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Aragorn II



Lord of the Nazgul



Saruman

EXPANDED 3-PLAYER RULES FOR WAR OF THE RING

ADDING NAVAL RULES TO CONSTANTINOPLE

AN F-86 CHECK-OUT FLIGHT FOR AIRWAR





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In this issue...

Expanded Three-Player Rules for War of the Ring

ERIC GOLDBERG

4

Air War: F-86 Check Flight

GREGORY JOHN

8

Air War

DAVID C. ISBY

11

Space Opera

PHIL KOSNETT

16

Just Add Water...

RICHARD BERG

18

Cobra Errata

DAVID WERDEN

23

Travel Notes

DAVE ROBERTSON

24

Drive on Stalingrad

BRAD HESSEL

28

Opening MOVES

REDMOND A. SIMONSEN

2

Designer's Notes

SPIR&D STAFF

3

Your MOVES

THE READERS

26

Forward Observer

RICHARD BERG

32

Playback

THE PLAYERS

33

Feedback/Playback Questions

VOX POPULI, VOX DEI

34



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Opening Moves

Subjectivity and Style

—or—

What Have I Been Doing All These Years

This issue I ask you to bear with me as I engage in a little righteous indignation and artistic defensiveness. See, I get this letter from Tom Oleson (a very nice fellow from California whom I've had the pleasure of meeting a few times). And although Tom is very gentlemanly and a swell person, one of the paragraphs in his otherwise laudatory letter reads as follows:

You say "I am primarily a gamer and...could care less about the subject or historical lesson of a game." It certainly shows! I crave bright colors, the more historical flavor and detail in OOB and maps the better, and the illusion of realism if that's what I have to settle for. With certain exceptions such as *Highway*, and *TSS*, I don't find this in your work. Of course, not only is this your privilege, but my taste may be a minority. I am only sure of this: it is not an insignificant minority! You remind me of Ettore Bugatti, who produced his cars only to suit himself, not his customers. — Tom Oleson

So, after I recover from my short fit of thrashing about on the floor of my office and breaking a few chair legs, I think to myself, Tom has not been looking at much of the stuff I've done over the past couple of years and is reacting to old stuff done under more limited budgets, etc. Or, Tom is not removing his California sunglasses while playing SPI games and therefore has a monochromatic image burned onto his retinas. In an attempt to be objective about his subjective criticism, I make a list of SPI games and rate them against *TSS* and *Highway to the Reich* (the games Tom feels are exceptional examples of colorful flavorful work in my otherwise low-key portfolio). Using Tom's criteria, I assign *TSS* and *Hway to the Reich* relative ratings of "9" in each of the following categories (drawn from his letter):

MAPS

Colorfulness: Bright colors and/or many different shades and tints of color to represent different terrain.

Historical Flavor: I assume this to mean putting in names of towns, et al., that have no effect on the game but provide historical reference points for the player and/or showing different types of terrain with different symbology even if they have exactly the same effect in the game.

COUNTERS

Colorfulness: Bright and/or varicolored counters. One hits a problem in games that have only two opposing sides where each side has no logical subdivisions that could justifiably be made a different color. Keep this limit in mind.

Historical Order of Battle Designations and Flavor: Full unit designations on the counters and/or the use of silhouettes or the use of exotic operational symbols when called for even if there's no functional difference (for example) between an airborne unit and an infantry unit.

Remember when looking at the following chart, that I've rated *TSS* and *Hway to the Reich* as "9" as a standard of comparison — not because I think that they're the perfect expressions of these characteristics on an absolute level.

Note that where the map is basically a display (such as in *Air War*) I've written "na" (i.e., not applicable) and also where the map is a multi-situation map. An exception is *FireFight* which is drawn from actual terrain. Of course, these ratings are simply my opinions of my own work — and you may rightly be suspicious of my ability to be cold and calculating about it. I *have* made an honest effort, however, and an *informed* effort since I know exactly what and how many ink colors I used, how many symbols, etc., in *all* the games. I've tried not to let the *size* of the game influence my estimate of its characteristics (a problem which I believe Tom is having) nor have I allowed my fondness for the game influence me (for example, I loathe

Russian Civil War, but I gave it high ratings based on its obviously lavish use of color and decoration).

VERY IMPORTANT CONSIDERATIONS: Just because a game is highly rated doesn't necessarily mean that I believe it to be an artistic triumph — all we're rating here is whether or not the map and counters are colorful and historically flavorful. I know it's difficult to do, but when you make your own personal evaluation of these characteristics, try not to let your gaming or esthetic sensibilities intrude. Also, some of the games on the list I believe to be *more* colorful and flavorful than the benchmark games — but I've restricted myself to the 0 to 9 scale. The *Outreach* map is perhaps the most dramatically colored map I've ever done (so much so, in fact, that I think it hurts its utility).

Tom makes a remark which I think is beneath his usual style, i.e., that I design maps and counters only to please myself and not the customers. That sort of broad attack is a little unfair and springs from a weakness for hyperbole rather than prudent observation. I indeed have standards and a design philosophy — but since I work in a commercial environment, I *am* sensitive to my audience (that's one of the reasons I'm going on about this whole matter — Tom is a very active, in-

(continued on page 15)

Designer's Notes

WORK IN PROGRESS

Please do not order any of these titles until their availability is announced in *S&T*.

Campaign for North Africa

Awake! The design work for *North Africa* is finished! The last three rules — Patrol, Air Combat and Long Range Desert Forces — have been completed and are now undergoing testing. The rules are being hammered into presentable form and scenario testing will continue for several weeks.

As requested, *CFNA* is a detailed operational level game. However, we have kept the detail off-map to simplify game mechanics. Thus, while typical on-map counters represent divisions and brigades, the basic building blocks are battalions which take individual strength point losses. Other examples of the game's extraordinary detail are truck differentiation into three sizes, distinctions among four types of supplies, individual desert generals, daily weather, and individual planes — with individual fighter pilots! Combat involves three artillery CRTs, two ground combat CRTs (also a "Morale at the Instant of Assault" table), differentiation of ammo expenditure by various units, tank requirements for supporting infantry in assault to make full use of their capabilities (the Commonwealth 1940 armored divisions, which were comprised mainly of tanks, are now in the same mess they were in the campaign without any need for combat strength juggling), and prisoners (capture, care, and feeding of). This detail is enhanced by the use of two different colored dice in some of the tables, permitting results off a pattern of 36 equal possibilities (*a la* APBA Baseball). The detail is also reflected in the ten different *types* of displays that the Players use to keep track of their units and/or supplies status.

In addition, the game has been designed so that it can be played without the detailed supply rules (cutting playing time by two-thirds). Have no fear, all except the first three weeks of playtesting have been with the entire supply sections (they were one of the first sections designed).

Marty Goldberger & Rich Berg

Swords and Sorcery

Our latest fantasy venture is set to resume playtesting now that I have been assigned as the game's developer. To insure the survival of as many of the design intentions as possible, Greg Costikyan came down from Brown University for a week, and we straightened out most of the ambiguities that had been plaguing the game. The components will include one map, 400 backprinted counters, 56 illustrated cards, separate charts, and a fairly long rules booklet. The

(continued on page 29)

RELATIVE COLOR/FLAVOR INDEX OF RECENT SPI GAMES 1976-77

GAME NAME	MAPS		COUNTERS		OVERALL (Average Rating)
	Color	Hist/ Flavor	Color	Hist/ Flavor	
Terrible Swift Sword	9	9	9	9	9
Highway to the Reich	9	9	9	9	9
Revolt in the East (S&T 56)	4	4	9	7	6
Pz Gruppe Guderian (S&T 57)	7	7	8	9	8
Conquistador (S&T 58)	9	6	9	9	8
Plot to Assassinate (S&T 59)	8	3	9	9	7
Road to Richmond (S&T 60)	9	8	8	9	9
October War (S&T 61)	9	na	7	9	8
South Africa (S&T 62)	9	9	7	9	9
Veracruz (S&T 63)	9	9	9	9	9
Raid (S&T 64)	9	na	7	9	8
Cobra (S&T 65)	9	9	9	9	9
After the Holocaust	9	9	9	4	8
Air War	na	na	8	9	9
BattleFleet Mars	5	7	9	9	8
Canadian Civil War	9	na	9	9	9
Conquerors	6	9	9	9	8
Drive on Stalingrad	6	7	7	9	7
Fulda Gap	9	9	9	9	9
FireFight	9	9	9	9	9
Mighty Fortress	9	5	9	9	8
Minuteman	8	6	9	9	8
Modern Battles II Quad	8	7	9	7	8
Napoleon's Last Battles	9	9	9	9	9
Outreach	9	9	9	6	8
Red Sun Rising	7	7	9	9	8
Russian Civil War	9	8	9	9	9
StarSoldier	6	na	9	9	8
Thirty Years War Quad	7	7	9	9	8
Up Scope	na	na	6	7	7
Wacht Am Rhein	6	9	9	9	8
War Between the States	9	9	8	7	8
War in Europe	9	9	9	7	9
War of the Ring	9	9	9	9	9
Wellington's Victory	9	9	9	9	9

SCENARIOS & VARIANTS

EXPANDED THREE-PLAYER RULES FOR WAR OF THE RING

by Eric Goldberg

War of the Ring was, for me, one of those headache projects that attracted all manner of "assistant" Art Directors, each lobbying energetically for one pet graphic tidbit or another. That the game managed to survive this (and the ecclesiastical debates over what Tolkien *really* said on page umpty-ump) is a testament to the spirit of compromise and her handmaiden, Veiled Threat. The elaborate three-player game presented here was the subject of one such debate. —RAS

During the development of *War of the Ring*, the design team reached a decision to add a three-player game to the rules. As I was responsible for playtesting at the time, the job of coming up with feasible three-player rules was given to me. I outlined what I considered a workable set of rules in note form, and then gave it over to the playtesting team. The first week or two was spent arguing over whether or not some of the rules truly reflected what could have happened had Saruman been wiser, but after a while the playtesters settled down to the task of playbalancing the game. Unfortunately, when it came time to print the *War of the Ring* rules, it was discovered that they ran slightly overlength, and the longer (and more complex) version that is included here was cut and changed into a much simpler game.

The discerning reader will notice that the design intentions seem to be at crosspurposes in these rules. While some of the rules are meant to reflect historical or quasi-historical situations (such as Breaking the Staves of Power), others are meant strictly as playbalancing mechanisms. For instance, I will be the first to admit that I do not believe Saruman was intended to be as powerful as I have made him in the Three-Player Game, but in defense of his rating it must be pointed out that the Saruman Player has a good chance of being competitive if the following rules are used.

V. Three-Player Game Sequence of Play

The War of the Ring would have gone much differently indeed if Saruman (see E.10), the greatest wizard of the White Council, had chosen a much wiser course of action. A very powerful being in his own right, Saruman (sometimes referred to as Curunir) secretly bred Orcs at Isengard, and convinced the Dunlendings to join forces with him. It was only Gandalf's timely escape when imprisoned at Isengard and his adroit subsequent actions that prevented Saruman from winning the Battle for Helm's Deep, a battle which would have made Saruman controller of the central part of Middle Earth via his military might.

★ The Three-Player Game assumes that Saruman had been a bit luckier and a bit more politic in his dealings with the Free Peoples and Sauron. Admittedly, it is most difficult for the Saruman Player to win the game because Saruman must wrest the Ring from the Ringbearer and then keep it from the other two Players, but the Saruman Player can make the play of the game most interesting with the various options presented below. In essence, the Saruman Player is challenged to be either the "kingmaker" of the *War of the Ring*, or, should the cards fall right, the ruler of Middle Earth.



Saruman

V.1 Ring Phase

The Dark Power or Saruman Player rolls the die to determine Gollum's "allegiance" for the current Game-Turn. The Fellowship Player can also roll the die to resolve an attempt by a Character who has put on the Ring to remove it.

V.2 Events Phase

The Saruman Player draws an Event Card, and may discard or play it or discard or play any other Event Card he possesses, as desired. The Fellowship Player then follows suit, and the Dark Power Player finishes the Phase in like fashion. At the end of the Phase, the Saruman Player may form an Alliance, roll for possible Control of the Nazgul, attempt to "capture" a Fellowship Character and/or do Mind Battle with the Dark Power Player (Sauron the Great himself!).

V.3 Saruman Player-Turn

The Saruman Player deploys any units that have been mobilized. Then the Saruman Player may move any Characters or combat units under his control. After all Movement has been completed, the Saruman Player conducts all Combats. Remember that Individual Combat occurs before Army Combat.

V.4 Fellowship Player-Turn

The Fellowship Player may roll the die to resolve Escape attempts by any of his Characters who are eligible for such. Then, the Fellowship Player may deploy any combat units that have been mobilized. After that, the Fellowship Player may move any of his Characters or combat units. When all Movement is complete, the Fellowship Player resolves any combats he may wish to occur.

V.5 Dark Power Player-Turn

The Dark Power Player repeats step V.3 in its en-

tirety, substituting "Dark Power Player" for "Saruman Player."

V.6 Game-Turn Indication Phase

The Saruman Player advances the Game-Turn marker one space along the Game-Turn Record Track, signalling the passage of one Game-Turn.

Note that unless specifically stated in the ensuing rules, all rules for the Three-Player Game are the same as the rules for the Campaign Game. Also note that the term "Saruman" is used interchangeably with the term "Saruman Player," and that the term "Sauron" is likewise used interchangeably with the term "Dark Power Player."

W. Alliances

W.1 How to Form an Alliance

The Saruman Player may form an Alliance with either the Dark Power or Fellowship Player. The Fellowship Player may not form an Alliance with the Dark Power Player, or vice-versa.

When Alliances are Declared. Alliances may only be declared in the Events Phase, and they must be declared after all cards are drawn.

"Lending" Units to Allies. Once an Alliance is formed, Players may freely lend their Ally combat units (but not Character units). However, Players must agree as to who will control each unit or stack of units during the Events Phase, and the Player who controls a unit or stack of units is the only Player who may move the unit(s) of his Ally (in other words, no unit may move more than once per Game-Turn). Under no circumstances may a Player allow an Ally to move a Character controlled by that Player.

How to Control Allies' Units. To control a unit normally controlled by a Player's Ally, the Player must have a Character capable of leading combat units in Army Combat in the same hex as the Army units to be controlled. The Player simply moves the Character into the hex with the units to be controlled, and may move the stack from there. Or, a Player may have more Strength Points than his Ally in the hex and thereby control his Ally's units. These conditions must be satisfied as long as a Player that does not normally control a unit moves that particular unit (but need not be satisfied at the beginning of a Game-Turn).

Effect of Allied Stacks. Whenever a combat is being resolved in which the units in a given stack are not normally controlled by the same Player, a modification of one on the die-roll is adjudicated in favor of the Player with the non-Allied stack. That is, if an Allied stack is defending the Attacking Player adds one to his Army Combat die-roll while if an Allied stack is attacking, the Attacking Player subtracts one from his Army Combat die-roll. An Allied stack is defined as any stack that has units, Character or Army, that do not begin the game controlled by the same Player.

Limits on Alliance. The Saruman Player may only Ally with one Player at a time. He may not have an Alliance with both the Fellowship Player and the Dark Power Player at the same time.

W.2 Effects of Alliance on Search

With the Fellowship Player, Saruman may continue to conduct Searches when he has an Alliance with the Fellowship Player, and there is no penalty attached for doing so (other than the wrath of the Fellowship Player).

If Saruman and Sauron Both Possess Nazgul. If the two are Allied and each possesses Nazgul, they must decide which of the Nazgul will make up the (up to) three Nazgul that conduct the Search (i.e., Saruman has three Nazgul, the Dark Power Player has none; Saruman has two Nazgul, the Dark Power Player has one; etc.). If the two Allies cannot agree by the end of five minutes, the Alliance is Dissolved (see W.5), effective next Game-Turn. Should the two Players not agree, there is *no* Search for that Game-Turn. Of course, Players may always choose to forego Search.

W.3 Co-operation Restrictions on Allies

During an Alliance, no unit controlled by one of the Allies may attack a unit controlled by the other Ally.

W.4 Saruman and the Ringbearer

If Saruman should be in the same hex as the Ringbearer when the Ringbearer is killed and the Fellowship Player is Allied with the Saruman Player, the Fellowship Player may opt to "give" the Ring to Saruman, rather than surrender it to some agent of the Dark Power Player or one of his own Characters. To do so, neither Gandalf nor Aragorn may be present in the same hex as the Ringbearer and Saruman, though other Characters controlled by the Fellowship Player may be present. Note that Saruman may not opt to "give" the Ring to a member of the Fellowship should he die; the winner of the entire Individual Combat obtains the Ring.

W.5 Dissolving an Alliance

When one of the two Players in an Alliance wishes to Dissolve the Alliance, the Player who wishes to Dissolve the Alliance merely states that he is doing so. At the completion of the Game-Turn, the Alliance is considered Dissolved. An Alliance is also considered Dissolved if Saruman and Sauron cannot agree on how to run a composite Search (see W.2).

Immediate Effects of a Dissolved Alliance. For the duration of the Game-Turn in which the Alliance is Dissolving (it is not considered Dissolved until the next Game-Turn), all combats conducted with Allied stack have a die-roll modification of *two* (see W.1) versus the Allied stack. The Player who controlled a unit normally controlled by his Ally continues to control his Ally's unit(s) until the next Game-Turn, and may do anything he wishes with those units within the restrictions of the rules for Army Combat.

Effects of Dissolved Alliance on the Following Game-Turn. On the next Game-Turn, any units stacked together with what are now Enemy units may either move or do Army Combat with the units they were previously Allied with, at the Owning Player's discretion (no negative die-roll modification as the two sides are now *not* Allied). There is no obligation to attack a former Ally's units. A Character who is leading a stack that consists solely of Enemy units is automatically placed on the nearest Friendly stack. That character *may* move in the Owning Player's Movement Phase.

A Player may not Dissolve an Alliance in the middle of a Combat or Search; he must state that the Alliance is being broken before any modifications are made to the die roll.

X. Saruman and the One Ring

X.1 Controlling the Nazgul

★ If the Saruman Player gains control of the Ring and moves Saruman to Isengard, Saruman may begin to Control the Nazgul.

Restrictions on Controlling the Nazgul. To Control the Nazgul, Saruman must put the Ring on. Before the Game-Turn in which he may begin to Control the Nazgul, Saruman must spend one full Game-Turn at Isengard (hex W2421) in which he does not engage in Army or Individual Combat, and, obviously, does not move. He *may* Mind Battle, attempt to Persuade a Fellowship Character, form an Alliance and move the rest of the Saruman Player's units normally in the turn that he spends at Isengard preparatory to Controlling the Nazgul.

How to Control the Nazgul. If Saruman has spent the previous Game-Turn at Isengard without moving or engaging in combat, he automatically will Control one Nazgul at the end of the Events Phase of that Game-Turn. If he spends another Game-Turn at Isengard in which he does not move, engage in Combat, Persuade a Fellowship Character, or engage in Mind Battle he will be able to Control one Nazgul more the next turn. On the fourth Game-Turn that he attempts to Control Nazgul, he will gain *two* Nazgul, and so on for all turns after the fourth. However, if Saruman fails to spend a turn in which he does not move or engage in Combat, the cycle must start again, with the spending of a complete Game-Turn at Isengard before another Nazgul may be controlled.

Which Nazgul are Controlled. When Saruman fulfills the prerequisites for Controlling a Nazgul, the Dark Power Player gathers the Character Cards for the existing Nazgul and secretly arranges the Cards in order. The Saruman Player then picks a number from 1 to the number of Nazgul that there are (if all nine are in existence, 1 to 9), or, if he will Control two Nazgul this turn, two numbers from 1 to the number of the Nazgul. The Dark Power Player then counts off the cards, giving the Saruman Player the Character Cards he now controls. Note that the Lord of the Nazgul and Gothmog may be Controlled by Saruman.

Controlled Nazgul Leading Sauron's Armies. If a Nazgul Leading an Army is Controlled by Saruman (i.e., the Lord of the Nazgul or Gothmog), the Dark Power Player rolls a die. On a roll of 1 through 3, the Nazgul and Army become Saruman's, and are treated exactly as a normal Force of Saruman piece; on a roll of 4 through 6, the Army remains loyal to Sauron. All combat units that formerly belonged to Sauron belong to Saruman as long as the stack is led by Saruman or a Saruman-Controlled Nazgul. The moment the stack is either leaderless or led by another Leader, the Army units become Sauron's again.

Nazgul With Enemy Army Units. Should Nazgul find themselves in a situation in which all units in the stack are Enemy (e.g., a Controlled Nazgul that does not "bring" the Army with him), it immediately flies to Barad-dur (E1128) if controlled by the Dark Power Player, or to Isengard (W2421) if Controlled by Saruman.

If Saruman Loses the Ring. Should Saruman lose the Ring and not recover it by the end of two Game-Turns, Sauron begins to Control the (Saruman-Controlled) Nazgul exactly as the Saruman Player Controlled Nazgul from him. Note that Sauron may never Control any Army units that begin the game loyal to Saruman.

Additional Benefits for Controlling the Nazgul. The Saruman Player wins the game if he Controls all the Nazgul in existence, plus the Citadels of Isengard and Helm's Deep, plus the town of Edoras (see Section Z).



Gollum

X.2 Saruman and Gollum

Should Saruman obtain the Ring and then lose it to the Fellowship Player, the Saruman Player rolls for Gollum's "allegiance," and not the Dark Power Player. Of course, the Saruman Player may play all cards that pertain to Gollum exactly as if he were the Dark Power Player. If the Dark Power Player should regain the Ring but lose it before he can bring it back to Barad-dur, he again rolls for Gollum's "allegiance."

X.3 Wearing the Ring

All restrictions and benefits for Wearing the Ring are exactly the same as in Section M, except for the following:



Chief of the Dunlendings

Chief of the Dunlendings. In the Three-Player Game, the chief of the Dunlendings is considered to have a Ring Rating of 3, and can Wear or bear the Ring. Unlike other Characters, he may voluntarily surrender the Ring to Saruman, but may not do so to any other Character.

Saruman. Saruman does not ever become a Semi-Ringwraith (as this would seriously imbalance the game), but must still roll to take the Ring off. Like the Chief of the Dunlendings, he is considered to have a 3 Ring Rating for taking off the Ring. The only Character who can challenge Saruman to an Individual Combat that Saruman may not refuse is Gollum. Gandalf, the Nazgul, Boromir (through the "Boromir Attempts to Seize the Ring" Event Card), etc., must have the Saruman Player's consent before engaging in Individual Combat with Saruman.

X.4 Saruman as Ringbearer in Army Combat

Under no circumstances may Saruman be killed in Army Combat. The only way to kill him is by Individual Combat.

Effects of the Ring on Saruman in Army Combat. Generally, the Saruman Player may find it advantageous to have Saruman wear the Ring in Army Combat. However, if Saruman is in an Army Combat in which the stack he is Leading takes a 50% or greater loss, and either Aragorn possessing

Anduril or Gandalf the White is in the stack that defeated Saruman's stack, Saruman loses the Ring to one of these two Characters. If the Lord of the Nazgul is in a stack that defeats Saruman, Saruman must either surrender the Ring or engage in Individual Combat with the Lord of the Nazgul.

Effect of Reduction of Saruman's Forces. If the Saruman Player ever possesses less than 30 (thirty) Strength Points, any Character may challenge Saruman to an Individual Combat that he cannot refuse.

Y. Three-Player Game Special Rules

Y.1 Barter

★ Within certain limits, Players may trade captives, Magic Cards, Event Cards and information among themselves. The term "barter" is interchangeable with the terms "deal" and "trade."

Who May Engage in Barter. The Saruman Player is the only Player who may Barter with both other Players. The Fellowship Player may not Barter with the Dark Power Player, or vice-versa.

What May Be Traded. All Magic Cards with the exception of the Ring, all Event Cards, and all captives may be freely traded among eligible Players. The details of any and all deals is up to the individual Players.

Example. The Saruman Player has captured Gandalf the White, who has the Magic Cards for Galadriel's Light, Elven Rope and Shadowfax. The Fellowship Player wishes to regain Gandalf the White, but does not have the Event Card to do so. The Saruman Player states that he will trade Gandalf the White for Glamdring (as it will aid him in Combat), Athelas, and Legolas and Faramir as captives. The Fellowship Player feels that he is being gypped, and counterproposes Gandalf and his Magic Cards for Glamdring, Athelas, Legolas and the Event Card that allows Orcs to go into Battle Frenzy. After some utterings about unfairness, the Saruman Player agrees. Incidentally, Players may make deals involving future delivery of Cards or aid (i.e., "and a Hobbit to be named later"), but the Player who promises to deliver in the future is under no obligation to do so.

Information About Cards That May Be Exchanged Among Players. Players may *not* under any circumstances voluntarily show each other Cards that they or their Characters hold. When consummating a trade, all Cards must be placed face down before any of the Players picks up any of the Cards. Players may declare what they have in their hands, but may not show proof. Of course, Magic Cards revealed due to Combat, Event Cards (e.g., Palantirs) or by being discovered on Captured Characters will be known to two or three of the Players and will be verifiable to an extent.

Example. In the above example, the Fellowship Player could give the Saruman Player a "Misty Passes Open" Events Card, instead of the "Orcs in Battle Frenzy" Card, thereby cheating the Saruman Player. Of course, the Saruman Player could have substituted the Sting Magic Card (assuming he had it) for the Shadowfax Magic Card, to complete the doublecross. If it helps any, physical violence is against the rules, and the Player who initiates such has automatically lost the game.

How to Trade Magic Cards. Unlike Event Cards, which may be handed over, Magic Cards must be traded between Characters. When such a Card is to be traded, a Character of each Player involved in the deal must be in the same hex, and one of those Characters must possess the Magic Card to be traded (or any Magic Card, if one Player is gypp-

ping the other). Similarly, a Character to be released from captivity must be released from the hex in which that Character is being held captive, or escorted to an agreed upon rendezvous hex. Of course, a Character need not surrender a Magic Card or captive just because he moved to a given hex. Perfidy is not encouraged but is possible.

Y.2 Saruman and Magic Cards

★ In the Three-Player Game, Saruman may obtain Magic Cards other than the Palantir of Isengard, which he obtains at the start of the game. Also, Saruman and the Chief of the Dunlendings may use all Magic Items as outlined below.

When the Saruman Player May Obtain Magic Cards. Any time that a Magic hex is vacant of Enemy units (units of Allies do *not* count as Enemy units) at the end of a Saruman Player-Turn, the Saruman or Chief of the Dunlendings Character may attempt to gain a Magic Card. If the two are in the same hex, only one attempt may be made, but if the two are in separate Magic hexes, two attempts may be made.

How the Saruman Player Obtains Magic Cards. If Saruman or the Chief of the Dunlendings have fulfilled the above conditions, the Saruman Player rolls a die. On a 1 through 3, the Saruman Player gains a Magic Card from that hex. On a 4 through 6, the Magic Card remains there, and is fair game in succeeding Game-Turns. The Saruman Player rolls once for every Magic Card in the hex.

Anduril and Items Usable by Hobbits Only. Saruman may hold, but not use, these Cards. He may declare that he has such Cards but, as per Y.1, he may not show the Cards.

Shadowfax. Saruman may use the great horse, but the Chief of the Dunlendings may only "hold" the Magic Card for Shadowfax.

Nazgul Controlled by Saruman. Nazgul Controlled by Saruman may *never* use or obtain Magic Cards.

What Saruman May Do with Magic Cards. Saruman may use Magic Cards normally, and has no restriction on the number that he "carries," but the Chief of the Dunlendings may only "hold" three Magic Cards. The Saruman Player may trade or give away Magic Cards (and most likely will dispose of those he cannot use), but will only be able to give away a Magic Card if he has an Alliance with the Player that he is giving the Card to.

Saruman and the Dark Power Player Trades Involving Magic Cards. If Saruman trades or gives away a Card to the Dark Power Player, it is considered lost forever, unless the Dark Power Player at some point trades it back to Saruman. No Dark Power Player may ever use a Magic Card.

Obtaining Magic Cards by Individual Combat. If Saruman or the Chief of the Dunlendings is victorious in Individual Combat, he gains all Cards belonging to the defeated Character when all Individual Combats in that hex are over.

Y.3 Saruman and the Druadan Forest

Any stack led by the Saruman Character may pass through the Druadan Forest, regardless of the presence of Enemy units. Of course, Saruman may do so himself.

Y.4 Saruman in Combat

★ To give the Saruman Player a fair chance, it is necessary to give the Saruman Character certain advantages, as the Saruman Player's hopes of winning are pinned on that Character.

Individual Combat. Saruman may always refuse Individual Combat, unless he is the Ringbearer, and the Dark Power Player possesses a "Gollum Attempts to Seize the Ring" Events Card, and

plays it; or the Saruman Player possesses fewer than 30 Strength Points on the game-map, in which case he may not refuse Individual Combat. Once engaged in Individual Combat, Saruman may not "break off" and escape from the Combat.

Army Combat. Aside from the advantages listed in X.4, Saruman may always automatically be placed at Isengard at the end of an Army Combat in which he takes greater loss in terms of percentage than the Enemy Player. Of course, if he is at Isengard, he may not take advantage of this rule. Aside from that, Saruman must first satisfy the conditions of X.4 before leaving the hex in which Army Combat was fought.

The Chief of the Dunlendings and Nazgul Controlled by Saruman do not accrue any such benefits.

Y.5 Mind Battle

The Palantirs, which were originally used as a communications network for the Exiles of Numenor, were turned to evil uses by Sauron the Great and Saruman the Wise. Such was the power of those two beings that they could control a weaker mind and engage or distract a stronger mind. Sauron used the Palantir of Minas Ithil at his residence at Barad-dur to convince Denethor that Minas Tirith was doomed, and later to gain information from Pippin. But it was a two-way Palantir that he projected his mind through, for Aragorn was able to challenge Sauron and distract him from Frodo and Sam as they made for Orodruin. Some time in the Third Age Saruman discovered the original Palantir of Orthanc, and learned its uses. With it, he communicated with Sauron, and learned of its many uses.

How to Mind Battle. Any Game-Turn that Saruman does not engage in Army or Individual Combat or attempt to Control the Nazgul, he may Mind Battle. If the Saruman Player wishes to Mind Battle, the Saruman Character must be at the Isengard hex (W2421). In the Events Phase, the Saruman Player declares that he will Mind Battle.

Mind Battle With Sauron. If the Saruman Player wishes to Mind Battle with Sauron, he rolls a die. Depending on the die-roll, the Dark Power Player loses from one to six Shadow Points for the immediately ensuing Phases. If Saruman is wearing the Ring, the Dark Power Player loses from three to eight Shadow Points (add two to the die-roll).



Mind Battle With Elrond and Galadriel. Any turn that Saruman Mind Battles with Elrond and Galadriel, he may not Mind Battle Sauron, and vice-versa. If he Mind Battles Elrond and Galadriel, neither of those Characters may use their Sorcery Ratings that Game-Turn.

Fellowship Characters at Isengard. Saruman does not lose the Palantir at Isengard to a Fellowship

Character until defeated by Army Combat at Isengard (no Strength Points remaining).

Y.6 Persuasion of Fellowship Characters

Saruman the Wise had great persuasive powers, chief among which was the employment of his voice. For it was said that he could sway his most adamant enemies to his side by conversing with them, and he certainly impressed people after his power was broken by the Ents during the siege of Isengard. It can be conjectured that if Saruman had used the Palantir to influence weaker minds he would have turned some of the Fellowship Characters to his side.

How to Persuade a Fellowship Character. Any Game-Turn that Saruman is at Isengard, he may attempt to Persuade a Fellowship Character. To do so, both Saruman and the Fellowship Character to be Persuaded must be in the same hex as a Palantir. During that Game-Turn, Saruman may not attempt to Control the Nazgul or Mind Battle, but he may engage in Army or Individual Combat.

Procedure for Persuading a Fellowship Character. The Saruman Player states to the Fellowship Player that he is attempting to Persuade a Fellowship Character. The Fellowship Player determines whether or not there are any Fellowship Characters eligible for Persuasion, and, if not, Saruman has "wasted" the Events Phase. If there is a Character eligible, that Character must successfully make his Capture die-roll (Characters without Capture Ratings are assumed to have a Rating of 3), or else that Character will immediately begin moving towards Isengard, and will not stop unless another Fellowship Character enters the same hex at the end of the Fellowship Player-Turn, and the Persuaded Character makes his Escape die-roll (again, Characters without an Escape Rating are assumed to have one of 3). When the Persuaded Character reaches Isengard, he is considered Captured.

Characters That May Not Be Persuaded. Characters with a Movement Allowance of zero, Aragorn, Gandalf (either incarnation), Celeborn or the Ringbearer may not be Persuaded.

Escape From Isengard. The only way escape from Isengard may be made is by the "Eagles!" Event Card. Otherwise, the Saruman Player must free a Character or Isengard must be militarily conquered.

Y.7 Breaking the Staves of Power

At some time during the beginning of the Third Age, five beings of great power came to Middle Earth. These were the Istari, known to the common folk as wizards. It was assumed that the Valar sent these beings to Middle Earth, and, indeed, the Istari themselves reinforced that opinion. Among the greatest of the Istari were Gandalf, known as Mithrandir, and Saruman, known as Curunir. At the beginning of the War of the Ring, Saruman was acknowledged to be the most powerful of the Istari, and was made head of the White Council. But after the defeat of Saruman's forces at the hands of the Ents and the Rohirrim, Gandalf the White became most powerful among wizards. He so signified by breaking Saruman's power object, the Staff of Power.

The first time that Gandalf (either incarnation) and Saruman engage in Individual Combat, the loser (if he may come back — i.e., Gandalf the Grey would be able to return as Gandalf the White, and Saruman would be able to return if it were the first time that he had been killed, see Y.9) is considered to have had his Staff of Power broken by the winner. From then on, the loser always uses the C column when utilizing Sorcery, and may never become as proficient at Sorcery as he once was.

Y.8 Search

Hand and Eye Orcs. For Search purposes, all Hand Orcs (those Orcs with a White Hand on their shields on the back of the Search Cards) work for Saruman, and all Eye Orcs (all Orcs who do not have a White Hand on the back of the Search Cards) work for the Dark Power Player. If an Orc Search Card is turned during the Search Phase, determine which Player's Orcs are doing the Searching. That Player adjudicates all of the Search procedure, and need not inform the other Player of any results of the Search. All Hand Orcs head for Isengard (hex W2421) and are moved by the Saruman Player if they capture any Characters, and all Eye Orcs move towards Barad-dur (hex E1128) and are moved by the Dark Power Player if they capture any Characters.

Example. A Hand Orc Search Card is pulled. There is a stack of four Characters in an Area listed on the Search Card, so the Saruman Player proceeds to Search for those Characters. He discovers that Aragorn, Sam and Frodo are in that hex (Gandalf has evaded Search with the Elven Cloak), and successfully Captures Aragorn and Sam. The Orc counter is placed on the game-map with the two Captured Characters, and is in all ways considered to be a Saruman unit. Note that the Saruman Player need not inform the Dark Power Player that he has discovered Hobbits via Search; and if the Dark Power Player has not been mobilized, this decision could be very important indeed.



Nazgul Search. If both Players (Saruman and the Dark Power) possess Nazgul, and the two do not have an Alliance, both Players may send up to three Nazgul to Search in a particular Province. At that point, each Player rolls a die. The high die-roll Searches first. In event of a tie, the die is rolled again until one Player rolls higher than the other. Should the first Player successfully Search, the second Player has the option of either engaging the Nazgul of the first Player in Individual Combat and then engaging in Search (if there are any survivors), or proceeding directly to Search. If the first Player is unsuccessful in Search, the second Player may still search, and may be challenged to Individual Combat by the first Player's Nazgul at the end of the Search. If the Saruman Player and the Dark Power Player have an Alliance, only three Nazgul may Search in a given Search Phase. The Players must agree between themselves the composition of the three Nazgul, or suffer the penalties of W.2.

Note. If a Nazgul engages another Nazgul in Individual Combat, all Wounds scored by straight Individual Combat (as opposed to Sorcery) count as Wounds inflicted with a normal weapon on the Endurance Level Chart. In other words, a Nazgul may not be killed by another Nazgul unless the other Nazgul uses Sorcery. Incidentally, those Wounds inflicted by means other than Elven

Swords or Sorcery can be "cured" from Nazgul Controlled by Saruman by removing them to Isengard.

Expenditure of Shadow Points During Search. Saruman never expends Shadow Points to Control Nazgul, and the Dark Power Player does not when engaging in Individual Combat as a result of Search.

Y.9 Restrictions on the Fellowship Player and Dark Power Player

At the beginning of the game, the Dark Power Player may not attack any unit controlled by the Saruman Player until the Saruman Player initiates an action offensive to the Dark Power Player. Actions considered offensive to the Dark Power Player include Mind Battle, Individual and Army Combat with a unit controlled by the Dark Power Player, Alliance with the Fellowship Player, possessing the Magic Card for the Ring, and moving a unit controlled by the Saruman Player onto the East game-map. Until then, the Saruman Player is considered a loyal ally (small "a") of Sauron.

Similarly, the Fellowship Player may not attack a unit controlled by Saruman until a Combat unit controlled by Saruman moves out of Isengard or Dunland, Mind Battle with Elrond and Galadriel is undertaken, a Fellowship Character is Captured or Persuaded, Gandalf's Staff of Power is broken, or one of the other eight members of the Fellowship is killed or an Alliance with the Dark Power Player is formed. Until one of the above events occurs, a unit belonging to the Saruman Player may not be attacked.

Z. Victory Conditions

★ Victory Conditions are included to give the Three-Player Game a purpose, and also to give the Players an idea of what the forces they are representing strove for in the *War of the Ring*. It is not always a guide to how well a Player can play the game, for we believe that is best measured by the enjoyment derived from the game.

Dark Power Player. To win the game, the Dark Power Player must have the Ring brought to the Barad-dur hex (E1128). Or, he may win a military victory by controlling the Citadels of Barad-dur, Durthang, Minas Morgul, Dol Guldur, Minas Tirith, Dol Amroth, Helm's Deep and Isengard, plus the hexes containing Hobbiton and Thranduil's Palace.

Fellowship Player. The Fellowship Player must destroy the Ring (see Section M) to win the game.

Saruman Player. The Saruman Player must Control all existing Nazgul plus the Citadels of Isengard and Helm's Deep, plus the town of Edoras.

More than one Player may win the Three-Player Game, but it is unlikely that this will occur.



PLAYER AIDS

AIRWAR: F-86 CHECK FLIGHT

Or How to Avoid a One-Point Landing

by Gregory John

To say that *AirWar* is complex is to indulge in the high wit of understatement. Of course, once grasped the game mechanics seem natural and necessary and as easy as falling off a, uh, ... well, as easy as *falling*. The problem comes in breaking through the rules barrier and getting a sense of how all the intricacies of the mechanics add up to the best manual simulation of flight published to date. So, listen to the Instructor Pilot and learn to fly.

—RAS

Air War is a fascinating, broad-faceted game that, by its sheer bulk, may daunt the beginner. Yet when a step-by-step approach is adopted, *Air War* is less than the monster it appears at first glance to be. The first thing a player should do is read pages three through fifteen of the rules thoroughly. Having done that, we have provided a "check ride" for him to see how an aircraft actually flies in *Air War*.

CHECKING OUT IN THE F-86

Why the F-86?

Basically, the F-86 Performance Chart is simple enough to learn quickly, while at the same time offering familiarity with performance charts you will use later on.

Briefing

Having made the changes necessary from the errata (see page 11 of this issue) to correct for any errors, this section will talk you through the various tables on the Aircraft Performance chart. *The Basic Information Table* gives a range of data which aid in setting up the game markers as well as acting as a reference during flight for items such as deceleration, energy adding, and so on. On the Turn Mode Table, when you cross reference the Movement Allowance with the altitude, a number will be yielded. That number corresponds to a turn mode (e.g., 2=25°, 3=20°, etc.). After a while, when you get to know the turn modes and the performance of the plane, you will use this table less and less because you will remember what you need.

Next to the Turn Mode Table is the *Acceleration Table*. This table will yield the number of boxes that the Acceleration

Marker will move, per turn, on the Acceleration Progress Track of the Aircraft and Missile Control Display.

Note that, when you move all of these markers around and along their various tracks, what you are really doing is manually setting all the instruments which would normally move themselves in an actual aircraft. In fact, both the Turn Mode Table and the Acceleration Table relate only indirectly to the movement of the airplane counter on the hex grid. Both the *Dive Table* and the *Climb Table* (when properly cross indexed) show actual hexes moved and allowance gained or lost.

Similarly, both the *Roll Table* and the *Flight Parameters* are criteria oriented tables which dictate the limitations of your plane in doing certain maneuvers which involve more than just diving or climbing.

Take out the *Aircraft and Missile Control Display* and place the appropriate markers where they belong: Movement Allowance, Throttle, and all the others, according to the rules, in their respective tracks, all set at zero.

Now place three (3) of the hex maps end to end so that "N" points to "S" on the map adjacent. As you look at this arrangement, on your right should be the "S" of the right-hand map, and on your left should be the "N" of the left hand map (see below).

Place F-86 counter number 1 on hex 1617, map one, facing north.

There are no rules in *Air War* which cover the function of take off procedures. However the throttle, acceleration and movement procedures are so well coordinated in the game design that it is possible to simulate these functions with a little imagination. The Sequence of Play is printed on the back of the Game Charts and Tables booklet. Keep this available, because we will refer to it on and off, and all movement will be executed according to the sequence outlined.

So, there you are, sitting on the runway, waiting for clearance, with the clear blue stretching forever (we know this to be true because there are no cloud markers on the map). Now, gradually ease the throttle for-

ward. Do this by referring to the Acceleration Table. Noting that there is no provision for a throttle setting when you are sitting on the ground, we are going to arbitrarily assume that, with a throttle setting of 0 and an altitude of the same, you may accelerate a full 10 points along the Acceleration Progress Track.

Recall that you are in the Acceleration/Deceleration by Power Segment when you move that marker, and that you complete the phase by moving the throttle to the box that says "1" with the small 120 under it. What immediately happens to the Movement Allowance Marker when you move the throttle up one? Correct. The Movement Allowance Marker moves automatically.

Now we look to Segment 2, the *Flight Attitude Decision*. In this segment you are going to decide whether you will climb, dive, or roll. You cannot climb with a Movement Allowance/Throttle Setting of 1. Check your *Climb Table* to find out why. Similarly, you can do nothing in Segment 4, because you have no energy yet. End of Game-Turn One. With your aircraft not moving any hexes (you are not airborne yet).

In Game-Turns Two and Three you will move the acceleration marker four boxes per turn, and the engines will rev while you sit tight. Make sure you understand the order in which these things occur. Know when the creeping acceleration from Case 8.44 occurs, and when the Deceleration through Inducing Drag counters it.

Now it is Game-Turn Four. Push the Acceleration Marker up four boxes, through box numbers 9, 0, 1, and 2. So, now you have a throttle setting of two, and the Movement Allowance increases by one automatically. The Movement Allowance marker joins the Throttle Setting marker in box two. Now let 'er rip. Ignore the Acceleration/Deceleration Segment, and go directly to Segment 5. Move the aircraft counter forward two hexes to hex 1615. End of Turn Four, and your F-86 is rolling down the runway. The whole process has taken about ten seconds of actual time and moved the aircraft about 500 feet. Check the distances against Case 2.4.

In the beginning of Game-Turn Five, the segments we are going through will be numbered according to the back cover of the Charts and Tables booklets. Read through the sequence of play until the various steps are committed to memory. Begin Turn Five. In this Game-Turn you will gain a little altitude, so, by the numbers:

Game-Turn Five

1. Accelerate four boxes (to box six on the Acceleration Progress Indicator).



2. Place the Altitude Marker in Climb I, wings level. Look through Section 10.0, and find out that you have to consult the Climb Table to know what is happening to your ship. After cross referencing your Throttle Setting (or Movement Allowance, whichever is higher) with your altitude grouping (since you are at zero altitude, you are in the LO group) you find that you move your Aircraft Altitude Marker one box along the "ones" section of the Altitude Gauge. You also know that your Movement Allowance is reduced to 1, as the table indicates. Move the Movement Allowance marker to 1 on its gauge on the display. The minute you moved that Movement Allowance marker, you passed into Segment 3. This is so because you accelerated/decelerated by means other than power, namely by climbing.

4. Skip, because you never pick up energy by climbing.

5. Move the aircraft counter one hex forward. This is why the sequence is so important. If you had moved that counter out of sequence, you might have moved forward two hexes instead of one. Do not fool around with the Sequence of Play, as it governs the game's accuracy rigidly. Furthermore, if you lose track of the sequence, then many procedures (e.g., missile launch) will become confusing. End of Game-Turn Five.

Game-Turn Six.

1. Accelerate four boxes right? *Wrong!* Case 8.38 specifically forbids most aircraft to accelerate by power when climbing. Therefore, at the outset of this turn, you are faced with a decision. You may either gain altitude, or level off and gain speed. Since this is not a scramble, the decision is not even pressing. *For instructional purposes only*, move the Attitude Setting into level flight, the throttle and Movement Allowance to 4. In other words, we are saying for the purposes of this article, that you leveled long enough to build your power and movement up; in excess of 4 Game-Turns. The Aircraft Acceleration Marker is still in Box 6 and the Altitude Marker is still in Box 1 on their respective gauges. Let us begin Turn Six anew, whilst our F-86 counter is moving through hex 1614.

1. Accelerate, and since the marker enters zero, move both the Throttle Setting and Movement Allowance marker to Box 5.

2. Place the Flight Attitude Marker in the Climb I Box, check the Climb Table, and note that you climb 1 level (move the Altitude marker to Box 2) and your Movement Allowance marker is reduced to 4. (Segment 3).

4. Skip.

5. Move the aircraft 4 hexes forward, into hex 1610. The heading is still north. Note how gradual your climb rate is (end Turn Six) and compare it with the steeper rate in the upcoming Game-Turn.

Game-Turn Seven.

1. No Acceleration. You know why.

2. Place the Attitude marker into the Climb II box, and refer to the Climb Table. Note that the Type II Climb is unshaded in order to provide visual clarity. Now the F-86 is climbing 2 levels instead of 1, so the Altitude marker is moved up 2 boxes to setting 4 (about 1000 feet).

3. Reduce the Movement Allowance to 3 because the increase in climb causes a loss of speed, and this is reflected in that way.

4. Skip.

5. Move the F-86 three hexes forward, into hex 1607. End Game-Turn 7.

Review

Now, look for a moment at what you have done. In Turns 6 and 7 you progressed in Segments through a fluid motion. I stress this because, when playing a game in turns, on a hex map, it is easy to forget that all the manipulation you just did went on all at once, reflecting continuous motion. Graphically, Game-Turns Six and Seven look like the figure below.

All of this activity happened in only five seconds; you flew the plane, it reacted, and the instrument panel varied as it was supposed to.

For Instructional Purposes Only, move the Altitude marker to Box 6. All other factors, including the Attitude marker in Climb II, will remain the same for Game-Turn Eight.

Game-Turn Eight.

1. Skip; no acceleration is possible.

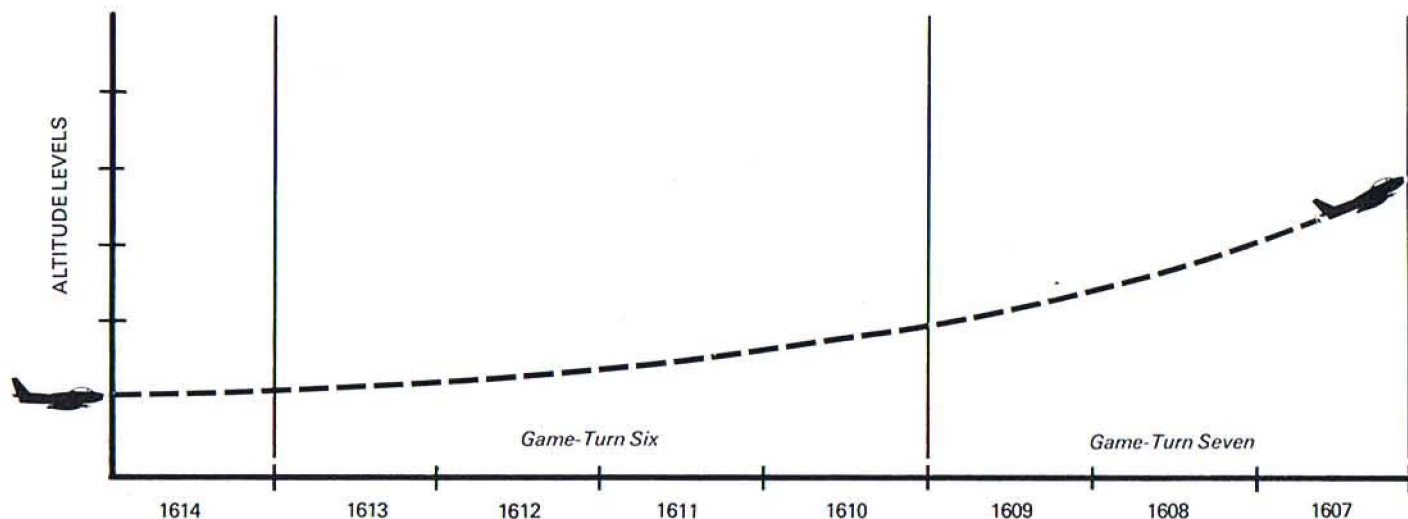
2. Move the Attitude marker into the Pull-Through Box, noting that the Type III Climb was skipped because an F-86 cannot execute the Type III Climb. Note also that there are no provisions on the Climb Table for a Pull-Through. Basically the plane is going almost straight up (but not quite), and the Pull-Through is really a type of maneuver. Go to Case 11.1, and read. **Note:** we are assuming for purposes of this article that the ship was in the Type II climb for the required number of Game-Turns before entering the Pull-Through. Note that, because a Pull-Through is a maneuver, you will have to ignore the sequence of movement for the duration of the Game-Turn, as Section 11.0 indicates. Therefore execute the Maneuver as follows: Move the Altitude from nine levels to ten levels. Move the "tens" altitude marker up to the ten box. You are now at 2500 feet. Be aware of the fact that your climb of one level was *1 less* than you would have gone in the Type II Climb, as required by the Pull-Through rules. Chop the throttle by 7 boxes (or points). This is required in your first turn in a Pull-Through by Case 11.12. You know the cutback is 7 because you looked on the Aircraft Information Table on the Performance Chart. The Acceleration marker winds down to Box 9, and in so doing forces the throttle setting down *one* to Box 4 (480 knots). The Movement Allowance, at 3, automatically drops to 2 because of the throttle. you can drop it between zero and 2, according to the Pull-Through rules.

Move the F-86 counter two hexes forward (to 1605). End Game-Turn Eight. (I hope you have been moving a Game-Turn marker as instructed in the rules.)

Game-Turn Nine.

Here we are in a Pull-Through. You can leave it by either returning to a Type II climb, or executing a maneuver, in this case a wingover. We will do the wingover. Note that as the F-86 is starting its Movement Phase in a Pull-Through *but* will not be continuing in a Pull-Through, it is not subject to Case 11.17 limitations.

Once again, since we are performing a maneuver, the Movement Phase Sequence



goes out the window, and we have to follow the rules. Refer to Case 11.31.

Turn the F-86's counter six hex-points (180°) so that it is facing south, but remains in the same hex. Roll the Flight Attitude marker 4 points. You are now inverted. Reduce the Movement Allowance by 1 (it is now in Box 1 of the track). Place the Flight Inverted Attitude marker in the level flight box. Note that you were not told to climb any levels, nor did you pay a penalty for the 4 points rolled. You gained no altitude because you "went over the top" and are now level, and you didn't really roll at all. What happened was that, in reversing direction and going over the top, your attitude changed naturally without any rolling. The system is simply telling you to roll so that you can relate the attitude change. In reality, what you did during Game-Turns 8 and 9 looks like this:



Note how that attitude change took place, and that you are now flying level and inverted.

By now it should be clear that, with familiarity, moving around all those counters and markers becomes easier. End Game-Turn Nine.

Game-Turn Ten.

You are now flying level.

1. Accelerate 4 points, move the throttle and Movement Allowance to Boxes 5 and 2 respectively.

2. You could roll 4 points here to right yourself. But if you do, according to the Roll Table it will cost you a Movement Point. That's Movement *Point*, not Movement *Allowance*. There are no markers for keeping track of Movement Points; it's like expending Movement points for entering rough terrain in a land game. I suggest that you wait to execute your roll in Segment 5. The rules tell you that you can roll at any time in the Movement Phase of the Game-Turn.

3. Creeping acceleration; Movement Allowance to 3.

4. Skip.

5. Important because you will need this technique when we come to turning: Put one hand on the F-86 counter, and one hand on the Flight Attitude marker. Move the aircraft one hex and say out loud, "one." Roll 4 points and say out loud "two." Move one more hex forward and say "three." When the number you are saying equals the number of your Movement Allowance, then you have

gone as far as you can in the turn. You will find that if you follow this procedure when rolling, or accumulating Turning Points (coming up soon) it makes it easier to grasp what you are doing. End Game-Turn Ten.

Note that there is considerable separation between the Throttle Setting and the Movement Allowance. If you were to engage in another maneuver, you would lose even more airspeed and end up Departing Controlled Flight.

Over the next few Game-Turns, we will study turning, which has the biggest potential for confusion. So, double check the settings on your display to make sure they are right, and that will help keep you from getting lost:

Throttle Setting = 5
Movement Allowance = 3
Energy Points = 0
Altitude Level = 10 (2,500 feet)
Attitude = level
Turning Indicator = 0

So now that the lesson of keeping the airspeed up has been learned:

Game-Turn Eleven.

1. You cannot accelerate in order to move your throttle, because you are at maximum throttle now.

2. Stay level.

3. Creeping acceleration; Movement Allowance goes to Box 4.

4. Skip.

5. Move the aircraft 4 hexes forward to hex 1611.

6. Skip. End Game-Turn Eleven.

Game-Turn Twelve.

1. Skip.

2. Roll 1 point to the right. Your right wing should be dipped and the tail pointing toward the "C" in the Climb 1 box. *Don't* move into the climb box! Just tilt the wings and keep in the level box!

4. Skip.

5. Take note of the Turning Indicator on the Aircraft and Missile Control Chart. Each box represents five turn points (degrees). This will be important, and you will see why shortly. All turning takes place during the Movement Segment, and the physical act of turning costs Movement Points. Therefore, when you get around to moving the aircraft, do so with one hand as you use the other to work the Turning Indicator Marker. Count out loud, because it will be very easy to lose track of how many Movement Points you still possess while making a turn. Read Section 9.0 up to Case 9.4. You are not making a Maximum Performance Turn (i.e., your banked wings are not pointing *straight up and down*). Case 9.55 indicates that you will suffer a penalty on the Turn Mode Table, but by the same token, if you were banked vertical (i.e., wings straight up and down) you would lose 1 level of altitude (Case 9.54) and 2 Movement Points (see Case 9.55 and the penalty on the Flight Parameters of the Performance Chart). The bank you are in now (called a 45°) forces you to add *one* to the Turn Mode stated on the Turn Mode Table of the Performance Chart (see Chart 9.29).

The Turn Mode of 2 thus becomes 3. In other words, instead of being able to turn 25° upon entering a hex, you can turn only 20°. These degrees, all part of a 360° circle which is theoretically drawn around your F-86, divide neatly into 12 units of 30°. There are six sides, *and* six points to a hex. Every time the Turn Indicator marker passes through 30°, the plane physically has turned from a hex side to a hex point, or from a hex point to a hex side. In other words, the nose of the plane has passed through 30° of that circle. This is the basis of logic behind the twelve-point, 30° turning system. The system is really a mite simpler than it initially looks.

By the middle of Game-Turn Twelve, you have gone through segments 1, 2, 3, 4, and are ready to make your turn. The turn is *not* a Maximum Turning Mode, so there will be no speed or altitude loss under Case 9.54.

• Move the aircraft counter with your left hand to hex 1612, and count "one."

• Since 20 Turn Points equals 4 boxes, move the Turn marker four boxes to the right (the direction of your bank) and count "two."

• Move the aircraft another hex forward no turning (to hex 1613) and count "three" aloud. Since you have equalled your Movement Allowance, end Game-Turn Twelve.

Game-Turn Thirteen.

1. Skip.

2. Skip (we are going to continue the same turn).

3. Creeping Acceleration; move the Movement Allowance to 4.

4. Skip.

5. The rules say that you must enter a hex before accumulating Turn Points. You already entered hex 1613 last Game-Turn, so you may accumulate those Points now. Advance the marker 4 boxes (noting that "reset" and zero count as one *box*). As soon as that marker crosses into "Face and Reset" physically turn the aircraft to the right so that its new heading is south-southwest. In other words, it is no longer pointing to a hex *side*, but rather a hex *point*. The Turning Indicator, when all that is through, is now in the 10° box. Count "one" because you shot a Movement Point making this turn.

• Move forward to hex 1614, heading still south-southwest, and count "two."

• Move the turn indicator 4 boxes (i.e., 15, 20, 25, reset-0), physically turn the aircraft counter to the right, facing southwest, and count "three."

• Move forward one hex, into 1515, and count "four." End of Game-Turn Thirteen.

Game-Turn Fourteen.

1. Skip.

2. Skip.

3. Creeping Acceleration, make the Movement Allowance 5, along with the throttle.

4. Skip.

5. You are still turning.

• Move the Turn Indicator marker 4 boxes and count "one."

• Move the aircraft forward into hex 1415 and count "two."

[continued on page 14]

ADDENDA/SCENARIOS & VARIANTS

AIRWAR**What I Meant to Say Was...**

by David C. Isby

When *Air War* was under development, many considered it to be one of the most complex games conceivable. Thus, the designer and developer made every effort to keep the basic systems relatively simple to avoid boggling too many minds. However, to our surprise, it was found that the game was not too complex for too many people, and the complaints that were received resulted from the compromises made in the name of simplicity. It is this turn of events that raised many of the questions that I hope to have answered in these errata.

[3.0] **Addition:** Point Values. The Point Values on each Aircraft Chart are for air-air/air-ground combat.

[8.44] **Clarification:** Creeping acceleration may not occur in a dive when the Movement Allowance is at the Maximum for that Dive Type.

[8.44] **Correction:** Creeping Acceleration may occur when an aircraft is climbing. Acceleration by power, however, cannot occur for those aircraft that are not specifically capable of it.

[9.13] (Optional) **Addition:** Aircraft moving toward a hex-point move in a sequence of entering the right-front hex, then the left-front hex, as shown in the diagram appended to Case 9.12. This sequence should not be broken at the conclusion of a Movement Phase and may be "carried over" into the subsequent Movement Phase. This means that an aircraft that has moved toward a hex-point, and so ended its Movement Phase by entering the right-front hex, must at the start of the next Movement Phase, enter the left front hex. Otherwise, the aircraft would enter two right-front hexes in a row, forcing it to "slide" to the right. **Example:** If an aircraft begins its Movement Phase facing a hex-point and moves directly forward five Movement Points, Case 9.12 would require the aircraft to enter the hexes in the following order: right front, left front, right front, left front, right front (see 9.12 diagram). At the start of the aircraft's next Movement Phase, however, if the aircraft wishes to move straight ahead, it would *not* enter the right front hex as might seem to be required by Case 9.12. Rather, it would enter the left front hex, carrying on the sequence interrupted by the end of the aircraft's Movement Phase. Aircraft which may "carry over" the sequence in such a manner may be designated by putting an inverted counter under them.

[9.22] **Addition:** Example: An aircraft with a Turning Mode of 3 and 25 Turning Points accumulated to the right enters a hex and, by expending one Movement Point above the normal one Movement Point required to enter the hex, the aircraft may accumulate another 20 Turning Points to the right. In this case, the first 5 Points of these new Turning Points would require the aircraft counter be turned one hex-point to the right. The player would then be left with 15 Turning Points (the remainder of the 20 accumulated that turn) accumulated to the right. If, on entering the next hex, the aircraft rolls left and turns to the left, thus

accumulating 20 Turning Points to the left, it would then have 5 Turning Points accumulated to the left, as 15 of the Turning Points were required to move the Turn Point Marker from 15 Points Right to 0.

[9.22] **Clarification:** Aircraft are never compelled to accumulate the maximum possible number of Turning Points in a hex. Note that the Aircraft's Movement Allowance Marker is *not* adjusted to reflect the Movement Allowance in the accumulation of Turning Points or in rolling.

[9.23] (Optional) **Addition:** Aircraft which have moved through an odd number of hexes, however, can "carry over" the last hex they entered into their next Movement Phase. Thus, such an aircraft may, at the start of the next Movement Phase, accumulate Turning Points in the hex it occupies prior to movement. This is normally not permitted, and it is possible here only because the player "carries over" the Movement Point spent for entering the hex from the previous Movement Phase. Otherwise, aircraft with an odd Movement Allowance would be disadvantaged. Players should note such aircraft mentally or place an inverted counter on them.

[9.26] **Clarification:** In regard to aircraft which accumulate Turning Points in a series (e.g., 5/10/5), the series continues from Game-Turn to following Game-Turn.

[9.41] **Clarification:** Aircraft may roll at any time during their Movement so long as they have sufficient Movement Points. **Addition:** An aircraft (except those in a Pull-Through) may be restricted in the number of Points it may roll in a Movement Phase to the amount it can roll without Movement Point cost *if*, because of the expenditure of the Movement Point cost for rolling, the aircraft would move a number of hexes equal to or less than its Minimum Throttle Setting. Thus, Rolling cannot be used to excessively slow down an aircraft.

[9.53] **Addition:** Exception. Aircraft which are in inverted banks and in Type II or III dives may turn at their Maximum Possible Turn Mode without losing Movement Allowance or Altitude as in Rule 9.55. This maneuver is called a MaxPerf Turn.

[9.55] **Clarifications:**

1. The Movement Allowance Marker is moved backwards to reflect the required loss of speed, and the altimeter is adjusted to show the loss of one level of altitude after the Movement Phase in which such losses occur.

2. For an aircraft to have its Movement Allowance and Altitude reduced under this rule, it must have accumulated Turning Points at its Maximum Turn Mode while its wings were vertical.

3. Note that the shift in the Movement Allowance may be partially or completely cancelled out by Creeping Acceleration in the next Acceleration/Deceleration segment.

4. When missiles turn at their Maximum Rate, they lose one Movement Point for the whole Phase, not one Point per hex.

[9.61] **Clarification:** The aircraft's Movement Allowance marker is *not* adjusted downward to show the effect of Movement Points expended for Rolling.

[10.28] **Clarification:** Note that the number found by cross-indexing the Levels Climbed and the Movement Allowance or Throttle Setting is the Maximum Movement Allowance. The aircraft's Movement Allowance may be less than this Maximum and it can be increased to this Maximum only through acceleration.

[10.3] **Correction:** The F-4E is at ML (not LO) Altitude. Add 60 to all altitude levels to represent this.

[10.4] **Addition:** An aircraft coming out of a dive into either level flight or a less steep dive has its Movement Allowance immediately reduced in certain circumstances. If its Movement Allowance in the dive is greater than its Maximum Movement Allowance in level flight or the less steep dive, the Movement Allowance is immediately reduced to the Maximum level flight Movement Allowance. It is then reduced an additional one Movement Point for the effects of Fade-Back Deceleration (8.55). If the aircraft's Movement Allowance is still greater than its Throttle Setting, it *must* undergo Deceleration (8.55). Note, however, that under no circumstances can an aircraft's Movement Allowance exceed its Maximum Throttle Setting (while in level flight) or its Maximum Movement Allowance as listed on the Dive Table (when diving).

[10.41] **Addition:** If an aircraft pulls out of a dive (e.g., goes to a shallower type of dive or level flight) it *must* undergo Fade-Back Deceleration (8.55) for one Game-Turn if the difference between the aircraft's Throttle Setting and Maximum Movement Allowance is more than one, and for one *additional* Game-Turn for every two Movement Points difference between the aircraft's Throttle Setting and Movement Allowance. **Example:** An F-4E comes into level flight from a Type I dive at LO altitude with a Movement Allowance of 10. It goes into level flight with a Movement Allowance of 7 and its Throttle Setting remains at 3. On the first turn in level flight, the Movement Allowance is reduced to 6 (7 for the Maximum Movement Allowance and one for Creeping Deceleration). On the next Game-Turn, it is reduced by one as the F-4 has a difference of 3 (more than 2) between its starting Movement Allowance and its Throttle Setting.

[10.42] **Clarification:** The figures on the Aircraft Performance Charts Dive Tables under the "Lvls Dvd" column represent the maximum number of levels that can be dived at that type of dive (e.g., on the F-4 dive table, LO altitude, the four possible dives — two Type I and one each Type II and Type III — are for 1-2, 3-5, 6-15, and 16-18 levels respectively). If an aircraft goes from one Type of dive to another with less of a Maximum Movement Allowance (e.g., a MiG-17 diving at the Maximum Movement Allowance of 6 in a Type II dive at LO Altitude going into a Type III dive), its Movement Allowance cannot exceed the Maximum Movement Allowance for the new Type dive and must be reduced if necessary.

[10.45] Addition: Reduction in levels dived. Aircraft in a Type II or III dive (not a Pull-Through) have the maximum number of levels they can dive reduced if their Movement Allowance is less than the Maximum permitted at that Altitude. For every Movement Point less than the Maximum Movement Allowance in that type of dive that an aircraft has at the start of its Movement Phase, the maximum number of levels it can dive that Game-Turn is reduced by one. Thus, an F-4E with a Movement Allowance of 5 making a Type III dive at LO Altitude could lose only 14 levels — four less than the maximum — because its Movement Allowance is also four less than the Maximum.

[10.64] Deletion: Delete last sentence.

[10.67] Clarification: Energy Points are not expended (except for Pull-Ups) in a dive.

[10.68] Clarification: The one Energy Point loss due to Case 10.67 must count toward the loss in Energy Points required by Case 10.68. Energy Points lost under the provisions of Case 10.68, however, do not receive the benefits of Case 10.67.

[10.81] Clarification: Aircraft that begin a Movement Phase with a Movement Allowance of zero are also subject to departing controlled flight. **Addition:** An aircraft is also subject to departing controlled flight if it does not move at least one hex and is not in the steepest type of climb the aircraft can make or in a Pull-Through. **Addition:** Aircraft in a Type II or III Climb or a Pull-Through are subject to departing Controlled flight only if their Movement Allowance is zero or they have not entered another hex in that Movement Phase and the aircraft has climbed a number of levels less than a sum equal to twice the aircraft's Minimum Throttle Setting.

[11.12] Clarification: The reduction in Movement Allowance required by section (b) may be counted toward the reduction required by section (c).

[11.12] Addition: Exception. This Deceleration by Power does not occur in instances where it would make it impossible for the aircraft to make a Type III Climb (or II in the case of aircraft incapable of Type III climbs) at its new Throttle Setting.

[11.12] Clarification: Note that this automatic Deceleration by Power applies only on the Game-Turn in which an aircraft enters a Pull-Through from a Type III (or II) Climb. In subsequent Game-Turns in which it begins a Pull-Through, only the penalty in Case 11.17 applies; this is notwithstanding the example appended to that Case.

[11.13] Correction: Type III Dive should read Type III Climb.

[11.42] Addition: Aircraft should roll four points when completing a Split-S. As with a Wingover, there is no additional Movement Point cost for this roll.

[11.43] Correction: At the completion of a Split-S, an aircraft's Flight Altitude Marker is placed in the level flight box of the Flight Altitude Indicator, just as with a Wingover.

[11.62] Clarification: An aircraft with a Movement Allowance of one may make an Immelmann, expending that one Movement Point to perform the maneuver.

[11.71] Clarification: An aircraft need not be rolled in the direction in which it intends to make a lateral rudder roll.

[11.82] Clarification: The aircraft's Movement Allowance Marker is reduced by one less than the number of Movement Points as stated on the aircraft's Flight Parameters. This reduction takes place after the aircraft has completed its Movement. **Correction:** The Flight Altitude Marker is placed two boxes downwards.

[11.83] Clarification: The aircraft must either execute a dive or go toward a dive (i.e., move the Flight Altitude Marker downward) on the Game-Turns following a Vertical Break.

[13.0] Addition: More than one aircraft may occupy the same hex, even at the same altitude. Aircraft may engage in combat with aircraft occupying the same hex, treating it as occurring at a range of at least one hex, provided the firing aircraft could have fired at the target aircraft from the level it maintained in the hex from which it entered the target hex.

[13.17] Correction: The words Pull-Through and Push-Through should be transposed.

[13.19] Addition: Additionally, an aircraft may not engage in Cannon Combat if, in its previous Movement Phase, it has:

1. Performed a Lateral Rudder Roll (11.74)
2. Performed a Barrel Roll (11.93)
3. Rolled six or more points.
4. Rolled four or more points and "jinked" (accumulated Turning Points in two different directions).

[13.6] Clarification: TE result = E.

[14.14] Clarification: Note that for use of Heat-Seeking Missiles, an aircraft has the same tracking cone as the missile it is attempting to fire.

[14.15] Correction: In the last sentence, 8 should read 80.

[14.19] Clarification: An aircraft may not launch a Missile if, in its preceding Movement Phase (which occurred on the previous Game-Turn), it performed any of the actions which would prevent Cannon Combat under the provisions of Case 13.19.

[14.26] Clarification: Remember that a Missile, at the moment it is launched, acquires the same number of Turning and Energy Points that its launching aircraft has.

[14.36] Clarification: The maneuvers missiles perform need not be precisely the same as those which the target aircraft performed, and they need not perform them in the same Movement Phase.

[14.37] Clarification: A missile in a dive need not increase its Movement Allowance by the Maximum possible addition (Case 10.42, 2nd paragraph applies here).

[15.23] Clarification: This procedure is altered slightly for targets which are at a range that is less than six hexes. In such a case, the Target Marker is not placed four hexes away from the target aircraft, but rather it is placed halfway between the Minimum Range of the missile (usually the hex two hexes in front of the firing aircraft) and the target aircraft. Note that Heat-Seeking Missiles may never be fired at a target at less than two hexes range including altitude. If fired at such a target, Heat-Seeking Missiles go ballistic and are lost.

[16.63] Addition: The second part of the first sentence should read: add three for each hex-point turned by the target aircraft (including those turned through Maneuvers); add to the number for the effects of ECM (see Radar Counter Measures, Section 24.0) and subtract the Enemy (non-target) aircraft's Radar Lock-On Strength. (See Case 24.15 for an example).

[17.12] Correction: "Two pods" should read "one pod."

[20.0] Clarification: Surface-to-Air Missiles may be detected only by Radar Search by aircraft with a Radar Search Strength of 9 or 10. For Radar search purposes, the size multiple of all SAMs is reduced by 50% (rounding down). Air-to-air missiles may never be detected in flight by radar search.

[20.31] Clarification: Add after last sentence. However, if the aircraft which obtained radar contact subsequently has its contact broken, all unearned radar contacts are broken as well. "Unearned" radar contacts can be converted into normal radar contacts by going through the normal procedure, but with basic PN increased by 50%.

[22.23] The last sentence in step C should read: The difference in altitude levels between the firing/searching aircraft and other aircraft must equal this.... (Note that this range is counted including two levels as one hex.)

[23.0] Clarification: Aircraft using radar may not attempt infra-red contact from forward-looking infra-red detectors.

[24.15] Clarification: This includes Corridor Chaff and Chaff Rockets as well.

[24.24] Clarification: If more than one radar-equipped aircraft searches for an ECM-equipped aircraft, the ECM equipped aircraft may reduce the effectiveness of all the radars attempting to obtain or maintain contact or lock-on.

[24.36] Clarification: If aircraft have lost contact for any reason (including by virtue of Case 24.39, Deception Jamming), they must re-search and obtain a new contact.

[24.4] Clarification: Radar Detectors detect lock-ons during the first Game-Turn of lock-on attempt.

[24.46] Clarification: "Enemy aircraft" should read "Enemy aircraft or ground radar."

[24.54] Clarification: If an aircraft is protected by a Wild Weasel, it may use either the Wild Weasel's or its own ECM for radar jamming, breaking lock-on, and so forth.

[24.56] Omission: The Ranges of Jamming are: MiG-23CWW: 36 hexes; F-4GWW: 48 hexes; EF-111EWW: 60 hexes; F-105GWW: 36 hexes pre-1973 and 48 hexes post-1973. For Arcs of Jamming, see Case 24.56.

[24.71] Omission: The EF-111EWW should use the same table as the F-4GWW. The F-111A, C, D, and E should use the ALQ-87/91 table (ignoring line 5) prior to 1975 and the ALQ-119M table thereafter.

[25.41] Clarification: The range of 12 hexes does not include levels of altitude.

[25.62] Addition: Shrikes or AS-7s may not be used against a target unless that target has fired or used its radar at least once in the preceding 20 Game-Turns. For Standards and Harms, this figure is increased to 60 and 80 respectively.

[27.0] Clarification: Note that aircrew normally eject after their aircraft has been shot down. Those aircrew who, for some reason, wish to eject before having been shot down add 10 Probability Numbers to their chance of safely ejecting.

[28.3] Correction: The MiG-23CWW may carry 4 ASM.

[30.21] Correction: MiG's Throttle Setting is 5.

[30.34] Clarification: The MiG-21s are C Models.

[30.35] Players should note that the U.S. Player may arm his Wild Weasel with Shrike ARMS.

[33.0] Additions:

9. *India-Pakistan War (1971)*, India v. Pakistan

10. *Ogaden War (1977+)*, Ethiopia v. Somalia

11. *Egyptian-Libyan Fighting (1977)*, Egypt v. Libya

[33.1] Corrections:

Iran

75- F-14A

Ethiopia
77- MiG-21 (late)
Somalia
76- MiG-21 (late)

Vietnam
10 May 1965 should be 10 May 1972

[33.6] **Correction:** Corridor chaff pods have forty Game-Turns worth of chaff.

All Aircraft Performance Charts Correction: Flight Parameters Table "Type III Dive" should Read "Push Through."

F-86 Sabre Chart Corrections: Turn Mode Table. Throttle Setting should read Movement Allowance.

Acceleration Table. Throttle Allowance should read Throttle Setting.

F-5E Chart Correction: Climb Table, LO. The second 5 should be a 6.

F-18 Chart Correction: Roll Table. 9+ should read 4+.

MiG-27 Chart Correction: Turn Mode Table. Throttle Setting should read Movement Allowance.

MiG-25 Chart Clarification: The point Values show the Air-Air Point values for the MiG-25A/C/D, respectively; the (0) represents the air-ground value of all three.

F-4 Chart Corrections: F-4E with slats. Use the turn Mode and Maneuver Figures before slashes, not after.

The F-4S has F-4J electronics.

The F-4J has internal ECM.

F-4 acceleration. ML, Throttle Setting of 7 should be 1.

Tornado Correction: Ceiling should be 260

F-18 Correction: Ceiling should be 220

MiG-15 Correction: Acceleration at LO and Throttle Setting of 3 is 4.

F-86 Correction: Ceiling should be 197

Su-7 Correction: Su-7C should read Su-7B

MiG-17 Correction: The MiG-17D is also known as the MiG-17C.

Basic Fighter Maneuvers, Fig. 1 Addition: Note that the MiG would need to have 5 (or more) Turning Points already accumulated before moving to turn one hex point. Note also that after each aircraft moves, its Movement Allowance and Altitude markers on their Control chart are adjusted as both aircraft have accumulated Turning Points at the Maximum Rate with their wings banked at a 90° angle (the only way you can accumulate Turning Points except in a Type II or III dive). The MiG has its MA marker reduced by 2 and the F-4 (being an unslatted "D" model) has its Movement Allowance marker reduced by one. (This information may be found in the Flight Parameters Chart of each aircraft). Both aircraft also have their altitude decreased by one. The MiG ends up at 25 levels, the F-4D at 26. See Cases 9.54 and 9.55 and note that these reductions are made after each aircraft moves. (Note that this description is based on the original version of chart 9.29 without the changes recommended in these errata.)

Basic Fighter Maneuvers, Fig. 2 Addition: Note that both the MiG and the F-4E must lose airspeed and altitude for turning at their maximum rate as under Cases 9.54 and 9.55.

If the F-4 pilot had been a better tactician and less keen on showing how to yo-yo, he might have done the following:

A. Position Determination Phase: The F-4 is advantaged.

B. Initiative Determination Phase: The F-4 pilot decides to move second.

C. Missile Launch Phase: MiG's too close — use the gun.

D. Disadvantaged Aircraft Movement Phase: The MiG moves as shown, then has its MA reduced by 2 and its Altitude by 1 for the maximum rate turn.

E. Advantaged Movement Phase:

1. **Acceleration/Deceleration by Power Segment:** None.

2. **Flight Attitude Decision Segment:** No change.

3. **Acceleration and Deceleration Segment:** None.

4. **Expenditure of Energy Points Segment:** None.

5. **Movement Segment:** The F-4E moves as follows:

a. He enters hex 1010, (which takes one Movement Point), while simultaneously rolling two points to the left (which takes no Movement Points) so that it may accumulate Turning Points at the maximum rate. It then does so, accumulating the Maximum of 15 Turning Points in hex 1010 (which takes another Movement Point). The Turning Marker is adjusted to show 15 turn points accumulated to the left.

b. The F-4 enters hex 1009 (one Movement Point) and again accumulates 15 Turning Points (one Movement Point). The aircraft is now moved one hex-point to the left.

c. Examining the diagram in Case 9.12, the F-4 now enters hex 1008, (one Movement Point) and does not accumulate any Turning Points.

d. Similarly, he now enters hex 0908 (one Movement Point).

e. Similarly, he now enters hex 0907 (one Movement Point).

The F-4E has now expended all seven of his Movement Points that made up his Movement Allowance for that turn. As he accumulated Turning Points at the maximum rate with his wings vertical under Cases 9.54 and 9.55, the F-4's Movement Allowance Marker is reduced to show a Movement Allowance of 5 (Throttle Setting remains unchanged) and the Altitude is reduced by one level to show 49 levels of altitude.

Note that now the F-4 is in the MiG's "slot hex." As the F-4E is at one hex range, there is no altitude difference as the MiG also lost a level and is at 49. The F-4E has a probability number of 36 (the maximum, from adding 34 and 9) of hitting the MiG with its cannon. Goodbye MiG.

Note: This example shows the aircraft using the original version of Table 9.29 without the changes recommended in these errata.

Suggested Changes:

These are not errata as such, but rather changes suggested by some very knowledgeable people who believe that aircraft turn too fast in *Air War*. They appear to make sense, but I am holding off on making them canonical until we can have further playtesting and evaluation.

[9.29] **Suggested Change:** It has been suggested that this table is in error and that the right hand column should be moved up two lines (e.g., so that now a Turning Mode of 1 is 20 points and a Turning Mode of 3 is 10/15 Points. The last two Turn Modes (17-27 and 28-34) should become 5/0/0/5/0 and 5/0/0/5/0/0 respectively. Note that this is suggested and has not yet been officially approved.

[10.3] **Correction:** Paragraph 3, (b). Increase the Movement Allowance from 3 to 4. Next turn, it will increase to 5, trying to "catch up" with the Throttle Setting.

[11.3] **Suggested Changes:** Reduce all "Game-Turns in Type III Climb" by 1. Aircraft with a "0" may execute the Wingover in the same Game-Turn as they enter a Pull-Through.

Aircraft completing a Wingover are placed in a Type III climb from which they must pull out normally.

[11.4] **Suggested Changes:** Players using the Suggested Changes to Chart 9.29 should also use these changes to the Split-S rules. Other than these changes, the Split-S rules remain the same. Again, these are non-canonical and experimental.

1. Aircraft which have a "0" listed for their "Turns in Push-Through" on the Flight Parameters chart may go from a Type III Dive into a Push-Through, execute a Split-S, and then be put back in a Type III dive all in one Turn. If, however, the aircraft has a Turning Mode of 2 or 3, it may be placed in a Type II rather than a Type III Dive at the player's option.

2. Aircraft with a "1" or more in the "Turns in Push-Through" on the Flight Parameters Chart must begin that number of Movement Phases in a Push-Through before executing a Split-S. Thus, aircraft with a "1" may execute the Push-Through on the first turn the aircraft starts off in a Push-Through.

3. Aircraft are placed automatically in the Type III Dive box after completing a Push-Through and must pull out of the dive normally.

[11.6] **Suggested Change:** Increase all "Game-Turns in Type III (or II) Climb before making Immelmann" by 2.

[11.0] **Suggested New Maneuver:**
HORIZONTAL BREAK

[11.01] **Prerequisites:**

In order to perform a Horizontal Break, the aircraft must have its Wings vertical and be in Level Flight or a Dive.

[11.02] **Procedures:**

Any aircraft attempting a Horizontal Break must immediately determine if it departs controlled flight. If it does depart controlled flight, it does not perform a Horizontal Break, but rather follows the Departing controlled Flight Procedure. If the aircraft does not depart controlled flight, it may accumulate Turning Points at one Turning Mode less than its normal maximum for that Movement Phase. At the conclusion of the Movement Phase, in addition to the Reduction of the aircraft's MA caused by collecting Turning Points at the Maximum Rate with wings vertical, the MA is also reduced by the number of Movement Points required for executing a Break.

[11.03] **Postrequisites:**

The aircraft may not execute another Horizontal Break until a Game-Turn subsequent to a Game-Turn in which the aircraft accumulated no Turning Points.

New Scenarios: Fagots of the Fifties

These two scenarios from the 1950s show the MiG-15 in its heyday, coming out worse for wear against Americans and Israelis. These scenarios are also good for those who prefer the cannon combats of the 1950s scenarios to the missiles used in later actions.

[30.14] **Jebel Libni, 31 October, 1956**

General Situation: Captain Yankel and his wingman were on a ground-support mission when they were jumped by two Egyptian MiG's. Yankel spotted the lead MiG just as it was slipping in behind him. The Ouragons turned hard and the MiG went after number 2, but Yankel was able to shoot him off his wingman's tail before the second MiG could intervene.

[continued on page 14]

Air War [continued from page 10]

• Move the Turn Indicator 4 boxes to 10°, physically turn the aircraft to the next hex point (i.e., heading west) and count "three."

• Move the aircraft into hex 1316 and count "four."

• Move the Turning Indicator 4 boxes to 0°, physically turn the aircraft to the next hexside (i.e., heading northwest) and count "five." End of Game-Turn Fourteen.

Game-Turn Fifteen.

1. *Acceleration/Deceleration by Power Segment:* To show how it works, we are now going to Decelerate by Power. "Unwind" the Acceleration Progress marker the maximum 7 boxes (this information is given on the Basic Aircraft Information Table). This causes the marker to move backward through zero, so take the Throttle Setting and Movement Allowance markers and move them back to 4.

2. *Flight Attitude Decision Segment:* No change. The F-86 will remain in level flight.

3. *Acceleration or Deceleration Segments:* We are not going to accelerate or decelerate other than by power.

4. *Expenditure of Energy Points Segment:* Not applicable, as we have no Energy Points.

In the Movement Segment, we are going to demonstrate a maximum-G "hard" turn, one that uses the aircraft's best turn rate.

Case 9.51 shows us that an aircraft can only turn at its optimum printed Turn Mode (which is 2 for an F-86 at LO altitude with a Movement Allowance of 4) if its wings are rolled at 90°. As the F-86 is already rolled one point to the right, it is only necessary to roll it another point (which, so far, costs no Movement Points) to bring it to a 90° angle. The F-86 now can start to turn at maximum rate.

• Move the aircraft forward into hex 1215 and count "one."

• Move the Turn Indicator marker 5 boxes (25 Turning Points) to the right as the F-86 is accumulating Turning Points at a Turn Mode of 2. Count "two."

• Move the aircraft forward into hex 1115 and count "three."

• Move the Turning Indicator marker another 5 boxes (25 Turning Points) to the right. This means it moves through zero, so the F-86 is now facing north-northwest and has 20 Turn Points accumulated (it gained a

total of 50 Turn Points that turn, 30 of which were accounted for in turning the F-86 one hex-point, and 20 are still accumulated on the Turn Indicator).

Having done this, the F-86 now must pay the costs under rule 9.54 for having made such a sharp turn. Its Altitude is reduced by one level, so its Altitude is adjusted down to read 9 instead of 10 levels on the Altitude track of the Aircraft and Missile Control Display. Also subject to Case 9.54, the Movement Allowance marker is now reduced to 2 because the F-86 Flight Parameters Chart dictates that it will lose 2 Movement Points whenever it turns at Maximum rate. Note that these can be compensated for before the F-86 has to move again by Creeping Acceleration and, in some circumstances, Acceleration by Power.

In these fifteen turns, we have seen how an F-86 has accelerated, climbed, performed a Wingover, and turned. This is just a view of the many potential moves for an aircraft in *Air War*. The only limit to what an aircraft can do is how the player/pilot can use its strengths and weaknesses to emerge victorious in air combat.

[continued from page 13]

Map Arrangement:

A north B

Egyptian

Aircraft types: two MiG-15bis

Movement Allowance: 5

Throttle Setting: 5

Energy Points: #1 4; #2 2

Wings: level

Dive/Climb: Type I Dive

Missiles: none

Hexes: #1 A0914; #2 B0112

Altitude: #1 56; #2 62

Heading: W

Israeli

Aircraft types: two Ouragons

Movement Allowance: 3

Throttle Setting: 3

Energy Points: 0

Acceleration Points: 0

Wings: level

Dive/Climb: Level Flight

Missiles: none

Hexes: #1 A0213; #2 A0211

Altitude: 52

Heading: W

Optional Rules:

Sun Direction: E

Game Length: 15 Game-Turns

Victory Conditions:

The player to destroy more aircraft wins. If no aircraft are destroyed, the Egyptian player wins if he has fired his cannon at Israeli aircraft at least three times. Any other circumstances are a draw.

[30.24] The Last Fagot, MiG Alley 1700, 22 July, 1953

General Situation: Lt. Sam Young led three Sabres of the 51st Fighter Wing into MiG Alley on a high offensive patrol. They spotted a flight of MiG-15's ahead, apparently also on patrol. Lt. Young dived in with his flight and blew away one of the MiG's. It was the last time the MiG-15 and F-86 were to clash in the skies over Korea.

Map Arrangement:

A north B
C D

U.S.A.F.

Aircraft types: three F-86E's

Movement Allowance: 4

Throttle Setting: 4

Energy Points: 0

Acceleration Points: 0

Wings: level

Dive/Climb: Level Flight

Missiles: none

Hexes: #1 D0305; #2 D0107; #3 D0507

Altitude: #1 140; #2 139; #3 141

Heading: N

Chinese

Aircraft types: four MiG-15bis's

Movement Allowance: 4

Throttle Setting: 4

Energy Points: 0

Acceleration Points: 0

Wings: level

Dive/Climb: Level Flight

Missiles: none

Hexes: #1 B0411; #2 B0512; #3 B0314; #4 A1114

Altitude: 130

Heading: E

Optional Rules:

Sun Direction: NW

Pilot Capability: One of the MiG pilots (#4) is a Novice.

Special Rules:

At the start of the scenario, the F-86's are in visual contact with the MiG's, but the MiG's are not in visual contact with the F-86's and must obtain contact through normal visual search. Only MiG #1 may search. Until the MiG's spot the Sabres, they must fly straight ahead and in level flight.

Game Length: 20 Game-Turns

Victory Conditions:

The U.S.A.F. player must shoot down one more aircraft than he loses himself to win. If no aircraft are lost or if the Chinese shoot down an amount equal to or greater than the number they lose, the Chinese player wins.

A Few Final Notes

[10.5] *Correction:* Third Paragraph, fourth line: "one Movement Point" should be "No Movement Points." Fifth Paragraph, fifth line: "two different kinds" should read "one kind."

[21.23] *Addition:* If a Turkey attempts the following maneuvers: a Wingover, Immelmann, Lateral Rudder Roll, Vertical Break, or Barrel Roll, he must roll two dice, with a Probability number of 7 of immediately departing controlled flight. If a Novice attempts a Vertical Break or Lateral Rudder Roll, he has a Probability number of 3 of immediately departing controlled flight.

[21.24] A Novice has the Turn Mode of his aircraft increase by one (e.g., a Turn Mode of 3 is treated as a Turn Mode of 4). A Turkey has his Turn Mode increased by two. Novices also have all Game-Turns expressed in the Flight Parameters table increased by one Game-Turn. Turkeys have them increased by two Game-Turns.

Aircraft and Missile Control Charts: Clarification: All speeds are in Knots calibrated Air Speed.

Opening MOVES [continued from page 3]

telligent gamer and I assume his views to be representative of more than his own personal peeves).

It's a very human trait to concentrate on extremes, remember only the very bad or very good, and to overstate the case when criticizing an artist you wish to influence. The very fact that I've designed more maps and counters than all other folk combined leaves me open to (justifiable) criticism in any number of specific cases. The previous statement, by the way, is not braggadoccio, it's a plain truth that I wish to emphasize in order to perhaps broaden Tom's (and other's) perspective on what I do here at Strange People, Incorporated.

Tom (and others) may have misunderstood the remark I made about caring less about "the subject and historical lesson of a game." That was said in an introduction to an article which attempted to analyze, in an academic manner, the difference between history-oriented gamers and play-oriented gamers. Tom takes this out of context and beats me over the head with it. I meant to point out that my tastes in gaming are catholic (with perhaps the exclusion of tactical games) — no particular period in history has my allegiance. Also, I don't consider myself an historian although I have a more than average interest in history. And I'm primarily interested in how well a game *plays* not how well it demonstrates some historical object lesson.

It would be well to point out here *who* is responsible for *what* when it comes to order of battle information and geographic and historical map information. Many people out in gameland (apparently including Tom, who I thought knew better) believe that Redmond A. Simonsen summons the game maps and counter OB's out of the Dark Universe as is his wont and whim. That just ain't so, fellas. The *game designer and developer* are responsible for what kind of terrain and what sort of labels get put on the map. Those guys (the *historians*, Tom) do the sketch map from which the final art is done (we literally trace right off the sketch map). So if you think there should be more types of terrain in *War in Europe*, see Tom Walczyk, not the Art Director. Or if you object to the spellings of the place names in same (as one twit did in a fanzine) see Mr. Walczyk, *et al.* rather than your 'umble servant 'ere.

By the same token, whether or not counters have designations (or how accurate they are) is the province of the designer and developer. The only input I have is whether or not such information will *fit* on the counter (they are small things, you know) and how it is arranged. Perhaps four or more years ago, when we had more limited typesetting resources, I would discourage the inclusion of extraneous designations because they were so much work to do by hand (using transfer type). One thing I still do (which may irk you) is eliminate unit *size* designations when all the units are the same size. Makes no sense to me to say "battalion" 1600 times when you've got more important

things to say on that tiny square of cardboard... such as historical designations.

In many cases my design options are extremely limited by what the developer/designer hands me as the final map or counter set. I don't have infinite power to change arbitrarily the content and presentation of the game data. There's little one can do with a map for a game like *Frigate* or *Air War*. You can't put historical information on counters for a game like *Patrol* or any game in which the designers (*historians*) have decided to use anonymous "change" style counters.

What I will admit to is that I like game components to be practical and useful. If a game is complex, I encourage the developer to simplify it as much as possible without affecting the simulational/functional aspects. But that's not anything like de-emphasizing the historicity of a game. When it comes to color use, I believe in a harmonious middle-key color scheme. Using bright colors on maps *simply* to use bright colors is childish. If one makes everything bright, then by comparison nothing is bright — it's just garish. Color should be used to separate and emphasize important features — not just to put lipstick on a pretty face that doesn't need it.

As may be the case, Tom perceptively indicates that his taste may be in the minority (however significant). In point of fact, the whole gaming audience is a collection of minorities. There is no one approach that I could use that would satisfy everyone all the time. I get letters screaming for the use of more silhouettes and letters damning the use thereof. I've run Feedback questions on this and other facets of design and the results are almost always debatable. It is my responsibility to attempt to respond to the various desires of my audience. It is my prerogative to establish personal standards and a style that I can conscience. It is my duty to produce work that is commercially viable. The synthesis of these three factors results in the body of work I've accomplished over the past seven years.

There is a saying amongst artists to the effect that "everyone is an Art Director" referring to the frequent experience of Art Directors having everyone, regardless of qualifications, telling them what's good or bad about their work or how it *should* be done. It's often the very same people who decry the purported lapses of *historical* expertise in SPI's (and other publishers) games, who are quick on the trigger when it comes to making sweeping criticisms of an area in which they have no expertise themselves: i.e., graphic art.

Tom is *not* guilty of such presumption in his main thrust simply because he points to a personal craving on a personal basis. He drifts in this direction only when he generalizes his taste to that of a significant minority. As the saying goes, "everyone's entitled..."; everyone has a preserve of personal opinion which no one has the right to discount. What *is* subject to discounting is when the unqualified presume to criticize an artist's work as if they were spokesmen for an informed esthetic. This applies not only to

the graphic arts, but to all art forms (including game design).

There is a notable lack of informed criticism in our hobby (to which I spoke in an earlier Opening MOVES). This lack will only be filled by time and the expansion of our domain. The more people and energy that enter the wargaming universe, the more likely it is that critics of real power will appear. When such a day dawns, I don't automatically expect my body of work to be uniformly praised. Every artist, whether he admits to it or not, is well aware of the turkeys he has publicly birthed. The commercial artist also knows that these turkeys will be around to gobble at him for a relative eternity (he can't buy up his bad old canvasses as some egotistical painters do).

I confessed at the start of this column that it was an exercise in artistic defensiveness. I am aware that one never wins such public debates. One inevitably get hooted at in the next wave of letters. Any number of these letters will take a single statement from this column and rant on about it out of context. Others will completely misread it and become indignant themselves. Still others will make valid and incisive judgments about it based upon what I actually *did* say.

One must, however, bite back once in a while if for no other reason than to keep one's morale up. As you might suspect, most of the mail I get is critical. This is true of anyone with any sort of "public" — I don't feel I'm being singled out in the way these things operate. And even though I know intellectually that many of you basically approve of what I do, nevertheless an occasional emotional counterreaction to the negative comments I hear is necessary for me as an artist. In the community of graphic artists, my work speaks for itself and requires no written defense. Other gaming artists accept or reject my work by the degree to which they incorporate it or synthesize it in their own. Nevertheless, when one is subject to written jibes from an essentially non-art audience, one may respond in kind (if one is lucky enough to be an Editor as well as an Art Director).

If you care to, carefully read my Relative Color/Flavor Index in this column and note how much you agree or disagree with it under the criteria previously described (remembering to use the two benchmark games as a standard) and then answer the pertinent feedback questions in this issue (and write to me, of course — I always read everything you send me whether filled with praise or scorn).

Final personal note to Tom Oleson, whose letter inspired this diatribe: Your letter only touched me off, Tom — much of this column is a reaction to other letters that make yours seem a thoughtful song of praise by comparison. Only the fact that I know you to be a man of taste and intelligence provided me with a reasonable basis on which to use your comments as a springboard. All the best to you — and all the readers*.

— Redmond

*and Ettore Bugatti, one of my favorite automotive designers.

GAME PROFILE & REVIEWS

SPACE OPERA

And Some Operettas, Too!

by Phil Kosnett

Science fiction purist that I am, I am nevertheless glad to see that the family of science fiction/science-fantasy games (by all publishers) has grown large enough to create the sub-genre of wargaming that we now enjoy (or despise, if you are one of those who gags on sf). Even though many of the new games are at odds with my conception of what science fiction ought to be, the inevitable energy that they inject into the sub-genre can't help but eventually produce a few that meet my narrow criteria. —RAS

Once in a while a science fiction story is written that takes a traditional theme, one seemingly done to death by earlier stories, and introduces a fresh angle that gives the subject a whole new dimension. Sometimes this happens in wargames. It just happened in both.

Game Designer's Workshop's *Imperium* is a strategic space game of conflict between the young, strong, cocky, aggressive Terrans (John W. Campbell would have loved this game) and the somewhat sedentary and decadent Imperium which controls much of nearby space. The humans are expanding at the expense of the Imperium, which responds by attempting to crush the humans. The object of the game is simply to wipe out the other side and conquer every star system on the map, which covers quite a bit of space — 14 parsecs by 12.

Each Game-Turn is two years. Movement is unlimited, so long as your ships are making hyperspace jumps between systems on a jump route. Many systems are not connected, so you have to either go directly at 99% of lightspeed (one hex per turn) or jump through other systems until you arrive at your destination. But if you jump into a system with enemy warships, you have to fight a battle before moving on. The jump routes are constructed so there are basically two paths between Terran and Imperium space. Not that this limits strategy in any way. This is a game with unlimited worlds.

For starters, the Imperium player has a certain leeway about his initial placement. He can develop worlds and outposts clustered tightly around the provincial capital, Gashida, or place his holdings in more extended fashion to try to box in the Terrans, who hold only a few systems around Sol at the start of the game. Then there is production. The Terran gets his Resource Units from his planets and outposts. The Imperium Player, representing only a provincial governor, gets the bulk of his from the Imperial government off-map. Thus the Terran has a greater motive to expand, since adding

territory does little for the Imperium's economy.

The RU's (or megacredits, or whatever science fictional term you like) are used to build a wide variety of ships, from scouts at one RU up to battleships at 20. There are also maintenance costs for ships, and the expensive craft cost a lot to keep up. Then you can outfit new expeditions to form outposts, build transport vessels, planetary defense forces, troops, jump troops (who land from orbit without ships; see *Starship Troopers*), and tankers — which are needed to fuel ships leaving one of the two systems without a gas giant "hydrogen pump." Now, it just happens one of those systems is the most fought over no-being's-land on the map. If your tanker is destroyed, your whole starfleet gets to hang around until a new one is built and brought over. Assuming the enemy hasn't ended the war.

And since we have this wonderful array of ships, we have a nice tactical combat system that resolves each battle in a few minutes while providing a "feel" of tactical maneuver. Combat is by beam and missile. Missiles have higher range but beams are stronger, so if the beam ships survive missile fire they'll likely finish off the missile ships. If they survive. Then there are ships with both beams and missiles; monitors — which have the best weaponry and the strongest shields, but no jump engines; fighter squadrons, which are strong and cheap, but must be carried in weak and expensive motherships. Some ships can only be built by one race. Then there are high intensity missile runs and suicide attacks.

The tactical feel is there in planetary assault, too. Ships fire missiles at the planet; planetary defenses fire back; jump troops jump; regular troops land in transports (no, they don't; not if anybody's firing at their tin shields) or battleships; the defending troops hit the worldheads; the attackers break out and pacify the planet — this is all resolved by a few die rolls, but it *feels* good. It's done sequentially, with the different units joining the battle in turn. It *feels* tactical.

In most of these big strategic games, the player is the Galactic Overlord, making all the decisions for a race. Not in *Imperium*. Well, yes, for the Terran player; he gets to walk around in a black cape and a Samurai helmet and talk like James Earl Jones. But the Imperium Player is but a lowly provincial governor, tied to random events tables. The Imperial economy may boom or depress, affecting his budget; a crisis in another sector may force him to detach ships; he may

receive reinforcements from another province; a new Emperor's succession may lead to Civil War, again affecting the budget — but the player may elect to throw in with one side or the other, gaining or losing budget and ships. The player may choose to appeal to the Emperor for additional *funding* (that's defined as *money* that the government gets its hands on) or permission to build capital ships. The six-sided Emperor may in turn grant the request or refuse to listen to any additional requests. In either case the Governor loses *Glory*.

Glory is lost or gained by the loss or conquest of worlds and outposts. When the Glory index reaches a certain point, one side sues for peace. The players then have a random-length period of peace, which they use to furiously rebuild while the fleets they already had fall apart through disuse. Then the loser starts another war. You see, you can play a war in an hour or two, but the real fun is in the campaigns, which can easily last twenty or more wars, and a few weeks of on-off play. This is where long-range planning comes in, especially for the Terran. He gets no victory points for colonizing empty systems, but a couple of wars later the colonies break even and start boosting the economy. (There's even an optional rule for terraforming secondary systems, which support outposts, to primary systems which support rich worlds. It takes 50 turns and a good deal of resources. The point of the rule, naturally, is for the enemy to shove a task force through around turn 48 and blow the outpost to hell, ruining that huge investment.) The campaign ends when you've cleared the map of enemy forces. It may take quite a while.

This game is enormous fun, a big part of which is provided by the flavorful graphics. The cover painting is an unabashed knockoff of *Star Wars*. The map is pretty, black and green and red and white and yellow. The extralarge counters are black on red and white on red for the Imperium; black on blue, white on blue, white on green, and black on green for the Terrans. The ship silhouettes are wonderfully detailed. The GDW staff couldn't refuse a few jokes, of course. One of the Imperial fighters is a sinister black. The insignia of the Terran 7th Jump Troop Brigade is a six-pointed star, not five like its brethren. And the planet Remulak has mysteriously appeared (in response to the Akroid *sic*) and Belushi class destroyers in Battleline's *Alpha-Omega*, I'm told. Other systems are named traditionally (Tau Ceti), given Nivenesque colonist's names (Inferno, Midway), or given Imperial

names suspiciously identical to ancient Sumerian (Gashida, Enki Kalamma). One is named after an SPI employee.

Problems: A few things I would have done differently, but those are hardly *problems*, just differences in viewpoint. The rules are quite short and, as usual for GDW, some points are murky. A little unofficial errata from a telephone call with designer Marc Miller follows.

1. High Intensity Missile Attacks may not be made in Planetary Bombardment. This makes it harder to take worlds.

2. A friendly Outpost in a captured enemy Primary System becomes a friendly World after five turns of Peace, only if the enemy World in the system is held or neutralized.

3. A beam ship may be used to screen a friendly transport or tanker in a missile fire round, even though it may not fire.

4. Enemy ship types cannot be copied. One Imperium monitor is supplied with Teran monitor strengths. This was an error in production, but you can use the ship anyway.

5. Regular troops can assault a world or outpost by landing in a ship, which may undergo fire from planetary defenses.

6. The Imperial Intervention Table runs from 2 to 15. Die roll modifiers apply in Civil War procedure.

7. One stack may move and stop, a second friendly stack may move, and the first stack may move again.

8. Ships can avoid combat by sitting on a planet surface, but they are vulnerable to normal planetary bombardment.

9. Monitors may not move during peace, not even at sublight velocity. They must remain in the hex they occupied at the end of the last war, unless eliminated through attrition.

Also, my map is horribly warped. Marc says they've fixed the problem with the mounted map.

I liked this game. I wasn't particularly impressed by what I heard about it, but when I played it I changed my mind immediately. And there are so many options, every game is different. It may not be a giant leap forward in simulation theory, but it's a lot of fun. Only \$11.98 from GDW, 201 North Street, Normal Illinois 61761. Or Conflict Game Company, 201 Broadway, Normal Illinois 61761. (See, the building's on a corner, and they get their mail through both doors, and they own both companies. Honest!)

Warpgar is a recent \$2.95 microgame from Metagaming. It deals with many of the same concepts as *Imperium* but is less successful on all counts. The micros are all graphically primitive; this one has a drab black on blue 7" x 14" mapsheet and 56 strip-cut white and blue counters with nice silhouettes. The small 20 page rules booklet has a four-color cover. Now, art is subjective, but I think this poorly drawn, garish battle painting is less attractive than the black and white covers of *Imperium* or *Star-Force*, done by better artists. Metagaming is counting on four-color covers to attract attention, and I guess this one will do it.

As a game, it is limited by its size and the length of its rules. The jump route system is the same, though not as fast relative to sublight movement in *Imperium*. The map covers a fictional cluster (again with Babylonian and Sumerian names, coincidentally) and the players start at opposite ends of the maps. Victory is simple; smear the enemy and take his worlds. Players receive Build Points and construct their own ships; ship characteristics are Power/Drive, Warp Generator, Beams, Screens, Missiles, Missile Tubes, and Racks. Ships without Warp Generators must be carried between stars on other ships' Racks, but they are very cheap. The movement rules are almost the same as in *Imperium*. One thing puzzles me — the warplines are used to jump instantaneously between stars, but a warpline can be blocked by placing a ship on it — but the warpline is only a guideline; a jumping ship shouldn't be stopped in a hex it isn't entering. (Huh?)

Combat is by beam or missile against shield, just like *Imperium*. The big difference is that the Combat Results Table is a matrix of options (attack, dodge, retreat) chosen by players, modified by speed differences. There is no die roll. The matrix determines hits, and damage is determined by the differential between weapon and shields. That's pretty much the game. It isn't that it's bad; it isn't. It can be fun. But next to *Imperium* it really looks sad. There's so little there, physically and in terms of game.

Microgame number 5, *Rivets*, is similar. It's a comedy game, where everybody's dead but the robot factories are still churning out cretinous robot fighters called B.O.P.P.E.R.s — Battlefield Oriented Pre-Programmed Eradicator Robots. See, when the USA and CCCP were wasting each other with OGREs (see *MOVES* 33) the Third World nations were wasting their economies buying armies of these little devils. There's an autogyro called the Dive Bopper, and a heavy unit called the Big Bopper, and a light recon unit called the (gasp) Teeny Bopper. The artwork is breathtakingly silly (as it is intended), as is the game. The unique twist is that each Bopper type (there are six) is programmed to attack only one type of enemy Bopper — we said they were stupid. The player, representing the factory, builds and programs his mix. Afterward, Boppers can be reprogrammed only by being recalled to the factory. This was fun the first two times, but the novelty wore off pretty quickly. Also, you can only read the same jokes in the rule book so many times. Design by Robert Taylor. *Warpgar* design by Howard Thompson. Box 15346, Austin TX 78761.

The microgames are selling quite well for Metagaming, allowing a vast expansion very quickly. I'm very happy about this, but also a little worried. The first few micros got away with being physically primitive and essentially skeletal games because they're so much fun to play. *Warpgar* and *Rivets*, in my view, fall short. They will be compared to bigger, more expensive games, games like *Imperium* that have so much more to offer the eye and the brain. I am not suggesting

that Metagaming stop producing micros, only that they get some big games out, too. Currently there are about six unpublished micros and only two full-sized games on the line, as reported in *Space Gamer*.

Star-Smashers of the Biloxi Rangers!

The latest SF from Lou Zocchi is *Space Patrol*, a 28-page rules booklet not unlike *Traveller*. Well, there are a couple of things. It has an outrageously campy cover — a square-jawed, helmeted Anglo-Saxon blasting a green, antennae BEM which holds a nubile young wench in its tentacles — and a lot of distractingly mediocre line drawings within. The rules are typed, not set, though usually clear enough. The game itself is more combat oriented than *Traveller* and *Metamorphosis Alpha*, its competition. Basic characteristics are Strength, Dexterity, Luck, Constitution, Charisma, and Mentality — learning ability, not intelligence *per se*. There is a random generation table for aliens (you might roll for a hermaphrodite wheeled reptile — with precognition and a commission). Rules for gravity, equipment, movement, learning, personal combat, finding artifacts, replacing damaged cyborg parts, and a lot of charts and tables. There's not as much information as in *Traveller* (notably no spaceships, though this game does have aliens — which *Traveller* won't have until its next supplement), but what is there is simple enough to handle. The game master will have to come up with a lot of his own answers. At \$5, it is half the price of *Traveller* — but nowhere near half the information, half the physical quality, or half the fun. (Footnote: there's a short appendix which fits the game into *Star Wars*; just saying which weapons and armor listed earlier correspond to Storm Trooper gear, discussing the Force as a factor of psionic powers covered by the charts. Lou can get away with this; Gamescience is too small to sue. If SPI or GDW tried it there would be trouble.) \$5 from Gamescience, 7604 Newton Drive, Biloxi, Miss, 39532. Designed by Michael Scott Kurtick and Rockland Russo.

An interesting comment from Lou:

"Kurtick assures me that role playing games must be written with a maximum of chrome and asides, because this is the only acceptable format for role playing rules... I thought Taurus had been given some very bad reviews because they spent too much time telling the rationale for the rule, instead of just telling the rule. Why this procedure can be damned for WWII games, but blessed as the only solution for role playing games, is something I cannot understand."

Correction:

Last issue's column erroneously referred to *Starship Troopers*' author as "RAS." That's RAH, Robert A. Heinlein. The typesetter thought I meant Simonsen, I wasn't suggesting that Heinlein and Simonsen have anything in common [except our first two initials — RAS].

SCENARIOS & VARIANTS

JUST ADD WATER...

Naval Rules for Constantinople

by Richard Berg

Sometimes an *S&T* game design takes on a life of its own and inevitably grows beyond the parameters of the issue. Happily, in this case, that which filled the bag too full was a completely independent sub-system of the game in question. To make the counters, xerox the art below, color with pencils or magic markers, and carefully double mount them on good cardboard. Note that the art is arranged for backing up along the vertical axis. Got that?

—RAS

As originally designed, *Constantinople* included a rather long and detailed naval game. For a variety of reasons — all given in the body of the rules specific in the issue — the naval game was excised. For those gamers interested in this aspect of the siege, as well as those history buffs desirous of having a complete picture, we are herewith publishing complete rules for the naval actions that took place at the siege. In addition, sample counters are printed for the naval units.

Additions to the Game-Map

The hexes comprising the coast along the seaward walls are dotted with shoals and reefs. These are represented on the game-map by numbers, which correspond to the shoals and are covered in Case 15.53.

Number Hexes

2	3334
3	2234, 2133, 2132, 2131, 1119, 1018, 0124, 0114, 0113
4	3335, 3235, 3136, 3036, 2937, 2837, 2435, 2335, 2233, 2029, 1926, 1724, 1723, 1622, 1522, 1521, 1420, 1320, 1219, 0918, 0818, 0718, 0617, 0517, 0315
5	2737, 2636, 2536, 2028, 2027, 2026, 0316

In addition, The Gate of the Lighthouse (2536) and Gate of the Contoscalion (2129) are missing and should be drawn on the map.

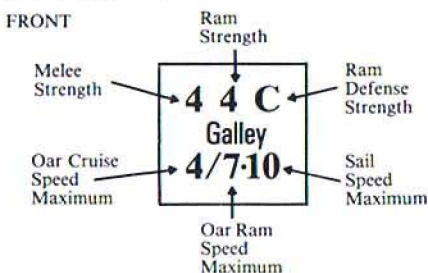
Counters

The counters at right have been provided to accompany the Naval rules. Players may wish to mount the cut-out units on cardboard to facilitate play. Players should note that all Byzantine Naval units are galleys.

[2.0] (addition after the eighth line). First, the Players undertake Naval Movement and Combat, one Player moving his ships before the other player, after which there is a mutual Naval Combat Phase. This segment is repeated five times ("impulses") to create one complete Naval Phase. (The Naval Phase is used only in the Campaign Game). After the Naval Phase...

[3.2] (addition) Naval units have strengths for Ramming and Melee, as well as movement capabilities.

[3.22] (addition)



BACK

[3.33] (addition) The Wind Direction Table, the Wind Velocity Table, The Naval Melee Combat Results Table and the Ramming Table.

[3.4] (addition) As for the ships, each Byzantine naval counter equals 3-4 galleys. Each Ottoman naval "step" is the equivalent of 5-7 galleys, triremes, biremes, fustae and parandaria (troop barges).

OTTOMAN UNITS (Front)

4 4 C Galley 4/7-10	4 4 C Galley 4/7-10	4 4 C Galley 4/7-10	4 4 C Galley 4/7-10	4 4 C Galley 4/7-10
3 3 B Trireme 5/8-12	3 3 B Trireme 5/8-12	3 3 B Trireme 5/8-12		
2 3 B Bireme 6/8-12	2 3 B Bireme 6/8-12	2 3 B Bireme 6/8-12	2 3 B Bireme 6/8-12	2 3 B Bireme 6/8-12
1 2 A Fustae 6/9-12	1 2 A Fustae 6/9-12	1 2 A Fustae 6/9-12	1 2 A Fustae 6/9-12	1 2 A Fustae 6/9-12
1 2 A Fustae 6/9-12	1 2 A Fustae 6/9-12	1 2 A Fustae 6/9-12		

BYZANTINE UNITS (Front)

8 0 D Genoa 0/0-12	7 0 D Genoa 0/0-12	7 0 D Venice 0/0-12	6 0 D Imprl 0/0-12	6 0 D Imprl 0/0-12
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[4.0] (addition, add at beginning of Sequence of Play)

1. The Naval Phase

A. *Wind Determination Segment*: Players determine the wind direction and velocity. Both are rolled for on the first Impulse of each Naval Phase only.

NAVAL IMPULSE (Segments B through E)

B. *Initiative Segment*: Players roll to determine who moves first in each Impulse. High roll goes first.

C. *First Player Movement Segment*: The Player denoted in Segment B to move first moves his ships according to the rules for such. Attempts to Ram occur in this segment.

D. *Second Player Movement Segment*: The Second Player moves his ships, as per Segment C.

E. *Mutual Combat Segment*: Players engage in combat engendered by Segments C-D. Ships sunk are removed from play. Segments B through E are repeated a maximum of five times, each segment being an Impulse. Players may, by mutual agreement, use fewer than five Impulses, but never more.

[5.17] (addition) Begin line 6 "...combat unit, there is a sea assault, or Game-Turn 15, whichever comes first. See Case 1.13 for details..."

[5.39] (addition) Naval units may enter coastal hexes of Galata, even if they are transporting land units, but they may not land such units in Galata.

OTTOMAN UNITS (Back)

2 2 C Galley 4/7-10	2 2 C Galley 4/7-10	2 2 C Galley 4/7-10	2 2 C Galley 4/7-10	2 2 C Galley 4/7-10
		2 2 B Trireme 5/8-10	2 2 B Trireme 5/8-10	2 2 B Trireme 5/8-10
1 2 B Bireme 6/8-12	1 2 B Bireme 6/8-12	1 2 B Bireme 6/8-12	1 2 B Bireme 6/8-12	1 2 B Bireme 6/8-12
1 1 A Fustae 6/9-12	1 1 A Fustae 6/9-12	1 1 A Fustae 6/9-12	1 1 A Fustae 6/9-12	1 1 A Fustae 6/9-12
		1 1 A Fustae 6/9-12	1 1 A Fustae 6/9-12	1 1 A Fustae 6/9-12

BYZANTINE UNITS (Back)

1 0 D Medtrn 0/0-12	1 0 D Creta 0/0-12	2 0 D Venice 0/0-12	2 0 D Genoa 0/0-12	2 0 D Genoa 0/0-12
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[6.12] (addition) Naval units do not exert a ZOC, nor are they affected by Land units' ZOCs.

[7.16] (addition at end of line 3) ...or get their navy into the Golden Horn and use it as a transport. They may embark on ships and assault the Seaward Walls.

[7.32] (addition in 2nd line, after "on land") This includes land units transported to the southern shore of the Golden Horn or landed by Naval Assault on the Seaward Walls. See 15.5.

[7.44] (addition at end of paragraph) Units that may retreat to Ottoman ships may do so, but Players must remember that only one unit may be transported per ship.

[8.26] (addition) Fire Combat does not affect naval units or land units being transported by naval units.

[10.16] (addition) Artillery units may not be transported by ship.

[11.41] (rewrite) On the Game-Turn after the Ottoman Player places at least five naval units in the Golden Horn at the same instant, he may assume that there is a bridge between Pera and the Blachernae Assault Area.

[13.0] THE NAVAL GAME

COMMENTARY:

The naval portion of *Constantinople* is somewhat unusual in that it runs independent of but (abstractly) concurrently with the land portion of the siege. By that, we mean that the naval game is ongoing, while the land game is divided into alternate periods of bombardment and assault. In the land game the combat units retire at the end of an assault period; in the naval game the ships remain in place until the next Naval Phase. Unlike the land game the Naval Phase is divided into five Impulses in which four Segments of the sequence of the Naval Phase is repeated five times (see Sequence of Play, Case 4.1). Thus there are five individual "turns" within one full Naval Phase, although by mutual agreement the Players may use less than five (e.g., if neither side wishes to move that Phase—"turn"). And while the naval game is somewhat independent of the land game it does affect the outcome of the siege simply because the city can be assaulted from the sea, and, furthermore, because possession of the Golden Horn is a key to victory. There are rules for eliminating the naval portion of the game for Players who wish to play a faster game. See Section 19.0 for details.

CASES:

[13.1] THE GENERAL COURSE OF THE NAVAL GAME

At the beginning of each Naval Phase the Players determine the Wind Speed and Direction (the Wind Direction at the beginning of the game is North — blowing North to South; its Speed is initially eight). Each Player then rolls a die; the high die goes first for that Impulse. Thus, a Player could move his units twice in a row, if the die-rolls so indicated. The first Player moves his vessels, followed by the second Player. There is no combat during Naval Movement, with the exception that Ramming takes place during Naval Movement. After both Players have completed Naval Movement there is a mutual Combat Phase, with combat taking place simultaneously. The entire sequence, from Initiative Determination to Combat Phase is then repeated four more times until five Impulses — five repetitions of the Sequence — have been completed, or the Players stop by mutual agreement. The vessels are left where they stand at the end of five Impulses and play proceeds to the land game.

[13.2] THE NAVAL UNITS

The counters for the naval units represent a wide variety of vessels, both sail and oar. They do not represent individual ships (while the Byzantines had only 30 or so galleys the Ottomans had up to 400 ships of all kinds!); rather they represent groupings of ships with ratings based on capabilities, training, and general seamanship. However, an attempt has been made within the game system to give the Naval Portion of the game a sort of tactical, ship-to-ship feel. Players should note that Ottoman Naval units have reduced strengths on their reverse side, much the same as land combat units. Byzantine ships' counters have a reverse side but it is *not* a reduced strength; it represents a reduced crew level when the sailors are removed for land duty (see Section 16.0).

[14.0] NAVAL MOVEMENT

GENERAL RULE:

Naval units may move either by sail or by oar. Some ships may move by both, switching between the two propulsion modes at the owning Player's discretion. In general, naval units move only through sea hexes. They pay a cost of *one* Movement Point (or two under certain circumstances) to enter any sea hex and they may pay a cost for maneuvering (turning), dependent on the form of propulsion. All Byzantine naval units are *galleys*; they are *all* sail-propelled. None are equipped with oars. The Ottoman Player has a polyglot collection of *galleys*, *triremes* and *biremes*, and the lighter vessels called *fustae*. The Ottomans use both sail and oar.

Numerically, the Byzantines were outnumbered by the Ottomans almost 15 to 1, but the seamen in the service of the Imperial Navy, the best of which were the Genoese and the Venetians, as well as the excellence of their huge galleys, more than made up the difference.

CASES:

[14.1] OAR PROPULSION NAVAL MOVEMENT

[14.11] Those naval units with Oar Movement Allowances (see Sample Units, Case 3.21) are capable of moving by oar. Naval units move from one hex to another, in a manner similar to land units moving on land. However, naval units may enter only all-sea or partial-sea (coastal) hexes (see Case 15.53). They may never cross an all-land hexside (exception: see Case 17.1). Furthermore, each all-sea or partial-sea hex costs only *one* Movement Point to enter (exception: see Case 14.24).

[14.12] Naval units are always faced in a specific direction. The top of the counter must always face toward a specific hexside. It may never face — or point to — a junction of two hexsides.



Correct



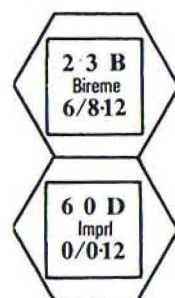
Incorrect

[14.13] Naval units (oar or sail) must always move into the hex toward which they are facing. Oar-driven vessels may only change facing 60° — or one hexside — for each hex they move. Oar-driven vessels *must* move one hex *before* changing direction (one hexside). Thus for *each* 60° or hexside an oar-driven vessel wishes to change direction it

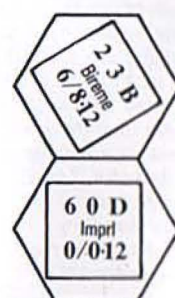
must move one hexside; e.g., to change three hexsides it must move three hexes, adjusting 60° for each new hex entered. An oar-driven vessel may change direction after using its last Movement Point. There is *no* cost to change facing (see Cases 14.26 and 15.1).

[14.14] There are *no* Zones of Control in Naval Movement or Combat; furthermore, naval units never affect land units and vice-versa, with the exception that no Friendly *land* unit may ever enter a hex with an Enemy naval unit — and vice versa (but see Case 14.15).

[14.15] A Friendly naval unit may move through an Enemy-occupied sea hex under certain conditions. For the Friendly unit to so move it must enter the hex through a hexside toward which either the bow or the stern of the Enemy unit is facing. It may not move through a hexside toward which an Enemy starboard or port side is facing. Furthermore, the Friendly unit may not remain in such hex and must leave through a hexside toward which an Enemy bow or stern is pointing (see Case 15.1).



Allowed



Not Allowed

[14.16] Oar-driven vessels have two speeds: Cruising Speed and Battle, or Ramming, Speed. Both speeds are maximums; the Player — as in land movement — is never required to use the full Movement Allowance when moving his vessels by oar. Normally a Player will use his Cruising Speed when moving his vessels, and he is thus limited to the maximum allowance at that speed. However, he may shift to Battle Speed at any time, within certain restrictions (see Case 14.17), and thus increase his speed. Battle Speed is voluntary with the exception that the vessel *must* be in Battle Speed when Ramming.

[14.17] An oar-driven vessel may not use Battle Speed two Movement Segments in a row. Furthermore, a vessel using Battle Speed has a Cruising Speed of *one* in the Segment after the use of Battle Speed — even if that Segment is in the next Game-Turn!

[14.18] Certain Ottoman vessels have the use of both oar and sail. These vessels may change mode of propulsion in any Movement Segment. To change from oar to sail the vessel may move no more than *one* hex (in oar mode) that Segment. The *next* Segment the vessel is considered to be using sail and moves under the rules for sail propulsion with an initial Sail Speed of *one*. To change from sail to oar the ship may not have moved more than three hexes in the previous Movement Segment.

[14.19] Only one naval vessel is permitted per hex, with the exception *during* movement of Case 14.15. Furthermore, Ottoman naval units may anchor at the Double Columns, hex 3931, by placing as many Ottoman naval units as the Ottoman Player wishes in that one hex. Such units at anchor may never be attacked.

[14.2] SAIL NAVAL MOVEMENT

All movement under sail encounters two particular problems: *momentum*, which, in general, means

that sail-driven ships tend to keep moving at the rate of the wind; and *Wind Direction*, which can dictate the speed and maneuverability of a vessel.

[14.21] Each naval unit using sail has a given movement capability for that Impulse. This is the number of Movement Points it *must* expend during that Impulse. Acceleration and Deceleration (see Case 14.22) may change this capability, but the capability for that Impulse *must* be used in its entirety. Movement capability is usually dictated by Wind Direction and Velocity. Ships entering the game at sea (using sail movement) enter the map with a movement capability equivalent to the Wind Velocity for that Game-Turn. Ships starting from "anchor" (thus with a zero Movement Capability) obey the rules for Acceleration.

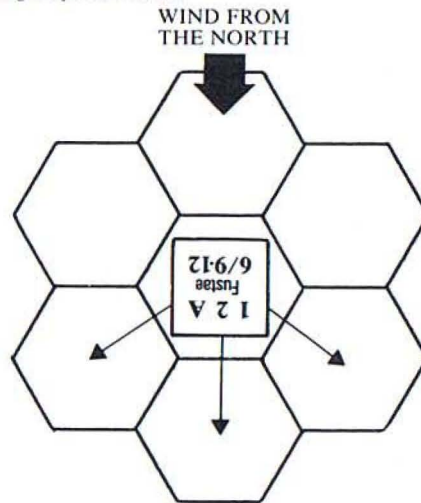
[14.22] A Player may elect to increase or decrease the Movement Capability of his sail vessels (Accelerate or Decelerate). A sail vessel may never Accelerate more than *one* Movement Point (Capability) per Impulse; it may never Accelerate to a higher Movement Capability than the current Wind Velocity. A sail ship may Decelerate a maximum of two Movement Capability Points per Impulse, regardless of any change in Wind Velocity. A ship that is successfully Rammed (see Case 15.1) has its Movement Capability reduced to *zero*. If the wind velocity *falls* and the ship Sail Speed is *higher* than the *new* velocity the ship *must* reduce speed, at a maximum deceleration of two points per Impulse. Thus, it is possible for a ship to be moving faster than the wind, although it will eventually slow down. It is not required that a ship increase speed as the wind increases; acceleration is always voluntary.

[14.23] At the beginning of each Naval Phase (*not* each Impulse within the Naval Phase) the Players determine the Wind Direction and Velocity for that entire Naval Phase. To do so a Player rolls two dice and refers to the Direction portion of the Table (14.31). He then rolls two more dice and refers to the Velocity portion of the Wind Tables (14.32). This rolls of *nine* and *seven*, respectively, will produce a Northeasterly wind (i.e., a wind blowing *from* Northeast *to* Southwest) at a Velocity of *eight*. Players may note Direction and Velocity by placing an appropriate marker on the game-map in the Wind Direction hex (printed on the map) with the arrow pointing in the direction toward which the wind is blowing (in the above example, the counter would be placed with the arrow pointing toward the *Southwest* hex). The game begins with a Northern wind (blowing North to South) at a Velocity of *eight*.

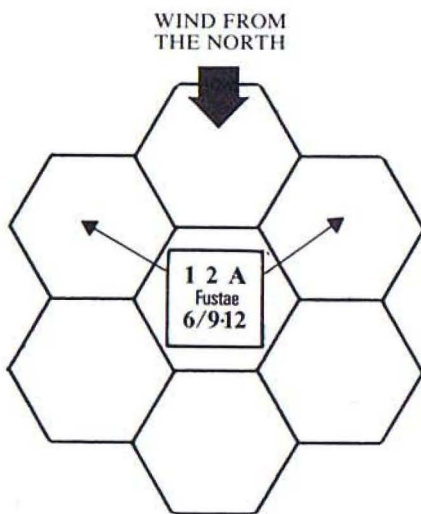
[14.24] According to the facing of the vessel (see below) the wind may be blowing from the stern of the ship (called *Running Free*) or toward the bow of the ship (*Sailing on the Wind*). No vessel may ever sail directly into the wind; i.e., a sail ship may not move into a hex in a northerly direction if there is a Northerly wind (blowing from North to South). Furthermore, each hex that a sail ship enters that is "Sailing on the Wind" (wind blowing on the bow of the ship) costs *two* Movement Points. If the Movement Capability remaining to a ship Sailing on the Wind is one it *must* use the remaining Movement Point by *turning* 120° at a cost of one Movement Point (see Case 14.25).

[14.25] Sail ships move through sea hexes in the same fashion as oar-driven vessels (with the exception noted in Case 14.24). However, for sail vessels the ship counter realignment is different from oar vessels (see Case 14.13). A sail vessel may turn one hexside (60°) for each hex that it enters without paying any Movement Points; it may change *two* hexsides (120°) for each hex entered by paying a cost of one Movement Point for its Capability. Sail ships may never change facing more than two

hexsides in a single hex; they must advance at least one hex further before making another turn. When a sail vessel changes facing by two hexes (120°), it may *not* change facing past a hexside through which the ship would be sailing directly at the wind. **Example:** Wind Direction is North (North to South). A sail vessel in hex 1539 is facing toward hex 1639 (Sailing on the Wind). The sail vessel could *not* turn two hexes (120°) to face toward hex 1638 (which would face the sail vessel in the opposite direction of the wind) before it could face toward hex 1538. The sail vessel could, however, turn to face hex 1439, if the owning Player so wished.



Running Free



Sailing on the Wind

[14.26] A ship (sail or oar) that is not moving may still turn one hexside, unless it has been Rammed and pinned. Ships that are not moving always *drift* one hex in the same direction toward which the wind is blowing. If there is no wind, ships drift from North to South.

[14.27] A sail ship which enters a coastal hex in such a way that it may not turn and leave that coastal hex is considered to have *Run Aground*. The ship counter — and any passengers — is eliminated. If a sail ship is forced to attempt to cross a Boom hexside (see Case 15.6) because of its momentum, etc., it stops in the hex adjacent to the Boom hexside and is considered *Damaged* for the remainder of the game (see Case 15.34). It does not move through the Boom hexside. For the next Impulse, the sail ship's Movement Capability is considered *zero*, and it obeys the rules for Acceleration

(see Case 14.22). A sail or oar vessel that leaves the map — for whatever reason — is treated exactly as a sail vessel that has Run Aground.

[14.28] Sail ships (and oar ships using Sail Movement) are not capable of Ramming.

[14.29] In the event that the Wind Velocity is *Storm*, all ships (sail or oar) in the Golden Horn or at anchor (i.e., in a coastal hex with a "0" movement rate) may *not* move that Game-Turn. For ships at sea (in the Sea of Marmora) the owning Player rolls a die for each ship unit. If the owning Player rolls a six for a given ship unit that unit is eliminated, along with any passengers. For all other numbers (i.e., 1 through 5), the Ottoman Player returns his ships to the Double Columns (hex 3931); the Byzantine Player places his ships in either the Harbor of Eleutheris (hexes 1823, 1924, etc.), hex 2129, hex 2130 or hex 2234. There is no other movement that Game-Turn. Ships that are pinned from Ramming are automatically sunk.

[14.3] WIND TABLES

[14.31] Wind Direction Table
(see page 22)

[14.32] Wind Velocity Table
(see page 22)

[15.0] NAVAL COMBAT

COMMENTARY:

The fifteenth century was a great watershed for naval combat. The advent of sailing vessels of ocean-going capability along with the development of gunpowder and artillery was to change naval warfare forever. Yet, in the Mediterranean, the galley was still Queen of the Sea. The main method of destroying the enemy at sea was boarding. Catapults and Greek Fire were also used, and ramming was still in fashion (but to a much more limited extent than in Greco-Roman days). But hand-to-hand combat was still the staple of the navy and the rules for naval combat, given the scale of the game, reflect this.

CASES:

[15.1] RAMMING

The object of Ramming, primarily, is to pin the opposing vessel so that it may not move making it an easy target for boarding parties. There is a possibility that Ramming will sink an opposing vessel; Ramming can also damage the Ramming ship. Only oar-driven vessels may Ram.

[15.11] For an oar-driven vessel to Ram, it *must* be using Battle Speed and it *must* start the Ram attempt at least *three* hexes from the intended target.

[15.12] Vessels attempting to Ram an opposing vessel may make no more than one 60° (one hexside) turn during the entire course of its Ram attempt, and such turn must be at least two hexes distant from the target hex.

[15.13] In order to Ram an opposing vessel the moving vessel must move into a hex adjacent to the target vessel. That adjacent hex must be either to the port or starboard (the sides) of the target vessel. One cannot Ram a target vessel from the bow or stern (front or rear). Furthermore, the bow of the *Ramming* vessel must point directly toward the side of the target ship (envision Ramming literally and you'll get the idea). Ramming is performed in a Movement Segment; it is not considered combat, per se.

[15.14] Once the precepts of Case 15.13 have been satisfied and the Phasing Player has announced that he is making a Ram attempt, he checks his Ramming vessel's Ram Strength against the Ram

Defense Strength of the target vessel. He cross-references these on the Ramming Table (15.42). The result is the number that the Phasing Player must roll on a die for the Ram to succeed. If the Ram does not succeed the Movement Segment is ended for the Ramming vessel in the hex adjacent to the target vessel. Such vessel may *not* engage in boarding and melee (as he is faced in the wrong direction; see Case 15.22).

[15.15] If the Ram attempt is successful the two ships are considered "engaged," both dead in the water (see drifting, Case 14.27). However, under certain circumstances the target ship may be sunk and/or the Ramming ship Damaged. Consult the Ramming Table (15.42).

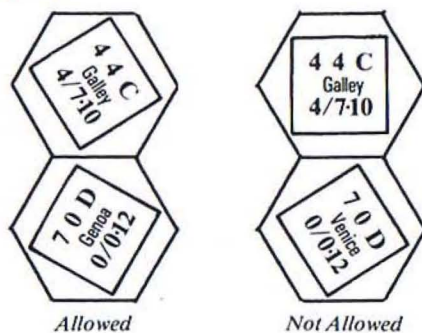
[15.16] Once Rammed both ships may attempt to free themselves, if so desired. At the beginning of a Movement Segment the Player with the Rammed ship rolls a die; if he rolls a 1, the ship breaks free but is considered Damaged. It may then move. Otherwise, it is still engaged. If the Player with the Ramming ship desires to free the Ramming ship, he rolls a die. If he rolls a 1, 2, or 3, he breaks free with no damage; otherwise, the ships remain engaged.

[15.2] NAVAL MELEE COMBAT

Naval Melee Combat represents all close, ship-to-ship actions, including short-range catapults, Greek Fire, and, of course, boarding.

[15.21] Naval Melee Combat takes place in the Mutual Combat Segment of the Naval Phase. Only Friendly vessels *adjacent* to Enemy vessels may engage in melee. There are no Zones of Control at sea, and combat is purely voluntary. Melee is simultaneous; i.e., the Friendly vessel is attacking the Enemy vessel and vice-versa at the same time.

[15.22] To engage in naval combat ships must be adjacent to each other. Moreover, *both* of these counters must either be engaged (15.15) or adjacent through a port or starboard facing hexside. If both ships are not so situated the melee combat is impossible.



[15.23] Combat is voluntary. To determine the results of combat the attacker adds the Melee strengths of all his attacking units and subtracts the Melee strength of the defending unit. The result is the Combat Differential.

Example: two ships with a strength of 4 each attack a ship with a strength of 5. The differential would be +3. If the ship with the Melee Strength of 5 attacked one of the ships with a melee strength of 4 (see Case 15.24) — remember, melee is simultaneous — the differential would be +1.

[15.24] As many as *four* Friendly ships may attack an Enemy vessel. Four is the maximum because of the restrictions in Case 15.22. If a Friendly ship is adjacent to *more* than one Enemy ship it must either attack all of them or none of them (simultaneously with the Enemy attack, of course). To do this it may split its melee strength in any way it sees fit. When splitting, the lowest

voluntary differential is -3. However, if a ship is adjacent to more enemy ships than it has melee points it must attack the strongest ship(s) at 0 and the rest at 1 or not attack at all. When one Friendly ship is adjacent to a sole Enemy ship it always uses its maximum strength.

Example: A Byzantine Galley with a melee strength of 8 is adjacent to, and capable of melee with, three Ottoman ships with melee strengths of 5, 3, and 2. The Ottoman attacks the Byzantine at +2. Simultaneously, the Byzantine uses two points to attack the 5 at -3, one point to attack the 3 at -2, and the remaining five points to attack the 2 at +3. Remember, when splitting strength the lowest differential you may voluntarily attack at is -3.

[15.25] Combat is mutual and simultaneous; both Players engage in melee at the same time. Losses are taken only after both Players resolve their individual battles. Thus a ship Damaged by Player A's die-roll may still fight at its normal strength in the same Combat Segment that it was Damaged. All Melee Combat Results are applied after *both* Players have finished their attacks.

[15.26] Leaders have no effect on Naval Combat, with the following exception. Any Byzantine naval unit commanded by either *Diedo* or *Trevisano* (stacked with the ship counter) adds one to the ship's Melee Strength for *defensive* purposes only.

[15.3] EXPLANATION OF COMBAT RESULTS

[15.31] All Melee Combat takes place using the Naval Melee CRT (15.41). The attacker determines his total strength and subtracts that of the defender in order to obtain a Combat Differential (see Case 15.24). He then rolls a die and refers to the Naval Melee CRT to obtain a result, if any, of that battle. Remember, because of simultaneous combat, the roles of attacker and defender will often be reversed.

[15.32] *No Effect* means that nothing has happened in the way of casualties.

[15.33] *Ineffective* means that the ship unit suffering such result is halved in movement (rounding down) for the next Movement Segment. It may not attack/melee in the next Mutual Combat Segment, it may defend.

[15.34] *Damaged* means that the affected ship unit is *permanently* halved in Movement Allowance (or maximum Movement Capability for sail ships). In addition the Damaged ship's Ramming defensive strength is permanently halved (but not its Ramming Capability). Melee is not affected.

[15.35] *Lose One* means that, for Byzantine ship counters, the unit is eliminated. For Ottoman ship units it means that the naval unit is flipped over to its reduced strength level, in which case the Ottoman naval unit is eliminated. The Ottoman Player should note that a Damaged ship that is flipped over retains its Damaged status.

[15.4] NAVAL COMBAT TABLES

[15.41] Naval Melee Combat Results Table (see page 23)

[15.42] Ramming Table (see page 23)

[15.5] NAVAL ASSAULTS

The Ottoman Player may use his ships to carry land combat units in an attempt to assault the seaward Walls of the city — those Walls his land army cannot reach by normal means.

[15.51] The Ottoman Player may transport land units on his ships. He may transport one land combat unit for each full strength naval unit; naval

units not at full strength may *never* transport land units. Land units may be embarked in coastal hexes. To pick up a land unit, a naval unit spends one full Naval Movement Segment (of an Impulse) in the same coastal hex as the Friendly combat unit. In the next Segment the naval unit plus the land unit may move on.

[15.52] Ships carrying land combat units are not affected in terms of movement or naval combat.

[15.53] There are certain coastal hexes along the eastern and southern shores of the city that have numbers in them. These numbers represent the difficult currents in the Sea of Marmora and the dangerous reefs and rocks along the city Walls. For any ship (Ottoman or Byzantine) to safely enter one of these hexes the owning Player must roll a number *higher* than the number listed in the hex. If the owning Player throws a number equal to or lower than the number in the hex the ship counter (and any land unit on the ship counter) is eliminated. **Exception:** Byzantine units (only) moving into any of the hexes listed in Case 14.29 do not have to roll for possible elimination.

[15.54] Naval units may debark land units in *any* coastal hex with two exceptions: (a) land units may not debark in a hex which they must cross a Wall hexside to reach (see Cases 15.55 and 15.56); and (b) land units may not debark in Galata. Remember that stacking rules prohibit more than one land combat unit in a hex (though there is no limit to the number of Leaders).

[15.55] Ottoman land combat units and Leaders placed in coastal hexes may not move or attack until an *Assault* Phase. (Siege Towers may *never* be transported by sea, as is the case with all Ottoman artillery.) Regardless of the configuration of the hex and the Wall, such units are considered to be outside the city until they can move across the Wall in an Assault Phase. Ottoman combat units in hexes such as 2028 where the Wall runs along the edge of the geographical city are considered to be ships waiting to climb the Walls. Such land units are *considered* to be — for combat and assault purposes — in an unfilled Foss hex. Combat units landing in a clear hex (e.g., hex 1521) treat that hex as normal clear terrain. Remember, it costs three additional Movement Points to cross an Outer (or seaward) Wall.

[15.56] Land units (on ships) in sea hexes adjacent to Walls that run along the edge of the city (e.g., hex 2028) may not move into any hex except across a Wall hexside into a city hex. They may not move laterally along the Wall (outside the city). They may, of course, move out to sea again.

[15.57] The previous two rules (Cases 15.55 and 15.56) must be interpreted in the light of the laws of nature and common sense. Most of the seaward Walls were literally built up from the sea, and Players should remember this when interpreting the rules.

[15.58] Ottoman units assaulting Seaward Walls that receive an R result are eliminated, unless there is a ship available for them to retire to or they are three hexes from the Inner Wall and may trace a line of hexes exclusive of enemy units or ZOCs (for this purpose friendly units negate enemy ZOCs) though normally passable terrain to any hex outside the city. Furthermore, if they are to use a ship for retreat, such ship must be within three hexes of the retreating unit and must not contain another combat unit.

[15.59] Ottoman units that gain entry to the city by Sea Assault count as *only* one point each for Victory purposes, regardless of their actual attack strength. Furthermore, such units must be able to trace a line of hexes as per Case 15.58 for them to be counted for victory (although they may be more

than three hexes from the walls for this purpose). In addition, if at the end of the last Impulse victory has not been achieved, Ottoman units making sea assaults may be removed only if they satisfy Case 15.58; otherwise they are eliminated.

[15.6] THE BOOM

A huge "boom," from Galata to the Acropolis, effectively hindered entrance into the Golden Horn and greatly aided any galleys defending behind it. Ottoman ships wishing to enter the Golden Horn must try to force the Boom (which is represented by the "wall" hexes running from hex 3429 to hex 3334). The two smaller booms on the southern portion of Constantinople are permanent and unforceable. Only Byzantine ships may cross such hexsides.

[15.61] At the beginning of the game the Byzantine Player controls the Boom. To control the Boom a Player must be the last Player to occupy hexes 3430, 3429 and 3330. (Note that as the Byzantine Player already controls the Boom he does not have to satisfy any of the requirements, unless the Ottoman Player gains control of the Boom.) Passage through the Boom — unless it is broken — is through hexes 3430 and 3429 *only*. Only the Player who controls the Boom may make such passage.

[15.62] Ships may not Ram through a Boom hexside.

[15.63] Ships that are melee attacked through a Boom hexside add one to their defensive melee strength, but not to their offensive melee strength.

[15.64] The Boom may be broken or set on fire. To do this a Friendly ship must spend one full Movement Segment adjacent to a Boom hexside which, in turn, is not adjacent to any Enemy ship. At the end of the Movement Segment the Boom is considered destroyed and the entire Boom is no longer in existence.

[15.65] Ships adjacent to the Boom are not subject to drift rules. They may remain in such hex without moving.

[15.7] ARTILLERY BOMBARDMENT OF SHIPS

[15.71] Only the Ottoman Player may Bombard ships. Only ships in the Golden Horn may be Bombarded.

[15.72] For each Gun Strength Point that the Ottoman Player has in Pera, he may Bombard one Byzantine ship. He Bombards ships in his Bombardment Phase only. He may not Bombard ships in a Naval Phase or an Assault Phase. Guns used to Bombard ships may not be used to Bombard the Walls in the same turn that they Bombard the ships.

[15.73] To Bombard, the Ottoman Player rolls two dice. If he rolls a 2 or a 12, the target ship is sunk. If he rolls an 11, the target ship is Damaged.

[16.0] SAILORS

GENERAL RULE:

The Byzantine Player has the capability of stripping the crews from his galleys to add extra men to his land forces. In doing so he will correspondingly reduce the melee effectiveness of his galleys. To assign crews to "shore duty" simply start a Plan-

ning Phase/Byzantine Strategic Movement Segment with the chosen galley counter in any coastal hex on the Southern shore of the Golden Horn. During the Strategic Movement Segment, the galley is flipped over (to reveal its reduced strength) and a Sailor counter is placed in the same hex. The Sailor counter may not move in the Strategic Movement Segment that it disembarks but may move in any succeeding Movement Segment. To restore the sailors to the ship simply reverse the process. The two naval Leaders, *Diedo* and *Trevisano*, may be assigned to land duty, one for each two sailor combat units. Players should note that the reverse side of the Byzantine ships are for stripping the crews *only*; they do not represent lost effectiveness due to combat, as in Cases 13.2 and 15.35. Byzantine Sailor units are treated *exactly* as normal Byzantine land combat units.

[17.0] THE GREAT PORTAGE

COMMENTARY:

When Mehmet found that he could not break through the Byzantine naval defenses at the Boom (see Case 15.6) he realized that he had to find some way to contest the Byzantine control of the Golden Horn. Otherwise he was virtually restricted to a land assault from one direction. Therefore, on April 23, having failed twice at the Boom, he literally *carried* a portion of his fleet overland (from right behind Galata to approximately hex 3624). By the next evening the Byzantine fleet no longer was in some command of the Golden Horn. The rules below attempt to recreate this highly unusual feat.

CASES:

[17.1] WHEN THE OTTOMANS MAY PORTAGE

The Ottoman Player may not attempt to Portage (transport over land) his ships until *one* of the following two requirements are met:

1. The Ottoman Player has spent at least two successive Naval Combat Segments assaulting the Boom in an effort to get through. On these two successive Segments the Ottoman Player must use at least three ship units to attack. However, the Ottoman Player may never attempt Portage before Game-Turn Six; *or*
2. Game-Turn Twenty. The Ottoman Player may attempt to Portage automatically starting with Game-Turn Twenty, regardless of whether or not the first requirement has been met.

[17.2] HOW PORTAGE OCCURS

[17.21] Once the Ottoman Player has satisfied the requirements of Case 17.1, he may attempt to Portage certain of his ships. The Ottoman Player may Portage only triremes, biremes or fustae. He may not Portage any of his galleys. He may Portage as many triremes, biremes and/or fustae as he wishes.

[17.22] Starting with the Planning Phase after Case 17.1 has been satisfied, the Ottoman Player rolls a die. He adds to this die-roll the Assault Capability Number on the Turn Record Track for the Game-Turn he is rolling in (see Case 7.21). If the total (die-roll plus Capability Number) equals five or more then the Ottoman Player simply places the ships he wishes to move in any Pera coastal hex within five hexes of 3623 (Remember, Ottoman ships may not be placed in Galata coastal hexes).

[17.23] Ships to be Portaged must start the Planning Phase in any Pera coastal hex in the Bosphorus.

[17.24] Portaged ships may move the Game-Turn after they have been Portaged across Pera.

Players should ignore Section 13.0 as now printed in the rules book. Also, Section 14 (in rules) now becomes Section 18.0. Section 19.0 (formerly Section 15.0) now covers the scenarios, of which there are three: The Campaign Game, the Land Game, and the Assault Game.

[19.1] (*change*) This Case is now The Campaign Game. It takes about six or so hours to play. Additions to Deployment:

1. All Byzantine Naval Units, except the Genoese 8-0-D Galley, are placed in any hex in the Golden Horn. The Genoese 8-0-D Galley arrives in any all-sea hex along the southern edge of the game-map on any turn the wind is favorable, starting with Game-Turn Four. It may not arrive before then; it may delay its arrival awaiting a favorable wind, etc. It may arrive at any time during a Naval Phase.
2. All Ottoman naval units arrive Game-Turn One along the south edge of the game-map, in any all-sea hex, in oar mode.

[19.2] *The Land Game (addition)* Byzantine Sailors may enter the game one unit per Game-Turn, beginning with Game-Turn Twelve. Sailor units enter in the Byzantine Strategic Movement Segment. The Leaders *Diedo* and *Trevisano* may enter the game with any of these units (Byzantine Player's choice). Sailors entering the game are placed in any land hex within two hexes of the Golden Horn and *east* (i.e., behind) of the Inner Walls. Note that Sailor units are treated exactly as units in reserve (see Case 15.13). Remember, the Land Game is now the original 15.1.

[19.3] (*addition*) This case is now the Assault Game. This corresponds to 15.2 in the original rules. There are no naval units in the Assault Game.

NAVAL RULES TABLES

[14.3] WIND TABLES

[14.31] WIND DIRECTION

DIE	Direction (from)
2	SE
3	SW
4	S
5	NW
6	NW
7	N
8	N
9	NE
10	NE
11	S
12	SW

[14.32] WIND VELOCITY

DIE	Velocity
2	Storm
3	9
4	2
5	10
6	7
7	8
8	6
9	12
10	4
11	No Wind
12	11

[15.41] NAVAL MELEE COMBAT RESULTS TABLE (Boarding)

Combat Differential
(Attacker minus Defender)

DIE	-3	-2	-1	0	1	2	3	4
1	-	-	-	-	-	-	I	I
2	-	-	-	-	-	I	D	D
3	-	-	-	-	I	I	D	D
4	-	-	-	I	I	D	D	L
5	-	-	I	D	D	D	L	L
6	-	I	D	D	D	L	L	L

Explanation:

- = No effect; I = Ineffective: for the next Impulse, the ship's Movement Allowance is halved, and the ship may not melee attack, only defend; D = Ship permanently damaged: ship's Movement Allowance is halved, as are its Ram and Melee Strengths; L = Lose 1: for Byzantine ships, the affected ship is eliminated. An Ottoman ship loses one step (i.e., it is flipped over to the reduced side unless the ship is already on its reduced side, in which case the Ottoman ship is eliminated). Differentials less than -3 (greater than +4) are treated as -3 (+4).

[15.42] RAMMING TABLE

Ram Defense: Non-Phasing Ship	Ram Strength of Attacking (Moving) Ship			
	1	2	3	4
A	1-2	1-3*	1-4*	1-5*
B	1	1-2	1-3*	1-4*
C	1	1	1-2	1-3*
D	-	1	1-2	1-2

Explanation:

= Die Roll Needed to Pin Defending Ship;
* = Roll again; if a 5 or 6 is rolled, the defending ship is sunk; - = No Effect. The Defending ship may not be pinned.

If a 6 is rolled at any time, the Ramming ship is considered Damaged (Movement Allowance halved, Ram and Melee Strengths halved).

CORRECTIONS

There were two errors in Charles T. Kamps, Jr.'s Fulda Gap Variant article in *MOVES* 36. The 14 Pz Bde 6-4, under the WG 5th Panzer Division, should be indicated in hex 1213 rather than 1312. The 2nd Bde 4-6, under the 8th Infantry Division (Mech), should be indicated in hex 0325 rather than 0326.

COBRA ERRATA (as of 31 January '78) David Werden

Post-publication playtesting has indicated the need for the following corrections and clarifications.

Counters:

Correction: The 10/10ss should start in hex 3205 (not hex 3206). The Canadian 3rd Div. should start in hex 3504 (not hex 3505).

Clarification: The 101ss, 102ss, and the 503 2-12 units are the three German Tiger Tank battalions and are worth one point for victory purposes.

Reinforcement Track:

Clarification: All Allied reinforcements during Game-Turn Two enter during the Mechanized Movement Phase. There are no German reinforcements during Game-Turn Two.

Weather Table:

Clarification: The weather during the entire first Game-Turn is clear. At the beginning of the second German Weather Determination Phase, the weather is determined by rolling on the *Clear* column.

Rules:

[6.25] (*correction*) All fractions are rounded up.

[6.47] (*clarification*) This rule comes into effect the moment one Allied unit is exited off the southwest mapedge.

[6.91] (*correction*) "During his Replacement Phase," should replace "during his Mechanized Movement Phase, after all his movement is completed. . . ." The Sequence of Play is correct.

[6.91] (*addition*) He may also place it on a reinforcement which is entering during that game turn.

[9.77] (*addition*) A retreating unit must be retreated as far away (in hexes) as the combat result indicates from the hex which it occupied

Travel Notes

[continued from page 25]

Turns 5-6: Concentrate on Maykop in the south, while awaiting supply at Stalingrad.

Turns 7-8: Make sure of Nevinomyssk and Novorossiysk in the south and shift the main weight to the battle at Stalingrad. Establish a supplied unit adjacent to the Volga to garner that Victory Point. Leave enough in the South to worry at Tuapse and Georgiyevsk with.

Turns 11-12: Capture Stalingrad!

The Axis Player who meets this schedule will find himself with a comfortable margin for the 2:1 ratio of superiority in Victory Points he needs to win the game. He should even be within striking distance of a 3:1 knockout. Assuming an Axis failure to take Voronezh, Kalach, or Maykop on time, but success everywhere else, the score would be something like 170-70 in favor of the Axis, and the pressure would be heavy on the Soviet Player (who could lose the game outright by losing Astrakhan, for example) to hold onto everything plus regain a lot.

when the combat or overrun was resolved. If this is not possible, the combat result must be satisfied by taking step losses.

[10.25] (*correction*) German units must be within the Command radius of one Headquarters unit to utilize the bonus on both attack and defense.

[10.26] (*correction*) The American Headquarters unit may grant its combat bonuses if any unit involved in an attack is within the Command radius.

[10.29] (*addition*) For supply and retreat purposes, Headquarters units do not negate enemy ZOC's in the hex they occupy. Headquarters units may not be moved into an Enemy ZOC.

[14.1] (*correction*) German reinforcements enter east of hex 4101, not west.

[16.1] (*correction*) The German player gets one VP for each infantry "regiment" exited. "Division" is incorrect.

[16.2] (*correction*) Victory Points for exiting U.S. mechanized units should read: Up to three U.S. Divisions may exit the southwest edge of the map for Victory purposes.

1 VP for each U.S. armored regiment or brigade that exits the west edge of the map, hexes 0123 through 0134, on Game-Turn Seven.

2 VP for each U.S. armored regiment or brigade that exits the southwest mapedge on Game-Turn Six.

4 VP for each U.S. armored regiment or brigade that exits the southwest mapedge on Game-Turn Five.

6 VP for each U.S. armored regiment or brigade that exits the southwest mapedge on Game-Turn Four or before.

[16.3] VICTORY POINT SCHEDULE

After the Victory Points are totaled at the end of the game, Players subtract the German total from the Allied to determine the level of Victory.

Level of Victory	Differential
Allied Decisive	+31 or more
Allied Operational	+21 to +30
Allied Marginal	+11 to +20
Draw (Historic Result)	0 to +10
German Marginal	-10 to -1
German Operational	-20 to -11
German Decisive	-21 or less

Conversely, the Soviet Player who can, say, hold onto Rostov until Game-Turn 4 and Stalingrad until Game-Turn 13, will find himself down only 135 to 170, with an Axis automatic victory a laughable proposition, and every prospect of regaining enough Points to knock the deficit well down below the 2:1 Axis superiority criterion necessary for an Axis Victory. Especially since even in the best of times, the Axis is likely to suffer some attrition of Victory Points for failing to please Berlin.

What If?

After playing *Drive*, some players may wonder what would happen if the Hitler Directives were ignored and the Axis field commander had a free reign on his army. This scenario is much more pleasing for the Axis player to contemplate than for the Soviet player to consider. The capture of Stalingrad is significantly easier if the panzers are not sent off to the south and the drive on Stalingrad is made by swooping down on it from the north. But, then, it wouldn't be too much fun for the Soviets. Perhaps Hitler was indeed Stalin's greatest ally.

PLAYERS NOTES

TRAVEL NOTES

For Driving on Stalingrad

by Dave Robertson

Drive on Stalingrad is one of those games, the optimum operational plan for which will always remain somewhat elusive. Because of its untried unit system and Hitler Directive rules, each playing is essentially a new game. There are, nevertheless, some pointers well worth keeping in mind as one drives across the deceptively open-seeming terrain of the map. Dave participated in much of the testing on the game and herewith gives you some of the benefit of his experience. —RAS

SPI has recently produced another east front game called *Drive on Stalingrad*, which simulates the German summer offensive of 1942 known as Operation Blue. Subtitled "Road to Ruin," the game is designed on a "grand operational" level with 600 counters representing Soviet divisions, Axis Infantry divisions and Axis armored and mechanized regiments. The playing surface is two "regular" size (34" x 22") maps representing the southern portion of the Soviet Union roughly bounded by Voronezh and Stratov in the North to Tuapse and Grosny in the South. Its sixteen pages of rules are based on the *Panzergruppe Guderian* system with modifications pertinent to the situation.

Anyone familiar with the *Panzergruppe* system will quickly pick up tricks of *Drive*. The four major features of the parent system are the core of this game:

- Soviet infantry units are "untried" — i.e., their actual strengths are unknown to either player until the instant of the first combat in which the units engage;
- Non-infantry units have a second movement (or impulse) phase after combat; and
- Axis mechanized units (i.e., armor and mechanized infantry) benefit from a "doubled" combat strength when all regiments of a division are stacked in the same hex;
- Soviet units "coordinate" supply from headquarters units that have a given supply or command range.

The new gimmicks added in *Drive* are these:

- Axis allies (Hungarians, Rumanians, and Italians) are untried and must coordinate their supply from their own headquarters units in a manner much like the Soviets.
- The extension of Axis supply networks through trucked pipelines and rail conversion is simulated in a way like that of *War in the East* and *Breakout and Pursuit*;
- A "Hitler directive" phase that simulates the Fuehrer's rulings from back home and tightly limits the freedom of action for the Axis player.

Rules Errata

Before discussing the game, it is necessary to note that the original version of the game is flawed. The nature of the flaw is not obvious because the flaw is not so much a question of "realism" as it is a question of "playability." Most players considered it so weighted in favor of the Soviets that SPI has published a post-publication errata to correct this. These errata are published in this issue of *MOVES*. The events leading to the formulation of the errata could well form the basis of an article discussing the strategic situation of *Drive* and its reflection of reality in the light of playability.

Set-Up

From the standpoint of playability, *Drive* is relatively easy to set up — the front is printed on the map and there is no "this unit must go there" rule. Both players are free from the hair pulling experience of cross-referencing hex numbers with unit strengths for an hour. The set-up rules are not a burden on the eye or patience.

Victory Conditions and first move

Before the German player starts tearing through the Soviet line, he has to consult the victory conditions to see where he has to go. Victory is in terms of captured cities with various point values printed on the map. The cities, victory points, and hex numbers are summarized in a separate chart with the game. "Bonus" points are garnered by the Axis for taking particular cities by a given game turn.

The Axis player must study carefully the map and the victory point values of the cities — he has to be cunning. The cities have a total value of 210 points. To win, the German needs twice as many points as the Soviet player has at the end of the game. If the German player ever gets three times the Soviet player's points, the game stops and the German player automatically wins. The German player can also get a small number of victory points if the Soviet player elects to make a "strategic withdrawal" — move from Axis zones of control — or the German player can interdict the Volga. The key to victory, though, is taking the cities.

The difficult task of controlling a large number of cities is made somewhat easier for the German player by the "Bonus point" rule which grants double point value for taking a city by a given game turn. For example, Stalingrad's capture can generate bonus points if it is captured by Game-Turn 12, corresponding to September 12, 1942.

Many points lie in the Caucasus, and the German player must quickly shift his armor

to the South to take these cities before the Soviet can reinforce the area. This southern shift also dovetails with some aspects of the Hitler Directives.

Hitler Directives

The most frustrating problem faced by the German player are the Hitler Directives that randomly create chaos in any consistent, developing plan. These directives constrain geographical thrusts (tending to force armored units to take the Caucasus and to keep the Germans from crossing the Don), troop allocations, and territory that *must* be captured. Generally, the supreme commander requires the seizure of Stalingrad. Unfortunately, the capture of Stalingrad may be mandated without allowing the Axis player to use armor in attempting to grab it. Since the directives may change, the German player may find himself shifting his forces up and down the front without sufficient time to capture any cities.

Axis Strategy

Choosing the cities for capture and trying to garner the bonus points available for some of the cities will dictate the direction and pace of the Axis strategy. For example, if the Axis player is to win without bonus points, he must take cities worth 140 of the 210 victory points (i.e., 140 vs 70). The Russian player can win by merely holding everything north of the Don except Voronezh and holding Astrakhan, Elista, and the Georgiyevsk and "east southern" cities. In the face of a sluggish Axis Drive, the Russian player can just wait — he cannot lose.

If, though, the Axis player is aggressive, he can get a 2-1 ratio of victory points in a better way. Kalach, Maykop, Novorossiysk, Nevinnomyssk, Rostov, and Stalingrad offer 60 bonus points, thus, the Russians can hold three or four more cities and still lose. This analysis must be made, if the Axis player hopes to win.

Soviet Strategy

The Soviet player does not have to make close calculations in this game. He pulls back and waits for his army to build up to formidable size. He covers the Don in the North and slows the German drive to Stalingrad while holding stronger units in reserve to be used in the Russian counter-attack. Although the "real" Russian offensive occurred on November 19 (Game-Turn 21), many Soviet players will not wait that long in the game. Since the game "ends" after 25 turns (corresponding to December 19), there is no real reason for the Russian player to delay his big push past Game-Turn 15 (October 10), or even to avoid trapping loose, unsupplied Axis panzer divisions.

Combat and Overruns

The combat system in *Drive* is similar to the system in *Panzergruppe* in the respect that the same type of combat results table is used with the owning player's option of retreat or taking a step reduction. The considerations of whether to engage in combat differ somewhat from the considerations involved in *Panzergruppe* because the Russian depth-per-hex is greater in *Drive*. Certain Russian units have two steps, and the Russian player in *Drive* can enjoy the luxury of holding a particular position for a longer period. The Axis unit density per hex is also greater in *Drive*, because three panzer (or motorized infantry) divisions can stack in the same hex. This means that Axis units can muster up to 48 strength point in a hex against a Soviet maximum of 30 to 36. (In *Panzergruppe*, the maximum is 27 — three German infantry divisions).

This increased ability to concentrate force allows the German panzers to create a powerful overrun capability against isolated Russian units. The Axis player must quickly use this to rip holes in the Soviet line and surround the remnants before the Soviet player can mass his army to a sufficient strength for counterattack.

The German player should attack vigorously for the first few turns to eliminate as many Russian units as possible — he must devote some attention to the nitty gritty of what odds are needed to assure destruction. When the German player attacks at odds where there is the chance of an "engaged" combat result, (i.e., both attacker and defender suffer a one step loss) he should include in the attack at least one infantry division so that the strong armored units will not suffer the effect of an adverse result. The Axis player can use reduced infantry divisions to serve in this role as cannon fodder.

When a player suffers an adverse result he must decide whether to retreat or accept a step reduction — the opposing player may choose the path of retreat followed by his opponent's unit. Since the path of retreat may cause more units to be encircled than would be lost through a step reduction, frequently it is better to take a step reduction than to retreat.

Combat in the Voronezh area can get dicey, and it deserves special mention. The Axis should not put any panzer divisions across the Don into the city, because they will never free themselves. They cannot escape the zones of control of adjacent Soviet units and they cannot retreat after combat across the Don. They just get stuck there. Infantry divisions are fine to throw into the city to hold to against a Russian counterattack. The Axis player should avoid sending his units on frolics across the Don outside the city of Voronezh — there is nothing to gain there except triggering the increase of Russian reinforcements (the increased reinforcements rule simulates the effect of the Axis' causing the Soviets to think that Moscow was the objective of the 1942 offensive).

The overrun attack in *Drive* is a stronger Axis (and Russian) tactic than it is in

Panzergruppe. In *Drive*, three whole mech divisions can stack and both sides have plenty of armor to throw around. Some care is required in effecting an overrun, though, to avoid wearing the armor out too soon. When possible, armor should be stacked with infantry so that the infantry can absorb losses. Three stacked armored divisions make the strongest force for overruns, and can literally romp all over the map (a stack of three unsupplied panzer divisions is stronger than one fully supplied division!). The added strength of stacked armored divisions allows some substantial Axis operations in the Caucasus where there is no hope for supply beyond that provided by the sporadic availability of "Truck" supply.

In regular combat and in overruns, the supply status of a unit is determined at the moment of combat. Being unsupplied causes a one-half reduction in a unit's combat strength. Consequently, some finesse is needed to sequence attacks and overruns so that units may be cut off from supply when finally attacked. The Axis player can isolate or eliminate Soviet HQ units and render several Russian divisions unsupplied in a single blow. Conversely, the Russian player can sacrifice a unit or two by advancing them across the already extended Axis supply lines to cut off the Axis front from further real combat capabilities or extended movement. The chance to use this ploy comes easily on the double size map where long stretches of front are held by fewer and fewer units as the Axis forces concentrate at the extreme limits of their supply lines.

The Russian rail net should be seen as a major asset of the Soviet player and the Axis player should attack it as if it were a juicy target — a few cuts here and there will inhibit the Soviet player's escape from the initial onslaught.

The Soviet player should conserve his HQ units because he needs them to supply his long front. Generally, the HQ units should be one or two hexes behind the front so that they will not be trapped in a zone of control. This kind of flexibility is very important for the Soviet player because the Axis player will not hesitate attacking any Russian units if they can be encircled and eliminated in detail. The HQ units cannot be bunched up because they must be spread out for continuity of supply into the rear areas (so the advancing units can move at full movement allowances.) The HQ units with ratings of 4 or 5 can provide supply for the flanks more easily than the waste of several units with lower ratings.

The Big Retreat

When the game starts, the Russian player must decide how far and how fast he will run away from the advancing German Army. The limit in the north is the Don — it must be held and the Axis player must be forced to burn out some of his divisions where the Soviet player is defending at triple strength. Also the Soviet player should try to slow the Axis advance toward Stalingrad by denying him the bonus points for Kalach (i.e., the Soviet player must hold it for the

same number of turns that the Axis player has to receive the bonus points). The Don in front of Stalingrad is the natural place for the Russian player to stand to force the Axis player to pause for his supply to arrive via repair of the Russian rail net.

In the South, neither side is troubled by having to consider frontage or extensive supply problems — the Axis player has a tough time of it. Russian activity in the southern map depends on a strong point defense plan. Reinforcements can be placed in the mountainous cities and a larger relief force can be built up near Grozny, where there is little chance of Axis interference for six or seven turns. This southern force will be earmarked for the counter-attack and the defense of Astrakhan.

The Germans must move quickly in the south to out run the Soviet build up. The bonus points for Rostov are easy to get if sufficient armor is shifted from the north map in the second turn. The Russian player has to decide how much of his army he will sacrifice in holding Rostov for four turns to deny the Axis player the bonus points. The units lost in a futile attempt defending Rostov are much better employed in defending the southern cities and preventing the German player from gaining any more bonus victory points for captured southern cities. In the south, the German player must deploy his truck units to conduct attacks in spurts of intensive activity followed by periods of determined defense against a Soviet force of increasing strength. The Axis player should deploy his mountain divisions to surround the Soviets defending the Caucasus because only mountain units have zones of control in the mountainous hexes.

In conducting the Big Retreat, the Soviet player should look at what the Axis player must do to win, and he soon realizes that only certain cities have to be held to prevent an Axis victory. Those cities form the point of no retreat.

Where and When

Of course, the pace of any particular game of *Drive on Stalingrad* is greatly dependent on the particular strategies adopted by the Players (to say nothing of Hitler). Nevertheless, the location of the Victory Points and the schedule of Bonuses is immutable. The optimum Axis advance — in terms of Victory Points — can literally be scheduled, and the chances for victory by both sides is dependent on how well this schedule is maintained.

Turn 1: Breakthrough in North, a stab for Voronezh if it is weakly defended.

Turn 2: Clear as much away from around Rostov as possible, while sending the bulk of the armor due East.

Turn 3: Take Rostov and breach the Don to the south.

Turn 4: Sweep away any lingering Soviets south of Rostov. If opposition is weak, try for Kalach-na-Donu, although this will have to be with out-of-supply armor.

[continued on page 23]

Your Moves

This time we have a mixture of straight comment and some Footnote-like material. When rating these bits and pieces in the Feedback, use the rating to express your agreement or disagreement with the point of view of the letter writer.

—RAS

One-Way Mirror...Cracked

Friedrich Helfferich:

Under the title *I See You...Do You See Me?*, a "double-blind" naval search system for games such as *Fast Carriers* has been suggested by David Clark in *MOVES* Nr. 36. The idea is intriguing but, unfortunately, flawed. I hope my comments will reach potential enthusiasts before they find themselves disappointed by a system prone to malfunction, or, worse, see their fleets sunk by an astute opponent who has cracked the code.

Briefly, the system tries to solve the age-old problem of how to search a hex for enemy units without giving your own presence away. For this purpose, both players "encode" the numbers of all hexes in which they are searching. Both players use the same code. Coded lists are then compared, and if a coded number appears on both lists, contact has been made in that hex. Players then reveal their forces in such contact hexes, but not those that have searched elsewhere in vain. For encoding, the hex number is multiplied by a five-digit key number between 0 and 1, and only the first four digits after the decimal point are retained from the result. For example $0810 \times 0.40463 = 327.7503$; code number for hex 0810 is 7503 if key is 0.40463. Of course, the key is changed from turn to turn. Success of the system rests on two premises, namely, that each hex number produces a different code number, and that the hex number cannot be back-calculated from the code number. Neither assumption is correct.

To demonstrate the failure of the first premise, let us assume the key number is 0.15625 (which happens to be $5/32$). We find that all hexes 0001, 0033, 0065, 0097, etc. produce the code number 1562; all hexes 0002, 0034, 0066, etc., the code number 3125; all hexes 0003, 0035, etc., the code number 4688. In fact, no more than 32 different code numbers are generated for all hexes on the board! A similar duplication of code numbers happens with a great many other keys, and rather elaborate key selection rules would be needed to ensure that each hex obtains a different code number. To keep these rules manageable at all would call for code numbers with at least five digits (one more than hex numbers have). This alone should discourage the user.

But even if we assume a key has been selected so that, indeed, all hexes have received different code numbers, we are faced with another and more basic problem. Nothing then is easier than to calculate systematically the code numbers of hexes of interest and look for them on the opponent's list. Their presence on, or absence from, the list gives as much information about the enemy being or not being there or in the vicinity as if the uncoded hex numbers had been announced for all searches. In play by mail, nothing but an honor code to be agreed upon would prevent a player from compiling a complete list of all hexes with their code numbers, or, with a computer, he could even compile for quick look-up an "inverse" list

with entries ordered by ascending code number instead of hex number. In face-to-face play, limitations of time and memory would prevent this, but he could still easily keep an eye on "picket lines" of hexes in order to be forewarned of approaching danger or to corner a prey. This difficulty is generic, not just a flaw in the suggested way of coding: it is intuitively obvious, and can be proved with information theory, that any code known to both opponents and producing identical coding can be cracked in such a way, and with an effort no greater than coding itself requires. The proposed system is therefore flawed not only in technical detail, but in its basic idea.

Mr. Helfferich confirms the vague suspicions that I had about the proposed system (nice try anyway Dave). I nevertheless intuitively feel that there is a system, similar to the one suggested in the article, that would work. Why don't some of the more mathematically inclined amongst you address yourself to this problem, keeping in mind that the search system should be relatively simple to execute, may use a calculator (but not a programmable one), and should be broadly applicable.

re: Opening MOVES, Variation vs. Innovation

D.I.A. Mack:

1. Wargames are war games, not essays in abstract conflict. They are to be enjoyed.

2. As such they should be manageable in their physical format in the interests of setting up in various types of location, of storage, and of portability: this inclines heavily to the concept of unit symbols/counters on a map.

3. They must have a map which makes it quite clear where units are, the effect their location has on other units, what sort of terrain they are in and whether any combat situations have arisen, all without measuring, finicking or arguing.

4. As the implements used by a particular hobby they should belong to a recognisable 'family' just as card-games do. This characteristic will have the following effects;

a. It will much facilitate the ownership by one person of a large number of games.

b. It will allow gamers to buy games from more than one company.

c. It will allow a gamer to range over a wide bracket of history, scale and complexity in his game-library.

d. Last but not least, it will allow newcomers to the hobby to progress up the ladder of complexity without having to learn totally new game-systems.

5. Their systems should be clear-cut and precise, avoiding the vaguenesses, rules-schools, and room for misunderstanding and acrimony which are still unfortunate characteristics of 'miniatures' wargaming.

6. The system now generally accepted suits these requirements admirably and this the vast body of gamers know and, being sensible people, wish to stay with as they know also that board wargaming in its present form has left the cradle far behind and is spreading well beyond the United States. It is amongst these gamers that you will find the true 'hard core,' the keen war gamers: they, and not the 'conflict simulation' fanatics are the ones who count, in my opinion.

7. That said, this is not a call for stagnation; let innovation flourish. But on the other hand it would be best not to try growing an extra head or advocating that we all drive on when the light turns red. After all, we aren't planning to fight a real war with our armies and methods and our only foes are ourselves.

Major Mack was good enough to write a lengthy well-reasoned letter on this topic (the ex-

cerpt above is only his summation). I agree with him in many respects. I would, nevertheless, still like to see room made for occasional excursions into the exotic realm of seminal wargame design. I wouldn't expect the complexion of gaming to be radically changed into something completely different than what it is now, but innovative game systems (even if they are failures) are valuable seasoning for the more usual stew of slow evolutionary change in wargame design.

Big Games

Norman S. Howe:

The editorial in *MOVES* [on big games] reflects something I was saying earlier: Playability and acceptability have little to do with whether or not a game is actually played. Beyond this, I disagree with Redmond's suggestion that the big games need not be playable. *Plot to Assassinate Hitler*, a much less complex game than *War in Europe*, is much less playable, according to the Playback in the same issue of *MOVES*. The reason the Monster games aren't played much is because players have other games. If *War in Europe* were the only game around, people would know it backwards. The attention span is not great enough to encompass a huge simulation, when smaller gems are available to catch the mind. As for gleaning information from games, I find them to be catalytic, rather than educational. I go to books for confirmation of discoveries, and sometimes for clarification of rules. A good atlas will clear up a terrain anomaly very quickly. The big games are more likely to contain spurious information than the small ones, simply because there is so much to find. At the level of *War in Europe*, even the designer cannot comprehend what he has done.

I really wasn't advocating that big games be designed to be unplayable — what I meant was that big games seem too well accepted by the audience even if they are "unplayable" (which is true more often than not). In the next *S&T* we'll see *Stonewall*, which is the system of a big game (TSS) used to simulate a much more manageable and playable situation.

Big Plays

Steven Hokanson:

...as to your main point that we just don't play our purchases...that has the most obvious explanation of all! I eat, sleep, wash, work 45-50 hours a week, read voluminously, purchase life's requisites, putter around performing the essentials of modern day living, engage my wife in witty conversation, and carve 10 to 20 hours out of an all-too-short week to play wargames. If you can bear to drop the charade that *War in Europe* and its gargantuan cousins are 9+ hours long (noticed someone brilliant moves this up from 6+ hours) and accept that each game turn of these monsters is 2 to 4 hours, some quick calculations reveal that several months pass before I can complete a game.

We played *War in the East* twice all the way through (not counting the preliminary 20 game turn through for rules clarity). The *Bataille de la Moscova* also received two full playings with a few scenarios extra (it's nice to switch sides — especially in *War in the East* where the Russian side teaches great humility and the value/beauty of a 1-4 infantry unit). Next out was *Terrible Swift Sword* for which we lined up two other players after the first couple run throughs and then played twice as teams. We're currently in *Wacht am Rhein* the second time (aborted the first game on turn 20 when the massive rule changes were published). I would dearly love to play *War in Europe*, *War Between the States*, and *Wellington's Victory*, which I own, and *Highway to the*

Reich, which my opponent owns. But hey, there just isn't enough time!

In conclusion I would like to add that the tenth time around with *Panzergruppe Guderian* is less of a learning experience than it is a study in applying previous knowledge to a simulation system. When the similarities to chess increase and the learning shifts from unit/terrain characteristics and interfaces to precision of line balance and preventing or achieving 3 to 1 attacks, the flavor has left the game as much as it does chewing gum on a bedpost overnight.

Cost/benefit analysis: quadrigame, \$3 cost in a group of four, 2 hours per game, played 10 times = \$.15/hour; big game, \$20 cost, 250 hours per game, played 2 times = \$.04/hour.

Even though Steve pleases lack of time, he appears to get more gaming in than most. It's interesting to note that Steve feels that a game loses interest value when the player becomes thoroughly expert at it. For me, that's just when a game begins to be most interesting — when the system becomes second nature and I can concentrate all my energies on winning and the action of the game itself. After all, few football players enjoy training camp — the thrill comes in the execution of well-practiced play in clutch situations.

Gamemaker/Gameuser

Edward Edwards:

Two important questions pose themselves about games: Why are they written? Why are they used? The answers can be different, yet reinforce each other.

One set of answers might be for the game-maker to feel: "everyone must really play the game" while the gameuser feels: "I will only buy games I have time to really play." These feelings would doom the hobby. Under these answers, the hobby would not support but one or two games a year, if that much. Have we not been there before? Is that not where we were back in 1959? Obviously, the hobby needs a better philosophy for what we are doing.

There must be many ways for a gameuser to use the games they purchase. There must also be many reasons for the gamemaker to make games (tell us what they are someday). But here let me discuss a way I have used a game that was purchased. Maybe I am a map freak, but I collect road maps, topographic maps, and now game maps. Every time an ad or article in *S&T* or *MOVES* includes a map, naturally I go bananas wanting the game just to get the beautiful graphics. I have the *World War 3* map on the wall over my game table. Very little information of a historical nature is gained from this map. It is not necessary to really play the game for me to get my money's worth out of the game. I have my money's worth just from the graphics. Did the gamemakers intend this use of their design? I am sure the gamemakers never intended to design artwork for the home. Certainly the gamemakers would feel better to know their game is really being played. Undoubtedly, the game is really being played, just not in my house.

Let me then suggest a philosophy for gamemakers and gameusers that would be mutually reinforcing and a boost to the hobby's future. The gamemaker should feel "someone must be really playing my game, for the game is showing a profit" while the gameuser feels: "I will buy this game, perhaps it is better than my favorite game." These answers to the questions "Why are they written?" and "Why are they used?" will insure the future of the hobby. This way the gameusers can buy games insuring the gamemaker can keep making games that the gameusers can buy. The gamemaker can be kept in business, selling games. The gamemaker can be happy, if that many games

were sold, someone must be really using and enjoying the game. The gameuser can be happy, some gamemaker is bound to make a game much better than any seen before. The gameuser can be kept in business, playing games.

It's true enough that gamers can have a variety of reasons and intended uses for the games they buy which may be other than those which the designer had in mind. I do believe, however, that one is straying from the basic, existential reason-for-being of games if a substantial fraction of the design output consists of mega-games, each of whose learning/playing time requisites precludes the effective use of any of the others. Naturally, I am the last person to desire a return to the doldrums of the '50s and '60s — but that doesn't mean I have to encourage the seemingly insatiable appetite some gamers have for giant games that they're never going to use anyway. From a business point of view, it would be in my own interest to encourage game consumption of any type — and big games make big money. My personal/editorial viewpoint, however, partially conflicts with this sheerly economic stance. Some readers will find it hard to believe that I could simultaneously embrace two dichotomous attitudes (i.e., manufacturer's and discriminating consumer's). I can write ad copy for and generally support the marketing of big games even though I personally dislike them and editorially make pleas for moderation. I'm still a gamer (even though my time for it is even more constrained than Mr. Edwards') and have a personal point of view distinct from my company point of view. Since I have the luxury of being an Editor I can regularly inflict this personal point of view on my friends the readers of *MOVES* (even though it runs counter to "good business sense"). A woman I know would say it's because I'm a Gemini. I'm just like you guys — a complex organism with more than one frame of reference (although, face-to-face, I'd agree with the woman).

Large Game Requirements

David C. Bell

Consider your average book related to war. It tends to be light and readable with little hard data, acquainting you perhaps with the names of the units involved and little else besides a vague impression of the overall situation. You read it in an evening or two and perhaps reread it later, enjoying the nuances you missed the first time. Now consider your average wargame. It tends to be colorful and playable with little hard data, acquainting you perhaps with the names of the units involved and little else beyond a vague feel for the overall situation.

But now consider the reference volume. You don't just sit down and read it; generally it sits on the shelf until you want to know specific information. On rare occasions you browse through it, revelling in the detail; perhaps you study one section carefully. Now consider the Large Game...

You make three propositions in your editorial: that Large Games can be infinitely complex, infinitely large; and unplayable (i.e., not games). I beg to disagree. When I am interested in the performance of ships in World War II, I do not turn to a general history of the war. I want a volume (perhaps "tome" is applicable here) that details the construction and performance of ships. On the other hand, I am not interested in a book that contains simply blueprints of the ships; I couldn't comprehend them. The reference books I buy must deal, first of all, with the level of detail I am interested in and, second of all, must present that detail in a coherent form.

I require the same from a Large Game.

As I pointed out previously in this column, the three statements I made at the end of my piece on large games were meant as (somewhat hyperbolic) conclusions that I had drawn based upon the games already produced and the way in which they were used or not used by the consumers. The three statements were not an advocacy position; rather they were deliberately absurd generalizations meant to discourage the production of such indigestible paper pizza-pies. At SPI, we respond to the demands of the audience. I was attempting to influence that audience — but not dictate to it, since not producing what the consumer wants is a certain route to being out of business. Basically, I'm oh-deed on Godzilla games and yearn that you would be of like mind — and reflect such in your feedback responses.

Grammatica

Ivan Travnicek:

Despite your long lecture about grammar in *MOVES* 36, I feel that your own writing sometimes leaves a lot to be desired. In fact, I found some of the writing in *MOVES* 36 so personally aggravating that I am motivated to gripe at you, expecting neither reply nor remedy. Specifically, it is all that damned Latin you use. How many of your readers have any training in Latin, let alone remember enough of it to translate all of what you write?

I suggest that liberal sprinklings of apt Latin phrases are merely a form of grandstanding egotism. *Newsweek* magazine, until I got mad enough to stop buying it, used to be guilty (and probably still is) of not only sprinkling Latin all over, but also French, German and lord knows what else. It got so one had to be conversant in several languages to understand what was supposed to be a news magazine for the masses. Articles in *Newsweek* began to resemble a manure spreader speaking in tongues, if that were possible.

The specific article that caught my eye, although there have been others, was the F.O. one liners starting on page 32. You used: *mea culpa*, *ad hominem* and *sine qua non*. I more or less understand the first and last phrases, but not the middle one. Try them out on some of your troglodytes and note the number of completely accurate translations they give you.

I should point out that Richard Berg is the author of F.O. — and since he is a lawyer he may have a (forgivable) tendency to lapse into some casual Latin now and then. By the way, Ivan, *ad hominem* is used to describe a gratuitous remark made about the person rather than the subject under discussion: for example, in your last sentence "troglodytes" could be considered an *ad hominem* remark.



ADDENDA AND FOLLOW-UP

DRIVE ON STALINGRAD

Corrections and Balancing Modifications

by Brad Hessel

Post-publication playtesting has indicated the need for the following additions, corrections, and clarifications for *Drive on Stalingrad*.

Map

"Voronezh" should be "Voronezh"

The Victory Point Index, mentioned in Section 19.0 (Procedure), was omitted.

One cannot move a unit from S1202 to S1304 by way of S1303. "Fractional" land hexes (such as S3243, S2848, and S2452) are off limits — Players should use reasonable judgment, or roll a die if they cannot agree.

Counters

Grosse Deutschland is erroneously indicated to be an SS unit.

Two Soviet HQ units were omitted: 40/Parsegov/2-12 and 38/Moskaleko/2-12

Tables

[9.5] COMBAT RESULTS TABLE (correction)

Ae (or De) = All Attacking (or Defending) units are eliminated. Opposing Player may advance two hexes (see 9.86).

[15.5] GAME-TURN RECORD AND REINFORCEMENT TRACK

Turn 3: the Hungarian 1-11 should be 3-11

Turn 8: the Russian receives two Guards divisions in the North; zero in the South.

Turn 13: the Mt. troops are Italian, not Rumanian.

[16.23] Directive Contents Index

11th Army deployment is in effect under C and D, not under E and F as listed incorrectly (16.7 is correct).

[19.2] CITY VICTORY POINT VALUES (addition)

Nevinomyssk (hex S2728) is worth 5 Victory Points; the Bonus Points Game-Turn Deadline is 8.

Rules

[5.12] (addition) Soviet Control Markers are also placed in the following hexes: Balashov (N0924), Saratov (N0811, N0812), and Tambov (N0132).

[5.2] (clarification) Soviet Guards cavalry divisions are selected as reinforcements from among other Soviet Guards divisions.

[5.21] (correction) "six Untried cavalry divisions"

[5.24] (correction) "Up to 14 of the selected initial forces"

[5.31d] (correction) "one 3-11 Italian mechanized division"

[5.33] (addition) "(d) one 6-9 German Jaeger division"

[5.34a] (correction) "nine 9-9 German infantry divisions"

[6.38] (change) Units may be moved by Rail from hex S1001 or S0601 to hex N1701 or N1001 (or vice versa) at a cost of 40 Rail Movement Points. Units may be moved from hex N0811 to N0911 (or vice versa) at a cost of 10 Rail Movement Points.

[6.39] (addition) Units may be moved from hex N2154 in hex N2253 (or vice versa) by expending 4 Rail Movement Points. Units may be moved from either hex N2154 or N2253 to hex N3754 (or vice versa) by expending 25 Rail Movement Points.

[6.42] (change) "the Axis Player can clear up to three Rail hexes"

[6.43b] (change) "The Axis Player may clear three consecutive Rail hexes"

[6.46] (correction) "east" not "west"

[7.1] (clarification) Trucks and air units do not count toward the stacking limit.

[7.2] German Divisional Integration (change: whole Case) Each German Panzer Division has one Panzer and two Panzergrenadier regiments, and each Panzergrenadier division has two regiments. When stacked together, units of the same Panzer or Panzergrenadier division have Divisional Integrity.

[7.21] If all of the regiments comprising a particular Panzer or Panzergrenadier division are present in a single hex, their total Combat Strength is doubled on both attack and defense.

[7.22] If all of the regiments comprising a particular Panzer or Panzergrenadier division are present in a single hex, they may be treated as "one combat unit" for the purposes of Case 7.1. That is, the Axis Player may stack three entire Panzer Divisions (nine regiments) in one hex, if he so desires.

[7.23] If any regiment in a division is eliminated, that division can no longer attain Divisional Integrity. German infantry and non-German divisions never have Divisional Integrity.

[8.13] (addition) Zones of Control, except for those of Mountain divisions, do not extend into Mountain hexes.

[9.33] (addition) Whenever an attack is made against a unit or stack of units in a Major City hex, all step losses called for on the Combat Results Table may be doubled for both the Attacker and Defender at the option of the Attacking Player. This option may be exercised only if both Players choose to stand; if either Player retreats his units, the results as printed are applied normally.

[9.65] (change) All Soviet Untried units have one step. Whenever such a unit incurs a combat loss, it is removed from the game and considered eliminated.

[9.72] (clarification) A unit that is retreated must always end up in a hex as far away from the hex in which it was attacked as possible; i.e., if a unit incurs a "D2" result, that unit must be retreated to a hex that is two hexes away from its initial position (or take step losses).

[10.23] (correction: the second sentence should be replaced with the following) "However, no unit may ever be moved through a Don River hexside into a hex that is in the Zone of Control of an Enemy unit that is adjacent to the Don River, unless that hex is occupied by a Friendly unit."

[13.4] (omit entire Case)

[14.6] (correction) Case "10.4" should be "11.5."

[16.0 PROCEDURE] (addition) Should the Axis Player have fewer than 30 Victory Points at any time during the game, the "30 to 39" column of the Hitler Directive Table is utilized. However, prayer would probably be more appropriate. Also, the example should cite a Die Roll Bonus of "7," not "11."

[18.11] (clarification) "East" means "in an easterly direction;" i.e., the unit may be moved into hexes to the east, northeast, or southeast of the hex it is in.

[18.12] (change) Any Soviet unit that is moved through Enemy Zones of Control in accordance with Case 18.11 during a particular Soviet Movement Phase may not be left in any hex in an Enemy Zone of Control at the end of that Movement Phase. At the end of each Soviet Movement Phase — Initial or Mechanized — any Soviet units that executed a strategic withdrawal that Game-Turn that are in an Enemy Zone of Control are eliminated.

[18.15] (addition) Any unit that attacks during the Soviet Player's Combat Phase cannot execute a strategic withdrawal during the Mechanized Movement Phase of that Player-Turn.

[18.16] (addition) Any unit that executes a strategic withdrawal during a Soviet Player-Turn loses its Zone of Control for the remainder of that Player-Turn.

[19.13] (correction) Reference to Case "18.27" should be "18.22."

[19.17] (addition) The Axis Player receives one Victory Point each Game-Turn Indication Phase that a supplied Axis Combat unit is in a hex adjacent to the Volga River.

[20.2] (corrections)

Turn 2: delete "51st Army"; add "57th Army"

Turn 8: delete "25th Guard Rifle Division"

Turn 18: add "5th Tank Army"; "58th Army" HQ units.



Designer's Notes [continued from page 3]

reason for such lengthy rules lies in the decision to include a fairly comprehensive historical background to the particular fantasy world interspersed among the rules, plus the fact that both designer and developer have approached some of the fantasy clichés with tongue planted firmly in cheek. For those who may be uneasy about *Swords and Sorcery* becoming an overly complex game, fear not — though the game is more complex than *War of the Ring*, it is by no means a difficult game to learn.

As it stands now, the rules will be divided into two sections — one dealing with Armies, the other dealing with Characters. Among the odd things running through the rules are Diplomacy and the fact that the world in which the game is set is in a solar system with three suns. Basically, there will be around a dozen Army scenarios and about 20 possible Quests for individual Characters to go on.

Enthusiasm runs high for the game. At one point, we had SS Killer Penguins in the game (now just Killer Penguins). Apparently, several artists were taken with the idea, and I have been receiving well-done illustrations of such a beast (which, sadly, can never see the light of day — in poor taste or something like that). The best of the lot was done by Dave Isby's (SPI librarian and Anglophile) younger brother, but was of a mere *Volksgrenadierpenguin*. I am taking the rest of the game slightly more seriously.

Eric Goldberg

Commando

Yes, you too can be Sergeant Rock and His Howling Commandos, or Keith Mallory from Alistair MacLean's *The Guns of Navarone* — either way, a lot of Germans are going to die. The idea of the game makes it sound almost simple — just put the good guys on one side, the bad guys on the other, and wait for right to triumph.

Just try writing rules like that: "Regardless of the situation, the Good Player always wins, preferably at the darkest hour." Clearly, a different approach would be needed in order to come up with a game that is worth the effort. The very nature of *Commando's* subject — WWII to modern day role-playing adventure — makes the game radically different. Each player will control a character or a group of characters and maneuver them in an attempt to gain objectives from the bad guys or the opposing player(s). Since there can be no "resurrection" of characters, I expect that the bravery associated with the standard fictional heroes will not be too much in evidence during playtesting. However, I am considering a Miraculous Escape Matrix for those who wish to play a Hollywood type scenario (you know, the 15 mines below our hero's tank are all duds — *quelle chance*), but those who wish to play Vietnam and other real-life situations will find that preservation is the name of the game.

Oh yes, there have been suggestions for Buck Rogers or Flash Gordon scenarios. I will probably give in and add some sort of SF fantasy stuff.

Eric Goldberg

Mech War

I have started the initial design for the new *Mech War*. First, the command system will be very unique for an armor tactical game. Players will give their battalion headquarters orders for the individual companies under the battalions' control. During the movement phase, players will execute their orders. The hard part of this will be making the orders specific so that players will not abuse unintended loopholes. The combat system will be a function of movement. It will cost movement points to acquire targets and to fire. The combat system is very refined from *October War*. Since this game will be expandable to division size operations, the combat system cannot be overly mathematical. As it stands now, the key factors are the target's height and armor class and the type of optical system the firing unit is using. The type of optical system will determine which range attenuation table the firing unit will use. After determining range and target class, an attack strength number will be derived. Reference to the proper Combat Results Table (full, D1, or D2) will yield the effectiveness of the combat. In addition, there will be a plethora of optional rules.

Mark Herman

The Next War

The Next War playtesting is going very well at this time. Currently we are using the computer at SPI for rules writing purposes. The advantages of this system enable a developer to write a first draft of the rules and, once the rules are on the computer, corrections and additions become a very simple procedure which cuts time for a draft rewrite by at least one-third. Thus, rules can be carefully gone over many times, decreasing the number of errors that creep into the game.

The land game mechanics for *Next War* are now on a firm basis, and we are beginning to layer on the chrome that will make this game unique. Besides an intensive air and naval game, there will be airborne and commando rules. More news to come.

Mark Herman

Typhoon

This new tactical/operational simulation of the German drive on Moscow is proving a tough nut to crack. The title was originally feedback as a compromise between *Panzergruppe Guderian* and *Wacht Am Rhein*. However, the design has been presented as a somewhat more complex version of the Battle of the Bulge game. With a larger hex scale (2.5 miles) and similar unit size (battalions for Germans, regiments for Russians), *Typhoon* is truly impressive when set up for the November 19, 1941 scenario. However, counter density and the plethora of unit types makes the game very difficult to play. Four playtesters could only get through two turns in two nights of playtesting! At this moment,

we are toying with some new ideas. It looks as if we will go one step higher in unit scale (regiments for Germans, divisions for Russians) and keep the same hex scale. A few playtesters suggested beginning the game a month earlier than it does now (*Typhoon* starts November 19), when the Germans were still advancing rapidly and encircling huge pockets of Russians around Vyazma and Bryansk. In *Typhoon*, there is not that much chance of this kind of mobile warfare — mostly because of the weather and the stronger Russian preparation. In general, it appears that my task will be to simplify the game so that it really does resemble a compromise between those two popular SPI games.

Joseph Balkoski

Freedom in the Galaxy

We have expanded the galaxy to 48 solar systems with slightly over 100 planets. The planets are categorized in several classifications: arid, tropical, earth temperate, cold rocky, and non-oxygen (it sounds like Baskin-Robbins). Only a small percentage of the planets are known to the rebel player.

Various cultures are being created to fill the planets—human and otherwise. There is also a hefty sprinkling of creatures to encounter, from unfriendly viruses to your every-day beserker android. But the most interesting aspect, so far, is creating the multitude of races and cultures needed to inhabit the galaxy. Some of them are: Rhones, your off-the-shelf futuristic humans; Saurians, the local intelligent lizard men; Segundians, black-skinned humanoids now running things; Twerps, your 25th century dwarves; and Omegs, Turtians, Ribians, Felogians and many others. Each culture has a loyalty number that shows its relationship to the empire. Right now we are working on the planet interaction system which will allow the rebels to select various missions to carry out on the planet surface. These will include: assassination of leaders, sabotage, diplomatic action, freeing prisoners, helping carry out coups, beginning smoldering rebellion and open rebellion, information gathering, and meeting new rebel characters.

The imperial player can deploy his various forces throughout the galaxy. They consist of non-mobile garrisons and mobile forces, which are divided into Line, Veteran and Special Troops of different strengths. There are also strategic fleets used for patrolling the solar systems. The next step will be working on the integration of an active rebel fighting force — now let's see about putting it on a moon of Yavin.

H. Barasch

Stonewall (Battle of Kernstown)

Stonewall is nearing completion, with the map in the Art Department and the counters nearly so, the recent addition of Army Morale has provided the final needed touch for the game, stressing the value of movement and strategy in place of bludgeoning frontal assaults. Interestingly, the outcome of many of the games playtested here has been resolved in heavy fighting centering

around the stonewall on the Union right flank (which is where it happened historically). Yes, Virginia (?) there is a stonewall on the *Stonewall* map... *Walczyk*

Battles for the Ardennes

Probably the most popular wargaming subject of all time is the Battle of the Bulge. Well, now we take you back into the Ardennes again with *Battle for the Ardennes*, a pet project of a freelance designer from Florida, Danny Parker (who worked with us on *Wacht am Rhein*). Danny — truly a Battle of the Bulge expert — was attracted to the idea of doing a Bulge game along the same lines as *Napoleon's Last Battles* with four maps, each of which could be used to play a separate scenario (of course, all four maps join to form the entire Ardennes). But this game will cover more than just the Battle of the Bulge. Also included will be the German attack through this sector in May 1940, spearheaded by Heinz Guderian's Panzer group racing to Sedan. The four scenarios (each of which will be available as a separate folio) are *St. Vith*, *Clervaux*, *Celles*, and *Sedan '40*. Surprisingly, it appears as if the most popular game among these four is *Sedan*. Of course, there will also be two Campaign Games, one in '40 and the other in '44. First reports indicate that the game is simple in concept and clean in system. Scale is two miles per hex and units are usually in regiments. Time scale appears to be one Game-Turn per day.

Joseph Balkoski

Tannenberg

This should be a really exciting game, with more thrills and suspense than a whole season of *Charlie's Angels*. Will the Russian Army starve to death before it crosses the Prussian border? Will General Samsonov succeed in blowing his brains out or will he bungle that too? Will anyone notice Ludden-dorf doesn't always play with a full deck? Will the Russians catch on that not encoding their communications renders them liable to interception, and that there are Germans who can speak Russian? All this, plus miles upon miles of Polish plain, Prussian swamps, stagnant lakes, quagmires, and deep, dark forests straight out of Norse mythology will definitely make it a game to remember. If you read the report in the last *S&T*, you'll see that the scale is going to be division/corps, with 8 miles to the hex. Thus, the game is not going to owe a lot to previous Quad systems. One thing it is going to owe a lot to is the old *1914* game, which is one of my all-time favorites. Those philistines who didn't like *1914*, however, can take heart from the fact that there will also be a lot of differences such as units having only one "step" for losses, which is backprinted on the counters. The number of counters will also be a lot less — probably only 100. It should be exciting.

Dave Isby

CityFight

This game is at a crucial crossroads now. Intended to link with *FireFight*, the original

prototype utilized a time-scale that was inappropriate for city fighting, which can have halts in the action of 30 minutes or more when a unit comes under fire, due to the inherent difficulties of organizing (or re-organizing) men scattered in buildings, around corners, and under Volkswagens. When we changed the time-scale to 400 seconds, however, we had somewhat of a problem linking the game with *FireFight*, which is an alternate unit move/fire sequence of play — in 400 seconds, a tank could be moved 30 hexes or fire at 10 separate Enemy units... The second major problem was the fact that the geometry of the hex-grid is virtually incompatible with the three-dimensional geometry of cities. Only by distorting the scale and direction of the road net grotesquely to conform to the hexrows and fill up the hexes entirely could we avoid using any number of markers to indicate whether or not a fireteam in a given hex was in the street, in a building on the left side of the street, or in a building on the right side of the street — and as we already needed markers to show what story units in buildings were on, one can see that this presented serious playability problems. I seem to have solved the second problem — my tenth grade geometry teacher would be astounded — by the expedient of eliminating the hex-grid in the city. The scale has been expanded from fifty meters/hex to twenty-five meters/hex (to make the buildings "big enough" to fit a half-inch counter) and we are using a fire range-finder and streets marked off in 10-meter intervals. We have a two-map mock-up which links with the *FireFight* maps. But now we have to decide about the time-scale, and the solution to that problem seems to me to lead away from a link with the *FireFight* system. This is one of the major decisions facing us these days, and we've been debating it back and forth. No matter what we decide, it looks like we'll be far enough away from the original prototype to require a whole lot more testing. So don't look for *CityFight* before the late Fall of 1978.

Hessel

Izyum

This Son of Guderian game is just about to start its in-house testing (it was designed out-of-house, as it were, by Steve Patrick). Our initial concentration will be on balance, *vis a vis* achieving a relatively historical outcome. The problem, according to the designer, has been in the area of attack and counterattack capabilities. We very much want both sides to have both capabilities, so that the game does not become a pre-ordained event. *Izyum* will appear quite familiar to devotees of the *Guderian* system, as it follows the latter quite closely in its basic system. However, we are putting in more advanced supply rules and a somewhat different leadership system as well as rules peculiar to the situation. Our biggest problem, however, is trying to come up with a title a bit catchier than *Izyum*.

Rich Berg

The Crusades

Work is still in the formative stages for this *S&T* 70 game. As it stands now, there

will actually be two games. The basic game will be a two-player military scenario covering the Third Crusade (Richard Lionheart and his good buddy Phillip of France versus Saladin). The other scenario will be a multi-player game covering the First Crusade. Tentative plans include up to seven players: the Northern Franks, under Robert of Flanders, Robert of Normandy, and Stephen of Blois; the Southern Franks, under Raymond of Toulouse; the Normans, under Baldwin of Taranto and his younger brother, Tancred; the Lorrainers, under Godfrey of Bouillon; the Northern Turks, under Kerbogha; the Syrian Turks, under Duqaq of Damascus; and the Fatamids, under al-Afdal. This is, of course, subject to change — and using fewer players. We're going to try to use a system of cards, similar to *Kingmaker* in some ways, to cover the lesser knights, bishops, emirs, sultans, etc. Also intended is a supply system that depends on the type of hex a unit is in: you can stop for supply at the cost of MP's, or keep moving to better areas and suffer possible attrition. Castle building, visions (Bartholomew and his Lance will be ever present), bribery, changed alignments, fleets, the Byzantine Emperor (and his powerful military presence) — all this will somehow be crammed into the issue game in one form or another. The winner will be the player who controls the most — and most valuable — land. "Deus le Volt!"

Rich Berg

Tyre

The game-map of *Tyre* is divided into three distinct areas. Along the bottom long-grain edge is the Maeland from which the Macedonian Army tries in vain to build a causeway across the water to Tyre. The rest of the map portrays the island city of Tyre and the Mediterranean Sea that surrounds and protects it.

Alexander the Great, who was besieging Tyre with his Macedonian Army, was saddled with a classic problem: how to get from point A to island B without walking on water. Although he had no fleet to speak of, Alexander had to take the island city because it lay astride his line of communication for the conquest of Egypt. So while his Army continued to build the causeway, Alexander visited a number of cities and islands which were nominally under his domain and demanded the service of their fleets. The "powers that be" in the various localities were reluctant at first to cooperate, but one by one they changed their minds as Alexander reminded them that if they didn't comply they were inviting 50,000 or so mouths to dinner, so to speak. The fleets (made up of oar driven triremes) gave Alexander a two to one naval superiority, but they arrived piecemeal, leaving them open to individual destruction by the Tyrian Fleet. The Macedonia player must achieve a decisive naval superiority so that his ships may be laden down with battering rams and catapults to breach the walls of Tyre prior to the amphibious assault. The fun comes in when, eventually, the walls have to be breached

with the battering ram-laden ships (which become sitting ducks). At this point a number of wonderful demolition derbys ensue with the Tyrian player fighting for naval superiority. Both sides have the initiative, and the final assault of the island is a crowning peak to an enjoyable and tense contest.

David Werden

Acre

Acre, pronounced (Ah-ker) by the Crusaders and (Ock-ra) by the Moslems, is being polished at this moment. Right now various aspects of the game mechanics are being cleaned up and tested to make sure that the assumptions made in the "cleansing" process have no hidden flaws.

The game is rich in both historical information and playability, and it strives to fuse the detailed research into a format that turns the important aspects of the siege into gaming decisions. Too often, games are designed to one extreme or the other when detailed historical realism and playability need not be mutually exclusive. We have been trying to fuse the information into an enjoyable and playable format. For instance, we know exactly the Crusaders' siege work building capability, and we have fashioned an extensive set of rules dealing with the process. After testing these rules, we found a pattern had emerged in playtesting that no matter how inexperienced or experienced the Crusader was, the building program remained constant. Giant catapults were built first, ballistas and small catapults second, and Siege Towers third, with maximum tunneling going on at all times. Although we gave the player the choice (upon learning the rules) of building siege towers first, there was no intelligent reason to do so. We went back to the research and found that the best building program was identical to the historical one. So — the Crusader giant catapult — named "God's own Sling" — is now built and appears on a historically specified game turn.

David Werden

Agincourt

The work on *Agincourt* at this stage centers on refining the game mechanics. The design does not abstract the battle into a mush of WWII game mechanics with feudal names; rather it gives the player the feeling of truly being present on that muddy day in 1415. One of the more interesting aspects of the design is the usage of double-sized French counters to portray the massive and clumsy French formations. There are rules dealing with fugitives which are produced whenever a loss is taken by a unit. Units are arranged in lines so that when a loss is taken, the line is lost, but the next line steps forward at its full strength for the next attack. The dead are left on the field of play and affect morale with oncoming formations trying to steer clear of the carnage and Archers sallying out to retrieve arrows.

Testing is going ahead on a clockwork solitaire scenario with one player playing the English as the French charge ahead blindly.

In the two-player game, the French do not have to be so foolish, and they have a good chance of changing history. One thing which is arousing much interest is the Leader-to-Leader combat rules. They portray the nobles and their entourages hacking away at each other during the battle. Once two combat units pull adjacent and resolve their combat, if there are leader counters present in both units, they may choose to have personal combat. They undergo 10 phases wherein each leader chooses his attack posture. For instance, one leader may choose advance and parry while the other may stand and attack. These postures are cross-referenced to an individual combat result table, and the fighting is resolved. The playtesters have been having so much fun with various individually rated nobles and the suicide squad determined to kill King Henry that they actually enjoy playing the French side in the automatic Historical clockwork scenario!

David Werden

Lille

French Marshal, Sebastien le Prestre de Vauban (1633-1707), was an acknowledged genius during his life time. The only engineer of his day to achieve the highest military rank of his country, Vauban defined and expanded the scope and knowledge of Siege Warfare both defensively and offensively. Vauban began his illustrious career perfecting such defensive fortifications as hornworks, demi-lunes, glacis, and ravelins, and when this was completed he spent his later years perfecting ways to reduce these defenses in the quickest and most economical manner (in loss of life) by utilizing parallels, saps and mass batteries.

The city of Lille and its defense works constituted one of Vauban's crowning achievements. Constructed without sparing expense, Prince Eugen of Savoy and the Duke of Marlborough took Lille with a great loss of life (16,000 men), and, although it was not taken on the strict time-table that Vauban would have set for himself if he had been conducting the siege, it did at length succumb. The Siege of Lille began on 13 August and the town was taken and the population evacuated under the honors of war by 26 October. Lille was one of the finest Vauban defense works in Europe, and its loss in 1708, combined with Vauban's death in 1707, signalled the end of an Age.

Vauban's personal time-table (in days) for the progression of a siege:

To invest a place, collect material, and build lines	9 days
From the opening of the trenches to reaching the covered way	9 days
The storm and capture of the covered way and its defenses	4 days
Descent into and crossing of the ditch of the demi-lune	3 days
Mining operations, siting of batteries, creation of a fair breach	4 days
Capture and exploitation of the demi-lune and its defenses	3 days
Crossing of the main ditch to two bastions	4 days

Mining operations and siting of guns on the covered way to making a practicable breach	4 days
The capture of the breach and its supporting positions	3 days
Surrender of the town after capitulation	2 days
Allowance for errors, damage caused by sorties, a valorous defense	4 days
Total:	48 days

The playtesting is going very well with the game system simulating the trenchworks, relief attempts, mortar bombardment, and assaults through the breach which are desperately pressed forward and thrown back.

David Werden

Sevastopol

Work on *Sevastopol* is being completed with blind tests returning and the 19th century map engraving of the siege going into the Art Department. The engraving, showing where the parallels and saps were built historically, will be grey-toned in the final map, enabling players to follow the historical plan without forcing them to do so.

Both the sieges of *Sevastopol* and *Lille* are using full topographical maps with no hex grid overlay. There are 300 counters (400 really) — 200 for units, guns, and leaders, and 100 double-sized counters for trench parallel and communication saps. The game is very straightforward and is a real gem. Both rich in historical information (the first rifled artillery — the Lancaster gun — is represented, for instance) and playability, the game has made the Friday night playtesters eager to test it (which is a good sign). There have been wins for both sides.

The Russian field army may attempt to affect the siege by refighting the battles of Balaklava, Inkerman, and Tchernaya in a somewhat abstract manner. We hope to alleviate this fuzzy abstraction by including interconnecting rules for the *Crimean War Quad*. Then, if the Russian player decides to intervene with the battle of Inkerman, both players can play the quad game and apply the results to the ongoing siege.

David Werden

FEEDBACK RESULTS MOVES 35

Rank	Article	Rating
1.	Designer's Notes	7.17
2.	<i>War Between States</i> (analysis)	6.80
3.	Opening MOVES	6.70
4.	<i>Raid!</i>	6.69
5.	<i>Veracruz</i>	6.61
6.	<i>War Between States</i> (follow-up)	6.46
7.	Without Deja Vu	6.21
8.	Playback	5.98
9.	Neither Rain Nor Snow...	5.95
10.	Origins 77	5.94
11.	Conquered Again	5.90
12.	Captain Video	5.82
13.	TACIS	4.76
	<i>This Issue Overall</i>	6.48

F.O.

THE PLAYWAR PHILOSOPHY #37

Each wargame company has its own personal philosophy, a philosophy as indicative as a signature. Of course, for most small and/or informal companies the philosophy is pure and simple: *survival*. But for the major companies — and especially for Avalon Hill and SPI — the philosophy of each respective corporate mind is important. Moreover, it is even more important that a reviewer be aware of and understand that philosophy if he is to write with any depth or insight into a game's merits. For the primary mistake of the great slew of literary deviates who pass themselves off as reviewers these days is that they look at the game from the viewpoint of what *they* wanted to see. Little effort is expended in examining the game from the all-important angle of whether the designer and/or the company (for in large companies the shadow of the corporate image falls heavily on the designer) has succeeded in doing the game he (and it) wanted to do.

Whether a game is what you — or I — want it to be is purely a matter of self-interest. For example, I do not like simple CRT's — you know, DE, DR, DX and that's it. This does not mean that simple CRT's are not viable; it just means that I don't like them. But, in using a simple CRT does a designer achieve his ends? Does the CRT serve the designer's purpose? In a game such as *Wehrmacht*, a British import on the Russian Front, the simple CRT serves admirably. The designer is not making a definitive statement on Russian front tactics or casualties. He is simply showing Russia as a strategic battlefield, and in *that* respect the CRT performs well. But in *Troy*, by Chaosium Games, designer Donald Dupont has chosen to foist a remarkably simplistic combat system onto a wealth of detail and information. The individual characters and the general level of play cry out for subtlety and sophistication; what we get is, "Dick and Jane Go Greek."

All of this is by way of stating that Avalon Hill's *Squad Leader* is a remarkably successful game. That it is the best game of its type for this year is almost without question (especially in a year fraught with stultifying mediocrity). But in praising *SL* so highly it is important to remember that the game is designed in the Avalon Hill mode.

Avalon Hill publishes games. They rarely *design* anything themselves, which is neither a Good Thing nor a Bad Thing. It is simply the way they do business. They actually have few true designers on their staff: Randy Reed is the most prolific AHer around and Frank Davis is certainly a top-flight man. Yet Frank is the first dyed-in-the-wool designer hired by AH in years. There is

Richard Hamblin, whom Don Greenwood swears is a resident genius. But Richard has yet to produce anything original; i.e., from his own mind. And Mick Uhl spent so much time and energy on the rocky *Gettysburg '77* that I don't think he'll even have enough strength for the Big Softball Game at Detroit. Now I only mention these names not so that I can unload on the AH staff, which is undeserving of such thought, but only to further zero in on my thesis for the remainder of this column.

Avalon Hill does not need in-house designers in great numbers because it goes elsewhere for its product. That it has an exceptional knack for spotting a "good item" is borne out by such acquisitions as *Wooden Ships and Iron Men* (their in-the-works *Trireme* game is also an acquisition, perhaps to be titled *Wooden Ships and Tired Men*), *Russian Campaign*, *Diplomacy*, and *Kingmaker*, among others. It also goes out-of-house for its designers when it wants to publish original work. John Prados did *Third Reich* for them, and Harold Hocks came up with *Tobruk*. But in their newest Field Agent Avalon Hill has met its most sympathetic and empathetic designer: John Hill. Ironically, even the names are the same.

John Hill is the quintessential Avalon Hill designer. He designs games. He does not do simulations, he does games. And *that* is what Avalon Hill is in the business of publishing: games. This fact cannot be ignored when reviewing an AH product. For no one — not even SPI — puts out better games than Avalon Hill. When AH swings toward historical simulation, they run into deep trouble. Witness the totally mediocre reception to *Tobruk*, which is as close to being a game as the Mets are to a pennant. *Tobruk* was alien to the Avalon Hill philosophy, a Stranger in a Strange Land.

But *Squad Leader* is right in the tried-and-true AH mold. True, it looks complex, intricate and loaded with information. But it's a game, and it is as a game that it succeeds. People looking for incisive insight into WWII platoon-level tactics are going to get some strange information if they go to *SL*. But players looking for a slam-bang evening of fun have hit just the right spot.

And this is how John Hill designs — and what Avalon Hill wants to publish. For there is a great difference between Actual Realism and Perceived Realism. The former is what really *is*; the latter is what the player *thinks* is really true. The two do not necessarily — and often times completely fail — to go together. But if you aim for the latter rather than the former you will please more people in the long run.

Squad Leader is an exercise in Perceived Realism design. It looks like it is accurate. There is so much going on, there are so many nitty-gritty rules like jeeps, fires in buildings, fifteen types of terrain, etc., that it just has to be realistic. Hey, the men are ducking into buildings, crawling through sewers, calling in artillery with radio contact, and just GI-Joeing their collective ways into your simulated heart. It's grand fun, it's exciting,

it's well-written, it's remarkably playable — and it's historical junk food. *Squad Leader* is the Big Mac of the wargaming industry.

Why do I say such a nasty thing? (Of course if you're addicted to 1500 calories of plastic bread and gray meat you'll think the above was a compliment; rest easy — it wasn't.) I say it because I do not buy the basic game system as a *simulation* of platoon-level WWII combat. I say that because I have played John Hill games for years — and enjoyed almost every one of them. I haven't gotten much historically from any of them, but, then again, maybe I didn't want to. John Hill designs great games — he will sacrifice historicity if it makes the game an iota less playable than he wants it. He knows — he instinctively feels — what the player/gamer wants, and he gives it to him. And woe betide the historical fact that stands in its way!

For one, I cannot believe that a squad of men, having lost their beloved, pink-cheeked Lieutenant, is going to sit and cower in an abandoned farm building until another eight-week wonder comes and rescues them. Yet, the rules plainly state that units without leaders may not be rallied. So much for individual initiative. In terms of the play system, this works out admirably. But as for simulating the effects of fire on men, it's pure hoghops. (I might point out here a bit of, hopefully, unintended humor. It seems that when a unit takes too many casualties it loses all its money. Well, the counter states that it is "Broke!" I assume the leader rallies them with promises of extra pay!)

Another item which fails under the microscope of realism is the sequence of play. There's just too much happening — and all of it too easily. My God, everybody shooting, running, stopping, shooting, shooting, ad infinitum. Did you ever read how many men actually fired their weapons during combat in WWII? An abysmally small percentage — the actual number escapes me, but I'm sure it was lower than 15%. Yet there's a veritable blizzard of bullets in *Squad Leader* — and these are flying before movement, during movement — even after movement! Lots of action — little insight.

To be sure, there is much that *is* accurate, and informative, in *Squad Leader*. Most of the artillery rules are nicely done, with flavor and accuracy. There is some nice weapon variation as well as good Line of Sight rules, always difficult to write. But then you run into stuff like Berserk units. Granted, under fire many men simply went crazy. But they went crazy as individuals — not in a concerted effort. We even have Berserk Leaders leading Berserk units in a sort of frenzy of organized insanity. Now Berserk rules are favorites among gamers; no matter how dreary an ancient game is, if it has elephants in it — and if the elephants can run amuck, as they were wont to do — the gamers are satisfied. Now, there were few elephants in Europe during WWII (if one discounts Goering), so, for play fun we have Berserk infantry units. It occurred to me as I

was playing through a scenario that you could have a Berserk Heavy Weapons unit. Now there is a thought to conjure with!

It all boils down to what you want. Avalon Hill wants to give you a game, as does John Hill. If that's what you want, you can't beat *Squad Leader*. Anything else is a hit-or-miss proposition. Whether or not John and Avalon intended this to be a definitive historical comment is not clear. Knowing the two Hills, I doubt whether they did. In that case my criticism is so much hot air. But it is valid, even in its inflatable state.

Rich Berg



CONVENTIONS Up and Coming

The following is a list of some of the conventions scheduled to be held in the upcoming year, including place, name of convention, and whom to contact for further information.

March 24-26

TEXCON, Stephen F. Austin Hotel, Austin, Texas. *Contact:* Dan Kagan, Austin Brigade of the Republic of Texas (ABRPT), P.O. Box 12385, Austin, Texas 78711.

March 25-26

SCANCON 1, Goteborg, Sweden. *Contact:* WWI, Box 18, S-590 40 Kisa, Sweden.

March 30-April 2

AGGIECON IX, College Station, Texas. *Contact:* Sven Knudson, Chairman AggieCon IX, MSC, Texas A&M University, P.O. Box 5718, College Station, Texas 77844.

April 1-3

Bruxelles, Belgium. *Contact:* J. Venden Borre, Rue du Bonheur 14, B-1070, Bruxelles, Belgium.

April 15-16

CAPCON 1, Ohio State University Union. *Contact:* T. Downie, 1739 N. High Street, Columbus, Ohio 43210.

May 20-22

GAME 78, Ottawa, Ontario, Canada. *Contact:* CANGAMES 78, 201-360 Dundas Street, Vanier, Ontario, Canada, K1L 7W7. *Guest:* SPI's Jim Dunnigan.

July 14-16

ORIGINS 78, Ann Arbor, Michigan (organized by Metro Detroit Gamers and featuring the AH-SPI Softball conflict). *Contact:* Al Slisinger, 19941 Joan, Detroit, Michigan 48205.

September 2-4

3rd Annual GEN. CON. WESTTM '78; GEN. CON. WESTTM '78 Miniatures, Villa Hotel, San Mateo, California. *Contact:* Gen. Con. West, P.O. Box 4042, Foster City, California 94404.

Playback

READER REVIEWS

Playback ratings are reader evaluations of games that are acquired through S&T and

MOVES Feedback responses. Readers have been asked to rate each aspect of the games on a scale of 1 (Poor) to 9 (Excellent). For the actual text of the questions, see Section B of Feedback on page 39. Publisher Abbreviations: SPI = Simulations Publications, Inc., New York; GDW = Game Designers' Workshop, Normal, Illinois; MGC = MetaGaming Concepts, Austin, Texas.

	October War	BattleFleet	Fulda Gap	Ogre	La Bataille	Pearl	Typical Rating Range
Publisher	SPI	SPI	SPI	MGC	GDW	GDW	
Publication Date	3/77	4/77	4/77	5/77	4/77	4/77	
Price	9.00	12.00	9.00	3.00	18.00	13.00	
Nr. of Players Reviewing	302	94	92	92	48	41	
Date Reviewed	1/78	1/78	1/78	1/78	1/78	1/78	
A. Map, Physical Quality	6.41	6.77	7.08	3.58*	6.37	5.68	6.1-6.8
B. Rules, Physical Quality	6.41	6.97	6.85	6.29	6.65	5.32	6.4-7.1
C. Counters, Physical	6.85	7.09	6.88	4.63*	7.78	6.85	6.5-7.2
D. Ease of Play	6.30	6.30	6.53	8.01	6.23	5.51	6.3-7.0
E. Rules Completeness	6.46	6.78	6.94	6.92	6.24	4.71	6.3-6.9
F. Play Balance	6.41	6.77	6.58	6.48	7.10	5.80	6.1-6.7
G. Game Length Suitability	6.91	6.39	6.72	7.93	6.34	5.49	6.2-6.8
H. Set-Up Time Suitability	6.77	6.76	6.49	7.84	5.73	5.39	6.2-6.8
J. Complexity Suitability	6.75	7.05	6.77	6.64	7.15	5.39	6.2-6.9
K. Realism	6.83	6.41	6.85	5.08	7.46	4.93	5.9-6.5
L. Overall Rating	6.64	6.92	7.01	7.14	7.33	5.51	6.1-6.8
M. % Who'd still buy	76%	77%	83%	93%	88%	54%	77%
N. % Rec'd money's worth	86%	85%	86%	91%	98%	66%	82%
S&T SURVEY DATA							
% Who've played game	62%	11%	21%	12%	9%	5%	
Acceptability Rating	6.6	6.9	6.9	7.2	7.4	6.5	
Complexity Rating	6.5	6.8	7.0	4.8	7.0	7.0	
Game Length (hours)	3.0	6.0	5.0	1.0	8.0	8.0	
Solitaire Playability	4.5	3.0	5.0	6.5	3.0	5.0	

*Ogre, part of MGC's Microgame Series, contains an 8 1/4" x 14" map and unmounted counters.

OCTOBER WAR

Design: Irad B. Hardy

Development: Mark Herman

Art: Redmond A. Simonsen

Comments: Tactical combat in the Middle East during the 1973 Yom Kippur War; scenarios and Campaign Game; observation, range attenuation, indirect fire, panic based on unit casualties.

BATTLEFLEET MARS

Design: B.E. Hessel and

Redmond A. Simonsen

Development: Greg Costikyan

Art: Redmond A. Simonsen

Comments: Strategic and tactical simulation of interplanetary conflict in our solar system, set in 21st Century; morale, production, tactical ship-to-ship combat, political interactions.

FULDA GAP

Design: James F. Dunnigan

Development: Thomas Walczyk

Art: Redmond A. Simonsen

Comments: Regimental and brigade level simulation of hypothetical Warsaw Pact assault

into West Germany; divisional integrity, untried units, air power, chemical warfare, nuclear weapons.

OGRE

Design: Steve Jackson

Comments: Science-fiction Microgame, pitting men against a "cybertank" — a huge fighting machine; odds/ratio combat, tanks, missile tanks, artillery, infantry, command posts, scenarios; optional rules for camouflage, mines, self-destruction.

LA BATAILLE DE LA MOSKOWA

2nd Edition

Comments: The 2nd Edition of award-winning game on the Battle of Borodino; redone artwork on game-maps (all four) and counters; includes new organizational chart for both sides; separate booklets for rules and scenarios.

PEARL HARBOR

Design: John Prados

Comments: Strategic simulation of World War II in the Pacific; air, land, and naval rules.

Feedback

MOVES nr. 37, published Feb/Mar 1978

How to use the Feedback Response Card: After you've finished reading this issue of *MOVES*, please read the Feedback questions below, and give us your answers by writing the answer-numbers on the card in the response boxes which correspond to each question number. See centerfold for card.

Please be sure to answer all questions (but do not write anything in the box for question-numbers labelled "no question"). Incompletely filled-out cards cannot be processed.

What the numbers mean: When answering questions, "0" always means NO OPINION or NOT APPLICABLE. When the Question is a "yes or no" question, "1" means YES and "2" means NO. When the question is a rating question, "1" is the WORST rating, "9" is the BEST rating, "5" is an AVERAGE rating, and all numbers in between express various shades of approval or disapproval.

SECTION A

1-3. No question. (leave blank).

Questions 4 through 18 ask you to rate the articles in this issue on a scale of 1 = poor, 9 = excellent; 0 = no opinion).

4. Three-Player War of the Ring
5. Air War: Check Flight
6. Air War: Errata
7. Space Opera
8. Just Add Water...
9. Cobra Errata
10. Travel Notes
11. Drive on Stalingrad Errata
12. Opening MOVES
13. Designer's Notes
14. Your MOVES (overall)
15. Forward Observer
16. Playback
17. This issue (overall)
18. Was this issue better than last one?

The following questions ask you to rate the various letters and responses in Your *MOVES* on a scale of 1 = total agreement...to 9 = total disagreement.

19. One Way Mirror
20. Variation vs. Innovation
21. Big Games
22. Big Plays
23. Gamemaker/Gameuser
24. Large Game Requirements
25. Assume that you don't subscribe to *MOVES*. Would the quality of this issue alone motivate you to subscribe?
26. For how many issues have you had a continuous subscription to *MOVES*? 0 = I don't subscribe; 1 = This is my first issue; 2 = This is my second or third issue; 3 = This is my fourth or fifth issue; 4 = This is my sixth issue; 5 = This is my seventh through eleventh issue; 6 = This is my twelfth issue; 7 = This is my thirteenth through eighteenth issue; 8 = This is my nineteenth or subsequent issue; 9 = I am a *MOVES* Lifetime Subscriber (regardless of number of issues received).
27. What level of complexity do you prefer in games? Rate your preference on a 1-9 scale, with higher numbers indicating increased complexity. Use the following games as guidelines. 1 = *Strikeforce*; 4-5 = *Chickamauga*; 7 = *Patrol*; 9 = *Air War*.
28. Your age: 1 = 13 years old or younger; 2 = 14-17; 3 = 18-21; 4 = 22-27; 5 = 28-35; 6 = 36 or older.
29. Your sex: 1 = Male; 2 = Female.
30. Education: 1 = 11 years or less; 2 = 12 years; 3 = 13-15 years; 4 = 13-15 years and still in school; 5 = 16 years; 6 = 17 years or more.
31. How long have you been playing conflict simulation games? 0 = less than a year; 1 = 1 year; 2 = 2 years; ... 8 = 8 years; 9 = 9 or more years.

32. What is the average number of hours you spend playing simulation games each month? 0 = none; 1 = 1 hour or less; 2 = 2-5 hours; 3 = 6-9 hours; 4 = 10-15 hours; 5 = 16-20 hours; 6 = 21-25; 7 = 26-30; 8 = 31-40; 9 = 40 or more hours.

33. How many simulation games (of all publishers) do you possess? 1 = 1-10; 2 = 11-20; 3 = 21-30; 4 = 31-40; 5 = 41-50; 6 = 51-60; 7 = 61-70; 8 = 71-80; 9 = 81 or more.

34. Did you send in the feedback card for your last issue of *MOVES*? 1 = yes; 2 = no.

35. Pick the *one* area about which you would most like to see games and articles done: 1 = Ancient (Rome, Greek, Biblical, 300 BC - 600 AD); 2 = Dark Ages and Renaissance (600 AD - 1600 AD); 3 = 30 Years War and pre-Napoleonic (1600 AD - 1790); 4 = Napoleonic (1790 - 1830); 5 = Civil War/19th Century (1830 - 1900); 6 = World War I (1900 - 1930); 7 = World War II (1930 - 1945); 8 = post-World War II (1945 - present); 9 = Present and future (anything goes).

The following questions concern a proposed new series of games to be published under the title "Great Battles of History." This series of games would cover some 24 to 30 of history's most important battles, and would be published over a period of four to five years; they would be sold on a subscription basis. Each game would cover a specific battle, ranging through time from Ancient Greece to the Modern era, on either a tactical or an operational level, depending on how the subject could best be handled. The battles covered would be ones which have not been the subject of games previously published by SPI. All games would include a single map, 400 counters, rules booklet, charts, and a 16-page historical article. This article would be done in *S&T* style, with various modules covering the battle itself, order of battle, organizational information, plus modules on that particular period of history, concentrating on the leaders, state of warfare, tactics and combat doctrine, etc. The games would be published somewhat randomly rather than in chronological order. Games would be released approximately 8 to 10 weeks apart. They would retail individually for \$10 or be available through subscriptions for \$49.95 per set of six (or more cheaply if demand is sufficient).

36. Would you be interested in the "Great Battles of History"? 1 = Would definitely subscribe to the first set (6 games) of the series; 2 = Would definitely subscribe to more than one set of the series; 3 = Would possibly subscribe to the series; 4 = Not interested in subscribing, but would definitely buy selected titles; 5 = Not interested in subscribing, but would possibly buy selected titles; 6 = Not sure yet (would like to see the first game); 7 = Definitely not interested either way in the series.

The following 29 battles are being considered as potential topics for the "Great Battles of History" series. Please rate them on a scale of 1 to 9 with "1" indicating a strong disinclination to see the game published as a part of the series (400 counters, one-map format), up through "9," indicating strong enthusiasm to see the game so published.

37. Marathon, 491 BC
38. Arbela (Gaugamela) 331 BC
39. Zama 202 BC
40. Philippi 42 AD
41. Adrianople 378
42. Chalons 451
43. Tours 732
44. Hastings 1066
45. Manzikert 1071
46. Liegnitz 1241
47. Crecy 1346
48. Vienna 1527
49. Panipat 1526
50. Lepanto 1571
51. Sekigahara 1600
52. Naseby 1645
53. Blenheim 1704
54. Poltova 1704
55. Plassey 1757
56. Quebec 1759
57. Saratoga 1777
58. Trafalgar 1805
59. Verdun 1916
60. Warsaw 1920
61. Midway 1942
62. Stalingrad 1942
63. Normandy 1944
64. Dien Bien Phu 1954
65. Suez 1973

The following questions relate to the discussion of flavor and color in Opening Moves (see especially the chart on page 3). Please don't answer these questions unless you've read the whole of Opening Moves including the chart. Basically the Editor/Art Director is asking you to act as a check on his own biases and perceptions concerning the rating of SPI game-maps and counters for color and flavor. For each game listed, examine the rating in the printed chart on page three and then give your Overall Rating of that game's color/flavor. If you've not seen a game, write "0." If you've not read Opening Moves or don't wish to respond, also write "0" for all the questions in this series. Keep in mind that the overall Average Rating measures only the colorfulness/flavorfulness of the components — *not* how attractive the overall effect may or may not be. Remember also, the "benchmark games" *Hway to the Reich* and *TSS* are automatically rated "9" as a standard of comparison. Try not to be influenced by your like/dislike for any game system or subject. Rate only on the basis of how much color you perceive, and how historically flavorful you sense the graphics of the components to be. Rate "1" to "9." (Note: due to lack of question space, the titles *Canadian Civil War*, *Air War* and *Up Scope* have been omitted from the list).

66. Revolt in the East
67. PanzerGruppe Guderian
68. Conquistador
69. Plot to Assassinate Hitler
70. Road to Richmond
71. October War
72. South Africa
73. Veracruz
74. Raid
75. Cobra
76. After the Holocaust
77. BattleFleet Mars
78. Conquerors
79. Drive on Stalingrad
80. Fulda Gap
81. FireFight
82. Mighty Fortress
83. Minuteman
84. Modern Battles II Quad
85. Napoleon's Last Battles
86. Outreach
87. Red Sun Rising
88. Russian Civil War
89. StarSoldier
90. Thirty Years War Quad
91. Wacht am Rhein
92. War Between the States
93. War in Europe
94. War of the Ring
95. Wellington's Victory
96. No Question

SECTION B

The results of the following survey are used in our *PLAYBACK* system. This system reviews games by showing the response of the people who play the games. Questions 104-188 are part of *PLAYBACK*.

After each game title there are thirteen questions [lettered "A" through "M"]. Unless otherwise noted, these questions are answered with a "1" [poor] through "9" [excellent] rating.

Question A—What did you think of the physical quality and layout of the mapsheet?

Question B—What did you think of the physical quality and layout of the rules folder?

Question C—What did you think of the physical quality and layout of the unit counters?

Question D—What did you think of the game's "ease of play" (how well the game moved along)?

Question E—What did you think of the "completeness" of the game's rules (was everything thoroughly explained)?

Question F—What did you think of the game's play balance (was the game interesting for both sides)?

Question G—What did you think about the appropriateness of the length of the average game?

Question H—What did you think of the amount of "set-up time" needed before you could begin playing the game?

Question J—What did you think of the appropriateness of the complexity of this game?

Question K—What did you think of this game's realism?

Question L—What did you think of this game overall?

Question M—Would you still have bought this game if you knew then what you know now about it (1 = Yes; 2 = No).

Question N—Do you think you received your money's worth with this game? (1 = Yes; 2 = No).

We will ask you to rate six games. If you have not played these games, or have not played them enough to be able to evaluate them, then simply place "O" in the boxes.

VERACRUZ

- | | |
|-----------------------------|------------------------|
| 104. A (mapsheet) | 111. H (set-up time) |
| 105. B (rules) | 112. J (complexity) |
| 106. C (counters) | 113. K (realism) |
| 107. D (ease of play) | 114. L (overall) |
| 108. E (rules completeness) | 115. M (then and now) |
| 109. F (balance) | 116. N (money's worth) |
| 110. G (length) | 117. No question |

AIR WAR

- | | |
|-----------------------------|------------------------|
| 118. A (mapsheet) | 125. H (set-up time) |
| 119. B (rules) | 126. J (complexity) |
| 120. C (counters) | 127. K (realism) |
| 121. D (ease of play) | 128. L (overall) |
| 122. E (rules completeness) | 129. M (then and now) |
| 123. F (balance) | 130. N (money's worth) |
| 124. G (length) | 131,132. No question |

MODERN BATTLES II

- | | |
|-----------------------------|------------------------|
| 133. A (mapsheet) | 140. H (set-up time) |
| 134. B (rules) | 141. J (complexity) |
| 135. C (counters) | 142. K (realism) |
| 136. D (ease of play) | 143. L (overall) |
| 137. E (rules completeness) | 144. M (then and now) |
| 138. F (balance) | 145. N (money's worth) |
| 139. G (length) | 146. No question |

SQUAD LEADER (AH)

- | | |
|-----------------------------|------------------------|
| 147. A (mapsheet) | 154. H (set-up time) |
| 148. B (rules) | 155. J (complexity) |
| 149. C (counters) | 156. K (realism) |
| 150. D (ease of play) | 157. L (overall) |
| 151. E (rules completeness) | 158. M (then and now) |
| 152. F (balance) | 159. N (money's worth) |
| 153. G (length) | 160,161. No question |

DAUNTLESS (Battleline)

- | | |
|-----------------------------|------------------------|
| 162. A (mapsheet) | 169. H (set-up time) |
| 163. B (rules) | 170. J (complexity) |
| 164. C (counters) | 171. K (realism) |
| 165. D (ease of play) | 172. L (overall) |
| 166. E (rules completeness) | 173. M (then and now) |
| 167. F (balance) | 174. N (money's worth) |
| 168. G (length) | 175. No question |

TRAVELLER (GDW)

- | | |
|-----------------------------|------------------------|
| 176. A (mapsheet) | 183. H (set-up time) |
| 177. B (rules) | 184. J (complexity) |
| 178. C (counters) | 185. K (realism) |
| 179. D (ease of play) | 186. L (overall) |
| 180. E (rules completeness) | 187. M (then and now) |
| 181. F (balance) | 188. N (money's worth) |
| 182. G (length) | 189-196. No question |

NEW INSTRUCTIONS TO AUTHORS FOR MOVES ARTICLES

Most of the articles in *MOVES* are written by its readers. We'd like to give it a try — if your article is well written and on a subject of interest to readers, there's a good chance it will see publication.

The Subject of your article is up to you. From time to time the Editor will suggest potential article topics. Don't be afraid to write on other publishers games—*MOVES* is not a "house organ" that ignores the rest of the gaming world.

Types of Articles. The kinds of articles we're looking for fall into the following general categories:

1. **Operational Analysis.** Deals with the tactics and strategy of play in a specific game.

2. **Game Profile/Review.** Description of a game or games with particular attention to its simulational system and playability. Any criticism must be well-supported by logical argument and fact (not simply personal opinion).

3. **Documented Play.** Description of and comment on the move-by-move progress of an actual two-player or multi-player game. Documented play should be the result of several playings, the most relevant of which being the subject of the article.

4. **Field Report.** Provides organized, valid information on some aspect of conflict simulation of general interest.

5. **Scenarioplex.** An experimental section of scenarios (each no longer than two typewritten pages) in the style of the parent game rules.

6. **Footnotes.** Short essays (no longer than 500 words) on almost any subject related to gaming. No honorarium is paid for Footnotes.

7. **Miscellaneous.** Articles that don't fit in the specific categories, but which the author feels appropriate for publication in *MOVES*.

Manuscript Requirements. Typewritten, double-spaced on white bond. Line length 55 to 65 characters; no more than 25 lines per

page. Min-max length: 6 to 30 manuscript pages. Pages should be numbered and tagged with author's last name. Cover sheet should give date written, full-name, address, phone number, suggested title, and honorarium preference.

Honorariums. For all published submissions (except letters and Footnotes) *MOVES Magazine* pays an honorarium at the rate of \$4 per running 10" of edited text, calculated to the nearest half column. Alternatively, Authors may elect to take their honorarium in SPI products at the rate of \$8 per 10" rendered against the list price of the items. Honorariums (cash or credit slip) will be rendered 30 days after publication.

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This concerns changes of address. Now keep reading, even though I know it's boring and you're not planning on moving tomorrow. Eventually *all* of you change your address — and it causes perhaps the worst single set of service problems for SPI and you. Many of you (somewhat understandably) neglect to notify SPI in advance of your move. This means that your orders and subscriptions get fouled up and mis-routed. It also unnecessarily increases our order handling costs (which ultimately gets passed on to you in the form of price increases).

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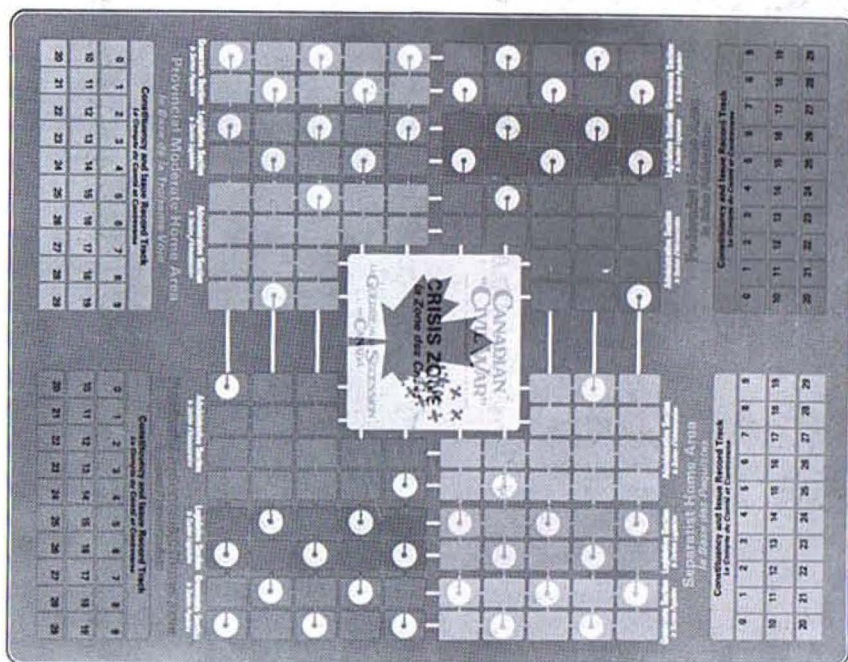
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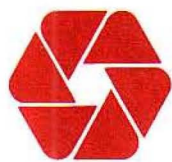
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BREAKOUT & PURSUIT

The Battle for France, 1944

Allied armies chase the Germans to the Rhine in a reverse Blitzkrieg. Operational game with strong logistical features. (5.4) \$10

BLITZKRIEG MODULE SYSTEM

An expansion kit for Avalon Hill's *Blitzkrieg* game (which is necessary for use). No maps are included. (6.3) \$10

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An operational level American Civil War game utilizing simultaneous movement and hidden units. Five scenarios. (5.2) \$10

"CA"

Tactical Naval Warfare in the Pacific, 1942

Ship-to-ship combat set in the waters around Guadalcanal. Ten scenarios employing battleships, cruisers and destroyers. (4.6) \$10

CHARIOT

Tactical Warfare in the "Biblical" Age

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FOXBAT & PHANTOM

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Plane vs. plane at supersonic speeds. Fourteen types of jet fighter aircraft are available to simulate the air action taking place today over the world's trouble spots. (5.4) \$10

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A company/battery/squadron scale game depicting sixteen famous battles in the period dominated by musket and cannon. (5.8) \$10

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The Campaigns of Napoleon in Central Europe, 1805, 1806, 1809

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The Confederate Summer Offensives, 1862-63

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MUSKET & PIKE: Tactical Combat, 1550-1680

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The Russo-Finnish Conflict, 1939-40

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Lower Rated Backlisted Games

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The Struggle for Independence, 1775-1783 (4.0) \$10

BASTOGNE: The Battle of the Bulge

and ANZIO BEACHHEAD (6.0) \$12

COMBINED ARMS

Operational/Tactical Combat, 1940-1970's (5.8) \$10

DESTRUCTION OF A.G. CENTER

The Soviet Summer Offensive, 1944 (6.0) \$10

THE EAST IS RED

Sino-Soviet Conflict in the late 1970's. (5.2) \$10

EL ALAMEIN: Battles in North Africa, 1942 (6.1)

\$10

FLIGHT OF THE GOEBEN

WWI naval chase in the Mediterranean (5.8) \$10

KAMPFPANZER

Tactical Armored Combat, 1939-40 (5.9) \$10

MINUTEMAN

The Second American Revolution (5.9) \$10

NORMANDY

Amphibious Assault on Europe, June 1944 (5.6) \$10

OPERATION OLYMPIC

The Invasion of Japan, 1945 (5.6) \$10

SEARCH & DESTROY

Tactical Combat in Vietnam, 1965-66 (5.9) \$10

SOLOMON'S CAMPAIGN

Air, Land and Sea Operations, 1942-43 (6.7) \$10

THE WILDERNESS CAMPAIGN

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WOLFPACK

Solitaire game of sub operations, 1942-44 (5.5) \$10

MINIATURES CONVERSION KITS

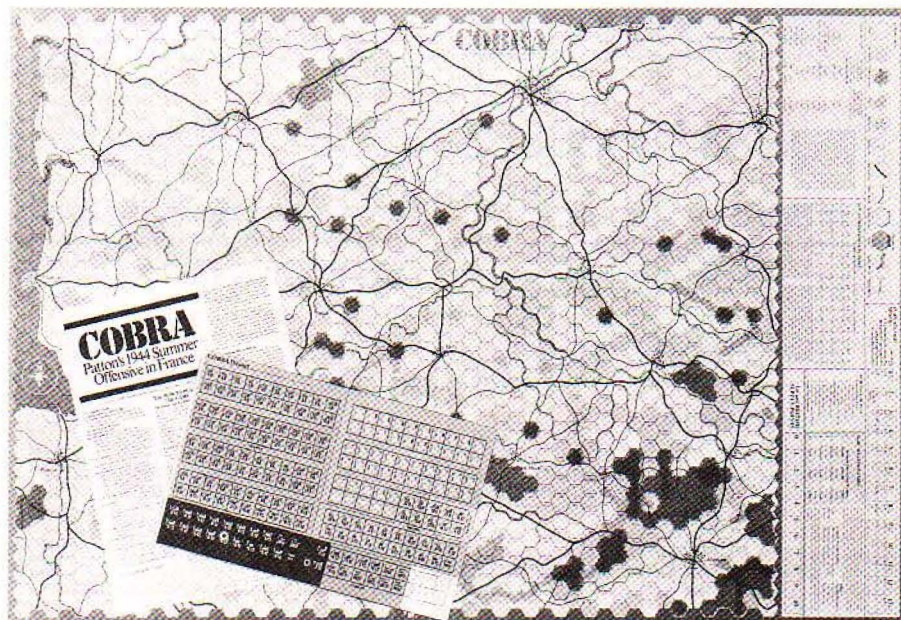
for Wagram and Battle of Nations

These are complete orders of battle in 15mm, cast metal miniatures which may be used to replace the die-cut counters in the two games. Each set comes in its own box with labeled clear plastic trays plus a spare set of cardboard counters to use as stands if desired. All figures are unpainted and have a light amount of flash to be filed smooth. (Note that these kits are *not* subject to discounts.)

Battles of Nations Conversion Kit (99 pieces): \$15
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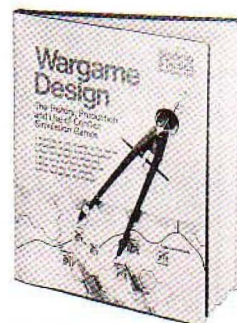
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<input type="checkbox"/> UN	\$9 South Africa	<input type="checkbox"/> ZUN \$8
<input type="checkbox"/> ST	\$9 Spartan	<input type="checkbox"/> ZST \$8
<input type="checkbox"/> SP	\$9 Spitfire	<input type="checkbox"/> ZSP \$8
<input type="checkbox"/> SF	\$9 StarForce	<input type="checkbox"/> ZSF \$8
<input type="checkbox"/> SFT	\$17 StarForce Trilogy	<input type="checkbox"/> ZSS \$16
<input type="checkbox"/> SI	\$9 StarSoldier	<input type="checkbox"/> ZSI \$8
<input type="checkbox"/> SY	\$15 Strategy I	<input type="checkbox"/> ZSY \$14
<input type="checkbox"/> TK	\$9 Tank!	<input type="checkbox"/> ZTK \$8
<input type="checkbox"/> TS	\$20 Terrible Swift Sword	<input type="checkbox"/> ZTS \$18
<input type="checkbox"/> TP	\$9 Turning Point: Stalingrad	<input type="checkbox"/> ZTP \$8
<input type="checkbox"/> QTY	\$12 30 Years War Quad	<input type="checkbox"/> ZQY \$11
<input type="checkbox"/> US	\$9 USN	<input type="checkbox"/> ZUS \$8
<input type="checkbox"/> VK	\$9 Viking	<input type="checkbox"/> ZVK \$8
<input type="checkbox"/> WA	\$20 Wacht am Rhein	<input type="checkbox"/> ZWA \$18
<input type="checkbox"/> WN	\$20 War Between the States	<input type="checkbox"/> ZWN \$18
<input type="checkbox"/> WE	\$20 War in the East (2nd Ed.)	<input type="checkbox"/> ZWE \$18
<input type="checkbox"/> WR	\$40 War in Europe	<input type="checkbox"/> ZWR \$37
<input type="checkbox"/> WS	\$30 War in the West	<input type="checkbox"/> ZWS \$28
<input type="checkbox"/> WV	\$20 Wellington's Victory	<input type="checkbox"/> ZWV \$18
<input type="checkbox"/> QWS	\$12 West Wall Quad	<input type="checkbox"/> ZWS \$11
<input type="checkbox"/> WT	\$9 World War II	<input type="checkbox"/> ZWT \$8
<input type="checkbox"/> WO	\$9 World War Three	<input type="checkbox"/> ZWO \$8

Other Publishers' Games

- ☐ DP \$11 Diplomacy
☐ QU \$12 Quebec 1759

Advance Announcements

Do not order these games until their publication is announced. To order Boxed versions of games, check the box under the left hand column next to the appropriate game. For Z-Packs, check the box to the right of the appropriate title.

Games to be published in the first quarter of 1978, listed in estimated order of publication.

Boxed	Title	Z-Pack
<input type="checkbox"/> WC	\$35 War in the Pacific	<input type="checkbox"/> ZWC \$32
<input type="checkbox"/> QCW	\$14 Crimean War Quad	<input type="checkbox"/> ZQC \$13
	Balaclava	<input type="checkbox"/> YBA \$4
	Tchernaya River	<input type="checkbox"/> YTC \$4
	Inkerman	<input type="checkbox"/> YIN \$4
	Battle of the Alma	<input type="checkbox"/> YAM \$4
<input type="checkbox"/> GF	\$9 Green Fields Beyond	<input type="checkbox"/> ZGF \$8
<input type="checkbox"/> CS	\$9 Siege of Constantinople	<input type="checkbox"/> ZCS \$8
<input type="checkbox"/> AV	\$12 Air Cav	<input type="checkbox"/> ZAV \$11
<input type="checkbox"/> AT	\$26 Atlantic Wall	<input type="checkbox"/> ZAT \$24

Games to be published in the second quarter of 1978, listed in estimated order of publication.

Boxed	Title	Z-Pack
<input type="checkbox"/> AO	\$10 Agincourt	<input type="checkbox"/> ZAO \$9
<input type="checkbox"/> SB	\$12 Stonewall	<input type="checkbox"/> ZSB \$11
<input type="checkbox"/> AS	\$25 Art of Siege	<input type="checkbox"/> ZAS \$23
<input type="checkbox"/> AC	\$9 Acre	<input type="checkbox"/> ZAC \$8
<input type="checkbox"/> LI	\$9 Lille	<input type="checkbox"/> ZLI \$8
<input type="checkbox"/> SV	\$9 Sevastopol	<input type="checkbox"/> ZSV \$8
<input type="checkbox"/> TY	\$9 Tyre	<input type="checkbox"/> ZTY \$8
<input type="checkbox"/> NA	\$22 The Next War	<input type="checkbox"/> ZNA \$20
<input type="checkbox"/> SW	\$13 Swords & Sorcery	<input type="checkbox"/> ZSW \$12
<input type="checkbox"/> CI	\$12 CityFight	<input type="checkbox"/> ZCI \$11
<input type="checkbox"/> IZ	\$9 Izum	<input type="checkbox"/> ZIZ \$8
<input type="checkbox"/> FR	\$15 Freedom in the Galaxy	<input type="checkbox"/> ZFR \$14

Backlisted Games

To order Boxed versions of games, check the box under the left hand column next to the appropriate game. For Z-Packs, check the box to the right of the appropriate title. (For explanation of Backlisted Games, see page 3.)

Boxed	Title	Z-Pack
<input type="checkbox"/> AR	\$10 American Revolution	<input type="checkbox"/> ZAR \$9
<input type="checkbox"/> AZ	\$10 Austerlitz	<input type="checkbox"/> ZAZ \$9
<input type="checkbox"/> BS	\$12 Bastogne/Anzio	<input type="checkbox"/> ZBS \$11
<input type="checkbox"/> BZ	\$10 Blitz Module System	<input type="checkbox"/> ZBZ \$9
<input type="checkbox"/> BP	\$10 Breakout & Pursuit	<input type="checkbox"/> ZBP \$9
<input type="checkbox"/> BR	\$10 Bull Run	<input type="checkbox"/> ZBR \$9
<input type="checkbox"/> CA	\$10 CA	<input type="checkbox"/> ZCA \$9
<input type="checkbox"/> CH	\$10 Chariot	<input type="checkbox"/> ZCH \$9
<input type="checkbox"/> CB	\$10 Combined Arms	<input type="checkbox"/> ZCB \$9
<input type="checkbox"/> DE	\$10 Destruction of AG Center	<input type="checkbox"/> ZDE \$9
<input type="checkbox"/> ER	\$10 The East is Red	<input type="checkbox"/> ZER \$9
<input type="checkbox"/> AL	\$10 El Alamein	<input type="checkbox"/> ZAL \$9
<input type="checkbox"/> FL	\$10 Flight of the Goeben	<input type="checkbox"/> ZFL \$9
<input type="checkbox"/> FX	\$10 Foxbat & Phantom	<input type="checkbox"/> ZFX \$9
<input type="checkbox"/> GR	\$10 Grenadier	<input type="checkbox"/> ZGR \$9
<input type="checkbox"/> KP	\$10 Kampfpanzer	<input type="checkbox"/> ZKP \$9
<input type="checkbox"/> KO	\$10 Korea	<input type="checkbox"/> ZKO \$9
<input type="checkbox"/> LG	\$10 La Grande Armee	<input type="checkbox"/> ZLG \$9
<input type="checkbox"/> LN	\$10 Lee Moves North	<input type="checkbox"/> ZLN \$9
<input type="checkbox"/> MM	\$10 Minuteman	<input type="checkbox"/> ZMM \$9
<input type="checkbox"/> MP	\$10 Musket & Pike	<input type="checkbox"/> ZMP \$9
<input type="checkbox"/> NX	\$10 Napoleon at Waterloo	<input type="checkbox"/> ZNX \$9
<input type="checkbox"/> NO	\$10 Normandy	<input type="checkbox"/> ZNO \$9
<input type="checkbox"/> OL	\$10 Operation Olympic	<input type="checkbox"/> ZOL \$9
<input type="checkbox"/> RW	\$10 Red Star/White Star	<input type="checkbox"/> ZRW \$9
<input type="checkbox"/> SR	\$10 Search & Destroy	<input type="checkbox"/> ZSR \$9
<input type="checkbox"/> SD	\$10 Soldiers	<input type="checkbox"/> ZSD \$9
<input type="checkbox"/> SC	\$10 Solomons Campaign	<input type="checkbox"/> ZSC \$9
<input type="checkbox"/> WD	\$10 Wilderness Campaign	<input type="checkbox"/> ZWD \$9
<input type="checkbox"/> VVV	\$10 Winter War	<input type="checkbox"/> ZVV \$9
<input type="checkbox"/> WP	\$10 Wolfpack	<input type="checkbox"/> ZWP \$9
<input type="checkbox"/> YO	\$10 Yeoman	<input type="checkbox"/> ZYO \$9

Folio Series Games

These games are now packaged in a plastic bag and consist of 17" x 22" card-stock map, 100 die-cut playing pieces, and eight-page rules folder.

Blue & Gray Folios:
<input type="checkbox"/> YCH \$3 Chickamauga
<input type="checkbox"/> YSH \$3 Shiloh
<input type="checkbox"/> YAN \$3 Antietam
<input type="checkbox"/> YCM \$3 Cemetery Hill
Blue & Gray II Folios:
<input type="checkbox"/> YCT \$3 Chattanooga
<input type="checkbox"/> YBW \$3 Battle of Wilderness
<input type="checkbox"/> YHL \$3 Hooker & Lee
<input type="checkbox"/> YFR \$3 Fredericksburg
Island War Folios:
<input type="checkbox"/> YLY \$3 Leyte
<input type="checkbox"/> YOK \$3 Okinawa
<input type="checkbox"/> YSI \$3 Saipan
<input type="checkbox"/> YBR \$3 Bloody Ridge
Modern Battles Folios:
<input type="checkbox"/> YGO \$3 Golan
<input type="checkbox"/> YCF \$3 Chinese Farm
<input type="checkbox"/> YWZ \$3 Wurzburg
<input type="checkbox"/> YMU \$3 Mukden
Modern Battles II Folios:
<input type="checkbox"/> YJR \$3 Jerusalem
<input type="checkbox"/> YBD \$3 Bundeswehr
<input type="checkbox"/> YYG \$3 Yugoslavia
<input type="checkbox"/> YDZ \$3 DMZ
Nap's Last Battles Folios:
<input type="checkbox"/> YWV \$3 Wavre
<input type="checkbox"/> YLB \$3 La Belle Alliance
<input type="checkbox"/> YQB \$3 Quatre Bras
<input type="checkbox"/> YLG \$3 Ligny
Napoleon at War Folios:
<input type="checkbox"/> YWG \$3 Wagram
<input type="checkbox"/> YBN \$3 Battle of Nations
<input type="checkbox"/> YJN \$3 Jena-Auerstadt
<input type="checkbox"/> YMR \$3 Marengo
North Africa Folios:
<input type="checkbox"/> YCL \$3 Cauldron
<input type="checkbox"/> YCR \$3 Crusader
<input type="checkbox"/> YKR \$3 Kasserine
<input type="checkbox"/> YSC \$3 Supercharge
Thirty Years War Folios:
<input type="checkbox"/> YFB \$3 Freiburg
<input type="checkbox"/> YLZ \$3 Lutzen
<input type="checkbox"/> YNL \$3 Nordlingen
<input type="checkbox"/> YRR \$3 Rocroi
West Wall Folios:
<input type="checkbox"/> YHF \$3 Hurtgen Forest
<input type="checkbox"/> YBS \$3 Bastogne
<input type="checkbox"/> YRM \$3 Remagen
<input type="checkbox"/> YAH \$3 Arnhem
Strategy & Tactics Folios:
<input type="checkbox"/> YBG \$3 Battle for Germany
<input type="checkbox"/> YWW \$3 World War I
<input type="checkbox"/> YOW \$3 Oil War
<input type="checkbox"/> YPW \$3 Punic Wars
<input type="checkbox"/> YDX \$3 Dixie
<input type="checkbox"/> YBT \$3 Breitenfeld
<input type="checkbox"/> YRE \$3 Revolt in the East
<input type="checkbox"/> YRT \$3 Road to Richmond
Middle Earth Folios:
(in illustrated cover)
<input type="checkbox"/> XMT \$5 Gondor
<input type="checkbox"/> XRN \$5 Sauron

Special Edition Games

These games are packaged in 9" x 12" illustrated cardboard boxes, with maps mounted on hard board, and with interior plastic storage trays (except those marked nt). Other components in Designer's and Collector's Editions are identical to the same SSG and Folio titles. Power Politics games are available in hard box only.

Designer's Edition Games
<input type="checkbox"/> HBF \$18 BattleFleet Mars (nt)
<input type="checkbox"/> HFX \$12 Foxbat & Phantom
<input type="checkbox"/> HIA \$18 Invasion: America (nt)
<input type="checkbox"/> HMW \$12 Mech War '77
<input type="checkbox"/> HNL \$18 Nap's Last Battles (nt)
<input type="checkbox"/> HPG \$12 Panzergruppe Guderian
<input type="checkbox"/> HSA \$12 Sinai
<input type="checkbox"/> HSN \$12 Sniper!
<input type="checkbox"/> HSO \$12 Sorcerer
<input type="checkbox"/> HSF \$12 StarForce
<input type="checkbox"/> HLR \$18 War of the Ring (nt)
<input type="checkbox"/> HWO \$12 World War Three
Collector's Edition Games
<input type="checkbox"/> JAH \$9 Arnhem
<input type="checkbox"/> JBG \$9 Battle for Germany
<input type="checkbox"/> JHN \$9 Battle of Nations
<input type="checkbox"/> JCM \$9 Chickamauga
<input type="checkbox"/> JGO \$9 Golan
<input type="checkbox"/> JOW \$9 Oil War
<input type="checkbox"/> JOK \$9 Okinawa
Power Politics Games
<input type="checkbox"/> KAH \$12 After the Holocaust
<input type="checkbox"/> KAS \$12 Assassinate Hitler
<input type="checkbox"/> KRC \$12 Russian Civil War

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prices per 1/2 dozen sheets:

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