MOVES

Conflict Simulation Theory and Technique

Soldiers

WWI TACTICAL COMBAT 1914-1915

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tactical (company level) game of
brief, mobile phase at the
War (August 1914

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In this issue. . .

On the cover: A portion of the Soldiers *map showing an assault in progress. Rules folder and part of the unit counter sheet are shown at the bottom of the picture.*

Designer's Notes

Earlier this year we got to work on a plan. The plan was to produce thirty games a year. After working on this project we found out what it would take to produce thirty games a year. We also found out that we only had enough of "what it takes" to produce about twenty-four games a year. It was a very educational experience. We learned a lot about publishing games. A lot of things we thought we already knew. And a lot of things we knew we were ignorant of. It looks like we'll be able to publish three new games every two months (plus one in *S&T*). Producing 30 a year doesn't really require that much extra effort. If we get another few people on the staff, or get some of the present staff trained to a higher level of efficiency, we could easily do it. But both of these solutions have shortcomings. To hire new people is not that simple. We have developed a whole new field of publishing. No one can walk in with any appreciable amount of training that we can use. Anyone we hire for R&D work must be trained. This takes many months before we get anything to show for it. And before we even take anybody on we must know quite a lot about them. How they want to work and just what they're looking for. Developing games the way we do is a rather high-energy process and requires that the people doing the work get along very well with each other. Working someone into the operation is a long and tedious process. Getting more out of the people already here also has its problems. The R&D people at SPI are already working harder than you should expect. Getting any more "production" out of them depends on improvements in the methods we use. This is something we have to develop as we go along. To put it another way, we're not sure what we'll turn up until we get there. The "book" on how to design games has yet to be written. And we find that we're preparing quite a few chapters ourselves.

We have already covered the five part process involved in producing a game (Conceptualization, Research, Integration, Development and Production). We have since refined that process still further. There is still the "Concept" stage, where the feasibility of the game is determined and the "direction" of the game is charted. The "Research" stage remains the same. The "Integration" stage is where changes first show up. Putting the first working prototype of a game together ("Integration") has always been a difficult and critical process. The ideal of the "simple & playable" yet "realistic" game has now become more of a regular possibility. The source of most of the simplicity, playability and realism originates in this, the "Integration" stage. Of course, as we develop a wider variety of simple game "systems" (like *Napoleon at Waterloo* and *Flying Circus*) this job becomes easier. But it is at this stage that simpler systems are developed.
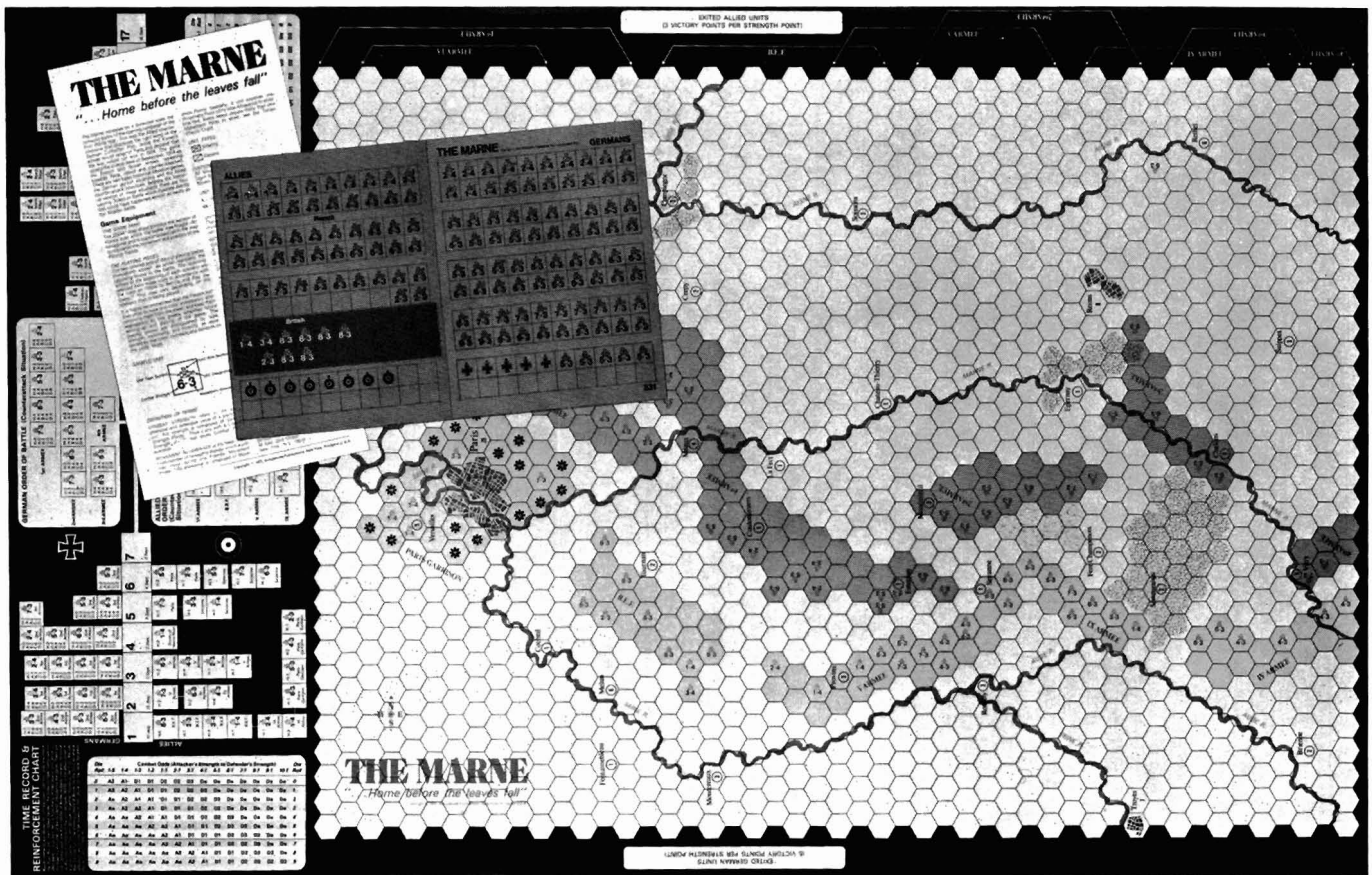
The next stage, the "Development" stage, is where most of our latest innovations are found. Here a team of two or three regular and twice as many irregular game developers take over. The regular team members are SPI

GAME PROFILE:
Soldiers

by Lenny Glynn and David C. Isby

The following Game Profile on Soldiers *represents a third approach to Games. In two sections Lenny Glynn, the game's developer, and Dave Isby who researched and designed* Soldiers, *cover in depth the processes of putting* Soldiers *through the mill at SPI and assembling the raw data that makes* Soldiers *an accurate simulation.*

PART 1:
The Development Process

By the time a Simulations Series Game goes to the printer it has been criticized, molded, and polished by virtually everyone in the game department at SPI and numerous interlopers (otherwise known as "playtesters," or the Friday Night Crew). This process has been outlined before but this article aims to cover it in more detail with an eye for the human comedy involved.

The Game in question is *Soldiers*, the latest in the series of tactical games. *Soldiers* covers small unit tactics in the opening months of the First World War before the digging of the Western Front, the largest mass grave in history.

Although *Soldiers* is being published in June 1972, it was conceived in the spring of 1970 in the (now legendary) tenement basement which served as world headquarters of Simulations Publications, (then known as Poultron Press). While Jim Dunnigan and Al Nofi chewed the fat (as is their wont) about the problems of designing *The Renaissance of Infantry*, Dave Isby joined the conversation. Isby was a British Viceroy in India, and a captain in the Light Brigade in previous lives; and is now the left hook of S&T's 1-2 research team. Unexpectedly Dunnigan changed the subject and said to Isby, "Dave, how would you like to do a tactical game on World War One?" This was the inglorious conception of *Soldiers* although the pregnancy was long and the birth pangs terrible.

For almost two years, Isby gathered information for a World War One Tactical game. He worked when he wanted, since the game was not yet on any schedule. Early on, he began playing prototypes, solitaire and with friends. By early 1972, Isby felt his game was ready for publication and brought it in. This is where I came in. In March 1972 I had been working at SPI for four weeks, mostly proof-reading and editing copy. *Soldiers* was assigned to me as my first responsibility in Game Development. John Young, the guardian angel of game production, gave me Dave's rules and map in early March. Work got under way.

The first step was to familiarize myself with tactical games. I read *Grenadier*, *Combat Command*, and *Grunt* before trying to play *Soldiers*. From the start I hoped to make *Soldiers* as simple as the historical situation

would allow. But simplicity turns out to be the hardest thing to achieve.

The original map that Dave used to test his prototype needed to be redone. A few changes were needed and at least one too many was made: a confusing line that Dave treated as a stream translated into a ridge, a ridge that blocked Line of Sight to 15% of the mapsheet. (See the module on the development of the

map.) Locations were assigned whimsical and unpublishable names and we began playtesting with Dave's original rules.

Besides the Friday Night Crew, SPI's design staff engages in a lot of gaming on the job. The games tested Fridays have their most basic flaws aced out during the week. The first of our gallant company playtesters to go "over the top" on *Soldiers* were Nick Maffeo and Bill
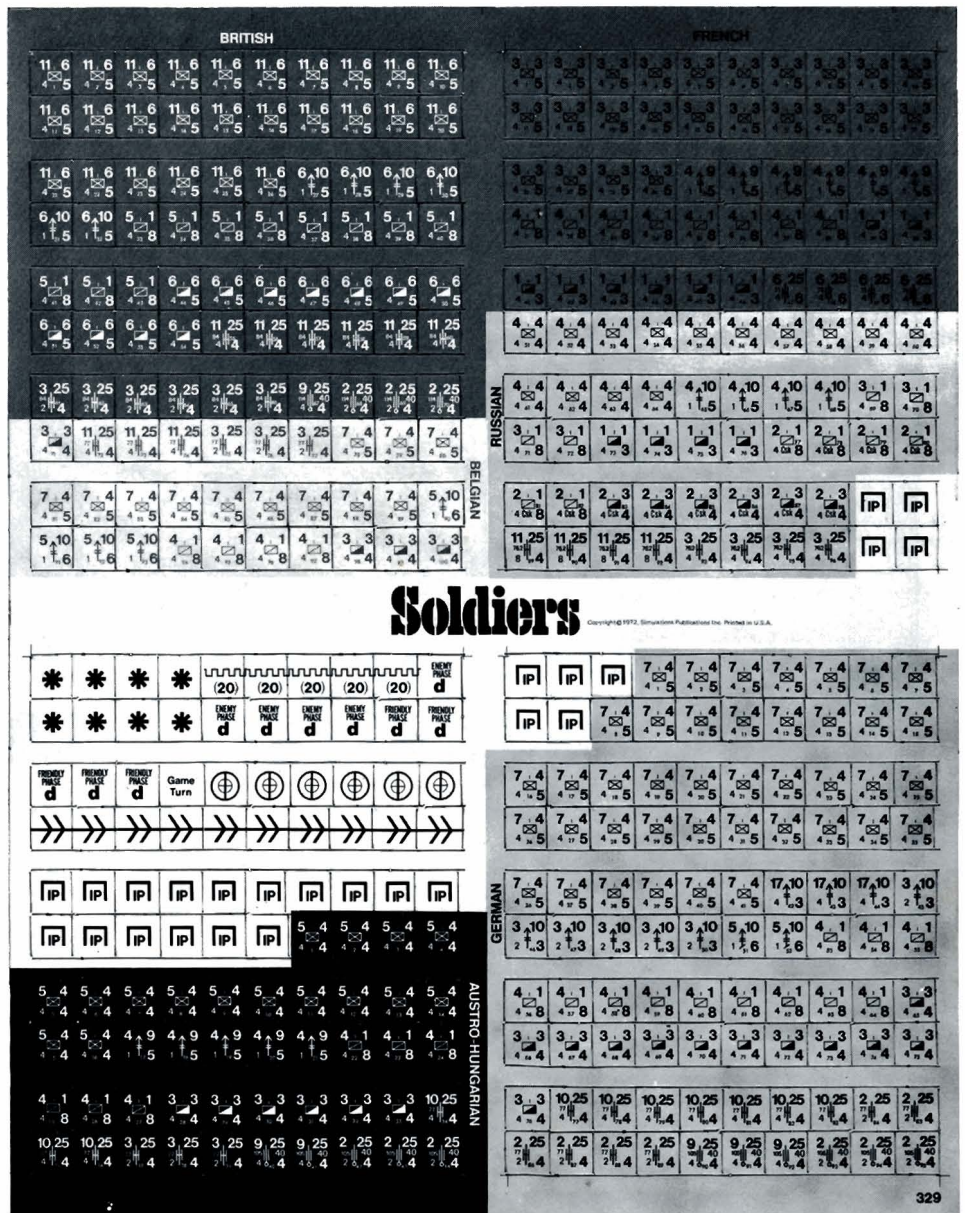
Soldiers *requires SPI's largest counter master (400) to recreate the variety of nations and unit types that fought in the opening round of World War One. The Art Department outdid themselves to show six different nationalities. The color combinations are, white on dark green (British), black on dark green (French), black on light green (Russian), dark green on light green (Belgian), white on black (Austrian) and black on grey (German). Functional Game markers are black on white. The rules for* Soldiers *(right) include thirteen scenarios.*

Sullivan. At the time, each hex on the map represented 50 yards and the basic maneuver units were platoons. The idea was that on a higher level, (i.e. company) the battlefield dominance of artillery and machine guns would be diluted. As we soon found out, the *Soldiers* prototype certainly avoided this problem: the game was a duel between opposing artillery and machine guns. These duels were often resolved by a single roll of the die. Infantry units which attempted to advance were butchered. Realistic but unplayable? No, simply unrealistic. There just was not that much artillery and machine guns in the first phases of the war. We were showing their power in mini-tactical situations which exaggerated their impact on larger battles (*Soldiers* is set in 1914, not 1918).

So the first thing to change was the scale: Hex size doubled to 100 yards, turn time to ten minutes and the basic units became companies rather than platoons. One thing that plagued us in these early games was the

This flow chart illustrates the production process for *Soldiers*. Solid lines indicate direct control by one of the design team members. Dotted lines indicate advisory contributions to the development process. Products, (i.e. finished pieces of work) are enclosed in square boxes. Processes, (i.e. the work itself) are enclosed in arrow-head boxes that indicate the direction of flow of the work. The two-pointed boxes indicate an interaction process. Similar diagrams could be drawn for virtually every SPI game. The development of *Soldiers* took about eight weeks from prototype to final version, a further six weeks from final version through artwork to actual production. By the time this *MOVES* reaches you, *Soldiers* will be available for sale. But then the most dubious step *occurs*: the game passes into the tender hands of the U.S. Postal Service.
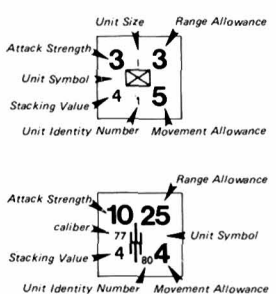
Soldiers
WWI TACTICAL COMBAT 1914–1915
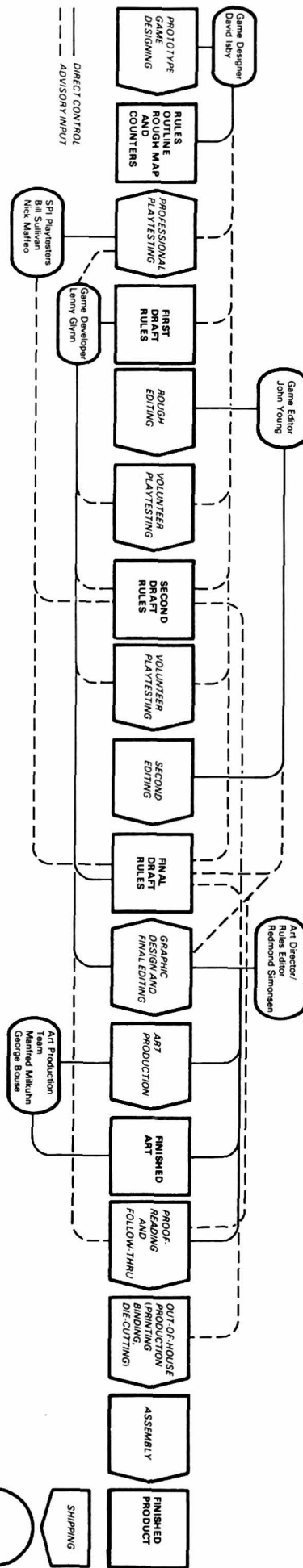
"Soldiers are citizens of Death's grey land." *Soldiers* is a tactical (company level) game of warfare in the brief, mobile phase at the beginning of the First World War (August 1914 — May 1915). In this period of the war armies were still able to maneuver the paralysing trench lines had not yet been consolidated.

GAME EQUIPMENT

The Game Map: the 22" by 28" map shows terrain typical of the ground the armies of early World War I fought over. It includes hills of varying height, towns, woods, a canal, a railroad line, and a road network. The Terrain Effects Chart explains the effects of these terrain features on movement and combat. A hexagonal grid has been superimposed over the map to enable the Players to determine movement, position and firing ranges of their units.

The Playing Pieces: the square die-cut pieces (hereafter called units or markers) represent platoon, battery, and company size units, military organizations of several different types and configurations. The number and symbols represent that unit's abilities with respect to movement and combat.

TYPICAL UNITS

Unit Size — Range Allowance
Attack Strength
Unit Symbol
Stacking Value
Unit Identity Number — Movement Allowance

Range Allowance
Attack Strength
caliber
Unit Symbol
Stacking Value
Unit Identity Number — Movement Allowance

DEFINITION OF TERMS

Attack Strength is the basic offensive power of a unit (see Combat).

Defense Strength is the basic defensive power of a hex, regardless of what units are in that hex (see Combat).

Range Allowance is the maximum number of hexagons through which a unit may project its Attack Strength, i.e., fire its weapons.

Movement Allowance is the basic maximum number of hexagons which a unit may move in one Movement Phase.

Stacking Value is the relative amount of "space" the unit occupies in a given hex. No more than a total of eight *Stacking Points* may be placed in a given hex.

UNIT IDENTIFICATION TABLE

Each nationality had virtually unique combat formations and organizations, which used as their basic building block the company of infantry, squadron of cavalry, and battery of artillery. The units represented in the game for each of these nationalities are summarized here.

BRITISH

Unit	Description
	Infantry Company
	Machine gun section
	Cavalry Squadron: mounted
	Cavalry Squadron: dismounted
	Field Gun battery
	Field gun platoon
	Howitzer battery
	Howitzer platoon

FRENCH (AND JAPANESE)

Unit	Description
	Infantry Company
	Machine gun section

Unit	Description
	Cavalry squadron: mounted
	Cavalry squadron: dismounted
	Field gun Battery

GERMAN

Unit	Description
	Infantry company
	Machine Gun company (German only)
	Machine Gun platoon (German only)
	Cavalry squadron: mounted
	Cavalry squadron: dismounted
	Horse drawn Machine Gun section (German only)
	Field Gun battery
	Field Gun platoon
	Howitzer battery
	Howitzer platoon

BELGIAN

Unit	Description
	Infantry company

Flow chart — production process for Soldiers:

DIRECT CONTROL / ADVISORY INPUT

Game Designer David Isby — PROTOTYPE GAME DESIGNING — RULES OUTLINE, ROUGH MAP AND COUNTERS — PROFESSIONAL PLAYTESTING (SPI Playtesters Bill Sullivan, Nick Matteo) — FIRST DRAFT RULES — ROUGH EDITING — VOLUNTEER PLAYTESTING (Game Developer Lenny Glynn) — SECOND DRAFT RULES — VOLUNTEER PLAYTESTING — SECOND EDITING (Game Editor John Young) — FINAL DRAFT RULES — GRAPHIC DESIGN AND FINAL EDITING (Art Director/Rules Editor Redmond Simonsen) — ART PRODUCTION (Art Production Team Manfred Milkuhn, George Bouse) — FINISHED ART — PROOF-READING AND FOLLOW-THRU — OUT-OF-HOUSE PRODUCTION (PRINTING, BINDING, DIE-CUTTING) — ASSEMBLY — FINISHED PRODUCT — SHIPPING — CUSTOMER

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MAP 1

MAP 2

MAP 3

MAP 4

The four maps shown trace the development of *Soldiers* from 1970 to printing. The first version, Map 1, was Dave Isby's private prototype. It included coal tipples by a central cross-roads to replicate tactical situations at Mons, three small towns which stayed basically unchanged through all three versions, a few woods, and some hills. Map 2 is the first made at Simulations. It includes the infamous "Wrong Ridge" which should have been a stream. Dave's stream permanently disappeared from later versions. The second version expanded the towns and woods of the original map to provide more cover while leaving open the center so a "mobile battle" could develop. In fact the center of Map 2 became an unobstructed field of fire for Artillery and Machine Guns and Players refused to commit their infantry to this killing ground after a few bad experiences. One addition in Map 2 was a new railroad. We planned to play as if the Railroad ran on a viaduct and provided protection but this would have created a too well protected section of the map; in effect the upper left corner would have been a walled camp. So railroads were relegated to running on flat ground and had no effect on combat. The Usine de Condom on the rail spur was not only an interesting conversation piece, but something of a popular waystation for passing Machine Gun units which raked almost the entire central plain from this excellent cover.
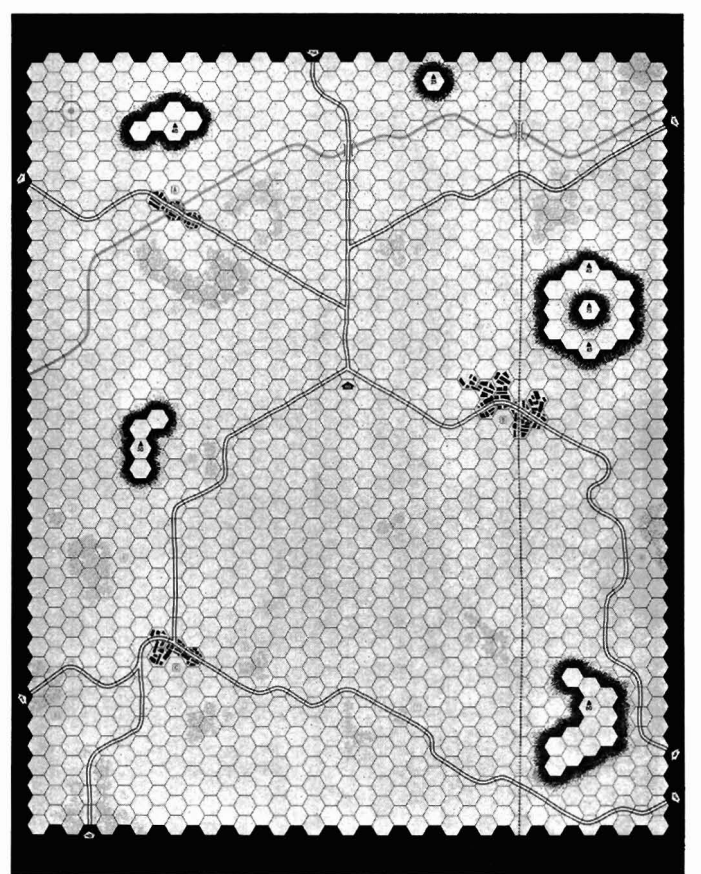
The town in the upper left corner was named "la Merde" and set the pattern for an increasingly prurient series of locale names. Redmond Simonsen blew the whistle on this in the printed version by deciding to label each woods and town with a letter.

The third version of the Map was considerably changed. First of all, a great deal of urban renewal took place, reducing the towns from impregnable to assaultable positions. There was also a defoliation program of sorts. There had been too much, and too deep cover before. *Soldiers* was intended to show open combat in World War One, not street fighting or jungle warfare. Hills were smoothed out a lot, mostly because the complex and convoluted ridge system in Map 2 was literally impossible to write Line of Sight rules for.

The ridge at the bottom of Map 2 was removed and one of the railroads became a road. The crossroads in the center of the board accomplished a very important object: it provided a goal to be fought over which did not itself provide cover. This forces players in certain scenarios to actually engage in open combat. This third version is basically the same as Map 4, the printed version. If you look closely at Map 3 you can see a tiny line of print running along the edge. The line, which appeared on all *Soldiers* playtest maps, is from Wilfred Owen, a British Poet killed in the last weeks of the war. It reads, "What passing bells for those who die as cattle?"

TACTICS IN SOLDIERS

There is really only one tactic in *Soldiers* and it was stated with a crude simplicity by Nathan Bedford Forrest, the Confederate cavalry genius, "Get thar fustest with the mostest." In *Soldiers,* the winning player is the one who brings killing firepower to bear without exposing himself to effective return fire. "Effective" is a crucial word since it is practically impossible to destroy an enemy without coming under some fire.

The key to keeping enemy fire ineffective is remarkably simple: outflank the enemy fire positions. The interlocking fields of fire of enemy units can always be approached and entered from the flank without facing the full force of the fire. Blocking Terrain and friendly units inhibit enemy fire. Frequently a position is held by say six units which have "Lines of Sight" to the front, but only two of which can fire to the flanks.

Every obstacle in an enemy field of fire must be used in approaching for an assault on a position. On defense, every effort should be made to deploy in a rounded position that is hard to outflank and to go into Improved Positions with as many units as possible. The placement of artillery and Machine Gun units must be done with great care, especially if the enemy has some advantage in these arms. Sometimes victory in a scenario or defeat can be decided by one artillery duel which makes any subsequent infantry action anti-climactic.

The canal provides excellent cover and in effect, a protected road for moving along. Hills are valuable for several reasons: they are superior defensive positions to level ground and they extend Line of Sight over Blocking Terrain. The numbers printed on the hills refer to elevation, a small point that we failed to mention in the *Soldiers* rules.

All players should use Interdicting Fire whenever possible, since this enables them to channel enemy assaults. Interdicting Fire is particularly valuable in making roads and crossroads impassable to the enemy. In the scenarios that require the exiting of units, proper use of Interdicting fire can make that very difficult.

Breaking defensive positions in Covering Terrain requires the sacrifice of units which must "rush" those positions to serve as "spotters" to direct the fire of other Friendly units.

Finally, mounted cavalry is of very limited utility in *Soldiers*. In scenarios that demonstrate cavalry actions these units are obviously significant, but for the most part cavalry should be advanced to important positions and dismounted to fight like infantry. French cavalry, is more useless dismounted than mounted. In this case, it pays to use French cavalry in "kamikaze" attacks because they really can't do much else what with those heavy breastplates and all. In essence, *Soldiers* will teach you lessons that will be highly valuable should you ever go to war: get under cover, dig in, advance from cover to cover and if possible shoot the enemy in the back. As General Patton put it "You don't win wars by dying for your country; you win by making the other poor bastard die for his country."

use of cavalry units as Kamikazes. A player would send his cavalry unit charging up to an Artillery or Machine Gun unit and wipe it out while losing the cavalry. While this reflected the illusions of cavalry commanders in 1914, it far exceeded their operational ability. Surprisingly we didn't find a simple way to fix this for a long while.

After resolving these most basic problems, I sat down with Dave to write the first draft rules for the Friday Night Playtesters. Dave is a fountain of knowledge, a veritable human Britannica. He provided the information that made every exception to a rule possible. As he explains in a separate article in this *MOVES*, there was a fine gradation in unit capabilities and tactical doctrines in 1914 that necessitated a wide variation in units and rules.

The first draft rules got their baptism of fire the next Friday. Ah, Friday. It's a sacred ritual at SPI, the initiation and purification rites for every new game. Around 1800 hours the playtesters begin to arrive. Al Nofi deploys them to various games, and they have at it. Since they only have draft rules and prototype maps to play with, the flaws in these components quickly become apparent.

As with all tactical games the "hairiest" and most worked-over sections of the *Soldiers* rules were the those on Line of Sight, Line of Fire. Eventually all these rules were consolidated under the Combat section. Clear terminology in this section of the rules can save Players (and our complaint and question people) a lot of headaches. Basically, the problem is that the people working on the game get too "close" to it. The rules become second nature to them and they miss ambiguities. When someone asks a question like "Can infantry units fire down the hex-side between two town hexes?" they answer "Of course not." But the question stems from an ambiguity in the rules; in this case a provision that "any unit may fire *along the sides* of Blocking Terrain hexes but not through such hexes."

This seems crystal clear to the designer and rules writer but muddy to the player. Some playtesters are especially valuable for detecting this type of fault in a game and using it to win. Among playtesters Dave Levine deserves special mention for this. (For example, while playtesting *Winter War* Dave managed to capture Leningrad with his Finns on a technicality.) Of course, there were many ambiguities in the early drafts of the *Soldiers* rules but they were mostly due to style and syntax rather than basic contradictions.

There were also problems of organization and structure. Nothing should be mentioned or assumed before it has been explained. The rules must interconnect, with exceptions and previews (e.g. see Artillery for a fuller explanation) serving to bind together the sections of the rules in the same way a straight jacket binds the arms of a madman. Such comparisons rush to mind after working on the ambiguities and loop-holes in a set of rules for six weeks. In *Soldiers*, for example, the rules on Line of Sight seemed like a crumbling dike which sprung a new leak every time we plugged an old one. It wasn't until John Young tried to rewrite the final set of rules that we found a simple way to relate Direct Fire and "Observed" Fire. It turned out that every time a unit was in a position to use Direct Fire against a given Target it was also able to serve as an "Observer" to direct other Friendly units'

fire. Once we realized this, a truckload of "dirty" Line of Sight rules literally wound up in the scrap heap. I can still remember my joy as I took scissors in hand and cut the Line of Sight rules to pieces. By this time, we were saying "good riddance" to any rules that gummed up mechanics while adding little to realism. The memory problems, things like which units had used up too many Movement Points to fire in a Fire Phase, which units were disrupted, which in Improved Positions etc., were solved, for the most part, by making counters to indicate the varying status of units. This is easier and surer than the alternatives which involve paper work or sheer honesty and memory.

Dave Isby deserves a Victoria Cross for the laborious research work which enabled him to produce more than forty scenarios for testing. The majority of these proved unworkable as games. They were historically accurate but difficult or impossible to play-balance without fudging the history too much. As it is, many of the Soldiers scenarios are unbalanced to some degree and players should try both sides of a given scenario before looking at it as a measure of skill. History is simply not replete with evenly matched, neatly balanced battles. Most battles were pretty uneven in terms of force mix, and the simulations context allows the more powerful player to exploit his advantages in ways his real-life counterpart could not. We tried several methods for introducing the "Fog of War" or limited intelligence into Soldiers but found that they made the game hopelessly "hairy" and/or unreal. After all, given the 1914 tactical doctrine of relatively straightforward attacks, how much "fog" could there be in a piece of terrain a mile across.

Victory conditions are another key source of difficulty. If there is some senseless and unrealistic way to "fulfill victory conditions" one of the Friday Night Crew will find it and do it. Like most gamers, they play to win: no holds barred, unless they are specifically forbidden in the rules. Friday nights for the game development team consist of a seemingly endless series of arbitrations of rule disputes, and notations of corrections on xeroxed rules. Occasionally, the game designer comes along and enlightens you about some minor rule he has been keeping to himself like "from now on units have no Zones of Control." Informing playtesters about this kind of rules change is a nasty task and always draws agonizing groans and gnashings of teeth. But it's worth it. After three or four Fridays, a game begins to fall into shape. The rough edges get smoothed and, as with Soldiers, the development team gets overconfident. Worse yet, one becomes physically sick at the mention of the game's title. Don't get me wrong, Soldiers is a good game: just don't come around and ask me or Dave Isby to play a game of it. At least not for a couple of years. This nausea begins to set in about the fourth week after the second draft rules have passed through John Young's hands and the final version has to be typed.

But what seem to be final rules still undergo changes right up to the last minute. For example, Redmond Simonsen, the last rules editor to touch any game before publication, read Soldiers off and on for five days and suggested several changes including a new way of marking the change in a Cavalry unit's status from Mounted to Dismounted and vice versa. The whole process is outlined in the genealogy chart for Soldiers in this article. Jim Dunnigan also got his chance to assert designer's machismo and make some changes

at the last minute. Finally the process was over. Soldiers was finished; rules, map, and counters were sent to the printers. For Dave Isby and I our respite from Soldiers will be all too brief. After we get back all our components, proof-read them and begin shipping we'll enjoy a few weeks peace. But inevitably, some otherwise sunny summer morning will be destroyed by a small pile of Soldiers letters lying on my desk. I'll reluctantly tear open the first one and read some classic query such as "Dear S&T, under Combat case (A) you say 'after the first Player has completed firing his units the Enemy Player may return fire.' What I want to ask is: who is the Enemy Player?"
    —**Lenny Glynn**

PART 2:
The Historical Background

The opening days of the First World War saw the death of the old Europe and the terrible birth of the new. As Edward Grey said, the lights went out all over Europe. When the smoke cleared, the structured, ordered, world of the 19th century was, along with 20 million people, a casualty of the First World War. Instead of an ordered civilization, strange things such as "communism," "fascism" and "Czechoslovakia" set the stage for a century of turmoil. In 1914, however, the "final arbitrators" of the situation were the armies. It is how these armies met in battle in the early days of the war that the game Soldiers is concerned with.

Soldiers is a tactical wargame, meaning it deals with the clash of the brigades or regiments, rather than the armies, of nations. The battles between the nations have already been presented in game form, in Avalon Hill's 1914 and Simulation's Tannenburg, but Soldiers is of a different scope, showing not what happened when Germany attacked France, but rather what happened when specific units, trained, organized, and equipped in accord with a nation's military dogma, met in a specific area on a specific date. A tactical game shows not only how the training, equipment, and organization of each nation interacted, but also the options open to a brigadier, colonel or lieutenant in 1914.

Soldiers is played on a mapsheet with each hexagon representing 100 meters of terrain and each game-turn 10 minutes of time. This time and distance scale was selected because it shows the interaction of all types of arms. The units represent companies of infantry, of about 250 men, machine gun units are shown as companies of six weapons or sections of two. Cavalry is in squadrons, about 150 men and horses, and the artillery was in 8, 6 or 4 gun batteries, with 6 the most common. These batteries can be broken down into two-gun platoons as well. Lenny Glynn's article describes the changes in scale we had to make before settling on this. Platoons and 44 meter hexes were just about the only feasible scale, and I used to think, the best. But we found that the 100 meter scale showed quite accurately the percentage of casualties caused by each type of weapon. It also does not permit one to use unrealistic tactics. The tactics employed in Soldiers are those used by the combatants in 1914-15, the player must use these to the best of his ability if he is to successfully play Soldiers.

As with just about any tactical game, the heart of Soldiers is its scenarios. As it stands now, the game has thirteen scenarios, plus a solitaire game. One of the biggest problems in producing Soldiers was researching the scenarios. In fact, I did the research for some 40-odd scenarios. The ones in the game are the best. There was one basic criterion for each scenario: could decent information on troop strengths and deployment be found? This was often a problem, and this brings us to the sources used to flesh out the scenarios. The major source was the multi-volumed official histories of Britain and France, my ignorance of German preventing effective use of the German history Der Weltkrieg. The British history is far and away better than the French. Not only is it in English, with data on weaponry and organizations that the French lacks, but most important, it goes into great detail on small unit actions. Every scenario involving the British, except the attack on Tsing-Tau, which I got from the history of the South Wales Borderers, one of the units involved, used the Official History as its source. Some of the scenarios were, however, originally researched from "popular" histories such as Terraine's Mons and Tyng's The Marne. Most of the other scenarios came from popular histories or the French offical history. Unfortunately, much of this data was less than complete. The Russian front scenarios, with the exception of numbers 6 and 12, were merely expansions of brief mentions, and the names of the units those which were in the vicinity at the time of the battle.

Several situations were included for their historical interest, such as the "Massacre of the Innocents" and the Charge of the 9th Lancers. But many other historically important scenarios were rejected because they were just too difficult to make into decent games. Several other actions I wanted to include proved impractical because the course of the battle was changed by super-human efforts on the part of one or a few individuals. The Battles of Nery, where a single British gun held off a German divisional attack, or Ethe, where one French company forced a German division to retreat from a possibly decisive attack, are examples. Exceptions of this type proved impossible to incorporate in a game.

I had hoped to include, among the scenarios in Soldiers, the counterattack of the 2nd Worcesters at Ghevault, probably the most decisive single battalion action of the war. So I dashed off a scenario based on an account in a popular history. It didn't work out. Research into other sources, including the official history, showed that the counterattack could not be taken out of context from the events on its flanks, which enlarged the scope of the action beyond the scale of Soldiers. Then I found out that no one was quite sure where the German forces were at the time of the attack. Attempts to relate the details of the action mentioned in the official history with those in other works only led me to wonder whether they were describing the same battle. As I was under time pressure, I was forced reluctantly, to let the idea drop. Once I had done the historical research for a given scenario, it then had to be translated to the context of the game. It is a difficult thing to make 13 very different battles fit on one mapsheet and still retain historical accuracy. The same is true of the victory conditions. This is the area where things must be most finely adjusted. This "fine tuning" was done by Nick Maffeo who played each one of the forty-odd

scenarios several times, seeing if it was balanced and if it played well. If there was something wrong, Nick and I sat down and discussed what changes could be made to make the scenario balanced and workable, while still retaining historical accuracy. Some of the scenarios, however, are deliberately unbalanced, although most of them are fairly even. My attempts, which I hope were successful, to get scenarios that work also proved to be one of the most difficult parts of the design work.

Wars are fought with weapons, and any wargame, especially a tactical one, must show the relative effectiveness of the weapons of the period. The events of the First World War were dictated by the types of weapons used, yet the weapons of 1914 did not provide the decisive means to break open the war. Machine guns and massed artillery could, and did, produce a stalemate, but they could not open the stalemate up.

In 1914, there were three arms: infantry, cavalry and artillery. The infantry was organized into companies of approximately 250 men and armed with bolt-action rifles. These rifles, however, varied greatly in quality, which accounts for the differences in Attack Strength in the infantry companies of different nations. The attack strength also reflects the training of the soldiers in 1914. A rifle is worthless if you can't hit anything with it — which is what was happening in 1918. The calculations for the attack strength of a unit also included the amount of ammunition available to it. The high attack strength (11) of a British infantry company is because they used the Lee-Enfield, the world's finest service rifle, and because they were the best trained army in the world. The men were all long-serving volunteers, not unenthusiatic conscripts as in other European armies. Years of service and their excellent rifle enabled British soldiers to sustain a rate of fire of 15 rounds per minute, at ranges up to 800 yards. Better shots could get off upwards of 30 rounds per minute and hit targets over a mile away. To sustain these high rates of fire, they carried large amounts of ammunition. All in all, a formidable force. The Germans had as good an army in 1914 as possible, based on conscripts. The German rifle, the Mauser '98, wasn't bad, and as long as they had officers and NCOs directing fire, the average German soldier could get off 10 rounds per minute, although not as well aimed as the British. The Germans also had larger units and their ammunition supply was good. This resulted in the German infantry company of 1914 receiving the fairly good attack strength of seven in *Soldiers*. The Belgian infantry was superior to the Germans in most respects, but not by much. This, coupled with the slightly smaller units, also kept the Belgians at *seven*. The Belgian army, in fact, was armed and trained much along German lines. The French are conspicuous because of their low attack strength of *three*, the lowest of any infantry company. This is due to many reasons. First, the French had not trained their conscript army as well as they might have. Many men did not know their jobs. When the men who did not know their jobs turned out to be ranking officers, the results were bloody. This is shown in several *Soldiers* scenarios, where French units make poorly supported frontal assaults. The main French failing was their rifle, the Lebel '86. Unlike the other rifles in use in 1914, which could be loaded with clips of up to ten rounds, the Lebel had to have each round fed into its magazine

individually, by hand. French companies were also small and lacked low-level control and direction. The British were able to keep their cohesion because of superior training and skilled troops, the Germans because of their rigid and well-thought-out systems of command, but the French disdained the German system as overly authoritarian and their men lacked the British training.

The tactics of 1914 were probably the greatest cause of the bloodbath World War One became. The technological advances in weaponry had outstripped advances in tactics. Weaponry overpowering tactics had been a trend since 1815. Much too often in 1914, an advance consisted of rows of men walking through the open in an attempt to dislodge the enemy from a position. All armies except the British trained their troops to attack in this manner. In theory, the advancing troops would not be stopped by enemy fire, and would force the enemy to withdraw by the threat of the bayonet. If enemy fire did stop the attacking force, they would lay down, shoot up the defending troops, then resume the advance. Sounds simple? Try this on your *Soldiers* game. Using these tactics, a defender in covering terrain or in "improved positions" (dug-in) can defeat an attacker four or five times larger. Most nations held to this idea throughout the war. The Germans, for example, until they thought of "modern" infiltration tactics in 1918, believed that the way to defeat a defense before sending in one of the usual attacks was to "soften up" the enemy positions by bombarding it. But in 1914 there wasn't always enough artillery, and by the time more artillery was available, the enemy was usually entrenched, and the resulting week-long bombardments still could not crack the defense lines. The French carried the idea of an attack to extremes. They were convinced that their men would not be deterred by the fire of the enemy and would keep going and clear the enemy position. Neither the French, nor most others, thought that attacking troops stopped by fire would be forced to dig in. Many nations did not even bother to train their troops to dig. This is reflected in *Soldiers* by the Improved Position rule. Using this rule, a unit rolling a certain number may double the defense strength of the hex it is in. Some nations' troops go into Improved Positions easier than others. The "stupidity factor" also enters into this. An officer may fail to give the order to "take cover" and his conscript troops would not know enough to do it themselves. The French were bad in all departments. Very few Frenchmen carried spades, they were not supposed to dig in, and their generally half-trained troops would not dig in without orders from their equally half-trained officers. The Germans were better off, especially because they had more spades and their cohesion was better. Thus the Germans may enter improved positions on a die roll of "1" or "2" while the French will only do it on a "1".

Of the 10 Million soldiers who died in the First World War, some 39% were killed by bullets. Most of these bullets were from a weapon some people, such as Marshals Foch, Haig, von Falkenhyn, Joffre and Kitchener, regarded in 1914 as a "noisy toy," the machine gun. Most nations attached one section of two machine guns to each battalion of four companies. The Belgians and sometimes even the Russians would attach a few extra machine guns when they had them. The Germans grouped their machine guns together in groups of six. This was not an effective way of

organizing things — the machine guns tended to be over-concentrated and they were used in the front of the firing line, rather than being placed in more vital positions on the flanks. Their guns also had armored gunshields and were mounted on sleds, year round. Most machine guns were Maxim types, except for the French who used the air-cooled Hotchkiss and the Austrians who used the Schwarzlose, both inferior weapons. The British Machine Gun units are strong because of the training of the crews, while the Belgian guns were exceptionally mobile, being mounted in light carts pulled by trained dogs. The Russians suffered from a lack of trained personnel and ammunition, which is also reflected in their attack strength. The German machine gun company could break down into three sections if the need arose, although they usually would not. They were less effective broken down as the section leaders were not trained for independent action and all the ammunition was held by company HQ. So they performed less well broken down.

The Artillery was the great killer of the First World War, casuing 58% of the casualties. Most of the artillery was basically the same — field guns between 75 and 84 millimeters in caliber. The British, Germans and Austrians also used light field howitzers, slightly heavier than the guns, which were able to fire high angles over terrain such as woods and ridges which would normally block their fire. This is represented in *Soldiers*, as they can fire over covering terrain and also extend their range with the aid of a spotting unit. The range of artillery in *Soldiers*, as with all other weapons is the effective range. For example, while British rifles could hit targets a mile away, they did their real destruction at closer ranges. Artillery ranges were also limited by visibility and the poor communications of the era. One feature of artillery was their ability to put down "curtains of fire" that enemy troops would not advance through. This was used to isolate sections of the battlefield. Machine guns could also execute a similar maneuver. These tactics are represented in *Soldiers* by the interdiction rule. Of the artillery units in *Soldiers*, the most unique is the French. These were the famous French '75's. They were trained to use any available cover, much more so than other nation's artillery, so in *Soldiers* they are the only artillery that can enter Improved Positions during the course of the game. Being light and mobile and again, being trained for it, they are able to move and fire in the same phase.

Probably the most direct link to the Middle Ages in 1914 (aside from the German conduct of the occupation of Belgium) was the cavalry. As it had been since Alexander the Great, cavalry was a man on a horse with a sword. Unfortunately, what worked in 1066 would not work in 1914. Even more unfortunately, most cavalry commanders did not believe this. In 1914, all cavalrymen were still equipped with either the sabre or lance. As a somewhat grudging concession to reality, most carried a carbine as well. These carbines, lightened versions of infantry rifles, were less effective than normal rifles. The French and Russian carbines, however, were somewhat ridiculous, being similar to ones used in the Franco-Prussian War. In the French case, it was made worse by the fact that some 25% of their cavalry still wore body armor, just like the knights in the Middle Ages, and if these armored cavalry were ordered to "hit the dirt" they would be so weighed down they couldn't get up. All this would be rather funny if so

many brave men who believed that cavalry was still the decisive arm had not been killed finding out the idiocy of their beliefs. The British, as usual, injected a note of realism into the picture. Their cavalry carried the same rifle as the infantry and was trained to fight dismounted as well, since the excellent British cavalry doctrine saw the main role for cavalry to be dismounted fighting.

One of the hardest problems in *Soldiers* or any Twentieth century tactical game is writing rules for visibility and line of sight that are both accurate and playable. In his article, Lenny Glynn talks about the great difficulties we had figuring out these rules. Basically, one cannot hit what one cannot see. Troops in woods or in built-up areas will avail themselves of the concealment. Any rule that would permit units to fire at what they cannot see would have to be coupled with an ammunition limitation, complications I would be loath to get tangled in.

One of the more difficult parts in the research for *Soldiers* was the Combat Results Table — the infamous "CRT". Working out a playable and accurate CRT was a prerequisite to any serious playtesting of *Soldiers*. A CRT had to relate the chances of the firepower of a specific unit, represented by its attack strength to its chances of doing damage to a unit in a certain sort of terrain. The number of bullets that were supposed to hit was found in contemporary books on rifles and tactics. Further research into the topic showed that almost all the time, small units which were "destroyed" were not wiped out to the last man, although this did happen in some instances. Rather, a unit which took heavy enough casualties would lose its cohesion and command control and become useless for fighting during the relatively short span of time represented by a *Soldiers* scenario. In most cases in *Soldiers*, a "destroyed" unit is one in which between 33% and 66% of the men have become casualties along with almost all of the officers and NCOs. The unit is no longer an effective fighting force and in the context of the game, is destroyed. "Disruption" is a harder term to define. When a unit is disrupted, it means that the effects of enemy fire, regardless of whether they have produced casualties or not, have interefered with the command control of a unit enough for it to be unable to take any definite action, the classic situation of troops pinned down under fire is represented in *Soldiers* by disruption. In fact, the playtest versions of *Soldiers* used the word "pinned" instead of disruption. These results, combine with the effect of fire on units in different sort of terrain. For example, if a French cavalry squadron of 150-odd men charges a German machine gun company of six Spandau machine guns, the *Soldiers* CRT would make every Frenchman a casualty 4.5 times. In *Soldiers*, the odds would be 34-1 against the cavalry — absolutely no chance of survival. The CRT reflects the possibilities open in 1914. One can use the enormous amount of firepower to create a deadly stalemate, or use it to open up the enemy position. The CRT gives you the material. The choice of how to use it is the player's.
— *David C. Isby*

Would You Like to Work at SPI?

Just about everyone at SPI has one thing in common. They were originally subscribers to *S&T* or dyed-in-the-wool game freaks. We are still expanding rather rapidly and find that we continually need new people. To save us some trouble (and perhaps get some of you an interesting job), we decided to go right to the source of most of our present employees: the people who use our products.

The following types of jobs are open from time to time:

EDITORIAL — editing and, in general, taking good care of the written material we generate here (including game rules). Also involves working on games and doing research. Requirements for the job: maturity, sense of responsibility, ability to get along with a collection of crazy people, ability to keep track of a whole bunch of things at once. Should be able to write clearly and proofread. Above all you have to able to do what's asked of you and get the job done. College education not necessary; should be over 18. Salary: 500+ (per month) to start. Rapid raises after that if you can hack it.

GRAPHICS — Two positions are available:

Boardman: Heavy mechanicals, some layout, type-styling and spec. Must have good drafting ability and good general knowledge of art-preparation for offset reproduction. Must be able to work with a minimum of direction. One to three years of prior professional experience is a necessity. Will be expected to have (or acquire) a detailed knowledge of simulation games. Salary: $600 to $700 per month to start, increases commensurate with ability and performance.

Assistant Boardman: Mechanicals and pasteup, supporting work for designers, diagramatic and chart work. Must be able to do neat and precise work. Must have familiarity with offset reproduction requirements. Recent graduate of accredited art school or two years professional. experience. Salary: $500 to $540 per month to start. Salary and responsibility increases with ability and performance.

FINANCE: there are a number of responsible jobs permanently open in this area and more that will open in the future. Basically there is a full charge bookkeeping position involving General Ledger and all subsidiary journals and ledgers, including Accounts Receivable and Payable, Cash Receipts and Cash Disbursements, etc. No educational background is necessary (though nice), but operational background (experience) is a must. Then there is a higher level accounting job involving supervision of two or more bookkeepers (and helping them finish the work when necessary — no pride in this job!) constantly updating cost analysis, verifying and maintaining outside supplier costs, cash flow analysis, etc. This job requires some education (preferably at least two years of accounting in college), as well as some experience. Areas of knowledge needed are taxes (local, state and federal), all bookkeeping, some statistics, and preferably a little computer experience.

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To apply for any of these jobs simply write us a letter (don't call or come in) telling us all about yourself. Also let us know when you could start working (assuming you liked what you saw after we'd talked to you). Some of these jobs are open now, but probably not for long. What we'd like to do is build up a file of people who want to work here. When a job opens up we'll just start working our way down the list.

Working Conditions: You wear what you want to work and have considerable flexibility in your working hours. The main thing is to get the job done with the minimum amount of noise and aggravation. There's a company health-insurance plan which will keep you alive if you get wrecked. We have our own typesetting facilities and an IBM System 3 computer to keep track of details. Cash flow averages over $12,000 a week as of August '72 and we're producing one magazine and over two games a month. So there's a lot of work.

If you're interested, and think you can fit in around here, write us:

Personnel Dept.
Simulations Publications Inc.,
44 East 23rd Street
New York, N.Y. 10010

Battle of Stalingrad

Soviet Winter Offensive 1942

November 1942: The German Sixth Army grinds block by block through the rubble of Stalingrad. In the Caucasus, Army Group A closes on Maikop and Batum, the "oil cities," source of fuel for Soviet armies and industries. Suddenly the Red Army strikes, shocking the German High Command. Soviet troops envelop the Sixth Army in Stalingrad and threaten to isolate Army Group A to the south. *Battle of Stalingrad* simulates the Soviet Winter Offensive with sixteen scenarios of the major alternatives that could have occurred. *Battle of Stalingrad* is a grand tactical (division/corps) game with hexes equal to 16 kilometres. Each Game-Turn represents two days. The game system is similar to *Kursk* and *France '40*, but it has been refined and modified to reflect the pecularities of the situation. Soviet cavalry, for example, can move in the motorized movement phase. An optional rule forcing the German units to hold their positions simulates the disastrous effect of Hitler's insistance that "Where a German soldier stands he will not retreat." But if the Germans do conduct a fighting withdrawal, *Battle of Stalingrad* reveals just how much the Soviets gambled to achieve the turning point of the War in the East. Available from Simulations Publications for **$6.00**
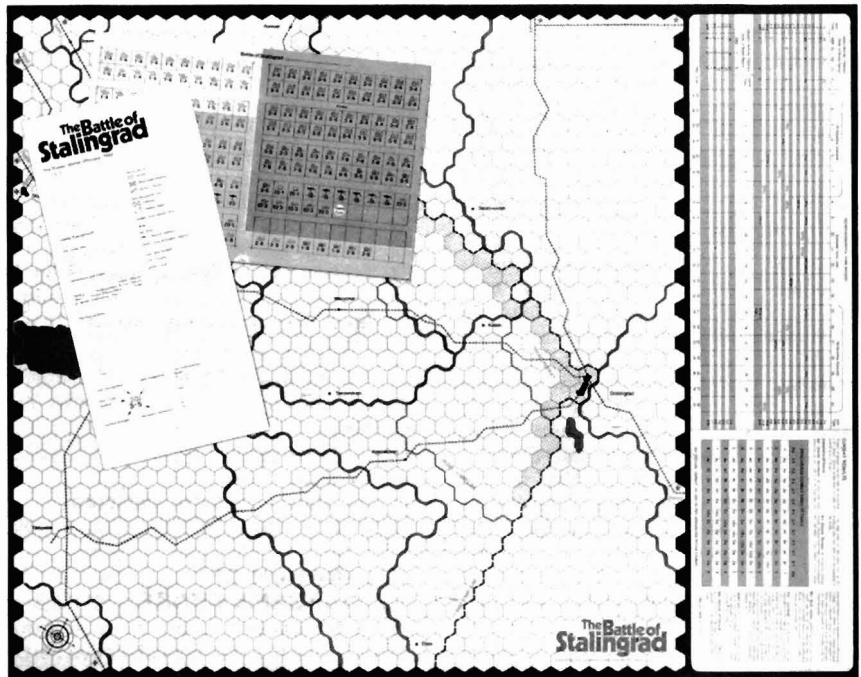
Strategy I

Strategic Warfare: 350 B.C. to 1984

Strategy I is more than a game. It is a game designer's workshop. The 44x28" mapsheet is "geomorphic"; it can be fitted together 48 different ways. There are 1020 die-cut unit counters in eight colors. Seventeen scenarios cover all aspects of western warfare from Alexander the Great to World War Two, Neo-Colonial War and potential Nuclear Holocaust. Players can recreate changes in the dynamics of warfare through history. The rules are the largest and most complete yet written but their "modular" form allows players to select and combine them as they choose. Rule modules include Taxation, Production, Leaders, Partisans, Guerillas, Drafts and Draft Riots, Diplomacy, Alliances, Air, Naval, and Submarine Forces, and even Plague and Disease (for medieval scenarios). The scope and variety of *Strategy I* literally must be seen to be believed. Many concepts first developed for *Strategy I* form the basis of later game systems. The game can be played by two to eight players. In multi-player games, diplomacy and alliances play a critical role. Decisions on allocation of resources for production are also critical, particularly in the Late Modern (World War 1 — Future) scenarios. *Strategy I* is available from Simulations Publications for **$10.00**
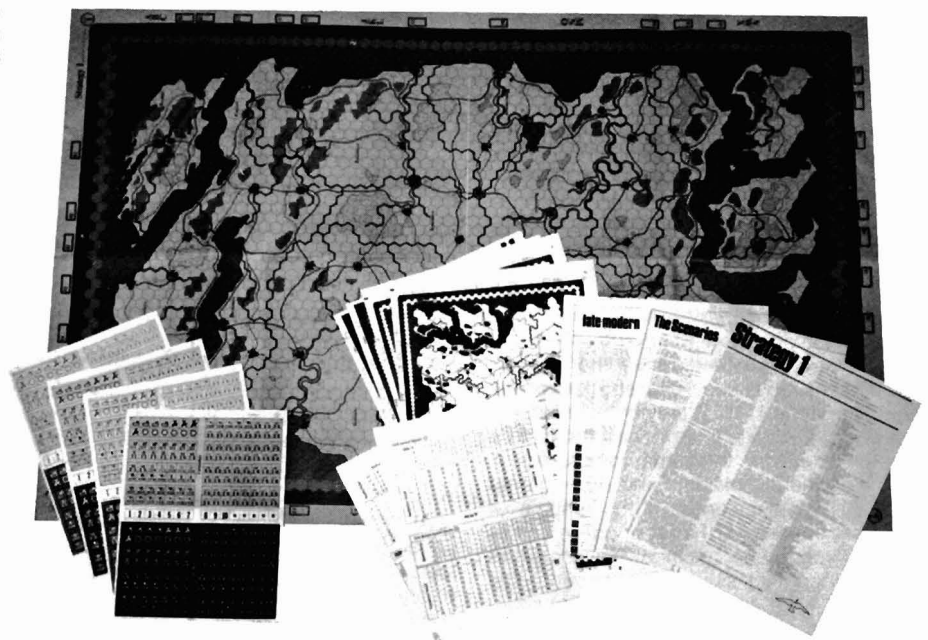
War and "Peace":
A Guide to Conflict Simulations
by Martin Campion

INTRODUCTION

This list is a continuation of the one previously presented in the three issues of *S&T Guide to Conflict Simulation Games, Periodicals and Publications in Print*. There are a few changes in format, but former subscribers to the *Guide* will recognize the approach.

One thing that *is* new is the scope of the games listed. The previous lists covered only wargames. This list is tentatively expanded to include "peace" games as well. "Peace" is in quotation marks because the games here are still conflict simulations to a greater or lesser degree, and can be defined as peace games only by the fact that they are *not* wargames. It is interesting to note at this point the degree of cooperation with the gaming public, represented by the game reviewer, that the two kinds of game publishers display. In my previous attempts to assemble a complete set of reviews of wargames I was given all the information about game designs that I needed and copies of some games for review by Avalon Hill, the leading publisher of commercial wargames. But how do the leading publishers of non-war games act? 3M wrote that they didn't give you such information or send games. Parker Brothers indicated that they would send a copy of a game but returned the information form I sent them with all the strategic blanks still blank; then they answered my second inquiry by saying the same thing 3M had said in the first place. Milton Bradley's approach was much simpler. They just didn't answer my letters. Fortunately, the newer "peace" game companies are much more peaceable, that is, less competitive.

However, this list remains incomplete because of a lack of information. So I make this plea: If anyone out there knows the name of a designer or artist of a 3M, Parker Brothers or Milton Bradley game for adults, please send me the name and I will publish it (if I live).

With that off my chest, I can get on with the business at hand. The game list comes in two parts, for wargames and peace games. For each, there are two further subdivisions: a review section and a game chart. For the wargames, the review section this time is very short, as it contains only new games. Reviews for other wargames can still be found in issues 1 to 3 of the *S&T Guide*. However, the chart includes all the games that I have seen that are in print. There are other games that I know about that I haven't seen. Also, any games that arrived after June 1, 1972, are not included. For the peace games, the reviews and the listings on the chart are for the same games. Again, June 1 was the cut-off date and other games could have been included. If the readers of *MOVES* are interested, the list of peace games will be expanded to include, as nearly as possible, all conflict simulations in print. The definition of what constitutes a conflict simulation is vague, but I will continue to interpret it loosely. It includes any adult game which claims any reference to the real world. It does not include purely abstract games like chess or checkers.

As for wargames, they will remain the main business of this list. There are still games missing that should be included and I am working on getting copies, but I cannot review something unless I see it even if I know it is around. The game chart is not a substitute for a full review, but most of the readers have only the game chart to go on for games they are considering. But every year or so, it may be that all reviews of current games will be dusted off, revised to reflect more information and published in a comprehensive list. The future holds many possibilities.

Meanwhile, mail concerning this enterprise, especially copies of games for review, must be sent to:

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Pittsburg, Kansas 66762

EXPLANATION OF THE WARGAME CHART

The accompanying chart is in a form that makes it look like the most objective part, but it is actually the most subjective. In order to remind the reader that this represents mainly the opinion of the editor, I have used the following subjective grades for most of the columns:

A = Excellent
B = Good
C = Fair
D = Poor
NA = Not Applicable

In two of the columns I use numbers to deal with measurable things. In all of the assessments, a wide range of numbers or grades indicates that the game has several different situations or sets of rules. The meaning of each column is this:

C Complexity refers to the number of important rules and the difficulty of understanding those rules. Sometimes also it refers to the number of pieces involved in a game and to the number of calculations necessary to play a game. It is rated on a 10 point scale. It is not necessarily desirable for a game to be complex, nor is it necessarily bad.

R Clarity and Completeness of the Rules is something that is very desirable and something deceptively difficult to achieve.

SA Strategic Accuracy is also desirable, for strategic level games. It refers to the way in which the game handles the movement and combat of units over a large area and for a long period of time.

TA Tactical Accuracy is desirable for tactical level games and also for strategic games if it does not interfere with the point being made. It refers to the way in which an actual battle or firefight is handled in the game.

PB Play Balance is the phrase used to indicate whether both sides in a game have an equal chance to win. Since in most wargames, the two sides are deliberately unequal, the victory

conditions have to be carefully drawn up to make a close game of it. Probably no historical games are perfectly balanced, although some are certainly more balanced than others. The grades given here assume that play balance is desirable. For some players this may not be so.

PT Playing Time is measured in hours. But the time given here assumes that the players already know the game and do not have to keep looking up rules. It also assumes that the game being played is organized, that is, that the counters have been previously separated and put into envelopes or other containers. With unpracticed players or an unorganized game, the times given here can easily be doubled or tripled. These times do include the time to set up.

RECOMMENDATIONS: In an attempt to give a succinct opinion of each game, I have imagined the existence of four ideal types of wargamer, and tried to give each a recommendation based on his special needs. Probably no one will fit perfectly into any ideal type. In fact, most wargamers belong to all types at different times, or even at once. But maybe this procedure will help someone choose between competing games. The ideal types are:

N The Novice wants a game that will be easy to understand, for its type, and that will lead him naturally into other games of the same type.

G The Gamer is interested primarily in a game that can be played in a single afternoon or evening, that will lead to no difficulties over the interpretation of ambiguous rules, that will give each player a nearly equal chance of winning, that will be decided primarily by skill, and that will seldom, or preferably never end in a draw.

SG The Supergamer is in love with numbers of units and long games. He likes to see large numbers of units surging across continents. His favorite war is the Russo-German War of 1941-45. His ideal game would be a company level multi-commander rendition of that war in which his position could, at the appropriate time, be inherited by his son. However, he is willing to settle for less than the ideal. He is not necessarily interested in complex rules, but thrives on the complexity of making numerous small decisions.

H The Historian desires games that will demonstrate some worthy historical interpretation. He prefers games that can come out as the original campaigns came out, and for similar reasons. He does not like games in which details are right at the expense of the general result, but he does not object to significant details that harmonize with the general result.

COMPONENTS: These two columns attempt to summarize the physical quality of boards and counters. The rating codes are:

Name	C	R	SA	TA	PB	PT	N	G	SG	H	Bd	Ctrs	Publ	Price
01. ANCIENT HISTORY														
011. Alexander the Great	6	B	NA	B+	B	4-5	B	B	D	B	Af	Af	GG	6.95
012. Phalanx	6	A-	NA	A-	A-D	1-2	A	C	D	A	C	A	SPI	6.00
013. Centurion	6-7	A	NA	A-	A-D	1-2	B	C	D	A	D	C	SPI	3.00
014. Trireme	6	A	NA	B	A	1+	A	A	D	A	—	—	De	8.69
015. Decline and Fall	4	A	A	D	B	3-5	A	B	C	A	D	E	Do	4.00
02. MEDIEVAL HISTORY														
021. Dark Ages	6	B+	NA	A-	A-D	1-2	A	C	D	A	C	A	SPI	6.00
03. LATE MEDIEVAL, EARLY MODERN HISTORY														
031. Tac 14	6-7	A	NA	A-	A-D	1-3	B	C	D	A	E	D	SPI	3.00
04. NAPOLEONIC WARFARE														
041. Grenadier	6	A	NA	A-	A-D	1-4	B	B	D	A	D	A	SPI	6.00
043. Leipzig (2nd ed.)	6	A-	A	A-	?	3-8	B	B	B	A	C	A	SPI	6.00
044. Waterloo	4	A	C	C	A-	2-4	A	A	C	C	A	A	AH	7.00
045. Waterloo II	4	B	C	B	A-	3-5	A	B	C	B	D	B	Ma	3.50
046. Nap at Wat'loo (2nd ed.)	4	A	C	C	C	1-2	A	B	C	C	D	A	SPI	1.00
047. Nap at Wat'loo Exp Kit	5	A	C+	B	B	2-3	B	B	C	B	D	A	SPI	1.00
05. AMERICAN CIVIL WAR														
051. Gettysburg	4	B+	NA	C	D-	2-4	D	D	D	D	A	A	AH	7.00
06. WORLD WAR I — WESTERN FRONT														
061. 1914	7-9	B+	B	B	C	5-9	D	D	B	B	A	A	AH	8.00
063. 1918	6	C+	B-	B	C	3-5	D	D	C	B	C	A	SPI	6.00
064. Flying Circus	4	A	NA	A-	A	1-2	A	A	C	A	D	A	SPI	4.00
08. WORLD WAR I — THE NAVAL WAR														
081. Goeben (Strat)	5-6	A-	A-	C	B	2-4	B	C	C	B	E	D	SPI }	3.00
082. Goeben (Tac)	6	B	NA	B	A	1-4	B	B	C	B	E	D	SPI }	
083. Jutland	10	B	B	B	B+	12+	F	F	B	C	A	A	AH	8.00
09. WORLD WAR II — EUROPE THROUGH 1940														
091. France 1940	6	A	B	B+	A	2-4	B	B	C	A	A	A	AH	9.00
092. Dunkirk	6	B	B+	A-	B+	5-7	C	C	B	B	A	Af	GG	7.50
10. WORLD WAR II — BATTLE OF THE ATLANTIC														
101. Battle of River Plate	6	A-	NA	B+	B	1-2	A	A	C	B	NA	NA	Mo	2.00
11. WORLD WAR II — MEDITERRANEAN THEATRE														
111. Afrika Korps	4	B+	C+	C	B	2-4	A	A	D	C	A	A	AH	7.00
113. Crete	3	C	C	B	C	1-3	C	D	D	C	F	F	SPI	*
114. Sicily	4-7	B	B+	B+	B	+1	C	C	B	B	D	E	DC	2.00
116. Anzio Beachhead	4	A	B+	B	B+	2-3	A	A	D	B	E	D	SPI	3.00
12. WORLD WAR II — EASTERN FRONT (GENERAL)														
121. Stalingrad	4	A-	C	C	B	2-4	A	A	C	D	A	A	AH	7.00
122. Gotterdammerung!	4	B+	B-	B-	B	NA	B	B	B	C	F	F	Bb	.60
123. Operation Plat. Fox	4	B+	B-	B-	B	NA	B	B	B	C	F	F	Bb	.60
124. Stalingrad S.R.	4	B	B	B	B	3-9	C	B	A	C	NA	F	Bb	.60
126. Barbarossa (2nd ed.)	5	A-	A-	C+	A-C	2-12	C	B	B	A	C	A	SPI	6.00
13. WORLD WAR II — EASTERN FRONT (OTHER)														
131. PanzerBlitz	8	B+	NA	B	A-D	2-4	B	B	B	B	A	A	AH	9.00
132. Lost Battles	7	B+	B+	B	B	2-5	C	D	C	B	E	A	SPI	4.00
133. Battle of Moscow	6	B-	B	B	B	3-5	C	C	C	B	E	D	SPI	3.00
134. Kursk	6	A-	B+	B+	B-C	2-4	B	B	C	A	C	A	SPI	6.00
135. Battle of Stalingrad	6	A	A-	B+	A-D	3-8	B	B	C	A	C	A	SPI	6.00
14. ALLIED AIR OFFENSIVE IN EUROPE														
143. Luftwaffe	5	B+	B	B	B+	2-14	B	B	B	B	A	A	AH	9.00
15. WORLD WAR II — ALLIED WESTERN EUROPEAN OFFENSIVE														
151. D-Day	4	B+	C+	B-	B-	2-6	B	B	C	C	A	A	AH	7.00
152. West Wall	4	B	B-	B	B+	2-5	B	B	C	B	NA	F	Bb	1.90
153. Normandy (2nd ed.)	4	A	B+	B	B+	2-3	B	B	C	B	C	A	SPI	6.00
154. Battle of the Bulge	4-5	B+	B-	B	B+	4-5	C	B	C	C	A	A	AH	7.00
155. Operation Greif	6	B+	B	B+	B+	4-5	B	B	C	B	NA	C	LW	3.00
156. Bastogne	7	B	A-	A-	B	5-7	D	D	C	B	E	D	SPI	3.00
157. Combat Command	7	B+	NA	B+	C	2-4	B	C	C	B	D	A	SPI	4.00
16. WORLD WAR II — ASIA AND THE PACIFIC														
161. Rising Sun	7-10	B-	B	B-	?	30+	D	F	A	B	F	E	Pa	8.00
163. Midway	4-6	A-	A-	B-	A-	4-6	B	B	C	C	A	A	AH	7.00
164. Guadalcanal	4	A-	D	B	B+	2-4	B	B	D	D	A	A	AH	8.00
165. USN	10	B	B+	C	C	2-150	D	D	A	A	C	A	SPI	4.00
17. ASIA SINCE 1945														
171. Korea (2nd ed.)	7	B	B	B	C+	3-14	C	C	B	B	C	A	SPI	6.00
172. Grunt	4-6	B+	A-	A-	B	1-4	B	B	C	B	E	A	SPI	4.00
18. IMAGINARY WORLDS — BASED ON HISTORY														
181. Strategy I	6-9	B+	A-	B	A-D	=++	D	D	A	A	C	A	SPI	10.00
183. Blitzkrieg	7	B+	B	B-	A-	5-9	D	C	B	C	A	A	AH	8.00
184. Blitz. Module System	8	B+	B+	B	B-C	3-9	D	C	B	B	NA	A	SPI	3.00
185. Kriegspiel	3	A	C	C	A	1-4	C	B	D	D	A	A	AH	8.00
186. Guerrilla War	8	B	A	B+	B	20	C	C	B	A	B	B	UTR	5.00
187. Wehrmacht	5	B-	B-	B-	A	2-4	C	C	D	F	D	B	CWC	1.50
19. THE IMAGINARY FUTURE — SPACE WARFARE														
191. Lensman	6-10	B+	?	?	B	4-40+	C	C	A	NA	C	D	Spa	4.50
192. Nebula 19	6-8	B+	?	?	A	2-20+	D	C	A	NA	D	C	Mi	3.50

? 186.

* Crete *is available only as part of S&T Book IV, a three-issue volume selling for $6.00.*

Bd Board:

A. Printed in several colors and professionally mounted on a rigid bound board.

B. Printed in several colors and mounted on cardboard.

C. Printed in several colors on heavy paper or light cardboard.

D. Printed in black and gray on heavy paper or light cardboard.

E. Printed in black and gray on light paper.

F. Printed or xeroxed on separate sheets of 8½ x 11'' paper.

G. Mimeographed on separate sheets of 8½ x 11'' paper.

H. Dittoed on separate sheets of paper or light cardboard.

f. Flawed (used with any of the above). Indicates problems with the physical characteristics.

NA Not applicable.

Ctrs Counters:

A. Professionally designed and drawn, printed on colored paper, mounted on stiff board and die cut.

B. Unprofessionally designed and drawn, printed on colored paper, mounted on stiff board and hand cut.

C. Professionally designed, printed on colored paper, mounted on light cardboard, uncut or perforated.

D. Professionally designed and drawn, printed on colored paper, unmounted.

E. Unprofessionally designed and drawn, printed on colored paper, unmounted.

F. Unprofessionally designed and drawn, printed or xeroxed on white paper, unmounted.

G. Dittoed in varicolored inks on light cardboard, uncut.

f. Flawed (used with any of the above). Indicates problems of the physical characteristics.

NA Not applicable.

Publ Publisher's abbreviation. Refer to the Publisher list for full address.

Price Retail Price. In a few cases this price is increased by postal and handling charges.

WAR GAME PUBLISHERS AND ABBREVIATIONS

AH Avalon Hill Co., 4517 Harford Road, Baltimore, Maryland 21214. Remember that AH now charges $1.00 extra for postage and handling for each game ordered from it. So it's better to order *PanzerBlitz* or *Origins of World War II* from SPI for each, or any other AH game from Lowry's (see below) after sending for their price list.

Bb Blutbad Enterprise, c/o Tyrone Bomba, 405 Fireline Road, Bosmanstown, Pennsylvania 18030.

CWC Cobra Wargaming Club, 28700 Euclid Avenue, Wickliffe, Ohio 44092.

DC Drumco, P.O. Box 1421, College Station, Texas 77840.

DDI Dynamic Design Inc., 1433 North Central Park, Anaheim, California 92802.

De Decalset, 16 Davenport Road, Sidcup, Kent DA 14 4 PW, England.

Do Terence P. Donnelly, P.O. Box 3137, Station A, Edmonton, Alberta, Canada T5J2G7.

GG Guidon Games, P.O. Box 1123, Evansville, Indiana 47713. See issue 2, page 2. If you order 1 to 5 games, you pay $1.00 extra for postage for the whole order. But if you order 6 games, postage is free. So far there are only two Guidon Games, but Lowry's Hobbies, which is the same as Guidon Games, also sells AH games at a discount with the same arrangement for postage. So an order of 2 Guidon Games and 4 AH games is the least expensive way to order both (in the long run, that is).

GR Games Research, Inc., 48 Wareham Street, Boston, Massachusetts 02118.

Lo Richard F. Loomis, 8149 East Thomas Road, Scottsdale, Arizona 85257.

LW Donald Lowry, Box 1123 Evansville, Ind. 47713.

Ma Alfred R. Mangus, 1045 East 27th Avenue, Anchorage, Alaska 99504.

Mi Harry M. Mishler, Box 2626, La Mesa, California 92041.

Mo Bruce Moore, 95 East Pioneer Avenue, Sandy, Utah 84070.

Pa Robert Partanen, 783 Wedgewood Drive, San Jose, California 95123.

SPI Simulations Publications, Inc., 44 East 23rd Street, New York, N.Y. 10010. SPI has two lines of games. Simulations games which are sent first class postage and:

S&T *Strategy & Tactics* games which are published in that magazine. The price given is the back issue price and includes third class postage.

Spa Spartan International, 5820 John Avenue, Long Beach, California 90805.

UTR UTR Enterprises, 617, 14th Avenue S.E., Minneapolis, Minnesota 55414.

REVIEWS OF NEW WARGAMES

01. Ancient History

015. *Decline and Fall* (1972, Do, $4.00), by Terrence P. Donnelly, is an excellent simple game dealing with the barbarian invasions of the Roman Empire from 375 to 450 A.D. The mapboard covers the whole of Europe south of Scotland and Scandinavia, and the Mediterranean including North Africa. There are fifteen moves in each game, and each move represents a five year period. Thus, as is appropriate for a game dealing with the movement of peoples, it is a very strategic game. There are four players or teams: the Romans, the Goths, the Vandals and the Huns. The middle two actually represent many different German tribes. The game begins with the Huns moving westward, forcing the Goths and Vandals to try to get into defensive positions within the imperial territories. The Roman player can try to keep them out, or try to channel their movement. Neither is likely to work very well. It is likely that the Western Empire, which is less defensible, will fall, but the Roman can lose a lot and still win.

Victory in the game goes to one player with the most points at the end. There are different ways of getting points: the Roman gets his for saving parts of the empire or retrieving them; the two Germans get points for possessing territory at the end, or for looting Roman cities; the Huns get points for killing Germans and Romans, a fact that makes it difficult for anyone to like them; or for looting. The Huns are fast moving, the Germans are slow moving. Travel by sea is possible for any except the

Huns, but such travel is very dangerous. The rules for sea travel are somewhat ambiguous anyway. The Romans are allowed to raise Hun or German troops instead of native ones, but these are unreliable. However, the game doesn't give the Roman much reason to do this since native troops are unrealistically always available. All players add new counters in answer to events on the board. Meanwhile, there is considerable room for all players to engage in freewheeling diplomacy of any type. The game proceeds by the players taking turns moving, attacking and moving again. The battles, the designer informs us, represent all kinds of competition in reality, not just military activity.

06. World War I — Western Front

064. *Flying Circus* (1972, SPI: S&T #31, $4.00 for the issue), by James F. Dunnigan, graphics by Redmond A. Simonsen, deals with the battles of World War I aircraft in a very appealing way. The mapsheet, appropriately, has few features, but it shows a section of the front with trench lines and artillery positions located. These are so the planes can try to carry out reconnaissance and strafing missions. There are three kinds of missions possible — the other one is simply fighter vs. fighter combat. Although the title refers or seems to refer to larger numbers of aircraft, it is only possible to have three planes on each side on the board in one scenario. However, each side can pick from numerous types of aircraft. The Germans have five kinds of fighter and one type of reconnaissance plane, and the Allies have, for the British, five fighter and two reconnaissance types, and for the French, six fighter and one reconnaissance types. All of these are noticeably different in performance characteristics, a difference that is especially notable for aircraft of different years. The rules contain a multitude of scenarios, including some that are open ended. A few are faulty as games. One Allied reconnaissance mission turned out to be an automatic victory for the Allied player. But most are true tests. The beginner will want to start with single plane combats, but these soon will turn into stalemates with two experience flyers — it is too easy to avoid mistakes when there is only one plane to worry about. The multiplane contests, however, will usually produce a winner and a loser. The mechanics of the game take account of several variables: speed, altitude, diving and climbing ability, ammunition supply and damage suffered. Admittedly, it contains compromises, but it is still realistic, simple to operate, and challenging at the same time — a rare combination.

09. World War II — Europe to 1940

091. *France 1940: German Blitzkrieg in the West* (1972, AH, $9.00), by James F. Dunnigan, graphics by Redmond A. Simonsen, deals with part of the German-Allied struggle of 1940. The time involved is only May 10 to May 29, and the map and order of battle leave out the greater part of the Netherlands. Since each turn is two days, the game lasts 10 turns, and at the end, points are counted up to determine the victor. The counters represent corps for infantry but divisions for all mechanized units. The latter have the special ability to move in a second Movement Phase. The game uses airforces that are physically present on the board. The historical game is supplemented by various hypothetical orders of battle, most of them improving the Allied preparations for the war. This game is the second version of a

game published in *S&T #27,* and owners of the earlier game will want to know how the AH version is different. Not much, in the basic game, but many little things are different. The map seems to be the same, but is now mounted and printed in several gorgeous colors. There are few changes in the rules. Several paragraphs are added or rewritten to make things clearer, like the retreat after combat. The victory point system is altered to require the counting of combat points destroyed rather than simply units destroyed. It is still possible for the French to win the historical game and still impossible for the French to win the war playing the historical game. A new optional victory condition called "player victory" makes it even more possible for the French to win. There is also a new optional rule to allow the evacuation of Allied units by sea and a complete play by mail system, made easier by the fact that each of the hexes on the board is separately numbered. Finally, the game includes a new historical version with actual historical beginning positions pictured on the map and with a few extra rules that require the French to act stupidly, so the Germans can attack through the Ardennes and surround them as in the original campaign. In short, then, the new version offers many new things but, since the basic game is still the same, owners of the old version will have to calculate their resources carefully.

EXPLANATION OF THE "PEACE" GAMES CHART

This chart is obviously based on the wargame chart, which preceded it in time. But there are differences due to the different qualities of the peace games reviewed here. For one thing, they are all commercial games and there is no wide variety in the quality of the components.

Therefore, they are not rated. And then, other things are important. Peace games are for varied numbers of players, in contrast to wargames which are predominantly, though not exclusively, for two players.

C Complexity is rated on the same 10 point scale used for wargames, which shows that most of the peace games are simpler, some much simpler, than most of the wargames.

R Clarity and Completeness of the Rules. Because most of these games are simpler than wargames, most of their rules are clearer and more complete. But there is nothing especially virtuous about that.

N Number of players, i.e. according to the rules. Some numbers do not make very good games.

GA General Accuracy refers to the feel of the subject that is reflected in the game. A game may be very abstract in its details and yet have much value as a general interpretation of its subject.

DA Detailed Accuracy is the other side of the coin. How much do the operations of the game resemble the day to day operations of real people in the world?

L Luck factor is rated on a 0-10 scale with each point representing 10 percentage points. 0 = no luck involved; 10 = 100% luck.

PT Playing Time is measured in hours and assumes players who have some previous acquaintance with the game.

Recommendations: Several types of people are hereby invented for the purpose of receiving recommendations on these games. Any resemblance between these extremes and real people is unlikely. Recommendations are given on a grade scale. A = excellent,

B = good, C = fair, D = poor, NA = not applicable.

G The Gamer is still interested in the good game, like chess, with its outcome determined primarily by skill, with its rules clear, simple and unambiguous and with its ending definite, i.e. with a winner and a loser.

WG The Wargamer is a broad wargamer who likes almost all AH and SPI games, but who is suspicious of any other gaming activity. Nevertheless, I will recommend a few of these peace games to him.

T The Teacher wants a game that makes a socially valuable point. He is not as much interested in the gaming aspect of the game as in the simulating aspect, but he doesn't want to bore his students or himself either.

"PEACE" GAME PUBLISHERS AND ABBREVIATIONS

AH The Avalon Hill Company, 4517 Harford Road, Baltimore, Maryland 21214

CCR Creative Communication and Research, 460 35th Avenue, San Francisco, California 94121.

DDI Dynamic Design Industries, 1433 North Central Park, Anaheim, California 92802.

FGI Family Games Inc., available from Urban Systems, see below.

GR Games Research, Inc., 48 Wareham Street, Boston, Massachusetts 02118.

Ha Harwell Associates, Inc., Box 95, Convent Station, New Jersey 07961

HP Hoi Polloi, 1150 Broadway, New York, N.Y. 10001. But *The Next President* is available from SPI for $9.00.

Name	C	R	N	GA	DA	L	PT	Recommendation To: G	WG	T	Publ	Price
01. BIOLOGICAL CONFLICT												
011. Extinction	4	A	2-4	B	B	3	3	A	A	A	Si	11.95
02. URBAN PLANNING AND CONFLICT												
021. New Town	4	A	2-4	A	B	5	3	B	C	A	Ha	12.00
022. Chicago, Chicago	3	B+	2	B	C	4	1	B	B	B	SPI	3.00
023. UAWMF!	3	B+	2	B	D	3	1	A	B	B	SPI	1.00
024. Confrontation	1	A	4	NA	NA	0	1	D	D	B	CCR	4.95
025. The Cities Game	1	A	4	D	D	0	2+	C	D	D	DDI	7.00
026. Blacks and Whites	1	B	3-9	B	D	6	2-4	C	C	B+	DDI	7.00
03. OTHER SOCIAL CONFLICT												
031. Society Today	1	A	2-8	C	D	6	1-3	D	D	B-	DDI	8.00
032. Drug Attack	2	A	3-5	D	D	9	1	F	F	D	DDI	8.00
04. WAR OF THE SEXES												
041. The Lib Game	1	A	4	NA	NA	0	2	D	F	B	CCR	3.95
042. Woman and Man	1	A	2-6	B	D	7	1-3	C	C	B	DDI	8.00
05. U.S. POLITICS												
051. Lie, Cheat, Steal	1	A	2-6	C	D	7	2-3	C	C	C	DDI	8.00
052. Convention	2	A	2-7	C+	D+	6	2-3	C+	C	B	GR	5.00
053. The Next President	3	A	2-4	B-	B	4	1	B	B	A	HP	10.00
054. Mr. President	3	A	2-4	B-	B-	4	2	B	B	B	3M	8.95
055. Who Can Beat Nixon?	1	B	2-8	C-	D	8	2-3	C	C	C	DDI	7.00
06. THE STOCK MARKET												
061. The Stock Market Game	3	A	1+	B	B	4	3-4	B+	B	A	AH	10.00
062. Stocks and Bonds	2	A	2-8	B-	C	6	3-4	C	C	C	3M	8.95
08. CRIMINAL CONFLICT												
081. The Godfather Game	4	A	2-4	B	C	4	2-4	A	A	C	FGI	10.00 15.00

Psy Psychology Today Games, Del Mar, California 92014.

SPI Simulations Publications, Inc., 44 East 23rd Street, New York, New York 10010.

Si Sinauer Associates, 20 Second Street, Stamford, Connecticut 06903.

3M 3M Company, St. Paul, Minnesota. These games are widely available over the counter in drug stores, toy stores, etc. I doubt that they can be ordered by mail from 3M with any ease.

USI Urban Systems Inc., 1033 Massachusetts Avenue, Cambridge, Massachusetts 02138.

"PEACE" GAME REVIEW

01. Biological Conflict

011. *Extinction* (1970, Si, $11.95), by Stephen Hubbell, graphics by Ed Fox, is a simulation of an imaginary island (Darwinia), on which two to four species of animals fight for survival against each other, climatic difficulties, and man-made ecological disasters. Each player directs the strategy of one species (the book of instructions contains an apology for the necessity of this and other unrealistic compromises). Victory is the extinction of all rivals. Each species is described by six gene cards which define the species' abilities to reproduce, prey on other species, defend against other species, move around, and resist environmental changes. The genes are drawn at random and may be traded in for other genes in the course of play. Darwinia is divided into hexagon shaped spaces with six different kinds of terrain. The individuals of the species are represented by the dots on colored dice. A die with a one up represents one individual, with a two up two individuals, etc. Spaces with five or six individuals are considered to be overcrowded and the individuals are therefore vulnerable to rapid destruction. Actions in the game take place according to the dictates of a spinner, which provides for several kinds of optional and required moves. Reproduction, when it comes up, is required, a fact that is responsible for much of the tension in a game if a species starts to overpopulate its areas. Among the optional actions are changing locations, attacking rival species and changing genes. *Extinction* is an excellent competitive game, and a valuable teaching device. The action as a game is rapid when the players have a rational strategy, but it can get bogged down if none of the players develop such a strategy.

02. Urban Planning and Conflict

021. *New Town* (1967, 1969, 1970, 1971, Ha, $12.00 for family game, $16.00 for school version with increased record keeping materials, $28.00 for double school version), by Barry R. Lawson, simulates the building of a new town with the purchase of land and the erection of buildings (various shaped blocks of wood). The possible buildings are houses, apartment houses, small retail stores, department stores, small factories, large industrial plants, schools, a town hall, and a sewage treatment plant. The former (privately owned buildings) are erected according to the roll of dice. The public buildings are erected by vote at the town meeting, held every other turn. There are six turns and therefore three town meetings. The players in the normal competitive version of the game have two roles, as promoters and as town planners. They are rewarded for building a well-planned town but

the winner is the one with the most cash at the end. Cooperation is necessary to get the most money for all, but competition is necessary to be the single winner. It is a well planned dilemma for the players. There are a few problems with the game. Too much depends on the luck of the roll of the dice. Too often, players who sit and do nothing win because they happen to roll many department stores and industrial plants on the dice, while players who plan intelligently lose because they can't get the big paying buildings. There are two minor but annoying physical problems: one of the four sets of transparent plastic squares that are used to mark property on the board is colorless and therefore nearly invisible when placed on the board; and the figures on the play money are so hard to read that the players have to memorize the color scheme to use it with any facility.

022. *Chicago, Chicago* (1970, SPI: S&T #21, $3.00 for the issue) by James F. Dunnigan, components by Redmond A. Simonsen, is based on the Battle of Chicago in 1968. Victory comes from favorable publicity as registered on a point index. The police win, if they can, by controlling the demonstrators without breaking too many heads. The demonstrators win most quickly if they can panic the police into shooting someone. The only trouble that I have found so far is that the police cannot seem to win. However, they can call in the National Guard. The board is a rough map of Chicago with spaces for several parks and neighborhoods and roads connecting them. Either side can force a confrontation (attack). Unlike most wargames, it is not necessarily advantageous to have greater strength in an attack. There are various types of police and various types of demonstrators, all illustrated on the counters with fascinating symbolism. Demonstrators are more effective as they become more radical, but there is a tendency for them to diminish in numbers and to become less radical if confrontations are not encouraging. Police are more effective if they are not violent, but they tend to deteriorate. The game lasts twelve turns, with three turns equalling one day.

023. *Up Against the Wall, M—!* (1969, Columbia *Daily Spectator*, order from SPI $1.00), by James F. Dunnigan and Jerry L. Avorn, graphics by Barlow Palminteri and Ron Rager, usually referred simply as UAWMF, is based on the battle of Columbia University in the spring of 1968. It is a simple and abstract representation. The two players or teams represent the radicals and the administration. Their task is to affect the minds of eleven different groups which are represented by tracks on the game board. Each of the objective groups has a counter on its track which shows that group's state of mind at the moment: pro-administration, pro-radical or neutral, with various degrees of the first two. Each space on the tracks has a point value. The players receive counters which represent their ability to influence people each turn, an ability which is plotted on a chart and modified by assorted chance cards. The influence counters (RADs or LAWs) are deployed on any track as they are received. Then the players may attack the influence of the other side and attempt to wipe it out. If the enemy is weakened, the mind of the objective group is affected and their counter is moved toward the victor along the track. The game ends after twelve turns and the point values of each side on the tracks is added to determine the winner.

The chart of RADs and LAWs gives the advantage to the radicals at the beginning and the administration at the end, but the result seems even. It is again quite abstract — the players have to imagine what kinds of actions they are supposed to be performing as they place their RADs and LAWs and make their attacks. It can be recommended to any game player who does not mind shouting the name of the game, which is the way that the players make a particular move count more — unrealistically, even the administration does this. By the way, prolific game designer Dunnigan has been heard to confess that this is his favorite.

024. *Confrontation* (1970, CCR, $4.95), by Gini Scott, graphics by Larry Green, is a very informal game which encourages debate on current issues but in which the competitive game element is very weak. Indeed the "rules" specifically encourage the players to chuck the game apparatus completely and just rap. There are four teams or players, one representing the students, who make demands on any subject, and three representing any number of establishment groups, who react to these demands. If the students don't like the reaction they call for a confrontation. In this all sides hazard their tokens and the result of playing specific tokens, some of which represent police action, is read on a simple matrix. Then the next round starts. The winner, after the expiration of a time limit, is the player with the most tokens, if anyone cares.

025. *The Cities Game* (1968, 1970, Psy and DDI, $7.00) by Dave Popoff, graphics by Gene Holtan, is a simple representation of confrontation in the cities. The players or teams are four: business, government, slum dwellers, and agitators. They start out unequally and the object for each is to acquire the largest amount of money by the end of the game. The mechanics of the game are abstract and simple. A round starts out with the draw of an issue. One trouble is that the issue has nothing to do with the game. There follows a period of discussion, if the players want to bother with it, but the main point is to decide how to vote. Each player has three possible votes. Each has a possible vote of "0". The agitators and slum dwellers each have a vote of "riot." The Government can vote "police action;" the other possible votes are "1", "2" or "3". The Players can cast only one of their votes, which they can secretly after making whatever deals and arrangements they can with their opponents. Then there are seven possible results from the combinations of votes. Some results help one team, others hurt all the teams who have money, and one result, if everyone votes cooperatively, pays off everyone, but unequally. After four cooperative votes have been achieved, the final rewards are given and the game ends. But the game could go on forever if cooperation proves impossible. On the whole, the game is too simple. There are too few alternatives in strategy and too few variations in results. A provision allows the players to make up their own rules but they will probably not be tempted to save the game.

026. *Blacks and Whites* (1970, Psy and DDI, $7.00) by Dave Popoff, graphics by Karl Nicholosen, deals with racial prejudice and segregation. It is very strongly based on *Monopoly* with a track containing assorted properties reached by rolling dice, and various chance factors introduced by spaces on the board and by decks of cards drawn by

command of the board. Also, as in *Monopoloy*, the players acquire property and then can charge for others landing on their squares, at a greater rate if blocks of properties are secured. But this game is *Monopoly* for a segregated society. The players are either blacks or whites and, if there is an odd number, the majority must be white. The whites can buy any property on the board; the blacks must stay on two of the sides until some break occurs. The whites start the game with $1,000, 000 each; the blacks with $10,000. The two types of players draw from segregated opportunity decks and they collect unequal salaries as they go around the board. The net result is that blacks can't win if they play as individuals. They must cooperate and then pick one of their number to try for the win. There are a few good things for the blacks in the game. For example, blacks who go bankrupt go on welfare and collect from whites, while whites who go bankrupt are out of the game. *Blacks and Whites* is somewhat better in conception than it is in execution. There are a few actions in the game that throw the point off, like cards that temporarily turn black, white or vice versa. There is a provision for changing rules but it is so formless that it is likely to lead to dissension. But, if it is used at all by people who are playing the game in earnest, it is likely to be used, contrary to the designer's apparent intention, to make it more difficult for the blacks to win rather than easier.

03. Other Social Conflict

031. *Society Today* (1971, Psy and DDI, $8.00) by John Wexo, graphics by Karl Nicholosen and Robert Burns, is not much of a simulation but deals with life in America today. The playing board is a single track going from the start to the ''Best of All Possible Worlds.'' The winner is the first to reach the end. But first he goes back and forth along the track trying to amass prestige points by being lucky, by answering questions (300 simple true-false questions are contained in the booklet), by arguing cases before one of the other players as judge. A few strategies are possible, but mostly the game is tediously confined to rolling dice, drawing cards and following instructions. Then, when a suitable number of prestige points have been acquired, and you draw near to the goal, you might easily stumble on to a square which reads, ''Doomsday! Nuclear War — no winners. Game over for all players.'' So the game has a point although it makes the point with boredom.

032. *Drug Attack* (1972, DDI, $8.00) by Technicon Medical Information Systems, graphics by Robert Burns, deals with a community fight against drug abuse. Unfortunately, the game is a pure waste of time and effort. There are three positions: the mayor, the health officers, and narcotics agents, but the mayor is sort of a neutral player and the competition, such as it is, is between the other two. The health officer tries to go out and bring in five users in the community before the agent can bring in five pushers. But since the pushers and users are moving slowly and brainlessly while the players are moving quickly and purposefully, connecting with the piece desired is easy. Then the player has to answer a question about drugs in order to make the arrest or bring in the user. However, any seven-year-old could learn enough in three minutes to answer all questions without any chance of missing one, so that is no problem either. So the game offers about as much challenge and excitement as playing Old Maid with all the cards visible.

04. The War of the Sexes

041. *The Lib Game* (1971, CCR, $3.95) by Gini Scott, graphics by Larry Green, is more of an opportunity for role playing and discussion than a game. There are four players or teams. Each takes a turn representing a group debating the woman question. There are ''uppity women,'' ''male chauvinists,'' ''conservative chicks,'' and ''liberal males.'' Each game has four rounds and so each player or team plays each part once. The game element consists of a vote cast by each team each round giving points to the other teams. The team with the most points at the end wins. The game of course depends on a lot that is outside itself. No group would be able to play it for its interest as a game. Instead it demands a great interest in the current real debate on the part of its participants.

042. *Woman and Man* (1971, Psy and DDI, $8.00) by John Wexo and Carol Tavris, graphics by Tom Lewis and Howard Saunders, is a game in which the players are men or women (the actual sex of the players, of course, does not matter) who are trying to make their ways in life. To win the game they have to proceed along a track containing 76 squares to the end and at the same time accumulate 100 or more points. The board is largely stacked against the women. Space 23, for example, reads ''Woman, Back 1; Man, Ahead 7.'' Some spaces enable the players to draw from decks of cards, which are also weighted against the women. It is possible, when a confrontation occurs, to switch the struggle to the realm of superior knowledge, where a woman with equal knowledge has an equal chance. But in a game for two players the woman would have little chance. With more players more strategy enters in. The game encourages players to attack each other (with Blocking cards). This allows the advantaged men to get into competitive struggles while the women, perhaps, catch up with them. Or, two or three women can use a tactic that is only allowed to women: teaming up, which means that two women can win as a team more easily than either could separately. Any kind of bargaining is allowed which also makes possible a win by a disadvantaged person who bargains skillfully. The game makes its point with wit. It depends too much on pure luck for its resolution, however, and therefore is more of a social game than a competitive challenge.

05. U.S. Politics

051. *Lie, Cheat and Steal* (1972, DDI $8.00) by Don Wilson, graphics by Robert Burns, is a light game which supposedly reflects the atmosphere of American politics. It has a square, continuous track board, around which players move by throw of two dice. There are three inside tracks on which only one die is thrown. The players are represented by vari-colored screws, which is appropriate symbolism but temporary since the paint comes off. A player wins by accumulating 400 or 500 votes depending on the number of players, and votes come primarily by buying them, at $1,000 per vote, although they also can be won from other players or from the board. Some spaces on the board allow cards to be drawn from various decks, and these cards are the basis for the strategy of the game. One deck contains cards that require payments from the players or grant payments to the player. This card is read and acted on secretly but kept in view until the player has reached Start. But if other

players reach a Press Box square they can challenge the player to see if he's been honest and force him to make restitution if he hasn't. In a game with five or six players, almost all draws from this deck will be challenged before the player has reached safety. Other cards allow various kinds of attacks to be made on other players, so much of the strategy consists in judging who's the most dangerous opponent at any one time. The game is fun but the element of skill in it is quite low.

052. *Convention* (1960, GR, $5.00) by Homer Babbidge, deals with an imaginary campaign for a party's nomination to the presidency. It is a *Monopoly*-like track game and therefore the mechanics are very abstract, but there are some improvements over the *Monopoly* format. At the beginning of the game, all movement is by chance, but eventually the players, if they have not been too unlucky, can accumulate Progress Cards and Strategy Cards which allow them to move strategically. There are three kinds of votes. First there are those from eleven primary states which are located on the board and are picked up permanently by the first player who lands on them. Second are caucuses, the votes of six large states and one combination of states. These are secured temporarily by entering an inside track of the board and landing on the right square, but they are only good until someone else lands on the winning square and takes them away. The rest of the votes come from uncommitted delegates. They represent all the states that are not among the primary and caucus states, and they are picked up in various ways around the board. Ballots are held when a player lands on the ballot square or plays a ballot card, which will happen seven to eleven times during a game. When one player has a majority on a ballot that tallies at least 700 votes, he wins the game. Players who are ahead get votes from others (''bandwagon sentiment''), players who have accumulated some controlling cards can increase their advantage by holding a successful demonstration, players who are desperate can visit the smoke filled room and either get votes, get ignored, or get out of the game in a hurry. *Convention* is fun and reflects at least a few of the elements of winning a nomination. But it is definitely designed more for fun than for simulation.

053. *The Next President* (1971, HP, $10.00 or order from SPI, $9.00) by Terence M. Holland, Philip Orbanes and James F. Dunnigan, deals with the actual presidential campaign of 1972 or with various anacronistic possibilities. There are two parts, a nomination game, for up to four players, to decide the candidate of one or other party, and an election game, for two players or two partnerships, which covers the campaign after the conventions. Or, players may combine the two parts for a complete campaign year. The election game may be played with real candidates. There are 8 Democrats, 6 Republicans and one maverick (John Lindsay) available. Or, historical candidates may be put into the 1972 situation. The Democrats have 8 possibilities, including Andrew Jackson, FDR and Woodrow Wilson, while the Republicans have 7 possibilities, including Eisenhower, Abraham Lincoln, and William Howard Taft. Three scenarios offer rules for situations in which there would be a divided Democratic party, a divided Republican party, or a campaign with a strong third party. The strategy that is simulated is all mechanical. In the nomination game, the

players can spend money in the primaries or "spend" offices on the convention floor in order to get states. In the election game the players allocate funds, the campaigning efforts of the presidential and the vice-presidential candidates, the efforts of the campaign team, and of local party organizations. This allocation is done secretly in the several regions for a six turn campaign and then the results are calculated. The result is realistic but one-sided. The only concern for issues is what is built into the individual states' reactions to the candidates. However, the game has enough political interest without worrying about issues. The only objection one might have is that the calculations to determine the winner are somewhat tedious unless someone is vitally interested in the details of presidential elections. But then, everyone should be.

054. *Mr. President* (1967, 3M, $8.95), by Anonymous, is a simulation of a presidential election using imaginary sets of potential candidates. The game provides 13 prospects from each party and each player or team picks a presidential and a vice-presidential candidate from its stack. Each candidate is evaluated on five criteria, including campaign ability, press and financial support. Each candidate is also identified with two to four issues. There is a provision for nomination but it is sketchy and the main part of the game is the contest between the two parties. The provisions for most of the campaign are abstract and depend greatly on luck. The players draw ballot cards from a deck, different numbers according to campaign ability, and roll the dice to see exactly which ones can be played. A great deal of strategy is involved in picking from a deck of events cards. There are two ways that the votes can be counted at the end: in the normal way to determine the winner of the most electoral votes, or by simply counting popular votes, which maybe is the way it should be. The advanced game allows much more in the way of strategy: freer choice of candidates, possibility of spending money on advertising, and consequently the possibility of raising money to spend, and the possibility of challenging opponents to a television debate. Or, players may decide to play two games in a row with the winner of the first game trying to win a second term of office with all the advantages of the incumbent. The game is realistic as far as reflecting the mechanics of campaigning and it offers a wide variety of possibilities but its use of imaginary politicans makes it less timely than other presidential election games.

055. *Who Can Beat Nixon?* (1971, DDI, $7.00), by Robert Myers, graphics by Robert Burns, is, like *The Next President*, based on this year's election, but with somewhat less sophistication. It is a continuous track game like *Monopoly*. The player can buy the states' votes if they land on them by the roll of dice. The cost is in terms of money and media points. The players also pick up media cards and events cards as they land on squares on the track. A player has to pay if he lands on another player's state. Picking up cards and travelling around the board gives one more media points and money, if one is lucky. From time to time a primary card is drawn from the media deck and two of Nixon's opponents are obliged to duel to the death of one of them. Only Nixon is sure to survive until the end of the game. In all of the cards and on the board, there are special rewards and penalties

for Nixon, but all his Democratic opponents are exactly equal, except that each man has a prior claim to his own home state, although he still has to pay for it. The first player to get 270 electoral votes is the winner. The game is mostly luck, especially for the challengers. The only real strategic choices involved are in the small amount of off the board bargaining that is appropriate.

06. The Stock Market

061. *The Stock Market Game* (1970, AH, $10.00) by Thomas N. Shaw, graphics by Shaw and Jean Baer, is undoubtedly the best of several stock market games I have seen. Indeed it is the only one which depends on much besides luck. Instead of trading in different named stocks, the players deal in three general categories of stocks and also in bonds and warrants. Players generally are free to buy what they can afford and sell what they choose to, without waiting for some chance factor. There are twelve turns to each game and the winner is the player with the most money at the end. All the players publicly declare their intention to buy or sell in the various kinds of securities by placing chips on a board. All declarations are final when a timer runs out. Then a card is drawn to show the general tendency of the market and the change in prices is figured from a combination of the general tendency and the actual trading that the players are committed to. So it is possible to influence prices by strategic decisions to buy or sell. After new prices are arrived at the players can buy or sell, as previously indicated, at the new prices. This is Game I, which is only introductory. Further rules offer many more chances at strategy. They allow conversion of preferred stock or bonds into blue chip stock, the use of warrants to buy speculative stock at a discount, buying on margin, and selling short. There is a solitaire version which is not as bad as most solitaire versions but the most challenging part is to play a game of 1929 with the trends secretly arranged to correspond to history. This, because of the secrecy is a game that can be played only once, but paler versions of 1929 can be played by rolling the trends on a trend table.

062. *Stocks and Bonds* (1964, 3M, $8.95) by Anonymous, is a simpler game than *The Stock Market Game* above. It is a buying and selling game in which the players trade in fictitiously named stocks with various speculative or non-speculative characteristics. New prices for each of the ten rounds are determined solely by chance with a card drawn to indicate the general trend and dice thrown to show the particular variation. The winner is the player with the most money at the end, but unlike the other game, profit here can come from dividends (1% to 7% per turn) as well as from rising value. The only other possibility included is that of buying on margin.

08. Criminal Conflict

081. *The Godfather Game* (1971, 1972, FGI, $10.00 standard, $15.00 deluxe versions) by David Porter, graphics by Kelsey Murphy, deals with organized crime on Manhattan Island. The choice of locale, however, does not seem to be very significant since the actual characteristics of New York do not seem to enter the game. The board is divided into neighborhoods and the object is to control rackets in those neighborhoods. There are eight neighborhoods and five possible rackets — bookmaking, extortion, bootlegging, loan

sharking and hijacking. These are clean gangsters — no narcotics and no prostitution. A little murder is all right within limits, but players can only eliminate their opponents' men on the board, not their opponents themselves. Each racket in each neighborhood has a cash value. As a bookkeeping device, each neighborhood can support only one of the rackets. At the end of the game, when all neighborhoods are in the control of one or other of the players, the game ends, the cash values are realized, and the richest gangster is the winner and declared Godfather. Meanwhile, the play involves the placing of men in the neighborhoods. There are 20 to 63 spaces in each one. In order to dominate, over half the spaces must be occupied or surrounded. Surrounding one's opponents' men gets rid of them. This is much like the ancient Japanese game, *Go*, except that three men can be placed on the same turn so a safe position in *Go* is not safe here. Each move begins by the display of a card from the playing deck. Cards give money, men or opportunites to eliminate opponents' men with fingerman cards. Other cards may also cost money or men. Men placed otherwise must be purchased by type of racket, with the men for the high point rackets costing more than the men for low point rackets. The game is a tense one, worthy of its name. The tactics of the neighborhood battles are rather abstract, but the game as a whole is fairly realistic but limited.
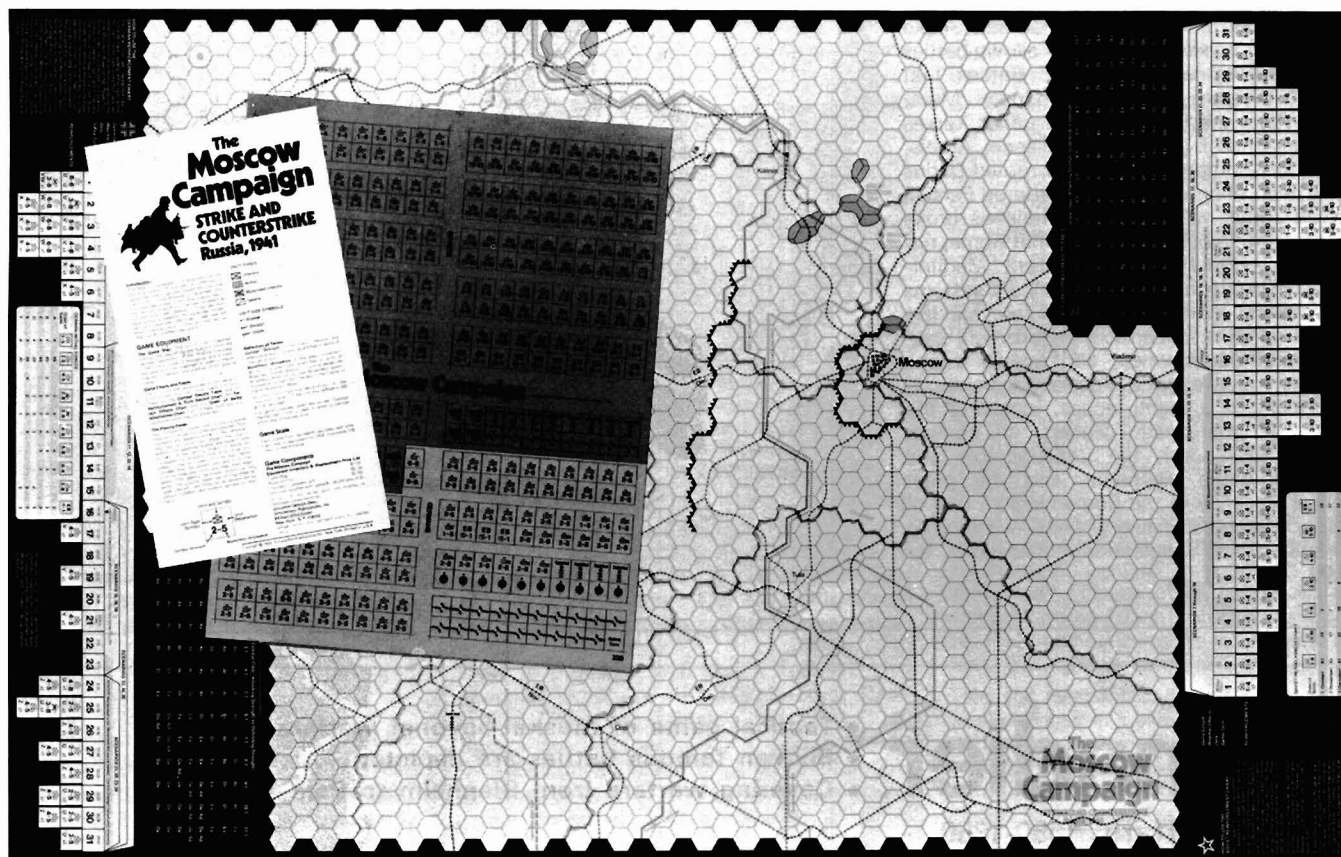
NEW! Moscow Campaign

- *24 Scenarios*
- *Extra-large 22" x 34" two color mapsheet*
- *400 counters*

In September, 1941, Army Group Center lashed out for Moscow, the capital of the Soviet Union and hub of the rail network for all of Central Russia. The ensuing campaign was one of the most desperate struggles of World War Two. As the Germans massacred Russian formations in October, the Soviets continued to pour fresh troops into the Moscow Front, including female ditch-diggers from the capital and reserves drawn from Eastern Siberia. By November, the Nazi armies were stalled — out of momentum and out of supply. In December, Stalin launched a Winter offensive to push the exhausted German armies out of Russia and end the war. Army Group Center was ordered by Hitler to "hold at all costs" and resisted bitterly. But the Wehrmacht suffered its first defeat and narrowly avoided collapse as it reeled away from Moscow. *The Moscow Campaign* simulates the ebb and flow of the Eastern Front during this massive struggle. It is based on extensive research and provides a detailed "feel" for East Front conditions.

Originally the SPI staff set out to revise *Battle of Moscow*, a previous *S&T* game

(S&T 24). But the revisions became so extensive that instead, an entirely new game was produced with far more detail and attention to historical accuracy. The two-color mapsheet for *The Moscow Campaign* focuses on the battlefront of Army Group Center from its jumping-off point west of Smolensk to its objective 160 kilometers east of Moscow. Scale is 9.6 kilometers to a hex, so the city of Moscow occupies a full three hexes. In addition, the complete rail net is shown and is critical to supply and transport of Soviet troops. Starting lines for various scenarios and a completely integrated Reinforcement/ Game-Turn/Weather Chart are printed on the map and greatly simplify set-up and play. The simplicity of the basic "mechanics" enables players to use many unique rules without becoming bogged down in detail. *The Moscow Campaign* is based on Simulation's World War Two division-level game "system", but it is "customized" for the East Front 1941 situation by special features. For example, there are railroad units to transport Russian troops, "over-runs" at 10-1 odds, and *two* Combat Results Tables, one German, and

one Russian. Weather also plays a more crucial role than in most Simulations' games. There are three basic situations: October, November, and December. The first two cover the lunges of Army Group Center and the last is based on the Soviet Winter attack. There is also a campaign game which covers all three months. Within these basic situations Players may experiment with eight varying Orders of Battle that reflect historical "what-ifs". All in all, 24 different Scenarios are available in the game. The four hundred unit counters represent Soviet and German divisions that fought (or could have fought) in the Moscow campaign. The weakness of the Soviet units (most are 1-4's) reflects the difficulties of command and organization that the Red Army experienced at the start of the war. But the concentrated German strength is offset by the sheer mass of Soviet units, five lines of fortifications, and Russian replacements on the train from Vladivostok. The game becomes a tense race against winter and the burgeoning strength of the Red Army. *The Moscow Campaign* is available from Simulations Publications for **$6.00**

Phalanx

- Ancient warfare from Alexander the Great to Rome.
- Spearmen, swordsmen, bowmen and elephants...
- ...Clash in 15 battles from Marathon to Zama.

Tactical Warfare: 500 -100 B.C.

Phalanx covers military tactics from Alexander the Great's incredible march of conquest to the beginnings of Roman expansion. Fifteen major battles of the ancient world are depicted in Phalanx. Famous military commanders represented include Xerxes, Alexander the Great, Darius - King of Kings, Hannibal, and Scipio Africanus. The scale of *Phalanx* allows battles to be represented in entirety. Battles that shaped Western History profoundly: Marathon, where the Persian armies under Xerxes were smashed by the Greek alliance; Arbela, where the triumphant Alexander routed Darius in the heart of his empire and shattered Persian power; Zama, where Scipio Africanus broke the great Hannibal and ensured that Rome, not Carthage, would rule the ancient Mediterranean. *Phalanx* recreates the military systems that clashed in these battles. There are five classes of units, spearmen, swordsmen, cavalry, mounted bowmen, and missile troops (slingers and javeliners). Special rules embody the "feel" of ancient tactics, including the effect of charismatic leaders on combat (Darius, Alexander), the unpredictable and fearsome battle elephants, and the great tactical flexibility of the Roman legion, one of history's greatest military units. *Phalanx* is available from Simulations Publications for **$6.00**
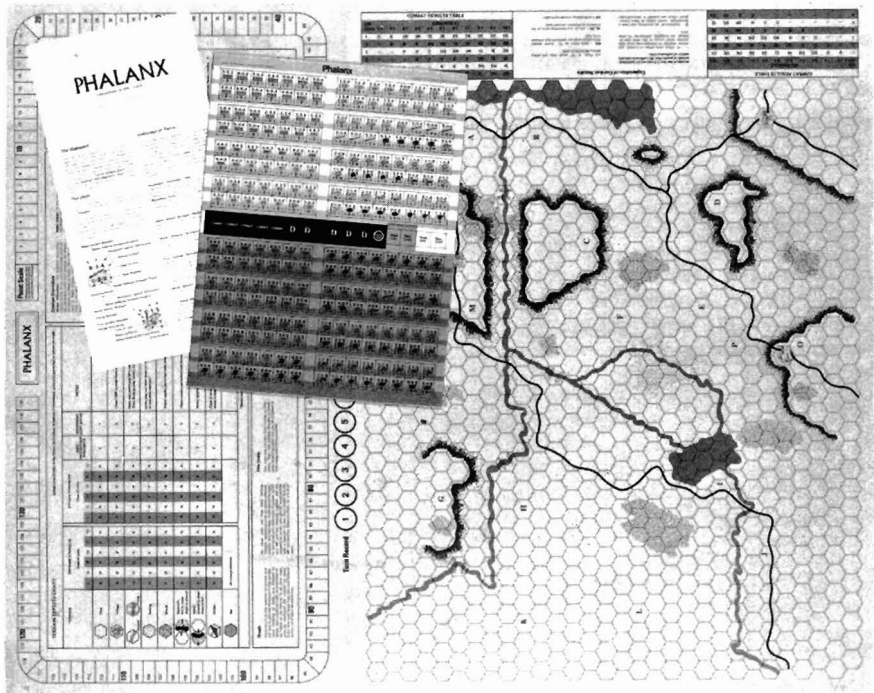
Grenadier

- Tactical game of musket-bayonet warfare.
- Sixteen famous battles are depicted...
- Covering warfare from Blenheim to Palo Alto.

Tactical Warfare: 1680-1850

Grenadier is a company / battery / squadron scale game of warfare in the period of the dominance of cannon and musket. The game depicts sixteen famous battles from the introduction of the bayonet to the invention of rifling. Because of the tactical scale of *Grenadier*, some of the battles are represented by crucial segments, isolated and simulated. For example, the Battle of Waterloo (1815) is represented by the attack of Napoleon's Old Guard on the center of the British line. The Battle of Pyramids (1798) is represented by the attack of the Mameluke cavalry on the most exposed French infantry. Several other battles such as Palo Alto (1846) from the Mexican War are covered entirely. Commanders represented include Marlborough, Frederick the Great, Napoleon, Ney, Wellington, and Zachary Taylor. Some of the 16 battles depicted in Grenadier are Blenheim, Austerlitz, Marengo, and Jena. Attacks are divided into fire (musket and cannon) and shock (bayonet and sabre) modes. There are nine types of infantry units, three cavalry and five artillery. *Grenadier's* combat resolution system depends less on chance (die rolls) than any game yet developed. Available from Simulations Publications for **$6.00**
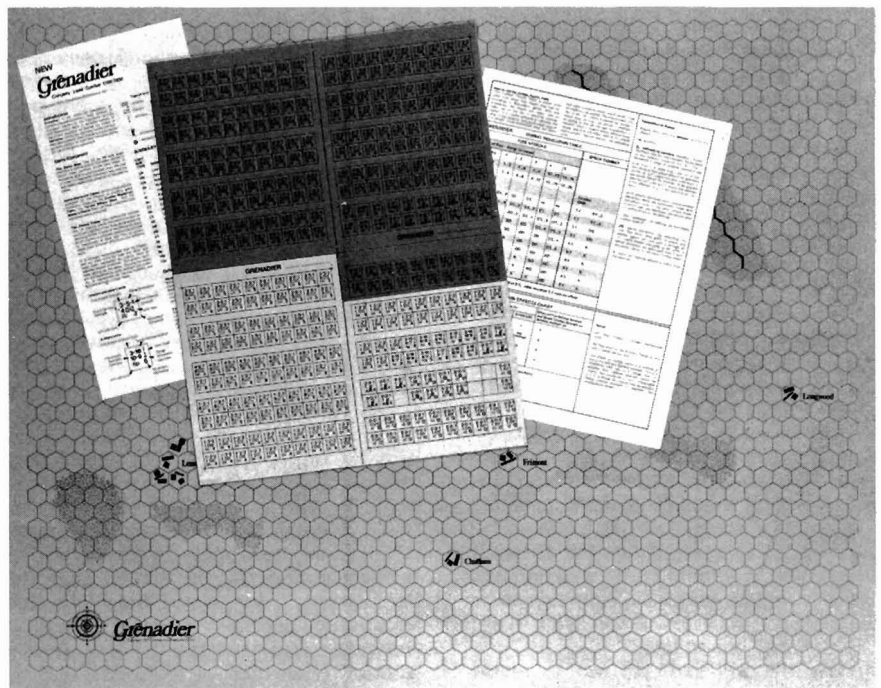
Redmond A. Simonsen

"All Players are Created Equal"

Virtually all military conflict-simulation games are unfair, i.e., one side or the other has a better chance of winning. Players (and some game designers) have attempted to deal with the problem of imbalance by modifying victory conditions, altering forces (by providing additional Orders of Battle) or by changing Combat Results Tables (see Bias for Better Balance, *MOVES* no. 1). The difficulty with these approaches and most others, is that they usually require the making of qualitative judgements and are therefore fallible. Also, such balancing modifications tend to destroy the historicity of the game.

Actually, a very simple solution exists which requires no alteration of history or fiddling around with tables: Matched games. To balance any game, Players simply play the same game twice, changing sides for the second game. The total performance of a Player in both games determines whether he wins or loses the match. In this way, the inherent advantage of a given historical army is effectively cancelled out since both Players are given the opportunity of using the stronger army.

The following is an outline of the Match-game system which will provide Players with the basis for setting up Match rules for most of the games in existence:

CHOOSING THE GAME

(A) The game to be played should be one with which both Players are thoroughly familiar.

(B) If the game is one with alternate scenarios and Orders of Battle, Players should jointly make the decision as to which situation will be played in the two-game Match. If agreement is impossible each Player shall roll the die once. The high roller will choose the scenario, or if the game includes alternate Orders of Battle, choose one of the Orders of Battle of one of the sides (and the low rolling Player chooses the Order of Battle for the remaining side).

(C) Players shall decide by the toss of a coin or the rolling of the die, which Player will play which side first.

DETERMINING MATCH VICTORY

General Guidelines;

The victory conditions of most games fall into two general categories:
(1) Point Score Victory or number-of-units-destroyed, and
(2) Territorial Victory.

Usually, the quality of victory is expressed in a three-tier grading system: Marginal Victory, Substantive Victory and Decisive Victory (or some terms similar to the foregoing). In some games, the victory conditions depend upon a combination of points gained, territory captured and with the Level of Victory determined by a ratio of Friendly victory points to Enemy Victory Points.

The problem presented then, is that of developing a cumulative two-game score that will truly reflect overall Player-performance.

(A) In games which have no graded levels of victory the Match is won by winning both games. If the match is split (one Player wins the first game using side A and the second Player wins the second game using side A) then a tie-breaker must be used to determine the match winner.

TIE-BREAKERS: if the game has a point scoring (or number of units destroyed) victory condition, compare the net points achieved by each victor (subtract the loser's points from the winner's points in each single game in order to arrive at the net) to determine the Match Winner.

If the game has a territorial victory condition, award the Match victory to the Player who achieved the objective sooner. If both Players attained the objective in the same Game-Turn, award the match to the Player who suffered the lowest losses (in terms of Combat Points) in the single game that he won; if this also results in a tie, the Match is a draw.

(B) In games with graded levels of victory, the Match Winner is that Player who achieves the highest *net* level of victory. Most graded Victory Conditions allow for three levels of victory: Marginal Victory, Substantive Victory, and Decisive Victory. The following Match Point Values should be assigned such victory levels:

Draw (if possible) = 0 Match Points
Marginal Victory = +1 Match Point (Marginal *Defeat* = -1 Match Point)
Substantive Victory = +3 Match Points (Substantive *Defeat* = -3 Match Points)
Decisive Victory = +6 Match Points (Decisive *Defeat* = -6 Match Points)

At the end of the match, each Player totals his Match Points and divides by two. Compare the resultant net Match Points to the preceding value scale in order to determine the Match level of victory attained by the winner.

Example: Player A achieves a Marginal Victory in Game One (+ 1 Match Point) and a Decisive Victory in Game Two (+ 6 Match Points). This yields a Match Point total of 7 which, when divided by two and compared to the Match Point Values, indicates a Substantive Match Victory.

Example: Player A achieves a Marginal Victory in Game One and suffers a Marginal Defeat in Game Two; his net Match Points are zero and the Match is a draw.

(C) Some games have graded levels of victory for only one side. In such a case, treat a victory by the side which is not graded as a decisive victory (6 Match Points).

PLAYING A SERIES AND DETERMINING THE SERIES VICTOR:

The best indication of the relative skill of two Players competing in a given simulation game can be attained by Playing a Series of three Matches. The six games which comprise a Series will begin to provide the Players with statistical information about their relative playing abilities and will also have a leveling effect upon any streaks of luck experienced in a given game.

Unless the game is a fast-playing one, Players should not attempt to finish a series in a single day. The fatigue effects resulting from such an attempt would probably poison the validity of the later games. The most feasible approach is to play a single match per day (or in the case of long-playing games, a single game per day).

At the end of the series, total up the Match Points achieved in each single game, and divide by six. Compare the result with the Point Victory Values to determine the winner of the Series.

In games which have simple win-or-lose victory conditions, count each victory as 6 Match Points, and each loss as -6 Match Points. Divide the Series total by six in order to obtain the graded Series Victory Level.

DEVELOPING HANDICAPS

So far, the techniques given allow a *game* to be balanced. What follows is a method whereby the Players differing abilities may be balanced.

As is often the case, one's regular opponent may be a substantially better (or worse) Player. To prevent boredom from setting in and to allow two Players of disparate abilities to compete on an equal footing, a handicap can be developed by using the information derived from playing one or more Series.

Take the total Match Points achieved by the weaker Player in a given Series and subtract it from the total Match Points achieved by the stronger Player. Divide the difference by three to obtain the Match handicap for the weaker Player. In every subsequent match between those two Players this handicap should be added to the Match Point total of the weaker Player.

After playing one Series using the handicap, Players should revise the weaker Player's handicap upward or downward depending upon the results of that series. To do this, Players should develop a weighted average (one which favors the most recent information). Evaluate the score of the Series just played in its raw form (without using any handicap) and develop a handicap based solely on the results of that Series. Take this new handicap number, double it and add it to the old handicap number. Divide the total by three. The result is the new handicap to be used in the next series.

Players should keep careful records of their Match and Series histories, paying special attention to raw scores and handicap trends. Players should keep in mind that their relative handicaps apply only to play of the same game (or game system) between the same two players. To develop generally applicable handicaps, Players would have to participate in a large number of Series with a wide variety of Players.

Power Politics

Being a column concerning games of non-military conflict, including but not limited to international diplomacy, elections, big business and other forms of grand larceny.

The quadrennial recurrence of a presidential election in the United States of America provides an excuse for game manufacturers to bring forth simulation games based on the political process. The changing character of the political scene has so far not particularly affected these games, although the new directions in American political life indicated by the Democratic convention of 1972 show that revision is soon going to be necessary.

From personal experience alone I can assert that such games were in existence at least thirty years ago. As a boy I had a board game based on a presidential election, a game that could not have originated before 1940 since it used electoral vote allocations based on the 1940 census. On this board the states were depicted in sizes proportionate to their electoral votes, and colored red or blue as they were regularly Republication or Democratic. It is some indication of the distance we have traveled in American political life that Nebraska, which gave Richard Nixon his largest vote percentage in 1968, and Mississippi, which gave Barry Goldwater his largest vote percentage in 1964, were blue. Contrariwise, Michigan and Oregon were then colored red.

Players began in the middle of the board in "Political Oblivion," and traveled around on railroad tracks making the then traditional "whistlestop tour." (Long range air jumps from one part of the board to another could also be made.) As you passed lines from the track to various cities, you took those cities. A sufficient number of cities in that state would give you the state with its electoral votes.

Here, again, the differing political histories of each state were taken into account. A Republican could win Indiana with only two of its four cities; a Democrat would need three.

Moves were made with a spinner, half of whose spaces read the maximum value of five. With a five, you also drew a "campaign consequence" card, which might give you additional cities not joined by lines to the railroad tracks, or might send you back to "Political Oblivion." For example, "You smashed the Hague Jersey City machine; take Jersey City," or "You defeated the O'Connell Albany machine; take Albany." This last-named organization, *mirabile dictu*, is still with us, the most durable of the classical Democratic urban organizations.

As I recall, the game seemed quite evenly balanced. I played it frequently — by myself, usually, but with an opponent when I could get one. I even, under the inspiration of the multi-party election of 1948, designed a variation that included minor parties.

To the best of my knowledge, the first game that simulated a political convention was brought out in 1960 by Games Research Inc., the publishers of Diplomacy. *Convention*,

however, while a playable and enjoyable game, is as far from simulating a political convention of the 1970's as Chess is from simulating a modern war.

In fact, *Convention* is on its way to becoming an exercise in nostalgia for older players, and irrelevance for younger ones. It has been 20 years since a Democratic National Convention went to two ballots for a presidential candidate, and 24 years since the Republicans did so. It is 32 years since either party's convention has gone beyond 3 ballots; we will certainly never see another 100-ballot convention such as the Democrats held in 1924. Furthermore, the difference between the two parties, and among factions within them, has narrowed greatly since the classical era of convention politics. This fact has produced a great body of opinion outside the structure of the "two-party system", to which it does not respond and which does not respond to it.

This became painfully evident in 1968, when the two conventions proceeded with business as usual while the American people attempted to call their attention to the real issues. Significantly, the only game to come out of these events was Jim Dunnigan's *Chicago, Chicago* — a simulation game not of the convention, but of the urban rioting that took place outside (an event which had far more effect on the election outcome than the convention itself). It is not very well known, but such rioting also accompanied the Republican convention of that year, and was considerably worse. On the night Richard Nixon gave his acceptance speech in Miami Beach, three people were killed in Miami rioting.

As a result, *Convention* as a game does not simulate the modern nominating process, but mocks it by holding its past up as a mirror. Unanimously pledged delegations, floor demonstrations, "How long O Lord" speeches, and the rest of the paraphernalia have been retired. As the smooth operation of the McGovern machine showed, the only thing that remains constant is the flow of orders going out from the backrooms to the floor, to be disobeyed at peril of your patronage. Though the odor of the smoke changes, the smoke-filled room remains the same.

Under these circumstances, *Convention* may be welcomed by many players as a glimpse of the America that used to be. In it, from two to six players travel around a board that looks like a cross between *Monopoly* and *Careers*, trying to pick up committed and uncommitted delgates by various means. From *Monopoly* it takes the perimetric path around the board, the "State Primaries" in which delegates may be won by landing on the appropriate squares, and 20 more delegates to each player as he lands on or passes the starting-place. The debt to *Careers* is even greater. The "Progress Report" cards, like the "Experience" cards of Careers, may be used in place of a roll of the dice. There is the "Credentials Committee," corresponding to *Monopoly's* "Jail" but more closely to the "Park Bench" of *Careers*. As in *Careers,* one can get out by throwing 7, 11 or doubles, which makes the odds against the player a mere 11 to 7. Also from *Careers* are the interior paths, along which a player moves with a single die as he attempts to win large state delegations in caucuses.

Altogether there are 1400 delegates — a number already outdated by the monstrous convention of 1972. About 200 of them can be

picked up in state primaries, and 500 in the caucuses; the rest are "Uncommitted" and in practice are handed around very much like the play money in *Monopoly*. The delegates won in primaries are practically inalienable — another unrealistic rule — but if you go through a caucus and land on the right square you can grab the delegates that are already in another player's hand. The "Uncommitted" delegates are in a sort of bank, but once that bank is emptied, players who win them take them from other players. In practice, this means that the leading player is hit by the others for contributions on such occasions.

At any time after he has made one circuit of the board, a player may hold a "Demonstration." This begins with a declaration of intent, whereupon the player must go through the next three moves without losing delegates or a turn. The cards are helpful in getting through a Demonstration, but the third turn must be taken with the dice. If a player wins his Demonstration, he not only gets 30 votes from each other player, but can also move to any square on the outside track. This makes it possible for him to declare a Ballot. A player whose Demonstration fails loses 20 votes to each of the other players.

When a Ballot is declared, by this or through a "Strategy" card, each player counts up his votes. The leader gets 50 votes of "Bandwagon Sentiment" from each other player's uncommitted Delegates, while the player with the fewest votes becomes the "Dark Horse" and may under certain circumstances benefit from a show of "Dark Horse Sentiment."

The "Strategy" cards play the same role as the "Opportunity" cards in Careers. With them a player can move to the entrance of a caucus, call for a Ballot, block a Ballot, or make a desperation play in the Smoke-Filled Room. In this last maneuver, a player stakes everything on the throw of one die. If the bosses approve, he wins half the "Uncommitted Delegates" of the other players. If they disapprove, he is out of the game.

Convention lends itself easily to grudge fights, as players choose from whom they will take the "Uncommitted Delegates" which they win. Of course, an opponent goaded too far by this technique will not only strike back at you the same way, but will also seek out and enter state caucuses which you have already won.

For those who find most simulation games too long, *Convention* is shorter and just as wild. Though it lacks verisimilitude, it is a thoroughly enjoyable light game. Proper strategy involves knowing when to call a Demonstration and how to exploit the winning of one. Proper play of the cards, particularly in the caucuses, is also important.

The Next President differs from most other election games in that it introduces specific and actual candidates, and then tries to reckon how they would do against each other. It also incorporates the economic side of presidential politics.

To win Nomination, a player must slog his way through 27 primary elections against up to three rivals. (These are played in the actual order of the 1972 primary elections, with New Hampshire first.) A "Profile Chart" gives the extent to which a state may be favorable to various candidates. For example, California is a "9" for Humphrey, "8" for Kennedy, Lindsay,

McGovern, or Muskie, "7" for Jackson, "5" for Mills, and "4" for Wallace. (On the Republican side it would automatically go to the favorite son. This is a bit of an annoyance, since under the rules you cannot run Nixon, Reagan, and McCloskey against each other.) Lindsay may run as a candidate of either party, depending on whether he is a Democrat or Republican this week.

In the Nomination version of this game, a player can decide whether or not to enter a primary, and how much money he wants to spend on it. Money can be raised by selling ambassadorships to contributors, while political influence can be generated in a state by promising cabinet posts or federal judgeships to its politicians. Winning a primary gives you "Bandwagon Points" that will help you in the next one. Based on his basic profile, money spent, and appointments promised, a candidate has a certain point total in each primary he enters. The man with the most points gets that state's entire delegation; ties are resolved with dice.

Once at the convention, the players have to deal with each other's pledged delegates and also with five "Favorite Sons." Appropriate wheeling and dealing wins unpledged and "Favorite Son" delegates, and the ballots determine the winner. If no player has a majority, low man drops out and play continues.

The Election game is a two-man contest, and may have historical overtones. Famous political figures from the past, with profiles appropriate to the 1972 situation, may be used. If you like to speculate about history, you can see how well Franklin Roosevelt would do against Dwight Eisenhower, or whether John F. Kennedy could have beaten Barry Goldwater. (Apparently on the theory that all members of that family are identical, John and Edward Kennedy have the same profiles.)

Since the profiles of historical candidates are assumed to have 1972 connotations, The Next President looks a little odd at first glance. Franklin Roosevelt is given a very low profile in the southern states, ranging from 1 in Mississippi to 4 in Arkansas. Yet in actual history Roosevelt was extremely popular among poor southern whites. The answer to this apparent paradox lies in the fact that the game refers to 1972, not 1936. In his day, the biggest problems Roosevelt faced were economic, and civil rights were less important than full employment. But there can be little doubt that, were he alive today, he would be strongly in favor of civil rights. Furthermore, his foreign policy was originally non-interventionist, and changed in the late 1930's only in response to a European situation that could not be ignored. Such sentiments would probably make him a Dove today.

Accordingly, the game is designed so that candidates of the past are judged acording to the prevailing issues of our own times, and the positions they would likely have taken on them. It also means that in future years the profiles of the candidates would have to be changed to keep up with the times.

The different characters of the Republican and Democratic Parties are taken into account in The Next President. The Republicans begin the campaign with $7,000,000, compared to $6,000,000 for the Democrats. On each of the following five turns, the Republicans get an additional $1,000,000 while the Democrats get only $800,000. However, since the Democrats

generally have more volunteer workers, they have two "Party Organization" counters to one for the Republicans.

The six turns of the presidential campaign involve allocating "Resource Markers" to the nine regions into which the country is divided. The Resource Markers include the presidential and vice-presidential candidates, the Campaign Team, the Party Organization counters already described, and Promotional Units — 6 for the Republicans and 5 for the Democrats. ("This reflects the more effective amount of financing that Republican campaigns have enjoyed," the rules read, in a classic understatement.) These are distributed among the regions as the players wish, but the Promotional Units must be paid for at a rate depending on the region, from $240,000 for the Northwest to $800,000 for the Central, South and East. This has the interesting effect that, towards the end of the campaign, the Republicans are more likely than the Democrats to run short of money for placing Promotional Units.

Campaign event cards, turned at the rate of 3 per turn, introduce elements of chance. Foreign News, Domestic News and Campaign News may affect circumstances with such reports as:

"Republican accuses Democrat of an 'Eastern bias'; gains 2% in West, Northwest and Southwest; loses 1% in East."

"Republican Administration pledges military support for any Asian country threatened by Communism. Democrat gains 1% in any 3 regions."

"Democratic precinct machinery is weakened by internal disputes. The Party Organization unit does not count on this turn."

There is an additional rule governing the play of these cards. "If Nixon is the Republican candidate, the Republican player may 'Void' any 1 Campaign Event that occurs in the cards during the game . . . Nixon's powers as the incumbent President account for this rule."

When the six turns have been played out, the two candidates will have advantages of various numbers of percentage points in the nine regions. These are compared with the advantages their profile charts give them in different states. The Player with a majority usually takes that state and its electoral votes, though for close states a throw of the dice makes up for possible inaccuracies in polling. There is even a variant for a possible third party, providing that the game might be thrown into the (presumably Democratic) House of Representatives under the XII Amendment to the Constitution.

Two days after the Democrats nominated the McGovern-Eagleton ticket, it was matched against the Nixon-Agnew ticket in the game in the offices of Strategy & Tactics. Under the assumption that a Wallace ticket is not entered this year, McGovern defeated Nixon by 328 electoral votes to 210. McGovern carried all the large states except California and Florida, and might have gotten California except that The Next President assumes a man will carry his home state.

While interesting, particularly in its use of historical characters, The Next President as it stands is a game for one season. It could, however, be updated in successive election years by designing new Profile Charts for new candidates, and changing Profile Charts for present candidates as the political situation changes.

— **John Boardman**

Moves Wants You!!!

MOVES is a two way street. Unlike *S&T*, *MOVES* is wide open to contributions from the readership as well as the SPI staff. It provides a forum for the discussion and analysis of conflict simulation games on every level: historical, theoretical and tactical (i.e. as games). *MOVES* is less structured than *S&T. Designer's Notes* and the issue's *Game Profile* are the only articles that have become "regular features."

The rest of the magazine is open to any articles on the field of conflict simulation that our staff or readership feel inspired to write. *MOVES* generally shies clear of straight historical material unless it can be directly related to a game. Another type of historical article that can be used in *MOVES* is one that provides the data basis (orders of Battle, tactical doctrines, etc.) for a conflict simulation. That is, the "raw material" of game design.

MOVES aims at integrating historical and game approaches. Thus articles on games are particularly welcome if they treat the games as models and learning devices that illuminate real historical conflicts. This approach tries to avoid the puerile tone of many gaming magazines.

There is a whole range of articles that can be written on games themselves, criticisms, revisions, additions, new scenarios, new rules, (i.e. new rule modules for existing games) and suggestions for changes. We welcome articles that catch our errors, because as games are revised we can correct them.

One final inducement to all potential authors: *MOVES* pays. We pay 5¢ per column inch per 1,000 subscribers. With 2,000 subscribers this means we pay 10¢ a column inch for material (roughly comparable to most fiction magazines). These rates are rising as *MOVES* subscription lists grow. Contributors can opt to receive twice as much in SPI products (games, subscriptions, back issues) as in cash. Articles for *MOVES* should be typed on a forty-five unit line and double or triple spaced. (This gives us room to "edit" your copy as we choose.) All contributions become property of SPI. Please include a stamped self-addressed return envelope with your article so we can quickly return it for any necessary revisions or additions.

We're expecting to hear from you soon.

Playback

READER REVIEWS

Playback is based on reader evaluation of games that is acquired through *S&T* and *MOVES* Feedback sections. Readers have been asked to rate aspects of games on a scale of 1 (poor) to 9 (excellent). After the ranking of each game there are a few comments from the SPI staff.

Question A — What did you think of the physical quality and layout of the map-sheet?

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 length of the average game?

Question H — What did you think of the amount of "set-up time" needed?

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

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

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

Player Review: *Lost Battles*
Publisher: Simulations Publications, New York City
Designer: James F. Dunnigan
Subject: Tactical simulation of warfare in Russia, 1943-45.

A - (mapsheet) 6.46
B - (rules) 6.71
C - (counters) 7.17
D - (ease of play) 6.27
E - (completeness) 6.45
F - (balance) 6.00
G - (length) 6.50
H - (set-up) 6.45
J - (complexity) 6.65
K - (realism) 6.53
L - (overall) 6.46

Comments: Lost Battles is a "high" tactical game on the regiment/battalion level. Its rules leave a lot to be desired in terms of clarity and ease of play. Most of the situations are unbalanced (but then the Eastern Front was not exactly balanced from 1943-45) and there are no restrictions that reflect the tactical inferiority of the Red Army. In spite of this, *Lost Battles* has many design innovations and the lessons learned will be applied toward SPI's developing World War Two regimental level system.

Player Review: *Flying Circus*
Publisher: Simulations Publications, New York City
Designer: James F. Dunnigan/ Redmond A. Simonsen
Subject: Tactical air combat in France 1915-18

A - (mapsheet) 6.22
B - (rules) 7.33
C - (counters) 7.14
D - (ease of play) 7.80
E - (completeness) 7.66
F - (balance) 7.77
G - (length) 7.65
H - (set-up) 7.65
J - (complexity) 7.16
K - (realism) 6.14
L - (overall) 7.47

Comments: Flying Circus is simple, fresh and short. The game system is the first to effectively simulate tactical plane-to-plane combat in any period, and will serve as a basis for other tac air games right up to Foxbat and Phantom (1970's). The game is one of the best balanced of any SPI game, and the set-up and playing time are conveniently easy and brief. It's a refreshing shift from *USN*.

Player Review: *USN*
Publisher: Simulations Publications, New York City
Designer: James F. Dunnigan
Subject: Strategic warfare in the Pacific 1941-43

A - (mapsheet) 7.11
B - (rules) 6.29
C - (counters) 7.36
D - (ease of play) 4.56
E - (completeness) 6.24
F - (balance) 6.71
G - (length) 4.91
H - (set-up) 5.24
J - (complexity) 6.14
K - (realism) 7.31
L - (overall) 6.57

Comments: USN enjoyed more development time than any game in the history of SPI. Nevertheless it needs a great deal more work to make it more playable. The difficulties of integrating land, sea and air warfare into one system are answered in *USN* by rules which are technically correct but far too complex.

Player Review: *Combat Command*
Publisher: Simulations Publications, New York City
Designer: James F. Dunnigan
Subject: Tactical Land Combat, Europe 1944

A - (mapsheet) 5.95
B - (rules) 6.93
C - (counters) 7.41
D - (ease of play) 6.65
E - (completeness) 7.06
F - (balance) 6.69
G - (length) 7.17
H - (set-up) 7.02
J - (complexity) 6.92
K - (realism) 6.92
L - (overall) 6.92

Comments: Combat Command was intended partly to clean up the complexities and ambiguities of *PanzerBlitz*. In this it was successful. Rules are clearer, especially the Line of Sight/Line of Fire. But *Combat Command* lacks some of the free-wheeling action of *PanzerBlitz:* play is more rigid and some scenarios are almost impossible.

SPI Game Questions

Questions concerning the rules of play and game procedure will be answered if submitted in the following manner:

All questions must be asked in a "yes-or-no" format, or in a "multiple choice" format or in such a way that they require a simple one or two word answer. Questions requiring an "essay" answer will not be considered. We simply do not have the staff time available to answer lengthy, essay-type questions . . . nor do we have the time to directly answer questions pertaining to "game design" or historical rationale. We're sorry that we can't spend time with conversational letters concerning the games, but we feel that you'd rather have us devote the time saved to the design of new games and products.

IMPORTANT: All game-question letters *must* be accompanied by a stamped, self-addressed envel-

ope. Please write your name and address at the top of your letter. Please do not mix game question letters with any other type of correspondence (i.e. orders, complaints, love-letters, etc.). Please head your letter with the name of the game that you are inquiring about. If more than one game is being asked about, categorize and label your questions by game-title. Remember, most questions can be answered simply by re-reading the rules (and you can thereby save us and yourself a lot of rigamorole). All game questions and suggestions automatically become the property of Simulations Publications Inc.

Address your letters to:

Game-Question Editor
Simulations Publications, Inc.
44 East 23 Street
New York, N.Y. 10010

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DESIGNER'S NOTES

people. The "irregular" people are playtesters. One of the SPI people (the team leader) is responsible for actually putting the rules together. At this point the game enters a six week long "development pipeline." During this period the game will go through a five step process leading up to a complete game being delivered to a game editor. The five part process begins with the game's designer (who "integrated" the research and game concept into the first playable prototype) verbally passing on to the development crew the game's "rules." This is a rather critical period. It is the game's designer who usually comes up with any innovations to be found in the game. Also, of course, it is the game designer who comes up with the new game "systems". The problem at this stage is that the development team, a rather professional and hardened bunch, has a nasty tendency towards taking a game places the designer hadn't planned on. The development people are compelled to get the game finished in six weeks and usually have it in pretty good shape after a few weeks. Pushing the project this fast inclines them towards making their own solutions for any problems that arise in that time. These solutions usually produce a playable game. But unless the designer keeps on top of things from the start it will no longer be "his" game after the development crew is finished. It's quite like trying to control a team of wild horses. Given the proper direction, the team will do wonders. Lacking direction you often get a stampede in a number of wrong directions. (For a detailed description of how one game "went through the mill" at SPI see Lenny Glynn's article in this issue on Soldiers.) Once the development team gets the game, they first debug it. That is, make sure the damn thing plays like the designer told them it would. Often the game doesn't. No one's perfect. But the designer better be there to get things straight or else someone else will do it (or something like "it") for him. The game gets exposed to some playtesters. Surviving that (which isn't too difficult because the development crew contains some pretty good players) a rules outline is written. Back to playtesters again. More bugs are ironed out. More goodies added to the game (additional scenarios, better rules or concepts). Then comes the first draft of the rules. Final touches are put on the other components. The art department may be consulted regarding certain aspects of component design. More playtesting. Then the final draft. More touching up (trying to catch those things which heretofore got into print). More testing. The final manuscript is prepared. Other components are made ready for delivery to the art department. Some more final testing.

At this point we used to turn the game over to the art department. But we have since learned that a further stage is needed. Editing. Someone who has had nothing to do with the game up till now is given what the development team produced. The editor's job? To go over the game one last time. It's amazing what ugly things will turn up at this stage. It's the editor's job to fix things up before the art department goes to work on designing the physical components of the game. Heretofore the art director (Redmond Simonsen) had the "final cut" (editorially). This was partially because, when designing the game components, certain organizational changes had to be made in the game. And then there was the

fact that Simonsen plays games quite a lot and has a game player's bias towards clear rules and smoothly functioning game mechanics. This was fine, if Simonsen had the time. Unfortunately he didn't. Being one of the few primemovers at SPI, his time was needed for many different things. Expecting him to do the final editing for games was a needlessly excessive burden. Once we began to produce 2 + games a month it became physically impossible to do everything. At that point we knew we had to add an additional step (and more people) to the game development process.

There were still more reasons for adding the editing step. First and foremost there was the constantly rising quality of our game rules. This was no accident and was not entirely the result of greater experience. Mostly it was simply the application of more time and talent to the preparation of game rules. Much of this additional time and talent goes towards coordinating the efforts of the large number of enthusiastic and talented people involved. It's one thing to get a lot of capable and energetic people working on a game. It's something else to get them to do things with each other and not at cross-purposes. Adding an "Editing" stage to the proceedings does add more restraints to the process. Having too little restraint makes it difficult for things to take form. Too many restraints throttle progress. The trick, as always, is to strike a balance. This is what we are trying to do. So far the results have supported the effort expended.

To be announced in issue 34 of *S&T* will be (barring the sort of last minute disasters we've come to know and expect) *1812, The Marne* and perhaps *La Grande Armee.* One of these games is quite unique. The *1812* game is actually two games in one. Two complete games. Two mapsheets. Two sets of game components. Two sets of rules. Two radically different game systems. And both on exactly the same historical event. The French invasion of Russia in 1812. The scene of Napoleon's first major military disaster. As Phil Orbanes will explain in the next issue of *MOVES*, there are many compelling reasons for different design concepts for any single historical situation. In this case, it was originally felt that the 1812 situation could be handled with the same game system developed for *Leipzig.* At this point, we ought to digress upon some of the personalites. Jim Dunnigan has developed nearly all of the game systems used in SPI games. He reserves the right to decide which game system is to be used, or whether or not a new system has to be developed. When work on 1812 was begun, Dunnigan went over the research material with the development and design people (Phil Orbanes and John Young) and it was decided that the *Leipzig* system would probably fit. Later Dunnigan came up with additional information (and some interesting questions) regarding the supply situation. This information led Phil Orbanes (the only other person at SPI who actually *designs* games) to come up with a new game system. But at the same time, John Young was able to adapt the *Leipzig* system to the unusual situation in Russia. Neither game had a clear superiority over the other. Considerable effort had been put into both games. Both games were quite good. The obvious decision was reached. Both games would be published together in a $10 package. This approach had one additional advantage. The Orbanes version used an area system of movement, plus many other unusual mechanical features. One way to

test the effectiveness of one "system" over the other was to publish two games on the same subject, each using different game systems.

This brings us to our latest method of evaluating games. The Playback Review. We haven't gotten the Feedback results back for this yet, but other indicators (mainly our letters) indicate that we have finally hit upon a reliable method of evaluating games. Soon (perhaps in *MOVES 5*) we will begin using a much larger feedback card which will allow us to survey just about every game in print in a short time. Lack of space in *MOVES* will prohibit us from publishing all but the most recent game ratings immediately. We will probably publish all Playback data in *MOVES 7* (February '73). That issue will probably be turned over to a review of what went on in games during 1972. We are already "filling up" this special issue and it looks to be the annual high point for *MOVES*.

Meanwhile, the Playback results, as well as all the other player reaction information we have received, have given us some rather definite design guidelines to follow. First, some "profile" information. It seems that 10% of you prefer very simple games (like *Napoleon at Waterloo*). The bulk of you (62%) prefer games of moderate complexity (like *France '40*) while the other 28% prefer very complex games like *USN*. One might assume that the trend should lean towards more complex games. That proved not to be the case. Games on a complexity level between *Napoleon at Waterloo* and *France 40* (*Borodino* and *Flying Circus*, for example) seem to satisfy the most people. *Borodino* and *Flying Circus* (plus very "clean" games like *Combat Command*) consistently come out very high in player popularity polls. But things are not all that simple.

Between 20% and 30% of you are "complexity freaks" (for want of a better name). At the other end of the spectrum you have about 10% who will tolerate nothing but the most simple games. The catch is that the people "in the middle" (a 50% group) can more easily handle and appreciate a simple game than a more complex one. In effect, we have two distinct groups of gamers. The simplicity group and the complexity group. One solution (the one we are currently using) is to design primarily simple games. No inherently complex games should be designed, but as many games as possible should have "complexity rules" available in them. This is not always possible with every game, but we can manage it with most.

This brings us to the question of playability. In any game, no matter how simple or complex, the rules must be clear. The play mechanics most flow smoothly and with a minimum of effort. All the player should have to concentrate on is "playing" the game. We are constantly raising the standards of "playability." And we have found that this pays off. Players appreciate games that "work" smoothly. Even a monster like *USN*, for all its complexity, had a very clear set of rules. This is particularly true when you consider the complexity of the game. The more complex a game, the more difficult it is to construct playable rules. This may be belaboring the obvious, but our more "playable" rules of late have been responsible for much of the popularity of our recent games.

La Grande Armee game (to be announced in issue 34 of *S&T*) will be very similar to *Leipzig*

but will cover the Napoleonic campaigns in Germany between 1805 and 1809. *The Marne* will cover the crucial battle in 1914 when the Germans were stopped and thrown back just outside Paris. It will be one World War I game with a lot of movement in it. Optional scenarios allow you to explore the numerous "might have beens" of the campaign.

The following games are finished or in the "pipeline" at the moment and are due to be announced in *S&T 35* (November '72). *Break out and Pursuit* (division level, France 1944), *MBT* (tactical level, Europe in the 1970's), *The Wilderness Campaign* (Civil War, 1864), *The American Revolution* (strategic, area movement, 1775-1782). In issue 35 there will be *Year of the Rat*, a regimental, grand-tactical level game of the North Vietnamese offensive which began earlier this year. Now that's a different game. The campaign won't even be over when the game is published. You can try finishing it yourself.

And just to whet your appetites, the following games are planned for release in issues 36 (January '73) through 40 (September '73) of *S&T*. Games slated for publication in *S&T* will be indicated. *The Destruction of Army Group Center* (Russia, 1944, division level — *S&T*), *Blue & Grey* (tactical, Civil War and others, 1850-1900), *Spitfire* (tactical air, 1939-42), *Musket & Pike* (tactical, late 16th to late 17th century), *Austerlitz* (brigade level Napoleonic battle), *Scrimmage* ("tactical" level, man to man, football — *S&T*), *Sturmovik* (tactical air, Russia 1941-45), *Cold War* (diplomatic warfare, post WWII), *The Bulge* (the Ardennes 1944 again, a new regimental combat system),

Foxbat & Phantom (tactical air, the 1970's), *CA* (surface naval combat, tactical, the Pacific, 1941-45 — *S&T*), *The Wars of Napoleon* (strategic level, area movement, the Napoleonic Wars), *Verdun* (regiment/division level, 1916), *The Gettysburg Campaign* (grand tactical level, 1863), *The Guadalcanal Campaign* (air, land, sea campaign, the Pacific 1942-43), "*House to House Fighting Continues in Stalingrad...*" (man-to-man level combat, Russia, 1942 — *S&T*), *Zero* (tactical air, the Pacific, 1940-43), *30 Years War* (strategic level, area movement, 1618-1648), *Napoleon at Bay* (grand tactical level, 1814-15), *Battles in the Ukraine* (division level, Russia 1943-44), *Friedland* (brigade/division level Napoleonic battle) *Spanish Civil War* (strategic level, area movement, 1936-1939), *Remagen* (regimental level, Germany 1945), *Arnhem* (regimental airborne operation, Holland 1944).

New games currently in the works are *MBT* and *Austerlitz*. *MBT* is another chapter in that continuing quest for a game as fastmoving as *PanzerBlitz* yet not so complicated. *Combat Command* was an attempt. The play "flowed" much more smoothly, but there wasn't as much freewheeling action as in *PanzerBlitz*. Unfortunately (for all you movement freaks) *Combat Command* was being more realistic than *PanzerBlitz*. In *MBT* (Main Battle Tank) we reduced the scale to 300 meters per hex (from 750 meters for *Combat Command*). This is close to the 250 meters of *PanzerBlitz*. we have kept most of the good rules mechanics and construction of *Combat Command*. And then we have added some more "improvements" (you never know until people have
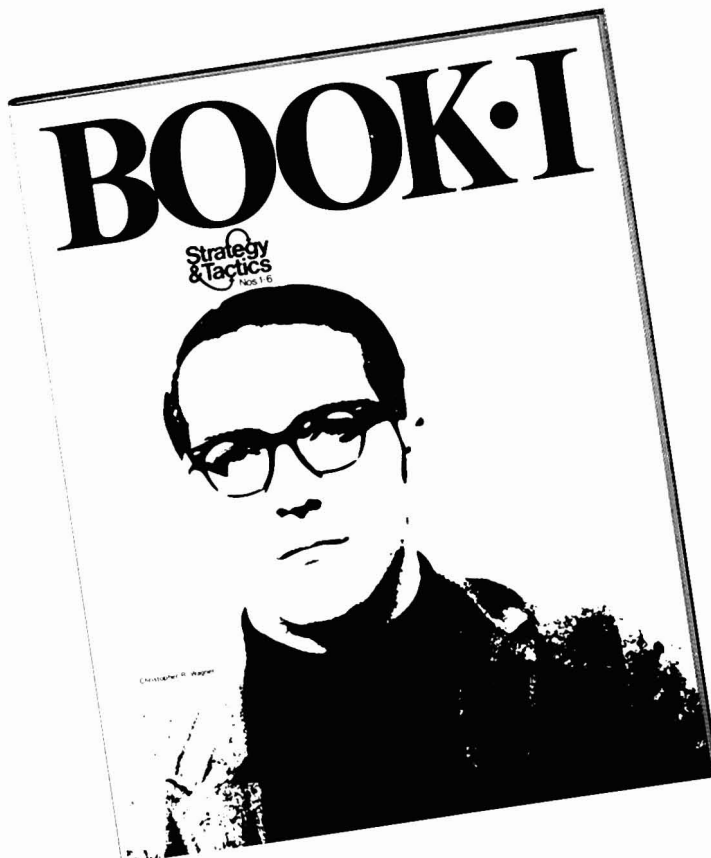
played them for a while). *MBT* is a tactical level game covering hypothetical actions in Europe. The time is the 1970's and the antagonists are West German and American forces versus Russian forces. New developments in weaponry add a number of new problems. The two most important changes are the wire-guided anti-tank missile and the helicopter. The wire-guided missile was a problem because no one is really sure just how effective it is. If that weren't enough trouble there are a number of "generations" of missiles. We think we've solved most of the problems, but we'll never know for sure until the damn things are actually used on a wide scale (hopefully, this will never happen). Helicopters proved to be less of a problem. The real problems were getting all these different "parts" to work together in the same game. We've developed a new "bloodless" combat resolution system which "opens up" the game considerably. Contrary to what appeared to be the case in *PanzerBlitz* (and to a certain extent, *Combat Command*) most actions at the platoon/company level are rather slow and spasmodic. No one wants to get themselves killed. It's easier to order a division into battle than a platoon. The *Austerlitz* game has much in common with *Borodino*. One major change is that it's on the brigade level (with stacking allowed). The rules are very similar to *Borodino* in most other respects. One major change is the situation. It's a lot more "open" than *Borodino* (it more resembles Napoleon at Waterloo in this respect). It looks like a very playable, exciting game.

We've been asked quite a lot to report on what other game publishers are doing. These

requests are based on the premise that this column is supposed to cover game developments for all publishers. Well, we've said it before. And we'll probably have to say it again every so often. Designer's Notes covers only the progress at Simulations Publications. That alone covers the majority of game design work being done. It's also the one area of design work we know the most about. However, we can tell you what we know about what's going on in other areas.

Avalon Hill is going through some changes. As we have grown, and given visible proof that a full time R&D effort can support itself, two things have happened at AH because of this. First, our standing offer to let them publish games from *S&T* has gone a bit sour as our circulation increased. Taking any game published in 1972 (they considered *Combat Command* for awhile) would have them publishing a game that would have already sold 20,000 + copies in the *S&T* version by the time they got it into the stores. Assuming that people would want to pay $9.00 for something they've already received (in a less fancy package) for less than half that price was something AH was not quite prepared to accept. It's a moot point. Another problem bothered AH. The last two games they did "in house" were Guadalcanal and Kriegspiel. On our surveys these two games come out near the bottom every time. Ever since 1966 AH has depended on "outside" sources for their games. The only source to produce consistently good games was SPI (Jim Dunnigan). *Anzio* (Dave Williams) has been withdrawn from the market for poor sales. *Luftwaffe* (Lou Zocchi) had mixed reviews, although the sales were good. But when AH went to Lou for an American Revolution game they found considerably less than they were looking for. AH is not anxious to become dependent on a single source again. They feel that there MUST be enough game players out there to provide them with sufficient games. Following this track they have hired one of the more visible, reliable and experienced game "fans" around. Don Greenwood (who edited *Panzerfaust* for nearly six years). Now in his early 20's, Don was hired recently by AH. His job is multifold. One part of it is to be Tom Shaw's "understudy" (Tom is currently vice president of AH and the one man who holds it all together). Don was also hired to take some of the administrative load from Tom. This includes editing AH's game magazine *The General*. Editing *The General* has been more of a part time job for Shaw of late. And it shows. A year ago *The General* had twice the circulation of *S&T*. Now *S&T* has three times *The General's* circulation. Don's experience and dedication in editing *Panzerfaust* was to have been applied to *The General*. Whether or not this will help in any way remains to be seen. AH's biggest problem is still getting games. This is to be another one of Don Greenwood's jobs. To evaluate (not design) "outside" games. Up until now AH didn't even have this capability. They would, in a pinch, enlist the advice of a few local gamers when an interesting game came in. The plan is to have good "in house" evaluation and then wait (and/or encourage) gamers to submit games. What is lacking is quality editing and production capabilities. For *Luftwaffe* AH did the editing and production "in house." But the rules had to re-written by Omar Dewitt in Buffalo, New York while the game components were copied from SPI's *PanzerBlitz* components. What it all boils down to is that AH is unwilling and/or unable to put together

an in-house design capability. Putting together such a team would be expensive, and risky. It's taken us years to develop such a capability. We've found that really competent people in the game design field are few and far between. In effect, the Dunnigan/Simonsen team have had to literally train all the people on the SPI R&D staff. And the training program is hardly finished. Avalon Hill is apparently unwilling to even try. It should be obvious to all but the slow learners that the more "professional" the people working on a game, the more "professional" the game will be. Gamers, or groups of gamers, are quite capable of coming up with playable games. With good and innovative game ideas. But people who put their whole effort into it on a full time basis can do much better. We've proved that. AH won't take the hint and it looks like their future games, and the people who play them, will "pay" for it.

AH has one more game from SPI to publish. The game is *Outdoor Survival* and it's due for publication in the Fall of '72. It was actually done for Stackpole books (who publish a large number of "outdoor" titles) through Avalon Hill. We designed it, Avalon Hill will publish (or at least manufacture) it while Stackpole will sell the game. The subject of the game is indicated by its title. It turned out to be quite an effective "conflict simulation." Our testers, whose usual diet is wargames, liked it enormously. After that (Spring '73) Avalon Hill's plans are less firm. They considered an American Revolution game by Lou Zocchi but rejected it. There are other groups designing games. Don Lowry runs a company called Guidon Games which has brought out some games that try for AH's physical quality but fall far short. The design quality is yet to be evaluated (we are in the process of doing this). AH may go here for a game, or to some of the other semi-professional game publishers. The irony of it all is that AH has less R&D capacity than much smaller outfits. Where will AH go? Based on past performance... Decide for yourself.

FEEDBACK: *MOVES 2*

Rank	Article	Rating
1	Limited Intelligence	7.46
2	Game Profile: Battle of Stalingrad	7.26
3	Adding Realism to Armor	6.91
4	Some PanzerBlitz Optional Rules	6.82
5	Anschluss	6.77
6	PanzerBlitz Revised	6.71
7	Game Review: *Leipzig*	6.50
8	Gamespeak	6.13
9	Simulations and Education	5.98
10	Why Games Never Materialize	5.92
11	Gustavus Adolphus	5.91
12	Idiocy or Reality	5.76
This Issue (overall)		7.05

There are some interesting comparison between *MOVES* subscribers and *S&T* subscribers (as a group). Everyone (about 99%) who gets *MOVES* subscribes to *S&T*, of course. Agewise, the *MOVES* group is somewhat older. To be precise, more of the *MOVES* subscribers are concentrated in the 18-27 year group with few being older or younger than in *S&T* as a whole. More *MOVES* subscribers are still students. Most felt that *MOVES 2* was a considerable improvement over *MOVES 1*. Only 27% felt that *MOVES 1* was all they expected while 42% felt that way with *MOVES 2*. While 20% thought that *MOVES 1* wasn't what they expected only 12% felt that way about *MOVES 2*. Using Feedback results we'll continue to work on the still large "undecided" group.

Feedback

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 and opinions on the Feedback Response Card. The most convenient way to use the card is to hold it directly alongside the list of questions and then write your answer-number in the response-box on the card which corresponds to the question number. Please be sure your answer numbers are legible, and be certain that the number of the response-box matches the number of the question you are answering.

Please be sure to answer *all* the questions asked. Cards which are incompletely filled out cannot be processed. When a question-number has "no question" after it, *do not* write anything in that particular response-box.

What the Numbers Mean: Generally speaking, there are two types of questions asked in the Feedback section: (1) Rating questions and (2) "yes/no/no opinion" type questions.

Rating Questions: When answering a rating question (such as what you thought of a particular article in this issue) write one number from "0" through "9": "1" is the *Worst* Rating, "9" is the *best* rating, "5" means an *average* rating, and all numbers between express various shades of approval or disapproval. "0" indicates *No Opinion* or *Not Applicable*.

Yes/No Questions: When the question is a "yes or no" question, "1" means *Yes*; "2" means *No* (and "0" means *No Opinion* or *Not Applicable*).

We hope you will use your Feedback Response Card as your direct-line to the editors.

Questions:

1 — No question

2 — No question

3 — No question

Questions 4 through 11 ask you to rate the articles in this issue on a scale of 1 = poor to 9 = excellent.

4 — Designer's Notes

5 — Soldiers: The Developement Process

6 — Soldiers: The Historical Background

7 — War and "Peace"

8 — No question

9 — No question

10 — "All Players are created equal."

11 — Power Politics

12 — This .issue (overall)

13 — Was this issue better than the last?

14 — On the basis of this issue would you resubscribe right now?

15 — Was this your first *MOVES*?

16 — Your age: 1 = 13 years old or less; 2 = 14-17; 3 = 18-21; 4 = 22-27; 5 = 28-35; 6 = 36 + .

17 — Your sex: 1 = Male; 2 = Female.

18 — 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.

19 — How long have you been playing Game Simulations: 0 = less than 1 year; 1 = 1 year; 2 = 2 years;...9 = 9+ years.

20 — What is the average number of hours you spend playing Game-Simulations each month? 0 = none, 1 = 1 hour or less, 2 = 2-5 hours, 3 = 6-9 hours, 4 = 10-15 hours, 5 = 16-20, 6 = 21-25, 7 = 26-30, 8 = 30-40, 9 = 41+.

21 — How many game-simulations do you possess? 1 = 1 only, 2 = 2-5, 3 = 6-10, 4 = 11-15, 5 = 16-20, 6 = 21-25; 7 = 26-30, 8 = 30-40, 9 = 41+.

22 — Did you send in a feedback card for your last issue of *MOVES*? 1 = yes, 2 = no.

Questions 23-25 ask you to rate types of wargame "environments" [land, air and naval]. Rate the game "environments" on a scale of 1 to 9. 1 = dislike the games in this "environment" to 9 = enjoy very much this game "environment."

23 — Naval Games

24 — Air Games

25 — Land Games

26 — Which period of pre-World War I history would you most prefer to see more games and articles on? 1 = Ancient (3000BC-400BC), 2 = Greek (400BC-100BC), 3 = Roman (100BC-600AD), 4 = Dark Ages (600AD-1200AD), 5 = Renaissance (1200-1600), 6 = 30 Years War (1600-1700), 7 = Pre-Napoleonic (1700-1800), 8 = Napoleonic (1800-1830), 9 = Civil War (1830-1900).

27 — Which of the following. modern "periods" would you most prefer to see more games on? 1 = World War I, 2 = World War II Europe (1940 & 1944), 3 = World War II Russia, 4 = World War II The Pacific, 5 = World War II North Africa, 6 = World War II Italy & The Balkans, 7 = Korea, 8 = Vietnam, 9 = The Present (just about anywhere there is a potential for conflict).

28 — No question

The results of the following survey are used in our new PLAYBACK system. This system reviews games by showing the response of the people who play the games. Questions 29-80 are part of PLAYBACK.

For each game there are thirteen questions [lettered "A" through "N"]. 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 length of the average game?

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

Question J — What did you think 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 four games. If you have not played these games, or have not played them enough to be able to evaluate them, then simply place "o's" in the boxes.

1914 (Avalon Hill)

29 — Question A (mapsheet)
30 — Question B (rules)
31 — Question C (Counters)
32 — Question D (ease of play)
33 — Question E (completeness of rules)
34 — Question F (balance)
35 — Question G (length)
36 — Question H (set-up time)
37 — Question J (complexity)
38 — Question K (realism)
39 — Question L (overall)
40 — Question M (then & now) (yes or no only)
41 — Question N (money's worth) (yes or no only)

Barbarossa (SPI)

42 — Question A (mapsheet)
43 — Question B (rules)
44 — Question C (counters)
45 — Question D (ease of play)
46 — Question E (completeness of rules)
47 — Question F (balance)
48 — Question G (length)
49 — Question H (set-up time)
50 — Question J (complexity)
51 — Question K (realism)
52 — Question L (overall)
53 — Question M (then & now) (yes or no only)
54 — Question N (money's worth) (yes or no only)

Grunt (S&T)

55 — Question A (mapsheet)
56 — Question B (rules)
57 — Question C (counters)
58 — Question D (ease of play)
59 — Question E (completeness of rules)
60 — Question F (balance)
61 — Question G (length)
62 — Question H (set-up time)
63 — Question J (complexity)
64 — Question K (realism)

65 — Question L (overall)
66 — Question M (then & now) (yes or no only)
67 — Question N (money's worth) (yes or no only)

Luftwaffe (Avalon Hill)

68 — Question A (mapsheet)
69 — Question B (rules)
70 — Question C (counters)
71 — Question D (ease of play)
72 — Question E (completeness of rules)
73 — Question F (balance)
74 — Question G (length)
75 — Question H (set-up time)
76 — Question J (complexity)
77 — Question K (realism)
78 — Question L (overall)
79 — Question M (then & now) (yes or no only)
80 — Question N (money's worth) (yes or no only)

S&T 19, featuring
the Blitzkrieg Module System game

The ultimate variant for AH's *Blitzkrieg* game. Includes new set of counters (all unmounted) for both major powers as well as minor countries. New set of "modularized" rules covering such subjects as railroads, different movement systems, sequencing, different OB's, production, supply, naval forces, flak, air forces, weather, guerillas, artillery, and variable scenarios. Numerous charts, tables and other play-aids are included. Our surveys have shown this variant to be more popular than the original game. Also in issue 19 is the first installment of our articles on North Africa, this one on the Italian Army. Also an article on Hannibal, plus our regular features. These include an article on miniatures, letters, Diplomacy and more. **$3.00** from Simulations Publications.

S&T 20, featuring
Bastogne and Anzio Beachhead

Bastogne comes complete with 22x28" mapsheet, counters (unmounted) and other play-aids. It is a completely new game on the Battle of the Bulge using new and original movement, supply, combat and unit-breakdown systems. Also included are variable Orders of Battle, thus making the game "self-balancing." Also in issue 20 is the *Anzio Beachhead* game, complete with 11x17" map counters (unmounted) and other player aids. This game also contains numerous design innovations. In issue 20 are articles on the Luftwaffe Land Army (a complete survey with numerous charts, diagrams, etc.). Other features include letters, If Looks Could Kill (by Redmond Simonsen, on how to design, mount and cut your own counters), Diplomacy, Games and miniatures. **$3.00** from Simulations Publications.