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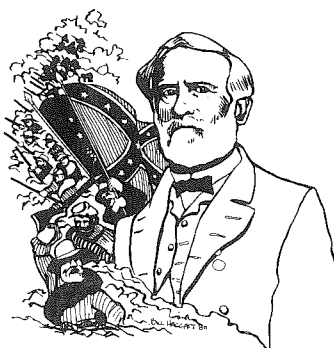
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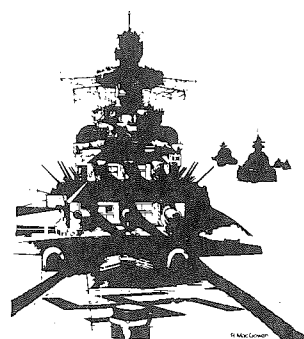
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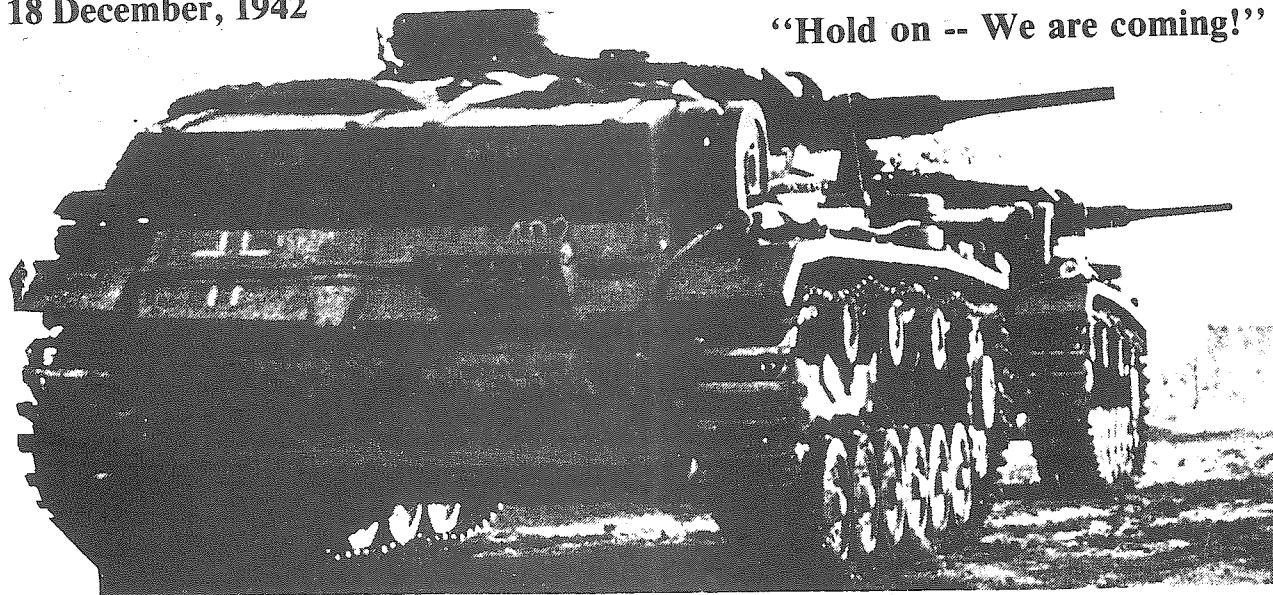
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WINTER STORM

18 December, 1942

Hoth to Paulus:
"Hold on -- We are coming!"



At 5:15 A.M. on the 12th of December, 1942, the tanks and trucks of the 6th Panzer Division leapt forward from the outskirts of Kotelinkovo and drove Northeast toward the "Kessel." Operation "Winter Storm," the attempt to relieve Paulus and his trapped Sixth Army, had begun. The Panzer Division was the leading edge of a small but determined relieving force. It was supported by the 23rd Panzer Grenadiers, an infantry division, and three Luftwaffe field divisions--all that Manstein could gather from the thinly stretched German reserves. More help was on the way from distant fronts, but for now, Manstein placed these few chosen divisions, designated the 57th Panzer Corps, into the hands of perhaps his best field commander, Hermann Hoth.

In the early hours of "Winter Storm," Hoth's panzers smashed through enemy resistance and sped up the ice crusted road toward the "kessel." Alarmed by the sudden attack, Marshal Vasilevski was soon begging Stalin for reinforcements. Fearful that the Germans would gather enough momentum to break through to the pocket around Stalingrad before the Soviets could react, he immediately demanded the commitment of Malinovsky's crack 2nd Guards Army, which was still held in reserve. It would take Stalin three days to decide on the Guards as the Germans pressed their attack ever closer to Paulus. Soon the soldiers of the trapped Sixth Army could hear the firing of Manstein's Artillery, and General Hoth broadcast a message of hope: "Hold on--We are coming!"

But far to the north other events were developing which were to profoundly influence the fate of Hoth's mission. Marshal Zhukov had waited until just this moment to unleash the second phase of his great winter offensive. There, on the frozen banks of the river Chir, Hermann Balck and his 11th Panzer Division--the center piece of the German 48th Panzer Corps--was fighting a desperate holding action. If the Russians were to break through here, the way to Rostov would be laid bare. Then not only Paulus, but all of Manstein's remaining forces, as well as those of Kleist's First Panzer Army deep in the Caucasus, would be doomed . . .

"Winter Storm" is an operational level game on the decisive battles which were fought in Southern Russia from the opening of the Soviet winter offensive of 1942 through the German retreat to the Mius river. The large 36" by 36" four color playing map covers all the terrain from the Volga to the Mius. Over 500 die cut cardboard counters represent all the units of the Russian, German, Italian, Rumanian, and Hungarian armies which fought on the Southern Front. With all movement and combat integrated into a special "operations phase" the "Winter Storm" game system provides for tense, fast paced action on the operational level. Special emphasis on logistics and command control compel players to carefully plan both offensive and defensive operations. Scenarios include: "Operation Uranus, the Soviet counterattack at Stalingrad, "Winter Storm," the German relief attack described above, "Operation Saturn," the Russian drive on Rostov, the desperate German defense of "the Rostov Gate", as well as complete historical and optional campaign games. Players can see for themselves just what Paulus **might** have done if he had been given a free hand from the very start of the Russian counterattack. To help players familiarize themselves with the game system, a special introductory scenario "Battles on the River Chir" is also included. "Winter Storm" is a must for all lovers of East Front gaming action. Available from Vanguard Games -- A new company with a new concept for simulation design.

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Here's Why Crescendo of Doom is outselling the 2nd best Avalon Hill Game 2.377 to 1.

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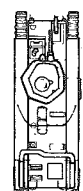
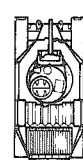
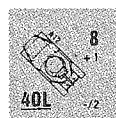
But **CRESCENDO OF DOOM** offers far more than that. Complete armor, ordnance, and infantry units are provided for Poland, Belgium, Finland, and a host of other minor neutrals including Elite, Line, and Reservist formations for all nationalities. In graphic detail far superior to any narrative account, you will see for yourself how the outnumbered German panzers defeated the superior armor of the French tanks. Experience personally the French frustrations brought on by radioless AFVs and one man turrets. There are no Panthers or T-34s... here it is the Mk III vs. the Char B, Somua, or Matilda.

And **CRESCENDO** need not end in 1942 with our 32nd scenario. The entire British Order of Battle is presented for the whole of WWII enabling fans of the Western Desert, Italian, or Normandy campaigns to design their own scenarios for those periods. **CRESCENDO OF DOOM** is more than just a game. When combined with **SQUAD LEADER** and **CROSS OF IRON**, it provides the ultimate in a tactical gaming system which can be used to portray any company or battalion level action. Be forewarned! **CRESCENDO** is not an easy game. Do not attempt it unless you have first mastered **SQUAD LEADER** and **CROSS OF IRON**.

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"CRESCENDO OF DOOM" is Avalon Hill's trademark name for its World War II tactical combat gamette expanding on the original "SQUAD LEADER" game system.

Ownership of "SQUAD LEADER" and "CROSS OF IRON" is necessary to play this game.

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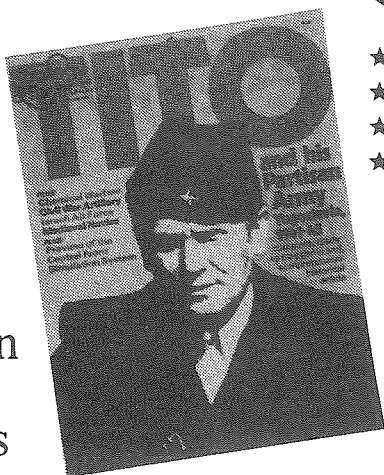
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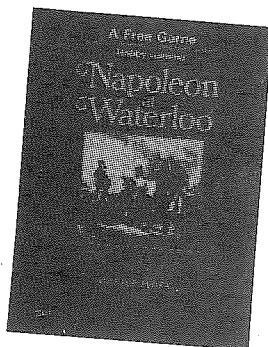
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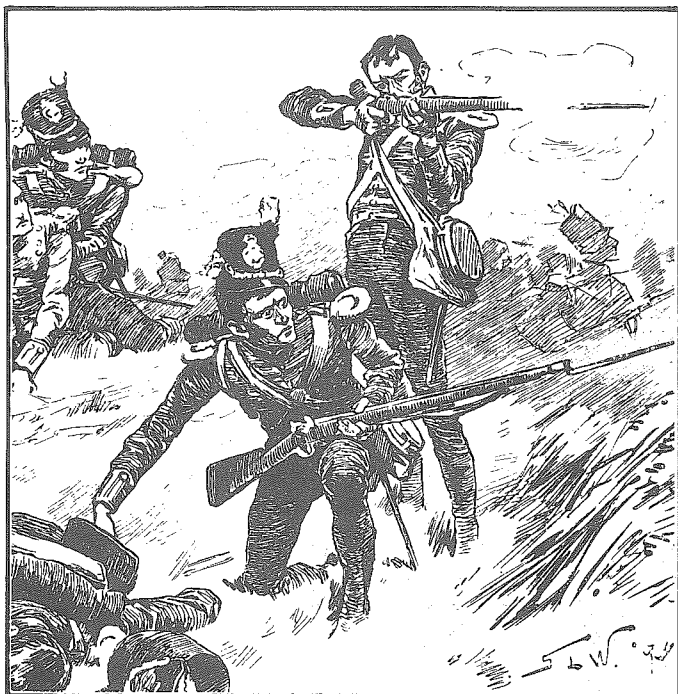
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FIRING LINE

Double Feature

Phoenix Games expect shortly to release Dana Lombardy's legendary *Kesselschlacht*, renamed *Streets of Stalingrad*... The real confrontation, however, will not be in city streets, but with John Hill's *Stalingrad*, to be released by SPI at almost the same time ... Y'all will have a ringside seat!

Firing Line, *F&M* #17

Well, here it is. The two games were released at almost the same time — if behind schedule — and this issue of *F&M* provides your ringside seat as promised. We hope you will enjoy the show!

The Developer's Plight

One of the phenomena unique to our hobby is the "developer." I still recall the time, not all that long ago, when I was at a loss to say what his functions were. Well, what really are they? Most of the designs from which our games spring are little more than frameworks and ideas, which to translate into a working and balanced game is the developer's job. The debate in this issue's Forum clearly illustrates this point. Such an activity has no exact parallel elsewhere, although that of the ghost writer of a celebrity's memoirs or perhaps of a film or television scriptwriter working from a published book might come close.

Many in a position to know claim that the developer's contribution to a game often is as great as, or greater than, the designer's. Yet, the developer invariably receives less credit, sometimes none. Small wonder, therefore, that howls of protest and clamor for recognition are being heard, such as in our previous issue's *Crossfire*. Interestingly, the voices have mainly come from one place, the great Manhattan game factory which, more than others, has formalized the developer's role — and, I believe, even coined the term "developer."

Certainly, we are all for credit where credit is due. There is a problem, however. In the wargame industry, the roles, including that of the developer, are still quite fluid, and practices vary from one manufacturer to another and with time. In some instances the "developer" may indeed be the real creator of the game; in others, merely a rules editor. How can we tell? After all, we don't want *everyone* included, to wind up with credits lists so long that nobody any more looks at the names.

Also, that certain professions work in the shadow of others is a general and natural state of affairs. It is John F. Kennedy who

will enter history with his pronouncements and mottos, not Ted Sorensen or some other nameless ghost writer who coined them (or dug them up). An orchestra is known for its director, and its musicians — who, after all, *make* the music — remain anonymous. And whoever heard the name of Mario Andretti's or A. J. Foyt's pit boss? Development, in game production as in many other fields, is a less glamorous and publicity-attracting activity than creation, design, invention, discovery. Part of our problem may be that game development lately has attracted, or been staffed with, people to whom glory and publicity *are* important and who really are designers at heart.

While the designer can be the artist and give his ideas and intuition free rein, the developer should be the craftsman: diligent, meticulous, reliable, even a little pedantic, and preferably self-effacing. The ideal developer preserves the designer's style and flair without attempting to inject his own, but sees to it that the product is complete, consistent, well-rounded, and balanced. This calls for a different mentality, more akin to that of an accountant (or editor, for that matter), and it disturbs me a little to see at least one big game producer shuttle his personnel so often back and forth between design and development. These skills are not interchangeable.

Be that as it may, I'll gladly grant the developers have a valid claim to greater fame. I would do so even more gladly if those clamoring loudest had really done a gold-plated job. Sadly, this is not so. The game factory, from where most of the noise has come, has not been noted for excellence in development. Thence came *Fall of Rome*, *Descent on Crete*, *Raid*, *Armada* — all carrying developers' credits — and even the most recent games, *Kursk* and *Battle for Stalingrad*, are not shining examples of competent development.

A recent experience is, unfortunately, not atypical. Not long ago I received a brief contribution from a "developer" — may he remain unnamed — who managed in just three pages to misspell my name and those of Hemingway and one of his company's games, misuse a foreign term, and grossly misquote a rule from a game *he himself had developed*. From a designer, whose work will be put through the wringer of development, this would not bother me much; from a developer, expected to deliver a finished product when writing for publication, it does. Of course, many developers are without such faults. But it is disturbing, and not so exceptional, to see that a person with such frame of mind — perhaps a genius in other respects — was ever given a development job.

Perhaps, then, what the tempest in the tea cup over fairness to developers can do beyond helping them gain deserved recognition is to focus attention on the exact role of the developer and the qualifications it calls for. In today's state of the art of game design and production, I see development as still the weakest link.

We Did It, We Did It ...

Several thousand wargamers in attendance at ORIGINS '80 and a substantial number of others who bother to go through with the carefully controlled absentee balloting process voted another Charles Roberts Award for *Fire & Movement* as "Best Magazine Covering Board Gaming." To have won this prestigious and coveted award twice in succession, and under difficult nominating and balloting procedures, is an honor we can be proud of.

The lion's share of the credit, of course, is due to our many excellent and tireless contributors who have worked for little more than a word of thanks (much to the envy of our competition). But not to be forgotten are all of our readers — yes, *you*, too! — without whose loyalty and *patience* our magazine could not survive.

To be acclaimed "Number One" entails a heavy burden of responsibility. We are well aware of it and promise we shall keep working as hard as we can to prove ourselves worthy of your faith in us.

And yes, there *are* ways you can help us in this effort. Keep telling us what you like and dislike about *F&M*, keep making suggestions how we can improve. And *keep telling others about us* — we need to increase our circulation. If you help, and only if you do, we can

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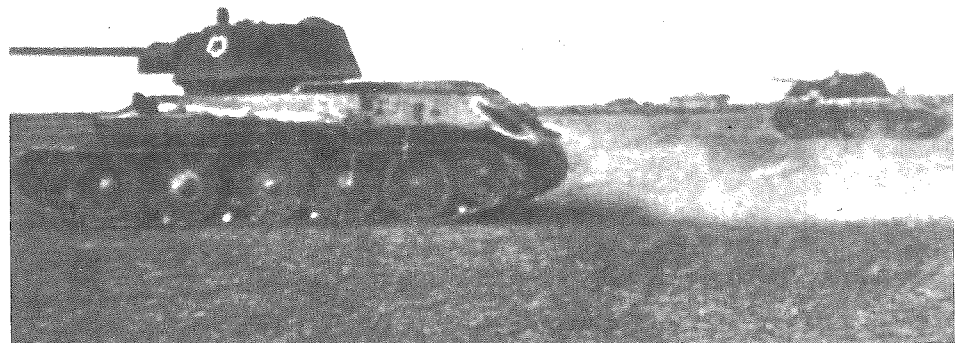
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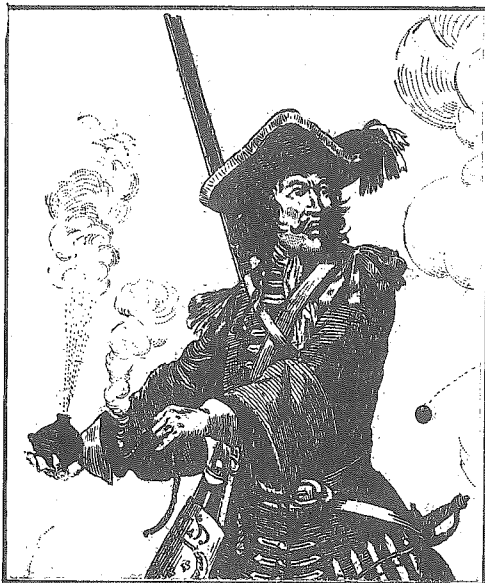
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Streets of Stalingrad — At long last; Lombardy's Labor of Love. Take a close look at wargaming's most talked-about game! See Page 26.



Crossfire

Red Star Rising

Dear Sir,

I read with interest your interview with Mr. Jack Radey of People's Wargames. All I can say is that Mr. Radey is extremely fortunate to be living in a country where freedom of expression is such a right and tradition ... as in the United States. Certainly, he would never even have been allowed the opportunity to express remarks bordering so closely on treason in his beloved Soviet Union; he would have swiftly found himself on a train bound for Siberia.

As the head of a game company, Mr. Radey is reaping the benefits of a free-market, capitalist society. In this country, any person that has a creative idea and is willing to commit the resources of time, money, and effort is allowed to develop that idea. Contrast this to the Soviet Union, where the expression of art is dictated by the State, in a fashion chillingly similar to Orwell's 1984. Indeed, should the Soviet Union ever gain dominance over the United States, Mr. Radey would not have to be concerned about wargaming, as the only wargaming that would be done would be in the military academies.

...The depth of [Mr. Radey's] indoctrination in Communist propaganda is tellingly revealed by his defense of the Soviet invasion of Afghanistan. Any reasonable person objectively analyzing the situation would have no difficulty concluding that this was an act of raw aggression and blatant imperialism. The American intervention in Vietnam, for all its problems, seems almost benign by comparison. The pitiable flight of the "boat people" and the Cambodian refugees from their Russian-supported Vietnamese "liberators" confirms as justifiable the fears that initially prompted that intervention.

Lest the reader get the impression that I am a closet storm-trooper, I am Jewish, and the right-wing Nazi fringe of our hobby disturbs me at least as much as it does Mr. Radey. The overall glorification of the Third Reich in the hobby seems to overlook the fact that, on those hexes behind the lines of the advancing *Panzers*, the Nazis implemented a policy of mass murder and economic enslavement. However, unlike Mr. Radey, I see the United States with its tradition of individual liberty, and not the Soviet Union with its Gulag Archipelago, as the foremost hope for a safe and secure future.

...If Mr. Radey is so unhappy with this country, whose benefits he so thoroughly enjoys, my advice to him would be to *get out* (something he would not be allowed to do, especially if Jewish, in his beloved Russia). As for myself, I intend ... not to buy *Korsun Pocket* or any other product of People's Wargames, regardless of their inherent merit or lack thereof ...

Leonard H. Kanterman, M.D.
Silver Spring, Maryland

Having never written a letter of any sort to any magazine, newspaper, or whatever, this is one I feel I have to write.

F&M #21 carried an excellent Close-Up on the game *Korsun Pocket*. After reading the article, my mind was made up that that's the game for me. But after reading the interview of its designer, Jack Radey, I wouldn't touch the game with a ten-foot pole — or any other game he had anything to do with, even if it's just one counter he designed.

...Mr. Radey mentions going to college on an AFL-CIO scholarship. I'd like to ask, do unions in Russia hand out scholarships? Hell no, there aren't any unions. He also makes a big point about being able to avoid the draft and not go to jail because the Army screwed up the paper work. If he [had been] in Russia, would the paper work have kept him out of jail? Again, hell no. Also, he mentions that a recent game on the bombing of Vietnam could have done a better job had it included all the kindergartens, hospitals, schools, and dikes that had been hit... Of course, what would have to be added for play balance [is] the many civilians, men, women, and children, in South Vietnam who were tied up with barbed wire, made to kneel down, then were shot in the back of the head by the V. C. Of course, for research I only have one source, personal experience and bullet holes in my body.

And before you think this letter is just to take shots at Mr. Radey, let me tell you what I think of *F&M* for allowing him to use valuable paper, ink, and space to spout off his Communist [expletive deleted] — I personally am offended. I subscribed to *F&M* to read about wargames, not ... how wonderful Good Ol' Mother Russia is and what a wonderful place it is. If this becomes a trend with *F&M*, I'll be cancelling my subscription.

Kenneth Fredrick
Minneapolis, Minnesota

In accusing Command Perspectives of honoring "poor farmers for upholding slavery," Mr. Radey not only shows his lack of sense of history, but alas, of an understanding of Marx. After all, Marx was a reporter for a New York paper during the Civil War, and himself referred to Lincoln as a "first rate second rate man." Moreover, he mentioned the "enslavement" of those in the Southern states by those in the North — mainly an economic one. (Incidentally, Marx was hired by the newspaper to attract German immigrants, not because of his brilliant political position; to the extent that he was successful, he lent his talents to a capitalist concern.)...

Robert Paul Goodwin
San Diego, California

Today, of course, every True Believer knows that history's Marx was at heart but a bourgeois deviationist who didn't really understand Marxism.

Dear Mr. Helfferich,

...I have one comment about Mr. Radey's desecration of the Confederate War dead. He is, as most Yankees, brainwashed by false histories of the war used in our schools today. The facts are that the men of the South fought to defend their homes against the Northern criminal elements who invaded our lands... The reason

why Southerners fought is best summed up by a fifteen-year old Confederate prisoner who, when asked by a Union soldier why he was fighting, replied: "Because you are here."

J. M. Taylor
Rocky Mount, North Carolina

Beloved Comrade Radey:

I am writing this letter to praise you, and to damn you. I wish to praise you for certain sentiments you have expressed, and to damn you for your method of expressing them.

Dedicating your efforts "...to the men and women of the Red Army who fell at Korsun, fighting to make this world a better place for my children to grow up in..." is an action which moved me nearly to tears. It is so sweet, so heartfelt, so sentimental. I showed it to Marshal X — no, I read it to him, as he was washing his hands at the time. (He was just back from Afghanistan and trying to scrub off the blood.) That grizzled old soldier was so overcome with manly emotion that he paused in his work, and wept.

But to damn you: The sentiment was a little overdone, a trifle maudlin. You might have chosen your words better. As they stand, they might make thoughtful readers cast their minds back over the role played in World War II by the Red Army and, more accurately, by the leadership of Russia. We would rather not have attention drawn to it. Do you remember Stalin's pact with Hitler and his subsequent invasion of Poland? Do you think Hitler made a better world for Polish children — or that we want the world reminded of our complicity? Do you recall the messages Comrade Stalin sent congratulating Hitler on his victories in the West? Thoughtful readers could ask what the Red Army was doing *then* to make the world a better place for children. The Red Army did not save children in our own times and in our own little corner of the world, not until we were obliged to fight. Then, of course, we did so for the sake of your yet unborn children half a world away.

Now to take up another matter. You say the Soviet Army has "helped Afghanistan to preserve its young and fragile revolution." Once again, I am touched by your sentiments, your grasp of events. Marshal X liked that one, too. But alas, your choice of language! "Young and fragile," indeed! Don't you realize what a Westerner could do with that? As you know, we are liberating the Afghans in our time-honored way. When we have identified a rebel stronghold (which means any place we think the rebels might have been raiding from), we bomb it and blast it with artillery, ride roughshod over the remains with tanks, and then send the infantry in to shoot survivors — *any* survivors. (Some say this looks like an SS operation, but it is different, of course, because the SS were conquerors and we are liberators.) In such an operation, a lot of children get hurt — get *killed*. That's alright with us, but a Westerner might say, "The Soviets support the 'young and fragile' Afghan revolution, but at what price to young and fragile Afghans?" You get the idea?

Sincerely yours, Leonid Brezhnev

Ken Hauser, Jr.
Bloomington, Indiana

"Red" Radey may know how to design a wargame, but his politics leave a lot to be desired. Despite what you may have been told during the anti-war years, Pacifism isn't even close to Marxism. And if Radey could see Vietnam and Cambodia today, maybe he'd have a better idea of what we were fighting to avoid.

Steve Sain
Colorado Springs, Colorado

It would be simple to write a letter berating Mr. Jack Radey and his personal opinions. However,

my intent is not to do this [but], instead, to point out what seems to be flawed logic on his part. Radey states: "Anyone who studies the Second World War and fails to draw passionate conclusions about facism is lacking, to me, in both humanity and his understanding of his own self interest." Words one can hardly disagree with, but a basis upon which to draw positive conclusions about the U. S. S. R.? Positive enough to devote a game to "the men and women of the Red Army?" Radey readily admits it is sad when poor white farmers die fighting to protect slave-owning landlords and that gallantry in the cause of evil does not deserve honor. The crimes of the Soviet Union and its government under Stalin rival those of any despot, yet Radey feels it correct to honor Stalin's soldiers and dismiss the German forces under Hitler as not fit for honor...

It is not my intent to condemn Mr. Radey as an irrational radical — that would be unfair and obviously incorrect. I will instead say to [him]: Do not become blinded by the passion you believe to be such an important element in game designers as well as students of history. Failure to differentiate between Marxist ideal and Soviet reality is naive and unfortunate. I do not wish to deny you your right to devote your game to whomever you wish, I only question the justification upon which [the dedication] is based.

Scott Downey
Midland, Michigan

Dear Editors,

I feel compelled to express my enthusiasm for your interview with Jack Radey. As a radical, I always have felt somewhat guilty about being an inveterate wargamer. While I am not a pacifist, I have been troubled by the subtle (and not so subtle) bias most game designers seem to have for Nazis, Southern colonels, and other bearers of aristocratic martial traditions and reactionary social systems ... The depiction of the Soviet Union as an aggressive power (wargames are not allowed there because glorification of militarism is against the law) and the proliferation of World War III scenarios in the industry is downright frightening. Brother Radey's words were like a breath of fresh air. It was heartening to find someone who could combine a love for good entertainment, truth, self-education, and a peaceful future for the human race, all within the framework of wargames. In the interview, Radey expressed that same clear and uncluttered intelligence that pervades the marvelous game he designed. Hooray for Jack Radey! He is truly a credit for the industry, and an inspiration to those who share his vision of a humane and peaceful world.

Matthew Collins
Berkley, California

... I've often heard it said that Americans don't care where an idea comes from as long as it works. There are a lot of good ideas in *Korsun Pocket*, and in Jack Radey, too.

Lynn Willis
San Francisco, California

...I anticipate that many people will be offended by Jack Radey's brazen politics. I am encouraged to see that *F&M* showed much courage in dealing fairly with a subject that is likely to antagonize many readers. Your comment on the cooperation of a former *Wehrmacht* officer, a veteran Green Beret captain, and an anti-war communist was an excellent example of how the challenges of our lifetime must be met.

Jack's social statements were refreshingly appropriate. We live in a dangerous time, and if anyone is unaware of it, then he certainly needs this sort of blunt appraisal...

Jack's separation of war from wargaming is also

quite significant ... It is good to see someone simply state that war and wargaming are not the same thing at all, and I will bet that the sooner that fact is made clear the sooner there will be more people playing wargames.

Greg Stafford
Albany, California

The Radey interview is great, for three reasons: (1) He's a fascinating, colorful guy. (2) It's an interview rather than a disjointed series of questions, [as were] many past *F&M* interviews. (3) He talked about a serious issue. Whether or not we agree with his ideas about the world and wargaming's role in it, and whether or not the issue has been discussed a hundred times before, it's interesting because he provides a new angle.

Phil Kosnett
Cambridge, Massachusetts

I believe we must use our interest in history as an instrument for the prevention of strife, not the fueling of controversy. A careful interest in examining history using the media of our games is something which we share, and Jack Radey's *Korsun Pocket* is an interesting game on an interesting topic. One of the most interesting aspects of *Korsun Pocket* is the political stance it takes toward its subject. This aspect of the game was interestingly covered in the article and the accompanying interview with the designer. How I wish, though, that the piece would have discussed Mr. Radey's politics in light of the game itself, not Current Events where two imperialistic, and saddeningly stupid governmental/economic systems struggle for control of the globe's finite resources.

When I pick up *TIME* Magazine I am forced to endure jingoistic nationalism; when I watch television I am urged to buy a share of the world's third largest "death industry" (automobiles are right behind defense and health). In contrast, *Fire & Movement* has been for the most part a sober and informative journal covering a subject that simply isn't touched upon anywhere else — but I fear that may change...

J. A. Nelson
New York, New York

[I hear] that the next issue of *F&M* is to contain a considerable number of letters in which Jack Radey of *People's War Games* is roundly criticized, not for alleged faults in *Korsun Pocket*, but for his left-wing politics ... As a game designer, I resent the use of *F&M* to berate a fellow designer whose only sin seems to have been cooperating in an interview ...

If someone does not like the *F&M* review of *Korsun Pocket*, they should by all means write to *F&M*. If they do not like Jack Radey's politics, they should by all means write to Jack Radey — not *F&M*.

I cannot fault you for bringing up the political issue in your interview. The company's name, the dedication of *Korsun Pocket*, and the way Jack Radey talks (he obviously did not mind answering your questions) clearly put the matter at issue. Perhaps the emphasis was too heavy, but interviewing is difficult and hard to direct. Nor do I think I need to defend *Korsun Pocket*. I believe it is a very good game, as reviews in *F&M*, *Perfidious Albion*, and elsewhere have shown... I am particularly impressed with the [research] effort that went into the game... What I am trying to point out is that, like any cross-section, our field ranges from those whose political ideology is similar to Jack's to those somewhat to the right of Darth Vader. I had thought this sort of diversity would be accepted without further elaboration, unless it were shown to affect the games in question.

I share none of my colleague Jack Radey's political opinions, but I have been assailed

enough times for holding unpopular views that I would rather limit the practice to its natural place, of coffee house debates and newspaper editorials ...

Ich Dien

David Isby
Jackson Heights, New York

There is no space to answer all the rational points raised, much less some of the others.

Dr. Kanterman, if you think what we did in Vietnam was benign, I hate to think of how you diagnose tumors. Mr. Fredrick, yes, there are unions in the U. S. S. R., and they do give out scholarships. Does Mr. Goodwin actually read Marx? Marx pointed out that Northern Industrial and Finance Capital, not the "North," were out to enslave the whole country, not just the South. (He also strongly supported the Abolitionist Movement.) Finally, for all the lovers of freedom who object to the U. S. S. R. sending troops to help the revolution in Afghanistan, perhaps you remember a fellow called Lafayette? And have you forgotten our own "boat people," the Tories who fled in misery to Canada and elsewhere? ... Up the revolution — and Mr. Hauser, yours, too.

Jack Radey
Oakland, California

Never before has an article in F&M elicited so much response, and one so outspoken. The letters printed are only a selection, but provide a good cross-section of the views expressed. The tide has run overwhelmingly against Comrade Radey, but also strongly against F&M (although the interviewer's feedback rating was quite favorable).

It can, and has been argued that a designer's political convictions are irrelevant to gaming and therefore not a legitimate topic in an interview. I would agree, were it not for the fact that Mr. Radey had purposefully and openly made his game (and other hobby activities of his) a vehicle for social and political statement, and so made his politics a matter of public debate and concern.

In view of the passions stirred up, it appears appropriate to restate the purpose of an interview: to bring out the views and beliefs of a prominent figure, especially if they are out of the ordinary, to show what kind of person he is. We do not identify ourselves with Jack Radey's views — or those of any other person we interview. Nor do we accept the label "propaganda" if we print controversial statements and give those opposed the opportunity to make themselves heard. This, after all, distinguishes our free country from a dictatorship. F&M is a Forum for debate, and serious issues outside our hobby, to the extent that they relate to it, should not be excluded. However, we have no intention of turning F&M into a Hyde Park, and therefore declare the debate now closed.

Herrenvolk, Anyone?

Dear Sir,

...I have not had the opportunity to see the *Eylau* review in its printed form, and I am most interested in the content of the article heading. It is beyond my normal understanding how an organization operated by an individual of proper genetic quality could allow something of this type to happen. In my experience, minor errors in printed matter are not uncommon, yet in my defense I can only state my solid Swede origins. To close, I can only hope you have had this be a learning experience for your personnel, and those of you in charge have not treated the persons responsible in an overly harsh manner. I am sure, as a leader with the fine northern Germanic

Continued on Page 56

The Playing Man's STALINGRAD CLOSE-UP Battle for Stalingrad

by Friedrich Helfferich

Had it been just another East Front battle like, say, the fall of Kiev or the Korsun pocket, it might have been accurately recorded. But not Stalingrad. That struggle has assumed such colossal proportions in the mythos of the Eastern Front that even the military historians on both sides have come to see it as a cataclysmic event, to speak of it in hyperbole.

To the Russians, it was the turning point, the "resurrection" and "redemption" of the Holy Motherland, with General Chuikov as The Messiah. For the Germans, it has become a *Götterdämmerung*, a last, desperate attempt to thwart the Mongolian hordes. In such an atmosphere, the first victim inevitably is the historical truth.

As an example, the key point of most of the literature on Stalingrad, be it German or Russian, is to prove beyond doubt that "their" side was heavily outnumbered and performed a miracle of courage in accomplishing as much as they did. The Soviets, and the historians sympathetic to them, point to the massive firepower in artillery and aircraft available to the Germans. Claiming that firepower, not bodies, decide the issue in modern war, they declare it incredible that Chuikov was able to hold out instead of being erased under a hail of high explosives. And they are correct.

The Germanic historians, on the other hand, point to the fact that firepower has not much effect in an urban environment, against natural strongpoints as those in Stalingrad. They cite other battles, such as Cassino, to stress their point that "fortress" areas are great diluters of ordnance. They go on to claim that, in such an environment, the infantryman is supreme, and conclude that, against the Russian numerical superiority, the German conquest of almost all of Stalingrad was incredible. And they are correct.

But the Russians then counter that a large proportion of their troops were raw, untrained militia that cannot be compared to the battle-hardened German grenadiers — a valid argument. However, the Germans are quick to point to the exceptionally high percentage of Russian Guards units committed, which were anything but "green." And so it goes on and on...

Where does this leave a game designer in search of reliable, accurate information? Even a fairly routine task, such as compiling an Order of Battle, becomes a major effort. There are wide gaps in the histories, especially the English-language ones. The Germans, fortunately for us, have left their *War Diaries*, which provide a reasonably complete documentation of the units that actually carried the attack, although they are vague on other points, particularly on non-divisional units. The Soviets pose more of a problem in that much of their history seems to have been deliberately clouded to obscure key points. For example, the size and strength of the trans-Volga artillery remains vague in all their literature. In a way, both sides have highlighted their own weaknesses and downplayed their strengths to prove their point.

Fortunately, the task of the designer of a historical game is not so much to unearth all the little facts as to evaluate them, in a manageable form. This is the key: to evaluate the overall historical *lesson*. A game need not count the muskets, it should reflect their effect. In terms of the broad picture of military history, what "lessons" did the Battle for Stalingrad convey? What was the *essential effect* or this clash between two so different military systems?

The main purpose a "game" study, as opposed to a "book" study, can serve is to present the military systems, while the books present the military facts. And there is a difference. Some may argue that the difference is but one of emphasis and accuse me of exaggerating or belaboring a point of semantics. Perhaps, but I think not. In designing *Battle for Stalingrad* I began to view the battle more and more as a clash between "systems" rather than "armies," and I became fascinated with the problem of how to show the fight as something more than a hex-by-hex bloodbath. Had I designed this game four years ago, it probably would have looked much like my *Battle for Hue*; it would have been a good simulation and instructed the gamer nicely on the history of the battle, but would have taught very little about the methodology and workings of the opposing armies. Back then, I modeled battles — now I model armies. And if we are to learn from history, I feel that is much more important.



Let me illustrate my point — “systems” versus “battle” — with a familiar example. My research has convinced me that, in 1940, France fell not so much because of the *Panzer Blitz* through the Ardennes, but because the French military system was inferior to the German — so inferior that *any* German attack would eventually have produced the same catastrophe. The keen move through the Ardennes just ensured that it would happen so much sooner.

Going farther back in history: Alexander succeeded in doing such a hatchet job on the Persians owing not necessarily to his superior generalship, but to the vastly superior military system of the Greeks. And it is to his credit that he understood how to exploit that advantage to the utmost.

That brings us to Stalingrad. The Germans not only had the superior military system, but the opposing 62nd Army inherited by Chuikov was not really an army at all in the sense of administration and command — it was no more than a conglomerate of fragments and left-overs that happened to have been in the Stalingrad area. The German system had the edge, provided it was used with the daring and finesse it was designed for. Unfortunately for the *Wehrmacht*, General Paulus had neither. The German Army was strong in firepower, but short of men, even then. In a sense, they could dish it out, but not take it, at least not for long. Comparing Paulus and Alexander: both commanded the superior military system, but Alexander knew how to exploit that advantage, Paulus did not.

This is not to say that Paulus was incompetent. You did not rise to command in the German Army if you were. He was a good, solid, run-of-the-mill commander who had neither achieved great victories, nor suffered great defeats. He had done a respectable job. In his style, he was a little like Montgomery, or Henry Heth of the American Civil War. He was not unique. His opponent, General Chuikov, was.

Chuikov realized that his instrument was flawed, that his 62nd Army could never hope to fight the Germans on their own terms. Indeed, the disasters of that spring and summer had largely stemmed from attempts to do this. He knew he could not match the Germans in shifting reserves, coordinating fire plans, concentrating power. And compared with the *Luftwaffe*, his airforce, despite impressive numbers, was an instrument of comedy.

Chuikov knew that, to win, he would have to neutralize the German advantage, to blunt their keen edge or, at least, avoid it. With his laughable communications system, he knew he could not really “react” to German attacks by shifting fresh troops to threatened sectors; he would have to anticipate them and have his soldiers already in place. Also, he had to decide quickly where to commit his reinforcements — and better be right about it, since he would be incapable of any major redeployment. He knew his army couldn’t really move, so he instructed his troops to dig in, to turn their buildings or whatever into personal forts. Some of these would become famous: “Pavlov’s House,” the “L-shaped House,” and others. He saw that the Germans, with all their firepower, were quite thin on the ground. He stressed staying close to the Germans, to avoid their air attacks, and his instructions centered

on small-unit tactics: the mini-fort and the ambush, common-sense tactics boiled down to elementary essence. He gave simple orders, but he had a simple army, and his genius realized it. He recognized the deficiencies in his system and the strengths in the Germans’, and worked out a battle plan to play on his few strong points and the German weaknesses.

To be sure, Chuikov did not play a perfect game. He blundered, and more than once his plan almost collapsed, as he counted too much on the Germans’ making mistakes. His choice of headquarters locations let him almost be buried alive at Mamayev Kurgan, then barbequed at the Great Ravine when the oil tanks ignited (he had thought they were empty). And he should not have tried to hold onto the Orlovka salient. His game was not perfect — but no game needs to be: all that matters is to play a better game than the opponent. And that he did.

Paulus, on the other hand, committed a major error of judgment. Since the German *Army* was superior to the Russian, he assumed the German soldier was, too, and could always and in any environment beat the Russian. So, spurred by the *Führer*, he sent his legions into the city and, when things did not work out, kept attacking head-on instead of changing his approach, using the flexibility his forces were capable of. True, he was low on soldiers, and his best division, the 29th Motorized, would be withdrawn — but this should have made even clearer the need to apply finesse. The best troops the Germans had left, five battalions of assault engineers, were flown in, only to feed a battle of attrition. Chuikov, without a lot of heavy weapons, did have the bodies to trade, and as long as the Germans were playing that game, his weak points counted for little.

Paulus’ main strategy became one of hope. Surely, he reasoned, with all the beating the Russians are taking, one more assault, one more battalion, one more massive bombardment, and they *must* collapse. After all, they have been committing an army to fight with its back to a big river, and we all know that such a blunder spells doom — or so he hoped.

And the results of Chuikov’s playing an inferior hand to victory? As he said in his own memoirs, he was the bait. As long as his army held, the Germans could not redeploy to strengthen their weak flanks. And this was the key. Contrary to much popular history, the Germans were well aware of the danger building up on their flanks; they knew quite well that the Rumanians stationed there would fold under a major assault. Intelligence officers actually saw it coming. But the Germans gambled that their 6th Army would surely, by next week, have finished with this city business and be able to redeploy artillery and armor to the flanks, and all would be well. It was a race. Chuikov had to hold long enough for Zhukov to marshal the forces that would crush the Axis’ flanks.

In a nutshell, Chuikov made Paulus join him in a game of Russian Roulette. During the weeks of October, the gun passed back and forth. Finally, on November 19, the chamber went off and the Germans were blown away.

BATTLE FOR STALINGRAD

The Struggle for the City, September-November 1942

Simulations Publications, Inc.

257 Park Avenue South, New York NY 10010

Design: John Hill

Development: John H. Butterfield

Graphics Design: Redmond A. Simonsen

Topic: German assault on Stalingrad

Size: One 22x34-inch map, 600 counters

Scale: Battalion level, ca 600 meters per hex, one week per turn

Game System: Alternating player phases triggered by "reaction" (chit or die roll); each unit or stack attacks immediately after movement, if at all; combat involves offensive and defensive fire, losses determined by firing strength, terrain, and die roll; breakthrough movement, artillery, air support, supply, Soviet command.

Complexity: Moderate

Price: \$15.00 (boxed)

Solitaire Playability: Excellent

Published: April 1980

Suitability for Postal Play: Nil, except with severe modifications of system

A new game on Stalingrad, arguably history's bitterest battle, is always an exciting proposition. That John Hill, of *Conflict Games* and *Squad Leader* fame, would design such a game for SPI made the prospects even more intriguing. What hybrid would spring from the union of the relaxed designer "for effect" with the Manhattan Rules Law School? Would we get a combination of the best of each, or of the worst — high style in loophole-tight casing, or fudge in jargonese?

For some time the grapevine carried disconcerting rumors: that the "game factory" was pressing a fragile design into a pre-set format, was contemplating such unspeakable things as changing from battalion to regiment level to save on counters, etc., ... A good game does not take kindly to such surgery, apt to upset a carefully designed appletart. Avalon Hill discovered that when looking into Battletline's ingenious *Airforce/Dauntless* system. And the SPI development crew recognized it and eventually left John Hill's essential design framework untouched. That is to their credit. Unfortunately, not very much else is.

Not unlike John Dickson Carr's obsession with constructing locked-room mysteries is John Hill's with designing two games in one: of projecting two different styles of military thinking, doctrine, and capabilities in one and the same game and thereby placing its two players into entirely different milieus. The most telling — and most successful — example is his *Yalu*, a confrontation of a modern, hard-hitting, delicate, road- and weather-dependent military machine with a numerically superior, poorly equipped, elusive, resilient, undemanding "People's Army." A confrontation between likewise dissimilar adversaries — of the German fighting machine, powerful but becoming frayed, with Chuikov's "armed mob" — is the central idea of Hill's *Battle for Stalingrad*, as he so well explains in his own notes. If we accept his thesis, we must grant him success in expressing it in his game: the demand on the two players are entirely different and quite in tune with Hill's premises. To have achieved this in a game relatively unburdened with complexities and to have come up with a basic game system that provides both opponents with opportunities to engage the enemy on their own terms is no mean feat and attests to Hill's design talents. However, in producing a game, the *tour de force* is not as successful in *Stalingrad* as it was in *Yalu*. The reason is that the burden of initiative, demand on tactical ingenuity, and pressure of time are entirely the German player's — indeed, so much so that if the Soviet player doesn't do well, it's probably because he does too much. More about that after we have taken a look at the game's hardware and software.

Components

With respect to physical quality and visual appearance, *Battle for*

Stalingrad is standard SPI fare. The map is well done in pastel shades of brown, yellow, olive, gray, blue, a little red (mostly for set-up markings), and a little green (for the sparse "forest" circle ringing the city's fringes), creating a mood appropriate to the setting. The 600 red and *feldgrau* counters, back-printed, with standard military symbols but no unit designations, are functional and adequate, if uninspired. The 28-page rules booklet and the large set-up and organization chart with counter reproductions are in SPI's accustomed, immaculate style. Since this is one of SPI's newest games, don't expect it to contain a counter tray; to obtain one, you will have to send in a coupon and an extra dollar.

The only complaint, quite minor, that can be launched is against some skimping with the counters. Late reinforcements in the Campaign Game must be made up from the dead pile; even then, there are only four Soviet Marine battalion counters when five are called for (take any other 3-8 infantry counter, the Marine designation has no effect on play), and an ultra-conservative German player could find himself short of infantry counters for the last turn. Some of this could have been avoided, as the counter sheets contain blanks.

Apart from this petty annoyance, *Battle for Stalingrad* ranks in physical quality and visual appeal with the better of recent SPI games: not as impressive as *Agincourt*, but miles ahead of *Cassino*.

Scope

The game covers the German onslaught on the city, from September 15 to November 7, in seven weekly turns. Thus, the action begins when the Germans were entering the city proper, and breaks off about a week before the Russian counteroffensive, *Operation Uranus*, that isolated and eventually destroyed the German Sixth Army.

It is tempting to speculate that future sister games or expansion kits might extend the coverage to the earlier German advance onto the city and their later stand and annihilation in the pocket. Whether such additions will be forthcoming will depend, of course, on the success of the present game. Also, they would have to be more than just additional scenarios, as the entire nature of the fighting greatly changed with the changing circumstances.

The game is on the battalion level, with a moderate amount of differentiation between unit types (infantry, armor, artillery, etc.). The system, although novel, is easy to learn, and the game flows quite well — although it often leaves the Soviet player with little more to do than sit frozen in terror like the rabbit under the stare of the snake. This is especially true for the one-turn "Introductory Scenario" (September 15-21), which can be completed in an afternoon and, incidentally, is excellently suited for solitaire play. The Campaign Game, usually finished ahead of its allotted seven turns, requires about a weekend's playing time and offers the Soviet player more room for initiative and action.

The players are definitely cast in the roles of the supreme commanders. While effective tactics are essential, they are quickly grasped and soon shaken down to doctrine. What decides the course of the game and its eventual outcome is the commanders' decisions and the priorities they establish: where to strike and in which sequence, where and when to allocate support and throw in reserves and reinforcements, whether to counterattack, stand, or yield. Indeed, the campaign game is usually won or lost (more often the latter) for the Russians through their commander's ability to keep parrying threats from new directions as they develop. In this respect, the game has a refreshing unity of style in that it concentrates on a single decision-making level instead of attempting to be a tactical, operational, and strategic simulation all in one, as seems to become a trend in recent larger games.

Game System

How does John Hill pull off his trick? Imaginative as usual, he has come up with an entirely new game system. At its heart is a novel sequence of play. After an opening round of air raids and artillery bombardments by both sides, the German player starts moving his units. He must attack immediately with units or stacks he has moved, if he wished them to attack at all in the current turn. He keeps moving and attacking until a chit, drawn for each

combat, terminates his phase and lets the initiative pass over to the Russian player. The latter now moves and (much more rarely) attacks until he either rolls a "six" in an attack or has moved or attacked with all units in command control. In this fashion, the initiative passes back and forth unpredictably. Any unit may move and immediately attack, or do either, only once per game turn, and is flipped over to indicate it has done so. The new turn starts with all counters on their reverse sides (the print is black on one side, white on the other).

This sequence of play is great for letting carefully laid plans go awry and introduces an appropriate amount of frustration. You may just have broken into the defense line when the enemy gains the initiative and plugs the gap — or, worse, cuts off and smashes your spearhead. Or you may barely have managed to shore up one hole when you lose the initiative and a new threat from another direction finds you short of troops to counter it. To some extent, this sequence is a substitute for "fog of war": while you do know the enemy's disposition, you cannot predict what he will be capable of.

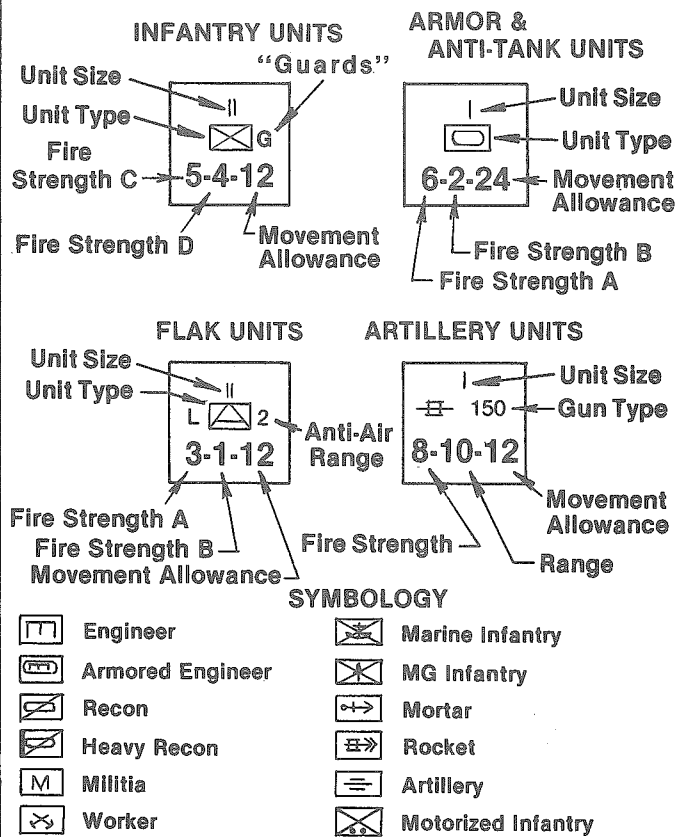
However ingenious and devilishly effective in frustrating the players' plans, the sequence of play does only a small part of the job Hill had set himself, and contributes little to the two-games-in-one trick. It is interesting to see how he introduces the asymmetry of forces while still keeping the game in balance. He gives the German player the *illusion* of a "splendid fighting machine" by providing him with excellent units, far superior in combat and movement ratings to anything the Russians can field, and by giving him the benefit of all kinds of rules reflecting better organization. German motorized units can stage "overruns" (although this tactic is much less profitable than one might think at first), the Russians cannot; German supporting artillery is free of restrictions hampering the Russian; German shock troops advancing and attacking in "breakthrough" may be joined by new forces and supported by artillery, the Russians' may not; the Germans have ample air support, the Russians have almost none; the Germans have complete command control, the Russians' is minimal. Yet, a devious system sees to it that this splendid machine achieves relatively little.

The first compensation is in the terrain effects, which hamper Russian movement less than German and give the Russians better protection in combat in the built-up areas. For example, a Russian defender's fire strength is doubled in "heavy structures" (most of the inner city), and tripled in "fortresses" (the grain elevators, factories, railway stations, department stores, Volga bank cliffs, etc.); a German defender has no such advantage. Add to this the rule that a Soviet defender in a fortress is never out of supply, and the conquest of the strategic strongholds in the city becomes an appropriately bloody affair indeed.

But this is not all. The key role is played by the combat system, a typical John Hill construction. Attacks are not resolved on the basis of strength ratios or differences; rather, first the defender and then the attacker are given the opportunity to shoot. Losses are in terms of number of units eliminated, irrespective of their strengths. In this system, a large superiority allows the attacker to make sure of a kill, but does nothing to protect him from losses. A single, lowly Russian 2-8 infantry battalion in good defense terrain has an excellent chance of eliminating one or two attacking units all by itself — even a 1-4 militia is apt to take out an attacker — and the "splendid" German 5-4-12 battalions die as easily and quickly as their much weaker Russian counterparts. So an attack on a Russian position is likely to cost the Germans more casualties in combat factors, maybe even in numbers of units lost, than they inflict on the defenders. Yet, when on the defensive themselves — a much rarer event — they do not enjoy a comparable advantage. This is as it should be.

Two additional elements make the outcome of attacks even more unpredictable and increase the risk of losses or failure. The first is a preliminary die roll which determines whether the attack achieves surprise, is normal, or runs into an ambush, all with appropriately different resolution procedures. The second is the defender's ability to call in supporting fire from artillery within range. Since the burden of initiative is the Germans', the effects work mainly against them.

Battle for Stalingrad Counter Information



The Russians are not forgotten when John Hill makes life miserable for players. Their principal handicap is almost total lack of command control. In each of their initiative phases they may move all units received as reinforcements (entering at the ferry hexes), but beyond these only as many units as the roll of a single die indicates, plus any units within two hexes of the Chukov counter. Theirs is truly a shoestring operation!

Still, even with this Russian impediment and their own superiority in fire power, the Germans, whom an unforgiving time table set by the victory conditions forces to attack relentlessly and almost regardless of losses, would be facing a hopeless task, were it not for three more elements lopsidedly in their favor. These are "breakthrough," resurrection, and the *Luftwaffe*. Let us look at each in turn.

"Breakthrough" is earned in combat, almost invariably by the attacker. If his score on the combat results table is greater than the number of enemy units fired at, and thus eliminated, he gains the difference in form of points which he may use to move an attacking unit or stack (one point per hex) and to initiate new attacks against defenders elsewhere (one point per new round). In this way, the German player can get a whole string instead of only a single attack out of almost any unit of his in one turn, and is often able to "unzipper" a Russian defense line. The Russian player, while not forbidden to use breakthrough, will have little opportunity to practice it. The reason is that he, in contrast to the German, may not support an ongoing breakthrough with fresh, previously uninvolved troops or with artillery — quite apart from the fact that he will rarely enjoy high enough a concentration of fire power to earn breakthrough points in the first place.

The resurrection rule (called "German Replacements") places destroyed German units into a pool from which they may be reactivated at the start of the next turn by a favorable die roll. The chance of revival varies with unit type and is one in two for infantry, motorized infantry, and armored engineers, one in three for Panzers, and as low as one in six for some other units. Once a unit flunks its resurrection die roll, it is permanently eliminated.

The *Luftwaffe*, finally, has even more leverage than breakthrough and resurrection. The German player is given an ace in the hole in the form of a generous allowance of *Stuka* and level bomber points for support in each turn. Especially the *Stukas* are invaluable in that they can knock out with relative ease enemy artillery units even in "fortresses," against which artillery and level bombers are effective only in very high concentration. Without the *Stukas*, the fortresses, if equipped with high-factor artillery, could only be stormed at prohibitive cost. And apart from enjoying a great superiority, the *Luftwaffe* and German artillery also benefit from the sequence of play: The air raid and bombardment phase, at the start of the new turn, is immediately followed by the first German initiative phase; in consequence, the Russian player is unable to reinforce the battered key positions before the German infantry makes short shrift of the survivors or simply occupies the lifeless ruins.

In my opinion, the game overstates the role of the *Luftwaffe*. But here, tinkering would be difficult: too large a cut in German air points would deprive the *Wehrmacht* of their only chance to take the city.

This has been but a sampling of essentials. There are many more facets to the game system: immediate counterattacks and strategic withdrawals, Russian trans-Volga artillery (odiously called TVA) and *Kontropodgotovka* (artillery counterstroke), pontoons and a river flotilla, worker brigades and militia, assault engineers and survivors, anti-aircraft batteries, ferries, burning oil tanks, supply, isolation, Russian collapse, and the ubiquitous General Chuikov. We shall leave to the delighted gamer to discover all this for himself.

Unfortunately, the rules have not received the development they deserve. Some, especially the crucial "breakthrough" provisions, are ambiguous (see Question Box), and there is a lack of clear organization. (Two examples for the latter: the rules for defensive artillery support fail to explain terrain effects, which finally are clarified in a much later, tagged-on section (14.3); and General Chuikov strangely appears under *Initiative and Reaction*, although most of his functions are in quite different categories.) However, these are flaws in the presentation, not in the system itself, and should be easy to correct.

Game and History

John Hill's games are designed not as detailed models of an era or event, but to capture what the designer perceives as the ultimate driving force or rationale behind the event, the historical "lesson," and they should be judged accordingly. That is not to say that Hill and his emulators have license to play fast and loose with details, to create a history as it might or should have happened, but that accuracy of detail takes second place to overall representation.

In *Battle for Stalingrad*, more detail is served than we have come to expect from John Hill, and in greater accuracy. No doubt much of the credit for this is owed to Dave Parham, who did the research work for *Streets of Stalingrad* and also contributed to Hill's game. The map, while not aspiring to reproduce the exact layout of city blocks as does that of *Streets of Stalingrad*, is entirely adequate on the level of detail demanded by the game system. The orders of battle are correct on the division and brigade level — and even here, the importance of strict accuracy begins to fade as there are no unit integrity rules and no historical designations on the counters, so that on both sides the forces soon blend into an armed mob. If we dig deeper, we soon exceed what design and development have attempted to cover. For example, some German divisions enter with nine instead of only six infantry battalions, and the make-up of most of the Soviet divisions and brigades is purely fictitious. But so what? To criticize such points in this game seems almost like faulting a Feiffer cartoon for too protruding a Nixon nose or too big a set of Carter teeth. You cannot take this game, put your own carefully researched regiment and battalion numbers on the counters, and use it as a detailed model — but John Hill never intended it to be played in this way.

There are a few other details with which one could argue. Artillery units have high combat factors compared with infantry,

and no rule prevents their use — or misuse — in front-line assaults. (John Hill comments, not without justification, that artillery was used at least occasionally to reduce strongpoints with fire over open sights, and that the scale of one week per turn allows enough time for artillery to be brought forward for such tasks. Still, here is a point where I am not entirely happy with the "effect" and "feel" and would have preferred added, restrictive rules.)

Another such minor point is that no unit exerts a zone of control within the built-up areas, with the result that the Germans can a little too freely run amuck behind the Russian lines once they have broken through somewhere. (The Russians, for lack of command control, will have few opportunities to do likewise.)

But more important than any such detail is how well the game manages to capture the essence of the struggle and to express John Hill's view of it as a "splendid German fighting machine" being stopped in its tracks by Chuikov's "armed mob." This it does very well indeed. It excels in recreating the atmosphere, the frustrations of the grinding fight through a city, the going to waste of superior fire power, the mounting losses, and, on the other side, the desperate hanging on, the defense of strongpoints to the last man, the inability to exercise adequate command control, the all-importance of anticipating the enemy's next moves. Especially the raging battles for the focal points, the "fortress" strongholds, come as close to reality as a few cardboard pieces on a sheet of paper can at all recreate the blood, sweat, tears, dust, and pain of such a battle. And the armed mob extracts a fearful toll from the fighting machine, although it usually cannot stop it.

There is still the question, however, to what extent John Hill's thesis is correct. He might have got carried away a little with his vision. Not only Jack Radey will take issue with the depiction of Chuikov's 62nd Army as a more or less leaderless rabble, stoically prepared to die where they stood, but capable of little else. After all, mixed with the broken remnants of previous commands there were crack Siberian troops and Guards in Stalingrad, well trained and well equipped — apart from the fact that the Soviet soldier excelled in combat-wise ingenuity and generally was good at small-group action, qualities of great value in that house-to-house, room-to-room slugfest. And while it is true that Chuikov received only the minimum reinforcements needed to help him keep his tenuous footholds in the city, it is also true that his men were fully capable of striking back in offensive actions, much more so than are the outclassed Russians in the game. Here we have *Battle for Stalingrad's* greatest weakness as a historical statement — and as a *game*, for a greater Soviet ability to bite back would have made the contest much more interesting.

But then, we might be looking once again at a Nixon nose or Carter teeth. A John Hill game is a cartoon more than a photograph, and we should accept his exaggerating in order to convey what *he* sees as the essence of the event.

Regarding the historical "lessons" the game can teach, the first seems to be the obvious and generally accepted one that a fine, strong, but delicate instrument of war was wasted by being forced to operate under terms for which it was unsuited. On this level, however, the game cannot point to a better alternative — but then, neither can the historian. On the operational level, the lesson is more specific. Here, it is interesting to note that both Hill's and Lombardy's games teach that an early, concentrated thrust in the center, west to east across the Mamayev Kurgan to the Volga, might well have decided the issue in the German's favor where the actual assault, largely south to north and along instead of across the stretched-out city, proved too halting and slow. That this lesson comes out so clearly is probably in part due to a preconceived notion shared by both designers — who may have looked over one another's shoulders — and evident, in Hill's game more than in Lombardy's, in the exceptional advantages accorded to the occupant of the Mamayev Kurgan, a commanding but perhaps not so all-important height overlooking the city's center. But there may well be truth in the thesis, and surely the possibility to toy with it in these games, in however imperfect a manner, should be a theoretician's delight.

Play

In essence, the game confronts the German player with the task to penetrate into the city and seize objectives for which victory points are accorded: the factories, railway stations, ferry landings, and grain elevators and the Mamayev Kurgan. The Russian player, of course, must seek to prevent this, but has much less freedom of action.

As a yardstick for how well he is doing as the German player, the gamer will be looking to the "Introductory Scenario," which covers just the first turn (September 15-21) and specifies 8 points as required for German victory. When first trying your hand, don't be disappointed if you score no points at all (unless you had read this article before and absorbed its lessons). The game system is new and takes getting used to, and inexperience works against the German player, who is burdened with the initiative, much more than against the Russian. Even as an expert player, you can be proud if you score more than 5 points against a competent opponent — and will have done better than Paulus, who managed only 4. To garner the 8 points needed for victory is practically impossible, except against a grossly incompetent or excessively unlucky Russian player. So, don't let the unrealistic victory conditions deter you: just disregard them.

The seven-turn Campaign Game is a different matter. Here, 12 points are required for victory (but the ferries and Mamayev Kurgan no longer count double). Once the German player has learned to handle the system, he should reach that score most of the time. Moreover, if he were to manage to collect 8 points (for the Introductory Scenario) in Turn 1, he would have the Russian so off balance that he is practically assured of Campaign Game victory by Turn 3. So one might recommend to the German player to practice with the Campaign Game until he wins it consistently, and then try as a crowning achievement the almost impossible feat of winning the "Introductory" Scenario!

There is only one strategy that can give the German player any hope of achieving a high score in the Introductory Scenario: to open with the central thrust over the Mamayev Kurgan to the Volga and throw in whatever can reach this focal point. The Russians receive ample reinforcements in their first two initiative phases and can use them to build additional protective lines shielding any threatened objectives. Therefore, the German thrust must be swift. As long as the Russians hold the Kurgan, their chance of acquiring the initiative from the Germans is twice as high (they then draw *two* chits at each combat), so the Kurgan has to be seized as early as possible. But the Kurgan lies five hexes behind the Russian line, halfway to the Volga, and attacks through the defenses in front of it are likely to trigger the first Russian reaction. The only saving grace is that the German player can use his ample air and artillery power to clear, or at least ease, the way to the Kurgan and weaken its defenders.

The problem is that the need to take the Kurgan is as obvious to the Russians as it is to the Germans. A competent Russian player will place enough units — including tanks, against which artillery is much less effective — in front of the height to soak up most of the German first-turn air and artillery power. Even under an all-out bombardment, a few defenders may survive and give combat, and it is not unusual that the first Russian reaction is triggered when, or even before, the Kurgan itself is attacked. With that, German ambitions come to grief. If the Russians use their reinforcements wisely, to protect victory-point objectives instead of frittering them away in ultimately futile counterattacks, the Germans will make little further headway. They will probably be able to penetrate to either the central or southern ferry landing (via the Lazur Works or the Department Store), taking the path of lesser resistance, but against the strengthened opposition they are unlikely to manage both, simply for lack of a sufficient number of units which can even get that far from their starting positions.

The Germans can attempt to gain additional points by seizing closer objectives at the other fronts. In the north, their artillery can easily shoot a hole into the thin Russian line, preparing the way for the 16th *Panzer* and 60th Motorized Divisions to attack the Tractor or Barrikady Factories. But such a gap is just as easily



plugged by the Russians in the first initiative phase — unless the Germans foolishly forego to attack toward and beyond the Kurgan first. In the south, the Russian defense is denser, but the Germans are much stronger. The Germans may well be able to break in and storm the Railroad Station No. 2, particularly if they had managed to seize the southern ferry landing and thereby cut the defenders in the south off from supply. But to carry the attack still farther, to take the grain elevators, is usually well beyond their capabilities.

The Campaign Game is a much more close-run thing. The Germans will have to find a fine balance between aggressive and conservative play, attacking with enough vigor to meet his timetable, yet with caution lest attrition rob him of victory. The Russian's problem is different, more difficult, and often decisive; he must at all times gauge correctly from where a new threat can develop, and shore up his defenses before the danger materializes. Early in the game he can, and should, trade space for time. But the moment for counterattacks will come, to relieve or recapture a vital objective or where the Germans have been weakened by attrition. The timing of such counterattacks can be decisive — but more often than not they remain without avail. Despite fearful losses and the withdrawal of their most powerful division in Turn 3, reinforcements, replacements, and *Stuka* support usually keep the *Wehrmacht* going. And while the Russians remain a formidable opponent, there is one tactic against which they are powerless: Just as in the first turn in preparation for the attack on the Kurgan, the Germans can anytime use concentrated air power and artillery fire to blast a clear path to an objective and then seize it before the defenders can be reinforced. So the "fortresses" are doomed to fall one by one. Paulus would be envious and wish he'd had John Hill.

Fortunately, the deficiencies in the game's balance do not stem from the basic system, which is quite sound and appropriate. Therefore, to "tune" the game should be possible — and would make it even more interesting besides. With such tuning, *Battle for Stalingrad* could rank among the best recent games.

Hints

A John Hill design always offers ample opportunities for ingenious tactics and ploys. Most of these the gamer will have to discover for himself, but a few "do's" and "don'ts" might help to speed him on his way.

As the German player, use your *Stukas* to take out artillery, especially in "fortresses" (only *Stuka* attacks avoid the latter's adverse die roll modifications) and break up clusters of artillery on adjacent hexes (to preclude enemy fire concentrations). It is usually a good idea to knock out protecting flak first. When attacking with your infantry, make your assaults strong enough to earn the breakthrough points you need to continue; however, as you advance in breakthrough, peel off a unit here or there to protect your flanks; an isolated spearhead is vulnerable! When starting a new drive, first bring any artillery from the rear forward and "deploy" it where it can support attacks and, more importantly, discourage or break up Russian counterattacks. Start your infantry drive with the units farthest away, to have the nearer ones at hand later for deeper penetrations. Stack infantry with engineers (and Panzers with both) to avoid adverse die roll modifications in attacks; have an engineer battalion in each stack, if possible, so that at least one will survive even an "ambush." Your artillery can't be resurrected, so keep it out of harm's way and protect it with flak. In the Campaign Game, when taking losses, take them in units most likely to be resurrected (infantry, motorized infantry, etc.) except, as may happen after Turn 4, if you have a surplus of engineers.

As the Russian player, stack your tanks and anti-tank guns with infantry to increase their fire power and to make the infantry less vulnerable to artillery fire. Use new militia units to stack with any unaccompanied tanks or anti-tank guns in the city. When retreating, consider leaving militia behind as a screen; if they are lost, you get them back as replacements at the end of the turn. Set your artillery up in concentrations (stacked or on adjacent hexes) and protect it with anti-aircraft guns; don't use it in dribbles: concentrated artillery fire is the best, and often the only, way of breaking a chain of German breakthroughs at a critical spot. Hoard your engineers, they are priceless for counterattacks!

One final advice to the Russian player: Think twice before you counterattack. With ample reinforcements coming in, you will often be tempted to use them offensively against an exposed German spearhead. Indeed, you might easily manage an even trade in units and a favorable one in combat factors if you attack. But to shield the objective hexes against future German attacks must take precedence, and units so placed are likely to extract a much higher toll from the Germans. Also, remember that destroyed German units may reappear, yours never do (except for militia and worker brigades). Being too aggressive, you'll find yourself too weak when it really counts. A bold player will find it hard to adapt to such a passive attitude, but he must learn it — or not play the Russian side. Of course, in certain situations you should by all means attack, say, if you have a good chance of recapturing an important objective such as a ferry landing, or in a desperate attempt to reestablish a supply line. If you attack, try to isolate the defenders first; not only will that weaken their fire power, but they will lose their chance of resurrection.

Confrontation

What about that "confrontation" predicted in our 1979 Firing Line? That two major games on an identical topic and appearing but a month apart will be compared is inevitable, even if that amounts to comparing apples and oranges (no lemon in this bunch, thank God). Apart from their obvious differences in size, scale, and graphic splendor, there is a deeper one of style and design philosophy: Lombardy's game is the detailed model, Hill's is the artist's conception — photograph versus cartoon, or, as Hill puts it, simulation of *armies* versus simulation of military *systems*. And another difference: Lombardy's game, despite relatively uncomplicated rules, is more for the theoretician and military history aficionado to toy with, while Hill's is definitely designed for play. I love having them both!

These differences notwithstanding, the two games are in many 16

respects remarkably alike, and not only in that they cover the identical time period and terrain. The maps and orders of battle show definite signs of springing from the same research. The combat systems, central to both games, share the concept of defensive and offensive fire and live-or-die results so well suited to a grinding battle of attrition at close quarters — and both are by John Hill! With so much in common, it is perhaps not surprising that both games teach the same operational lesson (that the Germans should have attacked westward across the Mamayev Kurgan), and that both seem seriously to underrate the Russian potential for local counterattack. In the picture of history they project, there is no "confrontation," only agreement.

We have long wished for a definitive game on history's bitterest battle, one we also can play. Our wish has been granted, although in two games rather than one.



Battle for Stalingrad Rules Questions & Answers

Question: In Breakthrough (Rule [10.7]), if *one* point is expended for a stack of attacking units, may the units of this stack move into *different* adjacent hexes? Or must one point be expended for every hex entered, even if the units are from the same stack?

Answer: No, *each box* entered costs one breakthrough point. Each unit (or stack) that is moved from one hex to another during breakthrough expends one point.

Question: May Breakthrough points earned in *one* combat be used to initiate *more than one* additional combat?

Answer: No, only *one* combat may be initiated with a single "set" of breakthrough points accrued from one combat (see also second sentence, Case 10.77).

Question: Rule [15.4] states that Soviet reinforcements "must be moved immediately (if at all)." What exactly does "immediately" mean? More specifically: May some reinforcements move *and attack* before others move (and possibly attack)? Or must reinforcement movement be completed before the first attack is declared?

Answer: Once a Soviet reinforcement unit (or stack) is placed on a ferry hex, the Soviet player must carry out that unit's movement and attacks (if any) before moving another unit. A reinforcement may, however, be placed on a ferry hex *at any time* during a Soviet Reaction Phase (see also Case 15.44).

Question: According to Rule [11.4], a die roll of "6" in a ground attack ends a Soviet Reaction Phase. Does this refer only to combat resolution die rolls, or does it include preliminary die rolls for surprise, normal, or ambush attacks?

Answer: This refers only to actual combat resolution die rolls.

Question: On the basis of experience since publication, would you recommend the victory conditions for the Introductory Scenario to be revised?

Answer: Extensive playtesting at SPI showed the victory conditions to be valid. However, the rest of wargamedom assembled seems to disagree. Perhaps an unseen strategy eluded us for those many months. Anyway, I suggest a German victory level of 6 points if the German player is inexperienced; and 7, if he is a better player than his opponent.



Battle Report Battle for Stalingrad by Friedrich Helfferich

John Butterfield, SPI's chief developer, kindly put us in touch with one of the playtesters of *Battle for Stalingrad*, who suggested what he felt was a good strategy for German victory in the Introductory Scenario. Two groups of experienced players put this strategy to a test in a game which is reported here. It was agreed beforehand that, barring a German victory in the Introductory Scenario (Turn 1 only), the match would be continued as a Campaign Game.

Turn 1, September 15-21. The Russian set-up predictably takes good care to shield the Mamayev Kurgan. Well forward, the hills (Hexes 1322 and 1224) are held by anti-tank guns. The forest belt in front of the Kurgan is manned by infantry stacked with tanks, and additional tanks are placed in the open between forest and Kurgan. The strong Kurgan garrison includes anti-aircraft guns. Artillery concentrations are placed in the vicinity of the central ferry landing and at Railroad Station 1 and the grain elevators, protected by anti-aircraft guns. In the north and south the defense is spread out, except for the artillery, and units with zones of control are placed to block any gaps in the forward lines.

Initiating the assault, *Stukas* go hunting for artillery but, because of very effective anti-aircraft fire and not so lucky die rolls, knock out only two units (versus the playtester's projection of four) and one anti-aircraft battery. The level bombers effectively reduce the Kurgan garrison, but prove incapable of completely clearing the forest belt on the approach to the height. The artillery easily takes care of the anti-tank guns on the hills, but uses up almost all its ammunition to knock out the remaining tanks in the forest belt (indirect artillery fire is much less effective against tanks!). Not enough guns are left to fire at the tanks in the open in front of the Kurgan. All in all, the preparatory bombardment has remained less successful than projected: the way to the Kurgan should have been cleared completely, and a number of additional targets be fired at.

In previous games, the German team had used the mobile units of the 16th *Panzer* and 60th Motorized Divisions on the extreme north of the front to participate in the assault on positions in the

Kurgan area. In the present game, following the playtester's strategy, they remain in place northeast of Orlovka, poised to attack into the northern part of the city and against the factories. In preparation, their artillery shoots a hole into the Russian front to provide access to the unprotected Orlovka-Stalingrad road.

The 389th Infantry Division, pulled over from opposite Orlovka, leads the assault on the Kurgan position. The tanks in the open are brushed aside without even a chance to fire back (zero combat factor when firing into woods), and despite artillery defense support from the Volga shore the weakened Kurgan falls to the division's infantry and engineers. But, drawing their fifth and sixth chits, the Russians acquire the initiative. (They have one chance out of five to do so with every drawing, so this outcome is normal.)

The Russians now immediately block the Orlovka-Stalingrad roads and strengthen their defenses between the Kurgan and the Volga. They also slip a few tanks back into the forest belt west of the Kurgan to isolate the 389th Division. The division, out of supply, makes a tempting target for a counterattack, but the Russians wisely refrain, dissuaded by 24 German artillery factors deployed for support near the Hospital.

The Russian tanks in the rear of the 389th are no serious problem, but the German attack is now hopelessly behind schedule. According to the playtester's projection, the Tennis Racket yards, Lazur Works, oil refinery, and central ferry landing should all have been captured before the first Russian reaction was triggered.

Facing very strong opposition in the Tennis Racket yards, the Germans now decide to swing south instead of continuing toward the Volga. The 71st Infantry Division first clears the tanks out of the forest and then joins the 295th in a powerful drive toward the Department Store. As luck will have it, that strongpoint falls to a surprise attack. But the adjacent Railroad Station 1, with two 8-factor artillery units and one militia, is too hard a nut to crack for the forces that can be brought to bear. Instead, the infantry begins to clear a path to the southern ferry landing. No Russian reaction yet.

When the infantry runs out of steam, the Germans play their ace: The mobile units (with 24 movement points) of the 24th *Panzer* Division race to the scene from way up at the Tsaritsa and capture the area around the Red Square and the ferry landing! All the Russians in the southern part of the city are now cut off from supply. And, after eight attacks, still no Russian reaction.

The German 94th Infantry Division now cuts through the defenders in the southern outskirts (their fire power is halved for lack of supply) and clears a way almost to Railroad Station 2. After fourteen attacks, Russian reaction is finally triggered.

The Russians use their reinforcements to shore up their battered front between Tennis Racket and southern ferry landing. A local counterattack at Red Square, supported by artillery, reestablishes a tenuous supply corridor to the south and, more importantly, cuts the supply line of the *Panzers* at the ferry landing. However, the follow-up attack on the trapped spearhead is too weak to be successful.

The German team is not seriously worried about their *Panzer* spearhead, but has lost hope for victory in the Introductory Scenario. According to the playtester's projection, they should now hold most or all of the objectives south of the Kurgan and central ferry landing; they do hold three out of eight.

Taking over the initiative again, the Germans attack with the slower elements of the 24th *Panzer* Division between Tsaritsa and Railroad Station 2, but immediately trigger another reaction. The Russians use the opportunity to renew their attack at Red Square against the isolated *Panzers*, but fail again.

The Germans now conduct a massive assault with the 29th Motorized Division against the southern part of the city. The division reaches Railroad Station 2, risks heavy casualties and failure in an assault on that strongly defended bastion — and takes it in a surprise attack!

The last German units to move are the 16th and 60th Divisions in



the north, which fail to break into the city, but at least isolate and neutralize the Russian troops in the Orlovka salient. The Russians use their final phase to strengthen their defenses where they can.

The score: 5 points (for Kurgan, southern ferry landing, and Station 2), 3 short of victory. The attack fell behind schedule from the start; it accelerated in the long period of grace before the Russian second reaction was triggered, but even the luck of achieving surprise against the Department Store and Station 2 did not bring it anywhere near to victory.

The Campaign Game. As agreed, the battle was continued. The Germans made headway slowly, but inexorably. Using *Stukas* to clear out artillery and then attacking in their first impulse, the Germans took Railroad Station 1 in Turn 2, the grain elevators in Turn 3. Their level bombers and artillery repeatedly cleared a way to the Krasny Oktabr Works in the northern part of the city, but luck with early reaction chits enabled the Russians to close the gaps — until Turn 4, when part of the factory fell. Their counterattacks against this salient remained unsuccessful.

Meanwhile, at and around the southern ferry landing and Red Square, the spearhead of the 24th *Panzers* suffered much under artillery fire from across the Volga and repeatedly had their communications out. The ferry landing itself changed hands twice, in Turns 2 and 3, but then remained firmly in German hands. Also, in Turn 2, the 29th Division broke through to the Volga near the oil tanks, so that the Russian defenders in the south profited little from the temporary recapture of the ferry.

In the Kurgan sector the Russians valiantly held their ground, even counterattacked out of the Tennis Racket in Turn 3, if without notable success. By Turn 4, they had to yield the Tennis Racket yards, which were coming under withering artillery fire.

The German Drive, almost out of steam in Turns 3 and 4 because of the withdrawal of the 29th Motorized Division, gained momentum again with the massive reinforcements in Turn 5. The first assault, however, through the Lazur Works against the central ferry landing, stalled in the oil refinery; a most inopportune Soviet reaction chit left so many German units in the hexes

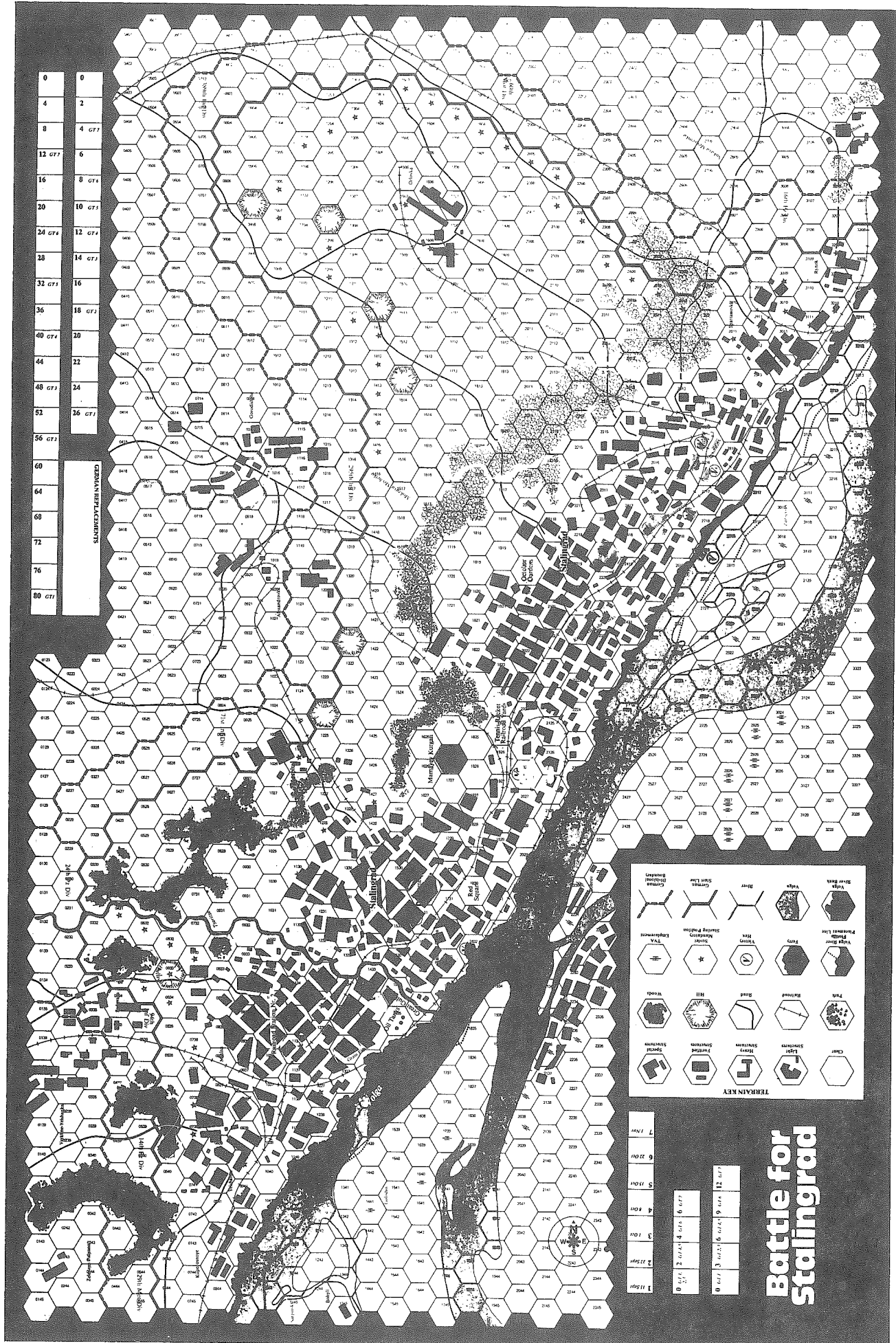
adjacent to the landing that not enough troops could be placed to resume the attack. To make up for this setback, the German forces farther north cleared the rest of the Oktabr Works and then, favored by a lack of Soviet reaction, sliced through to the northern ferry landing and captured it. The Russians were now in poor shape, unable to reinforce their remaining strongholds in the north. One of them, the Barrikady Factory, fell to the last German attacks of the turn, seemingly assuring the *Wehrmacht* of the 12 points needed for victory. But... one fatal oversight: in the south, a few Russian units had used strategic withdrawal to slip through to the river bank, where they were in supply again, and in the final phase of Turn 5 they ganged up on the hapless German anti-tank company guarding one of the grain elevators, recapturing that objective and thereby staving off a German victory.

But this feat could only delay the inevitable. In Turn 6 the Germans easily recaptured the grain elevator and then overwhelmed the defenders of the Tractor Factory, commanded by Chuikov himself, and killed the brave general in the process. The Russians thereupon conceded.

Evaluation. Could the Germans have won the Introductory Scenario if, in view of the strong defense in front of the Kurgan, they had attacked elsewhere? Both teams answered, "no." South of the Tsaritsa there are not enough victory points to be gained, and in the north the farthest objectives can be reached only by the most mobile units and therefore are easily protected by the Russians, who, holding the Kurgan, will receive their reinforcements early; and a simultaneous attack north and south would leave both prongs too weak.

This game, one of many, was typical for our testing. Against a competent Russian set-up and reactions, and barring unbelievably lucky die rolls, the Germans have no chance to win the Introductory Scenario. Its victory score should be reduced to 5 (for the inexperienced) or 6 (for experts). On the other hand, more often than not, German victory in the Campaign game comes with the massive reinforcements in Turn 5 — or earlier if the first turn was very successful. A slight reduction of German air support points might improve the balance.





Battle for Stalingrad

The Model is the Message O CANADA !



Comparative Review of "Quebec Libre" and "Canadian Civil War" by David C. Isby

CANADIAN CIVIL WAR

La Guerre de la Sécession du Canada

Simulation Publications, Inc.
257 Park Avenue South, New York, NY 10010

Design and Development: J. F. Dunnigan, W. F. Umbaugh

Physical Systems and Graphics: R. A. Simonsen

Topic: Separation of Quebec from Canada

Size: One 22x34-inch map, 400 counters

Game System: Multiplayer sequenced moves to accomplish stylized political and military objectives

Complexity: Moderate *Price:* \$12.00 (boxed)

Solitaire Playability: Poor *Published:* January 1978

Suitability for Postal Play: Poor

QUEBEC LIBRE

The Parti Québécois and Confederation

Simulations Canada
P.O. Box 221, Elmsdale, NS, Canada B0N 1M0

Design and Development: Stephen Newberg

Art and Graphics: Tom Fennel

Topic: Canadian politics, 1976-1981

Size: One 22x28-inch map, 255 counters

Game System: Multiplayer system based on political and economic factors and results

Complexity: Moderate *Price:* \$11.99 (ziploc)

Solitaire Playability: Fair *Published:* October 1978

Suitability for Postal Play: Poor

Canadian politics are not intrinsically exciting or immediate, especially not for an inhabitant of another country, such as the United States. It is something of a wonder, then that they have spawned two simulation games, a feat normally reserved for the traditional harbingers of success in game publishing: NATO, the *Wehrmacht*, or Orcs.

Canadian Civil War by Simulations Publications Inc. and **Quebec Libre** by Simulations Canada represent two very different approaches to the Canadian situation. Therefore, I have attempted to treat them as models, as essays, and to compare and contrast the perceptions incorporated in the two designs. While a complex entity such as the political life of a nation has no simple, objective truths, I believe the study of the two games will show that **Quebec Libre** is a worthwhile and valid model, and that **Canadian Civil War** is also a good representation which, however, has dysfunctional elements in its mechanics and portrayal of the options of the Quebec separatists and the Federal response that detract from its overall validity.

Graphically, both games are adequate. The SPI effort is the usual, slick, Art Department product — though I wish they could have done the Provincial Coats of Arms in four colors. Aesthetically, **Quebec Libre**'s map is Canada, from sea to shining sea, with amber waves of grain, and all that. **Canadian Civil War**, on the other hand, presents an abstract "political geography," a series of linked boxes that exist not in reality, but in the hearts and minds of the actors on the Canadian political stage.

Canadian Civil War's rules are usual SPI style, and most of the horrors of the first draft have been removed — only a few rough spots have remained. **Quebec Libre**'s rules are much thinner, almost a narrative and outline presentation. To qualify that, I must admit that I found no question unanswered by the rules, but as a game designer I am used to grasping meaning from suggestion. While people who treat SPI rules as if they were the Securities and Exchange Commission act of 1933 — to be minutely studied, fearfully obeyed, and scanned for loopholes — may have trouble with the **Quebec Libre** rules, anyone with the willingness to invest a little thought should have no problem.

Neither game can claim heart-stopping excitement value (which does not bother me). To the average gamer having just shot down three MiG-21s or sunk the Imperial Japanese Navy, reducing unemployment in the Maritime Provinces of Canada by 3% may seem a but tame, despite its "real world" importance. *Quebec Libre* is an accurate simulation of Canadian politics, which are evolutionary, not revolutionary. *Canadian Civil War* incorporates some artificial "shoot 'em up" thrills, but this is at the expense of the overall validity of the simulation. *Quebec Libre* requires six players, compared to *Canadian Civil War*'s four (both can be played with fewer, but neither should be). Both games take some time to play, but *Quebec Libre* has more flexibility, options, and permutations. If *Quebec Libre* were to have a message, it would be that of John Milton to Oliver Cromwell: "Peace hath her victories, no less renowned than war." It is a challenge and an invitation to the wargamer to change the fate of a nation without force of arms. Though the high drama of the battlefield may be absent, as is the melodrama of back-stabbings and civil war, *Quebec Libre* can still be a compelling learning experience.

Canadian Civil War began its existence as *O Canada*, an offspring of the fertile imagination of Terry Hardy, SPI's former Head of R&D. It was a great, swashbuckling scenario of insurrection and civil war, with only minimal serious thought. The feedback suggestion saw Canada as sort of a vast banana republic of the north, with warring factions looking to seize key weapons and areas. We found all sorts of interesting things — the largest concentration of armor in Canada are sixty *Bundeswehr* Leopards at Shilo, Manitoba. Imagine them being hijacked to Quebec! Who was going to stop them? And, of course, there was foreign intervention. Why are the French lengthening the runway on the island of St. Pierre in the Gulf of St. Lawrence? Why, to provide a staging place for the French Foreign Legion as it flew in to aid the *Québécois*! Of course, there would be the Russians, aiding what Hardy termed the "commie-simps" allying with the separatists — 8,000 Soviet "tourists" flown in, with ASU-85s disguised as golf carts. The whole idea was conceived slightly more seriously than *Space: 1889*, but not by much.

No one thought any more of that particular feedback proposal until the issue of *Strategy & Tactics* containing it finally inched its way across the 49th Parallel. At least one of our Canadian subscribers connected with the news media smelled a story. The Montreal and Toronto papers soon picked it up, and before we knew it, the wire services had ensured that *O Canada* was front-page news throughout the Dominion. SPI was soon besieged with calls from radio stations, magazines, newspapers, far more than in connection with any of our other efforts. While the stories were rather matter-of-fact, some Canadian gamers were, understandably, a bit embarrassed. But SPI, forging ahead as always, decided they could hardly *not* do the game after all the free publicity it had received. So, before the feedback results (which were eventually to prove rather lukewarm) were in, the design work on *O Canada* commenced.

There were a few problems. First Terry Hardy was rewarded for his R&D efforts by being sacked. This removed the original designer. Then, the copyright on the use of the game title *O Canada* was held by the Canadian Government, and they were not too likely to grant permission. So the game had to move on with a new designer and a new game, *Canadian Civil War*.

The game had problems with the original design. It was very sketchy — some ideas flying in loose formation. In such cases, the developer usually puts the ideas into a working system. Here, unfortunately, the first developer was untried and inexperienced. He also could not write to save his life. (He was also eventually sacked.) Whether the original design was worthwhile or not is uncertain. What is certain is that the first drafts of the rules were gibberish. I found them as comprehensible as a Sanskrit telephone directory. When I was asked to explain on Canadian television how the game was played (that was an occasion of Canada's 110th Anniversary celebrations), I had to make up the rules as I went along. Those rules actually weren't bad, and bore, in fact, a more than passing resemblance to *Quebec Libre* — another example of great minds thinking alike, or fools seldom differing, depending on your point of view.

One fact that made *Canadian Civil War* difficult to explain was the high level of abstraction. SPI's political game designs have, on the whole, been more abstract than their purely military ones, as a survey of the trends in *Origins of World War I*, *Origins of World War II*, *Russian Civil War*, and *Plot to Assassinate Hitler* will bear out. The high level of abstraction tends to be counter-productive by imposing an additional mental requirement of visualizations on the player. The player in any game must make the mental leap of visualization if he is to understand what he is doing — that moving the nice white-on-black Panzer division counter down the clearly printed road actually means long traffic jams, endless convoy driving, and dust-covered MPs sweating at crossroads. Wargame mechanics can be symbols, for they stand for things in the real world. This is how we attempt to recreate human events with cardboard. In *Canadian Civil War*, the mechanics are so convoluted that they make it hard to find their real-life equivalents. What are we to make of stacks of the Prime Minister and several Provincial Premiers going around to the various boxes on the *Canadian Civil War* map? I have this horrible vision of them all stumping in a taxicab. Similarly, the way politicians "seize" an issue and then end up lugging it around like a destroyer towing a torpedoed tanker involves a higher level of abstraction than the average gamer is used to, and perhaps a higher level than warranted. I believe from my own experience with games such as *Air War* and *To the Green Fields Beyond* that, regardless of how complicated it looks at first glance, the most realistic solution is usually the most understandable. It is when the designer seeks to compromise and create mechanical short cuts and short-hand for real-world facts that he threatens to reduce the effectiveness of the message he is trying to convey. And I fear that this is one of the reasons for *Canadian Civil War*'s not receiving, upon publication, the popularity it deserved. Indeed, the same might be said about most of the political games from SPI.

Quebec Libre is designed by Stephen Newberg, a former U. S. Navy officer who now lives amongst the forests and salt winds of Nova Scotia as the head honcho of Simulations Canada. Unlike *Gamma Two*, Canada's previous, and unsuccessful, entry into the conflict simulation field, *Simulation Canada*'s output has not been oriented toward Canadian topics. *Quebec Libre* was thus of great interest: It would show how Newberg visualized his adopted country, its workings, and the potential of its dissolution.

Newberg obviously sees Canada not as an entity, but as a confederation, a collection of regions and provinces each competing and cooperating within the federal structure to achieve its own objective. *Canadian Civil War* presents a contrasting model, dividing its forces up along the political spectrum like so many wavelengths. There is no "correct" answer as to which model is valid. Pierre Trudeau seems to hold the *Canadian Civil War* model: a single nation, with its divisions those of party politics. Joe Clark, who for a short time displaced Pierre Trudeau, appears to view Canada more along the lines of *Quebec Libre*.

The *Canadian Civil War* view of Canada is essentially a political rather than regional creature, with four factions making up the traditional left-to-right spectrum of Canadian politics, from staunch Federalists to violent Separatists, is not without validity. In *Quebec Libre*, the Ontario player also plays the role of the Federal Government. In a parliamentary democracy, the concentration of population equates directly to political power, of which Ontario has the most, as well as the clout of most of Canada's financial and business communities — so this is basically valid. But the different concepts of Canada are not a case of the blind men and the elephant but, rather, stem from the different intent and focus of the two simulations. *Canadian Civil War* is, as its name should tell you, concerned first and foremost with the potentially explosive separation issue. All mechanics are applied to this end, and other issues built around it. *Quebec Libre* is rather a simulation of all of Canada, how it functions (or doesn't), and the Quebec issue is only one of many. Newberg stresses the disparate goals of the regions through cunningly constructed victory conditions. For example, the player running the Maritime provinces, where unemployment is endemic, will want to keep tariffs high to create Canadian jobs, even if this is not cost-effective on purely economic grounds. The wealthier Ontario

player, getting his victory points from commerce and raising the standard of living, wants free imports to accomplish his goal. But the provinces must cooperate as well as compete. The west must supply the energy the rest of the country needs; the prairie provinces, of course, must provide the food; and the other provinces are the markets which the producers need. The player soon adopts an attitude toward the other provinces of "I can't live with them, but I can't live without them."

Of course, victory conditions of such sort are hard to obtain, and may appear mundane to the less cerebral type of wargamer who is used to accomplishing more dramatic objectives — such as nuking Moscow. "You want to reduce unemployment? Alright, I reduce unemployment. Everybody work, starting *now!*" The "savage wars of peace" have rarely had the popularity of the more bloody sort in game form.

Quebec Libre is a valid, complete lesson in Canadian geographic-economic-political realities, which is what it set out to be. **Canadian Civil War**, however, is not as successful in its study of the separatist issue. This is because of the mechanics and the extreme emphasis on a set of "State of Emergency" rules that involve calling out the militia and the Army in a strange manner — although nice counters are provided for the complete Canadian Order of Battle. **Quebec Libre** treats the use of force much more simply: If the Ontario player (wearing the Federal Government hat) decides to keep Quebec by force from leaving the Dominion, he can do so — but he will then have to strive hard to overcome the split in the body politic he has tried to prevent. His victory conditions become much more harder; those of the *Québécois*, much easier. This is probably a much more realistic assessment of the potential for conflict in Canada. While violence is possible in Quebec — remember the Montreal Police strike, — those waiting to see the Winnipeg Grenadiers and the *Regiment La Chaudière* going at each other with the fury they once reserved for the *Waffen-SS* are going to be sadly disappointed. Montreal will not become the Beirut of North America, not even the Belfast. **Canadian Civil War** has its validity undercut by the emphasis on a set of rules for an armed solution of the separatist problem, rules that do not work effectively and unduly stress the military option. This is undoubtedly a hangover from the game's carefree beginnings.

One respect in which **Canadian Civil War** outshines **Quebec Libre** is integration of information. **Canadian Civil War** includes a reprint of the *Strategy & Tactics* article on the Canadian situation. (It even includes a two-page description of the game in quite passable French!) Most Americans know next to nothing about Canadian politics. Can you name any Canadian politicians aside from past and present Prime Ministers and the inevitable M. Levesque? Did you know that the Canadian Senate is closer to a fossilized version of the House of Lords than to the United States Senate? Do you know what the Governor-General is and what he does? While such information is not required to play either game, it makes the learning process much more effective. The article with **Canadian Civil War** will not answer all such questions, but it gives the player a background briefing that enables him to play more fully and intelligently.

Quebec Libre, in contrast, presents only a few notes for background. The players must extract the information from the game itself — but there is a lot there to be extracted. As *Simulations Canada*, despite its name, deals with a largely American audience, it would have done well to expand on the textual material.

Quebec Libre is a successful attempt, on the whole, to deal with a difficult subject. Its closest cognate is SPI's *After the Holocaust*, another lesson in economics and politics. **Quebec Libre** is a much more mature, meaningful, and understandable study of the Canadian situation than is **Canadian Civil War**. The latter is not the "turkey" it is often touted to be, but it never reached its full potential. The separation issue cannot be seen out of the context of the rest of the Dominion and of Canadian history. History in Quebec, in *la cité*, in the farming towns with their lofty church spires standing over the fields, is a very real thing. The *Québécois* separatists are seeking to undo the effects of a battle — the Plains

of Abraham in 1759 — the same way the Fenians sought to undo the results of Boyne, 1689; or the Boers, reverse Capetown, 1806. Whether this will mean more battles, more long and bitter memories, is uncertain. But if our simulations are valid, they should give us some idea of what the actors think and how the future may resolve itself, in Canada as elsewhere.

Canadian Civil War Designer's Notes by James F. Dunnigan

The chief impetus for designing **Canadian Civil War** came from Terry Hardy (for years our token WASP, Republican, Harvard man, football player, and, since his departure from SPI three years ago, a member of our Board of Directors; this makes him my boss, thus assuring my approaching this story with proper decorum). His family goes way back to before the American Revolution. Unfortunately, his folks chose the wrong side and were thus forced to decamp in haste for Canada after the war. A few generations later, many of the Hardys wandered back to the States. But large segments of the clan remain in Canada, and annual reunions are held. Inspired by his constant contact with Canadian politics — not to mention no little emotional involvement — Terry thought the ongoing situation a perfect topic for a game. The proposal did not make it in the feedback, but the response from Canada was huge. And we hadn't done our "Editor's Choice" game for the year yet. We decided to take a chance on romance and do the **Canadian Civil War**. Terry, when faced with the actual prospect of designing the game, pleaded that his personal convictions concerning Canadian politics prevented him from doing the job with the proper professional disinterest. There being no other volunteers, I took on the task. A crash course in Canadian politics (including reading a Canadian daily paper for six months) followed. More importantly, I relied on a number of Canadian gamers for technical and playtesting assistance. It was a truly international project. I also enjoyed playing the game.

There is not much more I can say about the design beyond what was said in the games Designer's Notes, excerpts from which are reprinted below.

The title for this game was obtained from a column in a Canadian newspaper (The Ottawa Citizen) in which reference was made to a uniquely Canadian "civil war" currently raging over the Quebec separatist issue. A "civil war" in which no blood would be shed because Canadians have developed a political system which allows for a relatively bloodless method to resolve "civil war." This game attempts to simulate that process. The game is not concerned solely with the issue of Quebec separatism, but rather with the fundamental issues implicit in the Canadian Confederation and its political way of life. The game takes a little getting used to, but then so does Canadian politics (even for most Canadians). Being a multiplayer game, much of the game's dynamics will come from the interaction between the players. The following notes attempt to explain the connections between reality in Canadian politics and reality as it appears in this game.

Political Power and Constituencies

The game clearly shows that political power is not just the "will of the people." The voters in the ridings (voting districts) are represented by the playing pieces from the provinces. These represent not only the Members of Parliament, but also the political organizations back in their ridings. This is how we can justify the constituency playing pieces "changing their colors." This does not represent so much the member of parliament changing political allegiance (a rare event). The voters, however, have been known to change their preferences — oftentimes rapidly and unexpectedly. Therefore, the game reflects this.

Contesting and Crises

In the game, the chief means of resolving political conflict is by means of "contesting" control of an "issue." Now all of this is somewhat artificial, but the basic idea is sound in that political power comes from convincing people that your way is best. This conviction is not arrived at solely

through the exercise of sweet reason. A certain amount of political muscle is usually exercised. The undertaking can often be rather loud and definitely not for the thin of skin. Thus we have an issue being exposed to "attack" by other groups when said issue is forced into a "crisis" situation.

It's In The Cards

The deck of cards represents the many unpredictable and uncontrollable events which make politics the imprecise "science" that it is. For the most part, the cards represent unexpected opportunities, either for being able to create a crisis for a particular event occurring (or having it in your power to cause it to occur). A dip in the economy, for example, could make some economic issue(s) vulnerable to being made into a crisis. And once this issue is in a crisis state, some other political group can jump in and take control away from whomever currently has it. A bit simplistic, but at the same time realistic and not overly complicated.

The Political Opportunity Phase

This is the most important phase in any player's turn. It is during this phase that a player attempts to use his Political Opportunity Cards to strengthen the position and number of his Pieces and place his opponents Pieces in dangerous positions — the Crisis Zone for instance. This is also the phase in which a player's political action comes into closest play. A player must be able to prod, cajole, or force other players to support him when he wishes to protect himself from being placed in dangerous positions by the play of Political Opportunity Cards. This means that he has to make it advantageous for a player to protect a potential opponent, which is not as difficult as it sounds, since *he* may need support sometimes, and he will need you then as much as you need him now.

Also, the players will find that there are certain cards that work very well in sequence, particularly if you find that a player has most of the Issues you need to fulfill your victory conditions and win. If you hold the cards that change the allegiance of most of his Pieces, then it can be very difficult for him to hold on to those Issues that you need. I suspect that anyone who is good at poker will excel at this game.

Politicians, Winners, and Losers

The player who wins this game will not necessarily be the best game player. Winning or losing this game does not lean upon absolute mastery of the game mechanics — they are very simple — but rather upon the manipulation of the other players. The only way a player can protect himself from unwanted crisis is by gathering votes from other players (I dare any player to go after Constituencies in preference to Issues). The best way to do this is to make it look as though you are everybody's friend, until you all of a sudden realize that you have all the Issues you need to win.

Rules as Law

As you have probably noticed, the rules for *Canadian Civil War* contain many loopholes. This is intentional. In order to understand the intent, one must realize that the situation which the game attempts to simulate is not mechanical, physical or particularly well defined. For example, when a 'Crisis Industry' or some such occurs, what does that represent? Well, it could be any one of an almost endless variety of things. The party of the player who is playing the card stirs up a political stink, or a journalist writes an article using heretofore classified information...

Once the players come to realize and accept that the game is attempting to simulate, through its mechanics, a very fluid and multivariate situation, it is a lot easier to live with the uncertainty generated by the lack of precise definition in the rules. This is not to say that anything that seems unclear should be ignored, rather a great deal of attention should be paid to anything that could, through invocation to the Settling Disputes Rule, turn an Issue or a Piece. Dispute settlement is not encouraged in the rules as a joke. It is perhaps the most serious rule in the game. Its use allows players to, quite literally, push their line or interpretation of the rules, which is, after all what politics is all about.

Perhaps one of the most unrealistic rules in *Canadian Civil War* is the National Emergency rule — not that a National Emergency would not proceed as outlined, but rather in that the individuals in power in Canada today would probably never countenance such a thing. They respect the order of things far too much. However, four players sitting around a table attempting to (as it were) cut each others' throats are not going to be quite as queasy about making that last, desperate bid for victory, even if it means the destruction of the long established hierarchy.

After playing *Canadian Civil War* a few times, it will become apparent that, through proper manipulation of the rules, it is a player's ability to act with grace, not brute force, that will enable him to come out the victor.



Quebec Libre Designer's Notes by Stephen Newberg

I have very little in the way of disagreement with David Isby's comments on *Quebec Libre*. To touch on just one or two of his points, I personally feel that five, rather than six, players make for the best game. In this case, each area except the Northern Area (the Yukon) and the Northwest Territories is controlled by an individual player, and the Ontario player (in his role of representing the Federal Government) controls the Northern Area. This most closely models reality, and eliminates the one player who has least to do.

Quebec Libre's lack of textual material to explain some basic facts of Canada and the Canadian system to non-Canadian players is a more cogent point and brings up the reason for the existence of the game. Simulations Canada is a company in a rather unusual position. Of the English speaking peoples who are Simulations Canada's main market (Canada, the United Kingdom, and the United States), Canada accounts for only a very small percentage. This is not really a healthy situation since, in effect, other countries' custom laws control our export market and hence our very existence. As it happens, the United States' custom laws are very lenient. For a buyer in that country to get a game from us, he just orders it by mail and has it reasonably promptly delivered to his doorstep by the postal system; no customs are involved. For those in the United Kingdom, matters are not as easy. Because of currency restrictions left over from World War II, the buyer has to go through various hassles to get Canadian dollars to pay for the game, and the inherent slowness of overseas delivery means he has to wait a good deal longer. And when he receives the game, he gets hit for custom duties, to which printed matter and games are subject in the United Kingdom. Of course, this adversely affects our mail-order sales to the United Kingdom — and the same could happen if, at any time, the U.S. Government changed the import laws.

With these considerations in mind, we thought it would be a good idea to expand our domestic market, and *Quebec Libre* was how we went about it. The game is a natural for the Canadian market, being on a Canadian and contemporary subject. Interest should be at a peak this year, in view of the Quebec Sovereignty Referendum. So the game was intended to introduce Canadians to simulation gaming and to the only company in Canada currently producing such simulations. We never expected *Quebec Libre* to be a seller outside of Canada, and therefore did not put in Canadian background material, which Canadians supposedly are familiar with and would have found dull at best.

Well, perhaps we should have. *Quebec Libre*, despite excellent reviews and good publicity, has not sold well to the general public. (The game was advertised in the *Financial Post* and received a press notice in *Macleans*, the Canadian equivalent of *Time Magazine*. We even sent copies to Prime Ministers Trudeau and Clark as well as to Quebec's Premier Levesque. Trudeau and Levesque found it "interesting" while Clark, true to form, thanked us but expressed no opinion.) Where the game has sold well is to educational institutions, universities, and schools — where more background material would have served a good purpose. *Quebec Libre* has apparently found a home as a simple model of Canadian political and economic dynamics in the classroom. For this, at least, I am happy. Perhaps with the more prominent notice the game is now receiving in *F&M*, more gamers will be willing to give it a try. Those who do might find that the challenge of making an economy run in the face of political opposition can be as enjoyable as knocking out a *Panzer* regiment.



NARVIK

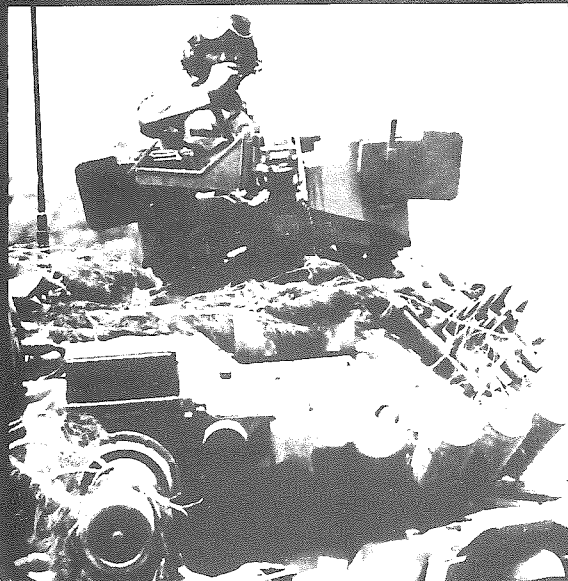
Originally released in 1974, Narvik has proved over the years to be one of GDW's best games. As part of the ongoing *Europa* project, Narvik accomplishes the twin tasks of portraying the 1940 campaign in Norway at battalion scale and providing complete data and components for integration with the *Europa* series. This new edition clarifies and mildly revises the original rules, refines the maps and counters, and provides a sturdy, attractive box for storage. Narvik now contains two full-size 22x28 maps in *Europa* colors and three counter sheets amounting to some 700 units representing German, Norwegian, British, French and Polish troops. Game scale is four days per turn (totalling fifteen turns, from 9 April to 6 June), *Europa*-standard 16 miles across each hex, and units of company and battalion strength; organization and command control rules allow units to form regiments. Combat is handled by entering an enemy occupied hex. The air system utilizes squadron level units operating generally under *Europa* rules, including carrier-based aircraft and airfields on frozen lakes. Other rules cover the naval campaign, trucks, Norwegian artillery stores, and unit breakdowns. Special units include *Kriegsmarine* He115 float-planes, three British aircraft carriers, and German destroyer crews converted to infantry battalions. *Europa*-scale units include the entire armed forces of Scandinavia. **Boxed, \$14.98**

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Volume 2 - Number 1

The Grenadier

Wargaming Quarterly



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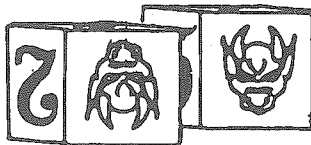
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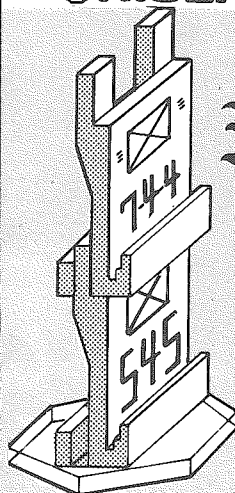
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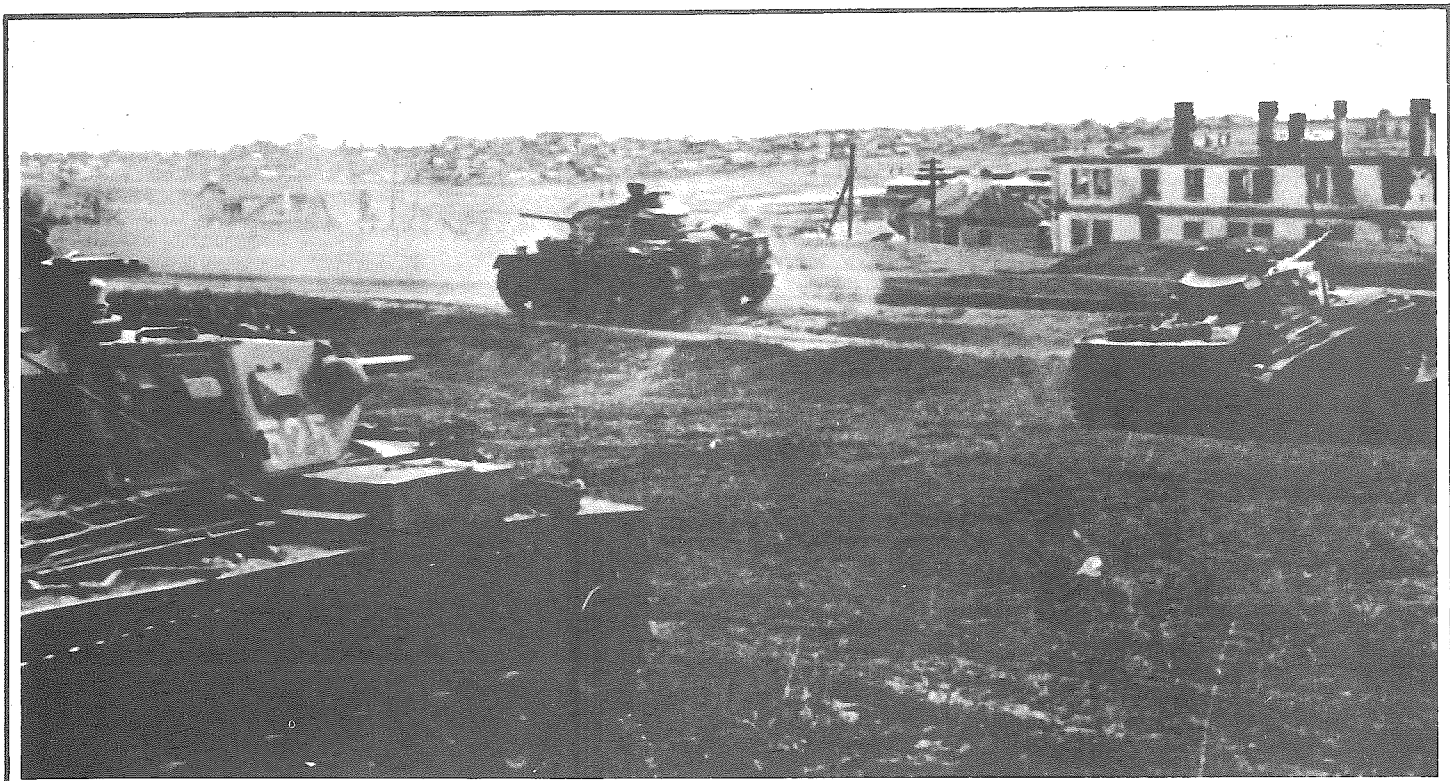


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HISTORY'S BITTEREST BATTLE
**STREETS OF
STALINGRAD**
CLOSE-UP
BY GARY CHARBONNEAU



STREETS OF STALINGRAD

Phoenix Games
12180 Nebel Street, Rockville, MD 20852

Design: Dana Lombardy

Combat System: John Hill

Research: David Parham

Topic: German onslaught on Stalingrad, September-November 1942

Size: Two maps 25x37 and 25x30 inches, 2160 counters

Scale: Company level, 300 meters per hex, 1 day per turn, 12 scenarios of different lengths and sizes

Game System: Alternating player phases with two movement segments and optional combat after each; live-or-die combat system with defensive and offensive fire; artillery support, unit integrity, observation, leaders, air support, supply, weather

Complexity: Moderately high

Price: \$39.95 (boxed)

Solitaire Playability: Good

Published: March 1980

Suitability for Postal Play: Fair (would require extra mailings for defensive first fire, or modification of combat system)

Although most observers would identify the Battle of Stalingrad as one of the decisive turning points of the Second World War, and although Eastern Front games have long formed a staple in the average wargamer's diet, the battle has received remarkably little attention from wargame designers and publishers. SPI's *Turning Point* (1972), a division/corps-level game, is long out of print. Two years ago, SPI produced *Drive on Stalingrad*, a division-scale analysis of the entire 1942 German offensive in southern Russia. The game met with somewhat limited success (see *F&M* #11). This year, SPI has favored us with another effort, *Battle for Stalingrad*. Designed by John Hill, of *Squad Leader* fame, it focuses more narrowly on the fighting for the city itself. A game of similar scope but of much greater size and detail is *Streets of Stalingrad*, newly released by Phoenix Games.

Designed by Dana Lombardy and based on research by David Parham, *Streets of Stalingrad* resembles *Battle for Stalingrad* in a couple of interesting respects. Its analysis of the battle covers approximately the same geographical area (the city of Stalingrad and its immediate environs) and the same time period (mid-September to mid-November 1942). It also bears some of the familiar hallmarks of a John Hill design, for although the design is that of Mr. Lombardy, he freely acknowledges that the combat system which forms the heart of their game was adapted from that used in Mr. Hill's *Battle for Hue*, which appeared many years ago in the pages of *Conflict*. Mr. Hill certainly does not seem to view this as plagiarism, since he provided a portion of the commentary accompanying the Phoenix game.

Such similarities aside, comparing the SPI simulations with that brought out by Phoenix would be rather like making the proverbial comparison between apples and oranges. *Battle for Stalingrad* appears to be a typical commercial product, in no way out of the ordinary. *Streets of Stalingrad* is a large, colorful, and detailed treatment of the battle which, despite its high price tag, is scarcely likely to generate enough income to recompense its creators for the enormous amount of labor and research which so obviously went into it.

Components

Even if one were to confine one's comments to physical appeal alone, *Streets of Stalingrad* would have to be considered a truly impressive effort. Most of those who have seen the game have been especially pleased by the map. Covering the area from just north of Rynok south through Kuporosnoye, and from the Volga River west to Gorodishche and Alexandrovka, the board depicts the city which sprawled along Russia's great river for a distance of almost fifteen miles, on a scale of 300 meters to the hex and in considerable detail. The designer's notes assert that the map was based on German aerial photographs, and indeed, individual buildings are readily discernible, at least in the suburbs. The

decision to opt for realism rather than abstraction in this case does lead to a few instances in which the gamer will want to inquire whether there are really enough structures in a given hex to qualify it as a "built-up" hex for purposes of movement, combat, and victory conditions, but fortunately such ambiguous instances are not many. In the city proper, the detail of individual buildings is lost in a block pattern which, at first glance, might appear to be nothing but an artist's convention. A comparison of this pattern with historical sources reveals, however, that it is an approximation of the actual grid layout of the city's streets. The only question that remains is how close this approximation is to reality.

A comparison of the *Streets of Stalingrad* map with one shown in Janusz Piekalkiewicz, *Stalingrad: Anatomie einer Schlacht*, reveals several small discrepancies in the Red Square area in the center of the town. In particular, the so-called "Nail Factory" (actually a warehouse) is shown on the *Streets of Stalingrad* map at the northeast side of Rail Station #1, whereas Piekalkiewicz shows it near the southeast side of the station, a difference of about four hexes. One suspects that Piekalkiewicz is correct, since accounts of the fighting have the defenders retreating from the factory through Red Square. On the other hand, Piekalkiewicz is one of the sources cited in the game's extensive bibliography, so the designers must have been aware of the discrepancies, and have good reasons for them.

The point should not be belabored, since it really amounts to nit-picking. While the map may be accurate in one or two minor respects, its overall depiction of the city is both accurate and detailed. One only wishes that the designers had identified even more points of historical interest than they actually did. The "Specialists' Houses," the "L-Shaped House," and "Pavlov's House" ought to have been labelled, since all figure prominently in accounts of the early stages of the fighting.

If the *Streets of Stalingrad* map is attractive, the counters are even better. They are the same large size (5/8 inch) as the counters used in *Panzerblitz*, and, although they are a bit thinner than most wargame counters, they are sturdy enough and in no way difficult to handle. They are printed in the basic uniform colors of the two sides, *feldgrau* for the Germans and khaki for the Russians. This is a nice touch, if occasionally problematic: Because modern military uniforms are meant to camouflage their wearers, there is a slight tendency for German units to blend into the woods; and for the Russians, into the tan open terrain and suburb hexes. Invisibility seldom becomes total, however; again, I am nitpick-ing.

Perhaps the most interesting thing about the counters is that the symbols printed on them are not the modified US Army symbols which have been taken as a wargaming standard since the early days of Avalon Hill, but rather the symbols actually used by the *Wehrmacht* and the Red Army at the time. Although this requires gamers to become familiar with not one, but two new unit symbols, it does not take long. The effect on the flavor of the game is positive, and the players have an opportunity to learn something besides.

The graphics of the rest of the components fully measure up to the high standards set by the map and the counters. The box art is very attractive and may well sell a few games all by itself; OSG's *Napoleon at Bay* is the only game on my shelf with a nicer box. The rules contain a number of contemporary photographs. Photographs are also used on the backs of the Russian and German "Thumbnail Guide" cards to illustrate what a few key pieces represent. This really was not necessary, but it does help to transport the gamer back to those crucial days in the fall of 1942 when the fate of the world was being decided along the banks of the Volga. Similarly, photographs on the Terrain Effects Chart help to illustrate what the various types of hexes are supposed to represent in real life.

Finally, any discussion of the *Streets of Stalingrad* components must include a thank-you to the publisher for including a sufficient number of small ziploc bags to store all the unit counters. Not only that, but pre-printed adhesive labels were included to identify each of the bags. (Still, some people are never satisfied. A

friend of mine insisted on making up additional labels to identify each of his German units by its heraldic crest as well as its symbol!)

Rules

Streets of Stalingrad is intended, as John Hill has declared, to be "the first truly playable 'monster'." Whether it is really the first game of its scope to be playable can be debated, but the fact that it is playable certainly is beyond question. Nevertheless, one should not expect to be able to sit down and play out the 55-turn campaign game in an evening. That would probably take several months of weekend play, and even then it would be helpful to have about three people on a side to share the workload. However, many of the scenarios can be played to a conclusion in a few evenings without combat fatigue overwhelming both players, something which cannot necessarily be said about some other oversized games.

The game could have been made still more playable if the set-up procedure could have been made a bit smoother. The labels provided for the ziploc bags impose a certain order on the counters, but that order does not necessarily correspond exactly with the orders of battle in the scenarios. Many units have subordinate formations attached, and hunting through the ziplocs for the subordinates can be something of a chore.

The rules are divided into two separate booklets, one for the basic version and one for the advanced version. The total amount of text in the two sets of rules combined is about 32 pages, including examples of the play. This puts *Streets of Stalingrad* on a par with a number of other monster games, and means that it is certainly not a project for the novice. However, the rules read quickly, and upon superficial examination appear relatively clear. This latter impression is somewhat misleading, since there are a number of ambiguities and *lacunae*, and a good many cases in which a careful study of the examples is needed to puzzle out the designer's intent. Perhaps the errata and question and answers module included with this article will solve many of these problems.

The prime reason for the playability of *Streets of Stalingrad* lies in the simplicity of the game system. The game adopts a principle popularized in *Squad Leader*: a single, simple combat results table, coupled with a large number of possible modifiers for each die roll. Mastering the game depends, therefore, to a considerable extent on learning how to apply the modifiers, which include such factors as terrain, leadership, and unit type. Once that is done (and learning comes quickly), players are free to push pieces without the necessity of shuffling through piles of paper to consult this or that table. The Combat Results Table itself is brutally direct. There are only two possible outcomes of any round of fire combat: either the target is wiped out, or it isn't. Wholesale elimination of units is an unusual feature in a game of this size, and it may seem somewhat anomalous in a simulation of what was essentially a battle of attrition, in which units tended to get worn down over a period of days rather than slaughtered outright, but it works well enough, and it saves a lot of bookkeeping.

While the simplicity of the Combat Results Table might appear to be something of a throwback to an earlier and less complicated era of wargaming, the basic mechanics of combat offer some interesting new twists. The game uses a dual-impulse move sequence. Units are allowed to move in both impulses, but they can move only half as far in the second impulse ("exploit movement") as they can in the first. Attacking units can shoot in only one of the two impulses. There is occasionally some difficulty in remembering which units had fired during the first impulse and were therefore ineligible to shoot in the second. I took some "Prep Fire" markers out of my *Squad Leader* game to mark such units and thereafter experienced no further difficulties.

Zones of control are of the rigid variety. Units must stop as soon as they enter one. However, zones of control do not extend into city hexes. Therefore, the defender in the city must have at least one reserve line behind his front in order to prevent the attackers from pouring through after blowing a hole only one hex wide during the first impulse.

The John Hill touch is very much in evidence in the rule for "defensive first fire." After the attacker has moved all of his units in either impulse, he announces which units he is going to attack. The units being attacked get to fire back first, but only at the units that are attacking them. Well-placed defending units will ordinarily be located in some kind of covering terrain, where they will benefit from some kind of die roll modifier when they are fired at. Attacking units being subject to first fire never receive such a modifier. Thus, despite their qualitative edge, the Germans are going to suffer heavy casualties trying to take the city, since they are going to have to expose themselves to a lot of first fire.

In the basic game, all units have a range of one hex. In the advanced game, some units can fire at considerably greater distances. This tends to hurt the Germans, because units in open terrain are subject to defensive fire even if they don't attack. This leaves many German units vulnerable to a considerable volume of defensive fire in the early phases of some scenarios, when the fighting is still going on out in the countryside.

Artillery is well-integrated into the combat system. In the basic game there are no artillery units *per se*. They are represented instead by "Indirect Fire Markers" which may be used in support of attacking or defending units. In the advanced game, counters for the batteries themselves are introduced. This renders artillery vulnerable to enemy counter-battery fire (or infantry attack, for that matter), and also makes it possible for artillery to be out of range. By way of compensation, the advanced game gives artillery some additional capabilities. The most useful of these is its capacity to "bombard" independently of other units. Bombardment may be used to try to destroy units, precisely like any other attack. It may also be used to "disrupt" units and keep them from moving. I have never used disruption in any of the games I have played, preferring to go for the kill instead, but there are undoubtedly times when it could prove useful.

The precise sequence of the attack phases is interesting. After the defender has executed his first fire and the attacker has removed any losses it caused, the surviving attacking units get to shoot. No odds comparison is made. The Combat Results Table is set up so that greater firepower raises the chances for eliminating the target, regardless of the strength of the defending units. The attacker selects one unit in each hex that he is shooting at, and rolls the die. If the target unit is eliminated, the same attacking units may then select another target and roll again, after first taking more defensive fire. The battle continues until either all the defending units in the hex are eliminated, or the attacker fails to eliminate a target unit in the hex during one of his attacks, or the attacker decides to call off the attack, presumably in order not to risk any more defensive fire.

Most of the rules in the advanced game are "chrome," in the sense that they do not change the fundamental structure of the basic game. Nevertheless, they often alter in substantial ways the tactics imposed by the basic game. The additional artillery and range rules alone will make a scenario played under the advanced rules very different from one played under the basic rules.

The advanced Reserves rule gives the defender some capability of moving additional troops into a sector threatened by the enemy. The rule does not, however, function very well. The Russians need to have a leader unit available in order to move reserves, and they are short of leaders. The Germans do not need leader units to move reserves. In practice, the German player tends to use his reserve movement capability to move his entire line forward and to begin setting up the attacks he is going to make in his own player turn. A system of specifically designated reserve units such as that in OSG's *Dark December* (see *F&M* #20) might have been preferable.

The advanced rules also include a provision for retreat before combat, which seems to be rarely used. The rule requires that at least one unit in each hex be left behind to act as a rearguard and die in place. The Soviet front lines usually consist of single, unstacked units anyway, since stacking renders units more vulnerable to being massacred by massed artillery fires under the *Streets of Stalingrad* combat system. Thus, the Russians are

Continued on Page 32

Southern Part of Game Map

(See Battle Report)


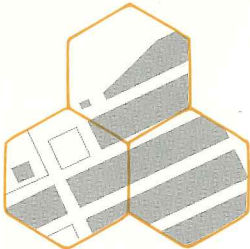
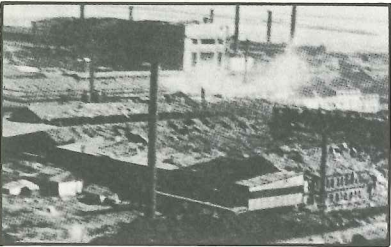
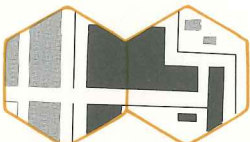

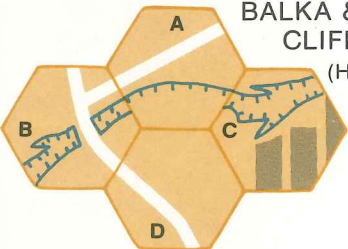

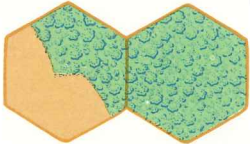

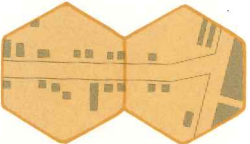

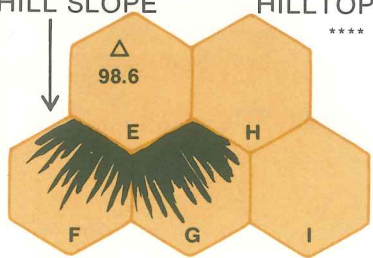
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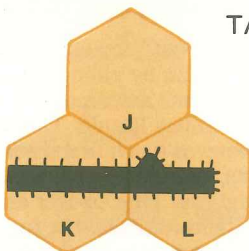
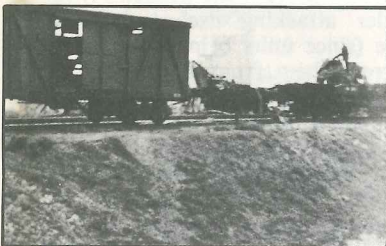
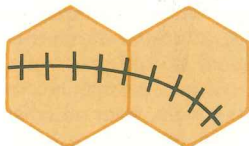

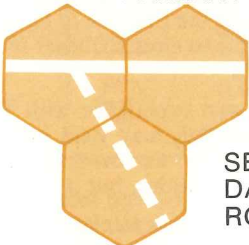
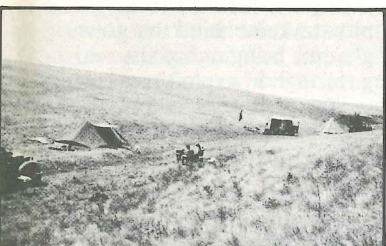


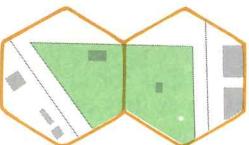
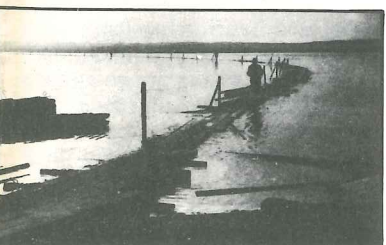

D. Parham



TERRAIN EFFECTS

HEX TYPE		Movement Factor Cost to Enter Hex		If Defending Unit is on this Hex*	
		Foot Unit MF = 8	Vehicle Unit † MF = 12+	Armored Unit	All Others
	 CITY (H)	1	3	NO EFFECT (Do not add or subtract from AF die roll.)	ADD TWO (+2) To AF die roll.
	 FACTORY & FORTRESS (H)				ADD THREE (+3) To AF die roll.
	 BALKA & CLIFF (H)	2 (To cross a balka over a road bridge costs ½ MF.)	NOT ALLOWED EXCEPT ON BRIDGE †† (To cross over a road bridge costs ½ MF.)	SUBTRACT ONE (-1) From AF or DF die roll for all vehicle units on a Bridge.	ADD TWO (+2) To AF die roll.**
	 FOREST (H)	1	3	ADD ONE (+1) To AF die roll.	
	 SUBURB & VILLAGE (H)	$\frac{1}{2}$	$\frac{1}{3}$		
	 HILL SLOPE HILLTOP ****	1		ADD ONE (+1) To AF die roll. Only if Defending Unit is on Hilltop (Hex E) and all attacking units are on hill slopes (hexes F and/or G). NO EFFECT On AF die roll attacking from F to G or G to H.	
		UPHILL (F to E or I to G) costs 2MF. DOWNHILL (E to F or H to G) costs 1MF.			

FACTS CHART (TEC)

HEX TYPE		Movement Factor Cost to Enter Hex		If Defending Unit is on this Hex*
		Foot Unit MF = 8	Vehicle Unit † MF = 12+	
	 <p>TARTAR WALL</p>	<p>TO CROSS WALL (J to L or J to K) costs 2MF. MOVE ALONG WALL (K to L) costs 1MF.</p>		<p>ADD ONE (+1) To AF die roll.***</p>
	 <p>RAILROAD</p>	<p>1 (Railroad Bridge over Balka costs all units 1MF to cross.)</p>		
	 <p>PRIMARY ROAD SECONDARY ROAD</p>	$\frac{1}{2}$	$\frac{1}{3}$	<p>NO EFFECT (Do not add or subtract from AF die roll.)</p>
		$\frac{1}{2}$		
	 <p>CLEAR</p>	1		
	 <p>CITY PARK</p>	$\frac{1}{2}$	$\frac{1}{3}$	<p>NO EFFECT If Defending Unit is on this hex. SUBTRACT ONE (-1) From DF die roll if Attacking Target Unit is on this hex.</p>
	 <p>VOLGA RIVER</p>	<p>2^{†††} (Only Russian Units)</p>		<p>SUBTRACT TWO (-2) From German DF die roll if Russian Target Unit is on this hex. ADD ONE (+1) To Russian AF die roll if any Attacking Unit is on this hex.</p>

Streets of Stalingrad (Continued from Page 28)

seldom able to take advantage of pre-combat retreats during the first impulse.

Other advanced rules cover such matters as flamethrowers, Molotov cocktails, bridges, minefields, fortifications, armored trains, snipers, immobilized tanks, and so forth. Even the advanced game minimizes logistics: German units can never be isolated, and Russian units need only trace a line of supply back to the Volga. There is a hidden unit (inverted counter) rule which I have not tried. A friend of mine who has used it recommends it highly, although he does not say that it makes the automatic victory rule practically impossible to implement. And, oh yes, there are the mine dogs. These hapless creatures were conditioned to eat under running agricultural tractors (the Soviet kind, with treads), with the expectation that in combat they would dash under German *Panzers* with anti-tank mines strapped to their backs and blow them up. The idea proved to be as ineffective in practice as it was ludicrous in theory, but it's in the game. I know that mine dogs were used in front of Moscow in 1941, but this is the first indication I have had that they were employed at Stalingrad. In the game, if a German tank unit attacks a stack containing a mine dog, the Russian player may use the dog in "defensive fire." This gives the Russians one chance in six of eliminating the tank, and six chances in six of eliminating the dog. *C'est la guerre*. Seriously, why mine dogs when we have no distinction between the protective capabilities of the various classes of tanks? Surely the latter should have been given higher priority by the designer than the former, even in a game about city fighting.

The advanced rules also include a few "what ifs." There are German commandos and siege guns (although it is hard to see how the latter could have been brought up when rail gauge conversion was still 150 miles behind). There is also a gratuitous provision for the use of the SS Division *Leibstandarte Adolf Hitler* — why only the Nazi "baddies," and none of the reinforcements the Soviets could have thrown in?

Tactics

One of the most admirable features of *Streets of Stalingrad* is that its fairly simple combat system creates an environment which is quite rich in decision-making possibilities. The Combat Results Table may be quite straightforward, yet it does not immediately suggest to the player the immediate solution to every problem. The first-generation Avalon Hill CRT virtually spoke out loud: "Get 3:1 and you can't lose. Get 5:1 and you can't be hurt. Get 7:1 and you can't miss." That of *Streets of Stalingrad* provides no such pat answers. You know that the more firepower you pile on, the more likely it is that you are going to obliterate your target, but, except in a bombardment situation, the target is still going to get to shoot back. So, brute force alone is not enough to prevent friendly losses. It should also be obvious that the more factors you use for firing into a given hex, the fewer other hexes you are going to be able to hit. As the Germans, if you select too narrow a sector on which to attack, the Russians may be able to use reserve movement and plug up the holes. If, on the other hand, you choose to attack on a broad front, the force behind any one of your many blows will be dissipated. In addition, a broad-front offensive, if not conducted with care, could end up exposing more units to defensive fire, causing German losses to multiply. The question of a broad front versus a narrow one is probably the most interesting on an operational level that the game has to offer.

Several of the scenarios begin with the Russians holding a defensive line on the outer approaches to the city. They have a lengthy perimeter, and they cannot defend in depth. Eventually they will have to fall back into the city, where the cover will be better and the line shorter. However, they can nevertheless make the German pay his pound of flesh even in the countryside if they take care to cover all the available approaches to the covering terrain. This will force the attackers to spend a turn or two out in the open, where they will be subject to considerable defensive fire.

There are two different schools of thought as to how the Germans ought to go about attacking once they reach the city — the "broad front" and "narrow front" schools referred to above. The

proponents of the narrow front would suggest that the thing to do is to mass the artillery to blast a hole clean through the Russian lines, no matter how deep they are. This usually means that much of the artillery has to be "blind fire," not spotted by friendly units or observation posts. Naturally, blind fire has to pay a significant die roll modifier penalty. However, the advocates of the narrow front argue that this inefficiency really does not matter. If the hole can be made during the first impulse, the Germans can move through it during exploit movement and threaten the adjacent Russian forces with isolation.

"Broad front" strategists contend, on the other hand, that the game is won by killing Russians, not by seizing ground. When all the Russians are dead, the ground can be taken without a fight. The Combat Results Table is so constructed that it takes about ten times as much firepower to give you four or five times as much chance of killing your target; so the broad fronters say, why not scatter your attacks over as many hexes as possible? This reduces the firepower available for any particular attack, but you get so many more attacks, so many more bangs for your buck, that Russian losses ought to be higher. To prevent the Russkies from firing back effectively, consider attacking exclusively with artillery during the first impulse (since units being bombarded cannot retreat, it will also prevent them from getting away). Twelve barrages at minimal odds should gain you two hexes. Occupy those two hexes during exploit movement and use your exploit attack to widen the breach. The extra hexes you have just occupied should give your attacks additional leverage, enabling you to attack a single hex on a front of three hexes instead of two. Alternatively, your units which have broken into the Russian first line may be used to assault the second, which often includes mortar units deployed there to help protect the first line with indirect fire. An attack on the second line suppresses this fire and enables the first line to be hit with less risk. With luck, you should be able to clear six hexes in breadth instead of, say, four hexes in depth.

My own experience with the game suggests that both of these approaches may yield surprisingly similar outcomes in the long run. The narrow-front strategy produces some memorable pitched battles, but it does not seem to produce superior results.

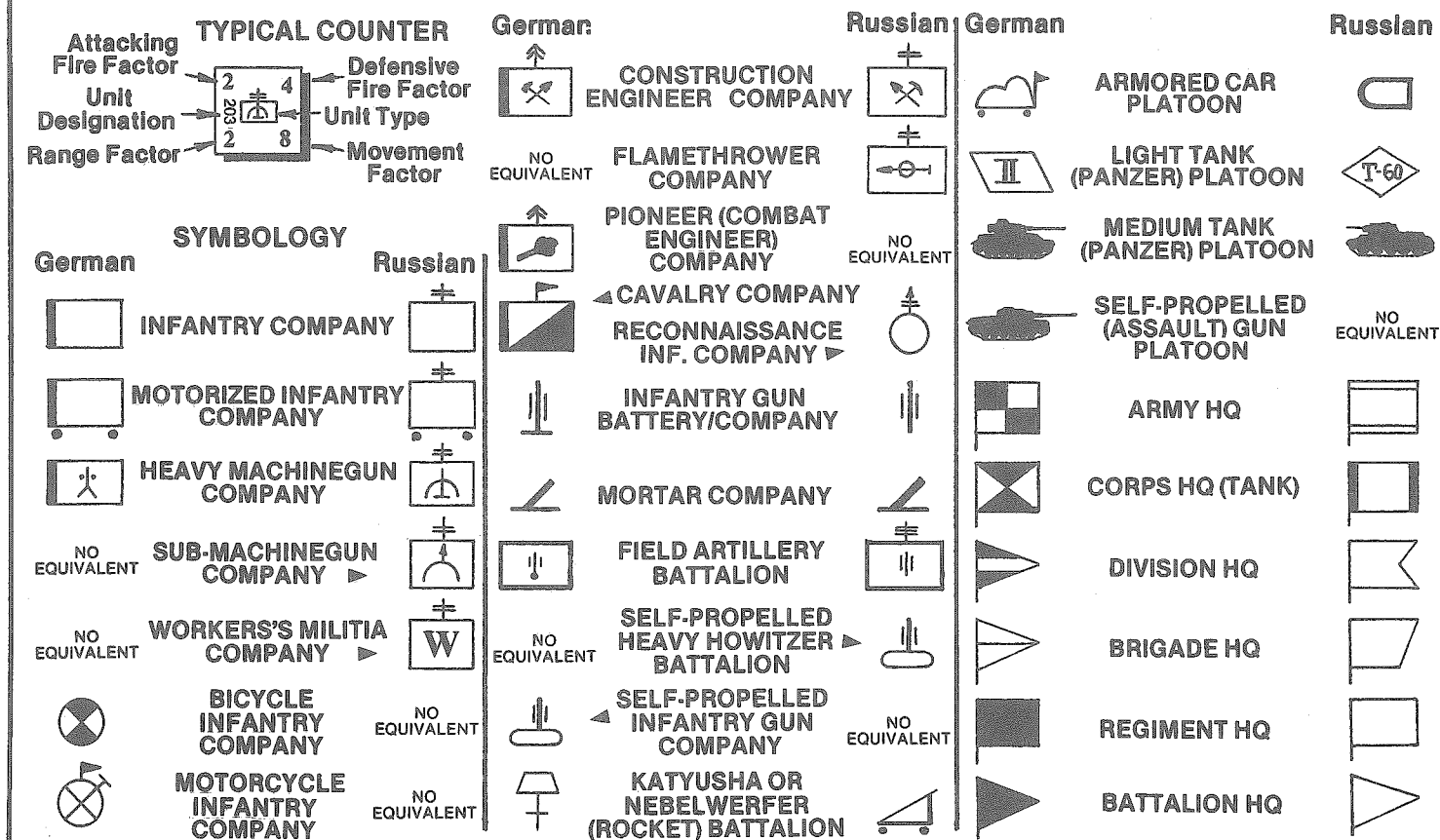
Dr. Bill Sanders, chief playtester of *Streets of Stalingrad*, suggests in his official playtester's notes that the best Russian defensive strategy is a three-deep line, with a single unit in the front line to absorb the artillery attacks, two units stacked behind that to ward off the ground assault, and a single unit bringing up the rear to prevent the Germans from moving through in exploit movement. This analysis is certainly correct as far as it goes, although the Russian player should realize that in many situations he is simply not going to have enough troops to afford the luxury of three lines.

About Russian offensive tactics there is not much to be said. The Germans have as much firepower in the defense as they do in the attack, if not more, and they don't have to worry about the die roll modifier for terrain. If the Germans commit their artillery, most Russian attacks are going to get blown away without really accomplishing anything. If the game has any real faults, this may be it. My impression of the battle, based on secondary sources, is that the Russians held ground by retaking it. In the game, they should rely on defensive fire to kill Germans, and, when they are driven out of any but the most crucial hexes (Mamayev Kurgan, a fabulous spot for artillery observers, is one of these), yield as gracefully as they can.

Evaluation

Streets of Stalingrad is certainly no game for someone completely new to wargaming. It is just too big and bewildering for that. Fortunately, there are nine different scenarios (not counting "what if" modifications), some of which are small enough to be played by almost any weekend grognard. East Front aficionados will want to add it to their collections for its information content alone. The accompanying historical commentary is among the most lucid I have ever seen in any game. The German order of battle was derived from primary source documents as well as the inevitable Tessin, *Verbände und Truppen der deutschen Wehrmacht und Waffen-SS*. The Russian order of battle appears

COUNTER INFORMATION



Sample Scenario: *The Grain Elevator*

The victory conditions award the German player one point for every Russian unit in the dead pile at the end of the game, and one point for every built-up hex (city or suburb) that he takes. The Russians get two points for each German unit killed, and two points for each built-up hex retained. The Germans need a 2:1 edge in victory points to win a marginal victory, 3:1 for a decisive. The German objective will, therefore, be to take as much of the city as possible, while keeping losses as low as possible. The Russian objective is, of course, to thwart this German aim, but since the battle for the grain elevator, the principal landmark in the southern city, historically ended in a decisive victory for the Germans, the Russians have few grounds for optimism. The Soviet player hopes to consolidate his forces eventually in the

The German commander decides to follow a broad-front strategy of attrition, making maximum use of his excellent artillery to punish the defenders. Although the battle begins with every built-up hex save one in Soviet hands, the Germans are convinced that the fifteen days allotted to them to take the neighborhood of the grain elevator are ample time for the job, and no special emphasis will be placed at first on seizing ground just for the sake of the victory points. Nevertheless, they are eager to break into the city before the arrival of the Russian reinforcements, the 92nd Marine Rifle Brigade, on the fifth day of the attack. Therefore, they plan to commit their infantry as well as their artillery in the opening stages of the battle.

September 13. Although Soviet losses are six times those of the Germans, German territorial gains remain small. The Germans occupy the undefended southern half of Kuporosnoye and take half of the Leather Works but are otherwise held near their start lines.

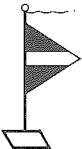
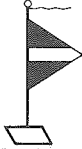
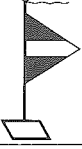
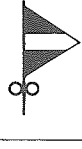
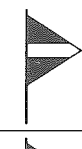
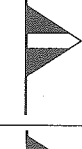

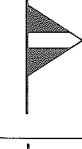
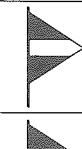


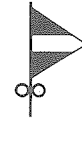
September 14. In order to reduce casualties, the Soviets withdraw from their exposed positions in the vicinity of the Leather Works and the Machine Tractor Station, retreating into the city. Two infantry companies of the 244th Rifle Division, cut off near the Tsaritsa gorge, have to be abandoned to their fate. Russian engineers begin preparing final defensive positions back by the cannery and Rail Station #2, just in case. The Germans attempt to conserve manpower by limiting their infantry attacks, advancing only after their artillery has blasted all opposition out of the way. This tactic enables them to make some minor gains in Yelshanka.

September 15. With losses mounting alarmingly, the Russians decide to consolidate further by abandoning Kuporosnoye and

Continued on Page 36

STREETS OF STALINGRAD

Organization Chart: German Units

Formation	Sub-Units	Scenario Card
 14. Panzer Division	Panzer Grenadier Regiments 103, 108 Panzer Regiment 36 Panzer Artillery Regiment 4 Panzer Reconnaissance Battalion 64 Panzer PAK (Anti-Tank) Battalion 4 Panzer Pioneer (Engineer) Battalion 13	9G
 16. Panzer Division	Panzer Grenadier Regiments 64, 79 Panzer Regiment 2 Panzer Artillery Regiment 16 Panzer Grenadier Battalion Mues 16 Panzer PAK Battalion 16 Panzer Pioneer Battalion 16	3G 3G 7G 5G 7G 7G
 24. Panzer Division	Panzer Grenadier Regiments 21, 26 Panzer Regiment 24 Panzer Artillery Regiment 89 Panzer Reconnaissance Battalion 4 Panzer PAK Battalion 40 Panzer Pioneer Battalion 40	1G & 2G 2G & 4G 2G 2G 2G 2G
 29. Infantry Division (mot)	Infantry Regiments (mot) 15, 71 Panzer Battalion 129 Artillery Regiment 29 Reconnaissance Battalion 29 PAK Battalion 29 Pioneer Battalion 29	1G
60. Infantry Division (mot)	Infantry Regiment (mot) 120 Reconnaissance Battalion 160	3G
 71. Infantry Division	Infantry Regiments 191, 194, 211 Artillery Regiment 171 Reconnaissance Battalion 171 PAK Battalion 171 Pioneer Battalion 171	2G 2G 2G 2G & 10G 2G
 79. Infantry Division	Infantry Regiments 208, 212, 226 Artillery Regiment 179 Reconnaissance Battalion 179 PAK Battalion 179 Pioneer Battalion 179	6G
 94. Infantry Division	Infantry Regiments 267, 274, 276 Artillery Regiment 194 PAK Battalion 194 Pioneer Battalion 194	1G
 100. Jäger Division	Infantry Regiments 54, 227 Croatian Infantry Regiment 369 Artillery Regiment 83 Reconnaissance Battalion 100 PAK Battalion 100 Pioneer Battalion 100	4G
 295. Infantry Division	Infantry Regiments 516, 517, 518 Artillery Regiment 295 PAK Battalion 295 Pioneer Battalion 295	2G
 305. Infantry Division	Infantry Regiments 576, 577, 578 Artillery Regiment 305 PAK Battalion 305 Pioneer Battalion 305	6G
 389. Infantry Division	Infantry Regiments 544, 545, 546 Artillery Regiment 389 PAK Battalion 389 Pioneer Battalion 389	3G
 1. SS Panzer Grenadier Division	SS Grenadier Regiments 1, 2 SS Panzer Battalion 1 SS Artillery Regiment 1 SS Reconnaissance Battalion 1 SS PAK Battalion 1 SS Pioneer Battalion 1 SS StuG (Assault Gun) Battalion 1	11G

LI. Corps or
6. Army level
non-divisional
units

Artillery Battalions

PAK Battalion
Seige Guns

II/59, II/64, II/65, 101, 430,
616, 733, 851, 855
670
Thor, Dora

Nebelwerfer (Rocket) Battalions

Flak Battalions

I/2, II/2, III/2, III/51,
I/53, II/53
I/5, I/9, I/37, 91, 602, III/FAS

StuG Battalions
Panzer Pioneer Battalion
Pioneer Battalions (mot)
Pioneer Battalions
Construction Engineer Battalions
Sturmkompanie
Stossgruppe (Motorized Company)
Luftwaffe Kampfgruppe Stahel
Brandenburg Commando Company
Cavalry Company
Russian Volunteers
Paulus & von Seydlitz leader units

177, 244, 245, SIG
50
41, 45, 635, 651
71, 162, 294, 336
510, 521
44
3
LW
800
Cossack
HIWI

German Air Corps Stukas
Luftwaffe Observation Posts
LI. Corps Observation Posts
Minefields, Bridges & Forts

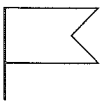
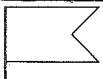
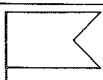
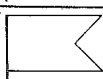
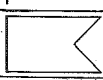

VIII
LW
LI

























NOTE: All formations and groups of independent units are shown as they are separated for storage. A few units fluctuate in strength during the battle, which is why some units have the total number of playing pieces listed on more than one scenario card. Most formations grew steadily weaker during the slugfest, but a few received reinforcements which temporarily brought their strength up higher than that which they began with. This is especially true of German tank units. Each different mark of panzer available went up and down constantly, but the total number of tank playing pieces available to each formation is shown below:

Formation	Panzer Type						
	Mk II	Mk IIIs	Mk III L	Mk III N	Mk IVs	Mk IV L	Mk VI
129 Pz Bn (29 ID mot)	1	2	4	2	0	4	0
24 Pz Regt (24 Pz Div)	3	2	4	0	2	2	0
2 Pz Regt (16 Pz Div)	0	0	2	0	0	0	0
36 Pz Regt (14 Pz Div)	2	2	6	0	2	2	0
SS Pz Bn 1 (SS PzGr Div LAH)	0	0	3	0	0	3	2

STREETS OF STALINGRAD

Organization Chart: Russian Units

Formation	Sub-Units	Scenario Card
 13. Guards Rifle Division	Guards Rifle Regiments Guards Artillery Regiment Guards Engineer Battalion	34Gds, 39Gds, 42Gds 32Gds 8Gds 2R
 35. Guards Rifle Division	Guards Rifle Regiment (composite) Guards Artillery Regiment	100Gds 65Gds 1R
 37. Guards Rifle Division	Guards Rifle Regiments Guards Artillery Regiment	109Gds, 114Gds, 118Gds 86Gds 4R
 39. Guards Rifle Division	Guards Rifle Regiments Guards Artillery Regiment	112Gds, 117Gds, 120Gds 87Gds 4R
 45. Rifle Division	Rifle Regiments Artillery Regiment	10, 61, 253 178 6R
 95. Rifle Division	Rifle Regiments Artillery Regiment	90, 161, 241 57 2R

Formation	Sub-Units	Scenario Card
 112. Rifle Division	Rifle Regiments	385, 416, 524 6R
 131. Rifle Division	Rifle Regiment (composite)	482 1R
 138. Rifle Division	Rifle Regiments Artillery Regiment	344, 650, 768 295 6R
 193. Rifle Division	Rifle Regiments Artillery Regiment	685, 883, 895 384 4R
 244. Rifle Division	Rifle Regiments Artillery Regiment	907, 911, 914 776 1R & 2R 1R
 284. Rifle Division	Rifle Regiments Artillery Regiment	1043, 1045, 1047 820 2R
 285. Rifle Division	Rifle Regiments	38, 56, 64 6R
 300. Rifle Division	Rifle Regiment Rifle Regiment Rifle Regiment Artillery Regiment	1049 1051 1053 822 7R 11R 6R 6R & 7R
 308. Rifle Division	Rifle Regiments Artillery Regiment	399, 347, 351 1011 4R
 196. Rifle Division	Rifle Regiment (composite)	863 3R
 315. Rifle Division	Rifle Regiment (composite)	724 3R
 399. Rifle Division	(remnants)	399, 1345 2R
 10. NKVD Division	Workers Militia Regiments Workers Militia Regiment Workers Militia Regiment Workers Militia Regiment	269, 270, 272 271 273 282 2R 1R 4R 3R
 2. Tank Corps	Tank Brigades Motorized Rifle Brigade	26, 27 2R 3R
 23. Tank Corps	Tank Brigades Motorized Rifle Brigade	6, 189 9 2R
Independent units	 Guards Tank Brigade	6Gds 2R
	 Tank Brigade	99 2R
	 Tank Brigade	133 1R
	 Tank Training Battalion	21 3R
	 Tank Brigade	84 6R
	 Tank Brigade	137 2R
 10. Replacement Rifle Brigade	 Rifle Brigade	42 2R
	 Rifle Brigades	115, 124, 149 3R
	Rifle Regiments	4, 11, 390 1R
	Motorized Rifle Regiment	31 1R
62. Army level non-divisional units	Motorized Rifle Brigade	38 2R
	Marine Rifle Brigade	92 1R & 2R
	Artillery Regiments	85, 307, 331, 680, 1003, 1005, 1105
	Guards Mortar (Rocket) Regiments	19, 51, 89, 91, YER
	Tank-Destroyer (Anti-Tank) Regiments	186, 378, 397, 499, 508, 651
	Machinegun-Artillery Battalions	48, 50, 155, 188, 308, 416
	Anti-Aircraft Regiments	748, 1077, 1078, 1087
	Tank-Destroyer Brigade	13
	Anti-Tank Rifle Battalion	4
	Armored Trains	51, 59
	Engineer Battalions	39, 49, 179, 212
	Flamethrower Companies	23, 73, 100, 102, 104, 105, 106, 107
	Security Battalion	62
	Penal Company	67
	Chuikov, Weinrub, Herman leader units	
	Commissars, Snipers, Tank Repair unit	
	62. Army Observation Posts	62
	Transport units	
	Minefields, Bridges & Forts	

STREETS OF STALINGRAD (Continued from Page 33)

Yelshanka. The new defense line in the south runs along the outer edge of the Minina suburb, with a screen of tanks to cover the forward positions around the Kuibyshev Sawmill. Both sides sustain heavy losses as the Germans decide once again to throw in their infantry. The commander of the Soviet 131st Rifle Division is killed in an artillery barrage.

September 16. Promised the 92nd Marines within twenty-four hours, the Soviet commander decides to yield no more ground. Unnerved by the apparent unwillingness of the Russians to roll over and play dead, the Germans flail away at the length of the enemy line, to little avail and at considerable cost to themselves. Some gains are made in the Minina area, where the power station finally falls to infantry assault.

September 17. The timely arrival of the bulk of the 92nd Marine Rifle Brigade in the Minina area enables the Russians to shore up their battered line. To further consolidate their positions, the Russians make a minor tactical withdrawal from the area of an indefensible park near the Tsaritsa. After the miserable performance of his troops on the 16th, the German commander momentarily considers reverting to the strategy of shooting his way in with the artillery. However, the clock is beginning to run out, so he decides to press the assault with even greater vigor. The battalions of flak guns succeed in clearing the Kuibyshev Sawmill area of most of the Soviet armor there. German attacks elsewhere also meet with considerable success, inflicting higher losses on the Russians than on any previous day. The Red Army forces between the barracks on the edge of town and Rail Station #2 are beginning to be squeezed into a salient. Annoyed by Russian counterbattery fire, the German artillery begins leaving the woods around Hill 120.0 for the greater protection afforded by the buildings of Yelshanka and Kuporosnoye.

September 18. The Russians make further minor tactical withdrawals to straighten their line. In the morning the Germans revert to their former tactic of using artillery to crush the Soviet front, but it remains unsuccessful. In the afternoon, the German infantry moves out, but it fails to make any significant headway. For the first time, *Stukas* appear over the far bank of the Volga to attack the Russian artillery positions there.

September 19. The Germans score a signal success when a pincers operation nearly succeeds in cutting off the equivalent of an entire Soviet regiment west of the railway station. The German 276th Regiment, now reduced to two-thirds strength, is within 900 meters of the grain elevator.

September 20. Faced with an increasingly serious situation, the Soviets are forced to make a major withdrawal. Minina is abandoned, and the troops cut off near the station begin trying to slip through the German lines. Bloody fighting rages there as the Germans strive to complete their encirclement. They are now within 600 meters of the elevator.

September 21. The trapped Soviet forces near the station counterattack, and the German commander initially declines to commit any artillery to the defense, preferring to save it for use during his own attacks. This proves to be a mistake, as an entire battalion of German *Pioniere* is wiped out. As the Soviet attacks continue, the German artillery is brought into play, and the attacking forces, the remnants of the 271st NKVD Regiment, are smashed. The remaining Russian forces now abandon the station and fall back to their "final" defense line, running from the elevator northeast to the Tsaritsa. The Soviet commander calculates that, at the present rate of attrition, his entire command will be destroyed with a week. Col. Verevkin, the commander of the 10th Replacement Rifle Brigade, is killed in an enemy artillery barrage.

September 22. Although Soviet casualties have been ghastly, it is not a manpower shortage that is now hindering the Russians. Their principal problem is a shortage of room. Further withdrawals occasioned by the fear of encirclement leave them with a bridgehead at the southern ferry landing which is only a mile and a half wide and scarcely a mile in depth.

STREETS OF STALINGRAD ERRATA / QUESTIONS & ANSWERS

Maps. At the junction of the two map sheets, one hex between the Red October Factory and the Bread Factory #2 is shown half tan and half white. This hex should be a solid *tan* (suburb) hex. Also, one Volga shore hex directly east of this hex (north of arrow on river) should be a *tan* (clear) hex, not white.

Unit Counters. One 5-2-1-24 pioneer company of Panzer Pioneer Battalion 16 (16 Pz Div) is missing its flamethrower symbol inside the company box. This unit is entitled to the combat engineer bonus in combat.

One 2-3-1-8 infantry company of I Battalion/194 Infantry Regiment (71 Inf Div) has its "3" and part of its company symbol obscured by ink.

German Force Sheet. "Brandenberger Commando Company" should read "Brandenburg Company 800."

Map Cards. Card 4, Russian starting positions: "95" is the 95 Rifle Division.

Card 6, Russian starting positions: 95 Rifle Div set-up does *not* link up with the 37 Gds Rifle Div in the Tractor Factory. *No* units of the 95 Rifle Div may start in the Tractor Factory (white hex with black buildings).

Card 8, Russian starting positions: "685 Rifle Div" should read "685 Rifle Regiment."

Scenario Cards. Card 6R, "The Tractor Factory": Starting units for the 112 Rifle Div should only have *three* (3) 2-3-1-8 infantry companies, not four.

Basic Rules Book. Page 2: The sample unit illustrated should read 2-4-2-8, not 2-3-1-8.

Recommendations

Using the organization chart published in *Fire & Movement*, mark the units in the game as follows. On the back of the counters, mark the divisional or brigade numbers in pen or marker. Simply write the appropriate number for the division: "14" for units of the 14 Pz Div, etc. For independent brigades and NKVD regiments, write a small "b" or "r" after the number: "269r" for 269 NKVD Regiment, "26b" for 26 Tank Brigade, etc. Do not write anything on the backs of counters of independent battalions or companies. The markers on the backs will not compromise hidden movement since the enemy player will still not know if a unit is infantry, armor, AT, etc.

In the longest scenarios played with optional rules, players may experience too high a rate of attrition from artillery bombardments. If so, they may increase the die roll modifier for "blind fire" (Advanced Rules, page 10) from +2 to +3.

Questions and Answers

Movement

Question: May a *non-armored* unit leave an enemy Zone of Control at the start of its movement?

Answer: Yes.

Q: May an *armored* unit leave an enemy Zone of Control without disengagement penalty at the start of its movement?

A: Yes.

Q: Armored units leaving enemy Zones of Control are subject to defensive fire. Does this also apply to the hex an armored unit *starts* its movement from?

A: No, the starting hex is exempted.

Q: A primary road is defined as "an unbroken white line through the hex." There are some city hexes in which this condition exists, e.g., the hexes adjacent to the barracks and the army camp. Are city hexes ever also road hexes?

A: Yes. Where the road runs along the *outside edge* of a city, it may be used as a primary road if the unit follows the road *exactly*. Roads *between*

Continued on Page 56

STREETS OF STALINGRAD Designer's Notes

by Dana Lombardi

There are three main facets in *Streets of Stalingrad* which may earn it recognition as a truly spectacular wargame. These are the main points I strove for and on which I should like to see the game judged. Nearly all of our team's efforts went into these three design goals, and all others are secondary.

Historical Research

Streets of Stalingrad has better historical research than any previous wargame. David Parham spent two and a half years translating primary sources such as war diaries to obtain the most detailed orders of battle, reinforcement and replacement schedules, maps, unit histories, commanders' biographies, and other information. With respect to historical information it is the most accurate wargame ever produced. An extensive bibliography is included, as well as a historical commentary by David.

Graphic Design

Streets of Stalingrad has the most elaborate and detailed graphics possible. Extensive use was made of color and historically accurate photographs. We dubbed this format the "Window on History." The samples you see in *Fire & Movement* speak far better about this than my words. Over 50 photos and illustrations, more than 200 hours of work on the intricate city map, and lots of color make *Streets of Stalingrad* the most accurately and lavishly illustrated historical wargame available.

Graphics give a game "chrome" or historical "flavor," but the graphics for *Streets of Stalingrad* mean that more than just gloss. Each battle is unique, and opposing armies evolve and look very different. In *Streets of Stalingrad*, some 700 German and over 900 Russian counters (representing infantry companies, tank platoons, artillery batteries or battalions) accurately portray the title, each army's own tactical symbol, uniform color, weaponry, strength at the battle, and special characteristics of every combat formation in the actual conflict. This is the most complete inventory ever made available on a battle of this size and at this low scale. It is the first complete schedule of Soviet reinforcements ever published, and many errors in popular history books have been revealed by David Parham's efforts.

Game Design

My first primary goal as designer was to make *Streets of Stalingrad* the first really *playable* "monster" game. Ironically, the best way to do this was to *not* strive for innovations in rules systems. With over 2,000 large, 5/8-inch units, two big maps, and lots of reference charts the players would already have enough to contend with.

To emphasize playability and eliminate bookkeeping I "borrowed" John Hill's combat system from his *Battle for Hue* city fighting game. Since most combat units were already under-strength by this point in the campaign it did not take much to put them out of action, "wipe" them from the map, until they received replacements and could participate again in the slugfest. Sometimes 30% casualties in killed and wounded of what was left in a company would be reason enough to pull it out of the line, so John's total elimination system is indeed appropriate at this level.

Most "monster" games give you only one version to play, and that usually means hundreds of hours of work. *Streets of Stalingrad* enables you to do not only that, but also provides eleven other scenarios, ranging from small mini-games ideal for solitaire, to normal two-player games, to various multi-player contests.

Design Technique

Wargame design can be very tedious. I made it a way of life in this game, with months of calculations involving both scientific and subjective design technique.

To arrive at the correct balance of time/space/unit size, actual situation maps were overlaid with a hex pattern until the space (hex scale) fit my desired tactical approach. This worked out to 300 meter increments for

company positions and actual gains in the battle. A small-scale game like this could have been refought in hourly turns, but playability required daily turns (the battle lasted two months). Therefore a four-phase system was devised which allows the historical outcomes to be duplicated — although the players will probably not often exactly recreate history.

The second part of the scientific side of design concerned the strengths of the combat units. They were each rated according to the actual firepower available at the time. These combat-point (firepower) strengths are then "modified" only during play by terrain, leadership, etc. (subjective design analysis). Many formations varied in their TO&E or didn't follow a TO&E at all! Most units were under-strength.

Here are a few examples of how I evaluated units scientifically:

German full-strength 105mm artillery battalion. One (1) 10.5cm leFH 18 or 18/39 howitzer fires 4-8 rounds per minute, each projectile weighing 33 pounds. Taking the *lowest* rate of fire (to reflect ammunition shortages), that gives 132 pounds of firepower per minute (4×33). So a full-strength battalion (12 howitzers) would deliver $12 \times 132 = 1,584$ pounds of firepower per minute. To reduce this number to one that could be used in a game, I chose the constant 150 as my divisor. The combat value of a full-strength 105mm battalion is $1,584/150 = 10$. (Almost all fractions were rounded *downwards*.)

Russian full-strength 45mm AT gun battery. One (1) 45AT M38 gun = 12 rounds/minute \times 4 pounds/projectile = 48 pounds/minute. Full battery of twelve guns = $12 \times 48 \div 150 = 4$. This is the value against infantry targets. Against tanks this combat value is tripled.

These calculations completed, subjective analysis of morale, effectiveness of weapons, effect of ammunition shortages, terrain, etc., then were incorporated into the combat results table and rules procedure.

Each game designer, like each book author, has his own opinions as to what were the most important or most influential aspects of the subject he studies. The battle for the city of Stalingrad was a meatgrinder. Artillery, despite shortages of shells, wreaked havoc on the clusters of troops who had to bunch up to cover every street, every alley, every building. It takes more soldiers to hold space in a city than out in the open. Your vision and fields of fire are restricted to a few meters in built-up areas. In the open, units can see farther and mutually support each other. Cities break down most advantages an army has when it operates in the field. By the end of the battle, only artillery remained intact. Tank units had been wittled down, and the infantry battalions bled white. *Streets of Stalingrad* gives you this same historical outcome if you follow the same methods of attack and defense.

These concepts of intensive historical research, elaborate graphics, and scientific design techniques may not stand as great innovations in and of themselves. But integrating all of these factors into one game should be considered an innovative step. This is what makes *Streets of Stalingrad* a benchmark.

Questions & Answers

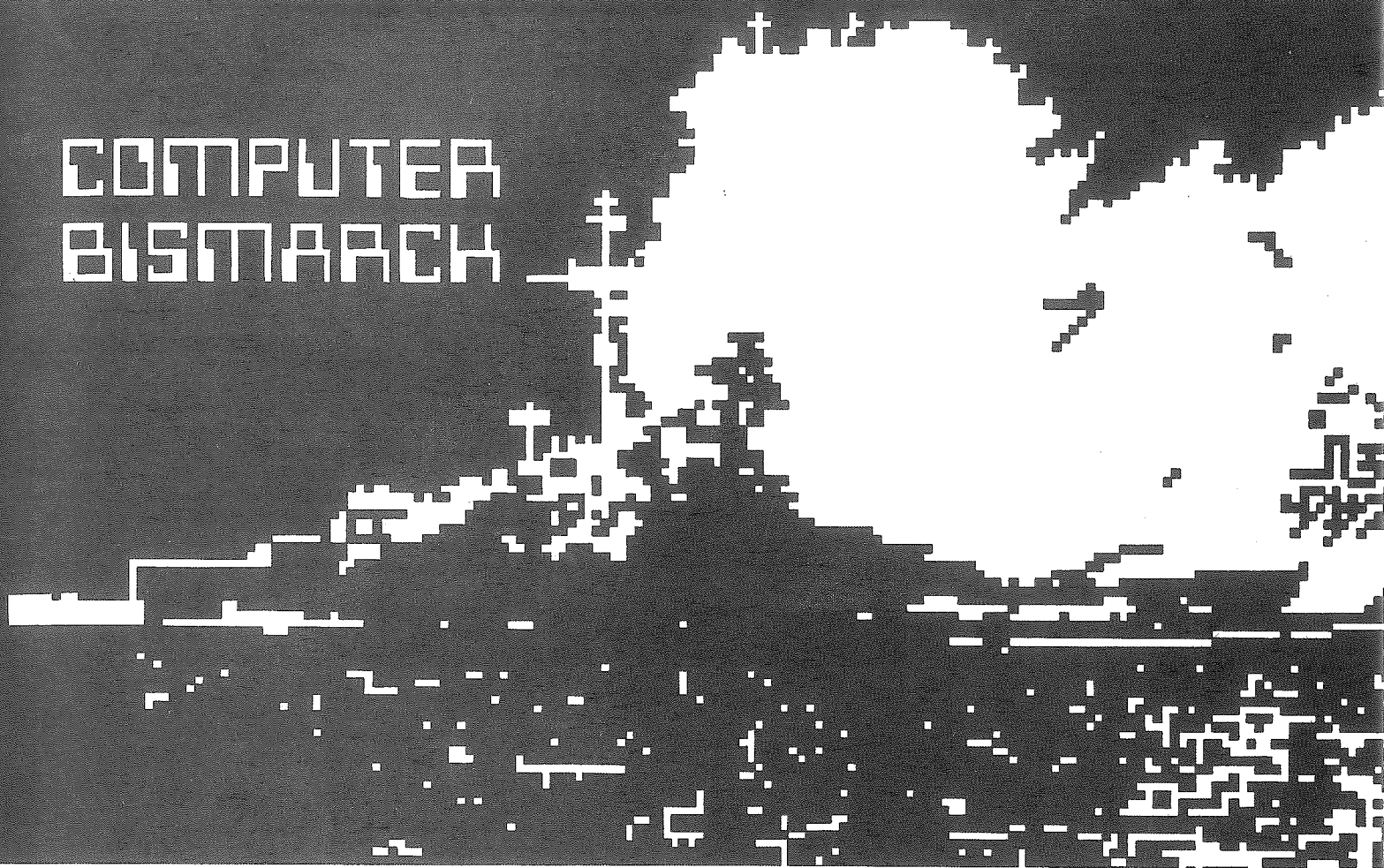
My only serious mistake in *Streets of Stalingrad* was to deliberately rely heavily on illustrated examples of play rather than legalese-style rules. Also, the combat rules suffer from trying to explain too much instead of outlining the procedure more simply as it appears on the thumbnail guide cards. These problems should be cleared up by the official errata section which appears elsewhere in this issue. There are a few other important research and design questions raised by Gary and others which I should answer here.

The city map is *not* an approximation. It is an exact reproduction of aerial reconnaissance photos, meshed with details gleaned from sketch maps and captured Russian maps. The gray city blocks were not solid buildings, but contained many multi-storied brick and wood structures with numerous basements.

As regards Janus Piekalkiewicz's *Stalingrad: Anatomie einer Schlacht* and where he locates the Nail Factory, I can only say that our actual

Continued on Page 55

COMPUTER BISMARCK



COMPUTER BISMARCK

Strategic Simulations, Inc.
PO Box 5161, Stanford, CA 94305

Design and Research: John Lyon, Joel Billings, Dave Cook

Artwork: Louis Saekov

Topic: British attempt to prevent breakout of *Bismarck* and *Prinz Eugen* into North Atlantic, May 1941

Components: One mini-floppy disk computer program for APPLE II Plus (48K) home computer, playing aids. TRS version also available

Scale: 18-by-20 square-grid map of North Sea and North Atlantic, ca 70 nm per square; individual capital ships and cruisers, groups of destroyers, submarines, aircraft; 4 hours per turn

Game System: Simultaneous hidden movement; sightings and combat indicated by computer; computer does bookkeeping; program contains two-player and solitaire versions

Complexity: Moderate

Solitaire Playability: Excellent

Price: \$59.95 (boxed)

Suitability for Postal Play: Nil

Published: April 1980

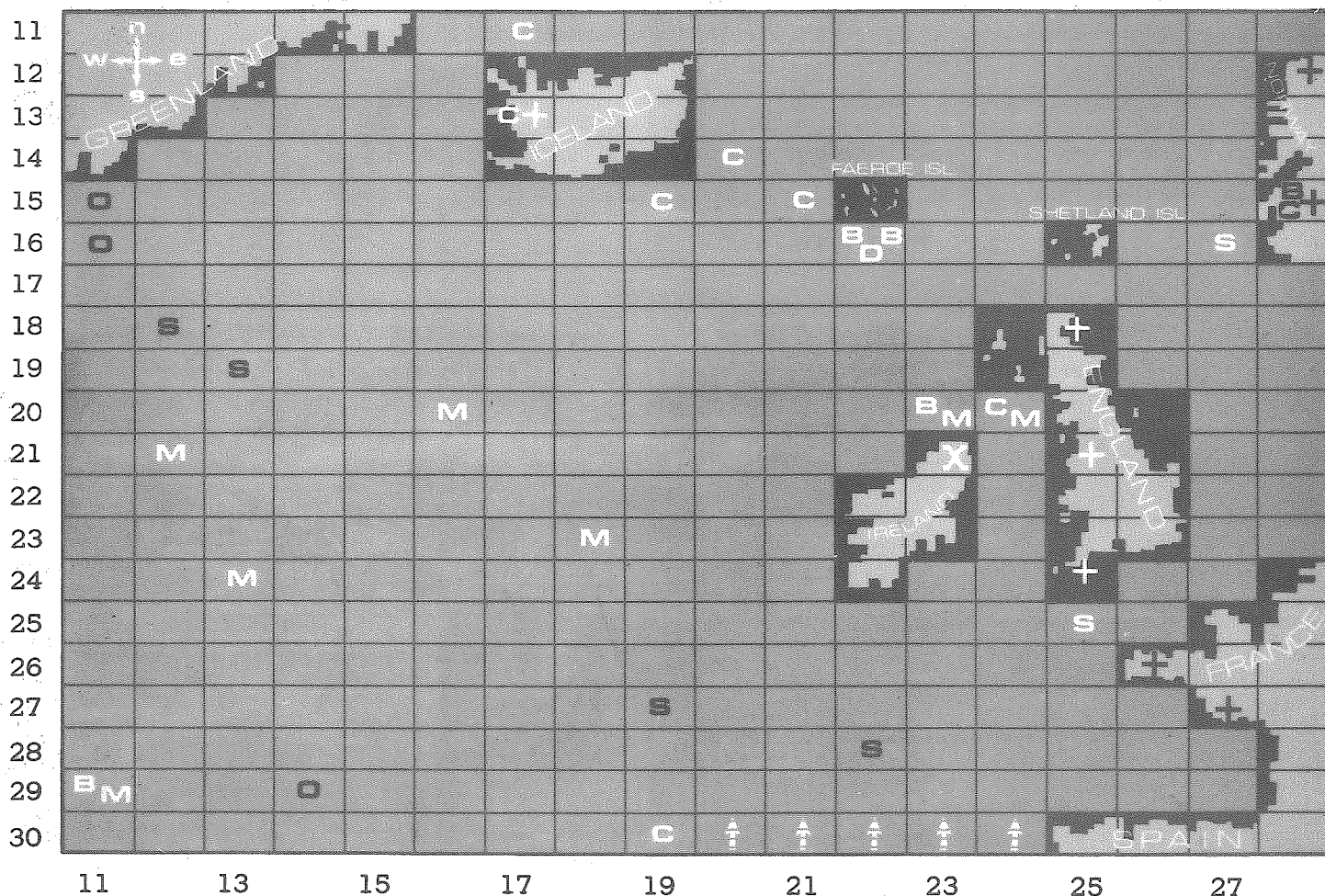
The \$2,160 Wargame — well, that's what a recent advertisement says about *Computer Bismarck*, the first release from a new games company, Strategic Simulations, Inc. Seems a bit much, even if the other claims are true: "*The wargame of the future.*" "*There's never been anything like it.*" "*\$2,160 and worth every cent of it.*" The catch is (thank heavens there is a catch) is that it only costs \$2,160 if you don't happen to own a suitable home computer. In this case, the computer is an APPLE II Plus with 48K memory and a mini-floppy disc drive. Subtracting the \$2,100 for just such a system leaves \$60 for the game itself, a figure much easier to swallow. (The game is also available for the older APPLE II if equipped with an Applesoft Firmware Card, and at

this writing should be ready for an appropriate TRS-80 system — with disc, not cassette.)

So what do you get for your sixty bucks? In sheer weight, not so much. But in playing aids and information, quite a bit. The game comes nicely packaged in a standard bookshelf-sized box, sporting a bowshot picture of the *Bismarck* on the cover. Inside the box you'll find a sixteen-page rule book, two sets of data cards (one for each player), two plastic-covered maps, two black china markers (to mark the maps), and one set-up instruction sheet, which also contains some very minor errata. Oh yes, you might want to find the enclosed floppy disk, the smallest item in the box but without which you have nothing. It, of course, contains all programs and files necessary to play the game on your computer.

So let's play! You stick the disk into your disk drive, activate it with the appropriate command, and sit back. The disk supplied has an autostart program which automatically initializes and loads pertinent files. After a few moments of humming and whirring, *Computer Bismarck* begins to speak to you. It (she?) calmly asks if you want to play the two player game or solitaire. If you decide on solitaire, it asks if you want to play the introductory scenario or the standard scenario. From that point on you are responsible only for plotting movement and attacks of your units. The program takes care of 99% of all the dirty work: combat resolution, unit movement on the display, etc. It politely tells you if you make an illegal move. But the claim that you never have to read the rulebook because the computer administers the game is slightly overstating the case. After all, you just might want to know the victory conditions. An idea of how combat resolution really works does help in formulating effective strategies. Nonetheless, the computer does administer the game very well, and that is its primary function.

Conceptionally, there is little new about the game (except for the computerized aspect, of course). The German player's task is to break out into the North Atlantic with the *Bismarck* and *Prinz Eugen*, hoping to wreak havoc on the Allied convoys. To support his mission, he is also provided with three oilers (for rearming and



BRITISH

- X** = AIRFIELD
2123 ULSTER (2R*, 1L**)
- +** = PORTS & AIRFIELDS
1317 REYKJAVIK (1R)
1825 SCAPA FLOW (2R, 1L)
2125 CLYDE
2425 PLYMOUTH (2R, 1L)

* RECONNAISSANCE PLANE
** LEVEL BOMBER

SHIPS AT START

- B** = BATTLESHIP
C = CRUISER
D = DESTROYER FLOTILLA
M = CONVOY
S = SUB GROUP

↑ = BRITISH REINFORCEMENT
ARRIVAL SQUARES

GERMAN

- +** = PORTS
1228 TRONDHEIM
1528 BERGEN
2626 BREST
2727 ST. NAZAIRE

SHIPS AT START

- B** = BISMARCK (BATTLESHIP)
C = PRINCE EUGEN (CRUISER)
S = WOLFPACK
O = OILER

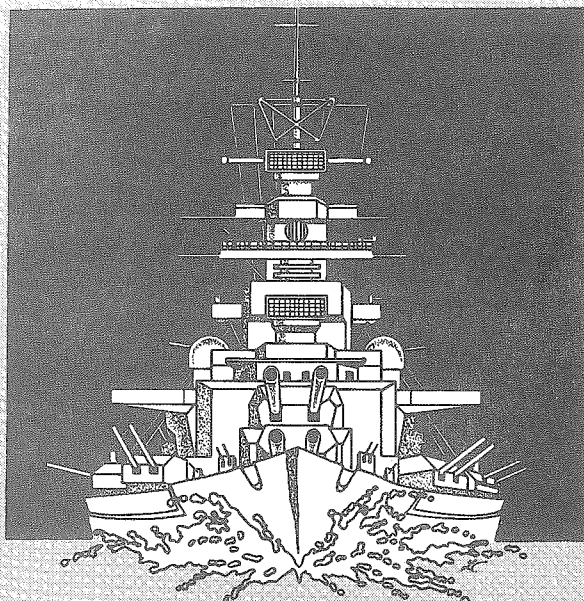
refueling at sea) and four submarine groups. The British player is desperately attempting to blockade the North Sea, hemming in the dreaded German battleship. His strength appears overwhelming at first, as he has at his disposal (counting all reinforcements) seven battleships, two carriers, thirteen cruisers, three destroyer flotillas, two submarine groups, and fourteen air units of various types. The problem is that he often has too much to do: Maintain the picket line, protect the convoys (all seven of them), refuel the planes. Throw in some bad weather and night turns, and now the British may not be able to do it all. It's the classic *Bismarck* theme with all the essential ingredients.

Vessels and planes are moved on a map representing much of the North Atlantic. Land masses include the whole of England, Ireland and Iceland, as well as portions of Greenland, Norway and France. The map is divided into a 20 by 18 grid, across which ships move at a rate of one or two squares per turn. When enemy ships and/or planes occupy the same square and the weather is kind enough to provide visibility, combat occurs, usually to the chagrin of the British player when convoys are concerned. But you don't use the plastic covered maps to play on, as the map is nicely recreated on your TV (or video display). The positions of your units are shown on the map display, and as you move a unit, the program erases the current position and places the unit in the new position. If you make a mistake, it is an easy matter to redo

the move of the unit in question. Other features are provided, such as showing current (beginning of turn) or projected (end of turn) search strengths in each square.

Movement plotting is done secretly. When one player enters his moves, the other must retire to some other part of the room and peruse his future strategy (or dwell on past mistakes). When movement is completed, the map is erased from the screen and the players change positions. Neither player knows the exact positions of the other's units unless stumbled upon during the last move or if combat occurs, in which case only those units involved are revealed to both players. After both players have finished moving, they both face the screen and wait for the computer to resolve the secret (and essentially simultaneous) movement plots. Should a possibility for combat arise both players are given opportunities to withdraw, if possible. (Unescorted convoys just can't seem to escape from the *Bismarck* or *Prinz Eugen* — no surprise there.) After all combat is resolved, the computer checks victory conditions, weather changes, new searches, and shadowing (the means by which a player can "tail" an enemy ship, regardless of where it moves). At this point in time, the players may call it a day and save the game, to resume it at a more convenient time in the future from the same point as if there had been no interruption. This feature has great appeal, as leaving a normal

Continued on Page 55



Computer Bismarck Designer's Notes

It's happened! Computer wargames have finally entered the wargaming scene, and although I admit to having a bias, I feel that they are here to stay. What was our intent with *Computer Bismarck*? Simply stated, it was to prove to ourselves that the computer could be used effectively as both a referee and an opponent. With this in mind the breakout of the *Bismarck* became the natural choice for our first game, for it required simultaneous hidden movement and, thanks to the small number of units on the German side, could easily be made into a solitaire game.

After almost ten months of development time, I can honestly say that we have learned a lot about what a computer can do for a wargame. First, blind simultaneous movement is possible, but in order to do it the players must sacrifice two things. 1) The computer must be given time to move the units after the movement orders have been plotted. 2) One side must leave the computer while the other secretly enters his orders. As Mr. Jarvinen mentions in his review the second problem does become a factor in *Computer Bismarck*, although in many ways it is a psychological problem. Have you ever played a wargame where you didn't have to wait ten or twenty minutes for your opponent to move? The problem is that being forced to leave the mapboard removes the ability to watch and talk to your opponent while he is moving. All that I can suggest for now is that you bring along a second computer to your wargaming session so that you can keep busy between moves.

The computer has many strengths and unfortunately a few weaknesses when dealing with complex wargames. It cannot deal effectively with large unit densities, for it takes longer to move units on a computer than in a boardgame. Also the limited display capabilities, especially on the TRS-80, make it difficult to deal easily with terrain. On the plus side, it can quickly and easily execute combat, keep track of supplies, and provide you with an opponent. As home computers improve, the speed of the games as well as the graphic abilities of the display will undoubtedly improve, although I do not expect this in the near future.

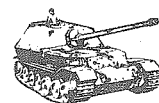
We at SSI plan on designing many computer wargames each year. We hope to keep home computer owners busy. To all who have waited for computer wargames, they are here at last, and I suggest you run out and buy a home computer as soon as you can justify it to your wife, girlfriend, or mother.



BROOKHURST hobbies

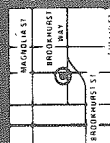
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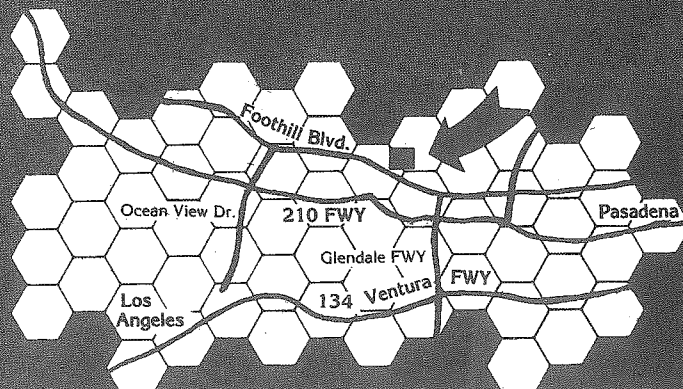
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F & M INTERVIEW

JOHN HILL All American

by Rodger MacGowan

F&M: John, please tell us something about yourself: your background, work, hobbies.

John Hill: Unlike many wargame designers with bizarre backgrounds, I am fairly conventional in that I did what used to be expected of the American Male. I went to high school and to college and opened a business while getting married and having 1.4 kids. I bought a house in suburbia, acquired a dog, and began to save for my second car and a summer house on a lake (socially mandatory if you live in Indiana!). While not all went without a hitch — I lost my hobby shop in a flood, for example — I have completed the American Dream, and my biggest worry is a screwed-up swimming pool vacuum.

F&M: How and when did you first become interested in wargaming?

Hill: I have been interested in wargaming ever since I started playing with toy soldiers, and I was the first kid on the block to own *Tactics II*. My prime intellectual pursuit has always been the Art of War and why, historically, certain people or nations were better at it than others. The practice of organized conflict is mankind's oldest profession (prostitution being but the second). I am totally fascinated by the mechanics of battle, and at the same time totally appalled by its senselessness — a classic love-hate relationship, I guess.

F&M: You ran your own wargame company, *Conflict Games*. Will you tell us that story?

Hill: I started *Conflict Games* simply because I felt there was a market for "fun" games, playable, designed for "effect," different from what SPI and Avalon Hill were then bringing out. I did have the advantage of being a hobby business man first and knowing how to market games. But the enterprise grew to the point that it ceased to be fun — imagine a living room decorated in early box. At that point I sold out lock, stock, and barrel to GDW. Unfortunately, GDW at that time was inexperienced in merchandising. But they learned, and I now rate them as one of the best in marketing strategy.

F&M: As the award-winning designer of *Squad Leader*, how do

you view that game today? How do you explain the great success of the series?

Hill: *Squad Leader* was a success for one reason: it personalized the boardgame in a World War II environment. Take the "leaders," or *persons*, away from it and it becomes a bore. Though this may sound surprising, the game has much in common with *Dungeons & Dragons*. In both games, things tend to go wrong, and being caught moving in the street by a heavy machinegun is like being caught by a people-eating dragon. *Squad Leader* was successful because, underneath all its World War II technology, it is an *adventure game* — indeed, *Dungeons & Dragons* in the streets of Stalingrad.

F&M: Your "design for effect" philosophy, in *Squad Leader* and other games, has come under some attack for being simply an excuse to "fudge." How do you respond to such criticism?

Hill: I'd have to say that such criticism is a premature judgment. The whole hobby of wargaming is one gigantic fudge. In absolutely no way can we simulate the horror and fear and confusion of a battlefield. Any person who believes we are obtaining "realism" in any game of ours has very little understanding of war. On a realism scale of 1 to 10, the highest possible rating we can hope for with paper and cardboard is a 2. Since the whole effort is such a monstrous fudge, it seems amazingly silly to scream that some little nuance is fudged. The only way you could possibly approach an accurate simulation of the battle environment and its tension would be if both players had the clear understanding that the loser would be shot.

F&M: You have proved quite clearly that a designer does not have to belong to a wargame company in order to be successful. Your independent work is very much admired and your talents are now being sought after by several companies. Have you ever toyed with the idea of joining a company as a staff member?

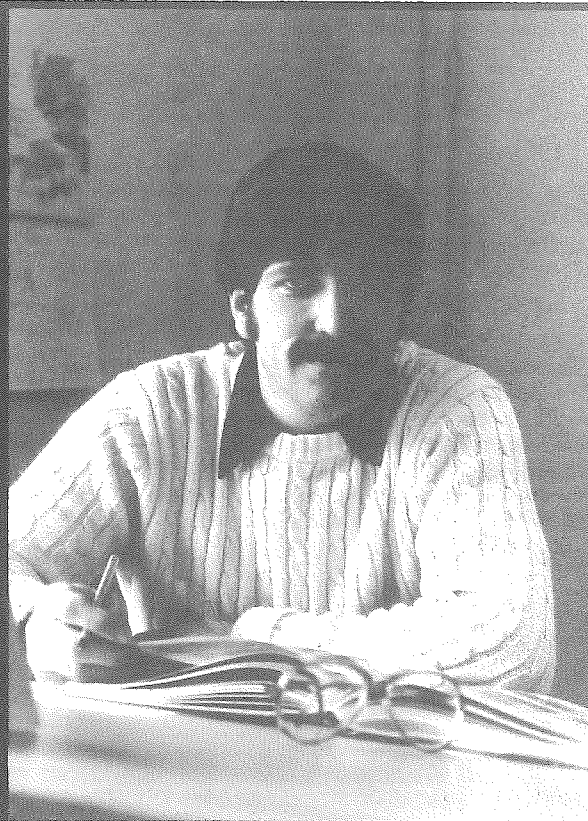
Hill: Yes. As a matter of fact, I talked very seriously with a number of them. But, as yet, no one in wargaming could afford to pay me on a full-time basis. This is a reflection not on any one company, but on the whole industry. This wargame industry

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F & M INTERVIEW

DANA LOMBARDY

by Bill Sanders



F&M: Dana, where do you come from? As such an exponent of the Southern California wargaming scene, are you by any chance one of that rare species, the California "native son"?

Dana Lombardy: Not quite. Our family moved to California in 1951, when I was a year old. My father decided to close his illegal gambling casino in Ohio and pursue a less risky business here out west.

F&M: Some might say you seem to have inherited his penchant for the risky. But what brought you into wargaming?

Lombardy: I bought my first wargame, *Chancellorsville*, when I was twelve, but I had no one to play it with, so it sat in a closet after a few solo plays. It was at that time that I began to design my own games. Then, in high school, a friend who shared my interest in military history reintroduced me to Avalon Hill and their new titles: *Afrika Korps*, *Bulge*, etc. And I began designing again, even doing my own graphics without benefit of instruction.

F&M: Was that how SDC got started?

Lombardy: Simulations Design Corporation was started by three of my friends and me in 1971, when I was attending San Diego State University. By then, I had had an opportunity to travel to Europe and do research in several country's archives. We bought a small printing press, which I had learned to operate, but we didn't know anything about running a business and made just about every mistake possible. My friends moved on to other pursuits in 1973, but I hung on out of sheer stubbornness. Our last publication was in 1977, and SDC was finally dissolved last year.

F&M: Our younger readers may have heard little of SDC's games. Will you name some of them?

Lombardy: My first published design was *Guerre a Outrance*. (I had a penchant for picking names difficult to say or remember, and that might have contributed to SDC's demise.) *Guerre* was a *PanzerBlitz*-style mini-game with scenarios from 1940. The next was *Dunkerque 1940*, based on three years of research and published in book-case format with mounted map. Then came *NORAD*, born literally overnight for *Conflict* magazine, a little

game about as far from simulation as you can get. People loved it or hated it — but even the latter could be caught playing it between moves of *Drang Nach Osten*. We sold more of it than of any other title: over 5000 copies. Other games I designed or contributed to include *Khalkhin-Gol*, *Battle for Hue*, *Dien Bien Phu*, *Rifle-Musket*, *Cromwell*, and *Jerusalem*.

F&M: Some of these were included in *Conflict* magazine, were they not?

Lombardy: Yes. That was another of our ventures in connection with SDC. I tried to be editor, art director, and just about everything else for it. We got seven issues out between 1972 and 1975, and some people may remember them for our lavish use of color and illustrations. I like to think *Conflict* was ahead of its time, influencing a lot of other publishers to use more color and pictures in their games and magazines. Unfortunately, we set too low a subscription price: \$8.50 for six issues (with games), when *Strategy & Tactics* sold for \$4.00 a copy at hobby shops. We thought we'd give gamers a bargain at \$2.50 per issue. *S&T* is still around, *Conflict* isn't.

F&M: You think that underpricing killed SDC?

Lombardy: No kidding. If the smaller game publishers were to ask two or three dollars more for their products than the going rate, they'd worry that the gamers will scream and moan and not buy. To some degree that may be true. I know many who always get very nervous about raising their prices, even if it may mean the difference between survival or going the way of SDC. But I'd like to ask the readers of *F&M* if they'd part with an extra buck for the sake of keeping smaller businesses alive. The big companies may set the standards in wargaming, but the new and smaller ones often are the innovators. I know this was true of SPI when they came up back in the early seventies to compete with giant Avalon Hill.

F&M: Most gamers probably don't think in terms of keeping a business going, and I guess it's natural to complain about any price increase. But with SDC dissolved, what is your formal

Continued on Page 45

F&M Interview with John Hill (Continued from Page 42)

simply is too small to pay its professionals what they are worth. When faced with the decision of hobby industry versus wargame industry, I have chosen, and will always choose, the hobby industry. It is bigger, and hence has bigger bucks in it.

F&M: Apart from your free-lancing, what position do you hold in the hobby today?

Hill: I am an advertising executive for Boynton & Associates, who publish the leading hobby trade magazines, along with some beautiful catalogs.

F&M: I'm sure you are working on many new games. Would you care to name them?

Hill: Too many to enumerate! I am still refining my Civil War miniatures game *Johnny Reb* and, along with Dave Parham and Dana Lombardy, some exceptionally interesting World War II encounters will be brought forth. On the back burner are a monster game on the Tet Offensive in Vietnam, a kinky fantasy game, a bizarre simulation of the Mexican Revolution (more fun than history), and so on...

F&M: How do you view the wargame industry today? Are the companies doing all they can to give the gamers their money's worth? And what could the gamers do to help bring about improvements?

Hill: In terms of giving the customers their money's worth, they are overdoing it. Board wargaming is the most underpriced hobby I can think of, the biggest bargain in the history of leisure time. A \$15 *Squad Leader* game can easily provide a hundred hours of amusement — that works out to less than 15¢ an hour. Quite honestly, in terms of consumer versus industry, it's the industry that is getting ripped off.

F&M: How do you see the future of wargaming?

Hill: I think wargaming is about to emerge as a real business. Right now, all the major companies are still stymied as none of them knows how to push ahead to break into the world of "real business." The industry is in the birth pangs of evolving from a big little industry to a little big industry, and the major publishers are floundering about how to do it. But when it does happen, we'll see a breakthrough in growth so big you wouldn't believe it.

F&M: How important are physical systems and graphics?

Hill: As the hobby attempts to become a real business, graphics become the key. In many respects, they will become the most important ingredient. To compete, good graphics will no longer do, they must be outstanding. As an example of where we must head, look at the new Italian wargames from the *International Team*: in terms of box graphics, they make our whole industry look like a kindergarten. Good graphics become more important than good design. This may sound like heresy from a game designer, but it's going to happen — and it is a good step.

F&M: Who are your favorite designers?

Hill: My favorite designers — that is like asking what my favorite food is. I find very good stuff in the games of them all. But if you push me to declare any particular preference, I might say I'm partial to Richard Berg, simply because his games make fun of themselves. Of all the designers, he takes himself the least seriously, almost mocks his own work. For that reason, if for no other, I really have a soft spot for the guy.

F&M: What about developers?

Hill: I have only worked with three: Don Greenwood, Dana Lombardy, and John Butterfield, and all have their good points. Don, I respect because of his experience. John approaches development more as sophisticated playtesting, and that has merit. Dana probably is the most creative in his approach, and his sense of humor and tradition in graphics help him visualize how best to produce a game that will be fun. The ideal developer might very well be a blend of these three.

F&M: And which critics do you listen to?

Hill: I have an overall preference, and that is for the older critics, who are much better able to analyze what is right or wrong with a game. Also, I much prefer to be judged by those who have actually been in combat and know firsthand how really screwed-up military operations are. The older critics have much more maturity, having had many more years to reflect on the nature of war and how history has presented it.

F&M: Did you follow the Great Debate of critics versus designers? What was your reaction?

Hill: This debate is very healthy. The only problem is that it seems too easy for both designers and critics to pass themselves off as experts. But, given time, the good critics will still be with us, as will the good designers. The public, I think, will eventually come to realize who has talent in either or both capacities. I'd urge critics to keep poking at us designers — that keeps us honest — and I'd urge designers to stand fast on their work and not be afraid to punch back. After all, the public loves a good fight.

F&M: How do you view the hobby press today?

Hill: At this time, the hobby press needs to mature. Generally, they "have arrived" in terms of graphics and presentation, but they have reached a point of stagnation in terms of quality growth. The problem is that all the hobby magazines exist on the charity of their authors. Sooner or later, qualified writers will tire of producing for no return. I personally know several very talented and knowledgeable writers who have been turned off by the lack of any reasonable financial remuneration. Unless the wargame press starts to pay their contributors regularly and decently, I fear an exodus of writing talent.

F&M: Richard Berg, in his final *Forward Observer* column in *Moves* #44, expressed his fear that the hobby had fallen under the curse of the "Three N's: NATO, Nukes, and Nazis." How do you feel about this?

Hill: I believe what Richard means is that, right now, NATO, Nukes, and Nazis are what is selling games — and he is right. But I would certainly not call it a curse. Given a year or so, something else will be hot, and I'd never call any theme a curse if it sells games. We would be presumptuous when saying, since Nazi stuff sells, all wargamers are sick. That is ridiculous. The so-called "love affair" with the Nazis only proves that in World War II they were the only outfit with really sharp-looking uniforms. Moral issues aside, a black SS uniform is neat!

F&M: Games on contemporary topics have lately been criticized as morally wrong, being science fiction, etc. Would you let us have your opinion?

Hill: How can a game be morally wrong? War may be right or wrong, depending on your religious bent, but not a game. Games are neutral. They are like mirrors. Perhaps, by portraying a moral wrong, they might perform even a moral good by calling attention to some great evil.

F&M: How do you feel about the hobby awards?

Hill: What can I say? They lack class. The whole presentation is run like a bowling banquet. At *ORIGINS*, the winners are treated like those of a backgammon tournament. And the highest award, the *Hall of Fame*, has become a PR contest between the big publishers.

F&M: What are your personal goals in life?

Hill: My mind is too small even to begin to comprehend what I want out of life. At least I have enough intelligence to realize that the hardest thing to understand is one's self. So I settle for one short-term goal after another. Right now, my most immediate goal is a really good heater for my swimming pool...

F&M: We wish you good luck with that, and with everything else!



occupation today?

Lombardy: I work for Boynton & Associates, for their *Model Retailer* magazine, a trade publication for hobby shops. I write the column on hobby games and am in the fortunate position of being in close contact with almost every aspect of the games industry.

F&M: We all know of your "magnificent obsession" with *Streets of Stalingrad*, on which you worked ever since it got started as an SDC project. Has that — and your job! — left any time for other hobbies and pursuits?

Lombardy: Little enough. I played some baseball and ice hockey in an amateur league. Right now, my most enjoyable hobby is helping my daughter Erin Marie grow and learn. Also, I do freelance work in game design, graphics, and cartography, for game companies and "think tanks."

F&M: No other game has been as often announced and then delayed as has *Kesselschlacht-Streets of Stalingrad* (although *The Longest Day* or *Rising Sun* may yet break that record). Why?

Lombardy: At SDC, we were shooting for something truly spectacular, to get us attention — but we bit off more than we realized. We couldn't make it, and only stubbornness and the desire not to waste all the research kept the project alive at all. Then, when Phoenix had taken the game on, there were all the chronic problems a small publisher faces with his first big effort — and my inability to judge accurately how long a project will take to complete. I am responsible for half of this delay, despite my working every night for six months.

F&M: Did the experience sour you?

Lombardy: I'll never work on any game again in so many capacities: designer, developer, artist. I'll never do another "monster" game by myself, only as a member of a team — after my scars from this one have had time to heal. Other game companies have told me they have "monster" designs in limbo simply because it's not worth it to publish them. To be adequately compensated for the effort, GDW should charge \$100 for a game like *Drang Nach Osten*. Gamers might gasp at such a figure, but that's a hard fact of business.

F&M: Some people had to wait for a long time after sending their money for *Streets of Stalingrad*.

Lombardy: Everyone who asked for his money back received it. Only one person had trouble getting it (until *F&M* stepped in). That order seemed to have been lost in the shuffle, at a time when Phoenix was refunding money on orders held for six months or less. As a solution, it might be best in the future either not to print any ads of games not physically delivered to *F&M*, or not to print a price until the game is delivered. The latter method would have the advantage to allow a company to get exposure while the finishing touches to a game are still being applied.

F&M: I hate to ask you this, but I shall anyway. SPI released *Battle for Stalingrad* right after your *Streets of Stalingrad*. How do you compare them?

Lombardy: I don't think they should be compared. Even though they are on the same battle, they differ greatly in scale. *Streets* is company level, with daily turns; *Battle* is battalion level, with weekly turns. Each is trying to say something different about the battle. *Streets* is much more detailed, thanks to three extra years of research. But the lack of so much detail should not count against a game with a different design approach. The bottom line is this: John Hill had less data and records to work from, yet he drew the same conclusions about the battle as we did: the German infantry and tanks get ground up, leaving mostly artillery at the end. The Russians have very little left and only a small slice of the city, but they won strategically. Both designs show this. I'd love to play John's game to find out whether the tactics which can change the historical outcome in *Streets* can do so in the same way in *Battle*.

F&M: Didn't you say in your designer's notes that you haven't played your own game?

Lombardy: I haven't played it *with playtesters*, and I am so sick of seeing it that I may never touch it again. But I constantly "played" it when I was writing the rules and drawing the examples. You have to work on a game solitaire very intensely when designing it. That's why you should stand back and let the playtesters dig into it without a designer's "help." The designer is too intimate with his creation to be a good playtester. He knows what the rules *mean*, he understands what is implied. Playtesters may not know about the battle at all, but can find more loopholes than a designer, who has read everything and "knows" how the units should behave.

F&M: You worked with John Hill on *Battle for Hue* and *Jerusalem*, and you used his combat system of *Battle for Hue* in *Streets of Stalingrad*. Is that correct?

Lombardy: Yes. His combat system is good for street fighting, and I don't feel ashamed to "borrow" a good idea — with his permission, of course, and with proper credit. John designs fun games, and I am definitely one of his fans. He is one of the best game designers in the country. He admits he fudges on history, but nobody else gives you games with such historical flavor and "feel." By comparison, my main strength is not in design, but in developing designs and translating them into an effective graphic format.

F&M: It sounds as though John and you would make an excellent pair. Do you have any common plans for the future?

Lombardy: The first team effort is in progress right now. Dave Parham, who did the historical research for *Streets of Stalingrad*, will do the same for a new game, and in an equally impeccable fashion; I shall do a scientific analysis of combat strengths of units, as for *Streets*, and prepare an exact map; John will design the game system; I'll then polish his rules and take care of the graphics; Dave will write the historical commentary. This will be the first wargame even done in such a manner, each person being an expert in his own area of responsibility.

F&M: What is it?

Lombardy: That would be telling.

F&M: That's the idea.

Lombardy: All I can say is that it will not come out before 1981, and I don't know as yet who will publish it. As to the subject: John never saw his real father, who was killed in 1944 before John was born, in a battle between one of the top U.S. divisions and one of the better SS divisions. The game has a lot of personal meaning for John, and may be his best ever.

F&M: As a designer, do you feel reviewers are fair in general, or have some reviews been too critical?

Lombardy: There are two arguments you can never win, even if you are right; with your boss, and with a reviewer. I don't believe there is any bad publicity. Any publicity is beneficial — just don't misspell my name! If I design a game, don't include a bibliography, do only a superficial job of playtesting, and later have to publish pages of errata, how can I say I don't deserve to get nailed. No game is perfect. And even a real hatchet job of a review may only have a marginal impact on sales. I don't rely on a critic's opinion to decide whether or not to see a particular movie. If a game is a subject I really love, I'll probably buy it regardless of what the reviewers say. And a game on a subject of only marginal interest to me I'll probably pass up unless the reviewers convince me that I can't live without it. Most reviewers today, with the state of the market, primarily deflate some egos that deserve to have the air let out of them.

F&M: Any last thoughts?

Lombardy: Yes, on a quite different subject. The *Hall of Fame* award usually goes to one of the better known, current designers. There is a man who helped to make this hobby way back when, and who now helps everyone to get started selling their games. Lou Zocchi is a name not known to many gamers today, because Lou is not as active in design as he once was. I should like to recommend that we recognize his contributions to wargaming by electing him to the *Hall of Fame*.

Book Review: NUMBERS, PREDICTIONS & WAR

by Colonel T. N. Dupuy

Review by Bill Sanders and James Murphy

In the lore of war and wargaming, the 3:1 attack has a certain mystique that somehow has come to be accepted, if not as truth, at least as a pretty good rule of thumb. Rarely do we ask, however, "What's a 3?" or "What's a 1?" We simply accept 3 combat factors as representing the strength of a force three times greater than 1 combat factor. Dupuy begins with this observation, and then goes on to show that in history that there were a lot of battles where the attacker not only lacked a three-to-one superiority in forces but actually was inferior in numbers and won. The Germans in their air assault on Crete had 0.49 of the forces of the Anglo-Greek force, for instance.

For wargamers, such victories are like rolling a "1" when any other outcome will spell disaster for the attacker, but in his book Dupuy systematically analyzes over 70 battle-related variables and shows how all victories are due to the superiority of one force over the other. A large force may have more men under arms, but if their arms are inferior to those of a small force, the actual combat strength of the latter is greater. The battle of Rorke's Drift well illustrates that, as 3,500 Zulus with stabbing assegais attacked 140 British armed with Martini-Henry rifles and were defeated. Now obviously a rifle is more potent a weapon than an assegai, but how much more? A rifle is more potent than a pistol and less than a machine gun, but how much do we weigh the difference, how do we quantify it?

Beginning with his method for determining the lethality of weapons based on everything from calibre to rate of fire to mobility, Dupuy develops a "theoretical lethality index" based on ideal or proving-ground conditions. Then, after having determined a weapon's theoretical lethality, he subtracts for various less than ideal conditions and arrives at an "operational lethality index," or OLI as Dupuy calls it throughout the rest of the book. (As a matter of fact, there are so many indexes and variables referred to by initials throughout the book that one must constantly refer back to a list of two pages of symbols.)

At each step, Dupuy takes more and more variables into consideration, every variable integrated into an ever expanding formula. The results of the calculations are checked against actual historical outcomes, and where there are anomalies, the data are rechecked and adjusted so that final comparisons conform both to the historical results and the "rules of the formula." Herein lies the rub. After taking into consideration a large number of variables such as lethality, terrain, posture, objectives and weather, Dupuy's model found that sometimes the side they predicted to win did not. So "after examining all the data" Dupuy "discovered" that the variable of "surprise" was overlooked; once a "surprise variable" was introduced into the calculations, the historical results conformed with the predictions of the formula. Well, how do we know it was the surprise variable and not, say, the "leadership" variable or "morale" or any number of other possible variables? This, according to Dupuy, is because the historian examines the quantitative and qualitative variables and makes the determination. If there is no notable difference in leadership, morale, or whatnot and there is in the surprise variable, then that's where it is. Fair enough, and it is a systematic manner of arriving at the key variable.

Since the *qualitative* difference between troops is often the most

important, as was the case on the Russian front and during the Arab-Israeli wars, how is it possible to determine a quantitative value for a qualitative variable? Again, by determining the easily quantified data such as number of troops and weapon lethality, examining the results, and then making up the difference with quantitative values; these new quantitative values constitute the weight of the qualitative differences. Determining *which* qualitative variable is to be given what weight is based on a review of the historical record.

Throughout the book, Dupuy provides numerous examples, tables, and formulae. Many of the tables are poorly labelled, and the reader is always flipping back and forth trying to keep things straight and find what an acronym means. Nevertheless, this book is worth the effort, for despite its flaws it is a consistent mechanism for quantifying combat. What will appeal to most wargamers and designers are the analyzed data that Dupuy supplies using his Quantified Judgement Model. Chapter 9 provides detailed data and analyses of the Arab-Israeli wars and the Appendix includes a table covering most of the units in World War II battles in Italy as well as a sampling of other battles of different periods.

Some gamers and designers might expect games to be a direct translation of Dupuy's work but, because of the large number of calculations and minute details necessary for the model, this may be beyond the capabilities of most designers. Nevertheless, we can ask that games, especially those on World War II and contemporary topics, show some awareness of this kind of historical research and model building.

As a facilitating device, designers will find Dupuy's book helpful in some areas in which it has clear relevance and provides information which can easily be built into a game. For instance, what effects does a given kind of terrain have upon combat, or how does the state of the defender's fortifications affect the result? Of these and similar questions, the book gives answers based on the large World War II data base and checked against contemporary combat results.

Perhaps most interesting, and revolutionary, to the World War II and contemporary-era gamer is the application of the book's concepts to the representation of air power: its effectiveness and its modes of effect upon ground combat. In the last seven years we have seen many different systems representing (or claiming to represent) this, but how many were checked against historical results? Close air support adds factors or shifts columns, but based on what quantified results? Likewise, air interdiction slows down movement, but so what, since that much is obvious. According to Dupuy's findings, interdiction is two to five times as likely to affect a battle's outcome as is close air support, and the general effect of air power is far greater than games now simulate.

In closing, we do not suggest that all battle-related differences be quantified, and many qualitative factors, such as combat effectiveness, can be far better simulated by other means (e.g., allowing units with superior combat effectiveness to disengage while inferior units cannot). Nevertheless, designers will be well-advised to examine Dupuy's methods and findings. We are certain the critics will.

Player's Notes

A series of short game reviews & articles

Simon Who?

SIMON DE MONTFORT

Simulation Games

Eton Lodge, Highwood, Nr. Chelmsford,
Essex CM1 3QH, England

Design: Martin Edwardes

Game Review by Stephen Newberg

\$10.00 (boxed)

Simon de Montfort arrived from England not long ago as the game in Issue #11 of *The Wargamer*. The subject is interesting and colorful — and very little known in the New World — dealing with one of England's numerous disagreements between sections of the nobility and the King. The conflict became violent in the summer of 1263 and ended with a victory for the Crown by the onset of Winter in 1265.

The game covers this entire period in monthly turns. As an example of the kind of "color" used throughout, the year changes in March, in accordance with the calendar of the time. Units are abstract groups representing knights (sworn to particular leaders), common men-at-arms, and special levies. The map is very tastefully done in splendid colors (a four-color process is used) in the style of an old chart. It covers all of England south from the Lancaster-Scarborough line. The counters are in blue and red print on a white background; the drawings of knights and men-at-arms are well done, but a period-style script makes it difficult to read the names on the leader and knight counters, and the stark background does not help. The rules are in an eight-page booklet with a nice piece of art on the cover. Actually, there are only three pages of rules (the rest being historical background and in-house advertising), but these are well composed, clear, and complete.

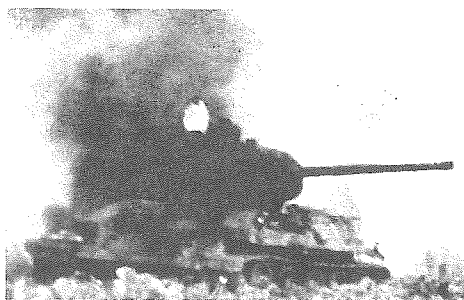
The basic game sequence consists of recruitment, movement, and combat. Play starts with a lot of Rebel leaders in place and only a few Royalists. Since leaders control the recruitment of men-at-arms and the movement of these as well as knights, the Royalists are behind for the first few turns. But matters improve. At predetermined turns in the game, Rebel leaders see the error of their ways and switch to the Royalist side. Unfortunately, these defections and their timing are known in advance to the Rebel player, who will, of course, do his best to use as cannon fodder the forces about to desert him, and have the leaders executed, if possible, before they turn against him. This is an intentional mechanic to reflect events that actually occurred, but it tends to be too strong and can unbalance the game. The Royalist player can be sure of getting the first two turncoats by clever play, but the rest are possibilities at best and can be counted on not to bring knights

with them. This makes the game a good deal more difficult and challenging for the Royalist player. By astute play, he may win perhaps half the time, but his victories will be by lesser margins than his defeats.

Simon is a fun game. The Rebels are strong at start, but the Royalists come back, and both then scurry all over the map trying to round up troops, avoid losing these to attrition, and gain control of the numerous castles and fortified towns that dominate the landscape. Victory sometimes is determined in the second year, but often the game goes down to the wire.

There are a few problems. A terrain key would help and obviate the need for looking up terrain effects in the rules. A total lack of roads, the controlling factor in movement at the time, is outrightly ahistoric. But these are minor flaws in a game that offers so much. An easy, clean system that is still intriguing and enjoyable is hard to come by, and Simon fits this bill.

(Stephen Newberg is a designer himself and runs Simulations Canada.)



Then and Now

KURSK

Simulations Publications, Inc.

257 Park Avenue South, New York,
NY 10010

Design and Development: Eric Goldberg

Game Review by Friedrich Helfferich

\$15.00 (boxed)

Eric Goldberg's *Kursk* (so reads the box top) strikingly illustrates what strides our hobby has made and where it, and SPI, have been heading. Compare it with SPI's previous *Kursk* (Sterling Hart, 1971) and you cannot help being impressed with the great progress in research, design, physical quality, visual appeal, and ability to reflect the nature of a particular battle. Work your way through the rules and you cannot help becoming — or remaining — concerned over the proliferation of shallow formalism at the expense of clarity and organization so typical of many, though not all, recent SPI products.

Where old *Kursk* presented you with a largely featureless "steppe" graced only by fortifications, a few rail lines, and towns such as Maloarch-Angelsk (sic), new *Kursk* has an attractive map with hills, depressions, greenery, and rivers that comes much closer to representing the pleasant, fertile, rolling landscape of this corner of the Northern Ukraine. And instead of the old game's uniform (if numbered) divisions and corps of questionable authenticity, the new one reflects an order-of-battle research beyond what is readily accessible to the

general public. The greatest progress, however, has been in the tailoring of the game system: old *Kursk* was just another application of standardized movement and combat rules in which sufficient superiority would smash the opponent at no or negligible loss, whereas the new game conjures up the frustrations and crippling casualties awaiting the attacker, even if greatly superior, in such a slugfest. The new system, only distantly related to its Guderian ancestor, does more: it incorporates rules for unit integrity, command control, and formations (assault, mobile, and static, with different offensive, defensive, and movement capabilities), and does it well. Moreover, the color coding of the different armies on both sides not only facilitates play, but also produces the most kaleidoscopic World War II game yet.

But there are shortcomings. The fewest relate to the game system, whose most serious drawback is the bookkeeping it entails to keep track of such matters as the formation status of units whose headquarters have been eliminated, to which other parent formation a unit has been reassigned, etc.

The map, pretty as it is and despite generally appropriate terrain features, is not accurate in details. A few examples: There was no "Bolva straightaway" (highway Bryansk-Kirov), through the most godforsaken swamps I have been in, or the Soviets would probably have attacked the Orel salient there, at its base, instead of through Bolchov. The assignment of single- and double-track status to rail lines is, I believe, faulty and certainly fails to reflect that the principal, well maintained German arteries were Kiev-Konotop-Kursk (as far as it went) and Gomel-Unecha-Bryansk. Bryansk, much larger than Lgov, should be a major city. Also, some "woods" are misplaced; for example, the terrain west of Orel was quite open. Apparently, accurate terrain information is a lot harder to dig up than orders of battle.

More serious is that the rules are poorly phrased and full of ambiguities — or ludicrous if taken literally. A prime example is the rule that "enemy Zones of Control are ignored by overrunning units until that overrun is resolved ..." (italics are Goldberg's), seemingly entitling the attacker to waltz through the front line's zones of control under the pretext of overrunning some hapless headquarters in the rear. In overruns and anti-tank fire (a sort of defensive first fire) it is unclear whether the attacker receives the benefit of the terrain he attacks from. A number of units start their scenarios "off map," but are never called for to enter. This list could be continued on and on. When throwing stones at others, as he recently did in the *Grenadier*, Mr. Goldberg might do well to remember the glass house he sits in.

Once players have arrived at conventions to cover the holes in the rules, the game is interesting and challenging. Because of fortifications, artillery, and restrictions on retreats to avoid losses, the system is a lot bloodier than the Guderian original,

especially for the attacker, as it should be in a game on Kursk. Moreover, the new frills, in particular the formation rules, add a new dimension to tactics — but also make for a slower, plodding game more suited for “monster” lovers than for the casual player.

There are three scenarios of six to eight two-day turns each: the May offensive contemplated by the German High Command, the historical July offensive, and the Russian August counteroffensive. In all scenarios, the defending player will have opportunities at least for local counterattacks, so that the burden of the initiative is not as lopsided as one might expect. The May scenario raises the question whether Hitler was not right after all: the Germans are a lot weaker in armor and face an opponent almost as strong as later, except that he has fewer fortifications. The August scenario seems to reveal that the game system has loaded the dice too much against the attacker: despite their impressive superiority the Russians need all kinds of *ad hoc* rules lest their offensive run aground.

In his Designer's Notes to *Descent on Crete* in *F&M* #14, Eric Goldberg stated he would have preferred his game to be regarded as an “interesting failure.” *Kursk*, in a similarly flawed style, does better, but not by much.

The Shape of Things to Come ARCOLA

Operational Studies Group

1261 Broadway, New York, NY 10001

Design: Kevin Zucker, Thomas Walczyk

Game Review by Nicky Palmer

\$3.95 (ziploc)

SPI pioneered the “monster's child” technique with their series of small games based on *Terrible Swift Sword*. *Arcola*, perhaps more usefully, offers the reverse: a pocket-sized game to whet your appetite for the giant *Bonaparte in Italy*. The game has two objectives: to introduce the system of the larger game, and to offer an interesting scenario in its own right. The designers succeed admirably in the former, with many aspects of a fairly complex system neatly fitted into the tactical clash around Verona; the latter is not quite attained, and the limitations of *Arcola* do cast some doubt upon the appropriateness of the system for the scale.

Fans of *Napoleon's Last Battles* will recognize many features, but there are important new twists:

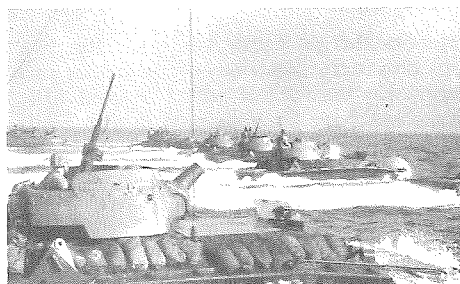
- No units on the map! Only commanders appear, with their troops assigned to off-map formation tracks which also serve to mark current strengths. As steps are lost, the units move down the tracks to their new strengths.
- Initiative rules. Much as in *War Between the States*, with the possibility of direct commands and the need to compare a die roll with the commander's initiative rating if no direct orders

are given. In *Arcola*, the French have a direct command allowance of zero, so much depends on the enterprising Napoleon (initiative rating 5, i.e., 5/6 chance of doing something). The rule prevents a coordinated *Blitzkrieg*, players instead being forced to cajole each element of their forces into position before an assault.

- Ineffectiveness ratings for each unit. After a certain amount of bashing, units will decline to take further punishment, that is, they will refuse to initiate attacks.

A short game even for the *Pocket Game* series — an hour or two should suffice — *Arcola* offers the Austrian player an interesting choice between an assault on Verona and a drive off the south edge of the map. The main drawback is the abrupt stop-go pattern of play caused by the initiative rule and the absence of direct command for the French; as the Austrians trundle south, the French try to block the gaps with a series of awkward dashes interrupted by pauses for mature reflection when Napoleon rolls a “six.” Acceptable at the strategic level in *War Between the States*, this jerkiness looks very odd in a tactical game. A reasonable number of direct commands for both sides in the main game will largely mitigate this problem, since the main drives can then be pursued systematically.

Arcola does give an enticing preview of *Bonaparte in Italy* even if it is not altogether satisfactory as a separate game. Tacticians should be warned that the “feel” is more operational than, say, in *Napoleon at Leipzig*, with little detail beyond that of *Napoleon's Last Battles*.



È magnifico, ma non è la guerra
OKINAWA

International Team (U.S. distributor:

Polk's Hobbies International,

346 Bergen Ave.,

Jersey City, NJ 07304)

Game Review by Bill Sanders

\$39.95 (boxed)

At the Convention of the Hobby Industry of America in January I talked with Nathan Polk, the international distributor of *Okinawa*, and mentioned that the game, at a glance, did not seem too historical (Marine regimental combat teams included a tank regiment, for example). He told me it was not the kind of game that wargamers would be too interested in, but rather it was

an “adult game.” The *Armageddon* distributor, who also handles the game and is an avid and experienced wargamer, said pretty much the same thing. I am still not sure what they meant, but they were candid in stating that the game would not be seen as an accurate historical simulation by wargamers. And they are right.

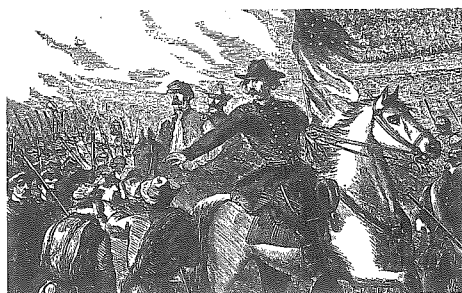
What the game is is a dazzling array of components. It was produced by an Italian puzzlemaker who manufactures equally brilliantly colored jig-saw puzzles, and was designed by a group of Europeans known only as the “International Team.” The map is mounted on thick cardboard and fits nicely into the box in five pieces — to be assembled as a big puzzle. The 159 hexagonal counters represent mostly land-combat units, but there are also counters for ships, Kamikaze planes, fortifications, and minefields. Included are an excellent counter-storage tray; even a tray designated for rolling the die; two wheel charts, one for combat resolution and the other for artillery and ship fire; a unit identification chart; and a pad of miniature maps. The rules booklet is in four languages: Italian, French, German and English.

The rules are short but horribly confusing. English was not the native tongue of whomever wrote them, nor was it a wargamer who translated them into English. Moreover, they are poorly organized, and leave too much to be assumed, and are simply contradictory. However, once I realized that by “soil” they were referring to terrain, “ironclads” were battleships, and the Combat Results Table was called the “Fights Table,” I was able to guess my way into the game system and play.

The object of the game is to clear the island of the Japanese land units in 27 three-day turns, the time it historically took the Americans. The Japanese player secretly sets up his units, including fortifications and minefields, and records them on one of the miniature maps provided. It is the best hidden set-up system I have seen. The Americans land their units on beach hexes, using only one beach area per turn. When they move onto a Japanese unit, that unit is revealed and the counter is placed on the map for the remainder of the game. Alternatively, Americans can use their artillery to reveal Japanese troops, fortifications, or minefields simply by blindly firing into a hex (reconnaissance by artillery). Since minefields eliminate American units, it is imperative to scout ahead with artillery, both naval and shore-based. Before land movement and combat, there is an air-naval phase in which the American player moves his ships and the Japanese player attacks them with Kamikaze planes, sinking about one ship every other turn. After the Kamikaze attacks, the ships and artillery may fire either to locate hidden units or attempt to destroy minefields, fortifications, or defenders.

The poor rules will drive most wargamers to distraction, and there is virtually no historical accuracy to discuss — even though I will admit the game provided a

certain "texture" of the battle. As a game, Okinawa offers opportunities for a number of interesting strategies and tactics, mostly of the hide-and-go-seek variety, however. With experience, the "International Team" may eventually produce a game that will match the brilliance of their present offerings, graphics and components.



Killer Angels
THE 20th MAINE
 Operational Studies Group
 1261 Broadway, New York, NY 10001
 Design: Leonard Millman
 Game Review by George Schandel
 \$3.95 (ziploc)

The 20th Maine's subject is the struggle for Little Round Top on the second day of the Battle of Gettysburg. It is easy to see why OSG selected this particular encounter. First, had the Confederates seized Little Round Top, they would have turned the left flank of the Union Army, threatening the latter's strong position on Cemetery Ridge and its lines of communication. General Meade would, no doubt, have been forced to retreat, Pickett's charge the next day would not have taken place, and the invasion of the north would have continued. Second, the fight on Little Round Top was an isolated engagement involving a relatively small number of men, its outcome heavily dependent on the actions of the few regimental commanders on the scene. Its importance and limited scale make the situation a good choice for a tactical game.

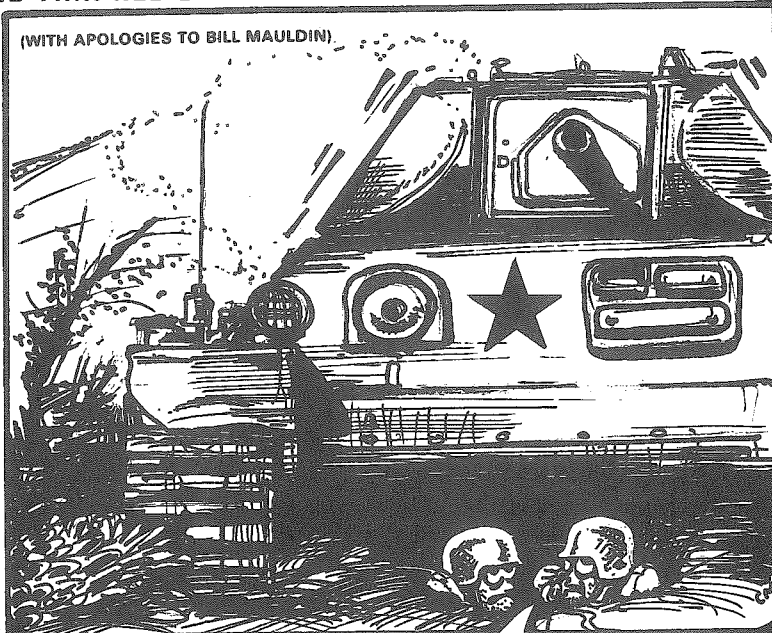
The game's scale is 20 yards per hex, and 6 minutes per turn. The units are companies and have two to five strength points (20 to 50 men). The sequence of play includes command, movement, fire, and melee phases. There are rules for formations, facing, line of sight, field of fire, and zones of control. The heart of the game is in the command control and morale rules. Units must check morale when taking step losses or retreating, when another unit in their immediate vicinity is routed, or in melee combat. Officers — and the regimental flag! — aid morale, but can be captured or incapacitated. Each officer has a command radius and a fixed number of command points he can expend each turn to issue orders to his units: to move, change facing or formation, fix bayonets (for greater effectiveness in melee), fire volleys, initiate melee, etc.; he may also use points to help a disorganized unit to rally.

My reservations about the game are minor and fall into two categories. First, a few points in the rules remain unclear, as is not surprising when so relatively complex a

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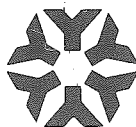
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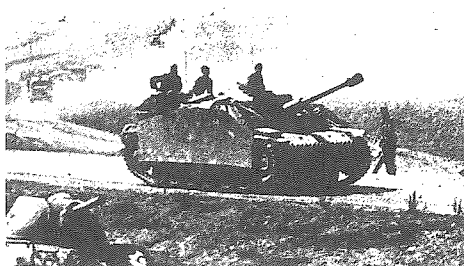
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tactical system is presented in only nine pages of rules. Second, situations can arise in which the system is not realistic. A few examples: depletion and resupply of ammunition depend on the luck of the die, sometimes with strange results; a weak company of only ten men, on a 20-yard frontage, block the line of fire of their companions stacked under them in the same hex; and I find the effects of a command control a little too restrictive, not allowing for spontaneous initiative of a unit. But in defense of *The 20th Maine*, the game has just about as much complexity as its size can justify, and anyone finding fault with such finer details can add his home rules if he wishes.

The game as a whole is interesting, challenging, and very playable. The physical quality of the components is excellent, as are the graphics. For the most part, the rules are well organized. It is evident that a lot of care and effort went into this production, which even includes a bibliography. *The 20th Maine* is the best bargain in historical mini-games since OSG's *Battles of the Hundred Days*. Two such "hits" in a row have, in my opinion, established OSG's reputation in this category. Keep them coming!

The game's name derives from the Union regiment that defended Little Round Top — and came to be called "Killer Angels."



Twenty-five Easy Pieces STURM NACH OSTEN

Louis R. Coatney

RR 4, Box 4927,

Juneau, AK 99803)

Review by Bill Sanders
\$13.00 (in envelope)

Sturm Nach Osten is a game kit, depicting, on a strategic level, the Russo-German battles on the Eastern Front in World War II — The Great Patriotic War, as the designer calls it. The kit consists of 25 "pieces of paper" (the designer's words) to be cut, colored, taped, and pasted into a game to be played. Like other so-called game kits, it is duplicated with a xerox-type process, and the map tends to run if colored with anything but pencil or crayon. (I used a blue felt-tip pen to color the Black Sea, and that resulted in a smeared, Black & Blue Sea.) A blue print or black print process could provide maps in a single piece and smear-proof even if water colors were used. To make one's counters, one must paste the printed sheets on cardboard and then cut. After mangling counters doing this, I found it much simpler to use blank,

die-cut counters and simply copy from the sheets in the game. This is something else game kit makers might consider: to include, blank, die-cut counters and instructions how to inscribe them.

Essentially, *Sturm Nach Osten* is an attempt to improve on Avalon Hill's classic *Stalingrad*, and in many ways it is successful. The map and orders of battle are more accurate, and the game system allows for realistic breakthroughs impossible to achieve in *Stalingrad*. There is a greater variety of unit types and, in the *Advance Game*, back-printed counters allow for deployment in fortified position. An armor refit rule permits armored units to be brought to peak operational condition, but this calls for planning to do it at the right time. Factories can be moved by the Russian player to take them out of harm's way and have them resume production.

Most of what is good about the game, however, is obscured in some of the worst rules I have ever suffered. Not only are they poorly organized, poorly written, and generally confusing, but the designer attempts to impress us with insertions in Russian — in cyrillic lettering! On top of all this, he delights in inserting unnecessary asides; to wit: "Be grateful: my original strategic land/rail and sea movement rules would have defeated a Harvard Law School professor with their Byzantine intricacy." Such antics are juvenile and have no place in the body of the rules, especially rules that are so bad to begin with. Byzantine, indeed.

In his "historical analysis," Coatney does little more than provide the Kremlin line as to why the Soviets won the Great Patriotic War. Even if Coatney is pulling our leg, he does a disservice to the valor of the Soviet peoples and Red Army soldiers to credit victory to the Stalinist regime and Communist dogma. The purge of the officers' corps and the meddling of the commissars were the main contributions of Stalin and the Party, while the leadership of Zhukov and the common worker's and soldier's love of his country appeared to be the signal factors in the eventual outcome.

At \$13, the kit is ridiculously overpriced. Though it can be easily copied for a couple of dollars and \$4 to the designer (on the honor system), the game is not worth even that price. Without the development the game would have needed, the rules not only render it next to unplayable, but make the designer appear a self-indulgent, pompous braggart. In the same way as even the most renowned authors rely on developmental and copy editors to refine their books, game designers who lack developmental skills themselves need a good developer to make their games work. The designer of this game contends that "designing a military history game is like composing an historical symphony," but he gives us Punk Rock, and \$13 is a lot to pay for that.

Making Merry

THE LEGEND OF ROBIN HOOD

Operational Studies Group

(1261 Broadway, New York, NY 10001

Design: Joe Bisic

Recounted by Stephen Newberg with Dave Isby

\$4.50 (ziploc)

The North Midlands stretch before us in blocks of softly shaded greens, dominated in the center by the dense dark greens of Sherwood Forest. Its cool splendor is split by a red road that tees in the forest's depths. Villages and towns dot the landscape. The mighty river Trent winds its blue way, and on its banks the castles of Lincoln and Nottingham dominate the river's bridges. Gisbourne Castle, north and between them, crouches over the main road junction in the heart of the forest. In the castles, men-at-arms sleep fitfully, clothed in blue and red, waiting for the outlaws that will surely come at daybreak. The outlaws will not disappoint them. Covered in green and white they wait in the forest hide-outs for the prey that is also bait, the bishops and nobles who will travel the roads loaded with their golden wealth...

A bishop starts wearily down the road. Robin Hood calls up a troop of his Merry Men and the chase is on. The Sheriff of Nottingham, defender of those that will pay him, sallies forth to prevent this rather inelegant redistribution of wealth, but his men move like winter molasses. Robin lightens the bishop and retreats to the stands of tall oak. Another bishop braves the roads. This time the sheriff is closer, and Robin prudently goes off to recruit Will Stutley. The sheriff has seen the bishop off, but two nobles loaded with ill-gotten gains now are plying the roads, and from different areas. The sheriff, stretched thin, calls in Lincoln and goes himself to rouse Sir Guy to his cause. Robin sees his chance and makes for unguarded Nottingham Castle, the evil sheriff's lair, and robs its strongbox. The sheriff is incensed. The road reverberates to the step of men-at-arms bearing down on Robin, but he escapes through the castle's secret passage. Will Scarlet, newly recruited by Robin, is not so lucky. He and a handful of Merry Men must face the sheriff's wrath. The Merry Men inflict losses with a fusillade of arrows, but in close combat they are no match for the men-at-arms. Will takes on the sheriff, but to no avail, and ends his days with a noose around his neck.

Robin, after getting dunked in a stream, succeeds in recruiting Friar Tuck. Bill Stutley induces a bishop to take his vow of poverty literally, then manages to slip in Lincoln Castle to rob another strongbox. Little John joins the fold. But as the sheriff's extra forces come into position, more nobles make their trip in safety. Maid Marion arrives and is promptly taken into protective custody to await her enforced nuptials to Sir Guy. Robin flies to the rescue, in disguise and with a large force of Merry Men. In a fierce battle at Gisbourne Castle Sir Guy is killed, and Robin and Marion look for Friar Tuck to legalize their love. But Robin is trapped by the sheriff. In the ensuing great fight, Munch the Miller and his men are killed, but so are Prince John and his knights. Robin and Marion

escape. Now, King Richard appears to see how his realm has been ruled whilst he attended to the Crusade...

It was great. It took about three hours and only slowed down toward the end. We cannot remember who won. It doesn't matter. **Robin Hood** is the game of the book, of the movie, of the TV program, of the legend. If you liked any of those, get it.

(Stephen Newberg is an active designer himself, and runs Simulations Canada.)

Underdeveloped MALAYA

Excalibre Games Inc.

(PO Box 29171, Brooklyn Center,
MN 55429)

Design: Michael R. Trdan

Game Review by Friedrich Helfferich

\$14.95 (ziploc)

Malaya simulates the Japanese conquest of the Malayan peninsula and Singapore in 1941-42, at the regiment/battalion level and with four-mile hexes and three-day turns. The game is Excalibre's first venture from folio into standard size (one 22 by 28 inch map, 420 counters, 15 pages of rules) and can be called a mixed success.

The components are professional but unattractive. The map's avocado/lemon/orange/chestnut/charcoal color scheme evokes visions of *tacos a carbon* more than a lush-green jungle and rubber plantations, and so do the counters — orange (Commonwealth) and maroon (Japanese). Moreover, some of the print they carry is very small and hard to read, a problem aggravated by Excalibre's infuriating habit of using a stripe pattern on some (here, ships and planes) and by placement of type so near the rim that a slightly misaligned die cut will amputate it. (In my copy, the Imperial Guards were emasculated.)

The map and orders of battle — the latter with detailed unit designations — are accurate within reason. The rules, while fairly short, are by no means standard. Simple in detail but built on a quite complex sequence of play, they are full of good, original ideas and innovations. For example, the game does better than most in recreating the weaker force's potential to achieve success, however temporary, through surprise or by "hitting them where they ain't." Thus, the air system allows aircraft (including fighters) to fly in *either* player phase — but not in both! — and the phasing player must assign escort and combat air patrol *before* the non-phasing player launches interceptors and strikes against ships. This poses the right kind of dilemma: if the Japanese (moving first) get their fighters in the air, the British can just sit tight and strike with impunity in their own phase; but if the Japanese hold their fighters back, the British may strike in the Japanese phase.

The dilemma which Admiral Phillips faced comes out well, too: Should he lead his ships, without adequate air cover, into almost certain disaster for the sake of

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perhaps sinking a transport or two? Or should he stay in port, to be bombed into oblivion more slowly? (The safe alternative of withdrawal to India, entirely unacceptable to Phillips, is prohibited until Turn 24.)

Because it simulates the campaign quite well, the game is strategically a one-sided affair. The Japanese dominate through a combination of tactical advantages and air and naval superiority. In the early stages, his ability to achieve temporary local superiority on the ground may tempt the Allied player to counterattack — a brave but foolish act that will inflict less damage than the Japanese can afford, while tying down Allied troops soon needed elsewhere and exposing them to fearful retribution. The lesson is quickly learned that Japanese air support is shifted with greater ease than even the most fleet-footed Commonwealth reserves. The skill the Allied player needs is one of the most difficult to master: how to conduct a withdrawal causing maximum delay at minimum sacrifice in men and equipment. And he *can* win the game if he is good at this. Thus, despite the imbalance in power, the game is a fairly even contest, a challenge to both players.

Unfortunately, there is just enough wrong with the game to be annoying. Most of it is lack of finish. A glaring omission: while torpedo bombers rightly are more effective against ships than high-level bombers, there is no provision for dive bombing or low-level attacks (not even against airfields.) The design is poorly integrated: many of the terrain features of the map remain unexplained and serve no function at all; on the other hand, the same symbol is used for "cities" and "villages" despite different effects on combat, and it takes a careful study of the rules to find the single reference (hidden under "Improved Positions") that only Singapore and Kuala Lumpur are cities. Similarly, the prohibition against torpedo bombing in port — and, strangely, on any coastal hex — is stashed away in the movement rule! Petty annoyances: a few airfields are missing from the map or are unrecognizable; some counters are misprinted; the ground units listed for at least one Japanese convoy exceed the ships' capacity...

Like the country it takes its name from, Malaya is rich but sadly underdeveloped. This game cries out for a face-lift and a Greenwood-style development job! How about it, Avalon Hill?

Goldclad
THE IRONCLADS Expansion Kit
Yaquinto Publications, Inc., PO Box
24767, Dallas, TX 75224
Design: John W. fuseler
Game Review by Rob Land
\$14.00 (boxed)

Civil War fanatics, rejoice! From those wonderful people who brought you *The Ironclads* now comes more of the same: *The Ironclads Expansion Kit*. For those unfamiliar with the original, the game is about tactical naval combat in the period of

the American Civil War. The kit takes things a bit farther.

To use the kit you must have *The Ironclads*, to which it adds on in the manner of the *Squad Leader* gamettes. It extends the scope of the original game. If you enjoy Civil War, or naval combat games, you should have both game and kit. You will enjoy their system and the way they play.

A fair number of new rules are introduced, to be used at the players' option, some dozen pages of them in small print. There is much fine detail here. Among it is a multiple-gunfire rule which eliminates the most bothersome playing problem of *The Ironclads*. In the original game, guns were fired and hits obtained one by one, with up to four die rolls needed for resolution. When the number of guns fired is large, so is the amount of time needed to complete a turn. The new rule allows you to use the old method when guns are few, and the new when they are many. You can both fire and ascertain hits for up to ten guns at a time, and this makes large actions much more practicable.

Other new rules include: fire at designated points on the target; sharpshooter gunfire; increased loads for guns; ship silhouette modifiers to increase or decrease the likelihood of hits; boarding and melee combat; advanced ramming rules with a possibility of cutting the rammed vessel in half; ground forces and shore combat; self-propelled torpedoes; fire rafts; and a new point system for the "build-a-scenario" devotees. The system is not comparable to *Squad Leader* in its complexity, but it will certainly keep you busy — and it is eminently playable.

Counters and data cards are added for some 80-odd new classes of ships. The counters are not the double-thick kind used in the original game, regrettably, but they can be stored in the counter tray a bit more easily. The new ships are from the Union, Confederate, British, French, Danish, Italian, Austro-Hungarian, Chilean, and Peruvian navies. The triple-turret version of the USS *Roanoke* is not included, but all sorts of others are. There are the super-monitors *Puritan* (with 20-inch Dahlgreen smoothbores) and *Dictator*; the only Union casemate ironclad, *Dunderberg*; the CSS *Texas*, *Mississippi*, and *Louisiana*; French vessels such as the *Gloire* of 1859; and British, such as the *Achilles* of 1864. There are now enough ships to keep you busy for many moons trying one against the other.

Twenty-three new scenarios are included, ranging from Farragut's Battle of New Orleans to Tegetthoff's Battle of Lissa, from Dick Dowling at Sabine Pass to the various engagements of the *Huascar*, a Peruvian monitor with the dubious distinction of having been the first combat target of a self-propelled torpedo. There are several "what-ifs": what if Farragut had waited a few months, then to find the Confederate New Orleans ironclad squadron completed? What if France and the United States had fought a war in late 1865? Even scenarios with amphibious operations are

included — combined arms, anyone?

If you have *The Ironclads*, you don't need me to tell you to get the kit. If you haven't, buy the game and then the kit; you will be getting one of the best bargains in wargaming.

The Head That Wears the Crown
EMPIRES OF THE MIDDLE AGES
Simulations Publications, Inc.

257 Park Avenue South, New York,
NY 10010

Design: James F. Dunnigan
Game Review by Rob Land
\$18.00 (boxed)

Have you ever wondered about the meaning of that old saying "Uneasy lies the head that wears the crown?" If you play *Empires of the Middle Ages* you will soon cease to wonder. Jim Dunnigan's latest opus puts you in the position of that crowned head and then gives you ample cause for unease. You must provide the proverbial "chicken in every pot," in the face of all sorts of disasters and despite the efforts your greedy, scheming fellow monarchs — and Fate — will make to prevent it. You are the brains of an empire and will decide its fate.

This game is a paradox of sorts: a multi-player game that also works for two or solitaire. It has six scenarios, including one covering the period from 771 to 1470 A.D. on a yearly basis. It is supposed to simulate "the flow of medieval European history on an international scale," and you will believe it after your empire has done some ebbing and flowing on the tides of time. The game also brings out the effect exerted by the ability (or lack of it) of a leader, especially if he is as outstanding and long-lived as Charlemagne.

The game is played on a map of Europe and environs, more a continental status display than a piece of cartography. The network of interconnected boxes (for provinces) has some superficial resemblance to a family tree, perhaps intentional in view of the importance of heirs in the game.

The heart of the game is decision making. In the boxes of the map the players conduct various "endeavours": conquest, defense, fortification, diplomacy, pillage, and "ruling" (e.g., to improve the social status), a maximum of one per year. Each leader has an ability rating in three categories, and each endeavour falls into one of the three. Ratings range from the "9" of a Ghengis Khan to the "1" of a Selim the Sot. How successful or disastrous an endeavour turns out to be depends on what is attempted, the leader's rating, the monies he spends, and the turns of a "Year Card." The card may also call for a "Leader Stature Check"; this is when you conduct a state funeral for your monarch while your neighbors turn into vultures.

Empires has some shiny "chrome": heresies, epidemics, rebellions, conquest by diplomacy, binding written treaties, the Mongol Horde, famines, gold, and that

Continued on Page 55

OUT OF THE WRAPPER

Games Received at F&M

Most but not necessarily all of these will be reviewed in later issues.

Game Designers' Workshop, 203 North Street, Normal, IL 61761:

Eylau — *Napoleon's Winter Battle, 1807*. Design: Rik Fontana. One 22 x 28-inch map, 236 counters. \$9.98 (boxed).

Narvik — *The Campaign in Norway* (second edition). Design: Frank Alan Chadwick, Paul R. Banner. German invasion of Norway, 1940. Two 21 x 28-inch maps, 712 counters (includes *EUROPA* counters for Swedish forces and Norwegian fleet). \$14.98 (boxed).

Chaosium, Inc., P.O. Box 6302, Albany, CA 94706:

Engage & Destroy — *Contemporary Armored Warfare for Miniatures in HO, Micro, and Micro-Condensed Scales* (rule booklet). Design: Chris Kurzadkowski, Lynn Willis. 48 pages. \$7.95 (soft-cover).

Gameshop Inc., 46 Dougherty Street, Manchester, CT 06040:

Ace of Aces — *WWI Aerial Combat Game*. Design: Alfred Leonardi, Douglas Kaufman. Plane versus plane combat. Two 380-page booklets, charts. \$13.95 (plastic-bound).

Perry A. Moore, 2471 Plata, Santa Rosa, CA 95401

Fruehlingserwachsen — *Hitler's East Front Ardennes, March 1945*. Design: Perry A. Moore. German counter-offensive at Lake Balaton, Hungary. Four 8½ x 14-inch map sheets, ca 200 counters (hand-drawn, uncut). \$5.00 (ziploc).

William Morrow & Co., Inc., 105 Madison Avenue, New York, NY 10016:

The Complete Wargames Handbook. How to Play, Design, and Find Them (book). By James F. Dunnigan. 224 pages, 100 maps and charts. \$14.95 hardcover, \$7.95 paperback.

Gomony, 9011 Cliffwood Drive, Houston, TX 77096:

Gomony. Design: Harvey S. Klein. Checkers with a new twist! One 15 x 15-inch board (mounted), 12 playing pieces. \$5.95 plus \$1.00 postage.

Paper Wars, P.O. Box 2342, Isla Vista, CA 93018:

Gallipoli — *The Dardanelles Campaign, 1915*. Design: Rick Spence. Abortive Allied amphibious operation against Turkey in World War I. Three maps 11 x 25, 17 x 26, and 13 x 16 inches, 466 counters. \$14.00 (boxed).

Doro Nawa — *The Struggle for Singapore*. Design: Jim Bumpas. Japanese conquest of Malaya and Singapore, 1941-42. One 22 x 34-inch map, 251 counters. \$9.00 (ziploc).

Yaquinto Publications, Inc., P.O. Box 24767, Dallas, TX 75224:

Beachhead — *A Game of Island Invasions in the South Pacific 1942-1944*. Design: Michael S. Matheny. Tactical scale. 12½ x 25-inch map, 240 counters. \$7.00 (Album Game®).

Fast Attack Boats — *A Game of the Arab Israeli Naval War 1973*. Design: Neil Zimmerer. Tactical scale. 12½ x 25-inch map, 179 counters. \$7.00 (Album Game®).

The Thin Red Line — *A Game of the Battle of Waterloo*. Design: S. Craig Taylor, Jr. One 21½ x 27-inch map (with 1½-inch hexes), ca 300 counters of different sizes. \$18.00 (boxed).

Armor — *A Tactical Game of Armored Combat in Western Europe, 1944-1945*. Design: James M. Day. Sister game to *Panzer* and '88'. Three 9 x 21-inch maps, over 600 counters. \$24.00 (boxed).

Swashbuckler — *A Game of Swordplay and Derring-do*. Design: Thomas O'Neill. Shipboard actions and tavern brawls. Three maps 4½ x 10½ and 11 x 10½ inches, ca 100 counters of different sizes. \$7.00 (Album Game®).

The Ironclads Expansion Kit. Design: John W. Fuseler. Additional ships, data cards, and scenarios for *The Ironclads*. Ca 300 counters. \$14.00 (boxed).

Strategic Simulations, Inc., P.O. Box 5161, Stanford, CA 94305:

Computer Bismarck. Design: John Lyon, Joel Billings, Dave Cook. Hunt for *Bismarck* and *Prinz Eugen*, May 1940 (two-player and solitaire versions). Computer program (floppy disk) for APPLE II Plus (48K) and playing aids. \$59.95 (boxed). (See review in this issue.)

Computer Ambush. Design: Ed Williger. Squad combat in France in World War II (two-player and solitaire versions). Computer program (floppy disk) for APPLE II Plus (48K) and playing aids. \$59.95 (boxed).

United States Naval Institute, Annapolis, MD 21402:

Warships of the Imperial Japanese Navy, 1869-1945 (book); by Hansgeorg Jentschura, Dieter Jung, Peter Mickel. 284 pages, over 500 illustrations. \$35.95 (hard-cover) plus \$3.25 shipping and handling.

British Battleships of World War Two — The Development and Technical History of the Royal Navy's Battleships and Battlecruisers From 1911 to 1946 (book); by Alan Raven and John Roberts. 436 pages, over 600 illustrations (incl 16 fold-out pages). \$25.95 (hard-cover) plus \$3.25 shipping and handling.

Simulations Publications, Inc., 257 Park Avenue South, New York, NY 10010:

Drive on Washington — *The Battle of Monocacy Junction, July 9, 1864*. Design: Tom Hudson. One 22x28-inch map, 200 counters. \$9.00 (boxed). (*Great Battles of the American Civil War, Vol. 2*).

Pea Ridge — *The Gettysburg of the West, March 7-8, 1862*. Design: Eric Smith. One 22 x 34-inch map, 200 counters. \$9.00 (boxed). (*Great Battles of the American Civil War, Vol. 1*).

SPI Football — Design: Richard Berg. One 16-page rule booklet. \$5.95 (boxed).

Dallas — *The Television Role-Playing Game*. Design: James F. Dunnigan. Three scenarios and instructions to create your own. \$10.00 (boxed).

Strategic Study Games, P.O. Box 254, Buena Park, CA 90621:

Alaric the Goth — *The Fall of the Western Roman Empire*. Design: Paul L. Van Patten, Jr. Strategic game of Barbarian invasions of Roman Empire in fourth and fifth centuries, for solitaire and up to seven players. One 22 x 27-inch map (area style), 480 counters. \$10.00 (ziploc).

International Team (U. S. Distributor: Polk's Hobbies International, 346 Bergen Ave., Jersey City, NJ 07304):

'43 Sicily — *The Beginning of the End*. Allied invasion of Sicily, July-August 1943; for 2-4 players. 27 x 38-inch map-board (mounted) in five sections, 250 counters. \$49.95 (boxed).

East & West — *The Third Mondial War*. Soviet Union and Warsaw Pact against NATO, a Middle East Union, and China; for 2-6 players. Three 16½ x 26-inch, two-section mapboards (mounted), 570 counters. \$49.95 (boxed).



FEEDBACK

Fire & Movement No. 23, September — October 1980

Please rate the articles in this issue on a scale of 1 (abominable) to 9 (superb), 0 indicating no opinion:

1. Battle for Stalingrad Close-Up
2. Battle for Stalingrad Battle Report
3. O Canada!
4. Streets of Stalingrad Close-Up
5. Computer Bismarck Game Profile
6. John Hill/Dana Lombardy Interviews
7. Book Review: *Numbers, Predictions & War*

Please rate the Player's Notes on the same scale:

8. Simon de Montfort
9. Kursk
10. Arcola
11. Okinawa
12. The 20th Maine
13. Sturm Nach Osten
14. The Legend of Robin Hood
15. Malaya
16. The Ironclads
17. Empires of the Middle Ages

Please rate the columns for interest value on the same scale:

18. Firing Line
19. Crossfire
20. Out of the Wrapper
21. Feedback
22. Please rate the graphics in this issue
23. Please rate Issue No. 23 overall
24. Was this issue better than last? (Y or N)
25. Assume you don't subscribe to *F&M*. Would the quality of this issue alone motivate you to subscribe?
26. For approximately how many previous issues of *F&M* have you sent feedback cards?
27. Are you a subscriber?

Would you like to see *F&M* increase its coverage of:

28. Computer wargames? (Y or N)
29. Other computer games? (Y or N)
30. Miniatures rules for historical wargames? (Y or N)
31. Other miniatures rules? (Y or N)
32. Political and economic games? (Y or N)
33. Sports games? (Y or N)
34. Other non-military conflict simulations? (Y or N)
35. "Adult" games (e.g., *Monopoly*, *Mastermind*)? (Y or N)

36. Despite highly favorable feedback, our printing extensive errata attracts flak from a substantial number of readers. It has been suggested that, instead of printing official errata, we should xerox them and make them available on request at self-cost. In this way, no valuable magazine space would be taken up. Do you prefer this new solution? 1 = yes; 2 = no, keep printing; 3 = I don't care either way as long as I can obtain the errata; 4 = I am not interested in the errata; 5 = other (please comment).

37. Have you voted for this year's Charles Roberts Awards? (Y or N)

38. If not, and if you did not attend ORIGINS, were you aware of the procedure that would have allowed you to cast an absentee ballot?

Feedback Results From *F&M* No. 22

Long Ago and Far Away	7.00
Iliad	6.06
Crescendo of Doom, Game Analysis	6.90
After-Action Report	6.29
Streets of Stalingrad	6.68
Forum: Wargame Psychology	5.71
The Ironclads, Game Profile	7.03
After-Action Report	6.97
Desert Rats	7.03
Player's Notes: 'Bulge'	7.24
Leningrad	6.63
Murfreesboro	6.50
Road to Washington	6.85
Total War	6.39
Poltava	6.33
Zulu Games	6.31
Operation Pegasus	6.88
Stratik	5.87
Torpedo!	6.24
Firing Line	7.08
Crossfire	6.94
Out of the Wrapper	6.71
Feedback	6.11
Graphics	6.97
Issue No. 22 overall	7.16

Our feedback showed about two-thirds liked our current issue better than the previous one, and 98 percent said they would subscribe based on the issue. The overwhelming majority (89%) wanted to see a cumulative index, and we plan one for *F&M* #24. As for book reviews, the consensus was that one review per issue was fine, and there was a good deal of sentiment (24%) that we should confine the reviews to military history books. As for the free-for-all between reviewers and designers, most (68%) believe it served a useful purpose, but a number (19%) believed it was a waste of time, while the remaining group (13%) had other ideas ranging from wanting the reviewers to "stick it to" the designers to views that both sides acted childish. Finally, for standardizing reviews, most (54%) didn't care one way or the other as long as the review made sense, while 30 percent preferred the present format and only a few (14%) liked the idea of having standardized review formats.

One feedbacker asks where "Out of the Wrapper" games end up. They serve as basis for reviews, for in-house playtesting in connection with reviews, and for production of artwork accompanying reviews (some are cut up in the process). Most are kept on hand as staff copies for reference in the almost invariably ensuing correspondence with readers. In most but not all cases, writers of major reviews may keep the games in compensation for their work. Eventually, when no longer needed, staff copies are given away as tokens of appreciation to contributors of long standing, helpers at conventions, and other loyal supporters or to charity.

Don Galena of Erie, Pennsylvania, asks why we "never" review miniatures wargame rules. When our readers were last polled on this question (in December, 1978), 76% were opposed to our giving this field more coverage. Nevertheless, Don's query has prompted us to ask again in this issue. And "never" is not strictly correct: for example, we reviewed *System 7* (essentially a miniatures system, although cardboard is provided) and expect to do so with *TacForce* and other prominent or exceptional systems.

Thank you one and all for sending in your card!

CANADIAN CIVIL WAR DESIGNER'S NOTES (Continued from Page 23)

should be ignored, rather a great deal of attention should be paid to anything that could, through invocation to the Settling Disputes Rule, turn an Issue or a Piece. Dispute settlement is not encouraged in the rules as a joke. It is perhaps the most serious rule in the game. Its use allows players to, quite literally, push their line or interpretation of the rules, which is, after all what politics is all about.

Perhaps one of the most unrealistic rules in *Canadian Civil War* is the National Emergency rule — not that a National Emergency would not proceed as outlined, but rather in that the individuals in power in Canada today would probably never countenance such a thing. They respect the order of things far too much. However, four players sitting around a table attempting to (as it were) cut each others throats are not going to be quite as queasy about making that last, desperate bid for victory, even if it means the destruction of the long established hierarchy.

After playing *Canadian Civil War* a few times, it will become apparent that, through proper manipulation of the rules, it is a player's ability to act with grace, not brute force, that will enable him to come out the victor.

CROSSFIRE (Continued from Page 9)

heritage and only small traces of Moravian or, God forbid, Slavic interbreeding, you have the same opinion. Thank you for your attention.

Monte Mattson
El Cajon, California

Mr. Mattson, of Marshal Enterprises, rightly takes issue with a misspelling in F&M#21. To show we can match anyone twisting tongue-in-cheek into foot-in-mouth, I must assure him that, while not measuring up to Swedish ethnic purity, I am as blond and blue-eyed as Hitler, slim as Göring, and tall as Goebbels. But then, some of my best friends are Czech — I even married one. More inverted clichés, anyone?

More Comprehensive Than We Said

Bill Sander's review of the *Comprehensive Guide to Board Wargaming* is friendly and fair, though I was surprised that he said that there was no reference to *Fire & Movement*. The first paragraph of the Magazines section contains just such a reference! But it's true that I didn't recommend the magazine personally then, as in 1977 I didn't know it well enough to comment. The McGraw-Hill paperback's text is identical to the hardcover edition, which does mean that these references and especially the addresses have an ancient air ...

Nicky Palmer
Basel, Switzerland

Author Palmer is, of course, correct: F&M is mentioned (although not included in his list of "Professional Publications"). We apologize for an inaccurate statement.

Make Mine Music

Set up a round of drinks on me!

I have long been a fan of Al Stewart and was very pleased with John J. Vanore's review of his *Past, Present, and Future* album cut. His songs are laced with history and embellished with a streak of military past. It is not for lack of musical appreciation that I play a good number of Al Stewart LPs when I am engaged in controlling France or outflanking Napoleon ...

"Prince Louis Battenberg is burning the Admiralty lights down low ..."
and

"...Your time is wasting in the wind
Wondering why
Wondering why, it echoes
Through the lonely palace of Versailles."

Although the reason for Stewart's lyrics is his interest in history, I suspect this musical genius sits down with a good wargame once before putting his thoughts down into lyrical prose.

Michael Turner
Bloomington, Indiana

Thanks! — And that round of drinks was \$29.78.

EMPIRES OF THE MIDDLE AGES (Continued from Page 52)

disastrous "Leader Dies Heirless" card. There are no assassins, a lack players may wish to remedy on their own.

There are two decks of cards: Event Cards (one turned up every five years) and Year Cards (one per player and year). They must be shuffled often and, being of flimsy material, will wear rapidly. This is one of the few flaws I have discovered. One bit of chrome could have been left out: the counters for currency; treasury logs on the map would have done the same job in shorter time.

The game plays well and has been competently playtested. *Empires* seems to have something for everyone who ever wanted to act like a king. It has many good features which you will enjoy discovering yourself. This is the kind of product the hobby expects from SPI: original in conception and workable in execution. Give SPI your ducats; this time they have earned them. *Empires* has Class.

COMPUTER BISMARCK (Continued from Page 39)

game set up for an extended period of time is not without its dangers. (Remember the case when the cat ate the *Bismarck*?)

The game has many other positive features. The solitaire version is excellent. Playing against the computer (affectionately known as "Otto" as he can only play the German side) can be a real challenge. In most cases, the British player will notice no difference between Otto and a real opponent, except that a person may tend to shriek when he discovers a dreadful error, while Otto, given the same circumstance, will humbly and quietly play on. The one other major plus, and that is essentially the selling point, is the bookkeeping function of the computer. Relieving the players of such wearisome chores will bring welcome relief to the thousands who have struggled with unreasonable supply rules, combat results tables difficult to figure out, and "how many hexes from DD-16 to ZZ-98?" The program is also free of any disastrous (meaning unrecoverable) bugs; at least I didn't find any in several weeks of playing. Several minor rough spots exist, such as when responding to some questions that require an answer of "N" or (CR) (meaning yes). There is some tendency to reply "Y" instead of (CR), but you will soon find out that if you mean "Y," you had best enter the required (CR). But in general, the programs are very well written and present no serious problems.

On the negative side, there is a serious imbalance problem. Not in who wins the most games (as far as I can tell, it's about 50-50) but in the amount of time required for the moves. An experienced German can move his nine units in just a few minutes (barring unusual circumstances), but the British player may have to coordinate the moves of as many as 48 units, a task that in some circumstances has taken me as long as twenty minutes. The German player is in some danger of being bored to death on some turns, and is thus advised to have planned some alternate activity during these lax periods.

With a price tag of \$59.95, many will find *Computer Bismarck* unattainable. Others will have to weigh carefully whether the cost is justified by the benefits gained according to their personal needs and finances. Certainly the game lives up to most of its promises. It provides the best solitaire version of any wargame that I have played. And as far as computerized historical wargames are concerned, it is the only game in town.

STREETS OF STALINGRAD DESIGNER'S NOTES (Continued from Page 37)

1:20,000 scale Russian and German maps, and as confirmed by one of Piekalkiewicz's peers, Manfred Kehrigh, in the maps in *Stalingrad: Analyse und Dokumentation einer Schlacht*, Janus didn't do his homework. I wouldn't have spent over 100 hours on each map section to make such a casual error.

The captured documents and reports in the German war diaries state, to the Germans' equal amazement, that the NKVD units were operating with a small group of mine dogs. After two and a half years of intensive research, we wouldn't compromise our credibility by throwing in something so trivial if it were not true.

Finally, the comments about the Russians inability to counterattack in the game deserves mention. A popular notion is that the Russians held Stalingrad by retaking ground. What all the data shows, including Chuikov's book, is that after two months of fighting, the Russians ended up holding onto a very narrow slice of the city along the Volga.

Continued on Page 56

STREETS OF STALINGRAD ERRATA (Cont'd from Page 37)

city block patterns had been blocked, mined, strewn with rubble, or literally dug up by the Russians and may therefore *not* be used as primary roads.

Q: If a road and a balka (gully) are in the same hex, but the road *does not* cross the balka, may motorized units still move into and through the hex? This is especially important in the city where roads (city blocks) run parallel to the balkas.

A: Yes, as long as the unit follows the road *exactly*, it may enter a road/balka hex anywhere on the map. (But such a motorized unit does *not* receive the defense benefit of the balka, unless dismounted.)

Combat

Q: Is the result of Defensive Fire of a defending unit applied to *all* attacking units, or to just *one* of them?

A: Any defending unit can only fire at *one* attacking unit in each round. If several, stacked units are defending, they may combine their fire or shoot at separate targets, as long as no unit fires at more than one attacker per round.

Q: After a successful round of offensive fire against a hex containing more than one defending unit, must *all* attacking units attack again in the next round?

A: No. All units that participated in the prior round *may* attack again, but *need not* do so. Some may be withheld in further rounds of fire (so as not to be exposed again to Defensive Fire), or the attack may be broken off entirely even though the prior round of offensive fire was successful and the hex still contains defenders.

Q: If a unit has used Defensive Fire, may it still engage other enemy units in range and on open terrain?

A: After attacks against it have stopped or failed, the defending unit may use Defensive Fire against any one enemy unit within range and on *clear* terrain.

Q: Does an attacker receive *both* the regimental and battalion integrity bonuses if he fulfills the conditions for both?

A: Yes.

Q: The Advanced Rules allow Bombardment to be used in Defensive Fire. If an attacking stack of units is bombarded (by indirect-fire artillery exclusively), are *all* units of the stack subject to bombardment before the first round of attack, or only *one* unit before each round of attack?

A: Bombardment against *all* units of the stack is resolved before the first round of attack.

Q: Do disabled Soviet tanks retain their unit identifications for purposes of calling in defensive fire by their attached mortars and field guns?

A: I would allow this since a stationary tank would actually be easier to support with defensive fire than a moving one.

Q: What die roll modifications do motorized units receive in defense on balka/suburb, balka/city, balka/factory hexes (entered on a road)?

A: The modification for suburb, city, and factory, respectively.

Bombardment

Q: May automatic elimination be achieved by Bombardment?

A: No. At least one non-artillery unit must participate for an automatic elimination to occur.

Q: When a hex is bombarded by indirect artillery, may the defenders use Defensive Fire against the bombarding artillery if the latter is within range but not in Line of Sight?

A: No. The artillery can only be fired at defensively if *both* within range and in Line of Sight.

Q: May Russian reserve units move *through* hexes being bombarded by the Germans? (The reverse case is explicitly forbidden, but this is not.)

A: No unit may move *through* a hex being bombarded, although it may *enter and remain* in that hex (and undergo bombardment attack). See also answer to next question.

Q: According to the rules, any Indirect Fire marker interdicts a hex, preventing units from moving through, even if the marker has only a strength of "1." Is this indeed intended?

A: If you want to allow units to move through a hex under bombardment, add the following optional rule:

A unit may attempt to move through or exit a hex which is being bombarded. Every unit attempting this type of movement undergoes an immediate attack by the IF marker(s) on that hex. *Double* all IF marker values for this bombardment attack. The units attempting to move do *not* receive any die roll modifier benefits of terrain or leader units.

Line of Sight and Spotting

Q: Is there any limitation on the spotting *range* of combat units calling in fire of their attached artillery units?

A: Yes. On all hexes, a combat unit's maximum sighting range is *four (4) hexes*. Only OP units have a greater spotting range, and only on hilltop hexes.

Q: If a hex contains cleat terrain mixed with other terrain, can a Line of Sight be traced through the clear portion of the hex?

A: Yes. The city patterns and forest/hill lines are *exact* reproductions from aerial photos, accurate to within 30 meters. This justifies tracing a Line of Sight through the clear portion of a hex also containing other terrain.

Q: What happens if the Line of Sight runs exactly down the line between a blocking hex and a hex that is not blocking?

A: Use your own judgement, but in general I would permit the respective unit to spot or fire. See also answer to previous question.

Q: The spotting range for an OP unit on a hilltop hex is 9 hexes. Does this apply for *all* directions, or only for those in which the hill sloped down?

A: The range is 9 hexes in *all* directions.

Q: Can divisional OP units spot for infantry guns and mortars of their division's regiments and battalions? Can corps OP units do the same?

A: Yes, on both counts.

Order of Appearance

Q: If the 14 Pz Div is brought in an optional reinforcement in Scenario 3, and is then withdrawn as required on September 29, does the division later re-enter at the strength printed on Scenario Card 6G or at the strength at which it was drawn?

A: The division re-enters as specified on Scenario Card 6G.

Victory Conditions

Q: Are immobilized Russian units counted as "eliminated" for the purpose of determining victory point levels?

A: No. Only the actual armor platoons in the Eliminated Units box at the end of a scenario are counted for victory points. But each such platoon is counted even if there is a replacement immobilized tank unit for it still on the map at the end of the scenario.

STREETS OF STALINGRAD DESIGNER'S NOTES (Continued from Page 55)

Only the Germans were ever able to launch large-scale attacks, and even then only against parts of the city. The Russians held on by causing enormous casualties to the attackers and inducing mutual exhaustion. The 13 Guards Rifle Division's attack when it crossed the river and the 95 Rifle Division's attacks around Mamayev Kurgan (both in September) were the only major Russian counterattacks in the battle. There were no multi-division attacks, and after September the Soviets barely kept their lines from crumbling from day to day.

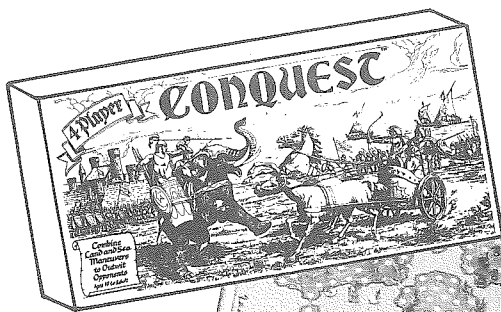
Local Russian counterattacks for a single building or at most a city block were sometimes successful, but this is only one hex on the map. Even so, I find it curious to note that the sample games written up so far show that the Russian player has several opportunities in each game to counter-attack successfully, even in scenarios balanced heavily against him.

Summary

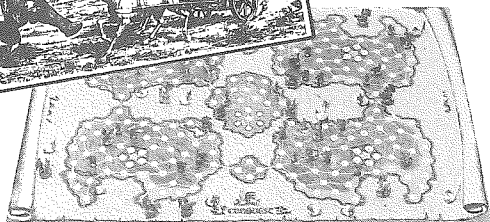
As a final note, I'd like to state that games should be fun to play. If a designer wants respect for his research, he should print a bibliography with the game. If a designer wants respect for his design techniques, he should outline how he evaluated units, terrain, etc., in detailed designer's notes (which too few games currently include). Also, designers should not get all the credit of awards; researchers, developers, graphic artists and playtesters are taking a more important role today in producing a *complete* game.

If you enjoy *playing* a game while still being able to recreate history, *Streets of Stalingrad* was designed for you. If you appreciate good historical research presented in an attractive format, then we produced this game for you. If you have too many \$9.95 games on your shelf which will never be played again, consider the *four* basic games with twelve different scenarios you get in *Streets of Stalingrad*. In the final analysis, we did it for you.

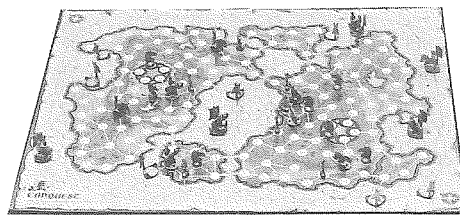




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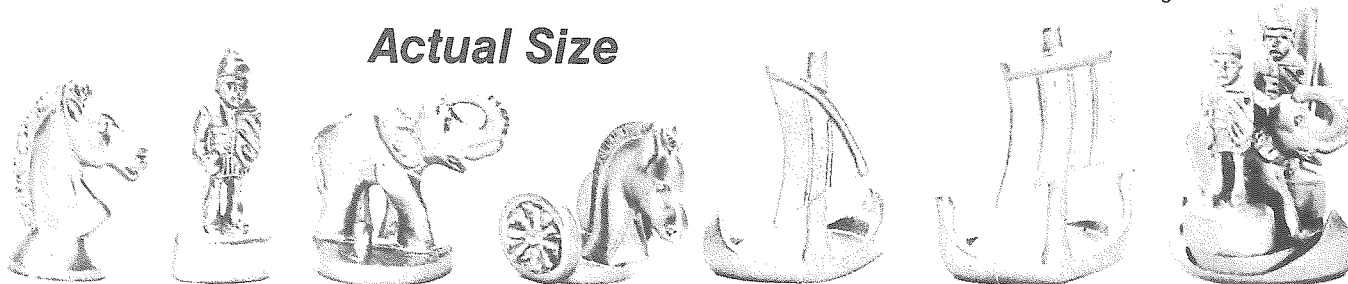


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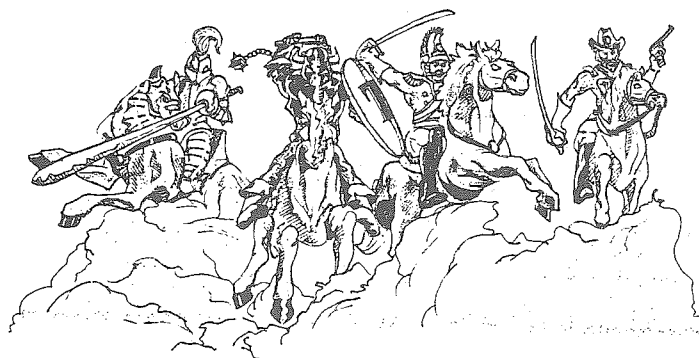
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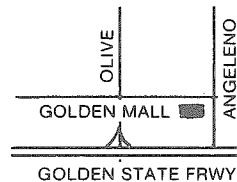
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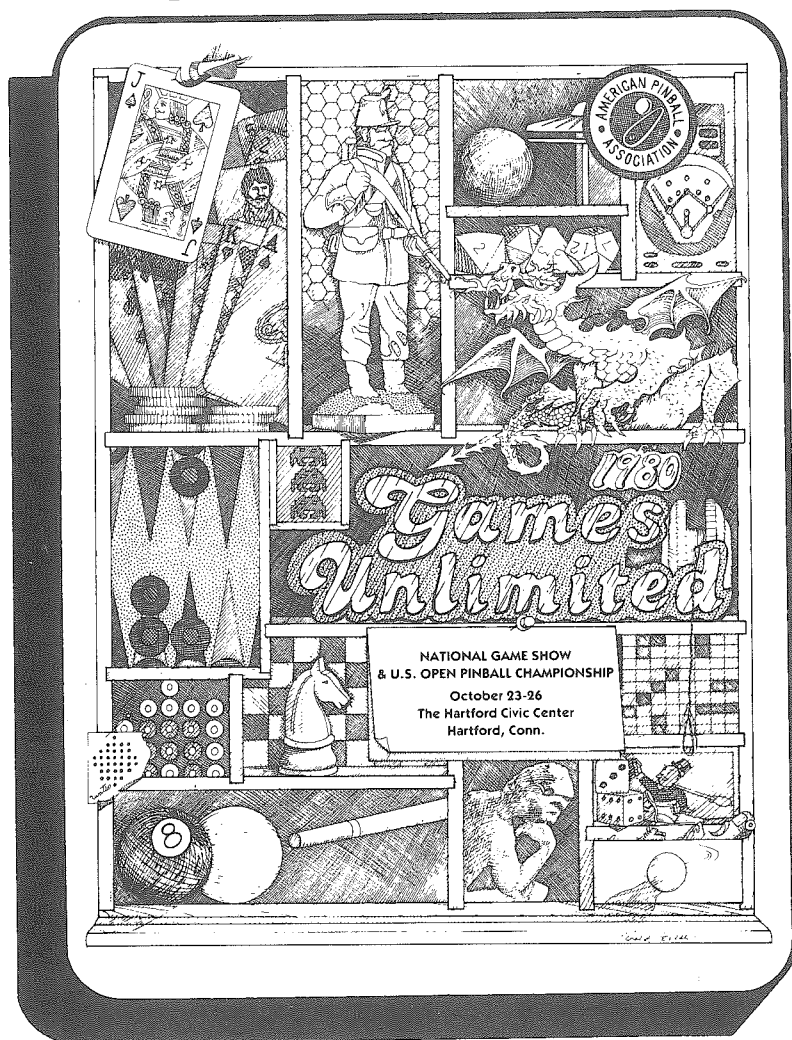
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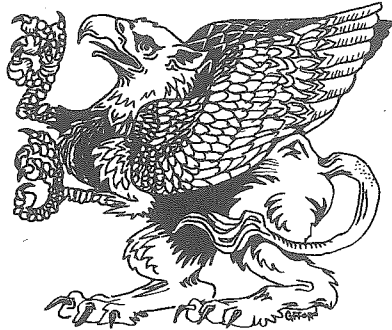
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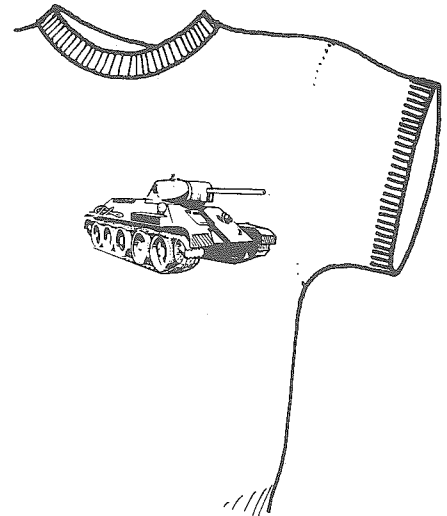


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In our first three months, nearly 2,000 of you bought the "\$2,160 wargame", Computer Bismarck™...a strategic historical wargame for your home computer. From the letters we've gotten, playing that one has been a mind-stretching experience for wargamers. The second \$2,160 wargame, Computer Ambush™ is more gut-wrenching than mind-stretching.

Tactical Simulation

Computer Ambush uses the computer to create combat so complex and realistic that actual military NCO experience has proven to be a substantial advantage to the player! You command a squad of ten WWII infantrymen (either American or German), with names, ranks and such individual combat skills as footspeed, strength, intelligence, endurance, and marksmanship. Each man also has limited energy, which is expended on the tactical moves you command.

Weapons

Your squad is armed with grenades, rifles, automatic weapons, plastic explosives, bayonets, and even garottes. You fight with carefully-aimed shots, area bursts, explosions, and hand-to-hand combat...with results (wounds and death) dependent on time, distance, the individual skills of each soldier, and your ability as a squad leader.

Battlefield

You face the toughest tactical situation in warfare—street fighting in a half-ruined French town. The computer displays a map indicating buildings (your plastic explosive turns them into rubble during the game), walls, hedges, doors, windows (nasty sniper positions) and each of your men by name. The enemy is usually hidden.

Play the Computer

The computer plays the German squad leader (*Feldwebel* Kurt Reich) to perfection...defending the town with sniping, machine guns, grenades, and finally, hand-to-hand combat. You're Sgt. Buck Padooka. You maneuver your men and fire at revealed and probable German positions. If you kill all the Germans before they get you, the town is yours. But the computer's a tough, experienced squad leader, so don't expect to win very often.

Play a Friend

You take turns examining the video map, analyzing your resources, moving your men, and firing your weapons.

Your options are limited by casualties, wounds, physical exhaustion, ammo supplies, terrain, and the individual skills of each of your men. The same is true for your opponent. And every action takes precious time, even the flight of a grenade or bullet. Remember, time is life or death on the battlefield and in Computer Ambush! After each turn, the computer displays the movements and weapons fire of both squads as tracks on the video map...just once, so watch carefully to figure out where each enemy is, or was.

The Sweat and Death of War

The time pressure and complexity of Computer Ambush creates the stress of actual combat command. Your palms sweat as you watch PFC Chuck Lawson get blown away by that damned Kraut machine gun you forgot when you ordered him to sneak across the alley. It all makes paper and pencil wargames seem as tame as chinese checkers.

Wargame of the Future

Computer Ambush is the second of many computer wargames from Strategic Simulations Inc. To play them, you'll need a suitable home computer. For about \$2100, you can get an Apple II Plus with 48K memory and a mini-floppy disc drive. (The older Apple II with Applesoft Firmware ROM Card or the new Apple III will also suffice.)

An additional \$59.95 gets you Computer Ambush which includes the game program mini-disc; 2 map-board cards; 2 squad leader's data cards; a rule-book; and a game selection card...which tells you how to set up any of seven wargames: NCO Training, Ambush, or Raid against the computer... Patrol, Ambush, Strongpoint, or Free Form against a human opponent.

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If you have an Apple home computer, you can get Computer Ambush by calling 800-648-5600 (toll free) and asking Operator 181 to charge it to your VISA or MASTER-CHARGE. In Nevada, call 800-992-5710. To order by mail, write Strategic Simulations Inc., 450 San Antonio Road, Suite 62, Dept. F, Palo Alto, CA 94306. Send no money; we'll mail it C.O.D. for \$59.95 plus mailing costs. There's a 14-day money back guarantee.



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