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Wargame Design

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—Christopher Moeller



The Series Continues

- The Coming Storm
- The Last Success
- Napoleon at Leipzig

Wargame Design, Summer 2013

Editor-Publisher: Kevin Zucker

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Prior issues of *Wargame Design Magazine* could be collected in a 144-page *Wargame Design Companion*.

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Please provide a self-addressed stamped envelope with your questions. Email questions will be answered promptly. **Important:** Begin by stating the specific rules heading in question with its case number, if any.

Quote of the day

The country has gone back to the 19th century, but with all the special evils of our time added in: universal surveillance; a virtual gulag system; corruption, both in Congress and Wall Street, on a scale undreamt of by Jay Gould; a vast standing army with a secret budget; a diseased and scarred land, with damaged air and the very warmth of the earth turned against us; and so much more.

Who ever thought that Churchill's fear of "a new dark age, made more sinister and perhaps more protracted, by the lights of perverted science," would come to pass in America, of all places? A lot of people, I guess. —Josh Ozersky, Esquire

WARGAME DESIGN • C • O • N • T • E • N • T • S •

EDITORIAL

On Holism 2

SPI: Fertile Ground for Future Development 3
KEVIN ZUCKER

What We Learned from Redmond
Utility and Grace 5
KEVIN ZUCKER AND DAVID DEMKO

DESIGN ANALYSIS

Combat in the Library of Napoleonic Battles 13

TOUR 2011

The German Campaigns 21
JENA, AUERSTÄDT, LÜTZEN, LEIPZIG, DRESDEN,
KULM, BAUTZEN, GROSSBEEREN, DENNEWITZ
AND WITTENBERG
ANDREAS E. GEBHARDT

In this Issue:

Much of the content of this issue dates back a year or two. OSG regrets the long delay in getting this issue into your hands. In partial compensation for this long delay, we have made it a double issue and expanded the page count to 48 pages. Enjoy!

EDITORIAL

ON HOLISM

Kevin Zucker

A game system is more than the sum of its parts.

Aristotle concisely summarized the general principle of holism in his *Metaphysics*: "The whole is different from the sum of its parts." *Holism* (from ὅλος *holos*, a Greek word meaning all, whole, entire, total), is the idea that the system as a whole determines in an important way how the parts behave. "*Holism tends to imply an all-inclusive design perspective.*"¹

The idea of holism drills into the core of game design. It is important, for instance, to have a title before beginning work on the design: this has been said by many novelists, who often find that their characters take on "a life of their own," "refusing" to allow their story to be written as the artist conceived.

That is the way of game design too...

(continued on page 12)

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¹ Wikipedia



Fertile Ground for Future Development

Kevin Zucker



*Friday Night
Playtesting
At SPI, 1970s*

The modern wargame may be an Avalon Hill invention, but SPI invented the wargame factory. Lots of practices that came out of there are now considered norms, like the idea that a game has a designer and a developer, or the purpose-made game series with common rules. —Dave Demko

Shortly after I started work at SPI, the company moved its offices a few doors down 23rd Street from 34 East to 44 East. Next to the original location was our shabby lunchtime hangout, Shandon's Irish Pub, with its steam-table fare of sausage, sauerkraut, carrots and mashed potatoes which we washed down with a little glass of Heineken beer. Across the street was the Metropolitan Life Insurance building with its clock tower chiming every quarter hour, and at the end of the block was the famous and much-photographed Flatiron Building, at 20 stories the world's tallest building when it opened one hundred years ago. Here was a completely different world from my former place of employment, where I had worn cut-off jeans to work and lived only 300 sandy steps to the Pacific Ocean.

I learned very little about game design from SPI's chief designer, Jim Dunnigan. He was strictly focused on churning out the product. There was little mentoring or apprenticeship. Rather, I was given assignments and learned by doing. I was assigned the task of "developing" the game *Foxbat and Phantom*. Fortunately, I had a few unpublished game designs under my belt before I came to SPI, and had at least enough sense to base the new game on SPI's previous, although anachronistic, entry—*Flying Circus*.



The Flatiron Building

I recall sitting in Jim's office (with the gerbils skittering through yellow tubes lining the walls) as he described the game idea, handing me a single 3"x5" card with a few notes jotted down. That was the design I was supposed to develop. He let me know where I stood by comparing me to a "4-4" infantry division (not, as I saw it, an "8-6" panzer). It was sink or swim.

After that I went part-time, working at the front desk from 9 to 1. While answering the phones and signing for packages, I answered game questions by referencing a notebook of the collected rules of SPI games, organized by subject—for instance, there was a section for all the supply rules, all the movement rules, etc.—which Frank Davis had clipped out of the printed rules folders and taped onto separate pages. Before long they started bringing me rules manuscripts to edit. These were often a creative jumble of ideas, which I reorganized by making note of the topic of each paragraph in the margins. Eventually I went back on full-time (occasionally working until 9 at night) as the Managing Editor, under Art Director Redmond Simonsen.

My office, which I shared with the overworked typesetter, Linda Mosca, became the lynchpin between the R&D department and the Art department, and in fact it had two doors: one leading down each hallway. Both physically and conceptually, I was at the center of the work flow, where R&D interfaced with production. At production time there was often a line of R&D staffers waiting to talk to me about their projects, as I busily marked-up their copy before passing it on to Linda.



I learned a lot about production from Redmond. My job was to read the rules and magazine articles, discuss my questions with the developer or author, and then either assign a rewrite or tackle the revisions myself. Generally I would re-type the entire manuscript from start to finish. In this way I really got to know the game and easily spotted inconsistencies. I tried to put myself in the place of the gamer, looking for gaps, inconsistencies, and hidden assumptions, realizing that players would have nothing more than the rules and charts to guide them. I tried to impart some rigor into the process. Even if I knew what the developer intended, that wasn't always what was written.

One method I employed to establish some standards was to habitually throw out the section on movement, as a prime example, and substitute my well-honed, standardized movement rules. When the "Quadrigame" concept started with *Blue & Gray*, I got the four designers together in a room and insisted that they would not leave until we had agreed on a single set of rules. This was mainly to streamline production, saving myself from the effort of producing four completely different rules folders, but it helped the players as well.

There were so many games in the schedule that everyone in the company was encouraged to produce one. I tried my hand as a designer in the quadrigame format, first with *Bloody Ridge* in the *Island War Quad* and then with *Napoleon's Last Battles*.

The sketch maps we received from R&D were often so crude that I took it upon myself to correct features like coastlines. At least our game maps would bear some semblance to actual geography. One day I was looking at the *West Point Atlas of Napoleonic Wars*, and I saw how neatly the four battles of the Waterloo campaign would fit into a quad map format. After I roughed-out

the map layout, I wrote up my discovery in a Feedback question and printed it in the next issue of *S&T*. Some weeks later, I was surprised by Dunnigan's announcement that the response had been overwhelming, and company policy held that the author of the Feedback question should be the designer.

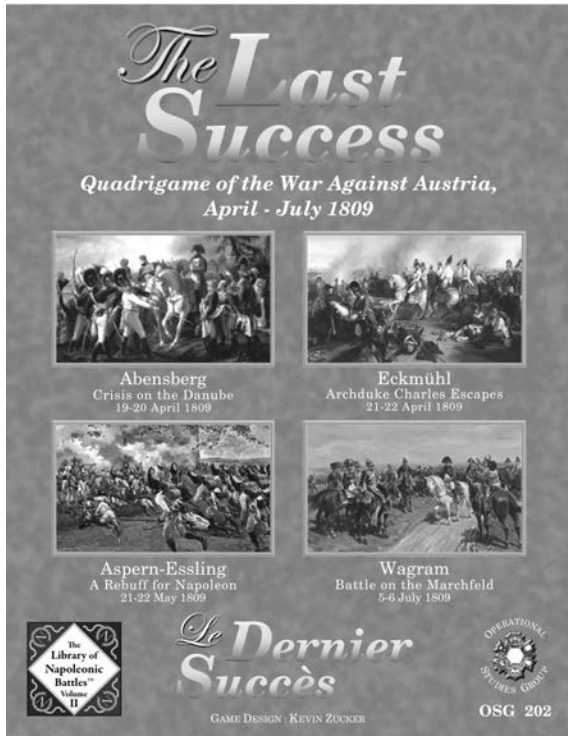
With *NLB* I got to learn what it was like to see your design taken away from you by the developer. It was decreed that once the game left the designer's hands, the developer was in charge and made all subsequent decisions. "The designer proposes, the developer disposes," was the rule. Then, when the game went to the Art Department, the developer had to stop developing and wasn't allowed to add any chrome, just to correct everything that had already been wrought. I was lucky to have a uniquely talented developer, Jay Nelson, who saved the game from all of my myriad ideas, and, in truth, made it the great game it is.

The R&D Department was the heart of SPI, and, like any system, it was more than the sum of the individuals who worked there. Working closely with the R&D staff kept me in the hot-house of ideas that pervaded the air we breathed. In my role as editor, developer and designer, I saw all sides of the creative process, learning to collaborate and to relinquish control in order to meet strict production schedules. The pace was hectic but the strides we made were exciting, even though the task before us, in the end, was impossible.

By the beginning of 1977, the size and complexity of the games had grown beyond the capacity of the production system. The monster *Highway to the Reich* was not ready on deadline. Terry Hardy and Jay Nelson knocked a window into the wall between their offices so that they could collaborate on the rules, with Jay taking the even numbered sections and Terry the odd ones. I was expected to feed these pages into typesetting piecemeal, without having a chance to review the entire manuscript. I knew what a train wreck this would be, and resigned.

In the course of editing over 100 games I came to know something no one else at SPI knew—where all the best ideas were. After I left SPI I borrowed many of those great ideas—attrition, administrative points, and others—and blended them together in my own way to create the first OSG game, *Napoleon at Bay*.

What we learned from Redmond...



I had the great good fortune to work shoulder to shoulder with the late Redmond A. Simonsen (RAS), SPI's Art Director. Our pages were laid out on illustration board using rubber cement and x-acto knives. Color was limited. Although the technology lacked the flexibility of the digital graphics of today, our goals as graphic designers haven't changed.

By Kevin Zucker with Dave Demko

Redmond held that a wargame was a "paper time machine" where the different parts work together to create the effect of simulating events with a specified level of detail and focus.

RAS's emphasis on wargame graphics that fill their role as part of the time machine is often forgotten, in favor of graphics that look spiffy to somebody flipping through the components or looking at blown-up samples on a web site. Sometimes the graphics that seem to please game buyers let down game players, for reasons RAS articulated. But wargames can obviously

evoke a strong esthetic response while still being usable.

ELEMENTS OF SYSTEMS DESIGN

Being pretty is not enough. While *The Last Success* was in playtesting, it went through a complete graphic systems design. We wanted the maps, counters, charts, and rules to work together and compliment each other as a system. If Redmond created a hierarchy of components, it might look like the following:

1. The Game Box. *"You can't tell a book by its cover, but you can and do sell a book by its cover."* —RAS

The cover is generally the first thing anybody will see. Marketing geniuses realize that the cover comes to stand-in for the product itself in many people's minds.

2. The Counters. We spend hours looking at the map, but our actions involve the counters: deciding where to place them, how to move them, creating columns, lines, reserves, *et al.* Counters must provide more information at a glance than even the map (*see more on Counters, below*).

3. The Map. Players will look at and study the map for the entire duration of the game, for hours on end, so it must be easy on the eye. The maps for *LNB* were designed to lead the eye to important places. A map should jump out and say, *"play me!"* The first exposure to the game may be a *kibitzer* who happens to stop by when two people are playing. In this case the map becomes the first thing he sees, even before the cover. The map is a better selling point, but the absolute best is seeing two players engaged in a tense contest of wills. It's easy to sell a game if it's fun (*see "Maps," below*).

4. The Tables. In terms of handling priority, players will consult the Sequence of Play and the Terrain Effects on Movement the most, followed by the Combat Results Tables and the Terrain Effects on Combat. The Turn Record will be consulted each turn, but the Weather Effects only rarely. The Casualty Tracks and the Reorganization Displays will grow in importance from turn to turn.

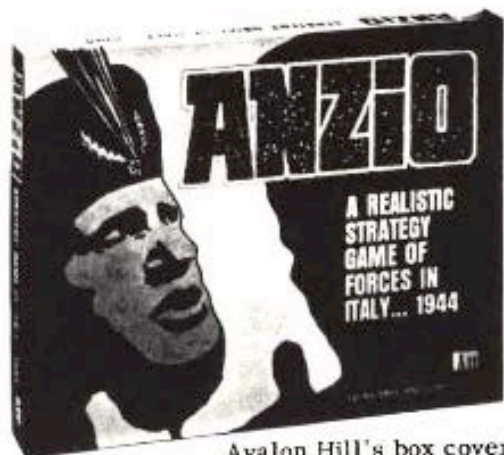
If Looks Could Kill Dept.

Redmond Simonsen, a graduate of Cooper Union and an artist and illustrator by profession, has done some recent work on Avalon Hill game packaging. He did not, obviously, have anything to do with ANZIO's.

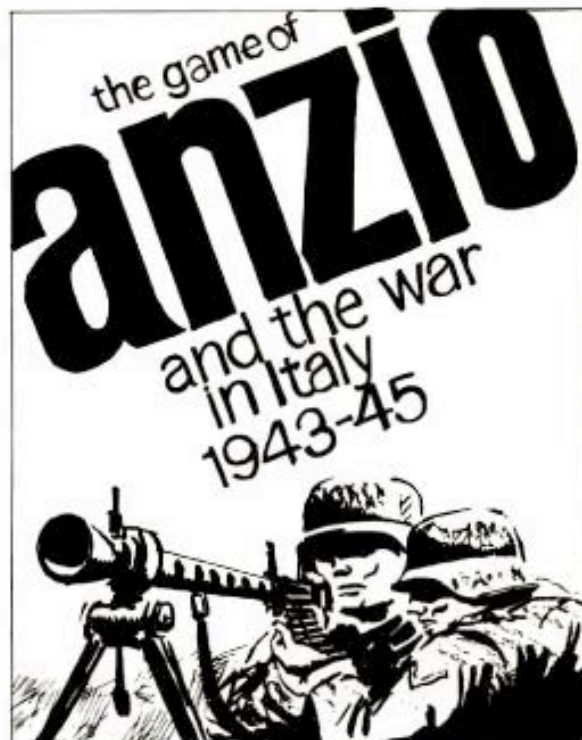
There's one thing every wargamer can do to improve the box-cover art on his copy of ANZIO: spray it with three or four coats of white paint and do it over. Don't let the fact that you may not be a professional artist stop you – it didn't stop Avalon Hill. One of the sure things in life, along with death and taxes, is the sheer mind-bending awfulness of the box-art in question. Avalon Hill has graced its packages with losing designs before this (e.g., BLITZ, Battle of the Bulge) but without a doubt this latest abortion is a shining triumph of vulgarity without peer.

Not only are the colors ghastly, the design crude and the treatment heavy-handed but the "concept" is so irrelevant as to be laughable. Whatever possessed AH to use Mussolini as the primary image will forever be beyond our understanding. (Historical Aside to Avalon Hill: Mussolini was out of power almost two months before the Allies invaded.)

Of course you can't tell a game by its cover, but you can and do sell a game by its cover. AH will never know the full sales potential of this not-so-bad game because its package will be such a negative influence. Accompanying this article is a rough sketch of an alternate cover for ANZIO. It is simply an "off-the-top-of-my-head" idea. But the elements of impact and clean design are there. Wouldn't you rather look at that than at the original ANZIO cover everytime you take the game out



Avalon Hill's box cover for their ANZIO game. They won't admit who did it...



Proposed alternative box cover design for Avalon Hill's game of ANZIO (finished design would be in color, the above is only a preliminary sketch).

to play? Wouldn't someone new to wargaming rather buy a game that looks like that as opposed to one with a sloppy portrait of Mussolini inanely conforming to a dubious map of Italy? Really!

Alas, once one opens the horrible box all his visual trials are not over! The mapboard has to have been drawn with only one possible implement: a banana dipped in diesel-oil. French curves, mapping pens and draftsmen's tapes do exist Avalon Hill! Really! Other hints: select your map and counter colors in a room with the lights on so you'll be able to see that distinguishably different colors are possible with four-color process. Also, when you say "terrain-changes never coincide with hex-sides" let your mapmaker in on it.

Of course, the OA cards are visual delights and models of graphic organization (Ho Ho!). After several thousand years of reading left-to-right, Western Man is presented with the ANZIO TRC cleverly designed to read right-to-left just to keep us on our toes – and what history fan wouldn't be charmed by the backward swastikas on said TRC.

We don't actually expect The Avalon Hill Company to commission Andrew Wyeth to execute their box-art or employ professional cartographers for their map-work. We just expect a little sensitivity, a little common-sense organization and a little taste.



5. The Rules Folders. Necessarily, the rules will be consulted prior to play and during play until the game is mastered. OSG put a lot of effort into the “Simonized” rules (*see “Game Folders,” below*). Folks will also spend a lot of time with the scenario information. We have tried to present this in the most useful form. We like to supplement the game components with a pdf, available online for free download, that uses unit pictures to illustrate the set-ups.

6. Finally, the Playing Cards are consulted every turn for a moment of quick reference.

The components of *LNB* were designed to fit together harmoniously, so that they can be used without getting in the way (the “fiddle factor”). The less you notice them, the better they're doing their job.

The great Ardennes expert Danny Parker once wrote, quoting a Buddhist sutra, “Do each thing so that no trace of the self remains.” Well, that is the goal. As Redmond himself put it, “The better the graphic design, the more likely it will *not be noticed*. Since, in game design, the overriding mission of the graphic designer is to communicate the substance of the game to the user, heavy-handed or flashy images that call attention to themselves (rather than their message) are actually detrimental.”

With that as our prime directive, then, our physical systems designers went about to create a product that—we hope—would gain Redmond’s (perhaps stinting) approval.



I. THE GAME BOX

The Front cover illustrations set the tone for everything that follows. On the box back, it is probably best when possible to include a picture of the game components. However, given our production lead times, this is not possible for OSG as the box goes into production first. Instead, we simply list the components and illustrate with a theater map to show where our battles took place and how they relate to the overall course of the war.

II. THE COUNTERS

Colors have their own symbolism. There are those who believe that the color of the counter should reflect the uniform color. Probably everyone's uniforms were brown after a few weeks on campaign.

Exact uniform colors could confuse the players. French cavalry could be blue, green, or red; Prussians white, orange, blue, green or red. The French and Prussian infantry uniforms were almost exactly the same!

HEIRARCHY OF INFORMATION

Given the limits of the process, the graphic designer must strive to produce the most useful counter image. Counters should be designed with an information hierarchy in mind. This is simply a categorization of items to be displayed on the counter according to their relative importance:

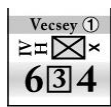
1. Who owns the counter?
2. What type of counter is it?
3. What is the primary value(s) of the counter?
4. What historical or functional information not included in the above categories is necessary for the play of the game?
5. What historical information not included in the categories above is desirable to display on the counter even though the information is not functionally necessary?

Another basic question that the designer must answer is: what is the information load of the counter and is it appropriate to the game system? Traditionally, the designer attempts to put as much useful information as possible on the counter face. —RAS

Redmond's ideas are utilitarian and they work. RAS was the first writer on graphic design

in wargaming (*If Looks Could Kill*). He wrote the first practical manual for wargame graphics. His principles are capable of unlimited permutation. On the other hand, Redmond had his own personal style, a signature of his personality, tending toward asceticism. One can apply the above principles without imitating Redmond's style. The *TLNB* style is about half-way between the spare style of RAS and fully-fledged uniform style, complete with pelisse and buttons.

The *TLNB* counters include 14 different data points, starting with number 1 in the list above. They have reached a maximum where trying to include anything else would reduce their utility and might cause difficulties for the player.



Let's compare the counters in two quadrigames, *Napoleon at War* (*SPI*, 1975, left) and *The Last Success* (center). RAS's minimalist counters contain five pieces of data each, four of which are necessary for play: ownership/nationality, unit type, combat strength, and movement allowance. The designation is strictly informational. The information hierarchy is three tiers deep: First comes ownership/nationality, shown by color. Next come type, strength, and MA at pretty much the same level of prominence. The designation, at the bottom of the hierarchy, is in small type. Each counter uses only black plus one color.

The *TLNB* counters are colorful and more highly decorated. But the colors are functional, showing ownership/nationality and higher formation, while the Initiative box color indicates the battle the counter belongs in. On the leader counters (above right), color shows side/nationality, command/formation, and whether the leader is a Commander. The combat units and vedettes have the following data: side/nationality, unit name, size and type, combat strength, movement allowance, initiative, higher formation, division (sometimes), number of vedettes (if any), unit leader's name, and size/echelon. All of this information is necessary for play except for size/echelon and unit leader's name. Higher formation is shown twice, by the

colored stripe and by letters or numbers in the designation; the stripe is higher up the information hierarchy and easier to scan for. The backs of units and leaders either show the same kinds of information or show side/nationality only. What Edward Tufte calls the data:ink ratio on these counters is very high. Almost all of the ink conveys necessary or at least historically interesting data. The only decorative ink is in the national flag symbols and the leader portraits and both of these help with identification.

The information hierarchy begins with ownership/nationality first. Formation, unit type, and ratings are the second tier, and then everything else. We need to know the first-tier info every time we use a unit, while division membership matters only for stacking. The most prominent features on the counters are the ones we need to scan for and use most often.

The markers have more decoration and a lower data-ink ratio, since each provides only one piece of data (front and back).

So the more-densely packed *TLNB* counters actually adhere to Redmond's principles: 1) Use colors, typography, and symbols to convey information. 2) Follow an information hierarchy that conforms to how the players use that information during play. 3) Include decoration for historical flavor so long as it doesn't interfere with the data's clarity.

While the counters from these two games are extremely different in density of information, both actualize RAS's design guidelines. The visual representation of the multinational, polyglot composition of Napoleon's troops at Abensberg is not strictly necessary for play, but effective in conveying a bit of history. For reasons of playability, however, we would not sacrifice a necessary element for something merely cool.

The Last Success has one Guard cavalry brigade that has vedettes from France and Poland. Perhaps that was working against the prime directive. Since it is only one brigade, though, it will not take up too much mental space, and passes into the "kind of cool" category.

It all comes down to the prime directive: Don't leave any doubt about the provenance of a unit. If you do that, most gamers will not persevere. There are many games that people admire but do not play.

MAPS

Here is a checklist that Redmond wrote—in his inimitable style—reminding the graphic designer to show the reinforcement entry hexes, and maintain the hierarchy of importance (so that the most important terrain is the most visible).

REDMOND ON MAPS

1. Can the basic set-up be printed on the map using unit-pictures or codes?
2. Can the victory conditions be expressed on the map by coding the cities or sites that may be the objectives?
3. Would it be useful to code entry and exit hexes or reinforcement sites?
4. Are there any seasonal/weather changes that can be displayed on the map without interfering with the basic terrain?
5. Are there any rules, other than victory conditions, that make some terrain feature or site important enough to warrant a graphic emphasis?
6. If the game involves the production of units, are there any values or devices that can be built into the map to aid the player?
7. If the sketch map indicates more than one terrain feature in a hex, which takes precedence (and can the map be rationalized so that there is only one feature per hex)?
8. Are there any superfluous terrain features on the map or are there any redundant features that can be eliminated to clarify the actual, operative terrain analysis?
9. What are the effects of the various features? Is there a natural hierarchy that can be expressed graphically?
10. Are there any games in print which use a similar or identical terrain system? How well does that prior system serve the present need?

One thing Redmond fought against was decoration for its own sake, and we have upheld this principle as well in *The Library of Napoleonic Battles*: form follows function.

Is there a natural hierarchy that can be

expressed graphically? The maps lead your eye to the important places. Roads and rivers stand out from across the room. You learn about the strategy of the campaign even by a quick glance at the map. Having a hierarchy of terrain means that the important points shine out, not an overall sameness.

MAP SYMBOLOGY

The graphic designer must make the proper choice of colors and symbology to create a map which will have high utility for the player and yet be pleasing to the eye.

The graphic designer has available to him a range of choices as to how to convey a given type of terrain or map element. These divide into categories which I'll now list in order of their recognition value (i.e., the ease with which the average person senses the presence and meaning of the graphic element).

- 1. Color and tone**
- 2. Shape and pattern**
- 3. Symbol**
- 4. Typography and outline**
- 5. Position**

What this means is that those elements most essential to the interpretation of the map should be represented by change of field color—since humans with normal eyesight most easily recognize differences in color.

There are limits to the application of color. *The more colorful a map is the harder it is to read in an overall sense: the patchwork quilt of a multi-colored map can be confusing to the eye and tiresome to look at for long periods of time.*—RAS

This is an important principle of Redmond's design style that cannot be overstated.

Pure, bright or very strong colors have loud, unbearable effects when they stand unrelieved over large areas adjacent to each other, but extraordinary effect can be achieved when they are used sparingly on or between muted

background tones.

"I've chosen to print almost all SPI maps on a paper-color called Sandstone—this color automatically harmonizes the ink colors printed on it and also reduces the glare problem. Incidentally, it's a basic principle of mine that no map should ever have a white field. The most common mistake in the use of color on wargame maps is to make the colors too harsh and bright and to surround them with large expanses of white paper."—RAS

The similarities between the maps in *The Last Success* and *Napoleon's Last Battles* are striking. The NLB maps are good-looking and functional, and the same goes for the TLS maps. Our three maps for *The Last Success*, large and subdued, emphasize the roads, cities, and rivers. The counters stand out as spots of color. When your eye takes in the whole map with deployed units, it's easy to see the current shape of the campaign.



Looking back over the list of OSG games, the only problem I can recall are the *swash* font for town names in *1806: Rossbach Avenged*. Compare that with the typographic and cartographic correctness of the town names in *The Habit of Victory*—Roman type has greater legibility. The easiest font to read on any related map might be the font used for the *Struggle of Nations* map.

When it comes to harmonizing the colors on a game map, we have to understand the way our eyes and brain interpret color information. Our eyes evolved to work well in the natural environment with blue, green, and earth tones perceived as harmonious. We do not use red to depict woods (unless in October). Our eyes grow

tired of looking at maps with a lot of red on them. The Human eye evolved in nature, and is designed to see the colors of nature best; seeing too much red creates stress. We use the actual colors of nature to represent natural terrain. Our colors automatically harmonize the map.

If we use the colors provided by nature to depict natural phenomena, the maps will automatically be easy on the eye, and in addition the coloring will immediately inform us of what type of terrain we are looking at. There will be no need for a terrain key (except for the color blind).

Edward Tufte says about this: "What palette of colors should we choose to represent and illuminate information? A grand strategy is to use colors found in nature, especially those on the lighter side, such as blues, yellows, and grays of sky and shadow. Nature's colors are familiar and coherent, possessing a widely accepted harmony to the human eye—and their source has a certain definitive authority."

We should strive to make our maps appear similar to how the earth looks from a few thousand feet above the ground, in a simplified way that clarifies the terrain relationships.

One aspect of map design that Redmond doesn't speak about, a very deep discussion, more an art than a science, is how you translate a normal topographic map into a hex map. This means you have to reduce 360° of reality down to **one** hex type and **six** hexside types per location. As you can imagine, such a reduction entails a huge amount of abstraction.

If you take a walk on a Napoleonic battlefield, no matter how hard you look, you cannot tell the exact line where a forest starts. There are no lines in nature. Yet we have only lines and colors to depict it. There is no rule for this; it requires judgment, and understanding of the effects of terrain.

For instance, the effect of woods was different for Prussian troops than it was for the French in 1806. The Prussians fought in the open and when they entered the woods, their unit cohesion was gone. The French were trained to move through the woods with ease. For *1806 Rossbach* we tried making woods a hexside type rather than a hex terrain.

We applied these processes to all aspects of *LNB*. The art direction is intended to be evocative of Napoleonic warfare. The rules and

charts are not cluttered with secondary or tertiary little bits with everything just "thrown in" and covered by a die roll. There is a strong focus. Everything flows together into a coherent narrative/whole.

One objection to *LNB* maps is the use of dotted lines to render the trails. No one has yet developed a simple graphic that gives the feel of tracks from 10,000 feet. You have to capture the thin strands of parallel wagon ruts, which sometimes come together and sometimes go awry. If lots of wagons cut the intersections then you see them becoming a big mess—the effect you might get with a stretched-out piece of steel-wool, inked, and stamped onto the map. In a case like that, using a dotted line is simpler. This is an aspect of design that is still evolving.

The period feel of old maps can also convey a sense of the era. When the first color maps started to be produced in the early 20th century, their use of color was very schematic: a blob of green for the woods, brown hash-marks for the escarpment. It may not evoke woods, but it does evoke the research materials we consulted. Simplification is a necessary part of development.

IV. THE PLAYER AIDS

Here there is plenty of room for improvement. Mark Hinkle showed us how with *Sun of Austerlitz*. In *The Last Success* the Turn Record Cards are o.k., but the Initial Set-ups needed more work. With Napoleon at Leipzig we added GIANT page numbers at the bottom and coat of arms to each one for distinctiveness.

V. THE RULES FOLDERS

When I first came to work at SPI in the mid-70's there was a sign hanging on the wall of my office. It was put there by my predecessor as Managing Editor. It comes from Antoine de Saint-Exupery: "*A writer knows he has achieved perfection not when there is nothing left to add, but when there is nothing left to take away.*"

Following this dictum, we reworked the rules to reduce them to the minimum. Each rule is honed-down so that there is nothing left to take

away. Unavoidably players may have to read and re-read some rules many times, and brevity is the key to clarity.

We spent most of a year working on the Standard Rules Folder for this entire Library of Battles, working the rules over more than most wargames can afford, so that we would have one and only one fairly-set booklet for the whole series.

We were lucky to have Mark Simonitch put his hand to the rules folder, adding illustrations to clarify special aspects of the game, re-writing certain passages and reorganizing the entire booklet. Mark gave his approval: "After deciphering the rules I began to like the system—the combat system and table is especially good." That is high praise considering the source. The Combat table is similar to the original, although we have added new bombardment and cavalry charge tables. Overall, the combat system with its many "retreat" results (now up to Dr4) allows for the kind of back-and-forth, seesaw battles that typified Napoleonic warfare. One big change to the Combat Results Table is a new results category called "Shock," an idea we stole from Mark's game *Ardennes '44*.

The Historical narratives included with each game in *The Library of Napoleonic Battles* provide the political background, a description of the armies and their leaders, the approach to battle, and the fighting on the day of battle. This fulfills several functions:

1. It explains the importance of each battle, what each side was trying to achieve and what was known of the enemy prior to the battles.
2. It provides the information from which our games were derived, our understanding of the situation and the results of our research.
3. It helps the player understand the game better, to make sense of sometimes obscure rules and to help him answer any questions about the rules and set-ups (and that saves us the staff time of answering questions).
4. It immerses the players into the situation, providing them with the motivation to get their forces moving in the right direction.
5. It provides the basis for solitaire study of the situation.

VI. THE CARDS

We introduced cards to provide the special kind of uncertainty that is a signature theme of Napoleonic military history. The lack of knowledge about the enemy's whereabouts was a key element in the unfolding of every Napoleonic campaign. Sometimes information you relied upon turned out to be false. Napoleon evolved his *Batallion Carée* formation so that he could maneuver without having to know the enemy's exact location. This formation gave him a decided advantage over his opponents with their linear formations, vulnerable to flank attacks. You may plan your strategy around an Alternate Reinforcement card in your hand, not anticipating that your opponent has the rare "cancel" or "delay" card.

The cards provide more than a hidden reinforcement schedule. They present small rules that do not have to be remembered. Many cards in *TLNB* allow you to break the normal rules of the game.

Graphically, the *TLNB* cards have the following elements:

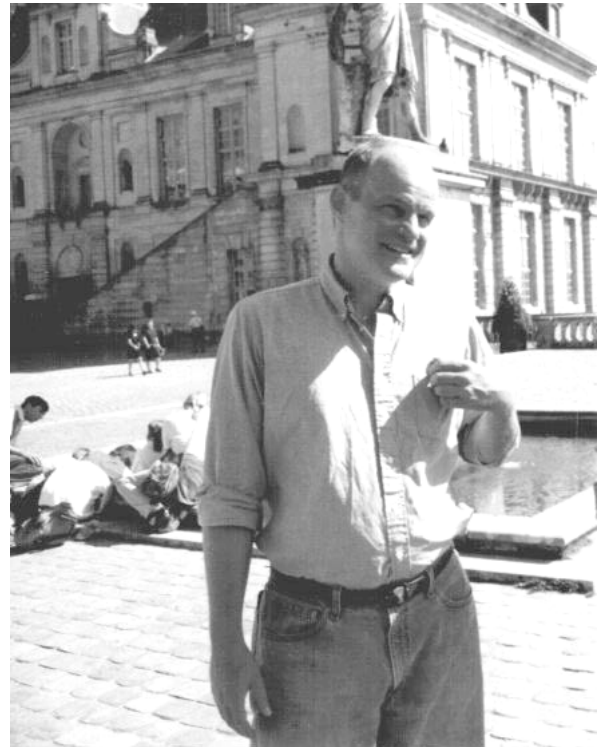
1. The Front face, indicating the player/ownership.
2. The Card Title and Card Number
3. Illustration (if any)
4. Card Type and Icon
5. Movement Allowance
6. VPs gained or lost for play
7. Quantity in Deck
8. The Text of the Instructions
9. Footer, including unique i.d.

In effect, the cards are special rules taken out of the rules folder. The information—Movement, Victory, and Event—are all related to create a vivid picture of a special occurrence.

CONCLUSION

We have enjoyed a lifetime of practice to evolve our techniques in Graphic Systems Design to insure that *The Last Success* and the other *Library of Napoleonic Battles* games will be played for many years to come.

EDITORIAL (Continued from page 2)



Zucker at the Fontainebleau Palace

UNDERSTANDING SYSTEMS

This idea of holism is inherent in the concept of a "system." A collection of great new ideas is NOT a system!

A system is a collection of guiding principles, concepts, rules, and components that interact to function purposefully as a whole.

A working game IS a system, even if the interrelationship of elements is not immediately apparent upon reading the rules, but in fact may take several playings to fully comprehend.

A Holistic approach supplies the critical factor in game design. When crafting a rule, that rule must fit within the overall design. In this way, players feel the limits of the entire system. A good designer constantly guards against allowing ideas to grow without bounds, and when that "design limit" is reached, he will take a walk "in the woods," to see the overall effect to be achieved, and then come back and consolidate the game's parts and combine rules accordingly.

Combat in The Library of Napoleonic Battles

Kevin Zucker

The first thing a game board must do is define the positioning of the playing pieces. Any geometry that allows this will limit the ability of a game to accurately represent combat. Whatever kind of map-plotting system is employed there will be a certain amount of gaming-the-geometry. By and large the hexagon is used, of course, because it is the geometrical figure with the greatest number of sides that can still tile the plain.

Hexagons can create quite unrealistic simplifications, but there is no better geometrical shape available. One can dispense with hexagons, but every alternative solution has its own drawbacks.

It is good to remember how distorted a war-game map can be. The rivers get shoved this way and that and their junctions are difficult to render at 60° angles. Secondly, the idea that any hex is entirely woods, or entirely farm fields, while necessary for game terms, is not consistent with reality. A "clear hex" also has tracks of some kind, obstacles of some kind. Instead of the real world with 360° of variability, there are six hexsides and those six alone must represent how it will be for troops in that hex. This distortion has the possibility to derange the relationships between hills, woods, rivers and towns.

It helps me to design the games if I remember that there aren't any actual hexagons on the battlefield. In the real event I am trying to portray there is no such thing as two units "stacking," and a unit can morph into an untold number of shapes that flow over the hexside. The locating of a given unit "in" a given hex is merely a convention to make the game possible to play at all.

The challenge is to look at a map printed with hexagons and yet see the reality behind the grid.

In the Campaigns of Napoleon system you have 2-mile hexes containing corps that could stretch for 10 miles on a road. In that game, the hex occupied by Marshal Ney's Corps is the one hex all his forces *would* concentrate upon if the enemy should be met.

It is exactly the same with *TLNB*. Two units that are stacked should be visualized with the second brigade actually *behind* the first—"stacking" represents "echelon formation."

The regiment (or battalion) was the tactical maneuver unit par excellence on the battlefield. Brigade-level maneuvers were somewhat unusual because they required extra practice during training. At the Battle of Wagram, when it was found necessary to employ an entire division, the men had to be sent into combat in an unmilitary deployment that led to chaos.

Even though *TLNB* is not a tactical game, I am very aware of how tactics employed can shape the rules. The net effect is a game that accurately shows the way a front line can ebb and flow from hour to hour.

The image of a long continuous front line may not be an entirely false image, but it is generally inappropriate to the Napoleonic battlefield. In most battles, there was plenty of space between the left-hand brigade and the right-hand brigade. The gaps—and there were also gaps between the regiments, which we cannot show at this scale—were filled with a few cannon.

The French Army typically would begin an engagement with, say, one light regiment in contact, followed by the line regiment(s) of the same brigade; behind which would be forming one or more brigades of that division in reserve. But since the tactical employment of regiments is not appropriate to our scale of 525 yards, some of this is happening invisibly to the gamer's eye.

Combat Results

Brigade-sized units were employed tactically so that they could stay in combat for a long time, taking piecemeal losses without a significant reduction in combat power.

Tactically, a brigade was a very large unit to maneuver. The total manpower of a unit of this magnitude was engaged piecemeal, usually not all at once (except in desperate situations). A Division might only put one (or two) of its 3 brigades into the forward half of the hex: that brigade would start with only one (or two) regiments engaged (usually the light infantry). In this way, although casualties are taking place throughout the battle, the manpower in contact remains constant (changing only gradually) as

one regiment is pulled out and another replaces it.

A striking feature of Napoleonic battles is the ping-pong effect of individual regiments bashing each other out of a town, or across a bridge, only to be pushed back by a fresh enemy regiment in their turn. That is a (slow) attrition-type battle, but attrition doesn't have any effect on combat power engaged because troops are constantly being fed in from the reserve, and this is all happening below the scale of the game's (brigade-sized) units.

When a unit has no more reserves (all its regiments having been committed or used up) it becomes very brittle, and either one side or the other will break first. Then, if the pressure of 'shock' combat is applied, it cannot continue to sustain losses and occupy its ground.

Brigade-sized units could stay in combat with a constant strength on the front line for a whole battle. At Jena, Lannes' corps had one regiment, the 17th Light, of Suchet's Division, and the 21st Light of Gazan's, doing most of the fighting at the opening of the battle (see *Special Study Nr. 5*, page 40). When those regiments were exhausted they were withdrawn and replaced.

1. At 6:30 A.M. the 17th Light advanced into the fog. For an hour fire was exchanged with the Prussians who were not visible, both sides suffering a lot of casualties.

2. About 9 A.M. after a bitter struggle, the 17th Light took the wood of Closewitz as the fog was lifting.

3. By 9:30 A.M. the regiment, now low on ammunition and exhausted, was pulling out of the fight (UAR-box).

The 17th Light, the spearhead unit, lost 550 men (one whole Strength Point), and the 21st Light to its left lost 330. The 17th Line comprised one brigade, Claparede's, and it started the battle with a strength of 1990 men. The 21st Light was also about 1900 men.

In game terms, you might see Claparede's unit as having been "eliminated" as it pulls out of the front line, only to be reorganized at a slightly lower strength.

At Eylau, where both sides lost in excess of 24,000 men, very few regiments (to say nothing of brigade sized units) were "destroyed." The 14th and 44th Line in Augereau's corps, a few

others. Yet, with all that, both sides maintained a solid front line (except for the gap in the French lines after Augereau's failed attack).

The stacked brigades should be envisioned as standing one behind the other—not side by side—because only one brigade was engaged at a time. Plenty of reserves were kept as the divisions deployed regiments in-depth, in checkerboard fashion. Regiments and brigades were kept separate from one another so that they could maneuver as distinct parade units.

In order to maintain control of a regiment it had to be able to maneuver around, which means normally there would be a space equal to the footprint of a regiment on all its four sides.

Why should a line of solid units be less effective than a line of alternating stacks?

If only one brigade is engaging at a time, why not just count the strength of the lead brigade, and not count the other units in a stack at all? The reason is because another brigade can move up and take over, and that can happen within the time span of an hour's turn.

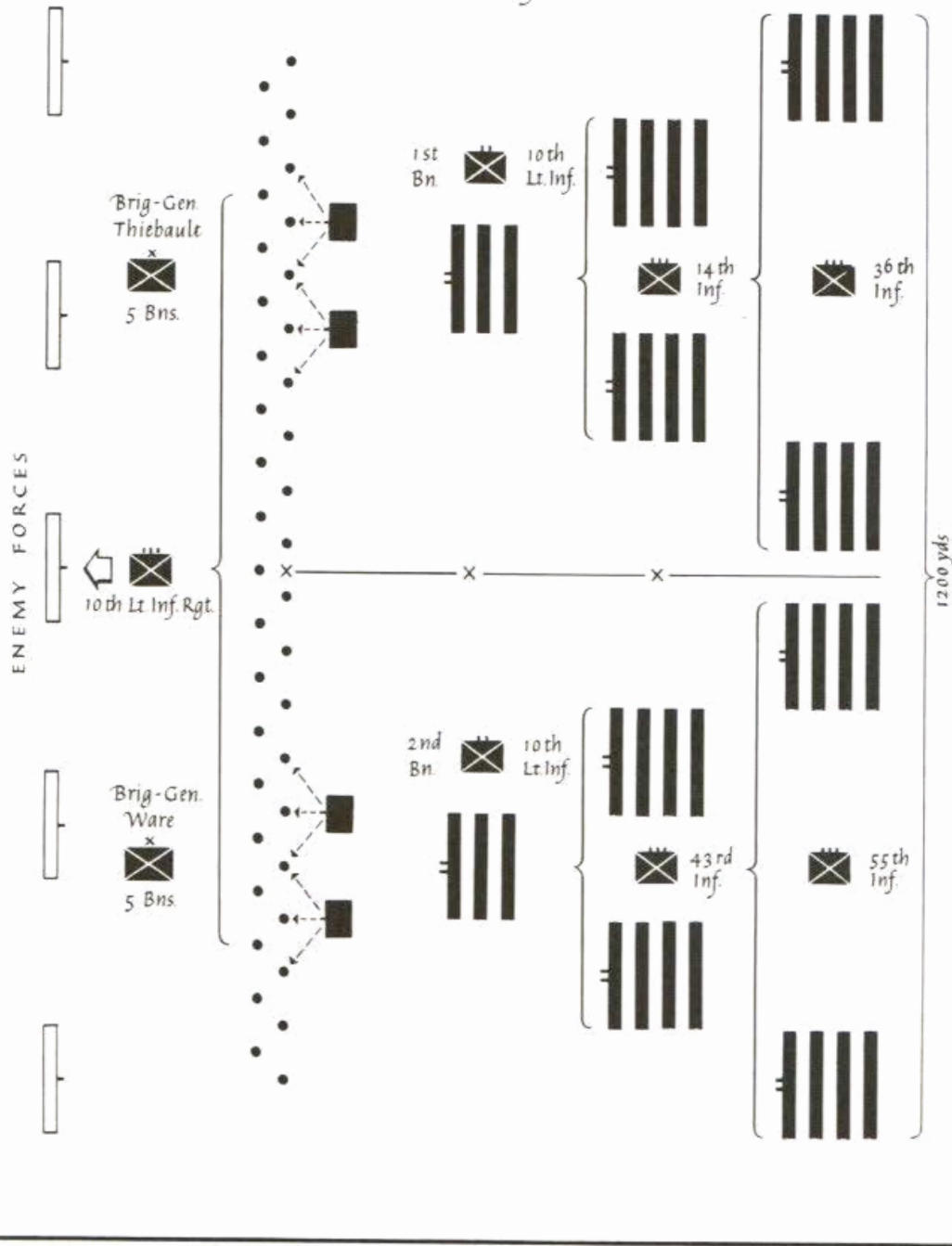
The image (next page) shows St. Hilaire's deployment at Austerlitz. The illustration is from Chandler's "Campaigns of Napoleon," published 47 years ago. Here he calls it the 'broad-arrow' formation. The accompanying text offers this description:

"If there were sufficient troops available, the French would often draw up their battalion columns in two checkerboard lines, placing the second line far enough back to be outside effective musketry range and with sufficient intervals to permit the cavalry and guns to weave their way toward the front or the flank. Such a tactical system was highly flexible and was governed by no hard and fast rules; each operation was uniquely planned according to the nature of the ground to be covered and the type of mission to be fulfilled. Thus at Austerlitz, St. Hilaire's division attacked the Pratzen heights behind the customary skirmisher screen in two "broad arrow" brigade formations in order to exploit the possibilities offered by adjacent gullies running parallel to the line of advance." (p. 346) If you dig in to the historical record you will see this type of "stacked" formation employed time and again.

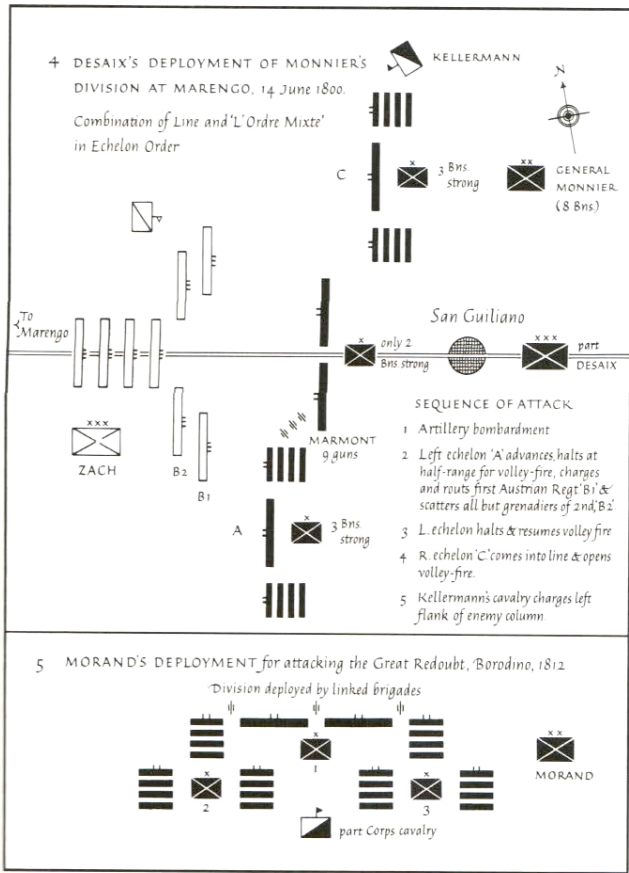
3

ST. HILAIRE'S DIVISION  AT AUSTERLITZ

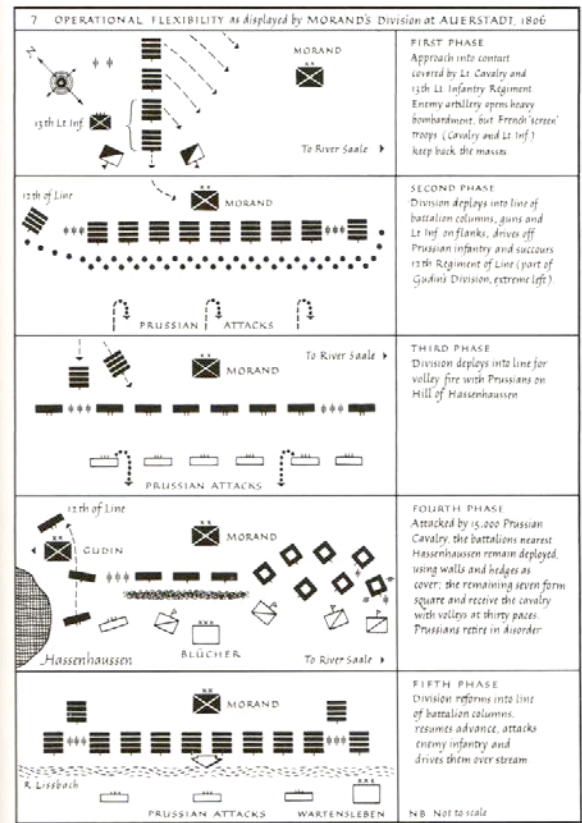
Two brigades in 'broad-arrow' formation,
each battalion in 'column of divisions'



The next image shows Desaix's deployment at Marengo and Morand's Division at Borodino. Both of these are a modified checkerboard pattern with some units in line ('l'ordre mixte')



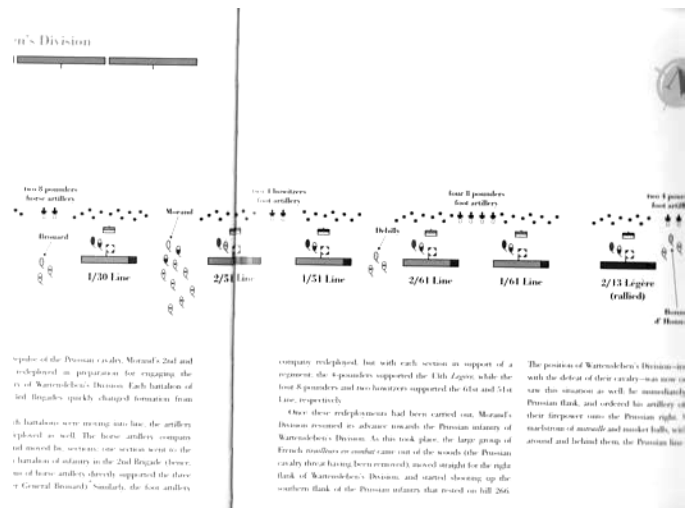
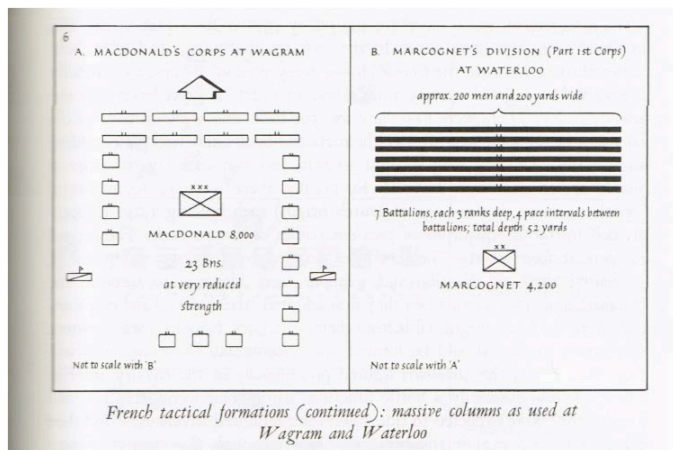
The first five images (below) give the general progression over time but it is not as detailed as the second image, **Phase 4 - Morand's 2nd Redeployment** (from "Napoleon's Finest" at bottom), which shows more space between units.



French tactical formations (concluded): successive formations adopted by Morand's division at Auerstadt

MASS COLUMNS

You can see Macdonald's Corps at Wagram (it is the size of a division), and Marcognet's Division at Waterloo. These mass columns were for poorly-trained troops and were not notably successful.



Morand's Redeployment at Auerstädt

The sketch shows one of Davout's III Corps divisions in attack formation. The 13th Light regiment (the sole regiment of d'Honniers Brigade) is actually leading the attack. At the top of the page (you cannot see it because it got snipped) is the 1st battalion of the 13th Light deployed in line.

Behind d'Honniers is Brigade de Billy (51st and 61st Line), and in the back is Brouard's Brigade (17th and 30th). [The 1/61 is to the right of the four 8 pounders. The 2nd battalion of the 17th was left to guard the bridge at Kösen.]

Overall, the deployed division's depth equals its frontage. In game terms, this is what is called a "stack." Notice the checkerboard formation with guns in the gaps.

The whole point to this kind of deployment was to give the division an ability to stay engaged for a long time without breaking. When units to the front take losses, they are replaced by the reserves coming up from the rear. The divisions' firepower does **not** gradually get reduced each time the CRT is consulted.

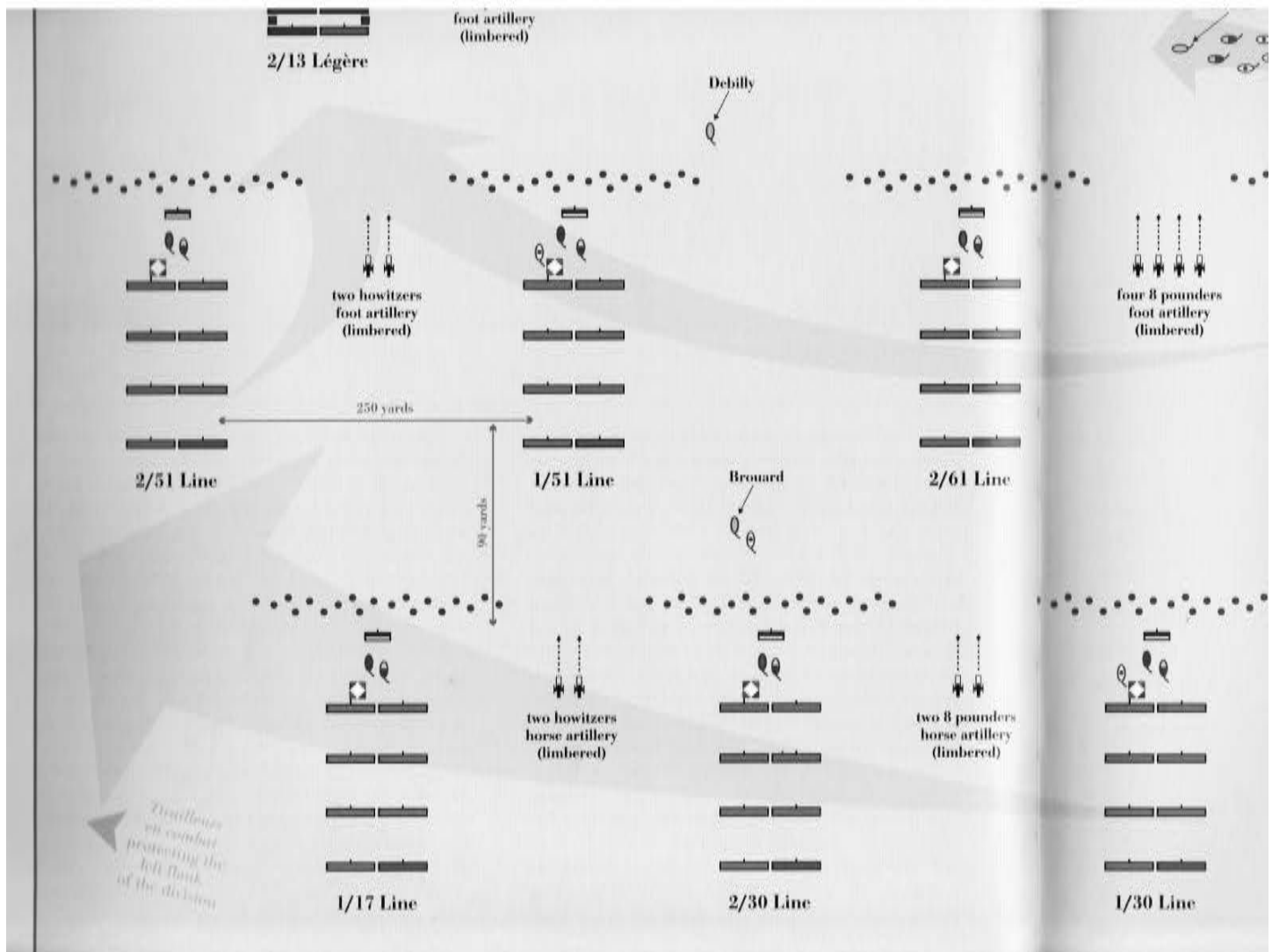


Illustration from *Napoleon's Finest*, Journal of Davout's III Corps, from Military History Press

For me the point of Combat is to find out who's still standing. The main virtue of this game is as a Grand Tactical exploration, not to show tactics. Tactical evolutions were conducted mostly at the regiment/battalion level.

The TLNB combat system is straightforward and not overly time consuming. It has another virtue, as it produces the battlefield developments I want. The progress of the battle and the shaping of the front, the back-and-forth nature of combat, is simulated nicely.

The diagrams from *Napoleon's Finest* have arrows showing distances. The image on page 17, "Phase 4," has an arrow showing each of the battalions taking 175 yards with about an equal space between battalions (i.e., every-other hex). The ones from Chandler are schematic and also a bit misleading, although highly useful too.

Looking at "Phase 4" a little more, you could fit two battalions in line at 175 yards each, and then add one equivalent space between them, to fit exactly inside a hex of TLNB ($175+175+175=525$ yards). Then the next hex might have one battalion with empty space both to its left and right.

The design intent has always been to take the focus *off* of combat and tactics, in order to focus on the operational level and grand-tactics.

Combat, after all, is only one of the skills necessary for the army commander. I am well aware that a certain chorus of voices demands greater and greater detail in the workings of combat regardless of playability.

The alternating-hex defense and defending along- versus against-the-grain in games like *Napoleon at Waterloo* with locking ZOCs, obligatory combat, and elimination by retreat into an enemy ZOC. Those observations apply to the whole N@W/NLB family of games. But I don't think either the "invulnerable" empty hex or the elimination of surrounded units is a big deal at all.

All rules are abstractions. Within their limits, these do a decent job of representing events below the player's threshold of control. Elimination by ZOC-surround makes more sense in a Napoleonic battle game, where it represents turning the other side's flank, or threatening its rear.

The obligation to attack all engaged units makes for a tradeoff between the solid line of units and the alternating-hex defense. The terrain where the defenders set up, the strengths of the defending stacks, and the rough balance of forces between the local attackers and defenders all affect decisions about defensive posture. Clearing defenders from a given hex is never (hardly ever?) a sure thing. Besides, the hidden-unit rules mean that attackers often cannot optimize their combat strength distribution.

Now with the increased detail in the System rules, in particular the increased stacking, I'm satisfied that the unattackable empty hex, elimination of surrounded units, and the attacker's ability to choose the order of combat resolutions do no harm at the chosen level of the simulation. From turn to turn the ebb and flow of the front line has the right feel.

One interesting characteristic I have noticed regarding the alternating hex defense.... When it gets attacked, the attacker's forces are usually bunched up in every hex. This make him vulnarble to the counter-attack, which could be sequenced to trap some of attackers units. In turn the defending side now may have bunched his units too...this results in a sequence of bloody combats that can swing back and forth until one side (usually the side without reserves) has to disengage.... When I stand back and look at this overall result...it feels very correct to me.

In most readings on Napoleonic history, whether at the tactical or operational level, there is usually one side that is motivated and active and one side that is more or less waiting to see what happens. Military history seems to confirm a sense of one side and then the other taking the initiative. That may be an artifact of language in general, since a narrative has to handle events one at a time. However, I have come to see the two sequential player turns as representing the swing of the pendulum as there is a physical loss of energy in any initiative. If you look at some of the battle narratives you can see how one side seizes the initiative and then gradually loses it.

Perhaps the best example comes about when the two sides are unaware of each others presence.

FM 100-5 : The Meeting Engagement:

"The desired result of the movement to contact is to

find the enemy. When this happens, commanders fight a meeting engagement. To maintain their freedom of action once they make contact (essential to maintaining the initiative), commanders usually lead with a self-contained force that locates and fixes the enemy."

A great example of a Napoleonic Meeting engagement occurred at the Battle of the Katzbach. In that situation neither side was expecting to encounter the enemy and the forces of both sides were in motion when they collided. This is naturally an opportunity for chaos to break out, and the impact will strike one side harder than the other. In that moment of collision, the side that maintains their equilibrium and flexibility will prevail. At the Katzbach, unfortunately for the French, the impact came just as their troops were crossing the river and attempting to negotiate a narrow and muddy slope with their guns.

One of the key principles of warfare is that when opposing units get next to each other, they influence each other. Why? Because, merely by its existence, a unit projects force into the space around it. When encountering the enemy, they can't just ignore them and move on. They must either:

- move out of range of the blocking unit
- delegate part of their force to interfere with the blocker's ability to project force
- close and attack

Hex-based wargames simulate the projection of force via the Zone of Control (ZOC).

A locking ZOC is like a bear trap. It is most often used in Napoleonic and American Civil War simulations. The ZOC extends into the six hexes surrounding the unit. If an enemy moves adjacent, both units are stuck there—neither can move until one or the other unit is destroyed.

This portrays the rigidity and superior firepower of 18th through 19th Century units. Once Napoleon tells the Old Guard to charge, the only way he can move the unit is if it destroys what it is attacking. During this era, to retreat could easily result in the destruction of the unit—you just don't turn your backs on an enemy holding muskets or rifles. If you do, you may say "la Garde recule!" and lose the battle.

A locking ZOC is also used in some operational-level simulations of WWII or modern tank

warfare, where the same conditions of "no exit" apply.

A fluid ZOC hinders the movement of opposing units, without forcing them to hold in place. If a unit could ordinarily move 4 hexes in one turn, then it would be slowed moving adjacent to an enemy unit, and only move 2 hexes. A unit closing with the enemy needs to pay attention to an enemy unit, and focus on remaining in good order.

In most games with locking ZOCs, there is a rule stating that in combat, the defending unit may not retreat away from the attack into hex controlled by another locking ZOC. In these games, the primary tactic is to surround or enfilade the defender, and then apply sufficient force to cause a retreat. Since the defender cannot retreat into a ZOC, it is eliminated instead. This is a pretty accurate reproduction of contemporary doctrine.

An intermediate form of ZOC is the "semi-locking ZOC." It is similar to the locking ZOC, in that a unit that moves adjacent to an enemy unit must stop moving. However, the next turn, it is able to retreat in good order with no penalty—usually, as long as it does not move into another ZOC.

Not all units have zones of control. For example, an infantry platoon with no anti-tank weapons is no threat to a tank, and will not exert a ZOC on it. However, the tank will most definitely have a locking ZOC on the platoon, causing them to sit very still...

This principle of organizing military formations that could bear much stress and remain "on the board," was an innovation of Frederick's: the all-arms unit. The French Corps d'Armée was designed to be able to hold a position against much-superior forces for 24 hours. Permanent Divisions were also innovations by France. It was only shortly before the 1806 campaign that Prussia adopted the French system of organizing troops into divisions rather than temporary brigades, but those divisions of all arms were unwieldy. Here it seems that the breaking up of Frederick's cavalry reserve to create many all-arms units went too far. The Austrian brigades were also unwieldy in 1809 because of their great mass.

The Russians alone of the Coalition forces understood moderation: They put their best gen-

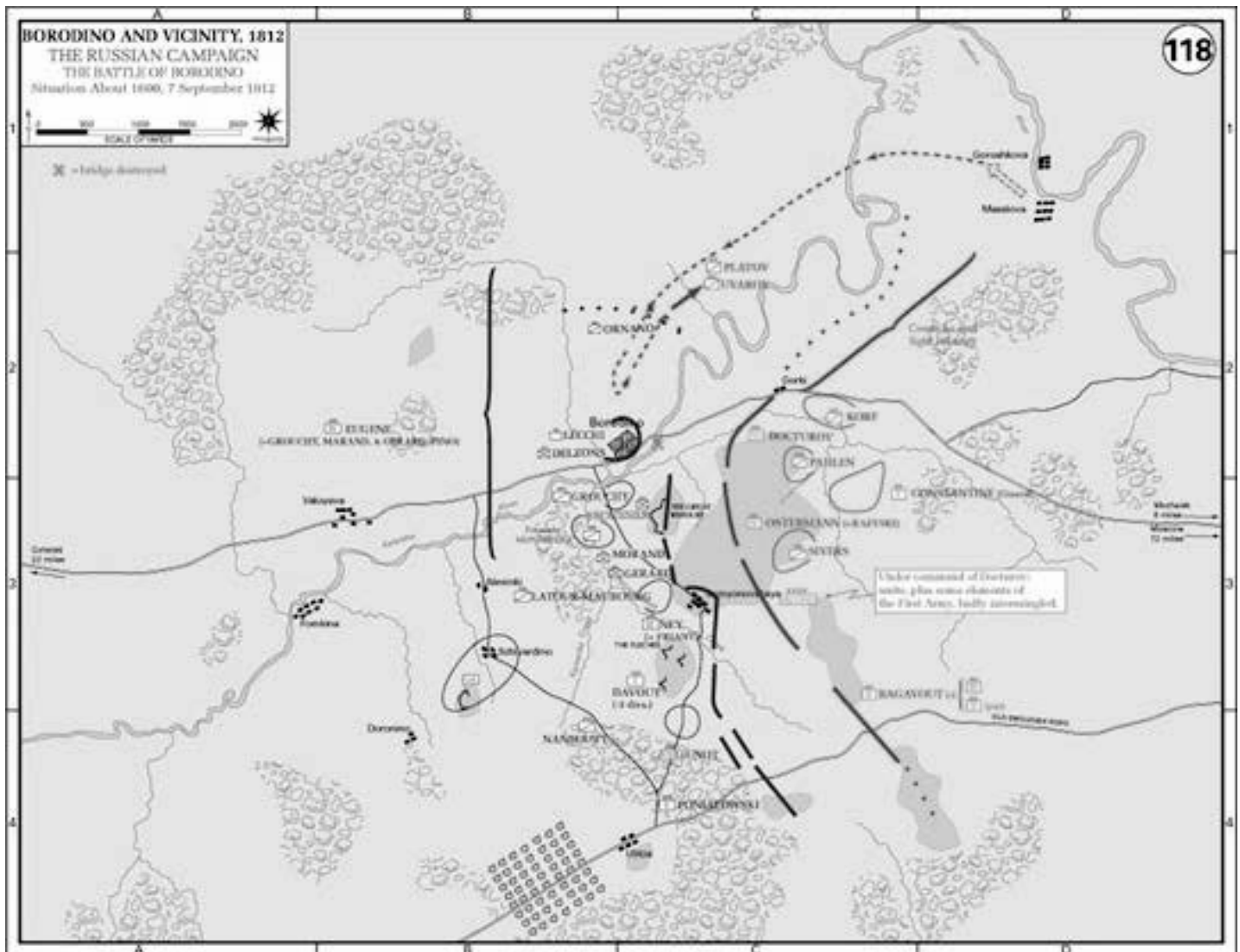
erals—Barclay, Bennigsen in particular—into three Advanced Guard (AG) "Divisions" which maintained a constantly-shifting make-up but most commonly marched with a right and left AG and a Rear Guard. While the AGs were covering the flanks, the main line brigades were more homogenous. If the French concentration were known, all the AGs together might march at one end. These leaders in every battle were unrelenting in wearing down the French. The principle of the all-arms unit is to remain flexible, and if you break up your cavalry into irrelevant bits they can't generate the combined arms bonus anymore.

Compare the structure of the French and Russian divisions. The French divisions are, on the whole, stronger in infantry and weaker in artillery. Most of the Russian divisions have no cavalry. But whereas the French leaders on the board are Corps officers, the Russian Leaders are Division generals.

Smolensk to Moscow, 1812

is one of the three new games on P500 in the *LIBRARY OF NAPOLEONIC BATTLES* series.

- Poreche (August 7-11)
 - Krasnoy (August 13-14)
 - Katan (August 15-16)
 - Smolensk (August 16-17)
 - Borodino (September 6-7)
-
- Five full size 22" x 34" maps
 - Two counter sheets (560 units)
 - Two rules folders



NAPOLEONIC TOUR 2011

The German Campaigns

Battlefields of Jena, Auerstedt, Lützen, Leipzig, Dresden, Kulm, Bautzen, Grossbeeren, Dennewitz and Wittenberg.
by **Andreas E. Gebhardt**

Arriving at Tegel airport in Berlin, I was greeted by Andreas Gebhardt, our resident agent and tour scheduler. I spent the first 24 hours at Andy's house in the Berlin outskirts, relaxing in the garden air. On Saturday Andy and I drove to Liebenberg, the ancient family estate of a friend of mine, and we walked along the woods and had a good discussion about our roots. I cannot say enough good things about Andy's contributions to the tour. A former Luftwaffe jet pilot with a polished professionalism still in his blood, he was our advance man and controlled the tour operations, maintaining our schedule and giving directions to our driver. Andy arranged something special—a local guide or historian to help explain things—at almost every battlefield. He put hundreds of hours into the preparations. It was a great pleasure to get to know him and hear his wonderful tales of the Luftwaffe. During this week I must have doubled my understanding of the 1813 campaign. It was an unforgettable experience.

—Kevin Zucker

Berlin Tour, Sunday, May 22



German Technical Museum, Berlin—C-3 Dakota from 1948 airlift

Before the start of our Tour we took a 3-hour boat trip along the River Spree with a view of the most important sites of Berlin: Bellevue Palace,

the Reichstag, the Cathedral, Bode-Museum and Museum Island, Oberbaum-Bridge and the Tiergarten.

Monday, May 23 – Meetings, arrivals at TXL.

The Tour started with morning and afternoon meetings with the participants either at their Berlin hotels or at the airports. We stopped for lunch in the Tiergarten, and ate outside in that large park. From there we moved to the Charlottenburg Palace, Napoleon's headquarters during late October and early November 1806, ambling our way towards the mausoleum of Queen Louise of Prussia (consort of King Friedrich Wilhelm III and an inveterate foe of Napoleon).

From Berlin we made the short drive to Potsdam and the Royal Park at Sansouci Palace where King Frederick the Great is buried and his nephew King Frederick William III was educated.

Finally, all together in Wittenberg for the first time, we checked into our hotel and took a tour of the town provided by local historian Bettina Brett. She had done her homework and was able to provide the exact Order of Battle of the Wittenberg garrison during 1813. We toured the historic town and saw the Castle Church where Luther posted the Ninety-five Theses, also passing the headquarters of Marshal Ney and Napoleon. We lodged at the Cranach Yards, the former workshop of the famous painter Lucas Cranach (the Elder).

Tuesday, May 24

In the morning we were picked up by our driver and piled into the van. Our tour followed the main road toward Jena via Weissenfels. We made brief stops in Dessau and Halle, just to see what these important towns looked like. Our first photo op was in the little town of Bad Kösen (where Davout crossed the Saale River the night before Auerstadt). There the very stone bridge of Napoleonic times still stands.

We then moved on to Hassenhausen (where Davout made his stand against the Main Prussian Army). We visited the local Museum (filled with military and farm implements from 1806) and thereafter followed the road to Auerstedt (where the Prussian HQ was located during the battle).

We continued west toward Jena, via Reisdorf (0316) through Rannstadt to Apolda, then turn-

ing off towards the L-1060 to Kleinromstedt – Vierzehnheiligen – Isserstedt; then B-7 towards Jena, turning off on the K-10 and reaching Cospeda (where the French had their camp after the battle). The local museum exhibits a diorama of the battles of Jena and Auerstedt about 12x12 feet. Here we met local tour guide Mr Queisser who took us around the Jena battlefield: the Napoleonstein with its views over the valley of the Saale, the town of Jena, and the battlefield to the north; the Windknollen where we walked the ground that the French advanced over to reach the Landgrafenberg and Cospeda. Lützeroda, Krippendorf and Isserstedt (where the Jena battle took place) and on to Kapellendorf (which changed sides several times during the battle and the local water castle that was the fortified stronghold).

We stayed overnight in a small valley South of Cospeda (3352), ready to relax at the Hotel Papiermühle where we had dinner outside at a table gilded by the setting sun. Our lodging was an old brewery and water-driven paper mill building where French troops billeted in October 1806.



• *The Auerstedt Post Office, HQ of the Prussian Army on the night before the battle*



• *The group assembling on top of the Windknollen at the "Napoleon Stein"*



• *The group crosses the Saale at the Stone Bridge of Kösen towards Hassenhausen*



Our route over the Jena game map

Wednesday, May 25

Concentrating henceforth on the campaign of 1813, day 2 brought the group onto the fields of Lützen, Leipzig and Dresden. We explored the Monarchs' Heights south of Groß-Görschen. The small museum opened for our visit right in the town of Groß-Görschen (center of the main thrust of Allied troops during the battle). The villages on the Lützen battlefield (Rahna, Kaja, Klein- und Grossgoerschen) have changed very little, and give the feeling of 1813.

Thereafter we had lunch in Lützen (where the guard troops had been stationed). We made a brief halt on our way to Leipzig at the nearby battlefield of Gustavus II King of Sweden, who died during the famous battle in 1632. The main bridge over the Elster was closed for repairs so we turned north, arriving first on the battlefield of Moeckern (where Marshal Marmont's VI Corps held off the Prussian Blücher and his Sile-

sian Army). We hunted down some of the famous "Apel-Steine", erected to commemorate the Battle of Nations in 1813, afterwards meeting artist Knut Grunitz at the massive Volkerschlachtdenkmal erected in 1913 for the Centennial of the Battle of Nations.

With short stops at Wachau and Liebertwolkwitz (where Murat's daring Cavalry charge took place), we headed to Dresden, visiting the Räcknitzhöhe, where French turncoat General Moreau was hit by a cannonball during the Battle of Dresden in 1813 while advising the Russian Czar.

At the end of the day we visited Dresden's Great Garden, the Pirna Gate and the Waldschlösschen Manor on the other bank of the Elbe river. From this side the French Guard artillery pounded the Coalition forces at the Große Garten during battle.



• *Grand figure of the angel Michael at the Leipzig Battle of Nations Memorial, completed one hundred years ago. The figure alone is 91 meters high—over five stories.*



• *Dresden: At dinner, two visitors from the German Armed Forces Military Museum talked about Napoleon in Saxony. Dr. Gerhard Bauer (historian with the Bundeswehr) discussing Napoleonic times with our group.*

We stayed at the old brewery, Hotel am Waldschlösschen and had a sampling of the best Saxon beers. (We consumed several meter-tubes of their *dunkel* and *pilsners*.) The brewery, founded in 1836 on the site of a former hunting lodge built in 1790 by Count Marcolini, head chamberlin to the Elector Friedrich Augustus III.

That evening was the only rain throughout our tour. We had a great view across the Elbe over the French right-wing position of August 25, 1813. Andy selected this hotel very thoughtfully.

Thursday, May 26 Day 3 of Tour

Now day 3 was hardcore! We set out for Friedrichstadt where the Marcolini Palace was Napoleon's HQ during the time of the armistice. We started at 0800, meeting in the Napoleon chamber at the Marcolini Palace (now the community hospital of Dresden), with its two rooms preserved just as they were used by Napoleon in 1813: the office with its Chinese wall coverings and the adjoining bedroom. Here he had the famous argument with Austrian foreign minister Metternich and later signed the armistice treaty.

Thereafter we followed the road through Pirna along the Elbe, which was traversed by troops of both sides before and after the battle of Dresden. We moved through Zinnwald to Kulm where we located several memorials to the Russians and Prussians. At the Kulm battlefield we visited the battle sites of Telpitz, Priesten, Kulm and several monuments.

This is how our trip looked on the Kulm game map (*Four Lost Battles*):

We followed the road from Cinovec to Dubi. [Cinovec (Cin = Tin = Zinnwald); Dubi (Oak) = Eichwald (0118)], and then along the road which runs along the foot of the mountains through Krupka (Graupen, 1216) to Prestanov (Priesten, 2317) not there in Napoleonic times. We spent most of our time between Priesten and Straden. Then we moved east of Kulm to the Napoleonic Cemetery (2813) where there was a hill our tour leader had to climb (twice).

There we followed the road "to Chlumec/Kulm (2317-2714) shown on the game map. We followed that same road from Kulm toward 3701, near the entrance to the modern highway, leading back into the Iron Mountains after Telnice.

Our journey continued via Tetschen to Bad Schandau. The Königstein fortress was scratched off the tour plan because of the one-hour climb on foot, but the Bastei overlook on the opposite bank was at least as wonderful for viewing. Here we crossed the Elbe to enter the "Napoleonic Road"—as it still is named—towards Sebnitz-Neustadt-Bautzen. This road was built by French troops during 1813.

At Bautzen we made a circle around the main part of the battlefield, centered on Nieder Krain, the location of the attacks by Marmont's VI Corps. We found the Monarchenhügel, behind Nieder Krain, taken by Marmont's troops toward the end of the battle. Presently the wooded hill with its dug-in redoubt sits in the middle of a farm field. After this hike we sat in the Bautzen town square with some coffee and watched the life of the town where Napoleon stayed during the battle.



• *The monument on the Monarch Heights—Bautzen.*

Friday, May 27 –Last Day of Tour

We headed along the right bank of the Elbe toward Meissen (where Napoleon made his last foray across the River in 1813), and Grossenhain where we stopped for coffee and visited the town square (just as Oudinot did on his way towards Grossbeeren). The time line forced us onto the Autobahn (instead of going through Luckau and Baruth, Oudinot's line of advance). Reaching Grossbeeren, his objective, we first visited the Prussian denkmal (architect: Schinkel) and went for a photo stop at the huge Tower amidst the town, where the museum is located. We suddenly realized that it was open when we saw another group emerging. After a discussion with the concierge we got in and climbed up to the top of the tower! The view from there unfolded the entire battlefield before our eyes.

Thereafter we drove south along the retreat route of Reynier's VII Corps towards Dennewitz. We stopped for lunch and had a glance over the French positions along the way to Elster—the ferry point on the Elbe River opposite Wartenburg—where York's Prussian Corps crossed the Elbe.

Here a very warm and astonishing welcome awaited us: "The mayor of the town," a "Chasseur a cheval of the Leibjäger Regiment" and "a sutler" all in historian clothing! The "Mayor of Elster" told the story of how Yorck and Blücher got their troops over the Elbe on October 3rd in 1813. Andy made the arrangements with the reinactors association that was affiliated with the Wartenburg battlefield museum.

Here the local people came over on the ferry to meet us in Elster, then recrossed the river with us just at the historical crossing, and took us for a guided tour of the battlefield. We stood near the dyke and looked out across the flat farmland that was swampy and flooded in October 1813. Then we visited the small two-room Wartenburg museum, neatly decorated with a medium-sized diorama of the battle and crossing. We stayed over night again at Wittenberg. At the end of the tour Mrs. Brett sneaked us into Wittenberg's town museum to see a huge diorama of the town, showing things just as they were before the fortifications got razed, and a very last visit to Wittenberg's Bridgehead (with refreshments in the brick barracks built in 1807). A last dinner in a brewery ended the "official" Tour and closed a very daring and busy week.

Wargame Design

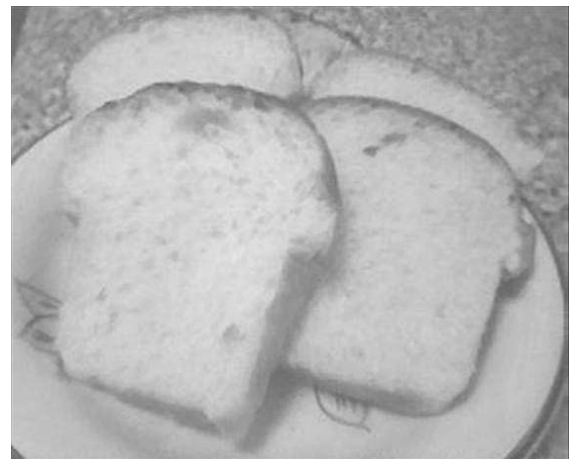
“OSG is like that dense German bread competing with cheap, fluffy, white bread lightly sweetened with high fructose corn syrup.”

—Christopher Moeller



OSG

- Holistic Design
- Artful Components
- Historically Accurate



The Competition

- Saturated Facts
- Garbled Graphics
- Corny Concepts



Wargame Design, Summer 2013

Editor-Publisher: Kevin Zucker

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Game Questions

Please provide a self-addressed stamped envelope with your questions. Email questions will be answered promptly. **Important:** Begin by stating the specific rules heading in question with its case number, if any.

WARGAME DESIGN

• C • O • N • T • E • N • T • S •

Editorial: The Cavalry Arm	26
The Information War	
<i>Getting the Most from your Cossacks</i>	27
CHRISTOPHER MOELLER	
Why I Love OSG's <i>The Coming Storm</i>	
MIKE WILLNER.....	33
Myths of Wargaming	
JOHN THEISSEN.....	34
<i>Napoleon at the Crossroads</i> Spring Campaign	
JOHN CAREKLAS.....	35
To Card or Not to Card	
CONSIMWORLD FORUM.....	37
Action Report: TLS Wagram	
MIKE WILLNER.....	38
TLNB Advanced Rules	
JASON ROACH.....	39
TLNB	
Updates, Questions & Answers	40
200TH ANNIVERSARY TALKS	
Zucker at Leipzig, 2013	47

THE CAVALRY ARM: THE EVOLUTION OF CAVALRY FROM WATERLOO TO PULTUSK

Dave Demko

Napoleon at Waterloo doesn't offer much qualitative unit type differentiation. Artillery can bombard, but cavalry is merely faster, weaker infantry. *Borodino* (1972) uses the same rules that carry over cavalry's lack of personality into the *Napoleon at War* Quadrigame (1975).

Austerlitz, by the under-appreciated John Young, gives cavalry the special ability to leave a zone of control at a cost of +2 Movement Points. Here cavalry can ooze through the enemy line, sometimes surrounding enemy units along an alternate-hex defensive line. With some imagination, players could interpret this rule as simulating cavalry's swarm tactics.
(continued on page 36)

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The Information War

How to get the most from your Cossacks

by Christopher Moeller

My games against Chris Moeller have made me a convert to the church of the Vedette! Chris has used his Vedettes masterfully to screen his advances, probe my lines for weaknesses, and on occasion to bluff. They were crucial in his demolition of my French army at Friedland, for example, our pair of TCS Friedland games being particularly ripe ground for Vedette shenanigans. The Bothkeim Woods on the Russian right saw lots of Vedette bait & switch action. I could see a solid wall of Russians advancing on my fragile lines, but I couldn't make out which stacks were attack columns and which were simply Cossacks or stacks of weak units because he kept a mass of Vedettes between my lines and his until he was ready to unleash his onslaught. —Aaron Tobul

A truly revolutionary concept hides within the newest incarnation of OSG's *Library of Napoleonic Battles*: the Vedette. These flashy characters, the famous Hussars, Uhlans, and Cossacks of yore, are, for the first time in gaming, given their true operational function. This is the only system I know that really digs into the dual role of cavalry: recon and battle. Until now, light horsemen have been relegated to playing the part of weak battlefield cavalry. Their primary role as information gatherers, as a moving shield for the army, was ignored. As a result, because they are a conceptual break from the past, using your Vedettes properly takes some thinking. The following is a primer for all of you would-be Cossack hetmen.

Vedettes first appeared in *The Emperor Returns* as dummy markers. Their role was the usual one of dummies everywhere: to confuse the enemy about where your real army is. In later games, beginning with *1807: The Eagles Turn East*, the dummies evolved into cavalry Vedettes (touted as "smart dummies"), and assumed their mantle as that fabled Napoleonic presence, the cavalry screen.

In the three OSG Library games released since 2010 these daring outriders have matured into the true eyes and ears of the army. Using them properly will expose the composition and

whereabouts of your enemy, while leaving him to blunder about in darkness.

Hidden forces put secrecy, one of the most devastating weapons of any Napoleonic general, back on the table. Think Wellington and his reverse slopes. Think Lannes at Friedland, making his small delaying army seem bigger than it was. One of the problems with Napoleonic battlefield games is that the players know history. They know that Napoleon won't be coming to Pultusk, and that Bennigsen outnumbers Lannes two to one (neither of which was known at the time). In the Campaigns of Napoleon, with its operational scale, such god-like knowledge is less influential, but in a battle game, where all of the grand-scale maneuvering is finished before turn one, player knowledge changes history right from the outset.

Hidden forces can restore some of that uncertainty. In two recent games of Friedland, I used hidden movement to accomplish the following:

1. I used vedettes to screen my main forces, so that opposing stacks were revealed, while mine remained hidden. From my opponent's side of the board, those stacks could have been stacks of Guards or (as was true in several cases) stacks of small infantry units and more vedettes, trying to look scary.
2. I sent stacks of vedettes mixed with infantry into the woods, extending my line with what my opponent assumed were division-sized stacks. Those forces held the woods for several hours, uncontested, while my main forces massed elsewhere in overwhelming strength to deliver death-blows. Once he discovered that my line in the woods was fragile, he came after me, but it was too late.
3. Mid-day, I sent a column of cavalry through the woods to burst into my opponent's rear area. The "leading edge" of my cavalry column consisted of, wait for it, vedettes! They seized high ground, probed rear-area units looking for baggage, and, once again, screened my heavy forces from prying eyes. Remembering the way I had fooled him in the past, my opponent sent a few light cavalry and vedettes of his own to chase me away. By the time he realized that what was in his rear area were squadrons of heavy cavalry, he had lost a march, I followed up with an infantry column,

and he was forced to fall back all along the line to regroup.

In a "controlled environment" like a battle-field game, where parameters are well-established, surprises very few (mostly consisting of 3:1 attacks that go bad, or a unit holding Hougomont one turn longer than expected), that's a valuable contribution. It makes smaller forces able to fend off larger ones. It makes well-laid plans come unhinged, not because the greatest number of attack factors were leveraged against the least number of defense factors, but because a player was creative and daring.

Any game with hidden movement allows these sorts of gambits to occur. I'm a huge fan of Columbia Games' "block games", which puts hidden forces front and center for just that reason.

What makes OSG's vedettes special is that, in a world of hidden forces, they give Napoleonic cavalry its function back. In Zucker's vision, the player who uses his light cavalry most aggressively gains a subtle but decisive edge. In an elegant design decision, players are never forced to use their vedettes. Light cavalry can be kept concentrated, preserving its battlefield function, or it can disperse into vedettes. The vedettes have no combat presence at all, so there is a real cost to breaking units down: your army will have fewer combat factors, and fewer combined arms stacks (always in demand). What you will gain is subtle but powerful: the ability to mass your forces and to prevent your opponent from seeing where that mass is concentrated until it's too late. Vedettes allow you to get around the flanks of your opponent and find his weak points, while all he sees in return is either vedettes, the strong-points you want him to see, or, once it's too late to do anything about it, the hammer-blow falling on a vulnerable part of his front line.

I enjoy playing these games open as much as anyone. I loved *Napoleon's Last Battles* back in the day, and still play it from time to time with my friends. That said, I encourage fans of this system, and students of Napoleonic battles in general, to give the hidden force rules a try. What you will discover is a mature, vital game system that brings Napoleonic cavalry to glorious life.

PRINCIPLES

There are two fundamentals for using Vedettes effectively:

I. Use your Vedettes. It might seem absurd to say this, but USE your Vedettes. In our obsession with big battles, we players tend to disregard any unit that doesn't have a combat factor. Vedettes are a crucial part of your order of battle, and should be used at every opportunity, both to confuse your opponent, and keep tabs on him. Except for the first turn of the game (when you know where your enemy is from the set-up), there is really no way to attack an opponent intelligently until you've scouted him out first. There's nothing more humbling than setting up a game-winning attack only to find that you've targeted a small cavalry unit.

II. Be deceptive. In many circumstances, you'll be using your Vedettes in a straightforward, information-gathering role, in which case deception isn't an issue. When your Vedettes are impersonating a larger force, however, use them to make stacks look bigger. I will often park a stack of two guns and three Vedettes behind a crest, where they can't be spotted easily. I will also often move my large units casually, as if they were nothing more than puny Vedettes, placing them in hexes my opponent might blunder into, assuming they aren't "real" units. The key is to focus on two of Napoleon's historical obsessions: security and deception. Keep the enemy guessing, and try to win the goddess of surprise over to your side.

Stacking: I will often have 5 units + a leader stacked together, and, yes, sometimes the leader gets put on TOP of the counter sled, upside down. The stacking limit (while requiring some mechanical finesse), is one of the things that separates these games from their ancestors. The early *NLB* games encouraged players to spread out their units in long "fronts", with one or two units every other hex, hopefully with one or both flanks up against the board edge. The ability to concentrate your forces in the Library version changes that whole dynamic. Lines tend to have concentrations where the fighting's heaviest, and thin out towards the wings. Unless you have a river line or a ridge or town to bolster your defense, the classic "one-unit-every-other-hex" deployment is really more like a screen than a line. Reserves can be massed in concentrated numbers (or can "look" like concentrated numbers if you stack Vedettes, leaders and little artillery units). The tactics cards very often key off of forces that contain infantry, cavalry and artillery (encourag-

ing combined force stacks). Assembling a stack after a strung-out road march takes forever (it costs +1 MP to stack). These and many other little ramifications to the stacking rules help make the battles to look like their historical counterparts.

Using cavalry is an endless puzzle. A giant stack of cavalry under Gallitzin is dramatic when it pulls off a big charge, but it means 3 or 4 other stacks have been deprived of combined arms. It also means fewer Vedettes on the board. So, if you're low on cavalry, you have to make some tough decisions about how to use it. There's never enough to do everything you'd like!

I would suggest you think hard before you send Vedettes haring off into the wild blue yonder. They are best deployed closer to home. I use them in at least four ways, and they are, from most frequent to least frequent:

Impersonating a Combat Unit: I use them to make stacks look bigger. That's the function that they had originally as dummy units, and it's still a powerful tool.

Scouting & Probing: I use them as the battle lines converge to probe enemy stacks and see what's in there. That is, at most, 5-6 hexes out.

Screening: I use them as a LOS screen (units block Line of Sight). Needing an LOS to react to unexpected enemy moves gives Vedettes a whole new function: you'll try to get your Vedettes in LOS range of unusual enemy activity, and the enemy Vedettes will do their best to get in your way. Hey, wait a minute, is that ... screening? Historical behavior in a simulation, oh joy! So much for the old "fast, weak infantry".

Raiding: Send Vedettes deep into the enemy rear to cut supply lines. I have never done this, but my opponent at Eylau tried it. It wasn't too effective, but could have been if he'd concentrated on it more single-mindedly.

VEDETTE TACTICS Of the main missions you can give to your versatile light horsemen—Scouting, Screening, Raiding and Impersonating a larger unit—the last of these is the traditional role of dummies in wargaming. The others are what make the Vedettes such great history.

1. SCOUTING Armies in this game are effectively blind. Without scouts, it's impossible for a field army to know what it's up against until it's too late to do anything about it. Once you've

moved into an enemy ZOC, or allowed an enemy to enter yours, you are committed to battle, and perhaps headlong retreat. You can pick up clues from your opponent's actions when he's moving (these can be put down to intelligence picked up from prisoners), but you're still effectively at the enemy's mercy, since a good general, like a good poker player, will mix his signals

Just like a "real" 1 SP Light Cavalry unit, whether it is in or out of command, Vedettes can be used for spotting the enemy. When we reveal hidden units, both players will go down the line, checking units to see which are within 3 hexes and which are in LOS, flipping down all units that are in range.

Reconnaissance Table (when moving into an EZOC)				
NON-PHASING	PHASING PLAYER HAS:			
	LC	Vedette	(no cavalry)	reconnaissance
LC	•	V-PEU	•	no reconnaissance results
Vedette (no cav)	V-Recov Reveal	• Reveal	• Reveal	no reconnaissance results reveal enemy units
KEY:	V-Recov	Vedette is eliminated and transferred to the Recovered section		
	V-PEU	Vedette is eliminated - permanently eliminated section		
	•	= No Result		

Vedettes can also get "actionable" information by conducting reconnaissance on the recon table (above) during movement. If a target is a Vedette, it's either eliminated or revealed, and subject to being steamrolled by your unit when it moves. If the target is a "real" body of troops, your army now knows that too, and can either attack it or go around it. When the combat phase arrives, your Vedettes simply retreat before combat, having performed their function. The beauty of scouting is that it occurs during the movement phase. It's intended to reveal obstacles and targets when closing in for a battle, clearing the way for the big guns.

The Vedettes are a very clean mechanism, and offer the reconnaissance function rarely seen in wargaming. They help make these games unique in my mind. In one of our games, the battle around Pultusk quickly developed into a situation where our lines were all face-up, with the only hidden units being Russian reserves behind a hill and Lannes's scattered column coming up through the woods in the south. Around Golymin it was a different story. The French columns, moving to envelop Gallitzin in and around the town, were all hidden. French cavalry screened the larger troop movements from probing Cossacks. The only face-up units were Augereau's advance guard, watching the Russians from the

tree line. Then, a reinforcing Russian column came on the map with a march order, to be followed a turn later by Nansouty's French Cuirassiers. I, as the Russian commander, had neglected to pay attention to Nansouty's entry hex, and watched as the French cavalry swooped in and snatched my baggage wagon at the end of the column. Fortunately for Russian pride, Bennigsen bent Lannes's hapless corps around like a paperclip, surrounded the Marshal and rolled a 6 when his two divisions folded under the assault. A French Marshal in every backpack! The mud was horrendous (as it should have been), particularly for the guns that required all 4 movement points to be hauled one hex up a hill.

2. SCREENING Defending against all of the above is the job of your hard-working Hussars. There are two ways that Vedettes can perform this vital role. In front of the battle lines, Vedettes can probe and fend off enemy Vedettes, trying to prevent them from identifying troop concentrations. Closer in, Vedettes can act like a "mobile smoke screen", blocking Line of Sight to battle formations moving behind them.

The classic cavalry screen is created by forming a barrier of Vedette ZOC's at some distance from your main forces, meant to fend off enemy Vedettes on the prowl for information. At a minimum, your Vedettes should stand two to three hexes ahead of your army on all roads and bridges, to keep enemy horsemen from riding in and probing your big stacks at leisure. In situations where enemy Vedette activity is heavy, a solid line of Vedette ZOC's will help to keep the outposts at bay. Enemy Vedettes can't repulse your Vedettes, so a cavalry screen can't easily be penetrated by enemy Vedettes alone. A force of combat units is required to push back a screening Vedette, and those SP's could otherwise be bolstering the enemy's main force. It's also often wise to put a Vedette right in close to the main army, along the axis most likely to be attacked. A lazy or overconfident attacker may push one of his big units up next to what he thinks is your main force, only to discover that it's a Vedette, wrecking his big moment.

The Library series has less than total fog of war, but with Vedettes I've found you can create confusion where it matters... up near the front. The hidden units in these games make your opponent uncertain what exactly he's facing in that

forest across the way. That's really obvious in *Leipzig*, which I've played in so many incarnations now I feel like I know, in broad strokes, how everything's going to go down. Not so in the new edition. I'm amazed at how tentative my French opponent is in the South. Without fog of war, he would have been all over me from turn 1, getting optimal attacks, pushing me hard, killing weak units.

I have had fun with portions of my line containing nothing but Vedettes while (holding my breath) concentrating all my best units to put my opponent off-balance. In our current game he's only pecked at me, sending Vedettes out to see what's what before committing himself, wasting valuable time while my reinforcements march toward the battlefield. Two hexes in my line are just pairs of Vedettes, stacked behind a ridge where they can't be spotted easily. Those four regiments are "holding" five hexes of my front line! Try that in one of the old editions...

3. IMPERSONATING A COMBAT UNIT

I've already touched on the main points of this mission. Vedettes can act the part of a vast host, helping to divert enemy strength away from the area of main effort. Conversely, big units can act like Vedettes, striking where the enemy least expects it. In general, unless a Vedette is going to scout or probe this turn, it's best to keep it's movement down so as not to give away that it's not the real deal. Light cavalymen were notorious liars and gamblers. Keep this in mind when using them!

You can keep your opponent honest by forcing him to slow down and scout out your forces. Using uncertainty to your advantage isn't just a trick. In certain situations it's THE strategic tool. In fluid battles it can be decisive: the 1809 mini-campaign, Friedland approach to battle, Eylau approach to battle and most of the other ATB scenarios. In stand-up fights like *Wagram* and *Leipzig*, it's less of an issue, but even there it can often create a false impression of strength. Talking to my opponent after a recent session, he gestured at a section of my line in frustration and said, "there's still a lot of stuff back there." Well, WAS there a lot of stuff? Or did I break down a couple of light cavalry units into stacks of Vedettes? Did I really have reserve forces or didn't I? The guys he was facing in the line were real enough, but did they actually have backup

or were they just a shell, stretched to the breaking point? That's the genius of hidden forces... you have to take a risk. You have to call your opponent's bluff, and sometimes that can get you into trouble.

The Library games can't disguise mass as well as the Campaigns series, which has rules built for that, but it doesn't mean that you can't use hidden forces to flummox your opponent. In our *Leipzig* game, I'm in a delaying situation. I have to maintain my position and occupy as many hostile forces as possible while my teammate rolls up the Northern front. Keeping my forces hidden and shifting up and down the line has been the difference between success and failure. After a day and a half of fighting I've given up ground, but I've only lost a handful of units, and as far as I can tell, no French formations have been pulled out to reinforce the beleaguered Northern flank.

In a recent game of *Friedland*, after throwing Lannes out of a hilltop defense, I promptly entrenched the hilltop and put a battery of 9 artillery SP's in it, with stacks of Vedettes in the northern woods to fool the French into thinking I had divisions there, and held him off until nightfall (the Russians held all but one of the VP towns at the end of the battle). The mud in our previous playings of Pultusk hadn't allowed us to explore two aspects of the system: cavalry charges and bombardment. The cavalry charges were amazing. I pulled off several, and they almost always worked, but the fact that you can lose 11 SP's of cavalry on a bad roll is nerve-wracking. My final charge would have annihilated Mortier's corps, but my opponent played a tactics card that used artillery to hold a ZOC open for him to escape through. Curses!

Artillery bombardment was also slick. Twice, I managed to surround some French stacks with small forces hoping to knock them out with my guns so I wouldn't have to attack. Unluckily, I failed to roll DR on the 9 SP column, and he was just reduced, after which he kicked my guys off of him. Should have been glorious.

Also at *Friedland*, I was puzzled why I was so easily able to get my guys over the river with no traffic jams, but I couldn't find anything I was doing wrong. My opponent discovered a rule late in our playing that said "it costs 1 extra MP to stack." That was perfect, how could we have

missed it? It makes all the difference in the road march rules. Without it, I had unstacked my infantry units one at a time, zipped away at road rate, ignoring bridge penalties and happily re-stacked them on the other side, paying a mere 1 MP to come out of road march. Playing properly in subsequent games, I have had the glorious snarl of units I have always read about.

Using hidden forces properly boils down to maximizing your opponent's confusion and minimizing your own. Vedettes are OSG's primary mechanism for managing that. The Prussians at *Jena* benefit less from hidden movement than the other battles. They don't have enough Vedettes to bluff/scout/screen, and their line units are so weak that Napoleon can be confident that WHATEVER stack he hits won't be able to hurt him very much. It lets the French advance without a lot of fear. On the other hand, whatever uncertainty you can throw Napoleon's way (particularly on the Jena front) will help.

In the Napoleonic era, cavalry superiority helped determine control of the battlefield, hiding friendly forces prior to the big moment, and allowing the dominant army to maneuver with decision. Before now, players haven't been given this tremendous tool. If you doubt their influence, strip one player of his Vedettes and see who wins!

RAIDING Vedettes are not particularly good at deep raids. The cossacks at *Eylau* are a special case because they have the high-initiative Platov leading them. That's one instance where behind-the-lines, Jeb Stuart-type strategic work can be possible for Vedettes. There are things you intuitively want to do with Vedettes that the rules prevent: surrounding vulnerable units, capturing baggage trains, occupying victory point hexes. Trains are only captured if in the ZOC of a combat unit, and Vedettes are non-combat units. So Vedettes can't capture a baggage train. The only offensive ability a Vedette has is the ability to block supply lines (and sources) by its presence in the hex (its ZOC alone is insufficient).

I don't have an intuitive need to use 50 or 100 light cav to do things like capture guarded trains, occupy hexes (insufficient to garrison) or surrounding. I'm speaking as a gamer, not as a "simulator". I think one of the issues gamers have with Vedettes is that their function isn't what gamers have come to expect from their cavalry units. I use the word intuitive in that sense.

There are other things that Vedettes are suited for, but not in the way you think. For example, there's a temptation to use them as speed bumps to slow-down an enemy advance. That DOES work, but only once: as soon as the enemy runs into the Vedette and reveals it, all follow-on units will kick it aside with repulses. So it's not a "hard" speed-bump. I use that tactic ALL the time.

Even in our *Wagram* game, which is a pretty linear battle, when the rain came, I pulled back my line but created a "false" salient with a couple



The "false line" bulges towards the French with the Vedettes from I and II Corps (center). It looks like they are part of the actual line, but nope.

of Vedettes to tempt the French to either hesitate or move a large stack up into attack position (he chose the latter).

After my Vedette danced away, the rest of his forces went on to attack the main line, but that first stack was done for the turn.

There is also one strategy that I haven't ever used, but REALLY want to. It will require a situation in which the Vedette balance of power is heavily in my favor (*Eylau* as the allies springs to mind), and my opponent's supply lines are long (i.e. not the Prussians at *Jena*). I want to get a mass of Vedettes together and cut ALL of the roads behind the enemy force. I want his entire army to play the game out of supply, or force him to detach light cavalry units to chase after my raiders. I think that would be amazing.

CARDS AND CAVALRY At *Dennewitz*, I secured victory for France by playing "The Battle Ends"

just as evening was about to fall. Aaron would be prevented from attacking me for two turns, after which the game would end without me having to declare a general retreat. I cackled, made the obligatory victor-washing-his-hands-gesture, and he played "Second Day of Battle". ...which resulted, in the morning, in Arrighi's cavalry being caught and unceremoniously bagged and the rest of the French army sent streaming off the map to the North. Aaron won a Marginal Victory, instead of my winning more decisively. Vedettes were no help except to screen my humiliating withdrawal.

LAST WORD There's often an imbalance in the number of Vedettes available to each army. In *Jena*, for example, the French outnumber the Prussians in Vedettes by something like 2:1. In this case, the Prussians have to use their Vedettes as efficiently as possible, with less luxury for long-range missions and wholesale deception. The Prussians in this case should probe only when possible, reserving their Vedettes for the cavalry screen until the moment of attack. The French player must put heavy pressure on the Prussian Vedettes, denying them any opportunity to scout their big units.

Examining the history of the period shows the accuracy of OSG's Vedette model, particularly noticeable in the 1813 campaigns, in which the French were hampered by a crippling lack of good light cavalry. They operated almost entirely in the dark, and were exposed to the enemy (the *Lützen* campaign is a good example of what happens when you face superior enemy cavalry).

As for hidden movement, you can certainly play without it, but it's not the same game. Not even in the same zip-code.

Why I Love OSG's *The Coming Storm*

I hope the title of this review is not too much of a spoiler! If you're still interested in the whys and wherefores of my infatuation with Kevin's TLNB system then read on.

by Mike Willner

1. Any game system designed and produced with this degree of love and care deserves the community's support (at least in my opinion). Kevin has given us a bit of his world, something he cares about, and it's clear from the components and nuance that this is true.

The maps are cool, pale expanses. Easy on the eyes yet completely clear in their communication of terrain features. The muted hex numbers keep them from becoming terrain features themselves (how many game can you think of where these numbers are so prominent as to be distractions). I'm an old-timer so maybe a bit small for easy reading but I'll take the trade off against over-bearing.

Counters are vivid, informative, and facilitate play. The muted maps give them a little extra "pop" and the combination is pleasing. Play aids galore, clearly designed with the player in mind.

2. Normally I stay away from hidden unit games. And cards. Yes, well, I'm still a bit old school and cards don't yet mix with 'serious' wargames in my mind. For a long time I avoided this system but then figured, "Why not?" My decision to shrug off the hidden movement reservations were well rewarded.

While the game plays well enough with normal exposed units I found that hidden movement was worth a try for the solo player. Even if you generally know which stacks are straw men, not having them directly accessible introduces a reasonable amount of uncertainty. I recommend it. I'm still glaring balefully at the two decks of cards, though. I'll save that for F2F.

3. I'm lucky enough to live within walking distance of one of the great wargame clubs in the USA, Metropolitan Wargamers of NYC (www.nycwargames.com), and I'm also lucky enough to have a play partner as smitten with

this series as I am. Another 40+ year vet, ex-SPI playtester, etc.

We both thought we understood the rules but found that in practice there are a lot of unspoken clauses, un-covered situations, head-scratchers and eye-blinkers. That surprised me a little. But, its well balanced by Kevin's complete responsiveness to rule questions, and an active Consim forum. So far, We've not gotten stuck for a rule interpretation.

There is an updated version of the rules I've yet to check out, so I must reserve full judgment here. But if you asked me now, I'd say the rules could be a bit clearer and more complete.

***A well designed,
beautifully produced
game that hits the
nail exactly on the
head in terms of the
size, scale and type of
warfare it seeks to
simulate.***

4. I think the TLNB system strikes exactly the right between abstractions and detail. You get to ponder on the nuance of rolling up the flank of your opponents' line with your brigades, as well as getting the grand sweep of corps-sized formations flowing to and fro across the map.

Having played the famously detailed La Bataille system (and the similarly complex Battles of the Age of Reason by COA) I appreciate not being dragged into company-level decisions about which troops will fire in line formation.

And, having played games where layers and layers of rules constrained and directed your movements at corps level, I really appreciate the simple command rules that seem to incent all the right behavior and decisions regarding formation integrity and deployment. Applause to Kevin for getting all this right without the extra 15 pages of rules most other systems seem to have needed.

Also, the cavalry rules are simplicity themselves regarding recon, combined arms, and charges. Yet, for the first time in a game of this scale and relative complexity I feel that cavalry is distinct, specialized and to be considered an arm unto itself. Not just Infantry with an MP of 7. Again, well done by Kevin.

So, yes, I do love this game. Mainly for the reasons above, somewhat due to reasons related to nostalgia and clan-loyalty.

You really should go get a copy if you have not done so already!

Myths in Wargaming

John Theissen

Over the years designers have found it useful to make use of certain myths in their design rationale. Created in the early days, largely unexamined and tacitly accepted, they have stuck with us ever since. These clarifying myths, while necessary to get the hobby going in the first place, must be revealed and laid bare.

No. 1 “Complexity equals realism.”

The more complicated the game, the more realistic it may appear. However, merely because a game has more rules, charts, and processes than a simpler one doesn't necessarily make it more accurate. In fact, the more procedures that are stuffed into a game, the greater the possibility of errors creeping in. And often simpler actions can produce an end result that is more accurate than a lengthy, complicated algorithm.

Playtesting will be more difficult for elaborate systems, and fewer playtesters will take the time they require. Simpler designs allow more extensive testing.

No. 2 “If it's a wargame, it must have ZOCs.”

In the real world there aren't Zones of Control. But in our games they can be helpful, depending on the scale and individual situation.

If you've got a brigade-level game and the hex represents 20 miles, units better not have a ZOC. The designer needs to look at the base unit of the game, the hex scale, and usually the time per turn as well.

No. 3 “A CRT must have an Attacker Retreat result.”

Designers often throw this result into the Combat Results Table automatically. In the real world a very tactical withdrawal would suffice. If your hexes extend a couple miles or less, attacker retreats can be used. But with hexes of 5 miles or greater, the attacker retreats cannot be explicitly shown at the game's scale.

Time per turn may have to be consulted. There are large scale games where strategic retreats may have to be portrayed. If a game has one month turns, for example, strategic withdrawals, 'attacker retreats' in other words,

may be allowed.

No. 4 “Overrun”

The myth says that attackers are actually 'running over' defending units. Overrun is a misleading term for combat during the movement phase (which is, of course, forbidden). It is called “Repulse” in the LNB.

Wargame designers put themselves in a corner when they dictated that there could be no combat during the movement phase. This was for purposes of conceptual clarity and to simplify player activity within the Sequence of Play. Advance after combat is generally described as “not movement,” which it obviously is, but is not defined as movement since it doesn't occur during the Movement Phase and the rules of movement do not apply.

I think the idea of the overrun is that small pockets of resistance might remain if there is any cover for them.

No. 5 “Time per turn is arbitrary.”

The time portrayed as the duration of one game turn—e.g., six hours per game turn. The myth says the designer can set the time per turn at any value he wants, regardless of game scale.

Time per turn must take into account the scale of the game and its subject matter, to model what can be accomplished by the historical counterparts. A WWII game with 60-mile hexes should have one month turns. If the game's rules set the time per turn at three months per turn however, you've got big problems. A Napoleonic game, for example, that has 500 meter hexes and a time per turn of one day has a substantial problem. If the time per turn is incorrect, you could end up with a game where the walking speed of infantry soldiers exceeds Olympic-level sprinters.

No. 6 “Halfway between 1-2 and 1-1 is 2-3.”

No, not if you're looking for the midpoint. Most games don't have that column between 1-2 and 1-1, designers assign odds of 2-3 (1-1.5). The column heading should in fact be 3-4 (1-1.33). Put another way it is 75% and, in the same way, 1-2 is 50%, 1-1 is 100%, 1.5-1 is 150%, and 2-1 is 200%. So 75% (3-4) is the midpoint between 50% and 100%, not 67% (2-3). *(continued on p. 36)*

PROPOSED EXPANSION

NaC Spring Campaign

John Careklas

The 1813 campaign was divided into two parts, separated by the famous armistice. The Spring Campaign, from late April until early June, and the Autumn Campaign, from mid-August until the end of October. An expansion kit to “Napoleon at the Crossroads” would allow the entire 1813 German Campaign to be simulated.

In April Napoleon returned from France at the head of a newly raised army, outnumbering the combined Russian-Prussian army. His cavalry arm was critically weaker than the Allied Army. Despite winning two major battles (Luetzen and Bautzen), a decisive victory eluded him. After a fruitless pursuit of the Allies, made worse by his lack of cavalry, the belligerents agreed to an armistice.

The wisdom of this armistice has been argued by historians for nearly 200 years. During the armistice, Napoleon refitted and reorganized his army. The allies used the time to bring Austria and Sweden into the war. With the resumption of hostilities in mid-August, the allies slowly closed the ring on French forces. After many battles (the largest of which was Dresden) the French fell back on Leipzig, where the greatest battle of all ended Napoleon’s hold on Germany.

“Napoleon at the Crossroads” covers the second part of the campaign. With OSG moving in the direction of games covering individual battles, there did not seem to be plans to cover the Spring Campaign. I was hoping for a game or expansion kit covering the Spring Campaign which could be linked to “NaC” to create one big game covering the entire German Campaign—something similar to Kevin’s game “Struggle of Nations”, published by Avalon Hill in 1982. “SoN” has been out of print for quite a while.

“SoN” did cover the entire campaign from late April until the end of October. Although like the rest of the initiative, subordination and command span, it was a much different game

than the rest of the campaign games. It had tiny hexagons with leaders occupying two hexes. Leaders could be in either march formation or line formation. When in march formation, movement was enhanced. In line mode, combat was enhanced. In line, facing was also important to combat. It thus covered tactical elements along with the strategic elements. Many of the other features of “NatC” were in “SoN” such as attrition, centers of operations, lines of communications, administrative points, etc.

Since “NatC” is on a different scale, expanding it would not produce “SoN II”, but it would allow the entire campaign to be simulated. In terms of components, the expansion kit would need a map extension to the west allowing for deployment of the armies in April. A half (or even quarter) map would probably be sufficient. The original “SoN” map extended farther east and a little farther south than the map in “NatC”, but these areas would probably not come into play. If the French were to reach these areas, they have probably nearly annihilated the Allied armies. A few new leaders would be necessary and some leaders would need to be rerated for the Spring Campaign. A few examples (by all means not a complete list) would be: Wittgenstein was in overall command in the Spring but just a corps commander in the Autumn. Blucher was a corps command in the Spring and an army commander in Autumn. Prince Eugene was French commander in the Spring until the arrival of Napoleon, but absent in the Autumn. Soult was commander of the Old Guard in the Spring, but left by Autumn. Bessieres was commander of the Guard Cavalry in the Spring but was “cannonized” at Luetzen (sorry about that pun). If my memory serves me, there was even an optional rule to rate Ney differently before and after the armistice due to the defection of his chief-of-staff (Jomini) to the allies. New army organization charts would be necessary to cover the command structure in April with the new or re-rated leaders and of course a new turn record chart would be needed. Since the same basic rules would apply to the Spring Campaign, the main additions to the rules would cover politics and the imposition of the armistice. Saxony and Bavaria were somewhat unwilling allies of the French in April so their reaction to French victories and defeats would have to be simulated. If the French were

able to capture Berlin, Prussian involvement would be compromised, especially in the way of replacements and supply. Also, the beginning of the armistice would be variable, depending on the way the military situation develops. Occupation zones and movement of the armies within these zones would have to be included along with the carry-over of casualties from Spring to Autumn.

Since "SoN" had all these factors, it would seem that most of the research would not need to be redone, but most of the strength points, commander ratings and such would need to be revised to accommodate the different scale of "NatC". Also, starting positions and arrival times would need to be adjusted in consideration of the new map boundaries. I'm sure there are other factors I have overlooked.

If there was enough interest and enough pre-orders, OSG would be interested. Since OSG has the rights to the original "SoN", would there be more interest in a redo of "SoN" even if it would be a more ambitious (and expensive) proposition?

Editorial *(continued from page 2)*

The synergy of all three arms coordinating for an attack appears in the optional combined-arms attacks of Napoleon's Last Battles (1976). Combats that include at least one cavalry, infantry, and artillery among the attackers gain a one-column shift on the CRT. The optional rules for the NLB campaign game include retreat before combat. Cavalry and horse artillery not adjacent to enemy cavalry may retreat at the beginning of the combat phase, leaving enemy units punching at the air. This rule is important in the campaign, which involves more large-scale maneuver than the individual folios.

The cavalry impetus and control rule, also from the NLB campaign optionals, makes cavalry advance after combat dependent on a die roll. Your cavalry will perform as you want it to about two-thirds of the time. Otherwise it might pull up short or rush in like the Scots Greys at Waterloo.

(continued on page 46)

Myths *(continued from page 34)*

No. 7 "Panzer divisions have all the armor in the panzer regiment"

Germans did have regiments within their divisions, but these regimental notations were administrative distinctions. German doctrine didn't put all the tanks into the tank regiment, nor did they put the all infantry in the motorized infantry regiments. In the real world the panzer regiment commander didn't just command tanks. He had tanks, infantry (motorized), and artillery blended for maximum effect. Combined arms was the key, and the regimental commands had combined arms at the regiment level, despite their command designations. In a game, the regiments of an individual panzer division should all be roughly equal in combat strength, and they should all have combined arms.

No. 8 "A 'No Effect' result is inappropriate."

This is not explicitly stated. It is another of those unexamined assumptions, a rarely utilized tool in the designer's tool kit. Don't worry, a "No Effect" result, doesn't mean that the troops are standing around smoking. Players want to see action!

A "No Effect" "•" result can represent the reality of any era, ancient to modern. The units attacking were slow to move forward, are still skirmishing and haven't pressed forward, suffered delays and confusion, or lack orders. The attacker did press forward, but the attack is stalled. The attacker and defender have both pushed each other back and forth, the result at this time being that the units are roughly where they started. A game with hexes representing five miles or greater could a "•" to represent a failed or stalled attack (*see Myth of Attacker Retreat*). The fact that players don't need to do anything doesn't mean nothing is happening.

A "•" result be called Engaged, or perhaps Attack Stalled. Either way, "•" is as simple as can be. If you add "•" to a CRT, you're adding no complexity at all.

To Card or Not to Card

Consimworld Forum

Frankly, the cards were a factor that dissuaded me from trying the Library series until recently. After playing a few games face-to-face and solo I've yet to unwrap the decks or read the rules. But, I have to be open-minded: a serious professional like Kevin has implemented cards into his core gaming system. If he thinks the mechanic is legitimate, maybe I should take a closer look. —Mike Willner

If you look into it you will see that the way the cards work in this game is very different from card-driven games. The cards are *not* used to determine combat outcomes. The major reason for the cards is to introduce uncertainty as to the *reinforcement* schedule. You may hold an "Alt. Reinf." card and make your plans based on the expected help. But you won't know whether your opponent holds a "Cancel" or "Delay" card until you play it. In addition to Arrival Cards there are March Cards, Leader Cards, and Tactics Cards. Each card is simply a special rule, printed on its own separate page, which allows the temporary suspension of a regular rule. —Kevin Zucker

Cards, if implemented well, are fairly good at interjecting "friction" and chaos and fog into our otherwise omniscient wargames. I do think a dice driven random events table is the best way to prevent "gaming the deck". Limiting numbers of cards in a hand and requiring rigid mandatory plays does much the same but still can be gamed somewhat. Purely random events such as changes in the weather or otherwise outside of a player's conceivable control should be random. It always bugs me to see a guy plan his move based on his ownership of a card so he knows the event will or won't happen and very much willingly occur when it is to his best advantage. I think the cards here have good checks and balances to prevent that occurring much.—Mick Hayman

Originally, I didn't use the cards because I'm getting to the point in my gaming career where simple is better. The games play fine without them. Recently, I've added the cards and have to say they're good fun. They enhance the game; the cards do not drive the game.—David Schubert

I was leery at first of using the cards. After playing a couple without the cards, we replayed the same battles with the cards. Wow! The subtleties are amazing, and the play has so much more of a period feel to it. Wouldn't play without using the cards now. Simply a brilliant design feature.—Randy Moorehead

EXAMPLE: I have a "General Retreat" card in my hand that is clogging things up because I am certainly not interested in declaring a retreat. Having cards you can't play, taking up valuable slots in a very small hand, is a pain in the ass ... You have to discover ways to win despite them.

1. UNPLAYABLE CARDS: There are cards that are clearly un-playable... cards that speed up replacements when you don't have any, or cards that reference artillery when you don't have any. The rules deal with that, and I think it works fine. There are also questionable cards: Cards that reference bombardment in a mud turn when you're not allowed to bombard, for example. In that case you're just out of luck. You play the card and take your VP hit. There are also cards like General Retreat that you CAN play but you don't WANT to play. You play it, the event happens, no choice—otherwise those cards just remove one slot from your hand for the whole day, and you're fighting at a disadvantage. I put that down to chaos.

2. TACTICS CARDS: You CAN play Tactics Cards for their movement rate only and ignore the event. That's explicitly spelled out in 24.81. In that case, you ignore the text and just refer to the move (which I believe is always a 4/6). We pay the VP cost for those too, since a 4/6 is a pretty good move in the game.

3. VICTORY POINTS: Unless you're very clearly prevented from using the text of a card (and those cards are often removed ahead of time by the scenario instructions), you always suffer the VP penalty if you choose to play it. Over the course of a long game, the VP costs for cards tend to stay fairly close. That's important, because you don't want the VP swing of the cards to overbalance everything happening on the board. If you allow players to shuck and jive the card VP's, you could unbalance the whole structure of the game. I think the potential effect is just too violent.

TLS: Battle on the Marchfeld

Mike Willner

OSG's Napoleonic Library of Battles has found its way into the hearts of some of the grognards around the club. Accordingly, I set up the Wagram scenario for solo play. I won't go into the system and the nifty way it works—that's all in my previous article (page 33). I just wanted to share my take on the action for the first turn with a DAR (During the Action Report).

Despite it being a famous and important battle, I didn't know much about Wagram. Luckily, OSG is GREAT at providing historical description in the exclusive rules. So, what I learned is that Napoleon took Charles out with a wicked right hook. But the Austrians got in some licks of their own, pushing with their right as well. My approach to solo play is to establish a basic battle plan for both sides and stick to it within reason. So, I decided to let each side pursue its historical plan and see what happens.

The NLB system uses cards to add some unpredictability, a good thing for solo play so I used that sub-system (Kevin ZUCKER wisely realized that many hard core wargamers may object to inclusion of cards, so they are optional). Mode cards alter some global attribute of the battle and other cards drawn later will be more tactical. The Austrians drew a really short straw, "Late Start". Basically all the commanders are 'asleep' at the start of battle and you're pretty much relying on your sub commanders and units initiative ... not good.

The French battle plan calls for Davout to lead his III corps around the Austrian left flank, get up onto Rossbach Heights and roll up the line. To make sure this happens, Napoleon beefs up that corps to the point of juggernaut'ism. So when the French pulled "Formation Scattered" mode card, my heart sank. You take the largest formation ... of course, III Corps ... rolls for each unit and scatters based on a directional template (no, Joe, no more scooping the unit up and dropping it from 12"). This left the corps somewhat out of position.

Turn 1 saw the French execute pretty well, grabbing some important real estate on their left flank and repositioning III Corps forward, pretty much recovering from the scatter. Most important however were the assaults by II Corps and the Army

of Italy in the center. The Austrians picked a pretty good spot to defend at least in their center (their left flank was hanging in the air ...). There is a stream, then woods, then an up slope with Austrians lined up in defense. The Archduke Charles is positioned nearby which means it will be easy to put formations in command when necessary. The French slammed into the center and managed to get some hefty brigades across, pushing the Austrians back. This had the effect of grabbing the initiative (real initiative, not a game mechanic) because now the Austrians had to deal with this, so the French set the Austrian agenda for the turn.

The bottom of the 1st turn saw the Austrians take a good crack at the French. Their plan calls for their right flank to advance, grab some VP real estate, and go on to threaten the French rear. The commanders snored on, but a reasonable number of units moved on their own initiative. The left flank, staring down the barrel of Davout's monster corps, did a little to adjust their defensive position, but there was not much more to do. One or two bombardments threw back some French brigades but nothing of any materiality. However, a well coordinated and organized counter attack in the center FAILED miserably. The 'non cooperation' rule hurt ... Austrian corps cannot cooperate in the same attack. So you can't mass power. And, the few chances to surround and destroy were lost due to the fact that none of the leaders or units could muster the initiative to move. Finally, dismal die rolling resulted in a string of AR results that left the French attackers in place AND with a hex to move around in next turn. Thus ends turn 1.

The French will slam over the stream in the center and grind away at the Austrians, forcing them to focus there. Davout is ready to lurch forward and shatter the defense placed to stop him. French reinforcements are pouring up the roads from Lobau Island. In conclusion, I'm psyched to get to the next turn. NLB is a game system to love, striking the precise perfect balance between complexity and playability. And, by the looks of it, I'll get to move on to the next scenario pretty soon!

Advanced Rules

By Jason Roach

The "Advanced Rules" add friction, provide extra "tools" and increase interaction. They emphasize Command, terrain, combined arms, and unit quality. Most of these ideas developed about the time of Four Lost Battles.

12.6 Stand Fast

"Stand Fast" cancels two hexes of a retreat if the Lead unit rolls its initiative; the Lead unit is the best infantry unit in the retreat. If successful, the Lead unit is reduced (or PEU if already reduced) and two hexes of the retreat are canceled. Units may only "Stand Fast" in a town, improved position, slope hexside (if attacked solely up-slope), hill, chateau, or defending across a river bridge or ford (all the attackers attacking from across the river).

12.61 Lead Infantry Unit requirements: The Lead unit must be an infantry unit within Command Range of its Officer or friendly Commander.

12.62 Guard Infantry Units: Guard Infantry cancel 3 hexes of a retreat and may Stand Fast in open terrain; if they fail their Stand Fast roll, follow the demoralization results in 11.3.

12.63 Cavalry Charges: Infantry cannot Stand Fast if enemy Cavalry occupies its hex.

12.64 Demoralized Units: Demoralized Units cannot Stand Fast.

EXAMPLE: The French player attacks a stack of units from the bottom of a slope. The defending stack contains an infantry unit, an artillery unit and the units' Officer. The stack is surrounded by French ZOCs. The French roll a DR2. To avoid elimination, the defender immediately declares a Stand Fast. The lead infantry unit has an initiative of 2, and the defender rolls a 1; the retreat is canceled and the Lead infantry unit is reduced in-place. If a DR3 was rolled, the defender would need to retreat one hex (DR3 - 2 for Stand Fast = 1 hex).

14.2 Charge: A charging stack that contains HC receives a +1 column shift on the Charge Table.

16.31 Attacks on Light Cavalry: HC units subtract one from the die when attacking Light Cavalry ("LC") alone in a hex. *Remember RBC (10.21).*

OPTIONAL RULES

11.47 Cavalry Impetus (CI)

A. In any combat situation that involved Cavalry which allows for an Advance, roll a die:

- 1-2, all involved Cavalry must advance into the vacated hex up to the Stacking Limit (11.47 B).
- 3, none of the Cavalry involved advance.
- 4-6, Cavalry may advance normally.

B. An advance can never violate movement or stacking restrictions. If playing a Tactics Card that affects Cavalry, ignore the CI.

12.7 Optional Stand Fast Rules

12.71. Leaders: Infantry units stacked with their formation's officer or their Commander may roll for Stand Fast in any hex.

12.72. Heavy Cavalry and Combined Arms: If the retreat was the result of a Combined Arms attack that contained HC, add +1 to the Stand Fast roll. *(This is recommended if using Optional 12.71).*

12.73. Hold Position Orders (HPOs): Before the game, players may secretly write 1 HPO for a hex (see terrain in 12.6). On a slip of paper, write the hex number and Lead Unit. As long as that unit remains in the hex, it may Stand Fast regardless of Command Range and its stand fast die roll is reduced by 1.

12.74. Commanders and HPOs: Before the game, each Player may pick one Commander that starts on the map and issue HPOs up to the number of his Command Points. *NOTE: The player chooses either the one "free" HPO or may issue HPOs using a Commander that starts on the map, he may not do both.*

Napoleon at Leipzig 5th Edition

Exclusive Rules Update, July 3, 2013

24.32 Second Turn Bonus Cards

On the second game-turn (only) the 1st and 2nd player both draw cards during the first player's Card Segment.

24.4 The Movement Allowance on a card applies to all units of that side pulling the card until the next card is pulled, even if the event is not used.

24.54 Examples of Mode Card Play

Per **24.53**, Card 1 should have been played before Card 6.

26.1 If playing a multi-day campaign, calculate victory point awards at the end of each individual battle.

26.15 Control of Enemy Supply Sources

If a player begins the game in occupation of an enemy Supply Source, no VPs are scored for that. VP's are not scored for occupying mapedge enemy supply hexes by Reinforcements that enter there.

27.5 Two-Map Scenario for Liebertwolkwitz

Do not count the North map victory locations.

31.13 (add): Score VPs and reshuffle the decks with the discards on the 6AM turn of each day. Reconstitute the decks as for that day's scenario, adding back in or removing cards as listed. The mode cards are used only during the initial setup, not at the start of each day.

31.31 Bonus Cards for the 16th and 18th (*change*): Minimum of three per player.

31.31 (add) Each victory in prior battles will allow the winning player to draw "Bonus Cards" from his card deck in the Wachau/Möckern and Leipzig battle games.

- Each Strategic Victory: 3 Bonus Cards per battle
- Each Tactical Victory: 2 Bonus Cards per battle
- Each Marginal Victory: 1 Bonus Card per battle
- Minimum: 3 Bonus Cards per player

EXAMPLE: The Coalition Player wins a Marginal Victory at Liebertwolkwitz and a Strategic Victory at Wachau/Möckern. He would draw four Bonus Cards on turn two of the Leipzig battle game.

French Set-Up Cards

18-Oct. Column

- Ney (army leader): Change 4026N to 4227N.
- Stockhorn (XI): Change 3526S to 3526N
- Personne (II YG): Change 3425N to 3428N
- Hochberg (LO): Change 3223N to 3229N

29-Oct. Column (Hanau AtB Scenario)

- Napoleon sets up in 1021H on top of Fressinet.
- ALL French units (including ALT reinforcements) start at reduced strength, except the Young Guard units and those units which are marked on the Setup as Full strength.
- Grouvel (XI) is *not* reduced for Oct 29.

30-Oct. Column (Hanau DoB Scenario)

- All French reinforcements are reduced.
- Arrighi (LO) sets up with LO Quinette at 0215H.
- XI Corps, Zucchi counter is reduced, not "elim"

Coalition Set-Up Cards

- The first date column on pages 2 and 3 should read 14-Oct.
- Unit Puttitz (page 3, IV Corps) should read Hirschfeld. The unit commander was formerly Puttitz.

French Casualty Track

- Add GC Corps to space No. 9.

Coalition Turn Record Track

- The 14 October scenario starting time is actually at 10AM.
- The 16 October scenario TRC says Gyulai enters 9AM on 16 Oct., but that should be 3AM.
- 18 October, 10AM: Winzingerode should have (6) not (8) units.

Hanau Turn Record Track

- The 29 October 5PM entry for "Arrighi, LO" is Arrighi and unit Quinette only. The LO unit "d'Isle" is ALT only.
- Under 29 October, the French V Corps enters at 6PM, while Lauriston arrives at 3AM. This is correct.
- Marmont, VI, came earlier and should arrive at 3PM.
- Mortier should be an alternate reinf. #3. Add one more Alt. Reinf. card into the French deck.
- Bertrand (IV) arrived after Oudinot (I YG), so they should switch places on the TRC (4-5 PM 30 Oct).

Counters

- Bavarian leader Wrede should be a Commander-Officer.
- On the back of the Square markers, -1 MP should be 1 MP.

Cards

Card No. 28 Forced March (*change*): "Once an enemy unit has started *attacking*..."

Card No. 6 Formation Scattered: (*clarification*) If the game map is covered by plexiglass drop from 6" and not 12".

THE COMING STORM

UPDATE: 7/5/2011

STUDY FOLDER

19.61 Pre-Programmed March Orders (*clarification*):

If you wanted to change one of those pre-programmed March Orders, and you drew a Late Start Mode Card, you'd need to wake up first. A sleeping leader moves with his units.

OTHER

Counters: The Prussian Leader Alt Larisch should have a "6" instead of "M".

Map: There is no additional MP cost or combat strength impact where there is a slope on a stream hexside, such as in Eylau hex 0330, 0430, or 0531.

Ignore little bits of woods such as shown on the Pultusk map in hexes 0147, 0305, 1115, 0601, 2850, 0537, 0714, and 1915; or on Jena 3150 and 3249.

Cards: Card No. 17. Cavalry Pursuit.

(*clarification*): Ignore the first sentence. Cavalry Impetus rule was deleted from this game.

Card No. 7. Turning Movement (*addition*):

"Any formation, stack* or unit in Supply ..."

* if all units in a stack are of the same division.

Q&A

Q) Should there be a pre-game supply check?

A) There is a supply check at the start of the game for the Day of Battle Scenarios, in the first turn Start Phase — Weather Segment. In Jena there is no weather check until 9AM. In this case go ahead and check supply at 6AM.

Q) Card #27: Delay. Does this card also push back the arrival of the other portions of a corps that arrives over several turns?

A) YES. This card applies to all units of a formation as with Card #25.

Q) What if there is more than one force scheduled to arrive on the next turn? Is it the choice of the person playing the card?

A) YES.

More Questions and Answers

Q) 16.41 states that all cavalry that did not move in the current turn may charge, but 16.44 states "Only one charge may be made by a single stack against a given hex in one combat phase."

Does this mean that cavalry units from multiple hexes cannot charge one enemy hex in the same turn? Or can they gang up as long as they pay the +1MP to stack (in addition to the +1MP to charge)?

A) 16.44 is pretty clear. There may have been times when the kind of choreography you described worked out, but it was very difficult to coordinate cavalry masses charging from different places. If you want the mass effect you have to mass before you charge.

Q) From a historical standpoint it seems like that 10 or more SPs of cavalry stacked together would be a tempting target for artillery and possibly merit a modifier for bombardment. I know you don't want the game to get bogged down in tactical minutiae (neither do I, believe me!), but is this something you would consider justified by history? I confess I have no idea how much real estate within a hex would actually be occupied by that amount of horseflesh, so I could be totally off base here.

A) 11 SPs is indeed a lot of horses (maybe 6,000). That's as big as a Napoleonic charge got. In actuality they would charge in successive waves with the heavies in front. They didn't have any hexes marked on the ground so they were liable to spill over the hexsides at times. The hexagon is an abstraction, not a container.

One thing about a charge: as a fast-moving target it is harder to hit.

Q) On a related note do you think there should be a beneficial modifier/shift for bombarding artillery firing on any enemy stack over a certain SP limit? I'm thinking of Marshal Macdonald's column at Wagram. Again, I know this is leading down the slippery slope into the dreaded "bog of the button counters", but one of the things that draws me to Napoleonic is the rock, paper, scissors interplay of the three combat arms. Combined arms attacks capture that very well (and elegantly), but this just seems like another facet to be considered.

A) We tried adding a "unit density" modifier in *Last Days of the Grande Armee* but I didn't like the way it worked. When you use the Combined Arms modifier that is, not a density modifier based on raw manpower, but takes into account that the enemy has to form square and makes a nice target for the guns.

Q) Why is there no bombardment allowed into woods and chateau hexes? I know that we aren't talking about the highly effective HE shells of the 20th century here, but it seems odd to me that you can't bombard a big conspicuous building/complex or wooded area. I'm not really questioning the rule as much as asking your reasoning.

A) re: Bombardment into woods. The guns could fire into them but the effectiveness of cannonballs is different than the way WWII artillery works. It's more like bowling, and the "pins" are the enemy troops. Trees and fallen timber totally break-up the bounce effect.

Regarding bombardment into chateau, that is based on my examination of the walls at Hougomont (on the Waterloo battlefield). You can see the superficial damage to the brick caused by the French cannon.

EYLAU DAY OF BATTLE SCENARIO

18.35 Card Play. If a card has inapplicable instructions, the instructions and the VPs from the card are ignored (and the card itself is removed to the bottom of the main deck), but do the movement allowances on the card apply?

A) Yes

18.38 Enduring Effects: should this apply to Card No. 26. Reinforcement Takes Other Route? The wording ("All Reinforcements may.....") implies a continuing effect.

A) Yes.

18.4 Card Movement Allowance. Does this supersede the printed movement abilities, where the card allowance exceeds the printed allowance? For example, does Approach March 5/7 grant infantry units 5 MPs, instead of their printed 4 MPs?

A) Yes. 5/7 is sort of a force-march.

18.5 Mode Cards.

No. 6, Formation Scattered. Is movement in the random direction also prevented by stacking considerations?

A) Yes.

18.8 Tactics Cards. If a Tactics card is inapplicable, is it covered by 18.35 Inapplicable Cards ("Return the inapplicable card to the bottom of the main deck")?

A) YES. You may also play a Tactics card during the "Card Phase" for a 4/6 MA (standard movement) and ignore the event; that is your card play for the Card Phase. The current rule now reads:

24.81 Tactics Cards Movement Allowance Tactics Cards *may* be played during the Friendly Card Segment (24.36) to set the Movement Allowance for that Player-Turn (4/6); their instructions and VPs are ignored.

23.27 Baggage Trains. On February 8th, should VI Corps Baggage Train be set-up with the rest of the French trains (except for III Corps), or should it follow VI Corps?

A) It should follow Ney's Corps.

23.37 Bagration. To clarify Bagration's command abilities: is his command all AG units, or just AG Baggovut? Presumably, there is no command relationship between Bagration and Sacken (though their identification colours look to be the same orange to me)?

A) Sacken's stripe is orange and Bagration's is light brown. Bagration's formation includes Baggovut and Bestuchev.

CARDS

9. General Retreat. Does "all movement this turn must bring each unit closer (in hexes) to any friendly supply source" apply to Leaders?

A) No.



Q&A: The Last Success

1. The update adds DeFrance, etc., 2pm on 19th to Abensberg ATB. At which hex ?

A) 0111.

2. Does the II Reserve corps have a baggage train?

A) No. This is covered by 14.41.

3. If you get late start and then early start, are the leaders in command ?

A) The 2 Cards cancel each other

4. Teugen Hausen Scenario

A. Is III baggage under the march order & if so must it move south when it went west ?

A) It exits at 0009.

B. 26.31 Does I Res include Lindenau's div., which starts with Charles?

A) Yes.

C. If a French unit enters an exit hex does it have to exit ?

A) Yes. They could be recalled, as Alt. reinforcements.

5. If a mixed unit detaches a vedette and is flipped, why should it be PEU ?

A) It doesn't go to the PEU, but the UAR.

6. **March move under march order:** If it's a storm and baggage are x2 MP costs, they move 4 hexes as under March Orders. You have to move at the slowest rate—does that mean 4 hexes for the whole column? This arises due to someone's comments that the baggage was left behind in one of their games.

A) If Austrian, yes. If French, no. (*Just kidding!*)

7. If an enemy moves within 3 of the unit in road march, does it leave road march and become demoralized? A) No. Only if attacked.

8. I sort of have a problem that OOC units cannot retreat when in danger. I was wondering what you would think of a rule that allowed them to move towards the corps commander or their supply source.

A) Heresy! Units are not automatons. They do have Initiative for that purpose.

9. If the French set-up in Road March then a lot are in command which makes sense. I do wonder if 7th Lt and the cavalry should be under the march order as they were (I thought) under orders to cover the southern flank of the III corps.

A) "Cover" doesn't mean 'occupy'—it means *screen*.

10. **Abensberg Battle.** It seems odd that Lannes should not be able to command the whole of III corps that is on the map (plus 1 Cav Div) as that is what he did. Otherwise III corps will be considerably less effective than they were.

A) Lannes mostly fought with Morand's division. Gill (note 104) doesn't mention any casualties for the trailing division.

11. The Cav corps was not really a cav corps in April. If I recall I Div was attached to III Corps 2 Div was a reserve and 3rd was with IV corps. That may not be such an issue but they will always be out of supply unless stacked and able to trace to another corps train. If they could be attached to a corps that would be a better (and more realistic result).

A) A stack can be one unit. You could, of course, have a House Rule for this.

12. In Teugen Hausen the Austrian infantry III corps units should they be reduced - in Abensberg they are reduced?

A) No. They are only reduced for the 20 April Set-up. Teugen Hausen starts on the 19th.

TLS Update

10 May 2012

Set-up cards have been back-printed with a revision date. Use the revised information.

Game Map: Players should ignore little slivers of land along the Danube. Hexes such as 1611 or 1710 on the Eckmühl map cannot be entered. Roads & trails crossing streams count as trestle even if there's no trestle symbol printed on the map.

Abensberg: Hex 4009 should have a blue arrow.

Rules of Play:

1.51 Take out the words "or within LOS" in para.1

1. At the beginning of any Movement Phase if in an EZOC—both sides are revealed.

Study Folder:

21.13 and 21.14: Remove both sides' Card No. 2

21.2 AUSTRIAN ALTERNATE #2.

LIECHTENSTEIN, 4031 (not 4009).

21.31 Group #1 is also under the March Order.

21.51 Duration: 19 April, 6 AM (not 10 AM)—20 April, 8 PM

22.2 Alternate Reinforcements:

FRENCH

#3 (change) IV Corps units Fririon, Arty., and Valory are Alternate Reinforcements only.

AUSTRIAN change

#1. II Corps, 3901, accelerated from 4 AM on the 22nd.

#2. I Corps, 3901, and keep 2x Card No. 29, Alt. Reinf.

26.11 Duration: 19 April, 12N (not 10 AM)—8 PM

26.21 French Set-up Teugen-Hausen

III/2 7th Line, 2025 *should read* III/3 7th Light, 2025.

Gilly, Gautier, Grandeau *should read* III/2 (not III/1).

Guyon *should read* 2701 (not 0111).

26.23 Reinf. 1PM—Corps Arty. and HArt., Baggage.

26.24 Alternate Reinforcements: FRENCH

Brigade Petit was actually about to exit the map when Marshal Davout rode over from Teugen around Noon and ordered the brigade to turn around and return to Teugen. HISTORICAL NOTE: Colonel Petit was personally with the 7th Light during this day.

(change) Add Bde Petit to the French Set-up in hex E0013. This brigade will not move unless placed under direct command by Davout. If this doesn't happen it will be allowed to arrive with Alternate Reinforcements Group #2 as printed.

26.31 March Orders, French exit: E0013-14, or 0009.

27.0 Mini-Campaign is revised (see other side).

Card Deck: Card 28, Forced March, change:

"Once an enemy unit has started combat, you have to wait until the advance after combat before you can play a forced march."

Initial Set-up cards: Cards numbered 1-3 each have an ATB and DOB column for: Abensberg (1-2), Eckmühl (3-4), and Aspern-Essling (5-6). Cards 4 and on are for Wagram only. The columns headed "Regiments" and "Notes" are for historical interest.

"Changes to Order of Battle" shows detachments (-) and attachments (+) at the battle of Aspern-Essling. We have printed the **revised set-up** on the *backs* of some set-up sheets.

Abensberg ATB—Remove Mesko from the Austrian set-up to arrive Apr. 19, 9 P.M. reinforcement, hex 0127.

Turn Record Track, Abensberg:

AtB change Start 6AM (not 10AM)

Defrance, Doumerc, St. G., HArt.—2PM on the 19th

DoB change NAPOLEON, LANNES—10AM (not 11AM). VIII/Arty.—8 PM at A0111.

Teugen-Hausen change Start 12N

HOUSE RULE: ARTILLERY

Christopher Moeller

- In the first printing of the TCS rules glossary, artillery is to move like trains, paying cavalry costs.
- In the updated glossary, artillery is no longer defined as a train. It moves like infantry (for foot artillery) and cavalry (for horse artillery).
- Streams only affect baggage trains.

One of the joys of exploring *The Coming Storm* has been seeing artillery getting some of that love. They have WHEELS! *They're pulled by HORSES!*

Something as simple as defining them as trains is full of implications. Many times, as I've thrown my formation forward, I've suddenly realized that my guns were going to have to leave the group to head upstream to a nearby bridge, delaying their deployment for a turn or two. Or when beating an orderly retreat, finding all of my artillery suddenly in jeopardy because a stream blocks their path. I suddenly understand why maybe so many guns were captured! All those slopes, marshes and streams suddenly mean something!

The Muhlen Fluss at *Friedland* is nothing with the updated rules. Using the original TCS artillery rule, you experience the fault in Bennigsen's position, split in two by the Millstream.

HOUSE RULE: REMOVE FROM DECK

Aaron Tobul

In a 4-day game, with three reshuffles, you're almost guaranteed to get all of your Alternate Reinforcements and cancel one or two enemy formations—particularly for the mini-campaign (and any other scenarios longer than two days), but also in the approach to battle games.

18.74. Only Played Once: For approach to battle and longer scenarios Alternate Reinforcement and Cancel Reinforcement cards are removed from the deck after being played (and scored) once.

27.0 MINI-CAMPAIGN

The following entirely replaces section 27.0 on pages 11-12 of THE LAST SUCCESS Study Folder.

27.1 Four Days in April

Use the Abensberg and Eckmühl maps side-by-side, with Eckmühl to the right and Abensberg to the left. Row 40 on Abensberg overlaps row 00 on Eckmühl.

27.11 Duration: 19 April, 6 AM—22 Apr, 8 PM

27.12 Mode Cards at Start: French 2, Austrian 3

27.13 Card Deck, French—Remove from Deck:

No. 4, No. 23 (x1), No. 24, No. 29 (x 4).

27.14 Card Deck, Coalition—Remove from Deck:

No. 29 (x1), No. 28 (x1).

27.14 Bonus Cards: French 2, Austrian 2.

27.15 Pontoon Trains: Austrian 1; French 0.

27.2 Initial Set-up

Using all set-ups for the Abensberg ATB (*see 21.5*), set up units shown under the Abensberg ATB with these additions:

27.21 French Set-up (*add*):

These units set-up as follows on the Eckmühl map: III/3 (less 7th Lt.) followed by III/2 in a road column between Wolkering (3020) and Burgweinting (3912). III/1 followed by DAVOUT and II/3 in a road column between Seedorf (2515) and Ober Isling (3409).

Baggage, Schmidfeld 3004.

65th Line, Regensburg (3902)

C Clément, Guiton, HArt., Abach 1713

III/Pajol, III/Pire, III/3 7th Light, 3729

III/Guyon, 2701

III/Jacquinet, 3409

27.22 Austrian Set-up (*add*):

IV/Vecsey in hex E3435.

27.23 Reinforcements:

Use the Abensberg TRC for April 19 and 20, and use the Eckmühl TRC for April 21 and 22. Ignore reinforcements that are just crossing from one map to the other since they are already in play.

27.3 Special Rules

27.31 Improved Positions at Start: E2036

27.32 Destroyed Bridges at Start: A0325.

27.33 Archduke Charles: Each Weather/Recovery Turn, the Austrian Player must roll 2 d6. On a result of “2,” Charles suffers a seizure. Charles may have only one seizure. Roll one d6 to determine duration of debilitating effects (n =number of turns). During the seizure, Charles may not provide command, reorganize units, participate in advance after combat, or issue a March Order. He may move. This effect begins with the Austrian Command Phase of the Recovery Turn and lasts through n complete turns.

27.34 Victory Conditions: In addition to 20.1, the player who controls any VP hex at the end of the game receives the number of Victory Points shown.

27.35 Regensburg: Each hex of Regensburg (E3701, E3801, E3802 or E3903) is treated as a chateau. Enemy units may not enter Regensburg (except by advance after combat) as long as at least one friendly unit occupies any hex thereof.

The Regensburg garrison must check for surrender during any friendly Command Phase in which they are out of supply and outnumbered by enemy strength points adjacent to and/or within Regensburg. To avoid surrender the garrison must pass an initiative roll (use the best unit). Initiative failure results in surrender (the garrison is immediately PEU).

The *Steinerne Brücke* at E3901 cannot be destroyed. French units may not enter hex E3901.

27.36 General Retreat: Austrian Forces that declare a General Retreat (*see 20.3*) may exit at A0554, A1754, A3201, E3901 and/or E3904. A General Retreat only applies to friendly units on one map section, and either player may declare one per map section.

If Austrian units exit from the *Abensberg* map, the following French units must also exit from the same hexes, starting with Group #1. REQUIREMENT: Exit *at least* the same amount of French SPs as the Austrians exit, but not more than the total of Groups #1 and #2:

#1. The Bavarian 2nd Div. (5 units), VII Corps Arty., VIII/Franqumnt, VIII/Schrfnstein, 2nd HC Div. (3 units), and 1st HC/Doumerc. These do not return to play.

#2. Seven units of III Corps, VII/Vieregg cav., plus LANNES and NAPOLEON, will return as reinforcements on 22 April as shown (*see Eckmühl TRC*).

If any units listed above have been eliminated then the French Player must exit unit(s) in their place up to the total SP requirement (including leaders). If he fails to do this at once, he loses 1 VP at the end of each following French Player Turn the requirement is unmet.

27.37 Alternate Reinforcements: AUSTRIAN (only)

#1. VI/Nor AG, HArt., Drag No 1, Chev No 6, Hohenfeld, Hohen. Arty., Vienna Vol., A0152

#2. KOLOWRAT, II Corps (all), E3901

Regular Reinf. accelerated from 11AM on the 21st.

#3. BELLEGARDE, I Corps (all), E3901

27.38 Do NOT use the Abensberg Special Rules:

Ignore the Transiting Corps rule (*see 21.31*)—they move without March Orders. They are **not** Alternate Reinforcements for the Mini-Campaign.

27.39 March Orders at Start: The French Player may issue March Orders to up to 4 on-map Friendly Forces, and the Austrian Player may issue 2.

Rules of Play UPDATE

6/30/2013

Movement Example D (page 8): The +1 for unit D is for getting out of Road Movement. There is no additional for moving up slope on road.

3.0 STACKING: It costs one Movement Point to stack one combat unit with another. You can move through a friendly unit's hex at no extra cost. EXCEPTION: Road March (see 3.3)

10.31 (clarification): All hexes must be attacked or bombarded

11.3 Committing Guard Units: The rule does not apply to French YG units. No formation can have its morale reduced more than once per game. French cavalry corps and formations with 4 units or fewer do not have their Demoralization Level reduced.

12.4.C (clarification): Such advances take place only after all bombardments are concluded.

14.23 On an Ae result, place the "Square Marker" on the target unit to denote its reduced movement.

15.21 All unit types may benefit from occupying I.P. (not just infantry). If I.P. is in a town, defender in I.P. is doubled (not x3).

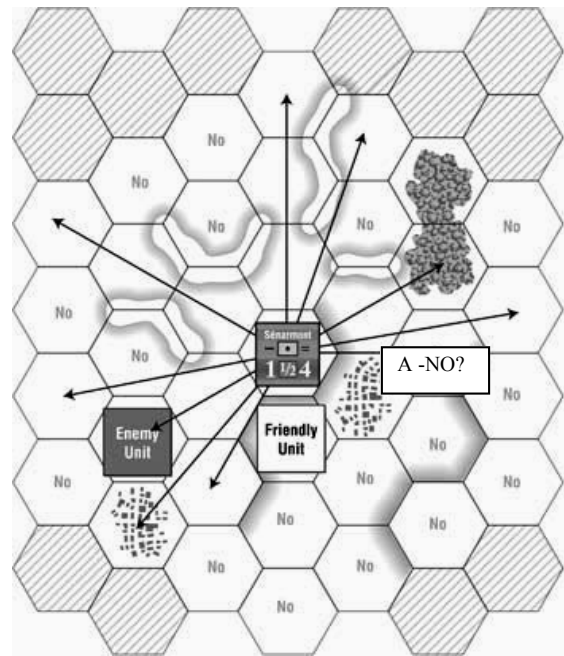
18.33 Units in Road March, Leaders, and Vedettes never pay extra MPs to cross Pontoon Bridges, but Trains do pay the additional +2 over river, +1 stream.

19.0 SUPPLY: illustration on page 19 shows "Up to 10 hexes away" should be 14.

8.4 LOS (see example): Q) Looking east I would think the hex indicated [NO?] would be blocked since one of the hexes has a town (blocking).

A) The other hex adjacent to it is clear and so the LOS is clear.

20.1 states that one force can be selected for a March Order at the start of the entire game, only one-time per game.



Editorial (continued from page 36)

Napoleon at Leipzig (1979) retained the combined arms, retreat before combat, and impetus & control rules from *NLB*. It also added the dramatic cavalry charge. Successfully charging cavalry enters the defender's hex, thus wrapping it in a ZOC. Unsuccessful charges eliminate the cavalry. Save those charges for important occasions.

Four Lost Battles (2005) and *The Coming Storm* (2010) introduce specific capabilities for light, medium, and heavy cavalry. Most important among these is light cavalry's ability to form vedettes. These new games also use the cavalry differentiations developed in *NLB* and the original *Napoleon at Leipzig*.

In the Library of Napoleonic Battles—*The Coming Storm*, *The Last Success* (2011) and *Napoleon at Leipzig* (2013)—vedettes lost their vestigial combat capability to become pure scouting & screening units. Light cavalry cannot charge, but it does provide some protection against enemy reconnaissance. Originally distinguished only by fast movement, cavalry in this evolved family of games now has its own character.

WDM

Zucker at Leipzig

Schedule of Events

Mr. Zucker will give a series of talks around the 200th anniversary of the Leipzig campaign. All the known events are as follows:

By Andreas E. Gebhardt

* 03-OCT-13 - Wartenburg - Freundeskreis Wartenburg Museum (Friends of the Wartenburg Museum) - speech and evening gaming



Markkleeberg Torhaus

* 11-OCT-13 - Markkleeberg - Freundeskreis Torhaus Markkleeberg (Friends of the Markkleeberg Gatehouse Museum)—Speech and gaming evening. The main room could be filled with a max of about 50 persons. The other rooms (wine cellar, fire place room) could host another 20-30. Mr. Börner envisioned a gaming night after you have talked to the audience. Mr. Börner was offering a gaming night **OUTSIDE** the building in the garden (**IF THE WEATHER WILL KEEP DRY!!**) to show wargaming **WITHIN** the actual military compound. He also wants to show a little presentation of maps of the Battle of Nations from Dec. 1813 until now. He has a collection of about 30-40 historical maps just about the battle itself.

* 12-OCT-13 - Düben —reading by Sabine Ebert, author of "1813 - Kriegsfeuer" (War Fire) - a novel about the Battle of Nations, based on several new unrevealed sources, forgotten in tiny archives when deposited there during the bombing of Leipzig in WW2. Next morning will

attend the "Saxon Breakfast" for the discussion of the last original written order of Napoleon prior to Leipzig by Gerald Schmidt.

* 16-OCT -13 - Leipzig, Alte Handelsbörse (Old Trade Exchange) - Symposia on Napoleon in Leipzig, Sponsored by Markus Stein's website napoleon-online.de

TOPICS INCLUDE

III. The approach to battle during early October.
IV. Battles of the 14th and 16th—troops, tactics and leadership.

V. The Mystery of October 17th

VI. October 18th and Aftermath

The Mystery of 17 October. Historians have wondered: "Why did Napoleon not construct any bridges over the Pleisse on 17 October?" After all, the entire army assumed this had been done ... and why did Napoleon not begin withdrawing that day; why did he just stand there and do nothing?" On the 17th of October (and even on the 18th) Napoleon and Ney were anxiously awaiting the arrival of the Army Trains from Eilenburg. Look at the composition of the army trains! Besides lots of baggage, you see the bridging trains, pontonniers, and engineers. If that weren't bad enough, the train also included the Army War Chest with Napoleon's gold! No orders were given for the building of any bridges, because there were not enough tools or engineers available for the job. One very bad bridge was actually built, but it collapsed under the weight of the traffic.

The Army Trains, which were escorted by Bavarian and Saxon troops, retired to the fortress of Torgau when blocked by a group of Cossacks forwarded by the Army of Silesia—even though they were then within three kilometers of Leipzig at that time!

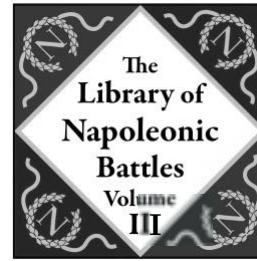
Because NAL includes units for both pontoon trains and baggage trains, this was the kind of information that I was looking for. On the other hand, most military historians are not interested in these things. Hence, this mystery awaited a solution for 200 years.

For more information: habitofvictory@gmail.com

Napoleon at Leipzig

5th Edition:

RETURN OF A CLASSIC



This game is epic. I've played it in its prior incarnations many times, but this is an entirely different animal. The combination of command, hidden movement and big stacks means that frontal assaults are both possible and decisive. Where the original game was the classic "line 'em up and count combat factors", the new one is much more subtle. Command issues prevent lines from being perfectly aligned. Hidden movement creates both local uncertainty (what's behind that crest) and "regional" uncertainty (where is the reserve concentrating?).

Stacking 5 to a hex with a leader creates the ability to launch disruptive attacks at almost any point along the line. Simply pushing your opponent disrupts his line, forces counter attacks, breaks up the coherency of defensive positions. —*Christopher Moeller*

- Completely revised order of battle
- All new unit set-ups
- Revised and expanded maps
- Hanau Battle
- Hidden Forces
- Vedettes and Cards
- Baggage and Pontoon Trains
- March Orders
- Alternate Reinforcements

No matter how many times I've played the original NaL, this edition feels completely, and unexpectedly, different—and the lion's share of that comes from the hidden movement.

—*Aaron Tobul*



Kevin Zucker at Leipzig Memorial, 2011 by Knut Grünitz

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WHY ARE WE AT WAR?

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