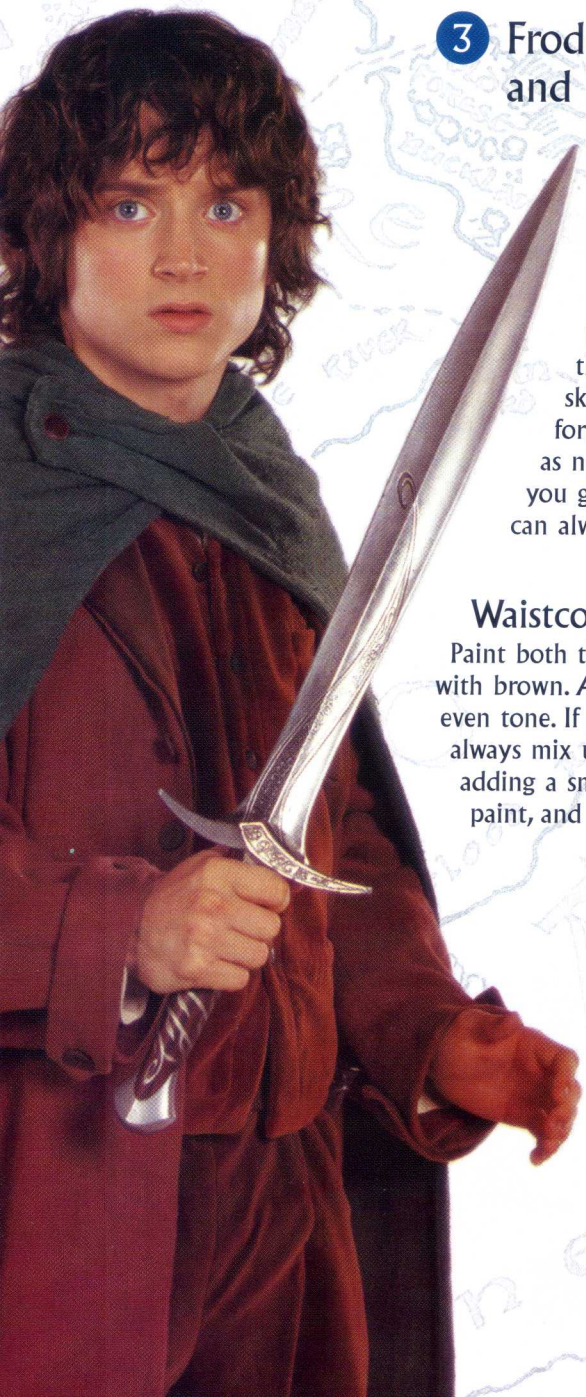
◄ *The whole sword needs to be painted silver.*



► *Your Frodo model will now look like this.*

◄ *Gold paint gleams much more brightly if it is painted over silver.*

3 Frodo's Skin, Waistcoat and Backpack



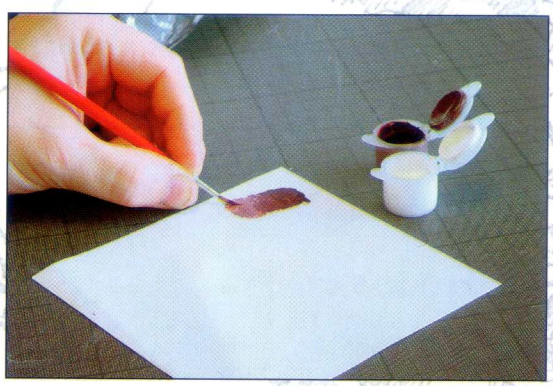
Skin

Frodo is quite pale for a Hobbit, so you can try mixing a new colour of paint to use. Mix some flesh with some white to create a pale skin colour you think looks realistic. Paint all the skin areas with the pale tone (don't forget the hands and feet). Try to be as neat as you can, but don't worry if you go over any other areas – you can always touch up these slips later.

◄ *Frodo's skin, after painting with the pale flesh colour.*

Waistcoat and Backpack

Paint both the waistcoat and the backpack with brown. As usual, try to achieve a neat, even tone. If this looks too dark, you can always mix up a slightly lighter tone by adding a small spot of white to the brown paint, and use this colour instead.



▲ *Mix a little white into your brown paint until you achieve the tone you want.*

► *The backpack is coloured brown.*

◄ THE RINGBEARER

Frodo has a great burden to bear – the One Ring. It is the source of all Sauron's power, and if he regains it then all the lands of Middle-earth will fall into a second darkness.

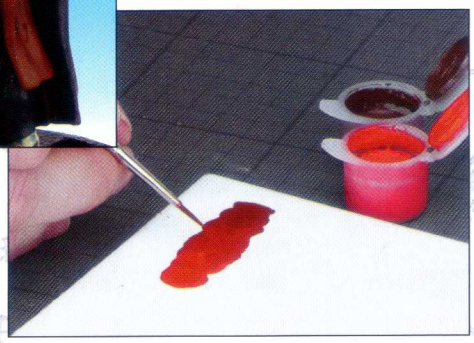
◄ *Your Frodo miniature at the end of Step 3.*

4 Frodo's Jacket and Trousers

The jacket is reddish-brown and the trousers are grey. You will need the brown, red, black and white paints.

First, mix an equal amount of brown and red paint together on your palette and paint the jacket neatly. Don't forget to do the sleeves! Next, mix black paint with a tiny quantity of white to make a dark grey. Paint the trousers with the new grey colour.

◄ *Paint the jacket with a mix of brown and red.*



◄ *Don't mix paints in their pots, as this will spoil the colour.*

◄ *Your Frodo miniature at the end of Step 4.*

► *Frodo's cloak should be painted with a dark green mix.*

◄ *Mix green and black to get a dark green colour.*

5 Frodo's Cloak

The cloak is a dark green colour. In order to paint this you will need green and black paints. Mix these together on your palette and paint the cloak. Aim to get a neat, even coverage over the whole cloak.

▲ *At the end of Step 5, Frodo looks like this.*

6 The Ring

In Frodo's hand is the Ring, hung around his neck on a silver chain. Whilst you can't see the Ring, it's very important to focus on where it is – after all, this is the reason Frodo left the Shire. We are going to paint the chain around Frodo's neck with silver. Take a small amount of silver paint and gently brush over the chain. Be careful not to splash the paint onto Frodo's hand!

◄ *Be careful to get silver paint only on the chain.*

7 Finishing Off

To finish Frodo we have decided to use a little bit of green flock on the base. This is a fine green powder that can be stuck on to resemble a grass texture. You can also use static grass for this job if you have any.

First paint the entire base of the model green, and leave it to dry. Once this has dried completely, you will need to paint the top surface of the base with PVA glue. Carefully avoid getting any glue on Frodo's feet, or the rim of the base.

While the PVA is still wet, dip Frodo's base into the green flock. Lift the base out of the green flock and gently blow away any excess from the model. The green flock will have stuck to the glue to give a neat finish to your Frodo miniature.

▲ *While the PVA glue is still wet on top of the base, dip it into the flock.*

► *Your finished Frodo model, ready to take on the evil Ringwraiths.*

Making a Hedgerow

Although a flat gaming table is all you need to play games on, it will look much more impressive with the addition of some scenery. Hedgerows affect the way your models move, and so they will add an extra element to your Battle Games.

Creating Your Hedge

In this Pack's Modelling Workshop we're going to be taking a look at how to make hedgerows to add obstacles for the models on your battlefield. The main source material from which the scenery piece is constructed is a green pan scourer! This has just the right texture to make a leafy hedge, like those found in the Shire – home of the Hobbits. All of the various materials and tools you'll require to create a hedgerow are listed below, and can either be obtained from Games Workshop stores, DIY stores or even the supermarket.

You Will Need

PVA glue

Static grass or Modelling flock

Black and white acrylic paints

Large paintbrush

Craft knife

Green pan scourer

Cardboard (1mm thick)

Scissors

Stapler

Handful of small pebbles from your garden

Available from your local Games Workshop store

All available from your local DIY store

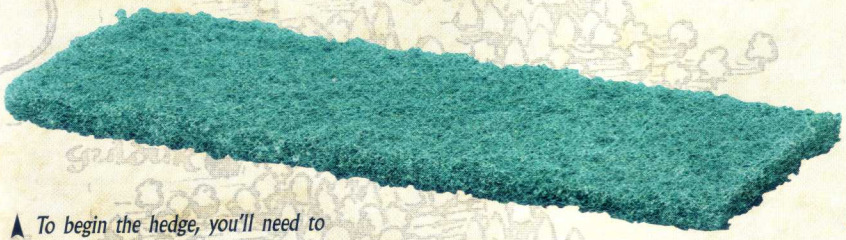
1 Making the Base

To make sure that our hedge stands up, we are going to base it on a piece of thick cardboard (pic a). Cut out a rectangle shape that measures about 5cm/2" x 15cm/6".

Next, using your scissors, round off the corners of the card to make them curved (pic b).

▲ *Rounding the corners of the base gives it a more natural look. You are now ready to start on the hedge itself.*

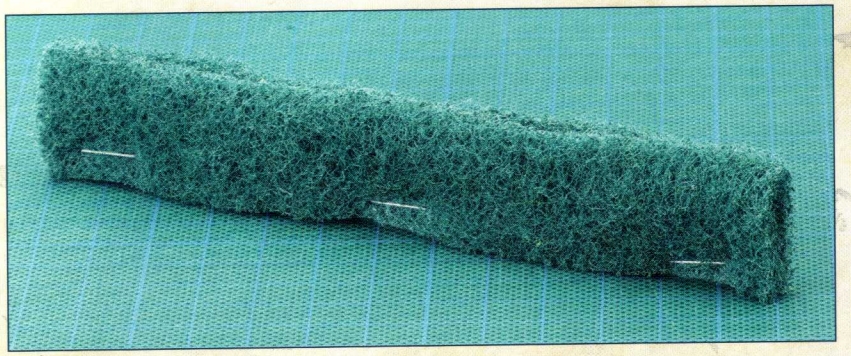
2 Forming the Hedge



▲ *To begin the hedge, you'll need to cut a piece of pan scourer to the required size.*

Cut out a rectangle measuring 5cm/2" x 15cm/6" from the scouring pad with a pair of scissors or craft knife. When using a craft knife don't forget to cut onto thick cardboard or a cutting mat so that you don't mark the tabletop you're working on!

Carefully fold the pad in half along its length. Your hedge will now be the right height. Staple the pad together where the two sides end. Three staples – one at either end and one in the middle – should do the trick. Your hedge now needs to be based.



▲ *Your hedge at the end of Step 2.*

Modelling Materials

PVA Glue

This is a white glue that can be applied straight from the nozzle or diluted down with water and painted on with a paintbrush. PVA glue dries clear in about 2–4 hours. It is very strong and will stick most materials.

Static Grass

Used to cover gaming terrain to give it a natural grass-like texture, static grass is available from all Games Workshop stores. Diluted PVA glue is used to stick the grass to the model you are making.

Modelling Flock

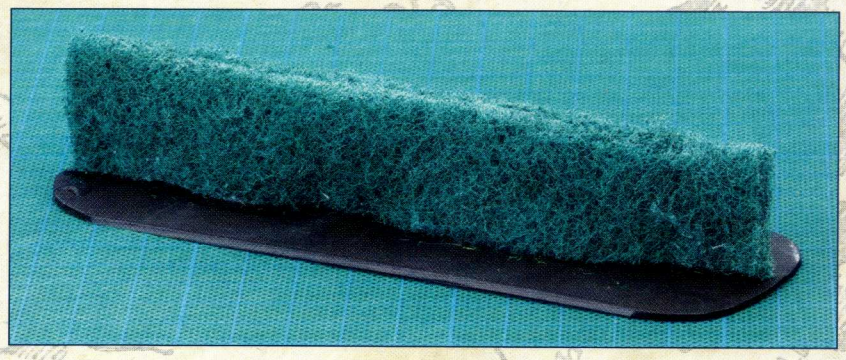
A good alternative to static grass. In this case we have used it to create a leafy look to our hedge. Again, diluted PVA glue is used to stick flock onto a model.

Green Pan Scourers

To make our hedge we are going to use a green kitchen scourer – the sort that can be bought in any supermarket.

3 Attaching the Base

Pour a line of neat PVA glue down the middle length of the card you cut out in Step 1. Position the pad onto the glue with the stapled end at the bottom. Gently apply pressure to the top of the pad to make sure the glue sticks all along the bottom. Leave the glue to dry overnight.



▲ *Once you have cut out and folded the scouring pad as described in Step 2, attach it to the cardboard base with PVA glue.*

4 Flocking the Hedge

Your pad should now be firmly stuck to the cardboard base. Mix up one-part PVA glue to two-parts water and paint this over the green scouring pad 'hedge'. Before the glue dries, liberally sprinkle modelling flock all over it. Shake off any surplus flock. Once you have done this, your scouring pad should start to resemble a realistic hedge.

▲ *Once the glue is dry, you can add extra layers of the flock by just painting more of the PVA glue mix onto the top of the already stuck flock – this is particularly useful to hide the fold at the ends of the scouring pad.*

▼ *Frodo and Sam evade the evil Ringwraiths using the cover of a hedgerow.*

5 Flocking the Base

Your hedge is nearly finished. Dilute one-part PVA glue to two-parts water and mix together with a large paintbrush. Paint the watered-down glue onto the card base around the hedge, covering the card completely. Then, quickly cover the wet glue with static grass (or modelling flock if you prefer), shaking off any surplus. Your hedgerow is finished.

▲ *It is easier to flock the hedge and let it dry completely before you start Step 5 – otherwise you'll get glue all over your fingers!*

6 Adding Rocks

As an optional extra, you can stick a few rocks and pebbles onto the base. Find a handful of small pebbles from your garden – little jagged bits look best. Then stick them to the card base at the foot of the hedge, using PVA glue on its own. This adds an extra level of realism to your finished terrain piece.

▲ *Although it is fine to leave the pebbles unpainted they will match your models better if you paint them. Use a grey colour, mixed from black and white paint. If you want you can use the 'dry–brushing' technique described in this Pack's Painting Workshop (pg 13) to add a coat of lighter grey on top.*

TOP TIP

When you are flocking a base or a large piece of terrain, it may be best to glue on the flock a section at a time. If you paint the whole base with PVA, by the time you start putting on the flock some of the glue may already be dry.

▼ *Barriers like hedges give some protection to anyone sheltering behind them. We will cover the rules for this in future Packs.*

FUTURE PROJECTS

In a future *Battle Games in Middle-earth* Gaming Pack we'll show you how to make this combined hedge/fence scenery to use in your Battle Games. One half of the scenery piece is a hedge, made exactly like the one you have just learned to make in this pack's Modelling Workshop. The other half of the piece is a simple fence, constructed from thin strips of balsa wood that have been stuck together.

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