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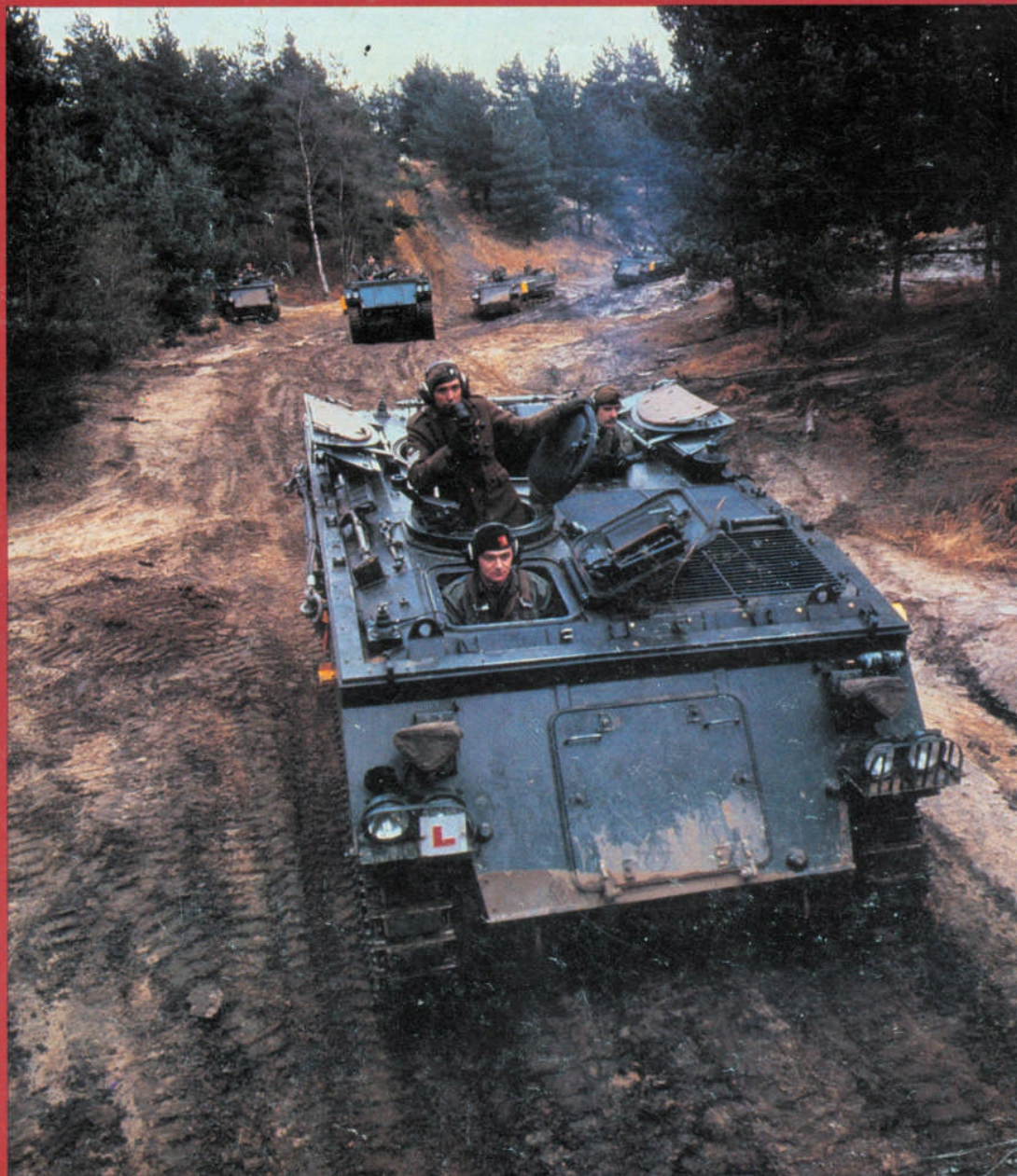
**Rodger
MacGowan
Looks Back**
F&M'S FOUNDER TALKS

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HISTORY OF WARGAMING

FOUNDERS & MEMORIES**Looking Back on the Genesis of Fire Et Movement**

by Richard DeBaun

with Ray Lowe and Rodger MacGowan

Rodger MacGowan is one of those figures in gaming who are inextricably bound to a frame in time — associated with the first years of the magazine he created land which by sheer blood-labor he built up to where it was, a well recognized piece of topography on the gaming landscape). Rodger remains with us as a sometime designer of box covers for various game companies — but I miss him most as editor/designer of his magazine. The natural friendly tone of Rodger's commentary and editorial direction gave the publication a unique quality that did not survive his departure. Shortly after his resignation I almost tricked Rodger into becoming a "MOVES West" Editor for an independent section of our magazine but his emotions and inclinations regarding game magazine editing were too mixed for him to take up the sword under a new flag. Still feel that way, Rodger?

— Redmond

It was the best of times and the worst of times.

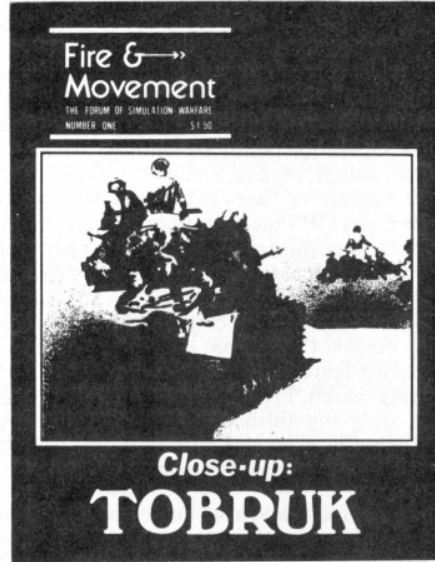
It was *pre-Squad Leader*, *pre-Terrible Swift Sword*, *pre-Air Force* and *pre-Tobruk*. *PanzerBlitz* was #1. The first "monster" games had just been released. *Dungeons & Dragons* was a rumor; nobody you knew had actually ever played the thing.

The wargame publishers were Avalon Hill and SPI, with a nod towards GDW and Battleline — and none of them carried any fantasy games. The hobby had its rivalries, but they were fun. There were good-natured jokes about Eric Dott's "iron mask" policy and Avalon Hill's mole at SPI. There was a sense of camaraderie, of innocence. We hadn't realized yet that wargames had become Big Business.

We still argued passionately over the old Reality vs. Playability chestnut, and the burning issue was the "glut" of wargames on the market. It was the time of the first Origins, when we started to come out of the closet.

Then, seemingly out of nowhere, there came a new, independent hobby magazine called *Fire & Movement*. Its avowed purpose was to wade through the glut of new games and give wargamers a peek into the box before they bought it. It wasn't tied to any of the wargame publishers and it didn't put out games of its own. The editors promised to call a spade a spade and let the chips fall where they may, and they made all kinds of other naive, but fervently believed, cliché dedications to editorial purity.

Fire & Movement was the brainchild of Rodger B. MacGowan, an artist and wargamer from Los Angeles. It evolved from an informal newsletter called *Arquebus* which MacGowan wrote occasionally for a few of



his wargaming friends. The early newsletter contained many elements of what later became regular features in *Fire & Movement*: capsule game reviews, game play-by-plays, hobby gossip, and MacGowan's incomparable illustrations. Several of his friends urged him to "go public" with *Arquebus*, and in February of 1975, MacGowan began looking for a printer.

The first positive response came from Baron Publishing, a small "Mom & Pop" printing outfit in LaPuente (East Los Angeles), California. Baron's owner, Jim Steuard, published *AFV*, a small magazine for armor freaks, and therefore didn't think MacGowan was totally crazy when he pitched his idea for a new wargaming magazine called *Fire & Movement*. Steuard agreed to print *F&M* on a trial basis — with the proviso that the magazine pay its own way after the first issue. Steuard wanted the magazine to be quarterly; MacGowan wanted a monthly. They compromised on a bimonthly. To help Steuard fund the first issue, MacGowan contributed his savings, borrowed from friends Warren Williams and Mark Saha, and lined up a handful of advertisers (including the visionaries at Avalon Hill).

The first issue of *Fire & Movement* was released in May, 1976, without a single subscriber or retail outlet in sight. The magazine looked professional, was decently written, and reveled in the sheer fun of wargaming — and it took off like a rocket. By the end of its first year, *Fire & Movement* had a circulation equal to *MOVES* and was nominated for a Charles Roberts award (*F&M* won the award

for its second and third years). *Fire & Movement* was an idea whose time had come.

In the early days, *Fire & Movement* was a labor of love. No one on the staff was paid even a token gratuity until the end of the second year. (Baron always claimed to be "just breaking even" on the deal.) Even so, the original staff read like a "Who's Who of War-gaming," and included such hobby notables as Al Bisasky, Martin Campion, Frank Chadwick, Omar DeWitt, John Edwards, Roy Easton, Jack Greene Jr., Marc Miller, Tom Oleson, Stephen Peek, John Prados, Randy Reed, Mark Saha, Cliff Sayre, Craig Taylor, Charlie Vasey, and Ralph Vickers.

MacGowan worked as Editor and Art Director for the first two years of *F&M's* existence, shaping its "personality" and guiding the magazine to success. During this period, in addition to his substantial graphics talent, he demonstrated diplomatic skills comparable to Henry Kissinger. MacGowan was able to maintain friendly relations with the hobby Establishment (i.e., the wargame publishers) while his reviewers cast stones at them. He even persuaded their employees to contribute articles to his magazine! Mac-Gowan himself also authored or co-authored reviews on *Tobruk*, *Air Force*, *Firefight*, *Wellington's Victory*, *Warsaw Pact*, *Highway to the Reich*, and *The Next War*.

MacGowan gave up his editorial duties in June, 1978, when it became too difficult to run both his "real world" job as a TV graphics artist and his "hobby" job at the magazine. He remained as *F&M's* Art Director for another year to help the transition between editors, but finally resigned from the magazine totally in June, 1979, in a dispute with Steuard over advertising policy. MacGowan is now graphics director at an educational television production studio and frequently does freelance artwork for various game companies.

MacGowan recently met with two members of *Fire & Movement's* original staff — former Contributing Editor Ray Lowe and former Assistant Editor Richard DeBaun — to reminisce about "the good ol' days."

Lowe was one of the old *Arquebus* crowd who became one of *F&M's* premier reviewers. He covered such games as *Air Force*, *Submarine*, *Burma*, *Star Soldier*, *Dauntless*, *Squad Leader*, *Agincourt*, *Fulda Gap*, and *Fortress Europa*. He now works for an investment company in Los Angeles and regularly communicates with beings from other planets.

DeBaun was *Fire & Movement's* rewrite man. His job was to translate the manuscripts submitted to the magazine into some-

thing resembling English before they were printed. In addition, he himself wrote pieces on *Russian Civil War*, *Russian Campaign*, *Firefight*, *Wellington's Victory*, *Highway to the Reich*, *Custer's Last Stand*, *War at Sea*, *The Conquerors*, *Air War*, *War Between the States*, *The Next War*, and *Objective: Moscow*. He is now the advertising director of an international agribusiness firm and often dresses-up like Bette Midler.

Return with us now to those days of yesteryear as MacGowan & Co. look back at the early days of *Fire & Movement*...

MacGowan: Remember the predictions of doom when we first started the magazine?

Lowe: "We've seen this happen before. After the sixth issue they'll fail..."

MacGowan: Right. A lot of people — people who were fairly important to the hobby — were saying that there was no room for another magazine. I think it's something that *Fire & Movement* not only survived, but has continued to be so popular with the gamers...

DeBaun: Now let's be fair, Rodger. The magazine *would* have failed had it not been a front for and funded by the CIA...

MacGowan: That *did* help.

Lowe: Actually, *F&M's* survival was something of a miracle, considering how the magazine was structured. It didn't have a staff like a regular magazine. There were less than six of us within long driving distances of each other-

MacGowan: — the group dubbed the "California Mafia." The rest of our "staff" was scattered around the world. I had to coordinate all the assignments by mail or telephone.

Lowe: Most of us on the masthead didn't even know each other, other than by what was written in the magazine. I don't think anyone on the staff other than Rodger had ever spoken to more than 20% of the guys.

MacGowan: At one time we had close to fifty people on the staff, and I knew every one of them in an individual way — their interests, their work performance, their connections; I knew whom to go to for particular types of articles. And there were guys on the staff who didn't contribute with articles, but who did contribute with things like support and feedback and expertise and contacts and awareness of things so that in combination they contributed.

Lowe: It's a strange sensation to realize "Hey, yeah, I was one of the original people..." What's funny for me is that from day one all the way until I wrote my last article for *F&M* I really didn't want to get involved. I couldn't afford the time. Getting a review done was like pulling my own teeth. I couldn't figure out why Rodger was calling me for articles when he had this battery of other writers out there...

DeBaun: That was a myth. There wasn't any battery of writers. There might have been fifty names on the masthead, but out of those guys there were only four or five writers.

MacGowan: All *the* feature articles in the first ten or so issues, for example, were done by the "California Mafia."

DeBaun: Given the "lost tribes" aspect of its organization, what do you think kept *F&M* together?

Lowe: Part of it was that there was nothing to fall apart. There was no building to fall down. There were no people to disperse. The one thing that would have killed off the magazine in the beginning was if one or two of the key guys had quit at the same time in the first few issues, since there weren't that many people doing the real work. That would have caused the magazine to fold.

MacGowan: I take pride in the fact that nobody quit...

DeBaun: There *were* a handful of assassination attempts —

MacGowan: — but nobody quit.

Lowe: Nobody knew they were hired, Rodger.

MacGowan: I think we had a really positive force...What do you call it, Rich — the "Brotherhood of the Hexagon"?

Lowe: Allegiance to the magazine was a strange kind of loyalty. It wasn't really a business. You didn't know most of the people. But you still felt like "this is *ours*."

MacGowan: Nobody wad' paid any money, yet they worked for the magazine anyway. There was a feeling, a commitment, a sense of fun that wasn't anywhere else. I can remember the excitement in the letters. And this applies not only to staff members, but to the designers and developers who took time out from their busy schedules to write Designers Notes and didn't expect any money for it or ask for any *quid pro quo*.

DeBaun: I think that spirit carried over to the readers. I think that whole sense of "Hey, we're just guys like you and your friends" is what helped *F&M* become successful. It was a feeling that we consciously tried to communicate.

MacGowan: I think we struck a chord with the mass of guys out in wargameland. When we started *F&M*, there was no real "gamers' lobby." Game designers and developers were, by and large, "safe." Nobody was criticizing them.

DeBaun: *Everybody* was criticizing them. It just wasn't in print.

MacGowan: *F&M* changed that. Hopefully, we caused some improvement in the hobby.

DeBaun: I don't see anybody recalling lemons from hobbyshop shelves...

MacGowan: But we did have influence. Readers paid attention to what was printed in *F&M*, and more than one game publisher has told me *F&M* reviews have noticeably affected game sales.

DeBaun: I doubt that you'd get them to admit that publicly. It seems to be an unwritten law that game publishers are never really wrong and game reviewers are "nitpickers." I remember one review I wrote of a game which had been well-received elsewhere. In my piece I listed a plethora of production glitches and design snafus, none of which was particularly devastating by itself, but which in combination indicated some lousy quality control by the publisher. (Incidentally, I claim the distinction of being the first

person to use the word "plethora" in a war-game review.) Anyway, my conclusion was that the game might be OK, but the publisher had been pretty sloppy in putting it together. The publisher reacted as though I had raped a nun in church.

MacGowan: I remember...I was accused of ordering you to write a deliberately negative review which would stir up controversy. This was somehow supposed to increase our circulation. There were all kinds of conspiracy theories — a lot of smoke on that one.

DeBaun: The point is that despite the paranoid reaction, despite the smoke, despite the standard counter-charge of "nitpicking," when the second edition of the game came out most of the things I had complained about had been corrected.

Lowe: Even after we knew the magazine had some "influence," I was still surprised that designers paid any attention to us. The last time Dunnigan came out to the coast, he took a group of us out to dinner and he mentioned how some reviewer had hacked his Designer's Choice *Agincourt* to pieces. My wife and I were sitting next to him and *we* were the ones who had done the hacking..Even after all that time he remembered that somebody had axed his favorite game.

DeBaun: You should have been more gentle, Ray. It was his first time.

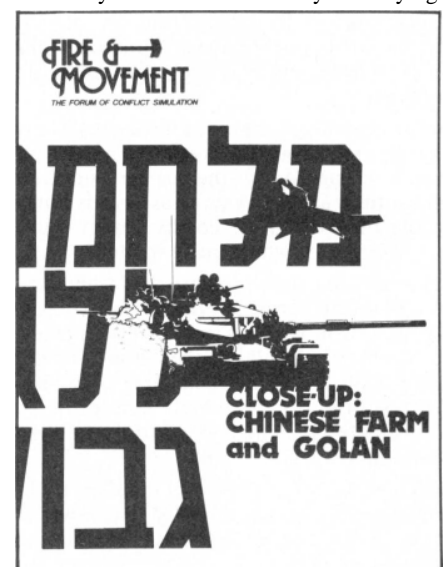
MacGowan: Speaking of influence, remember how every so often we would be accused of being a front for one company or another, of playing favorites?

Lowe: "Dear Sir, I've analyzed the mix of articles in your magazine and you've had 35% on games from company 'A' and 25% on games from company 'B' so you've obviously been bought off..."

MacGowan: Right. Corrupted by the sinister forces of SPL...

Lowe: *What* a joke! The game companies didn't even know my name, much less pay for the yacht's upkeep.

DeBaun: What I found depressing was not that I got accused of selling out, but learning once I was ready to sell out that nobody was buying.



Lowe: I remember when we used to discuss the mix of articles that went into the magazine it never had anything to do with who published what game. It was always in terms of what would be a nice mix of articles to make an interesting, appealing issue.

DeBaun: Well, yes and no...We would *not* run an article just because it was on so-and-so's game, but I do remember a conscious policy of trying to give exposure to the smaller game companies, not to limit ourselves to just the major publishers.

MacGowan: Another factor was that there were simply just too many games to cover. We were only one magazine running on a pseudo-bimonthly schedule. There had to be some selectivity. I had a policy we at the top all agreed with —

Lowe: — the "top" was pretty close to the bottom —

MacGowan: — the policy was to concentrate on the very latest games, to get the information out on the new games as quickly as possible.

Lowe: I always felt we were the *Consumers Report* of wargaming, a sort of buyer's guide.

MacGowan: That was the original concept of the magazine. It meant we wouldn't be doing articles on the old favorites. It also meant the companies who published the most new games got the most coverage.

Lowe: The idea was to describe the new games, to tell gamers what they were like. Nobody could afford to go out and buy them all, so the only way a guy would be able to find out what a new game is like, aside from the publisher's propaganda, is through a magazine like *F&M*.

DeBaun: And despite all the good intentions, the bottom line on what was printed in *F&M* was often simply a case of we ran what we did because that's all we had to run.

MacGowan: I don't think many people realize what it takes to put a "timely" review together.

Lowe: The lead time on the average review, the time from whenever the reviewer got a copy of the game to the time the article hit the stands, was what — six months?

MacGowan: At least that. And out of that time the writer might have only three or four weeks to learn and play the game and write his review.

Lowe: That meant that even if we worked off the late, pre-production edition of a game we weren't going to get the article out until substantially after the game was already out... By the time the thing comes out in print, you've forgotten what you've written.

DeBaun: That time pressure was what kept most of the magazine's reviews "superficial" in comparison with reviews of art, movies, music, etc. We didn't have the time to let the games stew, to savor their flavor, to find those subtle points which can only be discovered by playing a game for more than two or three weeks.

MacGowan: The energy level required to do a good game review as opposed to a movie or record review is a lot different. You can be tired and let a record or movie "happen" to



you, but you've got to put out a lot of effort to get into a game. You can sit down and listen to a record in an hour, but it takes an hour just to read the rules to most games. I really came to respect the people who were putting things together for the hobby magazines because I knew how much effort they were putting out.

Lowe: Every once in a while I'd hear the criticism: "So-and-so doesn't know what he's talking about because he hasn't spent enough time playing the game." As though you have to play a game as much as Rodger has played *Afrika Korps* before you can say anything about it.

DeBaun: "You don't have to eat the whole omelet to know it was made with rotten eggs..." Even so, we always tried to be very upfront about the situation with our readers. "Listen, guys," we'd say, "this is just meant to be a peek in the game box — our first impressions of the game, not the final word." But then having said that, knowing we weren't going to be absolutely right every time, we had an obligation to be as right as we could under the circumstances. It's a commitment I felt, anyway, and I'm sure it was the same for you and Mark Saha and Brent Ellerbroek and the few others who did our best reviews.

Lowe: That's one of the reasons I always felt it was important to describe the game as thoroughly as possible in my reviews, knowing that even if the first impression was inaccurate readers would still have a pretty good idea what the game was about, would have enough information to make a reasonably informed buying decision.

DeBaun: One of the things I always said to Rodger was "never apologize for anything that goes into the magazine. You shouldn't have put it in if you have to apologize later." Yet I wish we'd had the opportunity to go back at the end of each year and do updates on our reviews. I've looked over all my stuff and found I've revised my opinion one way or the other on nearly all the games I covered. I'm not saying I changed my original opinion 180-degrees, but there are things about the game I didn't notice the first time around — things I'd either missed or things which didn't surface until after a lot more play.

MacGowan: How much reading did you do to prepare for a review?

Lowe: Very little. If I wanted to comment on the history, then I would do some research. But you don't have to be an expert on the subject of the game to do a review. That only gets it from one angle. An historian might have a better understanding of the context, but it may not help him play at all.

DeBaun: It can even be a disadvantage. History is just a matter of interpretation anyway; look at all the daily newspapers. And if you're not careful you can get wrapped-up in that stupid "whose-sources-are-better?" argument. Or silly debates over the proper spelling of hamlet in lower Slobovia. This is not to say you don't pay attention to what a designer has done to history in his game. In fact, one of the hopes behind having Designers Notes in *F&M* was that the designers would reveal the historical rationales behind their games, what they had factored out, and why they chose to emphasize certain chrome. The Hill/Greenwood *Squad Leader* piece was the best that came out of this. It was terrific. We got to see the "why" behind the game. We rarely got this kind of information, though.

MacGowan: The reason I institutionalized Designers Notes in *F&M* was that they helped bring out the *people* behind the games. For example, GDW isn't just a "company" anymore. There are designers, developers, a staff, playtesters. Reading their thoughts in the Designers Notes introduced us to their personalities. It helped humanize the hobby in a way it hadn't been before.

DeBaun: We were naive about the Designers Notes in a couple of ways, though. I remember I used to think that they were a way to keep everybody honest, designers *and* reviewers. That if you put Designers Notes alongside a review the readers would be astute enough to see whose trying to pull the wool over whose eyes. Some guy wrote in around issue seven warning "Hey, you might be kidding yourselves about that." I think he was right, especially when you take a look at what we were getting on the feedback cards. Some of the comments were incredible.

Lowe: A lot of Rodger and my phone conversations were about the latest feedback cards that came in. "That makes *twelve* now ..." I was always surprised that you took as much direction from them as you did.

MacGowan: Trying to remember back now, it seems that 33% of the decisions were based upon feedback cards, 33% were based on feedback I got from the staff, and 33% was based on what I felt myself.

DeBaun: We've had several "spirited" discussions about the role of feedback in guiding the magazine. I've always felt management by reader feedback is the kind of exercise that produced *The Beverly Hillbillies*.

Lowe: You should let their opinions stimulate your thinking about what you're going to do, but you shouldn't treat them like stockholders.

DeBaun: Especially when you tabulate the cards and they say "this was the best issue ever!" — and you know in your heart that it isn't true at all.

MacGowan: We started to get a couple hundred cards back each issue and they became important in the sense that if a reader took time to fill out the card he must have felt something — he must have been serious.

Low: F&M's response was sort of "if you care about us, we care about you..."

MacGowan: They criticized us for all kinds of things. We were even accused of being too "slick" looking.

DeBaun: The doctor's hands were too clean?

MacGowan: I got a long letter from the president of one of the smaller game companies. He couldn't understand why we were so artistic, so graphic.

Low: After all, you can't read pictures.

DeBaun: I thought they were supposed to be worth a thousand words?

MacGowan: He really freaked on it. Why is this picture here? Why do you show the counters to the game? Why did you put in a copy of the map?

DeBaun: Didn't you tell him it was because the readers were illiterate? We should have shown him some of the feedback cards... Actually, it was because the staff was illiterate. We'd use up all the words we knew among us and then have to fill up the rest of the space with pictures... Seriously, I think a major factor in the rapid growth of *F&M* was its physical appearance. The thing *looked* professional. And I think that professional appearance supported a lot of unprofessional reviews. It gave the magazine an aura of legitimacy.

Low: I remember one of the funniest examples of that was when someone — and this was somebody in the business who should have known better — approached Rodger with the idea that the *F&M* staff organize *Origins* one year. It was funny because it showed that people "out there" thought that there was something substantial, something physically substantial behind the magazine, when actually *F&M* was just an idea shared by a couple of guys who happened to be passing through the same part of the universe at the same point in time.

DeBaun: The myth was that we all worked out of the penthouse suite of the *Fire & Movement* building in the heart of Century City. The truth was that we were just plain, ordinary, average wargamer guys on a mission from God.... ■ ■

StatRep: [continued from page 34]

Rules Dispute: 5.90

Average of 31 responses: 9 is none of consequence, 1 is constant disputes.

Comments on the Game System

Commando has a highly complex set of game mechanics which must be learned before the best results can be enjoyed. These are not layered in the conventional manner, but gamers may find the rules easily learned by limiting the number of different weapons to be used in the first few games until they have a good grasp of the basic system, and then adding to this until the complete system is being utilized. The historical game is a must for anyone planning to play the role-playing variations.

All aspects of the game are important, so each gamer should assess the strengths and weaknesses of his forces carefully. When units have high panic and preservation factors, it is necessary to find ways to offset these problems. The same applies to endurance, combat bonuses and debits, weapons available, and observation codes. Most of the data provided in the *Commando* scenarios is difficult to evaluate until it has been used once or twice.

There are gaps in the game system. One area of dispute is attempting observation. The rules allow each man one attempted observation during the observation phase. In the Actions off Vaagso Island scenario, men moving up the beach and failing to observe an enemy man in a bunker would presumably trip over him on entering the bunker from the rear, a point that creates many disputes.

Despite a few rules that need to be cleared up, a little common sense will generally provide the answers, and players can always establish their own house rules on any point they find confusing. Since this game really should be played in sets with sides reversed for the second game, any house rules added would have the same impact on both players.

Attempting to play with too many types of weapons is not recommended, since this slows the pace of play. The lack of unit counters takes a little getting used to, but it works fine most of the time. Most players here still prefer counters on their game maps, but others may find the pencil marks to their liking. *Commando* is a good game, recommended for those with the patience to learn it thoroughly. ■ ■

CHICKAMAUGA CONVENTION REPORT

by Bill Watkins

\$400 in prizes! All new faces! The confounding of conventional wisdom! All in all, the best *Chickamauga* tournament in years. *Chickamauga* is one of the most intense and enjoyable games ever developed. However, the fact hasn't kept the tournaments from degenerating — same players year after year, same styles year after year. We really didn't have to play the tournament, we could just line up in order of probable finish. The situation got so bad I described last year's tournament as: 32 acolytes entering the room behind their High Priest (Hessel The Polyester). Solemnly, they join hands, adopt their most sincere facial expressions and intone the sacred words, "Gee, guys, I haven't played this game in a year!"

This year was different. Most of the old pros missed the Cherry Hill turnoff for Gen-Con East and were last seen heading for Canada. Consequently, most of the players were newcomers. Neither of the two finalists had ever been in a *Chickamauga* tournament before. In fact, second place finisher Phil Renert couldn't remember ever having played the game against a live opponent!

The quality of play didn't suffer. Winner George Young had already won the *Eylau* tournament and Phil had bagged the Micro 600 title. These guys are pros. The final game wasn't settled until the next to last turn, when Phil was forced to make a 1-2 attack and threw an Attacker Eliminated. Close, very close.

Winner George Young made a remarkable comeback. The very bloody game had us old pros believing George's Confederates were beaten before the first day ended. Luckily, George wasn't listening. He is going to be tough to beat next year.

SPI enlivened the proceedings by donating almost \$300 worth of games for a drawing among all the tournament entrants. I made sure SPI gained maximum publicity for their generosity by having the winners' names drawn by Marc Miller of GDW!

One other interesting result. Conventional wisdom has it that the Confederates will win the early rounds and the Union the later rounds, as the better players emerge. Our results were just the reverse. Probably a result of all those new players — none of whom had heard the conventional wisdom.

Either way, we still aren't sure the special balancing rules really balance the game. We'd like to be sure, before next year's tournaments. If you're not familiar with the balancing rules, they are: 1) Cavalry moves ½ MP on roads (you can combine on and off road movement); 2) Ineffective units on the map at the end count as victory points for your opponent — the only exception being for Confederate units which end east or south of the river; 3) The Confederates receive a train on Game-Turn 5 as a regular reinforcement. In addition to gaining attack effectiveness at night, units of both sides may regain effectiveness by remaining motionless adjacent to their train for one full turn. Also, no Union unit that exits before the Union train scores any victory points. Try these rules and send me your comments. ■ ■

Desert Fox Addenda as of September 1981

[7.57] (correction) The notes to the table contradict 7.55 with regards to the Game-Turns on which rolls on the table are modified. Case 7.55 is correct.

[8.51] (clarification) Any one unit of any size may be transported by sea, or any number of units whose total of Stacking Points does *not* exceed 1 could be transported.

[11.9] (correction) 22 Armd appears in the illustration with an Armor Rating of 2. The unit in the illustration should be 22 Armd at type 3 Armor (and thus have a Combat Strength of 8 be-

fore halving for combined arms). The rest of the example is correct.

[13.2] (addition) A line is missing. The third sentence should read, "Non-motorized units that are eliminated and cannot trace a line of communications go into the Destroyed Units' Box." The fourth sentence should then begin, "If a motorized unit which is out of Combat Supply or cannot trace a line of communications is eliminated, the owning player..."

[5.18] (correction) The Italian *Articelere* Armd Arty unit should arrive on Game-Turn 13 (not 18). Game-Turn 18 is mistakenly printed both on the unit's counter and in 5.18. ■ ■