ADVENTURE GAMING

Ace of Aces
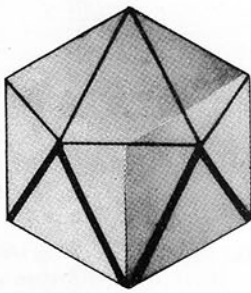1980 Origins
Gamers Choice
Award Winner

The forest, now in shadow, would soon be black with night. The wanderer, weary from her plight, anxiously searched for a resting ground, unaware that the "CHILDREN OF THE NIGHT" lurked nearby. The unexplained screams of doom and dread came upon her, without warning.
The terror of the night was unfolding . . .

13-001	Small Cold Drake	13-009	Voodoo Man Set
13-002	Hill Giant	13-010	Insect Men Warriors
13-003	Trolls (set 1)	13-011	Lesser Demons
13-004	Small Carnosaurs (set 1)	13-012	Manticore
13-005	Megalosaurus	13-013	Were Creatures
13-006	Monoclonius Agathaumas	13-014	Slimes and Jellies
13-007	Victims	13-015	Thieves
13-008	Vampire Lord Set	13-016	Shadow Elf Sorcerors

The "Children of the Night" have been turned loose on the world. They're lurking at your local adventure gaming store.

Contents

OFF THE WALL
Tim Kask

Whenever a person enters into a new relationship, he has the right to know what to expect, in general terms. Those of you reading *AG* for the first time are on that blind date; those of you reading it for the second time have hopefully found something of interest to come back for a second appraisal. In such a fashion are relationships formed.

Just as two people feel each other out as they are getting to know one another, so, too, do new readers approach a magazine for the first or second time. I think it is time to let you know what you can expect from us, as well as try to fill you in on a couple of points of *AG*'s philosophy.

First, I deplore the use of the editorial (royal) *we*. For the most part, when *I* have a point to make, *I* will make it. That means that this column will often be written in the first person, probably to the dismay of any of my old writing teachers if they find out. For me, using *We* when it is only *me* saying or answering something, seems a bit pompous. As I seldom carry a mouse in my pocket, when I do say *We*, you can be reasonably sure that I am referring to a magazine principle or policy that is truly a group decision/consensus.

Another area of semantics/grammar that we don't intend to become embroiled in is the use of pronouns. At the risk of sounding sexist, we will normally use the accepted pronoun forms. We will not write about *chairpersons*, or *spokepersons*. When one of our writers feels compelled to indulge in pronoun mutilation, we may well let it go as they wish, as it is their perogative to use the words they choose. However, in staff writing, we will generally use the masculine form where the gender is unknown. If that makes me a sexist, I can live with it.

Role playing games will often be referred to as RPG's. (no, not rocket propelled grenade.) Most of them are FRPG's--fantasy role playing games. I lump s-f games under FRPG, because in the broad sense, s-f is also fantasy.

In historical articles, you might detect spelling differences from article to article. There is a very good reason for this, and it is not connected with editing or proofreading. Quite simply, most historians can't agree on how to spell a great number of things, and the spelling that the writer finally uses is often a result of which books on a given topic one has read, coupled with personal preference. As long as I can find the spelling in a valid source, it again comes to a question of which word the writer chooses to use in his writing (note the masculine form).

AG is not going to become one game's monthly supplement/playing aid. While we do have plans to print a couple of *AD&D* adventure modules, as well as a *Traveller* module, don't look to *AG* for a module every month. By the same token, *AG* is not going to limit itself to doing modules on only one or two companies' products. To take it even further, whenever possible, new monster-/new magic-type articles will give stats for putting the article in use into at least two different RPG's. (Almost every RPG has something in it that can be adapted to any other RPG.) We have plans dealing with the two games mentioned earlier because they are the two biggest selling RPG's on the market at present.

What you *can* look forward to is a variety of games dealt with in every issue, in a variety of different interest fields.

As long as we are telling us what you can expect from us, I guess we should let you know what is expected of you.

First, we hope that you'll keep in touch. When we print an article that you think is a dog or is inaccurate, we hope you will write us and tell us your opinions. On the reverse of that coin, we also hope you'll let us know when we do something you really like. This is how healthy, viable letters columns get started. I see *AG* as a communication tool, in which gamers can exchange ideas and information.

Secondly, we hope that you'll not only buy *AG*, but also encourage your friends that want to borrow/read your copy to buy their own. (We need the sales.) Ideally, we hope that each of you will convince your friends to at least give us a look, or, failing that, mug two or three innocent bystanders and force them to buy *AG* at high prices, so each of us makes a little something on the deal. But only if you can coerce them non-violently.

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The first issue was just like old times; late articles, overdue art, deadlines and feverish activity at the last moment. After that, I finally do feel that I'm back in the business.

Overall, the reception has been far greater than we had dared hope for.

"DUH, FLOYD? DO YOU REMEMBER HOW TO CALCULATE THE N-SPACE COHYPER TANGENTAL WARP POINT......?"

Aces of Aces: A Revolutionary New System

by Tim Kask

Attempting to compare *Ace of Aces* to any other game in any but the most superficial of ways is impossible: it is unique. The subject matter is not; there are a couple of games still on the market dealing with WWI flying—*Richthofen's War* (AH) and *Fight In The Skies* (TSR); there was another flop some years ago in *Flying Circus* (SPI) that is no longer available, to my knowledge.

Once we leave the matter of subject, *Ace of Aces* breaks nothing but new ground. Perhaps the most radical difference between *AoA* and it's predecessors is the components—*AoA* has no board and no counters!

Before we go any further I should clarify that there are two *AoA* games on the shelves. They are really all the same game. The first two booklets comprise the "Handy Rotary" Series and now come in the predominantly red sleeve shown on this month's cover. The second two booklets were just released at ORIGINS, come in a predominantly blue sleeve and are titled "Powerhouse Series". The "Rotary" deals with planes using the big rotary engines such as the Fokker Dr. 1 and the Sopwith Triplane, to name just two. The "Powerhouse" deals with other late and mid-war planes suing the big in-line engines or "V" engines such as the Albatross DV, Fokker DVII, S.E.5a and Spad.

Aces of Aces is an ingenious series of pictures, each from the cockpit of the respective planes, representing what you, the pilot, actually see. The pictures "change" as the pilots' "viewpoints" change. (The best way to grasp what I mean is to study the sample mission that we have reprinted with the permission of the publishers. Follow it through step by step, and watch the pictures "change".)

Position relative to the ground is unimportant, except for altitude considerations, and fixed points of reference are unnecessary. Counters have been rendered superfluous, and no one noticed their lack.

Learning to play the game is relatively easy—learning to play it well is another matter. To truly grasp what is going on, one learns to fly, in a matter of speaking. The first couple of attempts are truly "by the seat of your pants" and the fact that the other pilot is undergoing pretty much the same ordeal complicates

it even further: it is quite difficult to line up a shot when neither of you is quite sure what is going on. or what you are doing. Many first encounters, were they viewed by troops on the ground, would be hilarious as the would-be combatants twirl around the sky trying to find each other. Many shots are the result of simple dumb luck.

An inexperienced player flying against an experienced one can expect much the same fate that a rookie pilot had meted out to him when tangling with an experienced flier: a quick ride DOWN, with a terrible jolt at the bottom. Two veteran players can engage in some long,

complex dogfights that seem interminable, particularly so if you are the one that has been shot up and are trying to escape with your skin.

Once you become adapt at "flying" the rotaries, the game seems to capture a great deal of what has been described as the "feel" of flying those planes. One can justifiably take pride in the mastery of this system, yet need not be a master to enjoy and appreciate it.

Switching over to the "powerhouse" entails learning to fly again, this time learning how the new plane handles differently from the rotary you "trained" on. Having faced this hurdle myself, I can now understand why a pilot had to go back to a ground school, and requalify on the new machine. Knowing how to be a whiz pilot in a Fokker Dr. I doesn't go all that far in helping to be a whiz pilot in a different machine such as the Fokker DVII, which was faster and less maneuverable.

In terms of game systems, *AoA* is on the cutting edge of the state of the art. Small wonder, then, that it has set the industry on its ear. *AoA* was such a revelation that it threw a spanner into the award apparatus this year, as no one could make a definitive case for what it was exactly: boardgame? miniatures? role-playing? The awards academy finally solved the problem by awarding *AoA* a special award (detailed elsewhere in this magazine).

Ed. Note: Next month we will print an interview with Al Leonardi designer of AoA, in which he talks about the game, the system and future applications of the system.

Both series are available for $13.95 from Nova Game Designs, 46 Dougherty St., Manchester, CT 06040.

GOING DOWN AT SEA: MODERN NAVAL WARFARE IN TASK FORCE

by John Prados

Task Force is SPI's name for their new simulation of modern naval warfare. The game spent so long in Simulation's Publications' R&D department that there were some fears of SPI beginning to copy the work pace prevalent in Baltimore. On the other hand, some thought that with such a lengthy development, and the services of veteran designer Joe Balkowski, *Task Force* would be the last word on modern naval war. Finally the game is out and it is time to say. Which is it? A little of both! *Task Force* has a solid foundation in modern naval tactics and is a definite improvement in this respect. On the other hand the game has annoying features that may upset the modern naval buff.

The new SPI release comes out of a tradition of previous efforts at naval simulation in the modern era. The earlier efforts were called *Sixth Fleet* (1975) and *Fast Carriers* (same year). Both these games were flawed: *Sixth Fleet* because its macro-engagement system bore no resemblance to naval tactical practice; and *Fast Carriers* because its play pace made it hard to sustain interest in the game (the joke of the day was that the game's name was a contradiction). *Task Force* has a little borrowed from each of these games. From *Sixth Fleet* designer Balkowski picks up the notion of doing the Mediterranean Sea as a major theme of his game. From *Fast Carriers* comes the approach of giving three different maps on sections of a single mapboard. *Task Force* features the Med, the Artic Ocean off Norway, and the Caribbean Sea. *Task Force* far surpasses its predecessors in playability and in its approach to modeling naval warfare.

The game contains 440 inch-by-half-inch or half-inch counters, two identical mapsheets, player operations displays, tactical displays, and plotting sheets. Both the map and counters are very nicely done though there were problems with registry in some sets. The ship counters in particular are done with accurate silhouettes, and each ship has a "combat" side and an "electronics" side. Ships never operate on the board directly. Instead they are grouped into Task Groups or Submarine Squadrons each of which has a Leader. Task Groups may execute a number of "actions" in each turn and a good (high-ranking) Leader can make the Task Group not so dependent on the vagaries of the Initiative and Random Events die rolls.

The essence of the game system in *Task Force* is in this notion of "actions". Actions include movement, firing surface-to-surface missiles, gunnery or ASW attacks, and active and passive searches, both against surface ships and against submarines. Execution of any of these actions by a Task Group counts against a total set by a die roll and modified by the value of the naval commander. The Initiative die roll that sets the "action" limit can also be halved if the player's command control means are impaired by random events. Airstrikes and searches are not defined as "actions" and occur in a different and prior phase of the game turn.

The use of two mapboards allows the players to have limited intelligence without resorting to movement plotting, a definite plus in playability in naval games. In general designer Balkowski has avoided the use of plotting in the game and reducing paperwork, which is only used for damage records on ships. It is especially surprising that in a game dealing with a panoply of weapons of acronyms as arcane as SSM, ASM, SLCM, SUBROC, along with many others, the *Task Force* game contains not a single combat results table (!!!). Instead of CRTs the players roll dice in various situations and try to score less than or equal to factors assigned to the ships. This device considerably simplifies play although it does result in a great deal of dice play in the game. Overall the system works well and is worth further exploration in naval games.

Task Force supplies twelve scenarios ranging from battles royale in the notorious "GIUK Gap" and the Med to a rather fanciful "escape from Guantanamo" scenario. To some extent the choice of locales and scenarios can be questioned: the Caribbean mapboard could have been substituted by one of the Sea of Japan and "choke points" inhibiting Soviet naval operations in the Far East, or the game could have given us an Indian Ocean board and scenarios in the Persian Gulf. *Task Force* goes part way and gives instructions on how to "roll your own" scenario, but it should also have included precise map scale and projection instructions to allow interested players to duplicate the game's scale for other theaters.

Task Force conveys a very good feel for modern naval operations, but given the game's overall quality the absence of some elements and under-developed character of others is puzzling. Long-range patrol forces (including BACKFIRE bomber) are handled abstractly although some authorities contend these aircraft are the major threat at sea today. What *is* undeniably the major threat, the long range cruise missile, is hardly present as a factor. Most SSMs in the game are of the horizon-range variety, one or two hexes on the game board. This results in
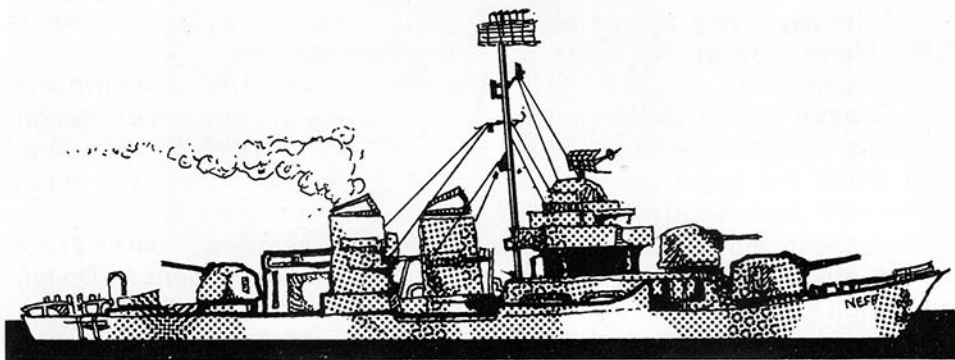
TITAN™ — The Monster Slugathon
Another Sleeper from 1980

by Timothy Kask

It isn't often that a game of this type comes along; *TITAN* is an unusually fine game in that it can be played on two different levels with virtually the same rules. How was this miracle arrived at?

It really was no miracle, but a result of the design philosophy behind it. First, and foremost, it was designed to be *fun*. Unfortunately for this day and age of the dead-serious simulation-player, all too few games have been designed recently with having fun in the playing as a primary design and philosophy criteriom. With simple fun in mind the game can be played out in a few short hours. If you choose to take your gaming more seriously, then *TITAN* has quite a bit to offer you as well, providing a never ending progression of tactical problems to be solved, where one game seldom resembles another due to the enormous number of variables that can come to bear on the development of the play.

TITAN offers an interesting perspective change from the majority of games on the market. There is no morality involved: dragons are neither good nor bad-they are either yours or the other guy's. This makes it fun to build Legions (which I will go into later) of ogres and trolls without the pangs of conscience that accompany rooting for what is generally perceived as the bad guys in literature, mythology and other games involving moral and ethical criteria.

You could say that the rationale/background of *TITAN* is Greek-oriented. Basically, each player is a TITAN trying to win dominion over all the lands. Some of the monster types (called Creatures in the rules) are right out of Greek myth: centaurs, cyclopes, minotaurs and giants to name a few. Some few are certainly not out of Greek myth, such as Angels, Warbears, Trolls and Dragons.

Components

The rules, called "The Law of TITAN" are relatively simple, straight-forward and laid out in an orderly and readable fashion. (As a calligraphy buff I loved the rules themselves--they were all hand-lettered and beautifully legible.) The printing is a bit on the smallish side and might trouble those that have problems with small print.

The physical aspect of some of the components themselves is the only disappointment that I found in the entire game. I paid $18 at Boardwalk Hobby in Cincinnati for my copy. It sells by mail order for $20 postpaid from the publisher. (Gorgonstar Publishing, 2416-Grape St., Joliet IL 60435) *TITAN* comes in an unusually shaped box, 18"x12"x3" (roughly) made of corrugated cardboard, which is rather plain and less than professional looking. There are six sheets of one inch square counters, each in a different single color, twelve tactical display boards, and charts, as well as four dice. The Masterboard (game-map) is 22"x17", on heavy stock and four-color printed. The battleboards are black on different pastel shades. The counters (294 creatures and 72 Legion markers) as well as the box, are silkscreen printed with water soluble ink. This means that the colors are not stable and liable to fading, water damage and discoloration as a result of excessive handling. The publishers have put a small warning slip in the box to this effect. The best solution is to fix the colors, which can be done quite simply with the proper materials. Decoupage spray or most art fixatives that leave a clear, impermeable finish will fix the colors quite nicely (spray the counters while unpunched in sheets). For the amount of money, we have become accustomed to a slightly higher standard of physical quality. While the Masterboard is a thing of beauty, the printing on many of the counters leaves room for improvement, as much fine detail is often lost.

Play

Learning to play *TITAN* is very simple - learning to play it well is another matter, requiring study and experimentation. The strategic and tactical considerations are numerous--too numerous to go into here. (As they affect the course of play and strategy, some few of them will be dealt with later.) One suggestion at the beginning: set a time limit on each player's move. Vacillation and indecision can drag a turn on unbearably. If each player has the same time constraints, it simply becomes another aspect of the game.

If one wishes to master the play of *TITAN*, he must keep in mind three primary considerations: set-up strategy, terrain considerations, and knowledge of the movement system.

Set-up strategy is very important. It can and should affect everything you do in the early game and a great deal of the mid-game, sometimes even determining who's around for the end-game.

(Elsewhere in this issue we have an excellent article on set-up and the affect it has on play by one of the co-designers. Some of it I was going to tell you now, some was new to me. In any event, please find it now-Waging TITAN-read it, and then come back.)

Knowledge of the terrain is twofold. First, there is the matter of recruitment. *(If you were good readers and did as I asked last paragraph you know what that entails. If you weren't, you don't, and should.)* Getting the right Legion to the terrain that contains the Creatures you are desirous of adding to your forces is crucial. The second terrain consideration involves combat, upon which more will be said later.

The movement system of *TITAN* is doubly dangerous and tricky to the unknowledgeable novice. It is both unpredictable and inexorable. A player need never move more than a single Legion during his turn (despite what the rules might seem to imply) except in the case of splitting Legions. This certainly allows freedom from being forced into making disadvantageous moves. However, the need to move one of the freshly split Legions sometimes ends in disaster.
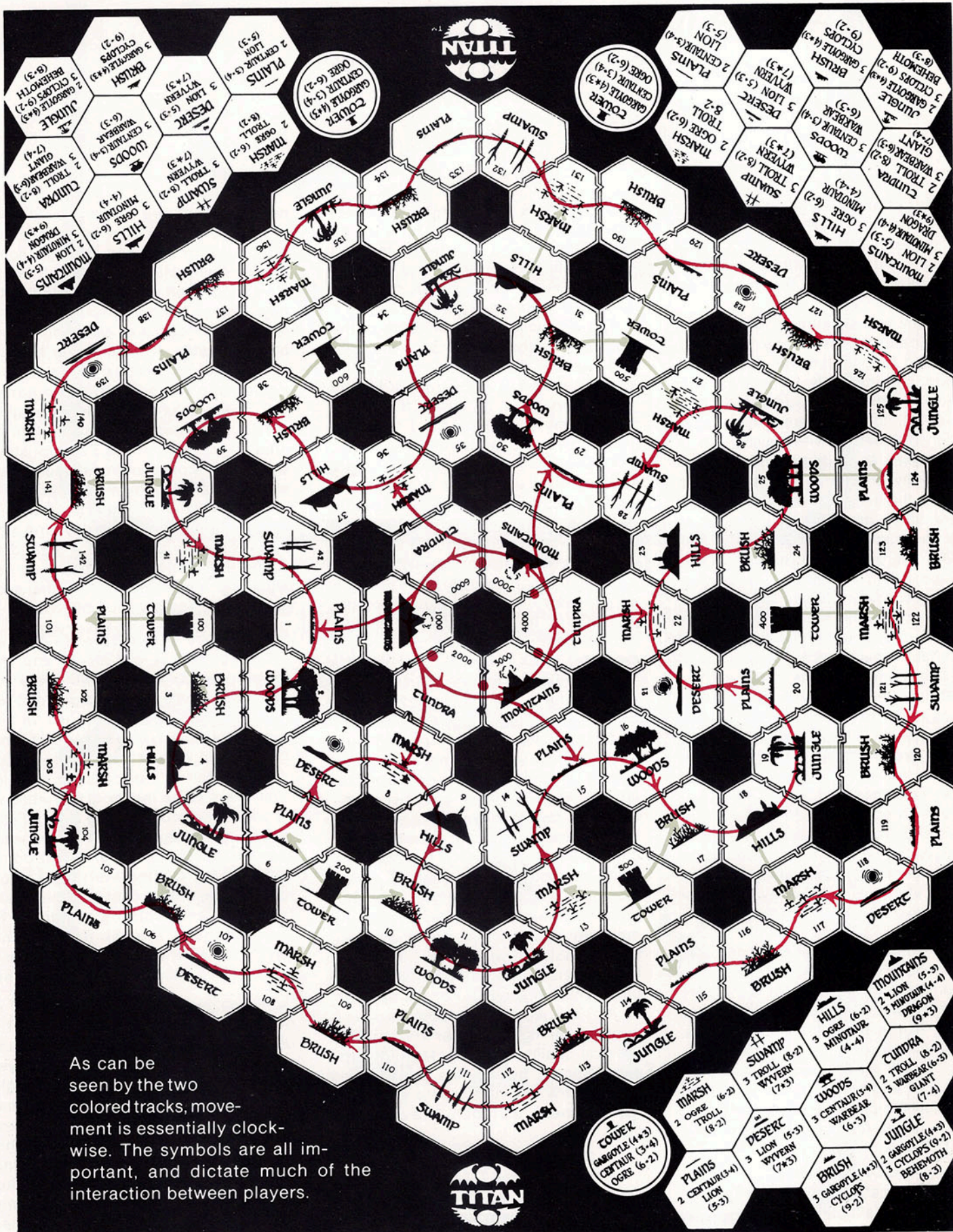
As can be seen by the two colored tracks, movement is essentially clockwise. The symbols are all important, and dictate much of the interaction between players.

SIGNS	EFFECTS ON MOVEMENT	EXAMPLES OF APPLICATION
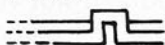
① a Block

A Legion whose last move ended on a Land from which a Block points must begin its next move in that direction.

② an Arch

A Legion whose last move ended on a Land from which an Arch points may begin its next move in that direction.
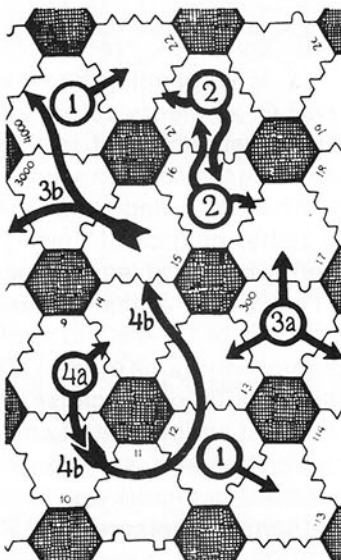
③ an Arrow

(a) A Legion standing on a Tower Land may begin its next move in the direction of any of that Tower's Arrows.

(b) A Legion that moves into a Land from which single Arrows point may continue its move in one of those directions, but it may not backtrack.

④ Triple Arrow

(a) A Legion whose last move ended on a Land from which a Triple Arrow points may begin its next move in that direction unless the Land also contains a Block.

(b) A Legion that moves into a Land from which a Triple Arrow points must move in that direction if its move continues.

Locating the other Titans is of paramount/strategic importance. Keeping one's own Titan's location hidden is equally vital. It is the nature of the game that no matter how many Legions you have, or how tough they are, you lose if your Titan is killed. It is vital that you keep the Titan Legion strong, as well as hidden. If for some reason—there are many—you can't make or keep the Titan Legion really strong, you *must* use your other Legions very aggressively to find the others before they find you.

One way to locate the other Titans is to conduct suicide attacks (called soak-offs in the old days) solely for the purpose of discovery. Cyclopes and Behemoths make outstanding suicide Legions, usually bashing up some of whatever they find, before they fall. Once in a while, a pair of them can severely maul the Titan Legion if it is not very strong. It then becomes a simple matter to finish off the Titan on the next turn.

One way to defeat this ploy is to make your Titan Legion split often; that way, the enemy will have to check two stacks.

There are three ways to conduct attacks. The first involves sending in your big dumb Creatures first, to soften up the enemy, like a meat tenderizer. Trolls and Cyclopes are best suited for that role. The second comes into play if you find yourself facing more skilled Creatures, or numerically superior less skilled Creatures, by sending out your more skilled (*i.e.,* usually weaker but harder to hit) Creatures first, saving your big one(s) for the mop-up. The third is a combination of the first two wherein you simply try to make the best match-ups based on what's available and what it has to fight.

Terrain Hazards are all important on defense. Having a Legion of Trolls in the marsh is handy, but they are much less effective in the jungles.

One last tactical consideration; the order in which you decide engagements can be crucial. The Angel, when properly utilized, makes quite an effective "trouble squad" all by itself. As Angels garnered through combat join the Legion that won the points necessary, try to use a Legion that already contains an Angel to win those last points; when you have to summon one away to another engagement you'll have at least one left in the original Legion.

Each turn the player rolls a die to determine the movement factor of his Legions. Low numbers are very desirable in the early and middle game by the player wishing to play cautiously and shape his own destiny. The direction of movement is often taken out of the players' hands by the system of signs that are found at the borders of adjacent lands. (*See chart*) Big numbers force you along the whorls that dominate the map and movement.

The *how* of combat is simple and fun, if you like rolling large numbers of dice, as I occasionally do. (*Risk, WAS, VITP, FITS*) Choosing *where* to do combat, *with* and *against whom* is where the outcome of the game turns often, as the fortunes of war wreak their mischief.

As all counters are hidden, you can get some nasty surprises when the other player reveals his Legion. What you were *sure* was a bunch of crummy (relatively speaking) ogres can turn out to be trolls or wyverns--another matter entirely!

Picking on a weak Legion with a strong one is always fun, and usually successful. The vicissitudes of chance being what they are, though, every game sees at least one instance of the supposedly doomed and hopelessly overmatched Legion destroying the larger by a combination of luck and tactical skill.

These rare instances are generally tied to a Terrain advantage that the smaller had, or a disadvantage that the larger one either ignored or missed. Each Battleboard is different by virtue of the different Terrain Hazards or combinations thereof. A Legion that could be expected to do well in the marsh or swamp is not too likely to fare equally well in the mountains or tundra. Knowledge of the Hazards and

REFLECTIONS
by Liam O'Reilly

What happened to the *"good ole days"* of wargaming? Have they vanished forever, gone, but not forgotten, or are we about to see a return of yesteryear? The rules were simple when I first started gaming (or wargaming, as it was called then). Often, they were not very realistic; nevertheless, they were fun. The first miniatures game I ever played was a British Colonial game. I was in charge of a regiment of Highlanders, and my side was being attacked by all the Zulus in the world. The rules — not very authentic by today's standards — were short, but they were fun. Gaming was quite exhilarating back then, as though we were discovering new worlds, breaking new ground, inventing new concepts.

One of the problems I perceive now evolved from those early days. I felt I needed to add more *realism* to my games. As I became more involved in this hobby, like most other gamers, I tended to call what I did "simulations." I felt this made my hobby more acceptable (somehow it never entered my mind that "simulations" were not any more fun). I can remember those now immortal cries of adventure gaming: *"That's not very realistic."* What a bane! I couldn't get it into my head that I was playing a *game* and not fighting a *real war*. After all, I would be leaving in a few hours, and my little make-believe war couldn't continue until I returned. It's quite a pity I took so long to become enlightened. My outlook would have been quite brighter, and I surely would have been much happier.

Have you ever wondered why there isn't a unanimous choice of miniatures rules? Is it because our hobby is so personal many of the people who play with miniatures like to write their own verions or add their own rules to existing ones — sort of a personal touch? Or is it that none of the rules published are complete? Sure, you might have concluded that the *W.R.G. Ancient* rules are universally accepted because they're always used in tournaments. But,

this doesn't mean they're universally accepted. Most people I know who play *W.R.G. Ancients* actually find the rules unsuitable but use them anyway since they can go away from home with the knowledge that they'll have a better chance of finding an opponent who will at least *know* the rules. The *W.R.G. Ancient* rules are not complete, but you might say that they're they only game in town. They got this reputation because they were the first serious set of ancient rules published and, subsequently, a club (more of a cult) was formed around them. To their credit, W.R.G. does periodically review and update these rules; however, to date, they haven't come close to making a complete set of rules out of them.

Why is it that most miniatures games have the same person playing dual roles? For example, the same person will perform the tasks of the battalion commander and the division commander simultaneously. To be playable, the game should focus on the problems to be solved by the type of commander involved; if you are a division commander, you wouldn't get excessively concerned over one battalion doing a specific task in a particular manner. You would give the order, and your subordinates would perform the task according to doctrine and the best means available. Sure, there are times when a general will enter the fray, but usually he can only lead one unit, and as he becomes involved in the outcome of that one unit, he will tend to neglect the rest of the battle. This is not to imply that what one battalion does isn't important to an army commander. Battles have been decided on the performance of one small unit, and any good commander realizes this; leading that unit isn't actually the army commander's job. He must control the larger unit — the corps or army — and, no matter how much he would like to be involved in the minor details, he has too many other responsibilities.
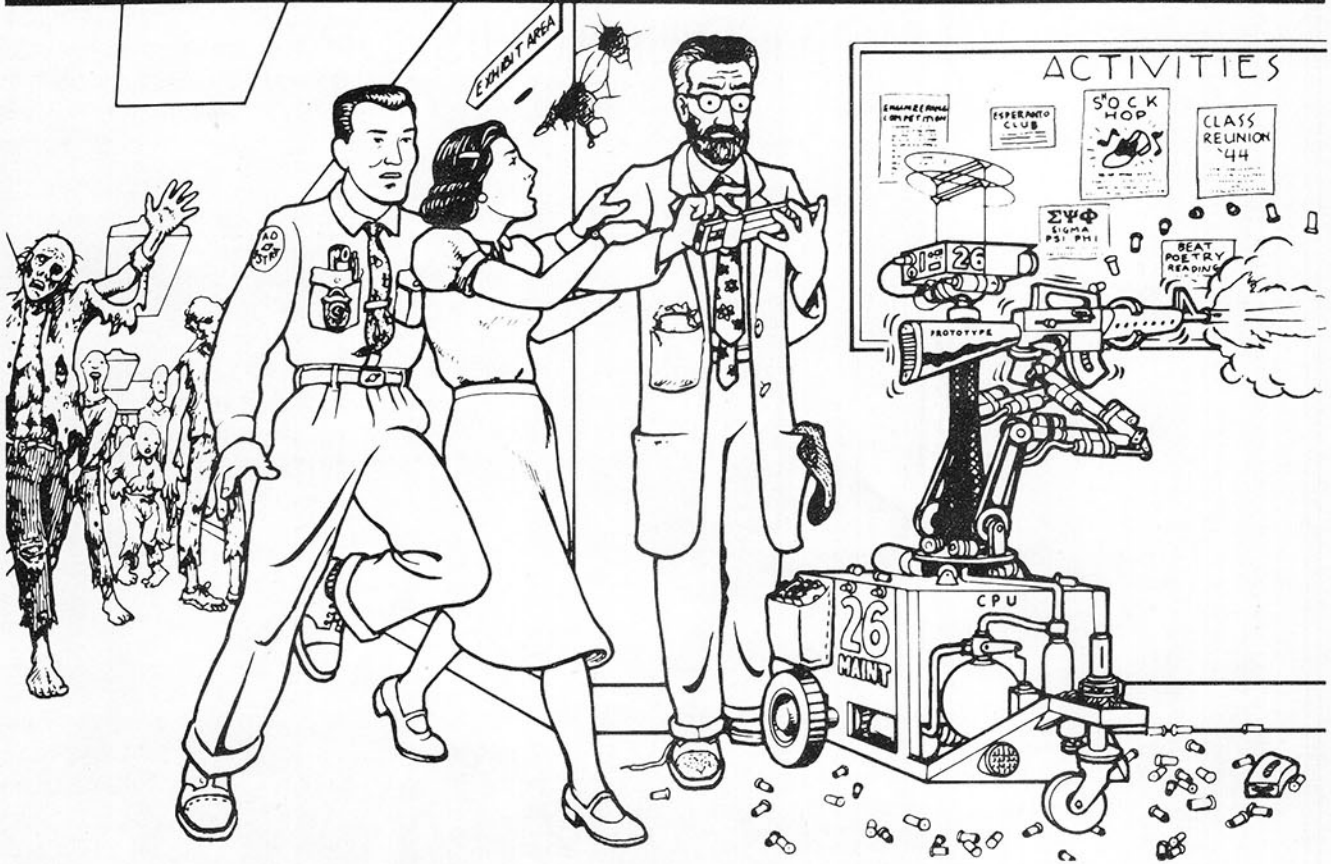
Most miniatures rules I've ever seen are unbalanced and not very playable. Furthermore, the authors of these rules usually don't seem to have had a clear idea of what kind of game they wanted. Priorities, also, don't seem to have been set, and the rules suffered. The fact is that one can never come close to recreating warfare on a table top; however, one can design a game that reflects a few of the important aspects of warfare, and there are many aspects to choose from: morale, scale, size, etc. The game designer must make a concrete decision on what he wants to simulate and make a game out of the rest. If the finished product isn't fun to play, the game designer has lost on his attempt to write a set of successful rules.

In the old days, we didn't fight very historic battles. We had a few battallions, a few squadrons, and a couple of guns. The scenarios were simple, and most of the decisions we made were what I *now* know a brigade commander would have made. Since that was about the size of the force being commanded, the game was enjoyable for me. Later, after historic O.B.'s started to show up, the rules didn't change much. These new rules became more complicated — more simulations than games — but their outlook was the same. A player still had to perform every task the complete chain of command would normally make. I found myself with three or four times as many troops as I normally had commanded, and now I had to be the brigade and the division commanders at the same time. The game suddenly wasn't as much fun as it used to be, and I wasn't quite sure *why*.

At first, I thought no one could command that many men and get any kind of enjoyment out of the game. The real problems were with the dual roles to be performed and the incomplete rules. Some of the new rules being published have increased the scale, so a player may now command a corps or even a whole army yet the rules still have the players making decisions that

GREAT SIEGES OF MEDIEVAL HISTORY

by Michael H. Kluever

Sieges of the medieval period varied in success as they did in duration. It was not infrequent that the besieger found himself the besieged or that the loss of manpower forced a withdrawal. Disease proved to be the enemy of both sides. Three sieges, Jerusalem (1099), Aiguillion (1346) and Paris (885-886) illustrate the difficulty and the degree of success attained.

JERUSALEM 1099 A.D.

The city of Jerusalem was one of the most powerful fortresses of the medieval period. The army of the First Crusade appeared before the city on June 7, 1099. On the 12th a general escalade overran the outer defenses of the north wall. But the crusaders lacked sufficient scaling ladders to be able to scale the wall simultaneously in a sufficient number of places. After several hours of savage fighting they were forced to withdraw.

From the forests near Samaria sufficient timber was found and carried to the siege site by camel. From these Raymond of Saint-Gilles and Godfrey of Bouillion each built a huge siege tower fitted with catapults and set on wheels. Numerous scaling ladders were built as were an assortment of catapults (mangonels) and smaller towers. Ox-hide and camel-hide were nailed to the siege tower's exposed woodwork, as protection against Greekfire.

The great siege towers were each three stories tall. The lower level was used by a hundred or more men, to push the tower. The second story, at the level of Jerusalem's walls, possessed a drawbridge and housed the assault troops. The upper story, higher than the city walls, was occupied by archers, whose task it was to drive the defenders from the walls.

On July 10th the two great siege towers were completed and wheeled into position - one against the north wall, the other near Mount Sion. A third, smaller tower, was placed opposite the northwest corner of the city's wall.

The assault began during the night of July 13-14. A feint attack was launched against the northwest wall while the main attack then was launched simultaneously from Mount Sion and on the eastern sector of the north wall. A massive bombardment from all catapults covered the assault.

The sounds of the night attack echoed throughout the plain. Tortured wood creaked under the tension of the siege artillery. Ropes whined and hissed as the beams leaped forward, hurling their missiles. The darkness was filled with stones, huge bolts and illuminated by Greekfire. Thousands of arrows raked defender and attacker positions alike. Ponderous pounding

came from rams smashing against the walls. Crusaders advanced slowly, protected by mantlets. Behind them followed others carrying scaling ladders.

All night and during the day of the 14th the Crusaders struggled to bring their siege towers to the city's walls. The great ditch in front of the walls was filled despite heavy stones and liquid fire from above.

By the evening of the 14th Raymond's men had their tower in position. But the defense was too tenacious for no foothold could be gained on the wall itself.

On the morning of the 15th Godfrey's tower closed against the north wall. At midday an assault from the tower secured a section of the wall. Scaling ladders were put up against the captured wall and soon thousands of reinforcements joined Godfrey's troops.

The fresh troops fought their way to the Gate of the Column, which was captured and opened, admitting more Crusaders. The defense was broken and the city taken. Thus in the period of one month and ten days mighty Jerusalem was captured.

AIGUILLION

Many sieges were less successful and more difficult. At Aiguillion in 1346 a river had first to be bridged. As the bridge neared completion, the defenders sent three ships crashing into it, destroying the bridge.

The besiegers then paused and constructed their own ships to protect a second bridge. But when completed, the assault across it was thrown back.

The besiegers sent to Toulouse for eight catapults and constructed four more. All twelve began pounding the castle day and night, achieving little effect upon the castle walls; six of its own catapults were destroyed by those from the castle.

Constant sallies from the castle captured most of the besieger's supplies and diminished their morale.

In a major assault, the attackers were able to drag down the castle's drawbridge. Imagine their frustration of finding a new and stronger drawbridge behind the destroyed one!

Four siege towers were erected. The defenders responded by building three siege towers of their own. The first attacker's siege tower was destroyed by one of the defenders's towers. The besieging troops refused to man the remaining three.

The last attempt to take the castle was to use starvation. This, too, failed as the besieging army was called away before the castle succombed. .As the besiegers withdrew, many were killed by a surprise sally from Aiguillion.

PARIS (885-886 A.D.)

Utilizing all forms of siege warfare, the siege of Paris is a classic. Paris, in 885, consisted of an island-city possessing two wooden bridges across the Seine. A stone tower bridgehead protected each bridge. The northern tower was only about one-half completed when the Vikings appeared before the city on November 25, 885. The city's defense was in the hands of Odo, count of the surrounding district.

The Vikings had no sooner landed when they launched a vigorous attempt to storm the unfinished northern bridgehead. The attack was thrown back with heavy casualties on both sides. During that night the defenders worked feverishly to raise the tower to its full size.

Faced with a bridgehead tower now twice its original size, the Vikings, using mantlets to protect them, brought up a "bore". Several stones were loosened and pulled from the tower before boiling oil and burning pitch caught the mantlets ablaze, scorching the workmen and forcing them to jump into the Seine.

In the next attempt to take the tower a mine was tunnelled under it. When the combustibles were set afire, the mine fell in and a small breach appeared in the bridgehead. An assaulting party attempting to force the breach was driven back by heavy stones dropped from above.

An attempt to burn down the tower door literally backfired when a change in the wind blew the smoke and fire back unto the attackers. Catapults and ballistas brought up to the city walls opposite the tower provided such a concentration of fire that the Vikings withdrew.

After ravaging the countryside for grain and cattle, the Vikings began building three great sixteen-wheeled battering rams, each covered by a penthouse. Each penthouse was large enough to hold sixty men to work the ram. However, when these massive machines were being wheeled towards the city walls they were crippled by the concentrated artillery fire of the Parisan catapults. Their two designers were slain by a single ballista-launched javelin.

Using large mantlets made of wicker work, each capable of concealing four to six men, the Vikings began to fill up the ditch surrounding the north bridgehead with trees, straw, brushwood, rubbish and the bodies of unfortunate prisoners captured in their raids. Viking casualties were high from the constant hail of missiles from above, but the task was accomplished. With the three rams repaired, they were moved against the north tower walls.

The defenders let down large beams with forked teeth which caught the ramheads and gripped them so they could not be pulled back. Heavy rocks from above shattered the mantlets, crushing the troops beneath. After three days of frightful casualties and limited results, the Vikings withdrew during the night, leaving behind two of their three rams.

Next the Vikings attempted to destroy the wooden bridges by filling three of their ships with straw and fire and setting them ablaze. Fortunately for the besieged, all three ships went aground and harmlessly consumed themselves.

Nature accomplished what the Vikings were unable to do. Four days of heavy rains washed out the bridge at a time when only twelve defenders were in the tower. Reinforcements were impossible. The defenders were massacred when they surrendered.

When reinforcements attempting to reach the city appeared, the Vikings retreated to their camp. The Parisans quickly restored the bridge and roughly reconstructed the north tower. When the reinforcements withdrew, the siege was resumed.

In early April, the Vikings simultaneously attacked the two bridgeheads, the bridges and the city itself. All attacks were beaten back. At this point, part of the besieging army, after receiving sixty pounds of silver (a modest sum), departed.

The majority, under the command of Sinric, remained. During May, in a surprise escalade, three hundred Vikings rushed a section of the wall. Before the defenders could concentrate some of the Vikings, using scaling ladders, crossed the wall. After bitter fighting they were forced back.

With a large relieving army approaching, the Vikings launched one more, all-out escalade. Again, they were beaten back everywhere. The Danes accepted seven hundred pounds of silver and withdrew.

A castle whose defenses have been maintained, having its own water supply, possessing adequate supplies of food and arms and manned by sufficient men to cover its walls, had an excellent chance of withstanding a limited siege. With luck, it might even surprise and destroy its tormentors.

Winter Campaigning In DIVINE RIGHT

by Glenn Rahman

The standard rules of *DIVINE RIGHT* allow for summer campaigning only. It is assumed that hostilities have ceased at the onset of the harvest season and hence we take stock of the several nations' varying levels of success.

This point of view is plainly a simplification of a complex strategic situation. Some armies of Minaria are not short-term feudal levies, but enlisted professionals whose service might well be called upon year around. Too, some nations are not agriculturally-dependant and are located in the relatively mild southern climes where harvest and snowfall are not overriding factors. Finally, in the history of Minaria several major wars were waged over more than one campaigning season. For all these reasons, we offer the following variant.

The Minarian Calendar

For the purposes of this variant, we shall assume that the Minarian year is 60 weeks long and each month has five weeks. Each game turn represents one week.

The usual twenty-turn game span represents the four months of prime campaigning conditions. The Minarian months are called variously in the tongues of the continent, but we shall use the English equivalents. Generally, Minarians launch their wars at the beginning of May (turn 1) and wrap them up at the end of August (turn 20), just before harvest time calls the men back to the fields. The next ten turns (21 through 30) represent the Harvest season, September and October. The next twenty turns (31 through 50, November through February) comprise the Minarian winter. The final ten turns (weeks) of the year, March and April, make up the Sowing season, which -- like Harvest time -- ties down much of the available manpower.

The Snow Area

Northern Minaria is the scene of heavy winter snowfall. This Snow Area extends due east from Stump Hole to the edge of the map; it includes all these hexes and those north of them. For simplicity's sake we shall assume that the winter freeze comes at the beginning of November (turn 31) and endures until the end of February (turn 50). At the outset of the winter freeze, the following conditions take place in the Snow Area:

a) The rivers, lakes and swamp ice over; river and swamp hexes cost only one movement point to enter, while lake hexes may be entered by land units. Lake Melting Star is too large to freeze quickly, so it remains open water until the beginning of January (turn 41).

b) The winter freeze kills the best forage; it takes longer to provide the needs of men and animals. Therefore all combat units lose one movement point when moving in the Snow Area. Leaders do not lose a movement point unless they are leading troops.

Special Weather Events

When the first player of a game turn rolls a result of "7" for Random Events, the Event shall be a Blizzard. When the second player of a game turn rolls a result of "7", the Event shall be a Tempest. If the third through sixth players of the game turn rolls a "7", the result is "No Event".

Blizzard: Blizzards may strike from game turn 31 through 55. Blizzards effect only the Snow Area. Upon the arrival of the first Blizzard of the year and continuing through turn 50, all hexes of the Snow Area become "snow terrain hexes". Snow increases the movement point cost of a hex by "1". For example, a snowy plain or lake hex would cost 2 movement points to enter. A snowy forest would cost 3.

If any combat units occupy a non-castle hex when a Blizzard strikes, a die is rolled for each stack. On a result of 1-3, one unit is lost from the stack; leaders stacked with combat units are not affected. On a result of 4-6, the stack is unaffected.

If a leader is alone in a non-castle hex when a Blizzard strikes, a leader fate die is rolled. On a result of "1", the leader freezes to death. On a result of "6" he is snowed in and cannot move that turn. Should more than one leader occupy the hex a leader fate die is rolled for each of them. A result of one kills only the leader rolled for, but a result of "6" for any one of them will snow in *all* of them.

No unit or leader may enter a snowy mountain hex, unless that unit or leader has mountain terrain advantages.

Tempest: A Tempest is treated like a Storms Event, except that *all* players with ships at sea are affected. Ships in port are not affected by Tempests.

Snow Area Diplomacy

All those kingdoms which have their capitals in the Snow Area have modified diplomacy die rolls -- unless the said kingdom is currently under enemy invasion; in that case diplomacy is conducted normally.

At the beginning of September and continuing through April (turns 21 through 60) all diplomacy rolls attempting activation suffer a subtract of "1". All diplomacy rolls attempting deactivation have an add of +1. Adds and subtracts are in addition to Diplomacy Card and other modifications. Snow Area kingdoms include Elfland, Immer, Zorn and Dwarfland.

At the outset of November (turn 31), all Barbarians which were recruited on the north edge of the map deactivate. No new Barbarians may be recruited on the north edge of the map until turn 56, April.

Special Troll Movement Rules

Trolls are nocturnal creatures. In the long days of winter they are able to make longer marches than in the summer months. Therefore, in the Harvest

NEFF.

and Sowing months (turns 21 through 30 and turns 51 through 60), the Trollish leader and regulars increase their movement allowance by +1; in the months of winter (turns 31 through 50) they increase their movement allowances by +2.

Because of the sturdy constitutions of the Trolls, Trollish regulars are attritioned during Blizzards on an unmodified test die roll of 1-3. Because they are used to living on the most barren territory, they do not lose a movement point due to the seasonal lack of forage. They must pay the additional movement point cost that stems from snowy ground, however.

Snow Area Effects on Southern Minarians

When Blizzards strike any southern Minarian units caught in a non-Castle hex of the Snow Area have an increased chance of losses due to winter attrition. Units from kingdoms whose capitals are in the Middle Area (Hothior, Mivior, Muetar and Pon) suffer a subtract of "1" from their winter attrition test die. Units from kingdoms of the Tropical Area (Rombune and Shucassam) have a subtract of "2" from the winter attrition test die roll.

Other Effects of Winter

Although there are no important amounts of snow south of the Snow Area, the forage is reduced and this makes problems for moving armies. Therefore combat units and leaders leading combat units have their land movement rate reduced by "1" when traveling in the Middle Area from November through February (turns 31 through 50).

Units may move through the Tropical Area without a movement point penalty. The winter rains of the deep south provide adequate forage for an army's needs.

The Eaters of Wisdom and the Black Hand are not dependant upon forage. Hence they do not lose a movement point to the winter kill. They must, however, pay the costs of crossing snow terrain.

Replacements in the Year Around Game

In addition to the replacements that arrive via the Random Events Table, each country receives at the beginning of turn 31 a number of replacements to its force pool equal to the number of Castles in the country. The exception

to this provision is the Elves, who receive 3 replacements; the Goblins, who receive 5; and the Trolls who receive 4. If the kingdom is not allied at the time of replacement, it still benefits. The required number of eliminated units are taken from its replacement pool and added to the portion of its forces ready for activation. These rules acknowledge the rejuvenating effects of the distribution of the autumn harvest.
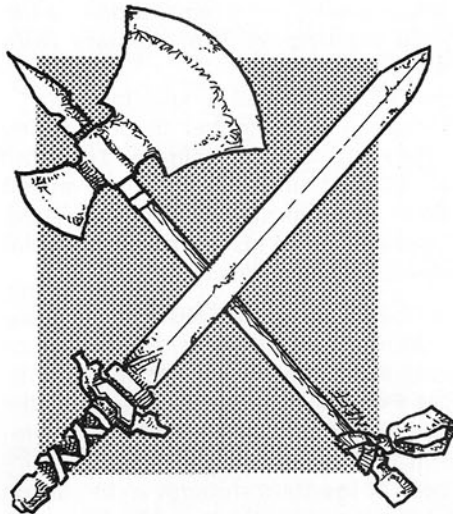
Seasonal Availability of Forces

The kingdoms of Minaria have three different types of land armies: the Feudal, the Professional and the Voluntary.

The Professional Army: Nations with Professional armies can maintain their entire army in the field year around -- if they can accept the cost of the extended campaign season. Elfland, Mivior, Rombune and Shucassam have Professional armies.

Between game turns 21 and 60 an alliance expends one victory point per Professional army moved or made to attack. An alliance with no victory points may move its player-monarch's forces (if it is a Professional army) but all other professional armies (and the monarchs) must be returned directly to their deployment hexes (as if by "teleportation").

An alliance may not do deficit spending except to move and make attacks against an invader. In this case victory points may be spent in deficit only to

operate the army of the kingdom invaded.

The Feudal Army: Feudal armies muster for only a limited time period during the year. In Minaria the standard period of service is four months (20 turns). Any additional time in the field harms the agricultural economy of the kingdom and must be paid for out of the monarch's treasury. The kingdoms with Feudal type armies include Hothior, Immer, Muetar and Pon.

If a Feudal army is not sent home (moved directly to their deployment hexes) at the beginning of Harvest time (turn 21), 1 victory point per turn must be spent for its continued service until it is returned to its deployment hexes or until the end of Harvest, turn 30.

Between the first of November and the last of February (turns 31 through 50) the Feudal army is available to the player in the same manner (and cost) as a Professional army. During the Sowing Season (turns 51 through 60), the Feudal army is treated in the same manner as it is during the Harvest Season.

The combat units which have a Royal Castle for a deployment hex are the monarch's special guard units. These are treated as a Professional army. The expense for using them "off season" is *not* additional to the cost of moving and fighting combat with the army as a whole.

A Feudal army may move and fight combat against an invader on its own territory without any victory point costs.

The Voluntary Army: The Voluntary Army is comprised of patriotic citizens or tribesmen. Kingdoms with Voluntary armies are Dwarfland, Troll Land and Zorn.

Because these states are not based upon agriculture, they are capable of remaining in the field until group morale falls. Hence a Voluntary army can campaign between turns 21 and 60 without any victory point costs. However, once a Voluntary army is deactivated during this period, it can not be activated unless enemy forces enter or cross its territory, or until May (turn 1) comes around once more.

Naturally, a player monarch's army may not be deactivated. For play balance we will say that the player monarch's army loses its morale and (with its monarch) is returned to its replacement hexes if the player rolls a "7" for Random Events. When this happens, the army may not leave its own borders

until an invader enters or crosses its territory, or until May 1 (turn 1) comes back.

Repairing Castles

Normally we can assume Castles are repaired between games. In a variant with an extended time frame, such as this one, it is reasonable to assume that the reconstruction of Plundered Castles is an ongoing process.

To repair the Castles in a friendly allied kingdom, roll a die for each such Castle in the Siege phase. If the result of the test die roll is a "6", a Plundered Castle becomes a zero-rated Castle. On each subsequent Siege phase in which the test die roll is a "6", the Castle in question has its intrinsic defense strength restored by one point. Thus a Castle of an intrinsic defense strength of "3" would take a minimum of four turns to return to normal. However, the average time needed would be 6 x 4, or 24 turns (nearly five months). A friendly allied Castle may not be repaired as long as it is enemy-occupied or under Siege.

A zero-rated Castle has no intrinsic defense strength. If it is not occupied, it is regarded as clear terrain. If occupied its defense strength is equal to the number of combat units defending within it. Any combat units may defend inside a zero-rated castle, even enemy units.

A friendly combat unit may repair an enemy Plundered Castle for its own alliance's use. This is done by having the Castle occupied in the Siege phase and rolling a "6" on one die. A combat unit may not move or make an attack in the same turn it has attempted to repair an enemy Castle. If repaired, the enemy Castle becomes a zero-rated Castle. Such a Castle cannot be given an intrinsic defense strength (except by its owner, who can repair it in the manner described above, should the enemy leave or be driven out).

For those players who wish, this rule for the repair of Castles may be adopted for ordinary 20-turn games.
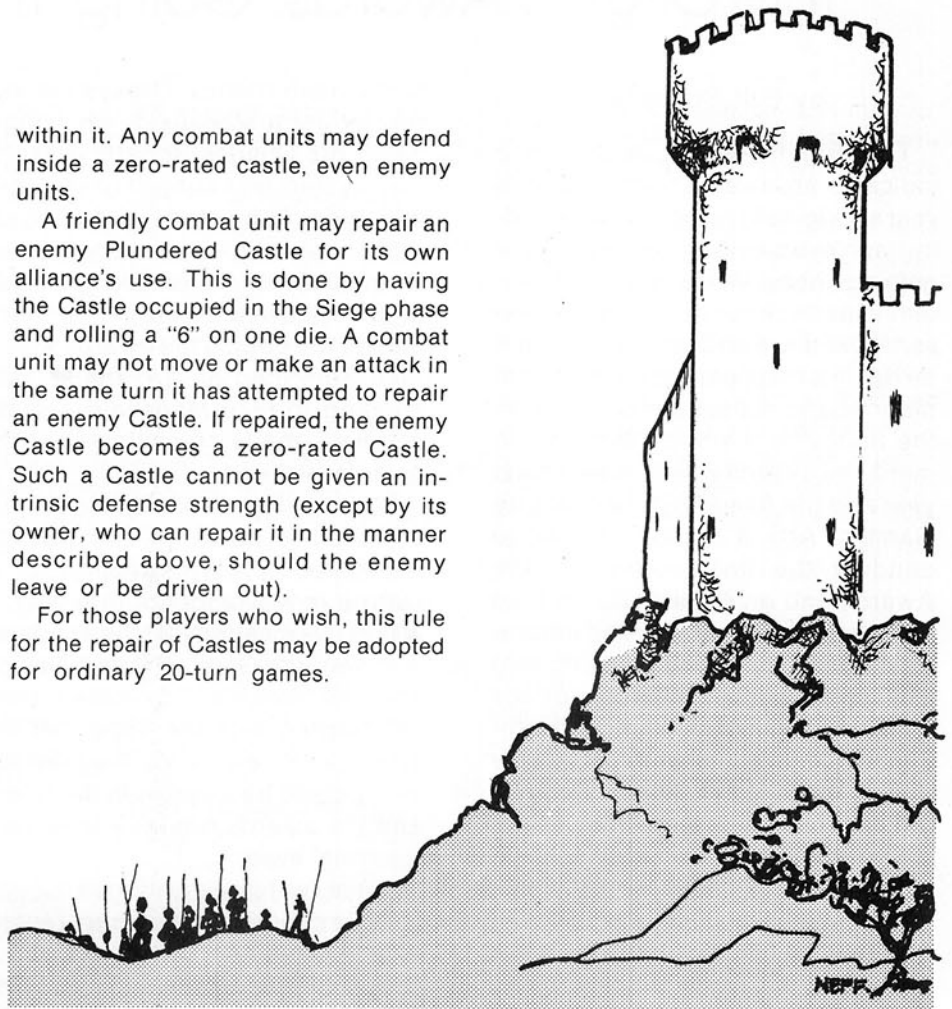
The Origins Awards: Going Through Changes

by Bill Somers

The Origins Awards, as the name indicates, are awards presented each year at Origins to recognize outstanding achievements in the adventure gaming hobby. While no awards system is perfect nor its results necessarily valid, we should expect that it be run in a respectable, professional manner and reflect some credit on the hobby as a whole. With this in mind, the awards was revamped last year and the Academy of Adventure Gaming, Arts & Design created to conduct the final voting for the Awards and an Awards Committee to make policy changes and administer the awards. Before going into the makeup and functions of the Academy, some background concerning how the Awards were previously administered is necessary.

The first awards were the Charles Roberts Awards which were presented in 1975 at Origins I in Baltimore, MD. These comprised five awards: two recognizing board games, two for related magazines, and a Hall of Fame award. By 1978 there were six Charles Roberts Awards and an additional awards section — the H.G. Wells Awards. The H.G. Wells Awards contained eight categories which recognized miniature figures, miniature rules, role playing games and related magazines. In 1979 the Charles Roberts were reorganized into eight categories and an attempt was made to provide a comprehensive checkoff list of eligible games for the nominating ballot. In the resulting administrative chaos, the H.G. Wells awards were dropped to four categories. For 1980 the check-off list was dropped and seven Charles Roberts and 10 H.G. Wells awards were given. Also in 1980, the combined awards system was officially titled Origins Awards.

Voting on the Awards proceeds in two stages: nomination and final voting. Until this year, nominations came from the public at large while final voting was done by the gamers attending Origins and some occasional mail-in votes. The system was run by John Mansfield, who originated the Charles Roberts Awards. This system was subject to changes which could be made at an annual public meeting held every year at Origins. Whoever attended this meeting was allowed to vote — helping to decide the course the awards would take from then on. (At the second meeting, in 1979, Mansfield and myself were made co-chairmen of the awards system.)

The meeting scheduled for Origins 80 failed to come off and was rescheduled for Wintercon held in Detroit in November of that year. It was at this meeting that the Academy of Adventure Gaming, Arts & Design and the Awards Committee were established with the hope that the administrative chaos of the previous years could be avoided in the future and the awards run on a truly professional basis.

Since I've twice mentioned administrative chaos as the primary reason for the formation of the Academy, I probably should explain some of the problems the awards encountered in the past. In 1977 ballots were not passed out at Origins — people had to ask for one in order to vote and most people didn't know that they could vote. In 1978 the ballots were passed out with the program book but the deadline for turning them in was left off the ballot. Also, there were two ballot boxes at the convention — one for the awards ballots and one for a questionaire/doorprize form. The ballots became mixed and dozens were found just hours before the awards ceremony necessitating a hasty recount.

In 1979 the ballots were just left out on a table next to the ballot box. For 1980, the ballots were again just left out on a table but there wasn't any box for people to deposit them in. In all these cases, the persons responsible for counting and checking the awards had only one night in which to do so which meant that there was no time to recount the ballots. Additionally, there have been numerous attempts to stuff the ballot box by many various companies and groups — enough to discredit the entire effort at times. All of the problems mentioned above are only some of the ones encountered with the final ballotting — the nomination process had a set of problems all its own. So, the Academy was formed.

The notion of an Academy came from Howard Barasch of Heritage Models. (Formerly with SPI, Howard is the designer of War of the Ring, Freedom in the Galaxy and others.) The concept is borrowed in part from the Motion Picture Industry's Academy Awards but has been modified to fit the adventure gaming hobby.

The Academy is intended to provide a fairly large representative group of people to vote on the final awards ballot. Membership is open to active hobbyists with a proven record of creative input to the hobby. According to the membership guidelines, members may come from four main groups: manufacturing and publishing companies; periodicals; freelancers; and, game convention management. They may be executives, designers, developers, editors, writers, artists, sculptors, reviewers, columnists, etc. The Academy is not, as with the motion picture industry, purely a professional group. The major portion of its nearly 200 members, for 1981, are freelancers, part-timers and amatuers in the hobby. The Academy as a group has no actual power other than the power of the ballot. It does not duplicate or replace the Game Designers Guild or any similar body.

Here are some of the improvements, both cosmetic and substantial, that have resulted from implementing this academy system.

The voting abuses stemming from on-site voting at Origins (i.e. ballot box stuffing) have been eliminated. As the members vote early by mail, there is now time to have the award plaques engraved with the name of the winners. Also, since the winners are all determined in advance, the awards ceremony doesn't have to wait until Sunday afternoon when

everyone is packing to leave for home. Current plans call for it to be held on Friday evening at Origins after the site selection meeting.

The Academy system also provides a cash income (membership is $2/person per year) to help cover the cost of administering and producing the awards. The remaining costs are born by GAMA (the Game Manufacturers Association) and the Origins sponsors of that year.

We are also providing a legal structure for the Origins Awards system. (You're surprised that it didn't have one already? It didn't.) The Academy functions as a subcommittee of GAMA (which is a non-profit corporation), yet for the most part it is independent of it. GAMA has the power to fire the chairman and limited veto power, but it cannot dictate policy to the awards committee. This puts the awards system on an official footing while allowing the awards committee to function much like an independent commission.

This brings us to the Awards Committee itself. Its present structure was my contribution to the changes. (Since I was stuck with being in charge of it, I expanded the original screening committee concept that Howard Barasch came up with.) The Awards committee has 25 members and is an attempt to represent the hobby in microcosm. The members were selected for geographical balance, professional/amatuer balance, F&SF/Historical balance, board games/miniaturers/role playing balance and a high level of hobby activity.

Geographically, 19 are from some 14 states, 3 are from Canada and 3 are from England. Eight are with professional magazines, 11 with amatuer magazines, 5 with major game companies and at least half are designers of some sort. Thirteen or more have wide experience at gaming conventions. Interestwise, 12 or so are fantasy/science fiction gamers, 10 or so are historically oriented. At least 12 are boardgamers, 7 or more are avid miniaturists and 8 or so are enthusiastic

role players. Some of their names you may recognize, others you may not. The current committee members are: Tony Adams, Richard Berg, Darwin Bromley, Dick Bryant, Mike Colleran, Allen Doum, Larry Duffield, Tadashi Ehara, Mike Girard, Steve Jackson, Gary Jaquet, Glenn Kidd, Jim Lamb, Ian Livingstone, Dana Lombardy, Jim Lurvey, Al Macintyre, John Mansfield, Hartley Patterson, Kathy Pettigrew, Richard Sartore, Cliff Sayre, Bill Somers, Gene Suchora and Charles Vasey.

As I stated earlier, the function of the committee is to discuss and implement policy changes to the awards system. Two innovations that have been implemented so far are: 1) the committee may edit out any nominations that do not belong in a category. (Remember *System 7* winning for miniatures?); and, 2) the committee is allowed to create a special award for a product that does not fall into any established category but still enjoys such widespread popularity that it deserves such recognition. (*i.e. Aces of Aces.*) If you're thinking that it should have been that way from the first, you may be right.

At the present, the committee is dealing with several problems and issues. (By the way, you are invited to contribute your ideas by writing to: Awards Committee, POB 656, Wyandotte, MI 48192.) Some of the issues now under discussion are: should fantasy and science fiction boardgames have separate categories; should computer games become a permanent category (it was a floating one this year); should the Hall of Fame cover the H.G. Wells side of the ballot or should it have its own Hall of Fame; should the Awards have a best graphics category; should a list of games and products that came out in a given year be provided as an aid to the nominating process; should academy membership guidelines be relaxed to attract more members; etc., etc.

There are two major problems that the Academy as a whole faces at this time — 1) to increase its membership and thus be more representative of the hobby and minimize any bias and promote greater validity in the awards' results, and 2) to gain a wider base of understanding and support for the awards throughout the hobby. The first we are attempt-

Origins Awards:
Clearing Up Some Hazy Points

by Kathleen Pettigrew

As a member of the Awards Committee, several people accosted me with questions concerning this year's awards. To make sure I had all the facts straight, I cornered Bill Somers one night at Origins and put several of the most frequently asked ones to him. The following is the outcome of that interview.

KP: Bill, this year and in past years, there have been games on the ballot that were actually released a year earlier than the year being voted on. How is it that these games were included?

KP: Then what about the WRG rules? They have appeared on the ballot before.

BS: The subcommittee made the decision that there were significant enough difference between the 5th

BS: The guidelines state that a game can be on the ballot only one time. This can be either in the year it is released or in which it gains the most acceptance. If it has appeared on the ballot before, it cannot do so again unless it is being nominated for one of the "all-time best" categories.

AdVenture Venue

August 13-16 **Gen Con XIV**. Sponsored by TSR Hobbies, Inc., and the Parkside Association of Wargamers (PAW). The 4-day con and trade show will be held at the University of Wisconsin-Parkside near Racine and Kenosha, WI. For more information write to: Gen Con XIV, P.O. Box 756, Lake Geneva, WI 53147.

August 14-16 **Napoleonic Symposium**. Featuring David Chandler, this 2-day event will be held in Columbus, OH. For more information write: Jim Getz, 546 Colonial Ave., Worthington, OH 43085.

August 22-23 **MassCon '81**. Sponsored by the University of Massachusetts Strategy Games Club, this 2-day event will be held at the University of Massachusetts Campus Center in Amherst, MA. Lodging is available at the con site. For more information contact: MassCon Director Dennis Wang, 11 Dickinson St., Amherst, MA 01002.

September 4-7 **GLASC VI**. Game tournaments, seminars, auctions, open gaming and a dealer area are among the offerings of this con to be held at the Student Union of California State University in Northridge, CA. Pre-registration is $6, at-the-door is $8. For more details contact: GLASC Secretary L. Daniel, 20550 Wyandotte St., Canoga Park, CA 91306.

September 4-7 **DunDraClone**. The site for this rescheduled (from last February) con is the Oakland Airport Hyatt. Featured are game tournaments of all types, films, seminars, demos, a large dealer area, and all-night open gaming. For further details write: DunDraCon, Inc., 386 Alcatraz Ave., Oakland, CA 94618.

September 11-13 **DragonFlight**. A 2½-day con to be held in Seattle, WA. For more information contact: The Brass Dragon Society, POB 33872, Seattle, WA 98133.

October 9-11 **FallCon**. To be held in Cincinnati, OH; for more information about this 2½-day event write: FallCon, 5923 Hamilton, Cincinnati, OH 45224.

November 20-22 **Detroit Gamefest** (formerly *Wintercon*). For the first time at Cobo Hall, this 2½-day con and trade show features game tournaments, contests, seminars, demos, a large dealers' area and open gaming. For more information write: Metro Detroit Gamers, POB 787, Troy, MI 48099.

November 27-29 **AguaCon '81**. A 2½-day con to be held in San Mateo, CA. For more details contact: AguaCon, POB 485, Campbell, CA 95008.

Titan *Cont. from 9*

their effects is quite crucial. Of course, every time you think you have a Legion that will do well in a particular Terrain, you can come up against an enemy even better suited to it than yours, with disaster being the most common result.

The combat chart is deceptively simple. Between Creatures of equal Target Factors, only the number of attack dice will differ. Each will have the same odds of a hit on each die--3 of 6. It is when seemingly unequal Creatures are matched up that tactics, strategy and the odds come into combined play. (*see Combat Chart*)

Study of the chart and computation of the odds indicate that one point of Target Factor advantage seems to worth one or two Power Factors. For example, consider a Warbear (6-3) matched against a Troll (8-2). Examination of the chart reveals that the Warbear has six attack dice that each have a 67% chance of inflicting a hit. The Troll, while having two more attack dice, only has half the chance that each of them will score a hit. Therefore, you can reasonably expect that the Warbear will dispatch the Troll in two rounds, while it will take the Troll three rounds to off the Warbear - Warbears will win more of them than they lose.

When matching Creatures, the point values make a good guideline to follow. Only successful Titans can become tougher than Giants.

TITAN has one more feature that I have saved for last for obvious reasons. When a player reaches a certain level of power, he may wish to force a conclusion. The Reckoning allows him to do just that. If there is more than one opponent left, the player that called the Reckoning must fight them all, so Reckonings are most often fought between the last two Titans, although if one player is really strong in comparison to the remaining players, he may wish to get rid of all of them at once. It seems a perfect device for ending this particular game--Ragnarok on demand.

TITAN has been released since the last GenCon. It is still unknown due largely in part to a lack of advertising and distribution. It is certainly a game worth consideration by any that have found anything to their liking in this review. There will be a supplement, due in Aug. '81, that promises to add even more variety and enjoyment. Learn *TITAN* now. I really feel that it is every bit as much a sleeper as *Ace of Aces* was, also released in 1980 - The Year of Sleepers.

Crossbows In FRP Games

by RONALD MARK PEHR

The crossbow has a solid place in fantasy role-playing games. However, it is my contention that they are often misused in games. Crossbows are not string-powered pistols which can be carried loaded for days, or while running into doors inside unlit underworlds, then whipped up and fired straight at an enemy. No ancient crossbowman would carry a crossbow around constantly loaded. The sinew or hemp of the bowstring would lose elasticity if kept taut, constant tension on the prod (the "bow" part) would probably cause it to snap in your face when the weapon was finally triggered, and there is the possibility of accidental discharge if subjected to the violent maneuvers engaged in by fantasy adventurers.

The chief advantage of the crossbow, the one fact which made it a missile weapon of choice for medieval armies, is that almost anyone can use it. Because it is cocked either by using the entire body or a mechanical device, far more tension can be put on the bowstring for far less effort than a longbow and no effort is required to keep the bowstring back while aiming. Thus, strength is a minor consideration, a person of average size and health can easily load, aim, and fire any crossbow ever made. In gaming terms, this means that any character of "average" Strength should be allowed to use a crossbow, and any character who has seen one demonstrated will be able to use a crossbow. Accuracy will still depend on practice, as provided by most game rules, but ba-sic accuracy will be much, much greater than with any sort of longbow. That is, a beginning character using a longbow for the first time should hit less often than when using a crossbow the first time. Further, a weak character will have to use a weaker type of longbow -whether called shortbow, selfbow, horsebow - which doesn't shoot as far and does less damage.

It may seem that the crossbow becomes the ultimate weapon, requiring little strength yet firing as far and doing as much or more damage as a longbow. The effective balancing agent

is the crossbow's slow rate of fire. Most games allow crossbows to be reloaded about 1/2 or maybe 1/3 as often as a longbow. Yet, a crossbow powerful enough to do more damage than a longbow might take nearly 10 times as long to reload.

That makes it nearly useless in most of the melees typical of fantasy role-playing games, by time the crossbow is

loaded and fired the battle is over. The trick is to use crossbows as they were used throughout history, as a military weapon rather than a Wild West fast-draw sidearm. Crossbows were the light artillery of former times. Masses of crossbowmen would apply indirect fire against a foe, hoping to soften up the targets for a decisive calvary charge. Slow rate of fire was acceptable - some of the crossbowmen were firing while others reloaded.

Crossbows in games should be used with some appreciation of their limitations. Any crossbow that does more damage than a longbow should require a slow reload, as long as a minute for a novice and only slightly faster for an experienced archer. And, in spite of the crossbow's ease of operation, there is still some practice required: in medieval England, a crossbowman was paid twice as much as an ordinary infantryman (a longbow archer was paid three times as much). Without presuming to rewrite every game rulebook, I can indicate how different types of crossbows might compare with the other types of missile weapons used in most games:

The simplest crossbow was cocked by placing your foot in a stirrup on the front of the bow and pulling up the string with both hands. This can be called a Light Crossbow. It will have range, damage, and armor-piercing qualities no better than what most games call a shortbow or selfbow. Allow the Light Crossbow 2 shots for every 4 shots from the shortbow.

What most games call a Light Crossbow, we'll call a Medium. This is cocked by either a hook depending from the archer's belt - the body weight pulling the string as the archer stands up straight - or by a device called a "goat's foot." This has a hook which fits on the string and a hook which fits on and rotates around a projecting stud on the bow. It is pulled in an arc, providing leverage. The Medium Crossbow fires as quickly as the Light (but must have the extra equipment to cock it), and has the range, damage, and armor-piercing qualities of a composite or horsebow.

The Heavy Crossbow requires a windlass device to be reloaded. Rate of fire is 1 for every 6 shots of a longbow, and an experienced longbow archer can fire more quickly still. Range is the same as for a longbow, damage and armor-piercing qualities should be better.

Damage to some extent depends on the type of bolt fired. The above suggestions presume a standard, bodkin point, which has a pyramidal shape at the business end. If using the flat, sharp-edged, hunting tip, there would be less penetration of armor but greater damage against an unarmored target. The most lethal crossbow bolt is the quarrel. This was designed for use against plate armor; it has a heavy, blunt tip with 4 projections. Allow it better armor-piercing qualities and greater damage than the standard bolts, it would usually be fired only from the Heavy Crossbow. Quarrels weigh twice as much as other bolts, cost 3 or 4 times as much to buy, and have only 75% of the range.

The Stone Crossbow fires sling-stones or bullets, either in the manner of a slingshot or by having the bow-string work a pivot arm. It is cocked by a goat's foot. The Stone Crossbow was used mostly for hunting small game, it would have the range of a Light Crossbow damage of a Sling, and armor-piercing qualities slightly less than the Sling.

The Assassin's Crossbow is a compact, folding crossbow. It is very narrow, the prod is replaced by two small studs which hold twisted skeins of rope - in the manner of Roman catapults. The Assassin's Crossbow has only the range of a Thrown Weapon, the armor-piercing qualities and damage of a Light Crossbow, but the rate of fire of a Heavy Crossbow, due to the need for a special type of windlass. The advantage of this weapon is small size, for concealment.

The Chinese used a repeating crossbow, which has a box above the firing mechanism holding 10-20 bolts. There is an integral goat's foot which is moved forward to load than back to cock and automatically fire. Accuracy is very poor, armor-piercing as for a Light Crossbow, range and damage as for a Sling. Rate of fire is as fast as for a longbow in the most experienced hands.

BOARDGAME TALK
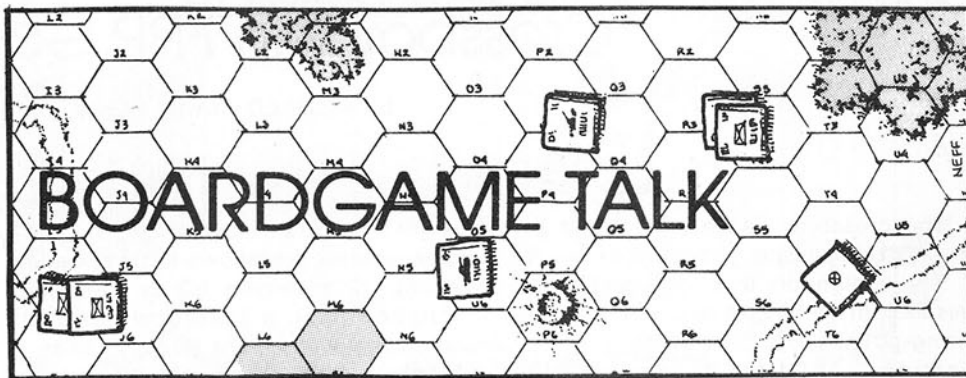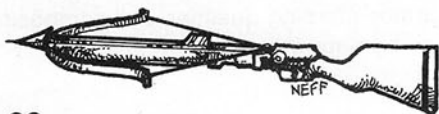
by John Prados

You've seen plenty of different games floating around, and if you're like most gamers there are probably one, or several designs you like most of all. Ever wonder what gamers *used* to like in years past? In fact, there are many games which are no longer available today that should figure in whatever history of gaming we have. Some of these games contain ideas that even today are novel and worth exploring. Return with us then, to yesteryear, when Simulations Publications was a new company, ambitiously striving to surpass Avalon Hill in quality of game design and thus establish itself in the hobby.

One critical year in SPI's design evolution was 1972, this column proposes to look at a brace of games Simulations produced that year and see how appropriate they appear today. The games are *Soldiers*, *La Grande Armee*, *1812*, and *Franco-Prussian War*. With these and other games SPI demonstrated a game quality that Avalon Hill could not match and won its way into the ranks of major game publishers. The four SPI games to be surveyed show a coherently logical approach to design combined with the best production techniques then available. If one is going to think about "the good old days" in gaming, SPI's 1972 game year is not a bad place to start.

Part of the problem then was that Avalon Hill had become too comfortable in the hobby. It assumed it could produce *any* game and would make money. The quality of the games themselves, of the design techniques used, and of the historical research in the games were often ignored. Almost the only good Avalon Hill games then available were designs they had contracted from Jim Dunnigan and

Redmond Simonsen of Simulations Publications. Gamers responded increasingly by looking to SPI for new high-quality *designs* and to AH for highly polished backed-board games.

There was something about the SPI games that made gamers aware that designers were responding to their needs and desires. There was the SPI Feedback used to choose new game titles at the head of the panoply. Behind that there was a consistent effort in the games themselves to eliminate ambiguities that would otherwise be passed along to the individual hobbyist. Rivers began to run along hexsides rather than through hexes. Rules began to be presented in a "case" format that was presumably easier to comprehend. The games themselves, in terms of historical content and design, were a refreshing departure from the kinds of topics to which Avalon Hill seemed to be wedded.

Soldiers was a good example. David Isby was the moving force behind that game and perhaps no other designer could make World War I as interesting as he. *Soldiers* was a tactical game with platoon sized units and short (real-time equivalent) turns. It was in this way a precursor of such games as *Sniper* and *Squad Leader*. The major lesson of *Soldiers* was the importance of the machinegun on the 1914 battlefield, although the game even had some pure Calvary scenarios. A machinegun, especially one under cover, like in a building, could extract a prohibitive toll of disruptions and losses from attackers crossing open terrain to close with the position. In that game combat odds ratios were calculated against the terrain in which the target unit was located. This idea was picked up in later games, most notably OSG's *Dark December*, which appeared in 1979.

The game no one ever remembers is Philip Orbane's *1812*, a treatment of Napoleon's invasion of Russia. Orbanes, who is still a top executive in the game industry, designed an area movement system game with corps-sized pieces. The forces moved from province to province and "depleted" the supplies in each as they ate their way across Russia. When the Russian winter came, French pieces dwindled unless they could move to provinces that had not been "depleted". Even in 1972 there was some aversion to area movement systems in wargames, and in producing *1812* SPI decided to make it a double game. With the area game they released a hexagon version of the same situation using completely different maps and counters.

The hexagon movement version of *1812* had a design taken directly from another of SPI's games on Napoleon, *La Grande Armee*, which Jim Dunnigan was then designing. This game represented the strong SPI commitment to Napoleonics; following the battle game on *Napoleon at Waterloo*

(traditionally called "NAW") in 1971 SPI was now releasing two operational Napoleonic games in the same year. *La Grande Armee* represented Napoleon's campaigns in Central Europe and had scenarios for the campaigns of 1805, 1806, and 1809. The game had good ideas but regretably made no provision for the crucial Italian front or for other factors affecting Napoleon throughout Europe. *La Grande Armee* was very well received nonetheless and experienced gamers still play this fine design with relish.

Before we leave the Napoleonic releases of 1972 a final point is in order. With the two games of 1972, and especially with *La Grande Armee*, SPI acquired a substantial following of gamers who specialized in the Napoleonic period. Simulations Publications has continued to serve this interest group ever since with periodic (and sometimes notable) new releases. The term "grognard", sometimes used to describe the so-called "hard core gamer", originated with the Napoleonic interest group that clustered around

SPI after 1972. Together with Civil War-period enthusiasts and World War II gamers, Napoleonics fans continue to be a mainstay of the hobby in 1981. This is true to such an extent that some companies, such as Martial Enterprises and the now-bankrupt Operational Studies Group, got started specifically by appealing to Napoleonic gamers.

With its initial use of the 'nation-in-arms' concept, the Napoleonic period was a precursor of the era of "modern" warfare. The American Civil War advanced the scale further in the direction of "modernism" with its use of railroads, rifled weapons, and extensive fortifications. Trends towards use of these instrumentalities in warfare were confirmed by the Franco-Prussian War of 1870-1871. For all its importance to the historians among gamers, SPI's *Franco-Prussian War* of 1972 is still the only game that has modeled this conflict at any level--tactical, operational, or strategic.

Phigure Photos

Each month *Adventure Gaming* will be featuring photographs of miniature figures and accessories in our Phigure Photos column. We look forward to keeping you well informed about the newest miniatures on the market. This column will not be a review column. *Adventure Gaming* photographs each figure under identical, controlled, conditions. We thereby allow the figures to speak for themselves — *you* be the judge.

GHQ
2634 Bryant Ave. So.
Minneapolis, Minn. 55408

1:285
N-23 HUEY

1

GHQ
2634 Bryant Ave. So.
Minneapolis, Minn. 55408

1:285
N-24 Cobra

2

Ral Partha
5938 Carthage Ct.
Cincinnati, Ohio 45212

25mm
13-002 Hill Giant

3

Ral Partha
5938 Carthage Ct.
Cincinnati, Ohio 45212

25mm
01-090 Storm Giant

4

Ral Partha
5938 Carthage Ct.
Cincinnati, Ohio 45212

25mm
13-015 Thieves

5

Navwar Productions LTD.
48 East View
Barnet,
Herts.
England

15mm
(shown left to right)
S-2 Mounted Samurai
S-3 Armored Monk
S-1 Mounted Samurai

6

Navwar Productions LTD.
48 East View
Barnet,
Herts.
England

15mm
(shown left to right)
S-11 Unarmoured Monk
S-15 Command Set (2 figs.)
S-8 Ashigaru w/musket

7

Citadel Miniatures, U.S.
P.O. Box 12352
Cincinnati, Ohio 45212

25mm
FTG 10 Drunken Gnolls

8

Citadel Miniatures, U.S.
P.O. Box 12352
Cincinnati, Ohio 45212

25mm
FTG 9 Gnoll on Giant Boar

9

Citadel Minatures, U.S.
P.O. Box 12352
Cincinnati, Ohio 45212

25mm
(shown left to right)
FTD 2 Dwarf w/light crossbow & sword
FTD 13 Dwarf with NO NAME

10

Artist & Writer Guidelines

So, you want to see your name in print, eh? It's probably easier than you think. *ADVENTURE GAMING* needs articles and artwork of all sorts, and we're prepared to pay good money in the bargain.

First, let's deal with the artists and their artworks. *AG* needs art of all types, in nearly any medium. Our subject matter runs the gamut of gaming interests and milieu/settings, leaving plenty of room for each artist's favorite subject or period.

If you are a new artist (meaning that you have not done business with any of our staff in some other endeavor in the past) you should send us a letter, replete with samples, telling us what you want to do; likes, dislikes, how much lead-time needed, preferred media, size at which you are most comfortable, etc. We need both color and B&W artwork. If sending samples, good quality photocopies are sufficient for B&W work; if color, slides or photographs will be returned if SASE is supplied.

We use two general types of art; incidental (or 'spot') art, and commissioned art. Incidental art (spot-art) consists of drawings sent to us on speculation. We take such art and put into the spot-art file, and use it as we get a piece of writing that it fits. (*As we're laying it out, someone says, "what a spot for a picture!"*) One never knows when a piece from that classification will see print, tho' we will try to turn it all over every year or so.

The other type, commissioned art, is just that: art that we have expressly commissioned for a specific article, and agreed in advance what is expected and when. Most commissions end up with artists who started out submitting spot art. All reproduction rights will be agreed upon in advance, as will compensation. Payment is within 30 days of publication.

If you wish to submit artwork, and you wish to get back whatever you send, don't forget to provide a SASE. Artists wishing to send artwork via UPS or courier service should use the proper address, which can be found in the magazine masthead. Don't be afraid of overpacking or overprotecting your artwork: you know what it is worth to you, and that generally is a lot more than the extra postage or shipping expenses.

Now for the would-be writers... . There are a couple of things so basic to submitting unsolicited material for publication that I hesitate about going into them yet again, but do it I must, because the evidence that many people are totally unaware of some of the ground rules is damning.

First, don't send material of an inappropriate nature. Admittedly, if it deals with adventure games, it probably will pass this first test. *ADVENTURE GAMING* needs articles of every type on all forms of adventure games and gaming. We do not, though, for example, need an article on anagrams. While there is nothing wrong with either anagrams or the people that enjoy them, they are not within the purview of this publication. What is within the purview of this publication? A few possibilities: game reviews, variants, designer's notes (from game designers), articles on strategy and tactics, game-replays, miniatures game reports and replays, convention reports, figure painting hints, conversion instructions, humorous pieces (dealing with the milieu of game-playing and/or gameplayers) serious suggestions and discussions, (and not so serious observations)--all are within the potential of this publication.

We would much rather publish a piece on an old boardgame likely to be lurking in gamers' attics than yet another redundant combat or magic system for any FRPG. Originality - whether in topic or approach - will get a piece published faster than any other single consideration.

Second, all submissions must be typed, double-spaced, and relatively free of corrections and changes. Also, they should generally be at least three pages long, if typed on an elite typewriter, or five pages long if typed on a pica machine. This rule is somewhat flexible, on a case-by-case basis.

Last, if you expect to get it back in the event of rejection, include an SASE with sufficient postage. We can't afford to pay for everything we might reject, and won't.

Writers that can supply good quality art along with their articles will always get extra consideration. This art can be by the author himself, or can be provided by another through the author, provided a release/permission from the artist is included.

It is always good policy and protection to either keep a carbon-copy, or to send a photocopy of the original. The hazards of the mail are well-known and widely documented, nor are we perfect.

Whenever possible, supply one or more possible titles. While we reserve the right to change any title we choose to print, we more often than not will go with the original, or something fairly close to it. If you don't supply a title, you can't complain about any we might come up with.

Neither artwork nor articles should ever be entrusted to anything less than First Class Mail. All unsolicited manuscripts and artwork should be mailed to the business address.

You will be notified of receipt, as well as acceptance/rejection.

All hopeful artists and authors should include their Social Security numbers, so that we can comply with Federal law and send Form 1099.
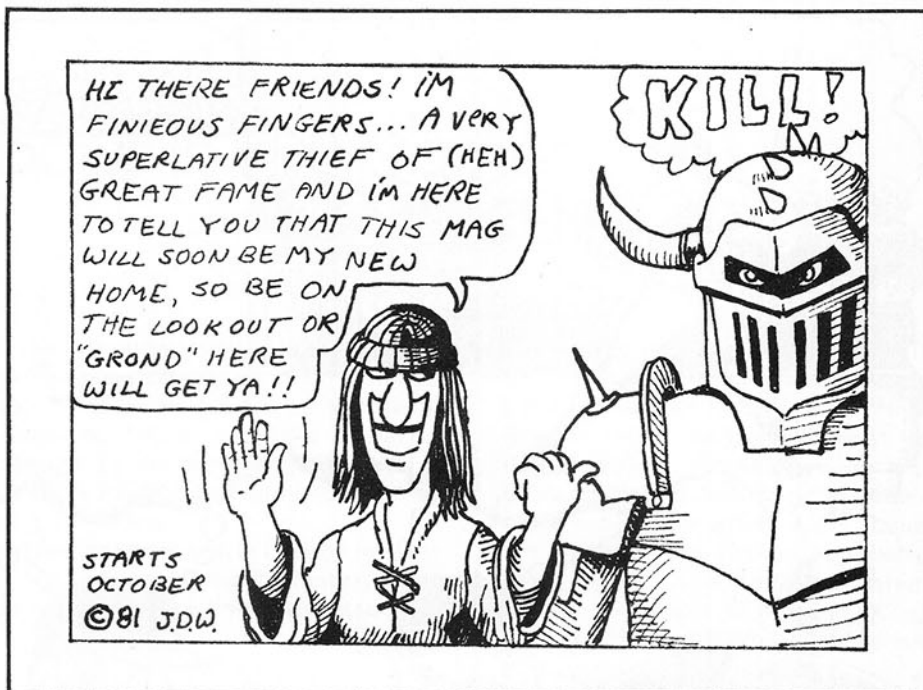
Going Down   Cont. from

an operational dynamic in which the Soviet surface fleet has to press its way across the board to within virtual gun range of US task groups to get in a shot. In the meantime, of course, the US fleet has been busy shuttle-bombing the Soviet task forces just as quickly as they can recycle the air squadrons. Since *Task Force* does a good job upon another aspect of modern naval matters, the vulnerability of high-technology combatants, the overall effect on the Soviet player is rather like what Kurita must have felt (while trying to transit the Sibuyan Sea in the face of "Bull" Halsey's Task Force 38) at Leyte Gulf. It certainly did feel this way in the "GIUK" scenario and, be it noted, *Task Force* does not make provision for the CAPTOR mine, which would in reality tend to make the American position even more favorable. Whether Soviet fleets are so incapable is arguable, and the severity with which the US Navy views the situation is demonstrated by the haste with which it is seeking to deploy AEGIS-armed guided missile ships to defend carriers from the cruise missile.

Fortunately there are home remedies for these problems with the design of *Task Force*. Even better is that that game is worth the trouble of making home modifications too. But due to the oversight *Task Force* falls short, frustratingly so, from being both a game and a simulation. It is still a good game, however. If you are interested in modern naval games *Task Force* is a game to look at. It is available from your local retailer or from Simulations Publications (257 Park Avenue South, New York, NY 10010) and sells for $18.00.

The Roar of the Crowd
and   The Rattle of the Dice?

by Joseph P. Meale

Editor's Note

Many adventure gamers, people that think nothing of moving little colored squares of chipboard around a map pretending that they are tanks, or star cruisers or ironclads, look down their noses at sports gamers. Many sports gamers, people who roll dice and pretend that they are Terry Bradshaw or Reggie Jackson or Pete Rose or Walter Payton, look down their noses at adventure gamers. Today more and more are doing both types of games. APBA baseball engenders leagues of fans and fanatics all over the country. In view Baseball '81, theirs is the only season in which Rose will get 200 hits, Valenzuela 20 victories and Sutter 40 saves.

My involvement with APBA baseball dates back to the late 50's. While I have no records concerning this, I have memories of playing the World Champion Milwaukee Braves during my grade school days. The game was introduced to me by a friend. We'd both been playing a spinner baseball game when his father purchased an APBA game. My interest in APBA waned a bit as I grew older, and when my college career began, I had no time for a table top baseball game. After graduation, APBA again became part of my life. It was rather interesting to read in *The APBA Journal* a few years later that my APBA pattern was not at all unique, and that if one begins anew after college graduation, he is usually hooked for life.

I discovered that I receive the most enjoyment from participating in a face to face APBA league. As a teacher at Moeller High School, I had the perfect opportunity to get a large group of people interested in the concept of a draft league. Almost immediately, the Table Top Baseball league became the largest extracurricular activity at the school. We had to rename the activity a few years later, calling it Table Top Sports with the addition of a draft football league. The popularity of these leagues was such that a few years later, an alumni league was formed. It is still going strong today.

As most table gamers know, APBA is the "Grand old Man" of the table top games. The *APBA Major League Baseball Game* was first marketed in 1951. It was the first table top game to statistically individualize baseball, that is, to have player cards which would reproduce a players statistics when used in the proper manner. While n earlier game, *National Pastime*, was actually the first to individualize players, APBA

was the first to do so in such a way as to include all phases of the game of baseball. Beginning with the 1950 baseball season, APBA has printed every season since.

The creator of APBA (pronounced AP - Bah) is J. Richard Seitz. Mr. Seitz lives in Lancaster, Pennsylvania, and has seen his game grow from a hobby when he was a boy into the most imitated table top game in America. What impresses his customers most is his desire to maintain very high standards. He's not just in the business for the money. He brings a love for the game of baseball to his game. Mr. Seitz has been offered a sum of money for the rights to his game which would have set him up comfortably for the rest of his life, yet he refuses to sell. It is his belief that mass marketing the APBA baseball game would lead to eventual decline in the quality and accuracy of the game. This is something he will not tolerate. He took the time to find a young man with beliefs similar to his own, who cared about the quality of the game he produced. When he found Fritz Light, he made him his vice president. He is now secure that his game will be in good hands when the time comes to pass the torch.

The APBA Baseball Game has been much imitated. Many new tabletop games have been marketed since the APBA game was first produced. A large percentage of these games were developed by players of the original APBA game. There are many who feel, however, that APBA is still the best on the market. With the advent of the Master Game in late 1975, it certainly is the most complex. The Master game was created in response to many APBA fans who felt that the basic game just wasn't complex enough, that it didn't take into consideration enough of the nuances of baseball. While the basic game involved batting, fielding, pitching, and coaching of base runners, it didn't incorporate features such as the strength of an outfielder's arm, the pitcher's ability to hold a runner on first, a catcher's ability to throw out a stealing baserunner, etc. All of these features and more can be found in the Master Game. APBA's advertising sta- Master Game. APBA's advertising states that the Master Game is only for APBA veterans and should not be ordered if one is not familiar with the basic game.

Advertising was very limited in APBA's early years and this is still the case. Mr. Seitz advertises his game in a few national magazines but seems determined to keep a relatively low key approach. While he could advertise in the mass media style, he chooses rather to let his business grow at a pace which will ensure quality control.

With each new baseball season, APBA has printed an entire new set of player cards. Older card sets have increased in value over the years as each season set went out of print. There are now some season card sets that are valued in the hundreds of dollars. The game company has steadfastly refused to consider reprinting past season card sets. Even though a nice profit could be turned by reprinting, Mr. Seitz feels that loyalty to his early customers, some of whom have paid very high prices for card sets from speculators, is more important than a profit. This policy has stirred up quite a controversy among APBA fans. Fans counter Mr. Seitz's logic by saying that it is unfair to the large majority of fans who can't afford the high prices being asked for past season sets. After all, since APBA has been continuously improving its style of printing and fine-tuning the cards themselves (adding greater complexities to the cards), reprinting old sets using the new methods would make the reprints sufficiently different from the old sets as to maintain the value of the originals as collectors items. In an attempt to placate the fans asking for reprints, APBA

began issuing new card sets based on pre-1950 seasons. The move has been a popular one but it hasn't quelled the requests for reprints. There are too many fans who'd like to replay the 1961 season and see if Roger Maris hits 61 homers for *them*.

This controversy developed in a rather interesting manner. Two brothers in California were so interested in APBA baseball that they decided to publish, with the Game Company's permission, a monthly newsletter devoted to the game. This grew into *The APBA Journal* with an international circulation. Originally devoted only to baseball, the Journal expanded in 1973 to include all APBA sports, which by that time had expanded to include professional football, basketball, golf, and horse racing. Before the Journal, most APBA fans considered themselves a little different from the majority of people due to their fanatical devotion to a game. The Journal had the effect of uniting many APBA fans across the country into an APBA community. Most fans, realizing that there were many other people just like themselves across the country, were somewhat relieved to find that they weren't quite so different after all. Three national conventions have been held, each highly publicized in the Journal. Each was a resounding success. It was through the Journal tha success. It was through the Journal that the reprint issue first surfaced. Letters to the editor, both pro and con,
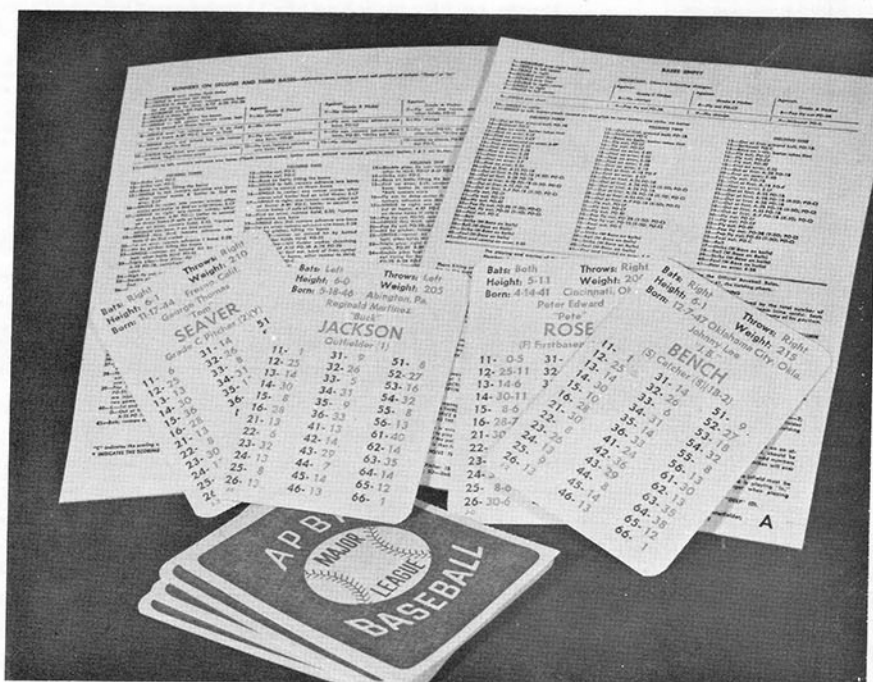
Another interesting concept which originated with the Journal was that of the mail league. Before the Journal, most, if not all, APBA games were played face to face or solitaire. When the Journal set up a communications network of sorts, a few people hit upon the idea of playing games by mail. This doesn't involve actually sending dice numbers through the mail. It amounts to a manager playing his home schedule solitaire but using an instruction sheet sent by his opponent as a basic for running his opponent's team. For a manager's road games, he prepares an instruction sheet on how to use his

on the reprint issue were bounced back and forth for quite a few years along with some input from the Game Co. itself. To the Journal reader, it appeared that the large majority of Journal contributors were in favor of reprints. It may be that the pro-reprint faction will eventually get their way. In the Game Company's January, 1981, mailing was included a questionaire which, for the first time, asked the opinion of its customers on the reprint issue. While stating that there were no plans to change company policy at this time, the Company wanted to know its customers' opinions on the subject.

players and sends it off to his opponent who plays the game solitaire. The idea became immensely popular with APBA fans. It allows people from quite different backgrounds to compete together in an APBA league. Some leagues have operated for years without league members ever seeing their opponents.

What about the future of APBA? It would seem to be rather optimistic. In addition to baseball and football, the Company also offers basketball, golf, saddle racing, and bowling. The Company is constantly doing research as to the feasibility of offering more games in the future. Only the more popular sports would be considered. Speculation among fans is that the next APBA product is likely to be either tennis or hockey.

Whatever the decision, there are new APBA fans being introduced to the existing games every day. New baseball seasons are being produced each year (*Not much of one this season - Ed.*), "new" old time seasons such as the 1930 season are being produced, new golf courses for the golf game appear periodically. It would seem that Mr. Seitz has many ideas left to call upon. Knowing his methods, I would never bet against the APBA Game Company growing more successful at its own slow measured pace.

The game is dice operated. Two different colored dice are used and they are combined, not added. For example, a red 6 and a white 5 is read as a 65, not an 11. This makes all 36 possible dice results equally probable. You will notice on the various player cards pictured that all 36 possible dice results are listed on each card. Opposite the dice result numbers are other numbers. These correspond to numbers on the playing boards provided with the game. There are 8 game boards, one for each on-base situation. A sacrifice booklet (not pictured) is also provided. You'll notice on Tom Seaver's card that he is a Grade C pitcher. There are 4 possible pitching grades: A, B, C, and D. As you might guess, A is the best and D is the worst. The pitcher's grade is important in that certain numbers which may result in a hit can become an out if a high grade pitcher is on the mound. A D pitcher never changes a hit result.

A team's defense is also a factor. Each fielder is given a numerical rating. These ratings are added together to

RUNNERS ON FIRST AND THIRD BASES—Defensive team manager must call position of infield: "Deep" or "In"

	Against: Grade C Pitcher	Against: Grade B Pitcher	Against: Grade A Pitcher
1—HOMERUN over left field fence			
2—TRIPLE to extreme right field			
3—TRIPLE over third			
4—TRIPLE to left			
5—HOMERUN over right field fence			
6—DOUBLE to deep center; clears the bases			
7—SINGLE to left; one runner scores; other to third (S out at 3rd A-LF PO-3B)	7—No change	7—Fly out; one runner scores; other holds; PO-CF	7—No change
8—SINGLE to right; one runner scores; other to third (S out at 3rd A-RF PO-3B)	8—Fly out; one runner scores; other holds; PO-CF	8—No change	8—Fly out; one runner scores; other holds; PO-RF
9—SINGLE over short; one runner scores; other to second; *other to third	9—No change	9—No change	9—Fly out; one runner scores; PO-LF; *Strikeout PO-C
10—SINGLE over 2nd; one runner scores; other out at 3rd; batter to 2nd; A-CF PO-3B	10—No change	10—No change	10—Fly out; one scores; other holds; PO-RF
11—SINGLE to left; one runner scores; other to second (F to 3rd)			

FIELDING THREE	FIELDING TWO	FIELDING ONE
12—C: Safe at first; F.C.; runner out at home; other to second; A-2B PO-C D—Double play; A-1B PO-SS A-SS PO-1B; runner on third scores, if this does not make third out; *A-1B PO-P	12—C: Safe at first; F.C.; runner out at home; other to second; A-2B PO-C D—Double play; A-1B PO-SS A-SS PO-1B; runner on third scores, if this does not make third out; *A-1B PO-P	12—C: Safe at first; F.C.; one runner out at home; other to second; A-2B PO-C D—Double play; A-2B PO-SS A-SS PO-1B; runner on third scores, if this does not make third out
13—Strike out; PO-C	13—Strike out; PO-C	13—Strike out; PO-C
14—Base on balls; filling the bases	14—Base on balls; filling the bases	14—Base on balls; filling the bases
15—First on error; runners advance one base *two bases; E-LF	15—First on error; runners advance one base *two bases; E-LF	15—Fly out; one scores; other holds; PO-LF
16—SINGLE to center; runners advance one base (F on 1st advances to 3rd)	16—Fly out; one scores; other holds; PO-CF	16—Fly out; one scores; other holds; PO-CF (S out at home A-CF PO-C; DP; other to 2nd on throw)
17—SINGLE to right; one runner scores; other to second; other scores and batter to second on wild throw; E-RF	17—SINGLE to right; one runner scores; other out at third; batter to second on throw to third; A-RF PO-3B	17—SINGLE to right; one runner scores; other scores and batter to 2nd on error; E-RF
18—Hit by pitcher; filling the bases	18—Hit by pitcher; filling the bases	18—Hit by pitcher; filling the bases
19—1st on error; one runner scores; other to 3rd; E-3B	19—First on error; one runner scores; other to third; A-3B	19—First on error; one scores; other to 3rd; E-3B.
20—SINGLE thru second; one runner scores; A-RF PO-3B (S safe at 3rd)	20—First on error; one runner scores; other at third; batter to second on throw; E-2B	20—SINGLE thru second; one runner scores; other out at third; batter to second on throw; A-RF PO-3B (F safe at 3rd)
21—Strike out; PO-C; *catcher drops third strike; one runner scores; other to second; batter to first; passed ball	21—Strike out; PO-C; *catcher drops third strike; batter safe at first; filling the bases; passed ball	21—Ball—catcher throws wild to third; one runner scores; other to second; E-C
22—Balk—runners advance one base	22—Balk—runners advance one base	22—Balk—runners advance one base
23—Game called because of rain	23—Game called because of rain	23—Game called because of rain
24—C: Safe at first; F.C.; runner out at home; other to second; A-2B PO-C D—Double play; A-2B PO-SS A-SS PO-1B; runner on third scores, if this does not make third out	24—C: Safe at first; F.C.; runner out at home; other to second; A-2B PO-C D—Double play; A-2B PO-SS A-SS PO-1B; runner on third scores, if this does not make third out	24—C: DP; A-2B PO-SS A-SS PO-1B; runner scores, if not 3rd out; defense may choose to play for one out at home (A-2B PO-C) D—Double play; A-2B PO-SS A-SS PO-1B; runner on third scores, if not 3rd out
25—C: Safe at first; F.C.; runner out at home; other to second; A-SS PO-C D—Double play; A-S PO-2B A-2B PO-1B; runner on third scores, if this does not make third out	25—C: Safe at first; F.C.; runner out at home; other to second; A-SS PO-C D—Double play; A-SS PO-2B A-2B PO-1B; runner on third scores, if this does not make third out	25—C: Safe at first; F.C.; runner out at home; other to second; A-SS PO-C D—Double play; A-SS PO-2B A-2B PO-1B; runner on third scores, if this does not make third out
26—Out at first; runner holds third; other to second; A-2B PO-1B D—Safe at first; F.C.; runner out at second; other scores; A-2B PO-SS; attempted doubleplay fails	26—SINGLE to right; one runner scores; other to second D—Double play; A-2B PO-SS A-SS PO-1B; runner on third scores, if this does not make third out	26—Out at first; runner holds third; other to second; A-2B PO-1B D—Double play; A-2B PO-SS A-SS PO-1B; runner on third scores, if this does not make third out
27—Out at first; runner to second; other holds; A-3B PO-1B (Y-strikeout PO-C)	27—Out at first; runner to second; other holds; A-3B PO-1B (Y-strikeout PO-C)	27—Out at first; runner to second; other holds; A-3B PO-1B (Y-strikeout PO-C)
28—C: SINGLE to left; one runner scores; other to second D—Safe at first; F.C.; runner out at second; other scores; A-SS PO-2B; attempted double play fails	28—C: Out at first; runner holds third; other to second; A-SS PO-3B D—Safe at first; F.C.; runner out at second other scores; A-SS PO-2B; attempted doubleplay fails	28—C: SINGLE to left; one runner scores; other to second D—Double play; A-SS PO-2B A-2B PO-1B; runner on third scores, if this does not make third out
29—Out at first; runner to second; other holds; A-P PO-1B (X-strikeout PO-C)	29—Out at first; runner to second; other holds; A-P PO-1B (X-strikeout PO-C)	29—Out at first; runner to second; other holds; A-P PO-1B (X-Strikeout PO-C)
30—Fly out; one scores; other holds; PO-LF (S	30—Fly out; one scores; other holds; PO-LF (S out at home A-LF PO-C; DP)	30—Fly out; one scores; other holds; PO-LF
31—Fly out; one scores; other holds; PO-CF	31—Fly out; runners hold; PO-LF	31—Fly out; one scores; other holds; PO-CF
32—Fly out; runners hold; PO-RF	32—Fly out; runners hold; PO-RF	32—Fly out; runners hold; PO-RF
33—Pop fly out; PO-2B	33—High fly out; PO-1B	33—Pop fly out; PO-2B
34—High fly out; PO-1B	34—Pop fly out; PO-1B	34—High fly out; PO-1B
35—Foul out; PO-2B	35—Foul out back of first base; PO-2B	35—Foul out in short right field; PO-2B
36—Runner on first steals second; other holds third (S runner on 1st holds)	36—Runner on first steals second; other holds third (S runner on 1st holds)	36—Runner on first steals second; other holds third; other holds third
37—Runner on first steals second; other holds third	37—Runner on first out stealing 2nd; A-C PO-SS; other scores; *no score	37—Runner on first out stealing; A-C PO-SS; other holds
38—Runner on first steals second; other holds third	38—Runner on first steals second; other holds third	38—Runner on first steals second; other holds third (S runner on 1st holds)
39—Runner on first steals second; other holds third (S runner on first holds)	39—Runner on first steals second; other holds second (double steal fails)	39—Runner picked off 3rd; A-C PO-3B; other to second
40—Fly out; one runner scores; other holds; PO-CF (S out at home A-CF PO-C; DP)	40—Fly out; one runner; other to 2nd; A-C A-2B PO-C (double steal fails) *A-C PO-2B	40—Fly out; one scores; other to second; A-C A-2B PO-C; *A-C PO-SS
41—Double steal; one runner scores; other to second	41—Double steal; one scores; other to second	41—Double steal; one runner scores; other to second

"C" indicates the scoring when the infield is playing in for the runner at the plate. "D" when the infield is playing deep.

WAGING TITAN™

by Jason McAllister

Introduction

The author is eminently qualified to expound, as he is one half of the design team, the other half being Dave Trampier. We can expect to hear more from both of them about their incredible game. We have another article scheduled for the November issue of AG.--Ed.

Titan™ is a fantasy wargame for two to six players. Players move stacks called 'Legions' upon the circulating pathways of the 'Masterboard', gathering beasts and mighty beings into a war of monsters. *Titan* was designed to provide a volatile context for multi-player action, but two players are plenty for a good game; there are people who enjoy solitaire multiplay.

Although the number of players will not alter the actual mechanics of the game, it will certainly affect the play, and this number is the first consideration in planning a strategy. Games with fewer players have more room to develop at the start and are less likely to have immediate confrontations. Games with many players can be crowded from the onset, and players cannot risk delays in developing their Legions. Two-player games can afford to be viciously aggressive right away or to lapse into a pitched arms race. Solitaire games tend to run at their player's pace.

The ultimate objective in *Titan* is to eliminate the opposition by slaying their Titans. To defeat his opposition and protect his own Titan, a player must muster Creatures so that his Legions increase in size, quality and number. The Creatures with which players start the game are stepping-stones to better Creatures, and a player's set-up strategy will be his first step toward his objective, for his set-up will greatly shape the composition of his Legions for the entire game.

The first decision that a player must make in the game comes in deciding the set-up of his initial Legions. Each player begins with a Titan, an Angel, and six Creatures, two each of Centaurs, Gargoyles and Ogres; these must be divided evenly between two stacks, and the Titan and Angel must be separated. The player must choose which Creatures will accompany his Titan and which will go with his Angel. There are seven choices of initial assignments. All have some merit; some have more merit. One I consider as preferable as the KP-K4 move in Chess, although, like that choice, this one is heavily subjective. A player's set-up initiates his recruitment strategy, and a good choice is important to a good start.

The basis of any recruitment strategy is the progression of availability described by the Creature Chart *(see illustration)*. Creatures are listed beneath their respective Terrains in the order of their availability. The numeral to the left of some Creatures indicate how many of such Creatures a Legion must contain to qualify for recruiting one of the next larger Creatures. (The numerals in parentheses are the Creatures' Battle-factors.) In deciding his initial set-up, a player should consider which Creatures those Creatures will

lead him to, for even though the progression is carefully balanced, the variations are differences involving more than taste.

The simplest choice of set-up is to assign one of each Creature to each Legion. This does maximize the types of Terrains from which the Legions will qualify to muster Creatures, but this is the worst choice, especially in games with many players. Since at least two of the initial Creatures (of the same type) are required to muster a larger Creature, the Legions could only add other small Creatures; this would slow development toward larger Creatures by at least one and probably several moves. It is particularly important to develop your Titan Legion quickly in crowded games.

The other six choices all involve dividing only one type of Creature between the Legions; the other types are kept in pairs, and one pair is given to each Legion. These choices all provide both Legions with chances of obtaining a larger Creature immediately, and they are also given the seed of a second line of advancement (the split Creature type). These choices are nearly equivalent, but differences exist.

The most substantial difference between the Creature types is that Centaurs and Ogres both lead to Wyverns, Dragons and Giants while Gargoyles lead up only to Behemoths. The isolation of the Gargoyle-to-Behemoth progression is offset by the number and accessibility of its Terrains of availability; in fact, this progression is faster in its development than the others, a major factor in considering your set-up, because the Creatures of this progression are often exhausted during the game.

If the Gargoyles are split, the development along that progression will be slowed, although after the Legions have acquired additional Gargoyles there will be two sources of further Legions in that progression. This may work in games with fewer players, but crowded games may exhaust the Gargoyles before either Legion acquires enough to advance further, and the hectic pace of many-player games intensifies the importance of breaking into the fastest progression and developing relatively strong Legions quickly.

Putting a pair of Gargoyles with the Titan will generally increase the rate at which the Legion becomes powerful,

TOWER
GARGOYLE (4★3)
CENTAUR (3·4)
OGRE (6·2)

MARSH
2 OGRE (6·2)
TROLL (8·2)

SWAMP
3 TROLL (8·2)
WYVERN (7★3)

HILLS
3 OGRE (6·2)
MINOTAUR (4·4)

MOUNTAINS
2 LION (5·3)
3 MINOTAUR (4·4)
DRAGON (9★3)

PLAINS
2 CENTAUR (3·4)
LION (5·3)

DESERT
3 LION (5·3)
WYVERN (7★3)

WOODS
3 CENTAUR (3·4)
WARBEAR (6·3)

TUNDRA
2 TROLL (8·2)
3 WARBEAR (6·3)
GIANT (7·4)

BRUSH
3 GARGOYLE (4★3)
CYCLOPS (9·2)

JUNGLE
2 GARGOYLE (4★3)
3 CYCLOPS (9·2)
BEHEMOTH (8·3)
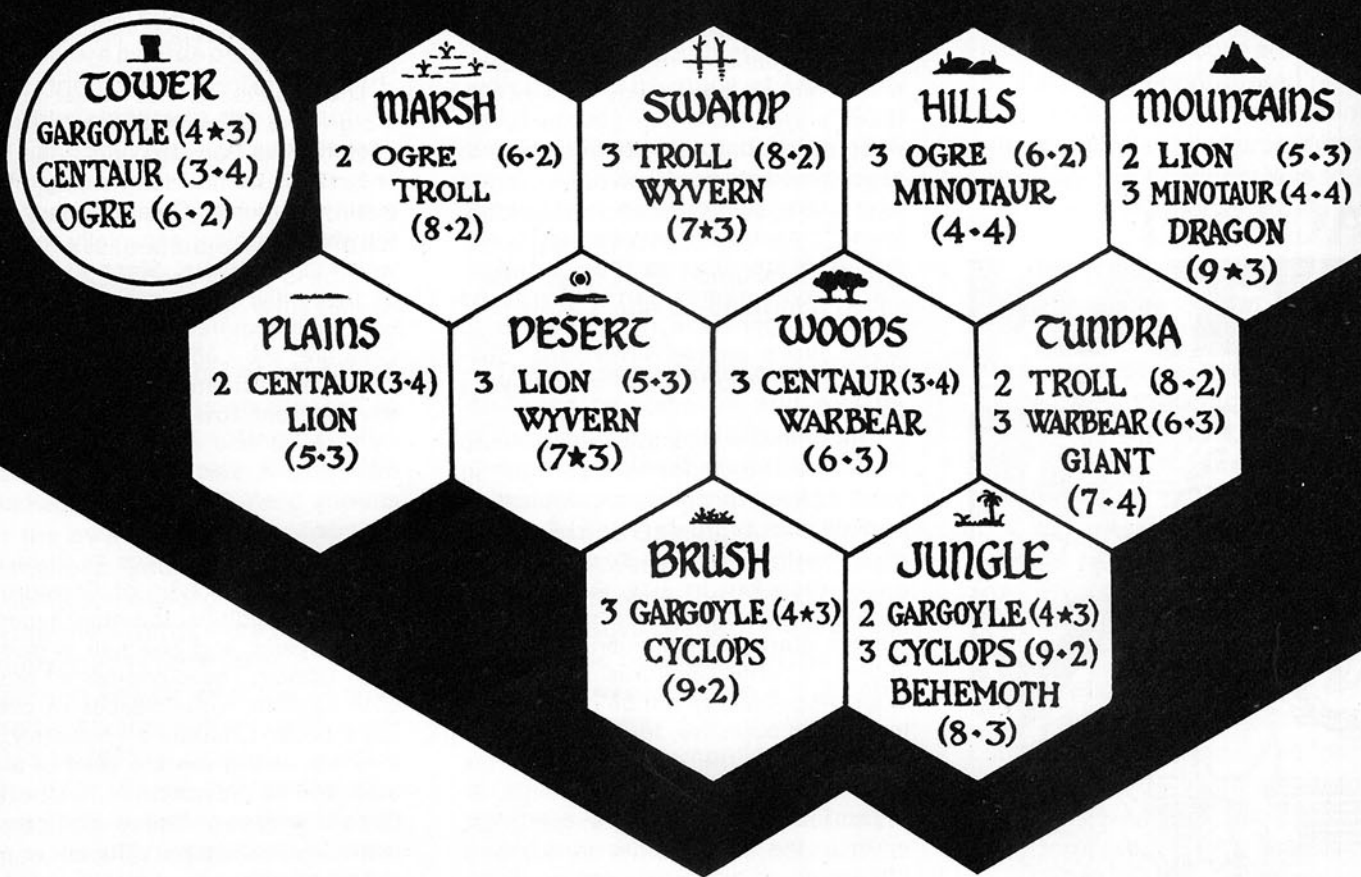
but the Titan Legion will probably become dependent on that progression, and it is apt to find itself without recruits later in the game. If the Titan Legion is committed to the Gargoyle-Behemoth progression, it should move aggressively, for its strength will likely wane before the endgame.

Ogres are low skill Creatures with a poor chance of hitting what they strike at. If the Ogres are split, they will saddle both Legions with themselves and the similarly low skilled Trolls which they primarily recruit. This is an obvious mistake when coupled with the low skilled Cyclops which are the only Creatures which Gargoyles recruit. The low skill is compounded by slow speed on the larger tactical displays of *The Battlelands of TITAN* Supplement. The only reason to split the Ogres is to produce an abundance of Creatures

able to move into the Bogs of the Marsh and Swamp, but that reason lacks sufficient significance to overcome the saturation of low skill Creatures.

Putting a pair of Ogres in a Legion will allow it to advance to Trolls quickly and then dispense with its Ogres. Putting a pair of Ogres with a Titan is a passable defensive strategy, because of the Trolls bulk and their ability to utilize the Bogs.

Centaurs are of the highest skill but the weakest strength, besides which their primary Terrain, the Plains, is the worst defensive position on the board. Pairing up the Centaurs will allow a Legion to advance rapidly to Lions and then get rid of its Centaurs. A Legion with Lions is less likely to have to visit the Plains for further recruits.

Splitting the Centaurs allows the player to avoid the duplication of low skill Creatures in his Legions. Both

Legions will be qualified to advance directly to the bulky Trolls or Cyclops which will make them mighty (for the early stage of the game). Centaurs and Lions tend to remain in supply longer than the other Creatures of the foregame, so the second lines of advancement will probably have the chance to get started.

This is my preferred arrangement: Titan, Centaur, 2 Ogres; Angel, Centaur, 2 Gargoyles. The Titan Legion can develop a defensive strength rapidly, and the heartland of Giants and Dragons will provide a unending supply of recruits (I have never seen Dragons or Giants exhausted). The Angel Legion will develop an offensive strength quickly, hopefully fostering several Legions of that progression, to defend its Titan Legion and advance its Titan's glory.

COMING SOON. In future issues of ADVENTURE GAMING, this space will be reserved for letters, comments, and opinions from you. Feed back on articles is most welcome. Let's hear it (from you).

neither a corps nor an army commander usually makes and tend to ignore the relevant details they would really have to consider. What the designers of these rules originally had intended is not what they ended up with. For example: I've seen Napoleonic rules meant for army level which have the corps commander worry about several musket ranges. In real life, his battallion commander would take care of this due to tactical situations at hand, and the corps commander's only worry would be whether or not they were engaged. This is not to say the corps commander isn't concerned about this, but if he had to spend his time adjusting one battalion so that it was ten yards nearer to the enemy, the rest of his corps would suffer. The function of his entire command in his responsibility, and he must coordinate its various components to enable them to complete their mission.

The designers of these rules obviously lost sight of their design goals. An army-level game should have the corps commanders making some of the significant decisions a corps commander would actually make and allow the army commander to make some of the important decisions an army commander would make. Most of the rest should somehow be incorporated into the game. In this way, maybe a player will experience some of the pressures or reach some of the decisions a real commander might deal with, given a similar situation. I doubt very

seriously whether Napoleon worried often about the current formation any of his battallions was in. That would have been the battallion commander's job, and the current tactical situation would have dictated its formation. Napoleon would have ordered a corps to attack and maybe a division, but rarely would he have needed to order a battallion. After all, what's a chain of command for?

Franco-Prussian War is actually an operational-level game with corps-sized units. There is hidden movement in the sense that units are inverted to conceal identity and strength and the use of dummy counters is permitted. The players maneuver on a mapboard that encompasses northeast France and the Rhine valley, the game makes no effort to cover the period of the siege of Paris and the Commune. One perplexing anachronism about *Franco-Prussian War*, even then, was its use of

the cumbersome unit strength reduction system drawn from Dunnigan's design *1914*, which Avalon Hill had published in 1968. Despite its shortcomings *Franco-Prussian War* is a valid simulation which is still interesting today and thus passes the test of time.

From all this it must look like SPI had a great year in 1972. What happened to all those games? Why can't we find them easily to play today? Sometimes companies go out of business but SPI has not. The answer lies in the marketing philosophy which Simulations Publications at that time held. SPI concentrated on coming out with frequent new games and getting hobbyists' dollars by virtue of the novelty of its product and the range of available titles. But games were not restocked, merely surpassed. So *Franco-Prussian War* passed from the memories of many gamers.

On occasion there is an opportunity to bring games back from the utility bin of history. One such occasion arose recently when Avalon Hill acquired a number of game titles from Simulations Publications to bring out under AH's own logo. Unfortunately the golden oldies from 1972 were bypassed once again. Granted that AH has acquired some fine games, including *Frederick the Great* (1975) and *Panzergruppe Guderian* (1977), others of the games are not quite of this mettle. Among the latter are *Vera Cruz* (1978) and *Panzerarmee Afrika* (1973). Yet games like *La Grande Armee* and *Franco-Prussian War* could very likely make strong comebacks and would certainly benefit from AH's hardbacked mapboards. Perhaps next time Avalon Hill will consider some of these classic "oldies". Perhaps SPI can even be encouraged to re-release the games themselves. Gamers should make their views known.

RAMSPEED

by RONALD MARK PEHR &
KEVIN PEHR

RAMSPEED uses the same size package, and a similar format to Metagaming's popular *MicroGames*. It is termed a *MicroHistory*, since it purports to simulate actual styles of historical combat rather than science fiction or fantasy battles. Since historical naval warfare has known criteria, one is more encouraged to propose modifications to *RAMSPEED* than to most *MicroGames*, without fear of doing injustice to the designer's ideas. The 'optional rules presented herein have all been used in *RAMSPEED* games in which the players were attempting to add historical realism without distorting play balance. Each option is independent of any other rule; you can use some and ignore some without changing the playability of the game, and each is numbered to fit into the appropriate section of the published rules:

6.12 Towing. Galleys may tow others of the same size or smaller. The stern of the towing galley must be adjacent to the bow of the towed one. Towing galleys cannot change course, they must unattach then regain towing position to one side of the bow of the towed galley. However, the latter is then presumed to be towed into line with the towing galley on the next turn and may automatically change course. A foe may only be towed if it is Grappled (See 9.0). Towing speeds are:

Quinquereme tows Quinquereme or Trireme at 1 space per turn.

Quinquereme tows Bireme or Penteconter at 2 spaces per turn.

Bireme tows Bireme at 1 space per turn, Bireme tows Penteconter at 2 spaces per turn.

Penteconter tows Penteconter at 1 space per turn. A galley which has sustained sufficient rowing bank damage to reduce its speed cannot tow another galley.

6.13. Pushing. If the bow of a Quinquereme is adjacent to, and in line with, the bow or stern of a Bireme or Penteconter, the Quinquereme may expend its Movement Allowance to Push the other vessel 1 space; regardless of the other's Movement Allowance, against the other's will, and whether or not they are Grappled. This is movement, no die roll is required. A Trireme can Push a Penteconter.

7.1 (This is to be added to the end of the first paragraph of this rule) A Quinquereme or Trireme may Ram after moving only 1 space; subtract 1 pip from each die rolled for damage.

9.6 Secondary Grapple. Galleys may attempt to Grapple adjacent foes at the end of the Missle Attack phase (See 5.0). This is allowed whether or not Grappling was attempted during Movement Phase.

10.0 (In the second-to-last sentence of the first paragraph of this rule, change the period to a comma and add the following) ..., after Secondary Grapple attempts, if any, have been resolved, either player may make attempts to Ungrapple any vessel. This is allowed whether or not Ungrappling was attempted during Movement.

11.7 Greek Fire. Galleys may be equipped with "pots" of Greek Fire, a tar-like substance which may be set afire then hurled by any missile weapon. Six damage points of Greek Fire come in each pot, the pot costs two Build Points and has a Size of one. A missile weapon may deliver points of Greek Fire up to its own damage capacity, in addition to regular damage. A missile carrying Greek Fire, in any amount, has 1 space less range, but minimum ranges still apply.

A pot will be destroyed on a roll which would hit a Catapault, except that the target has no Catapaults (See 16.7). Remaining damage points of Greek Fire in the destroyed pot will "splash" onto the Hull of the target and
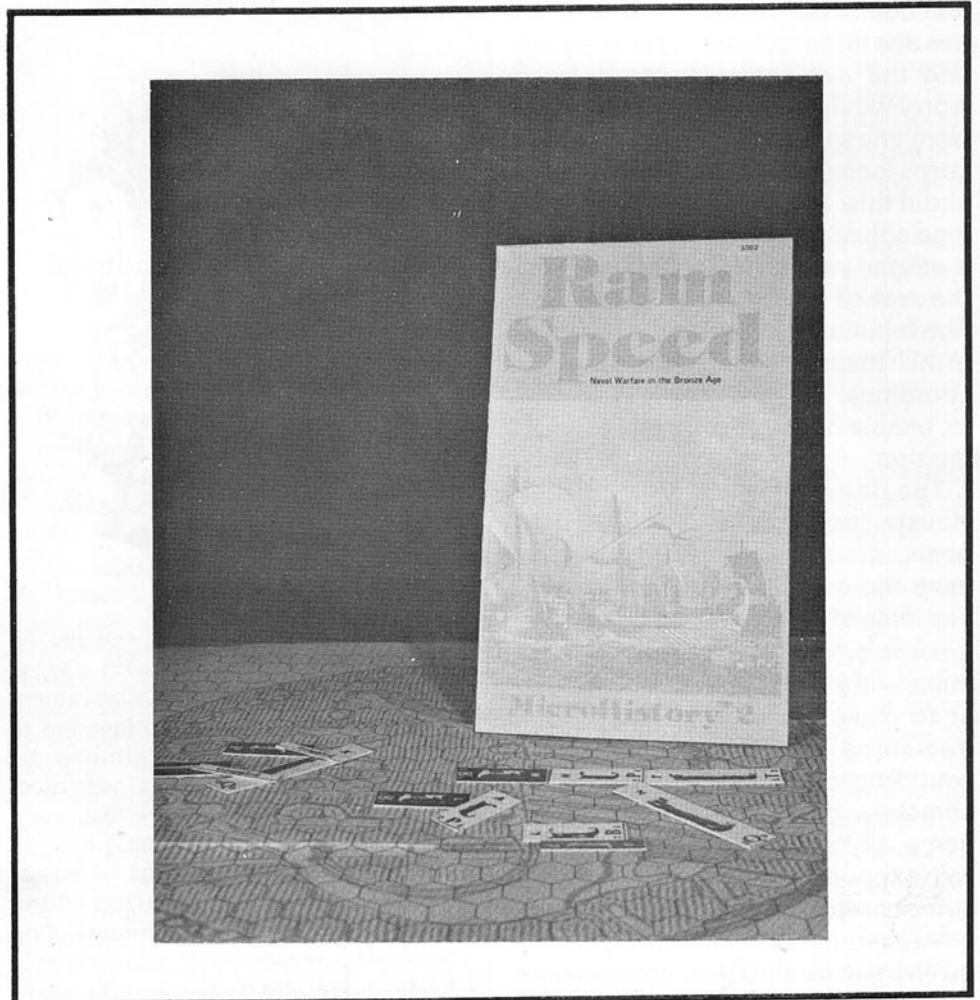
be counted as damage points against the Hull.

An alternate method of handling Greek Fire is to allow each pot to have enough ammunition to last the entire game. However, if a hit is made with Greek Fire, it only ignites on a die roll of 1 or 2. "Splash" from a destroyed pot does 2 dice of Hull damage.

12.3 (Add at the end of this rule) Archers may be counted as boarding parties. However, if this is done, Archers may not be used as Missile Weapons until the turn after their vessel has Ungrappled from any Boarding Party combat in which the Archers were used as Boarding Parties.

13.1 (Add at end of this rule) A galley sinks, and is removed from the board, at the end of the turn in which its Hull is destroyed.

13.5 Scuttling. Boarding parties may deliberately sink their own or a captured vessel. It takes 1 turn to Scuttle a Penteconter, 1 more turn for each larger size vessel. If no other galley with sufficient Capacity is alongside the Scuttled one, to remove Boarders or Archers, they go down with the ship.

13.6 Staying Afloat. A galley which has taken enough Hull Damage to sink at the end of the turn may temporarily remain afloat beyond that by Grappling to another vessel. Boarding Parties or Archers may be removed if the rescuer has sufficient capacity. The sinking galley may continue to engage in Missile Attack or Boarding Combat. If a sinking galley has Grappled a foe in order to Stay Afloat, the latter may Ungrapple if it can (See 10.0), leaving the victim to sink at the end of that turn. If the Grappled galley cannot Ungrapple, or does not wish to, it can keep the sinking one Afloat 3 turns if it is the same size or larger, 2 turns if it is 1 size smaller, and 1 turn if it is smaller than that. Smaller galleys sum their sizes for this purpose if they desire to cooperate. Staying afloat automatically terminates at that time, as the doomed galley breaks up, and the lifelines break under the strain of sinking.

16.2 The Build Point Cost of Archers is Two. This should only be applied if you use Optional Rule 12.3, allowing Archers to double as Boarding Parties.

Two further options for Missile Attacks, which players may wish to consider, are dividing damage and limiting damage. These are mutually exclusive, and they have not been presented above because they do change the character and playability of the game. If you desire to experiment however:

To use the dividing damage option, delete the EXAMPLE at rule 11.4, and add after the second sentence...*Roll in this manner for the damage from each point of damage that the missile weapon can do.* (This rule requires too many dice rolls for good playability)

To use the limiting damage option, delete the second sentence in rule 13.3 and substitute...*Each missile hit, of whatever type, can destroy only one Boarding Party.* Excess damage points are disregarded (This rule drastically reduces potency of large missile weapons and makes Boarding Parties far more powerful.)

T.J. Kask

It seems that subject matter for games is cyclical. Topics that are taboo for a few years are bound to crop up sooner or later, if you wait long enough. Judging from three recent releases, barbarians are coming back in vogue. Yaquinto Games recently released a double Album Game titled simply enough, *The Barbarians*. Last year, Strategic Studies Games released a pair of companion games titled *Attila the Hun* and *Alaric the Goth*. Both deal with the dissolution of the Roman Empire--the former dealing with the Eastern Empire, the latter with the Western. All three are fine games, with few faults.

Interestingly enough, all three (four actually) have a very similar statement in the rules booklet to the effect that they were designed as fun games to play, with realism a secondary consideration.

In most respects, *The Barbarians* is the simpler. The Album Game concept is novel in its packaging, and noble in its intent. Consisting of two games, with two maps, The Barbarians is a simple, fast game system. In *Sack Rome*, each player plays one game as the Roman, with the winner being the player that sacked Rome in the fewest number of turns. In *Mongol*, the Mongol player has nine turns in which to swallow up a good chunk of Europe and Asia. The European player need only thwart the Mongol to win.

Both games are possessed of simple but ingenious CRT's, with relatively few counters.

Alaric and *Attila* are different matters, though. While they also use area movement, as does *The Barbarians*, the maps are much larger, and there are many more counters. Also, the Roman player must keep track of a considerable amount of bookkeeping.

If *Alaric* and *Attila* have a flaw, it has to do with the combat system, or lack thereof. Combat is like that in *RISK*-- very abstract. Each player may engage and roll for up to three units each, with high die winning, and a table of precedence deciding ties. This is not a game for the person convinced that he suffers from "no dice-luck". The amount of bookkeeping and emphasis on budget and unit costs in incongruent with the slapdash combat resolution.

If SSG wanted a "beer and pretzels" game, they should have handled the revenue part differently. If however, they wanted a game of more substance and depth, they should have devised a more authentic combat system. As it is, as much fun as they are to play, they are neither fish nor fowl.

Alaric and *Attila* are multi-player games, and make for fun get-togethers for a handful of gamers. In *The Barbarians* only three can play *Sack Rome*, and two *Mongol*.

Alaric and *Attila* can be combined into one mega-game, and accomodate 12 players, but don't expect to play one out on a Sunday afternoon. With just a bit of tinkering, *Alaric* and *Attila* can be more of a simulation. The adoption of the *Sack Rome* CRT would add a lot of

"realism" that was purposely left out. However, as it makes a legion more powerful (automatically) than a barbarian band, the Roman Order of Battle has to be slimmed down or the barbarians stand little or no chance of winning.

Whatever the shortcomings, real or imagined, the release of these three (four) games bodes well for both the gamer that prefers the simpler, more abstract games and the fan of that period of history, both long overdue.
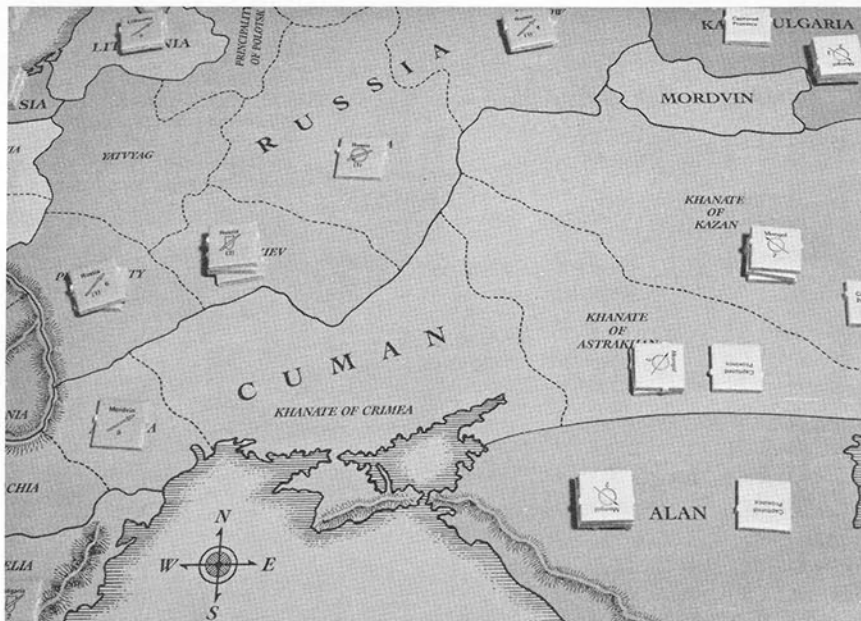
Awards Cont. from 19

ing to solve by encouraging the game companies to have their people join and to pay their dues for the them; the second, hopefully this article will help. The awards will continue to mature along with the hobby. They will change as the hobby continues to grow and develop. There's no going back.

(Bill Somers is vice-president of Metro Detroit Gamers and currently chairman of the Awards Committee for the Academy of Adventure Gaming, Arts & Design. He helped introduce the H.G. Wells Awards at MDG's Origins 78.)

Awards Cont. from 19

edition rules and the 6th edition ones that it could qualify as a "new" release.

KP: Sports games are very popular and yet there isn't a category for them. Is this really fair?

BS: The problem with creating a category for the sports games is that there are very few companies making them and even fewer new releases each year. So far a separate category has not been justified.

KP: Several people have complained to me that the nomination ballots were not widely enough distributed or publicised this year. Would you like to comment on this?

BS: Well, as the Academy was not organized until the end of November, we did get somewhat of a late start. However, an initial mailing of fliers and ballots was made to over 150 companies and magazines and a secondary one was later made to an additional 70. This was at least as comprehensive as anything done in previous years and for some years, much more so.

KP: Though I heard very little disagreement about the fact that *Ace of Aces* received a special award, I did hear some flack about the way it was decided it should do so. Would you care to explain how and why?

BS: Gladly. *Ace of Aces* is one of those breakthroughs that hits the hobby every so often and therefore doesn't "fit" into any category. The Academy received nomination ballots which would have placed it in five different categories on the final ballot. It also received numerous votes for the Hall of Fame. Rather than try to limit it to one category (and one that it didn't really belong in anyway) the Awards committee decided that its popularity and vote garnering ability indicated it should receive a special award. It was decided that *"gamers' choice"* was the best description for it. Most people seem pleased with the decision.

KP: Well, I certainly don't disagree with it. Bill, thanks for clearing up some of the questions concerning the awards. I hope your article and this interview encourages more people to participate in the awards process.

THE ADVENTURES OF SPACE TRADER VIC

STORY BY BRUCE WHITEFIELD & RON TALBOT.

ART. BRUCE WHITEFIELD.

#2

Through an unfortunate twist of fate, the **WOODEN NICKLE** has been detected in open space by a marauding band of pirates!

Trader Vic makes a valiant run for safety as the attacking ship follows in hot pursuit....
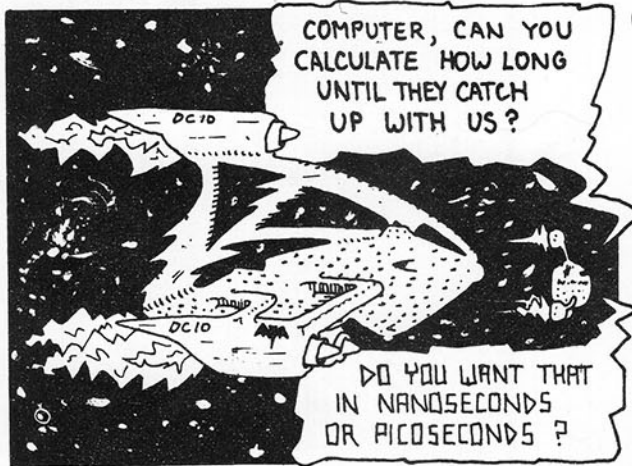
COMPUTER, CAN YOU CALCULATE HOW LONG UNTIL THEY CATCH UP WITH US?

DO YOU WANT THAT IN NANOSECONDS OR PICOSECONDS?

CAPTAIN, IF WE CAN'T OUT FIGHT THEM OR OUT RUN THEM, YOU WILL JUST HAVE TO OUT DEAL THEM!
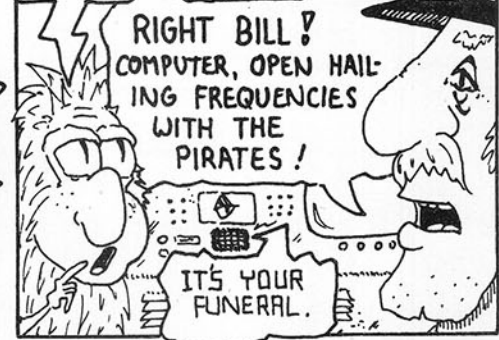
RIGHT BILL! COMPUTER, OPEN HAILING FREQUENCIES WITH THE PIRATES!

IT'S YOUR FUNERAL.

A GOOD IDEA BILL .... BUT CAN EVEN CAPTAIN VIC'S AWESOME DIPLOMATIC POWERS BARGAIN WITH SUCH BLOODTHIRSTY PIRATES?

AH, SIR! IT'S FORTUNATE THAT WE MEET. BOY HAVE I GOT A DEAL FOR YOU!

BAT PUCKY TO YOU TOO.

BUT ENOUGH OF THESE PLEASANTRIES. YOU WILL PREPARE TO SURRENDER YOUR SHIP TO ME!

BUT THE WILEY TRADER IS NOT TO BE TAKEN SO EASILY...

HA! I'LL BLOW UP MY SHIP AND ALL ABOARD BEFORE I'LL SURRENDER TO THE NOTORIOUS VAMPIRES OF OPHIUCHI IV!

WINK WINK!

YOU'LL WHAT?!

IN FACT .... I AM PROGRAMING THE SELF-DESTRUCT COUNTDOWN INTO THE SHIP COMPUTER RIGHT NOW!

LIKE HELL, YOU ARE!

KICK! KICK! KICK!

... IN FACT, MY COMPUTER IS GOING TO START COUNTING RIGHT NOW OR I'LL FRY IT'S TRANSISTORS. SO I SUGGEST THAT YOU FLEE THE AREA AS THE ANTIMATTER BLAST MAY BE QUITE LARGE ....

WILL VIC'S DESPERATE GAMBLE SUCCEED? OR WILL THE PIRATES RISK BEING BLOWN TO ATOMS AS THE COMPUTER STARTS THE TENSE FINAL COUNT?

SIX ....
SEVEN ....
EIGHT ....
NINE ....
TEN ....

The "Ten Commandments" of Winning Diplomacy

by Lewis Pulsipher

For every game of strategy one can identify several principles of good play. This article is concerned with the principles of playing *Diplomacy*. Naturally, in such a small space much must be omitted--thousands of words have been written about such details as the best opening moves, for example-- and in some cases experts don't agree about the "best" way to play. I do not intend to present a formula for winning every time, or for perfect plans, but I am going to briefly discuss ten guidelines which, if followed, should help improve your game.

1. People play for different reasons. The reasons for playing *Diplomacy* probably seem obvious to you, but if you assume that everyone else plays for the same reasons you can get into trouble. Most players play to win, and derive the greatest enjoyment from winning, but there are others who delight in peculiar moves (such as A Syria being convoyed to St. Petersburg) or in brilliant strategems or backstabs. Some don't care whether they win as long as the game is "interesting" (whatever that might mean). But this sort is a small minority. A more important difference depends on what is the preferred result if a win is not attainable. Many players (myself included) feel that any draw is better than any place; even a player who finishes in second place with 16 units has *lost*, while a draw is a "partial win". But there are others who would "rather die than draw", and many prefer to finish in second place rather than be part of a three-or more way draw. Others lie somewhere between extremes, rating some places better than some draws.

What does this have to do with you? You must try to find out how your opponents view outcomes, because this will affect what you can realistically suggest as a good reason to make a deal. For example, it does no good to point out the possibilities for a draw to a player who hates draws, and on the other hand you can offer second place to a non-drawer, while a drawing player would not be impressed with the prospect. If your ally happens to be one of those "I like to see wierd things happen" types, he may not be terribly reliable. But if your enemy is of this persuasion, you might be able to arrange some strange events which will strike his fancy and yet be to your advantage. And finally, you can see that an ally's reliability at different stages of the game depends in part on whether he prefers to draw or place.

2. Keep in touch with every player. Some players, particularly in postal games, neglect to negotiate with, or at least talk with, players from the other side of the board. This is a mistake because 1) every bit of information helps, 2) your country is affected directly or indirectly by every country on the board, not just by your neighbors, and 3) sooner or later, if you do well, you'll have to deal directly with the survivors from the other side of the board, and it helps to establish some regular contact (and perhaps even trust) ahead of time. For example: 1) If you are England and Austria tells you that he has arranged with Italy to stand off in Trieste, you have one indication that Italy isn't likely to move to Piedmont in Spring 1901. Therefore, France is likely to capture both Iberian supply centers because he won't have to worry about defending Marseilles. This can significantly affect your strategy. 2) While you as France will only need to worry about English, German, and perhaps Italian units at first, the actions of Russia and Austria, and even of Turkey, will affect you insofar as they affect your neighbors. For example, if you can arrange for Russia to move two units into the north in 1901, both Germany and England will have to devote more attention than normal to that area, and you may benefit. And of course, if England and Germany attack you, your best response is a Russian attack on either or both of them. 3) Obviously you'll meet the other side, but perhaps it isn't so obvious that prior contact is useful before you get down to nitty-gritty negotiations. Trust, or at least familiarity with another player's style, really does play a part in *Diplomacy*, though some players would like to think otherwise. And the guy who's been talking with another for the entire game has a distinct advantage over one who has hardly said a word. Moreover, in many cases the player who makes a good offer first will clinch the alliance. You could find your opponents in a solid alliance before you begin to talk to either of them, if you wait too long.

3. Plan the WHOLE game, not part of it. As noted above, everything that happens anywhere on the board affects your country. You cannot plan to win merely by identifying an immediate ally and enemy. This may keep you alive, but in the meantime the players on the other side of the board may be arranging a surprise for you (and possibly for your ally). At times you will need to abandon a war, or at least change your tactics, in order to devote units to stopping a strong country somewhere else. You should have in mind how you want every country on the board to act--who will fight whom, and in which direction each country will move. Of course, you certainly won't be able to arrange everything as you wish, but the closer you come to this ideal, the better off you'll be.

Not only should your plans encompass the whole board, they should encompass the entire timespan of the game, not merely the first two or three game-years. You should know what you want each country to be doing in 1905, not just 1901. It isn't necessary to maintain a strict schedule, but your country should stay on the same *relative* time as the others. For example, if you plan that France and Russia will be fighting over English supply centers while you, as Italy, are cleaning up Turkey, it doesn't matter whether

this happens in 1904 or 1906 as long as all of it happens at the same time. You will have to change your plans to accommodate unexpected events, but you should always know what you'd like to occur, and work toward that state of affairs.

4. *Define your objectives, and retain alternate routes of approach.* From the outset you should know which 18 centers you intend to hold to win the game. The course of the game may force you to change direction, but as long as you have any hope of winning you should know the 18 centers you want, and work toward obtaining those 18. Don't rely on vague intentions to "get as many centers as I can". Be specific, because that will make you think more clearly about your alliances and enemies.

If a win no longer seems to be possible, you should know what stalemate line you (and your allies) intend to hold, and work to attain that line. Or if you prefer to play for second place rather than a draw, know which centers you hope to hold, and work to keep centers out of the hands of those who might threaten second place.

In any endeavor as fraught with inconsistency and irrationality as a typical *Diplomacy* game, you can never be certain about what will happen. A wise player always knows what he will do if his primary plan doesn't work. In fact, he tries to devise a plan which offers a series of alternatives if something goes wrong. As Austria you might plan to commit yourself to a game-long alliance with Russia, but you'd better know what to do if Russia isn't interested, and at each point you should have a practical plan to use if Russia stabs you--or else you'd better arrange positions to be mighty sure Russia won't do that. Early in the game, if Russia doesn't go with you he'll either remain neutral or he'll ally with Turkey, though there's a small chance he'll cooperate with Italy. In any case, you need a friendly Italy to help you if Russia is hostile or neutral. Don't wait until you find out that Russia is unfriendly--approach Italy immediately.

5. *Keep stalemate lines in mind.* Because there are so many pieces compared to the number of spaces in *Diplomacy*, while only one piece can occupy a space, there are lines of spaces which can be defended indefinitely by a small number of pieces,

regardless of the number of attackers available. These "stalemate lines" strongly influence strategy. In one sense they are stepping-stones to victory: you might attain a stalemated position and then go beyond it to gain the last few centers needed to win, or you might set up a stalemate in one part of the board while advancing to victory in another. More often, however, stalemate lines are thought of as a means of preventing a strong country from winning the game, by restricting its progress in one area. For example, if Turkey is doing well, three fleets can prevent any Turkish fleet from reaching the Atlantic: F Mid-Atlantic, F Portugal support Mid-Atlantic, F English (or some other northern area adjacent to Mid-Atlantic) support F Mid-Atlantic.

Or five fleets can block the western Mediterranean to Turkey unless armies intervene in France: F Marseilles, F Spain (south coast) support F Gulf of Lyon, F Gulf of Lyon, F Tunis, F Western Mediterranean support F Tunis. In both east and west there are positions which 13-15 units can hold against the rest of the board, thus preventing two large countries from defeating two smaller ones. (One large country can win by capturing most of the centers outside the line, however.) With a little effort you should be able to find these lines. One runs through the western Mediterranean, Germany, and northern Russia; the other runs through Italy, Austria, and southern Russia.

You must be aware of the locations and possible uses of these lines, or you could experience a nasty surprise when your allegedly unstoppable force runs up against the outnumbered but immovable object. On the other hand, you can use stalemate lines as threats, and to attain draws when a win is no longer feasible.

6. *If you must lie, do so for a definite and worthwhile purpose.* It's hard to generalize, but more often than not a player prefers an ally who is consistent

in his dealings with others. One who seldom lies, or who doesn't care whether or not he lies, is more consistent than a player who lies fairly frequently. Moreover, one who lies only when he stands to gain a lot is more consistent than a player who sometimes lies about little things, sometimes about big ones. And in general, most players prefer allies who seldom lie if ever. Anytime you lie to another player, and he learns that you've lied, you have caused aggravation which could turn into aggression. Consequently, when you lie the potential result of the successful lie had better be worth the aggravation it is likely to cause.

One can go further. If you play frequently with the same group, you gain a reputation for playing a certain style. Some players attempt to establish a reputation for complete honesty, not necessarily telling all, but never lying. They feel that this reputation will help them gain allies. This requires careful planning, for you must arrange expiration dates for your alliances or you may find yourself with no enemy, unable to attack any neighbor without making a lie of a previous promise/agreement. And in some groups some players deliberately attack or otherwise try to eliminate any "goody-two-shoes", because they prefer a free-for-all rather than an alliance-oriented style of play. In any case, if you want to win, don't lie just for the hell of it, or for insignificant gains.

7. *Backstab to kill or cripple, not merely to hurt.* A stab, that is, a move which breaks an agreement, should be used infrequently and lethally. The worst thing you can do is stab another player only to harm him a bit, or merely to help yourself a bit, for if he survives with any strength you can be sure he won't be well-disposed to you and your prosperity. (There *are* players who are just as willing to deal with one who stabbed them as with anyone else; but most players feel that if a player stabs them once in a game, he's that much more likely to do it again.) When you stab another country, that country should be left with a position in which it can no longer be a major influence on the game. It may survive as a cripple, with a few units--though even small powers can be dangerous--but preferably the stab should lead shortly to the complete destruction of the enemy, or to its complete subjugation to your will. There's nothing wrong

with letting your victim survive as long as you can wipe him out at any time. If he's willing to become your puppet, that is, to do exactly what you tell him to in return for his survival, and you retain the capability to destroy him, all the better. You don't have to waste valuable time finishing him off. The stab need not have this decisive effect in the first game year, but it must *inevitably* have this effect in the long run if the initial moves succeed. In certain positions, for example, the victim's entire position will begin to collapse, and though he might retain five or six units after the initial stab he won't be able to stop your pieces from finishing the job the next year. (I don't mean to suggest that a stab must be foolproof; every stab is a risk, but if the stab completely surprises the victim then the inevitable result should be his complete destruction.)

The worst violator of this principle is the type of player I call a "center-grubber". When he sees a way to pick up a free center or two from an ally, he just can't resist the temptation for long. The more successful center-grubbers can frequently patch up relations with an understandably ruffled ally, and even retain his gains. But this is not a formula for long-range success, especially with good players who will soon recognize the center-grubber's inability to control himself.

A stab should be a means to your ultimate end--winning--not merely a means of increasing your supply center count.

8. You can cooperate with a (former) enemy. Regardless of how galling it may be, there are times when it is in your interest to cooperate with an enemy, even one who stabbed you. The obvious occasion is the alliance to stop-the-leader. If a player from the other side of the board is rapidly conquering his foes, and you're locked in a desultory struggle with your neighbors, it's time to make peace and turn against the large power, or he'll win the game while you grub about in the trenches. Why keep fighting a war that's doing both of you little good, even if you're slowly winning?

Sometimes it may be necessary to cooperate with a player who stabbed you, either to stop-the-leader or just to survive. In this situation you have to

The Ten Commandments:
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2. Keep in touch with every player
3. Plan the *whole* game, not part of it
4. Define your objectives and retain alternate routes of approach
5. Keep stalemate lines in mind
6. If you feel you must lie, do so for a definite and worthwhile purpose
7. Backstab to kill or cripple, not merely to hurt
8. You can cooperate with a (former) enemy
9. Doublecheck your orders
10. NEVER GIVE UP

make a decision. Some players prefer to be implacable in their wrath, absolutely refusing to cooperate with the stabber. The idea is that the latter will think twice before stabbing the same person again in the future. If you get a reputation as a "cheerful stab-bee" you may find yourself on the end of a knifeblade more often than you expect. But on occasion it may be worth more to cooperate than to stonewall.

9. Doublecheck your orders. Experience of postal *Diplomacy* shows that players frequently miswrite orders even when they have unlimited time. This seems like a dumb thing which will never happen to you, but you can bet it *will* happen at the worst possible time if you don't doublecheck your orders after you've written them. It is terribly easy to miswrite Bla (Black Sea) for Bal (Baltic), Tri (Trieste) for Tyr (Tyrolia), and so on, or to order Greece to Rumania or Sweden to St. Petersburg. Support orders are especially subject to foul-ups.

10. Never Give Up. No matter how hopeless the situation seems to be, keep trying to make a deal with your enemy, strive to make the best possible moves, consider how your performance now may affect the way players think about you in future games. Even when you're reduced to one unit you can, with luck and persistence, recover to a good position. There have been games in which a country reduced to one unit later won; while you might not aspire to that kind of turnaround, you can reasonably hope for a draw or strong survival if you play your cards right. Or if less than a win doesn't appeal to you, you can, for example, try to punish a former ally who stabbed you, or you may fight to the end to try to help your ally, with your relations in the next game in mind.

Don't ever concede unless you can demonstrate move-by-move how your opponent can win regardless of the actions of you and your allies. I have seen many players concede long before the outcome was certain or even likely. Sometimes the players with the largest force can psyche his opponents into the belief that his win is inevitable, though any neutral observer sees it as doubtful. Rely on hard evidence, not impressions.

Laub 81
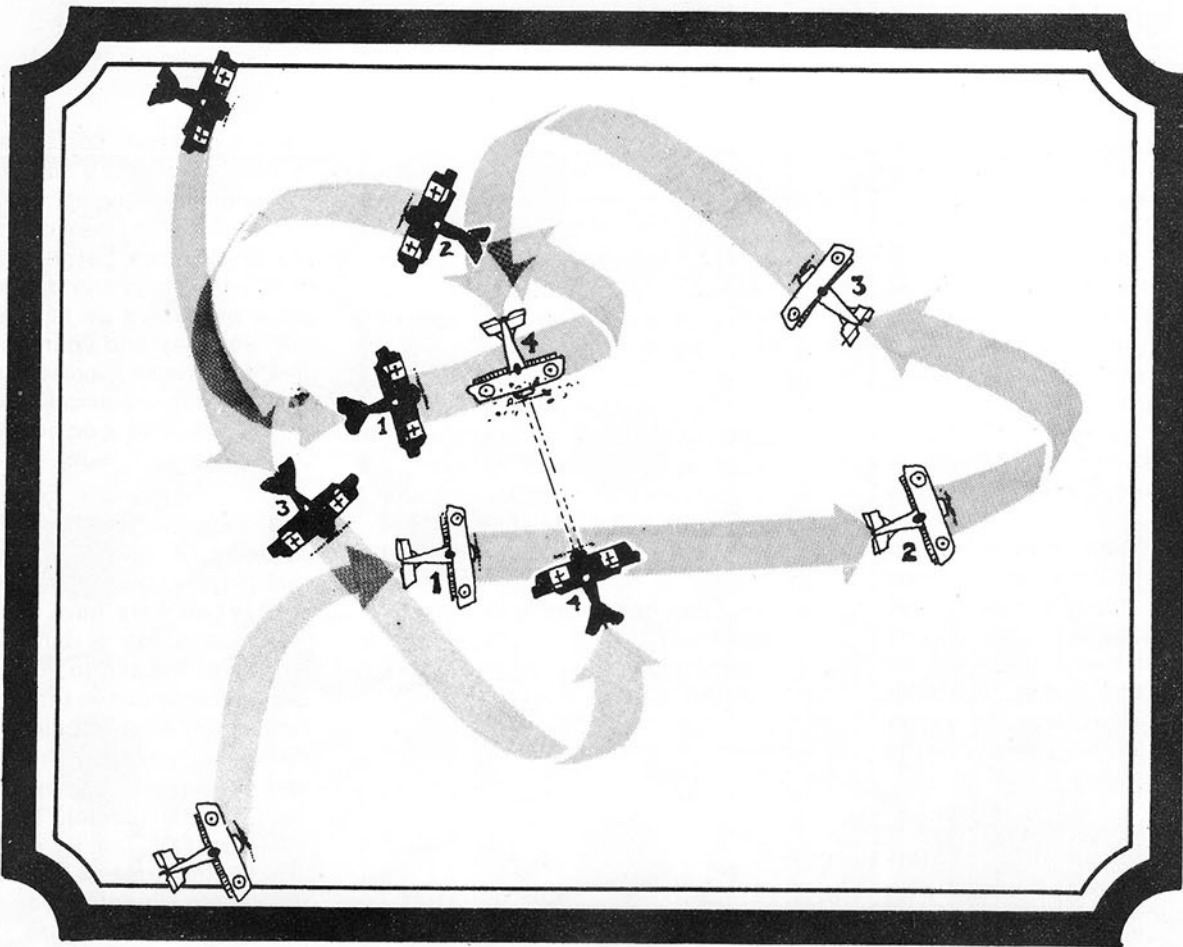
This diagram presents a sample game as it actually happened. The two unnumbered planes represent the starting positions as shown on bookpage 170. The numbered planes represent the end position for each turn, as the manuevers themselves are of secondary importance to the relative positions, a couple are shown in truncated form to stay within the edges of the diagram. For more comprehensive view of this dogfight, study the accompanying graphics of the pilots' views.

"By Jove!, Hun on me port side. I'll weave left on the

"Englischer on the right! I'll weave right."

Turn 1

"Blimey, but 'e's a tricky one. I'll try a barrel-roll left."
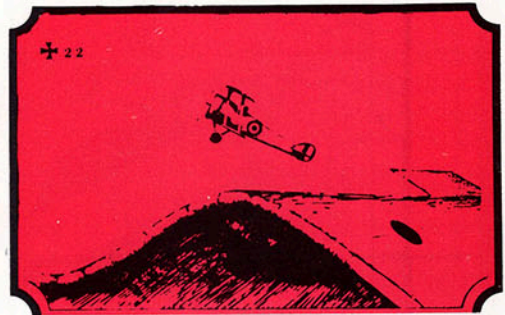
"Aha, a clever pilot. I'll do a wingover left."

Turn 2
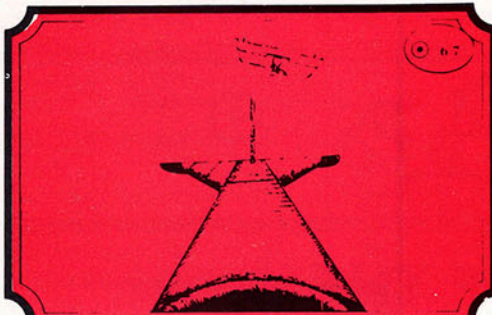
"Curse you, Hun! 'Ere, ducks, we'll bank left."
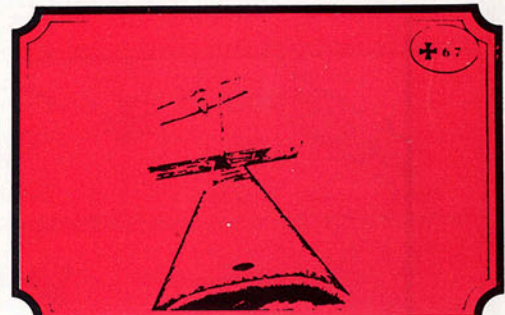
"Good move, Englischer! Look to your tail—wingover left again."

Turn 3
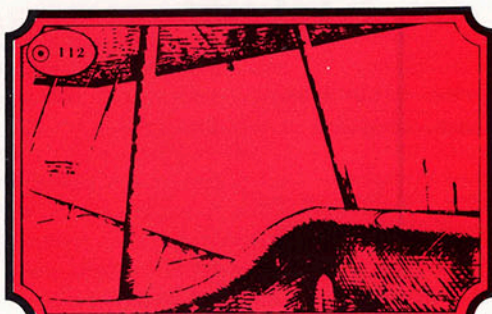
"By George, fooled me again! I'll bank left again."
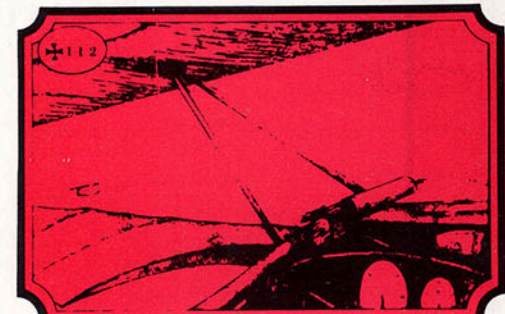
"Clever, very clever. I'll bank left."

Turn 4
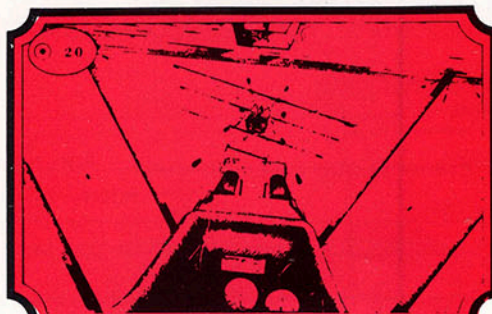
"Cheeky swine! Take that! Oo, ouch! Wingover left."
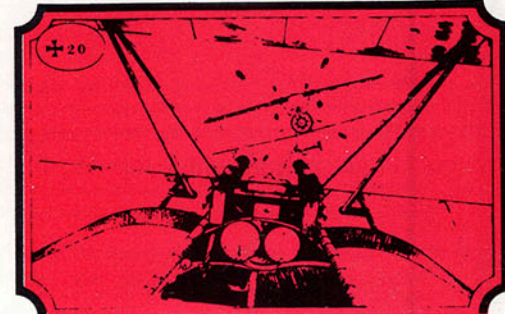
"Gott im Himmel! Erratic sort, aren't you? Nice shooting, but not enough. Now for my old comrade Max Immelman's favorite ploy."

Turn 5
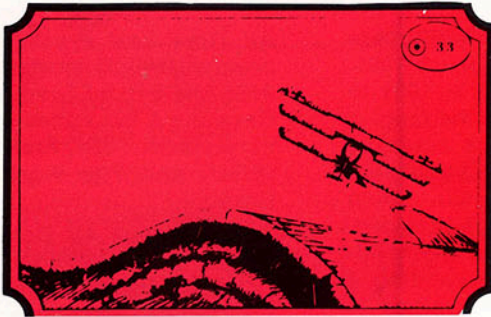
"Stone the crows, but that was close! I'll 'ave to sort this bugger out. Barrel-roll right."
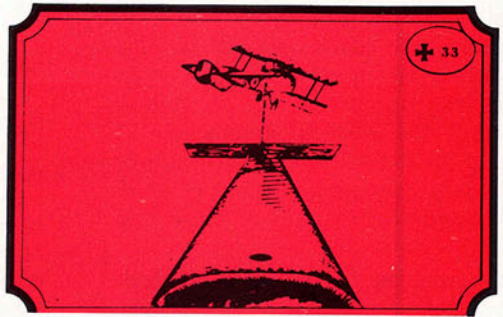
"Donnerwetter! This fellow is hard to predict—I'll try a right bank."
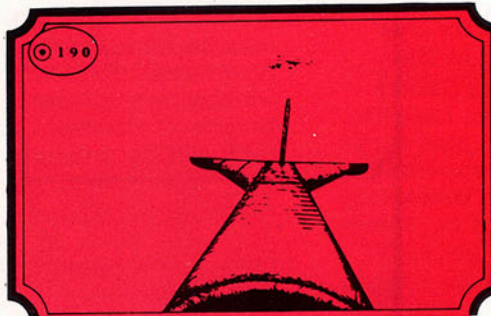
Turn 6

"Tricky devil, that. 'E'll not flee from me, I'll pursue with a wingover left."
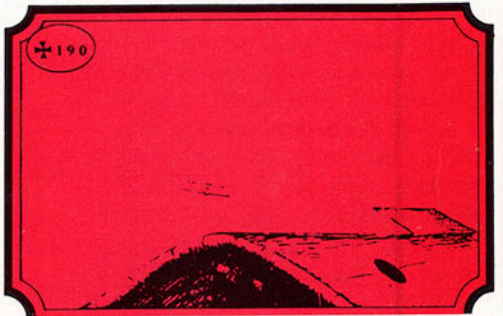
"Slipped by me again. But not for long now, Kamerad. Wingover right."
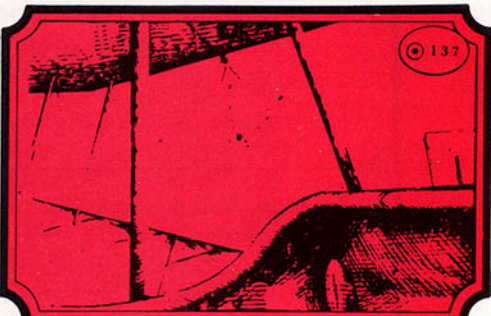
Turn 7

"Cor, 'e's craftier than he looks. Ouch! This is getting serious. Me engine's in a sorry state, wingover left again."
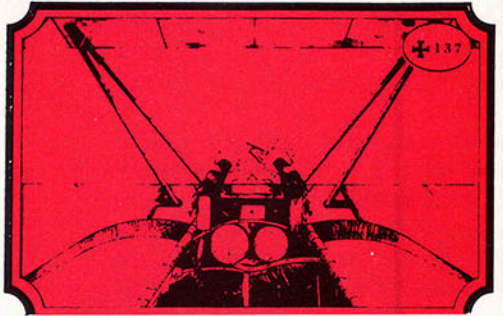
"Ach, du Himmel! Got you now, clever one. I'll stall and blast you."

Turn 8

"Bloody rotter! Got me again! Damn bad show. . . ."
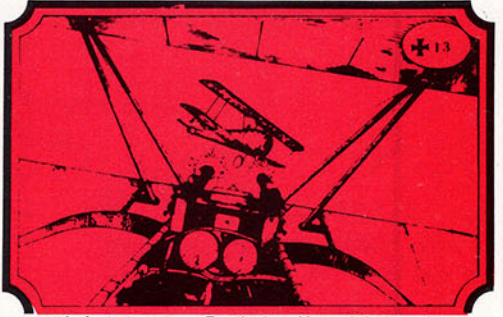
"Auf wiedersehen, Englischer. You might have become a very formidable foe. I salute you."

Origins Award Winners

give a team defensive rating. On the game boards, there are 3 columns beginning with result number 12. If a team has a defensive rating total of 35 or less, the opposition hits in fielding column 3, the weakest defensively. A rating of 36-40 inclusive requires use of the fielding 2 column. A rating of 41 or higher, and the fielding 1 column is used.

Let's consider the situation of Reggie Jackson hitting against Tom Seaver. A roll of the dice gives a red 1 and a white 3. This is read as a 13. Looking at Jackson's card, we see a 14 opposite dice result number 13. Glancing at the bases empty game board, we find that Reggie has drawn a walk, assuming a fielding 2 defense (this result, as you can see, is independant of fielding anyway). We would now proceed to the runner on first game board for the next batter. Pitching has an effect in the following manner: Again, let's consider Tom Seaver vs. Reggie Jackson. Suppose our dice roll was a red 3 and a white 1. That's 31. Reggie's card shows a 9 on 31. A look at the bases empty game board indicates that this is a single. But wait: Tom Seaver is a grade C pitcher. Clearly indicated on the game board is the fact that against a grade C pitcher, a 9 becomes a pop out.

These rules only scratch the surface, but the idea is hopefully apparent. When the cards are used realistically, accuracy of final statistics to actual statistics is almost guaranteed by the Game Company. Season replay after season replay has been reported in the *APBA Journal*, and all attest to the fact that realistic play yields realistic statistics. Unbelievable statistics result from individuals changing the rules at their discretion.

ADDENDUM

The July, 1981 issue of the APBA Journal has a quote from vice president Frizt Light stating that the reprint questionaire shows overwhelming support from everyone for reprints. No policy change has been made, as yet, but it appears that reprints may be on the way.

The Origins Awards for 1980 were presented at Pacific Origins July 3, 1981. (The Academy was formed in 1981 to conduct the final voting on the Origins Awards, so that the Awards could be ready by the time of the Origins convention and so that various abuses of voting during the convention could be avoided. Membership information for the Academy can be obtained by sending a stamped, self-addressed envelope to Academy, POB 656 Wyandotte, MI 48192.) The nominees and winners are as follows:

The H G Wells Awards for Outstanding Achievement in Miniatures and Role Playing Games.

Best Historical Figure Series, 1980: RAL PARTHA CONDOTIERRE; also nominated were: Heritage Napoleonics, Hinchlyffe Seven Years War, Mikes Models' Ancients and Minifigs 15mm Napoleonics.

Best Fantasy or Science Fiction Figure Series, 1980: RAL PARTHA PERSONALITIES; other nominees were: Grenadier's AD&D, Heritage Knights & Magick, Martian Metals Traveller and Minifigs World of GreyHawk.

Best Vehicular Model Series, 1980: GHQ MICRO ARMOR; also nominated were CinC 1/285 Armor, Heritage Panzertroops, Martian Metals Ogre series, and Superior Models MAATAC.

Best Miniatures Rules, 1980: TACFORCE (GDW); winning out over Engage & Destroy (Chaosium), Knights & Magick (Heritage), Sea Command (Enola) and WRG Ancients 6th Ed.

Best Role Playing Rules, 1980: DRAGONQUEST (SPI); its competition was: In The Labyrinth (Metagaming), Land of the Rising Sun (FGU), Space Opera (FGU), and Top Secret (TSR).

Best Role Playing Adventure, 1980: TWILIGHTS PEAK (GDW); others nominated were: Duck Tower (Judges Guild), Expedition to the Barrier Peaks. (TSR), Keep on the Borderlands (TSR), and Queen of the Demonweb Pits (TSR).

Best Professional Magazine Covering Miniatures, 1980: THE COURIER; which bested Campaigns, Dragon, Gryphon, Military Modeling and Wargamers Digest.

Best Professional Magazine Covering Role Playing, 1980: JOURNAL OF THE TRAVELLERS AID SOCIETY; winning out over: Different Worlds, Dragon, The Space Gamer and White Dwarf.

All Time Best Pre-Napoleonic, Gunpowder Miniatures Rules: WRG RENAISSANCE RULES; others named were: Cavaliers & Roundheads, Field Regulations, (both TSR), Frederick the Great (FGU) and The Wargame (Charles Grant).

All Time Best Air Combat Miniatures Rules: BASIC/ADVANCED FIGHTER COMBAT (ZOCCHI); winning over Air Power (TSR) and Fighter Pilot (Zocchi).

The Charles Roberts Awards for Outstanding Achievement in Boardgaming.

Best Pre-20th Century Boardgame, 1980: EMPIRES OF THE MIDDLE AGES (SPI); winning over Circus Maximus (AH), Knights of Camelot (TSR), Pea Ridge (SPI) and War and Peace (AH).

Best 20th Century Boardgame, 1980; CRESCENDO OF DOOM (AH); also running were, Berlin 85 (SPI), 5th Corps (SPI), Fortress Europa (AH), and Kursk (SPI).

Best Fantasy or Science Fiction Boardgame, 1980; AZHANTI HIGH LIGHTNING (GDW); others were: Asteroid (GDW), Dark Debula (GDW), Knights of Camelot (TSR) and Time Tripper (SPI).

Best Computer Game, 1980: TEMPLE OF APSHAI (AUTOMATED SIMULATIONS); which went up against four Avalon Hill Titles: B1 Nuclear Bomber, Midway Campaign, North Atlantic Convoy Raider and Nuke War.

Best Initial Release of a Boardgame, 1980: STREETS OF STALINGRAD (Phoenix); winning over: Alaric the Goth (SSG), RAID on Iran (Steve Jackson), Tital (Gorgonstar) and Winter Storm (Vanguard).

Best Professional Magazine Covering Boardgames, 1980: FIRE & MOVEMENT; others named were Areas, The General, Moves, and Strategy & Tactics.

Best Amateur Magazine Covering the Hobby in General, 1980: HMS REVIEW; winning over Airdrome, Combat Zone, Alarums & Excursions, and Journal of WWII Wargaming.

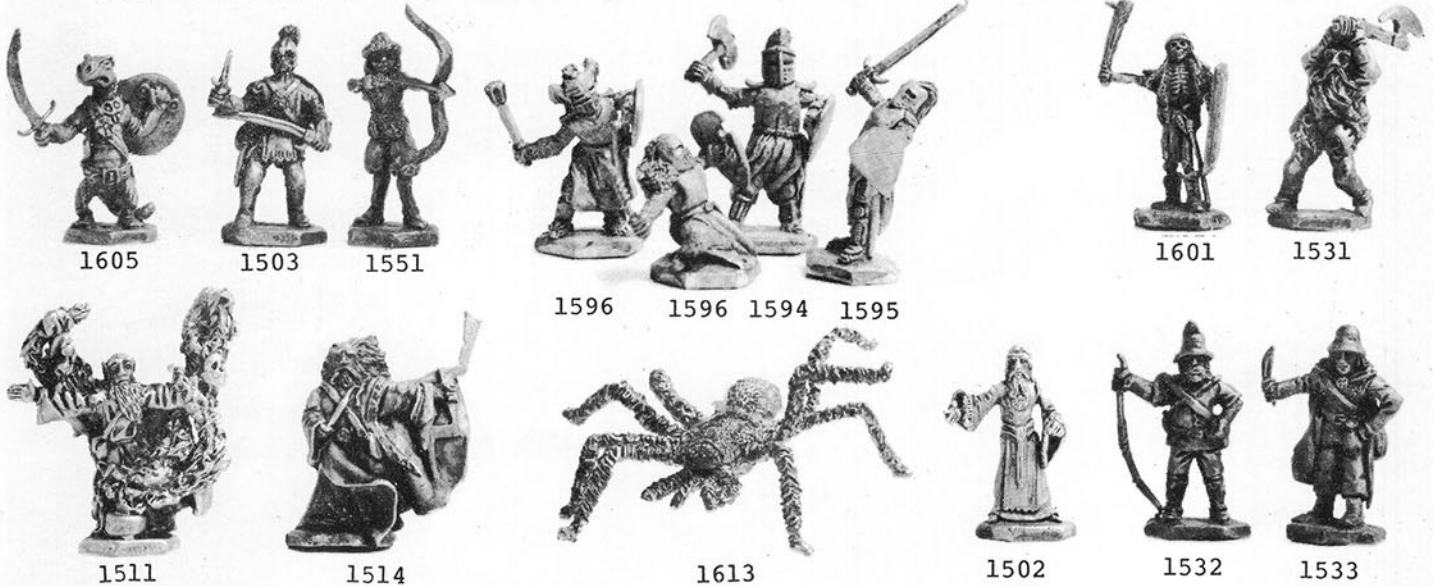*Adventure Gaming Hall of Fame Membership:* E. GARY GYGAX.

Special Combined H G Wells and Charles Roberts Award for the Gamers Choice of 1980: ACE OF ACES (NOVA).