

# Wargame Developments Handbook

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## **Introduction**

The purpose of the Wargame Developments Handbook is to educate and inform its readers about what WD stands for and what sort of things it does.

Most of this handbook is taken up with a list of definitions of the various styles, mechanisms, and concepts of play that members of WD have used in games over the years. The idea is to provide the reader with a handbook of ideas and alternative ways in which he can approach the problem of designing a wargame.

## Definitions and Explanations

### Ace of Aces™ Game

See Multiple Choice Game

### Back-to-Back Game

A game in which each side has only as much information as it would reasonably be expected to know. For example:

- In a Tabletop game with Toy Soldiers, the players would have 2 identical sets of the terrain models placed where they could not see their opponent's model. They deploy their forces as they like on their own model, but the Umpire would decide which elements of the opposing force they manage to spot.
- In a Map Game, the players each work off a map of their own, whereas the Umpire has a copy of the map with all the forces detailed on it. The Umpire then decides what each side has discovered, and when/where engagements take place. A Back-to-Back format is essential to accurately play Hidden Movement. (See Closed Game)

### Black Game

Sometimes referred to as "bad taste" wargaming. A game specifically designed to explore the unpleasant or uncomfortable aspects of conflict. Most of these deal with areas not usually considered "suitable" for games, such as terrorist attacks, bombing of population centres, or the moral dilemmas arising from conflict. Most wargames, however, contain "black" elements; after all, playing a game about war can be considered in poor taste in itself. A controversial area of WD activities that is surrounded by much hypocrisy. Two very successful examples of "Black Games" were "Home Front 86" where the players believed they were running a "refugee centre in Wales in WW3" but ended up running a Concentration Camp similar in operation to Bergen-Belsen (See Disguised Scenario) and an experimental "Northern Ireland Workshop" (See Workshop) where every aspect of the "troubles" were examined using improvised theatre, role-play, and traditional gaming techniques. Some supposedly "Black Games", dealing with the IRA threats to Army units, were in fact put on by serving military members of WD, in an honest attempt to gain additional insights into very real operational problems. This "unpaid Operational Analysis" was of course unofficial and unadvertised, and may have served to distort the view of outsiders about the aims of WD.

### Board Game

Usually a map based Open Game, played with a superimposed grid to regulate movement, and using counters to represent forces. There is a distinct gulf between the majority of Board-Gamers and Figure-Gamers, with some Figure-Gamers (quite unfairly) regarding themselves as superior. Due to the nature of the board game, a number of sophisticated mechanisms have been developed to cover various events, many of which have considerable utility in other game types. One problem with boardgames (mainly in the USA) is the tendency to "analyse to death" the possible outcomes in order to come across the 'best tactic' to win the game.

### Bottom Up Game Design

A method of game design where the smallest tactical elements are examined in detail (such as the movement and firing capabilities of an individual) and the results extrapolated up to produce results for complete formations. There are great dangers in this approach, however accurate the detailed data is (any error, however small, when multiplied many times, can seriously distort the final results). This can result in games where the turns in the game are at 2½ minute intervals, yet a result is achieved in a game lasting 10-20 turns (25-50 minutes!) whereas in a historical battle a similar engagement would last many hours. Such games tend to concentrate on the minutiae of low-level tactics, while ignoring the real reasons why battles are lost and won. Most traditional Toy Soldier rules start their design process in this way, with the final result modified in an attempt to correct the inevitable distortion in results that this process brings.

### Cardboard Simulator

A game, or element of a game, where the success of an action is dependent on the players using their own physical skill to perform a task that is representative of the real action required. For example, six players and a park bench represented an 18th Century ship's gun crew. The bench represented the gun, elastic bungees the powder, a tennis ball the shot, some house bricks the elevation quoins, and a garden gate the hatch. To fire the gun; the bench (gun) was pulled back and the hatch opened, the rammer loaded the powder (stretched the bungee across the end of the bench), the shot was loaded (the ball placed on the bench), the elevation was selected (one brick, or two, under the feet at one end of the bench) and when the order to fire was given, the elastic was pulled back and the tennis ball fired at the target. Named because of the cardboard boxes used in many games.

In flight simulators used for training pilots, the trainee sits in a life size "mock-up" of the flight deck or cockpit, manipulating controls in response to the "view" through the canopy and the instrument readings. Wargame simulators have the same aim: to place the player in similar physical surroundings, where he will be subject to the some limitations as his real-life counterpart, receiving information in a manner that as far as practicable counterfeits that by which it would be transmitted in reality. This may involve the use, of high technology computers and the like, or a satisfactory effect may be obtained from intercoms, walkie-talkies, or even the notorious "cardboard technology" which is so often linked with WD. The simulator could be regarded as the logical development of wargaming as an illusion of reality.

Arthur Harman's "Turtle" was a game about the abortive attempt of David Bushnell's "Turtle", a primitive submarine, to sink a British man o' war during the American Revolution. On a playsheet the "Turtle's" primitive controls were all represented, which the player operated by putting a tick in the appropriate box, and portholes on which the umpire placed pre-drawn pictures representing what the occupant of the submarine could see.

A more elaborate game was "X-13" (designed by Paddy Griffith) in which a whole midget submarine was constructed - mainly from cardboard boxes. There was a working periscope, through which the captain observed model battleships

whose scale increased as he approached; duplicate controls enabled both players and umpires to see instrument readings, compass bearings etc., whilst a tape recorder supplied engine noise. Once enclosed in their "craft" the players had to navigate to their target using only their instruments and dead reckoning.

These simulators, and many others, have concentrated, like the training device, upon the crew of an individual vehicle/vessel/aircraft. The simulator is perhaps the ultimate role-play in which the mental and physical situation is recreated to create an illusion of participating in the events. Players in a simulator are often more totally involved in the game than is common in other wargames; the umpires are similarly amused and entertained by their antics!

### **Closed Game**

A game in which each player can only see and know what he might reasonably be expected to see and know. This seems very obvious, but is ignored in many game designs. Games can have varying degrees of "closure", for example, a player may see the locations of all forces represented by counters on a map, but their fighting strengths may be hidden underneath. Alternatively, the player's view may be limited to a narrow section of the terrain model visible through a mock-up of the vision slit of a tank, with all other forces placed by an Umpire. (See Back-to-Back Game and Open Game)

### **Combat Umpire**

Usually an appointment in a Megagame. The Umpire concerned only with combat resolution.

### **Command Post Game**

A game designed to represent the functions of a command headquarters with umpire input and receipt of instructions, as well as the physical layout, as closely matching those experienced by a real command post as possible. A number of successful WWI Command Post games have been run.

### **Command Vista Game**

A game based on a visual representation of only what the commander would be expected to see, from his position in the battle taking place. All other input being handled by the Umpire (or team of Umpires). An example of this was a game where the players were the Admiral and Staff of a British Naval Squadron in the Napoleonic era, directing a landing and battle for the possession of a coastal town somewhere in the Caribbean. The players were placed on a wooden area of the floor, behind a railing, and a series of different scale models were laid out on the floor to represent what was going on. The players were required to peer through telescopes to see signal flags posted on the model ships, and try to see what was happening ashore as the model soldiers were moved about by the Umpires some 20 feet away. Occasionally a small boat would row up and an Umpire would "come aboard" to pass a message verbally, and the players were free to hoist signal flags or their own.

### **Committee Game**

A game in which the players decide on a course of action within a committee format. Usually the players are equal in game terms, although there may well be a chairman. Normally associated with Hidden Briefings to each of the players (some or all...) of which may be mutually incompatible.

This type of wargame has its origins in the management games used by various organisations and role-playing educational games. The players are assigned roles and will have personal objectives to fulfil, possibly at the expense of the overall objectives of their particular team or side. The organiser will prepare a general brief which outlines the background to the game with which all the participants will be familiar. Each player will also receive a personal brief. This will give information specific to that player which will give him something to bargain with in the game. This information may give details of forces or resources under his control. As a secret brief it will also outline his personal objectives (of which other players will be unaware) within the game and let him feel that he is different from the other players, and individual with his own contribution to make.

It is likely that all the participants will be of equal standing but any hierarchy should be outlined. The overall briefing will have made clear the relationship of the players to each other and the ultimate aim of the group. Play will proceed, usually under the direction of the "chairman" of the committee (he may, for example, be the commander in chief of a council of war) until the required decisions are arrived at. If there is more than one dominant player then arguments may be lengthy and even heated as each player reacts to challenges for dominance by other players.

The organiser may, during the course of the game, present input in the form of events happening outside of the meeting (e.g. updates on the strength and location of the enemy) and at the end will assess the degree of success of the players in terms of their own objectives and the overall aim. If the aim was to plan a campaign it is, of course, not necessary to actually play this through; but equally it can form an interesting start to an otherwise conventional campaign.

Two examples of committee games should make the concept clearer:

- In the first, each of the players had a role on the Ruritania Strategic Planning Committee (e.g. Head of the Army, Director of Logistics, Head of Intelligence Services, etc.) and war having been declared on the neighbouring state of Begonia, the committee had to arrive at a strategic plan for victory. Each of the members was also to ensure that the final plan involved his service playing the major role. Discussion was lengthy and often heated as players got into their roles. Information that should have been revealed for the common good was kept secret for personal gain and the players fought wholeheartedly for their particular service in pursuit of their objectives. Such was the desire at the end of play for an agreement, that fatal defects in the plan were ignored...
- The second game was a Political Committee game set in China in 1927. Each role represented a member of the Po-on province committee, each with his own skill, expertise, power base and views on how the revolution should be effected in that province. The economy, social conditions and problems of the fictional province were described. Each player was intended to represent one of the types of revolutionary described in the Military

Writings of Chairman Mao, although players were not told which type they had been designated. Hindsight was avoided by the fact that the players knew little about the subject matter.

In summary the committee game is a perfect model of command friction, and as such can stand alone as a game or enhance a conventional game.

### **Computer Assisted Game**

Game played with the aid of a computer, as opposed to being played exclusively on a computer. For example: In Ian Mitchell's game "Corporate Wars" the game was played using a Role-playing game format, but with a Personal Computer to calculate the results of the player's resource allocations on a spreadsheet.

### **Control Panel Game**

A two-sided game where each of the players (or of players) represent a discrete tactical entity, such as a naval ship, a tank, etc. The game is typified by very short time intervals and visual means of passing orders from the players to the umpires. So called because of the control panels given to the players as a quick way of recording damage and the options open to them. The best example of which was "The Final Frontier" Megagame, based on war in the Star Trek universe.

### **Directors**

The wooden holders used in control panel games to hold the display cards used or transmitting orders to the Umpires. Like the wooden things out of a Scrabble set.

### **Disguised Scenario**

A game designed to avoid the prejudice and pitfalls of hindsight. Few players volunteer to be the Italians in WWII or the Spanish in the Peninsular War and most players will be aware of the torpedo bomber threat of the Japanese air force against the Prince of Wales off Singapore. One way of overcoming these problems are to design the game in a similar tactical scenario, but set in a different place, time or between different forces, without telling the players. Some of the most successful disguised scenarios involved the Mexican forces under Santa Anna being disguised as the British army in India, the Nazi forces in Belsen disguised as "an administration and logistics game set in a refugee centre in Wales during WWII" and the Prince of Wales disguised as an Italian battleship off the coast of an invaded colony. (See Black Game)

### **Free Kriegsspiel**

A mechanism where two opposing courses of action are explained to an Umpire who decides on which course will prevail, based on historical precedence, personal experience, reasoned debate and his own judgement. There are no rules to resolve battles, although there may be movement and deployment tables. So called because it was the method used in the later (post 1870) examples of the Kriegsspiel. (See Kriegsspiel)

The original 19th Century military wargame was played as an "active umpire" game, with the blue and red players each in different rooms, and the umpire making his decisions in a third. At first he used complex sets of rules to reach his verdict on what had happened, but eventually it was found that this process was too laborious and time-consuming. The "free" wargame was preferred, whereby the umpire himself, without rules, simply according to what he felt were the military probabilities of the situation, decided the outcome of actions.

The free wargame speeded up umpiring and at the same time as it eliminated the rigidities and clumsiness inherent in all sets of rules. Greater flexibility was given to the decision-making process, because each individual situation could be analysed fully according to its own specific merits. It did not have to be fitted into the sort of abstract formula that rigid rules demand. A greater sense of immediacy could be brought to the game.

In modern recreational wargaming the "free kriegsspiel" system is unpopular because it is even more "subjective" than umpired games that use rules. A free kriegsspiel unashamedly rests upon the whims and fancies of the umpire, unrestrained by any rules. To many people who need the crutches that rules provide, this is heresy. They believe that the whims and fancies of a remote rule writer are somehow more valid than the whims and fancies of a rule-giver who is present in person. They also demand the repeatability that written rules can give, and are horrified by the fact that every "free" wargame is unique and un-exportable to other groups of players.

The mature wargamer who takes his history seriously, however, will realise that it is actually less realistic to write down probabilities for every conceivable situation, than to look at specific situations, in all their complexity, and give rulings upon them as unique events.

All it needs is an active umpire who is reasonably conversant with the historical period being played, and who is capable of assessing a wide range of factors in a short space of time. It takes a little practice: but in fact there are far more wargamers capable of developing these skills than many people imagine. The great advantage of a free wargame, apart from its elimination of long-winded rulebooks, lies in the fact that it brings an active consideration of historical changes and probabilities into play itself. When there is a set of rules, this consideration must take place before the game, during the process of rule writing. Players who use rules written by someone else will not need to look at the history at all. But in a free kriegsspiel this is precisely what the umpire has to look at all the time.

### **Hidden Briefings**

Secret personal briefings, usually as part of a Committee Game, giving the player his background information and his "line to take" during the coming game.

## **Hidden Movement**

A Mechanism in a game, where things that a player would not reasonably be expected to know (like troops moving behind a hill), is not revealed to him. This seems obvious, but is a sadly neglected area in most wargames due to the necessity of providing an Umpire to ensure it goes smoothly. (See Hidden Set-Up)

## **Hidden Set-Up**

A method where, at the start of a game, one player has the capability to place forces allocated to him, in such a way that the other player can "see" only those forces he would be reasonable be expected to see. Forces that are hidden (like troops in buildings) are not revealed until they carry out an action that would reveal their presence (like moving or firing). Much easier to control than Hidden Movement and can be played without an Umpire (this can be done by using a "deployment sketch" which is prepared by the player before the game starts, and can be referred to in the event of a dispute). (See Hidden Movement)

## **Kriegsspiel**

The original Prussian wargame designed to test Staff procedures and tactical understanding, designed in 1824. It was originally played as a Closed Map Game with rigid rules applied by an Umpire (See Free Kriegsspiel). One of the few wargames to be used by real soldiers for any length of time.

## **Lawn Game**

A game requiring a lawn on which to play it. Implies a certain air of civilised gentility, as opposed to rampant competitiveness.

## **Liaison Umpire**

Usually an appointment in a Megagame. The interface between a player headquarters and the Umpires running the game. The Liaison Umpire translates the player's intentions into game terms for resolution by the Combat Umpire and passes back the results to the players. One of the most important positions in the team that runs a Megagame. A good Liaison Umpire is priceless, and bad one is a disaster and can ruin the enjoyment of a game for all the players in a player headquarters. (See Combat Umpire and Umpire-Light)

## **Map Game**

A game based on a map. This may be a real map of the terrain, dating from the period; or could be a sketch map representing only the important elements in the conflict to be examined. Some Kriegsspiels were played using lead counters sized to represent unit formations, on an enlarged terrain map. Normally used in a Back-to-Back game format.

The map game offers a number of attractive features for the wargamer. One, not inconsiderable, point in its favour is that of cost: for the price of two or three copies of a map (plus clear acetate covering and marker pens) it is thus possible to experiment with large scale operations without the expense of assembling costly model armies. Indeed, for the larger game sets at corps or army level, figures are a definite drawback. The relative ease with which these games can be set up greatly facilitates experimentation with other periods, allowing players to get the "feel" of operations without using toy soldiers.

As the design of scenarios is limited (within historical constraints) only by the umpire's imagination, games can be run covering the most obscure or specialised conflict, perhaps on a "one-off" basis, for which figures might not even be available. Nor is it necessary to use commercially produced maps. Hand drawn designs, simple yet functional, will often suffice - in fact they can often add a touch of "period flavour" (one "Viking raid" game had a different hand drawn map for each captain, the amount of detail given being varied to represent his own personal knowledge of the coastline and inland areas). The use of "blank maps", to be filled in by the player's scouts, can be inserted into games as up to date as WW2 (the Eastern Front and North African theatres come particularly to mind). Finally, between the modern Ordnance Survey type map and the hand prepared version designed by players, there is a third option - that is to use copies of original maps dating from the period of the action which is being refought. Apart from the aesthetic appeal, reproduction period maps can show players geographical features that may have changed out of all recognition on modern maps. Old forests, town boundaries, road/track networks, even the size and course of rivers, are features that would have played a part in any historical commander's planning. Suitable small-scale reproduction maps are normally limited to the late 18th and 19th Centuries (the time that surveying was put on a professional footing). Those interested in earlier periods need not feel left out, however, as the Ordnance Survey produce a few maps of Celtic, Roman and Anglo Saxon/Conquest periods. For local maps ask the librarian of the area if their archives department can help. Thus the map game can contribute towards a greater understanding of higher strategy and features such as logistics, route planning and communications, which are inappropriate, fudged or forgotten on the tabletop.

## **Matrix Game**

A game in which only the very basic framework of a conflict is outlined, and is resolved by a structured sequence of logical arguments. Each argument has an Action, a Result, and three Reasons Why (e.g. In a Peninsular War campaign, Wellington might argue, "I shall fortify the town (Action), with the Result that its defences improve (+1 to combat rules when defending). I am able to do this because: (1) I have a ready source of trained manpower, (2) I have an experienced Engineer in command, and (3) the British Government has recently sent me the money with which to pay for the work". These arguments are weighted by an Umpire based on historical precedence, personal experience, and his own judgement (or sometimes the other player's judgement), and a probability of success arrived at (a dice then being then thrown to see if the Result was achieved). There are very few rules, arguments being allowed about anything at all, and what rules there are can be modified as the result of a successful argument. Mainly used to model whole campaigns quickly and not the detailed mechanics of combat resolution. Very successful in games covering some areas where "traditional" gaming techniques work poorly, such as those involving political issues.

The Matrix Game was created in the USA by Chris Engle, and published in 1992. Chris wanted to create a system by which it was possible for a player to "role-play" an entire country. Previous games designs tended to place numerical values on everything the game designer thought was relevant, and then attempted to get these values to react mathematically with each other; but Chris felt that this essentially missed the point (and anyway was too complicated and boring). What he wanted was a system that reflected all the aspects of a nation, including the intangible elements such as its culture, beliefs, and perceptions of itself - in essence a model of a nations "character". Taking as his starting point the work of the philosopher Emmanuel Kant, Chris began to develop a "matrix" of words that would form the framework for his "model". To this he added George Hegel's idea that argument and counter-argument (thesis and antithesis) lead to a synthesis or consensus of ideas. Thus the basic idea of the Matrix Game was formulated.

Like all good ideas, the Matrix Game is very simple in concept, but has huge potential in that it can be adapted to fit almost every wargame. It is particularly suited to dealing with the large-scale politico-military aspects of campaigns, and less suited to the minutiae of combat resolution in a battle; but it can also be used to resolve any aspect of conflict if the participants have open minds and the ability to think rationally.

### The Matrix

The Matrix itself consists of a set of verbal "cues" of concepts and ideas such as:

Ambush, Anger, Battle Cry, Fatigue, Fear, Force March, Halt, Large Formation, Love, Morale Increases/Decreases, Motivation, Normal March, Open Battle, Rally, Recruit/Desert, Rest/Prepare, Retreat, Rout, Shame, Skirmish, Small Formation, Success/Failure, Supply Lines, Tactical Advantage, Terrain Effect, Victory/Defeat, Weather Effect.

### The Argument

Taking the cues from the Matrix, and any other source of inspiration, each player in turn constructs an "Argument" so that it contains an ACTION, a RESULT, and up to three REASONS WHY. For example:

Action: I will FORCE MARCH my troops to Madrid.

Result: They SUCCEED in arriving, because:

Reason 1: The WEATHER is fair and in my favour.

Reason 2: The troops have RESTED/PREPARED prior to moving.

Reason 3: I know the route well (TERRAIN EFFECT or PERSONAL ABILITY).

### Resolving the Argument

The argument is then assessed; usually by an Umpire, but sometimes by the other players, and a probability of success arrived at - then a Dice is thrown to see if the Result takes place. In our example, if the action took place in February after a hard fought battle at least two of the Reasons given by the player would be very weak, and the resulting chance of success correspondingly low.

When an Argument succeeds it remains in effect until another Argument stops it. If two Arguments are in direct opposition, they must both succeed first as Arguments, then the two sides must roll-off to see who wins between them; furthermore if two Arguments are made with the same Result, there is no rolling of dice as it is granted an automatic success (unless vetoed as being really silly!).

In general, Matrix Games are difficult to understand when written down on paper, but usually easy to understand when played. It is extremely useful educationally, and can be used as an adjunct to many other more traditional games. You should note however, that there are a small number of people who appear simply incapable of grasping the concept at all, so it has had mixed reactions from some quarters.

The Matrix Game works best when running a campaign, rather than the details of a specific battle, so it is normally used in conjunction with a simple combat resolution system, such as SCRUD (See SCRUD); which is why Matrix Game have sometimes been referred to as WARgames rather than BATTLEgames.

The important thing to remember in a Matrix Game is that Arguments can be made about anything that is relevant to the conduct of the campaign. You can argue about your own troops or about the enemy, the political leadership back home, the weather, plague, disease, public opinion, and you can even argue for changes in whatever rules you are using to resolve the actual combat. With a bit of imagination, common sense and rational thinking, it is possible to present persuasive arguments as to what should happen in any military campaign.

### **Mechanism**

One of the discrete building blocks of a game design (e.g. a mechanism to represent the random distribution of paratroops dropping onto an objective could be the dropping of 2 cm squares of paper from 2 feet above the table).

### **Megagame**

Not simply a very large-scale game but one in which the hierarchy of command appointments in a conflict are represented by a hierarchy of players in these roles. Usually featuring between 50-150 players. There have been a number of tabletop games with similar numbers of players, but these very rarely have the hierarchy of appointments replicating the real chain of command, and are usually simply very large traditional games. The first true Megagame was Memphis Mangler by Paddy Griffith, played at the RMA Sandhurst. Most Megagames in the UK are put on by Megagame Makers based in London.

The single feature that distinguishes the Megagame is the imposition of a command structure on the players. Each player has to be fitted into a framework that models some sort of military hierarchy. The actual mechanics of the game

are relatively unimportant and could consist of anything from a conventional figure game, through a map game or a free kriegsspiel, to a Mega-committee game. All of these have been applied within the overall genre of "Megagame".

The main difficulties with the Megagame lie in organising large numbers of players (say around 60 or more on average, but rising to 120 or so on one occasion). Full and detailed briefings have to be prepared for all players, numerous umpires recruited and briefed on their tasks in the game, and refreshments must be taken into consideration. In a sense the game itself is more about man management than about the handling of armies in battle.

In a Megagame a corps commander would have his three divisional commanders represented by actual players - all of whom would therefore present the full gamut of human responses to his orders (i.e. they will argue or put forward alternatives!). This is virtually impossible to fully duplicate using rule mechanisms, and therein lies the great strength and appeal of the Megagame. The player in such a game must react differently to the more common reactions he might have in a conventional game; the question he asks himself is not "how do I manoeuvre my units?" but more realistically "how do I motivate the commanders under my control - and ensure that they carry out their orders?" Of course, at the bottom of this pyramid of command there are still wargamers as the lowest commanders, playing what is, to all intents and purposes, a normal wargame of whatever type. In this case, however, they have an active superior, to whom they must account for their actions. They cannot make entirely independent decisions, and they will often be "chased up" by their superior to move faster, or slower etc.

The Megagame is therefore, by virtue of its size alone, a challenge for both players and organisers, but with the additional challenge of "player management" it is unique as a wargaming experience.

### **Muggergame**

A game where the overall result is decided over a number of intermediate steps, by the consensus of those playing, based on historical precedent and reasoned judgement. Usually takes the form of a Tabletop Game, but without any "rules". An excellent research tool for finding out why things happen, as opposed to merely finding out what happened. Works best when considering elements outside the details of combat resolution. The disadvantage in recreational (as opposed to educational) Muggergames about battles is that the participants are little more than spectators on the battle unfolding, as there is deliberately no competitive element.

Paddy Griffith invented the Muggergame. Its curious name derives from Dr. Griffith's mischievous opinion of those who dared play it as "mugs" and of his own umpiring role as a "mugger" - for, unlike most wargames, the Muggergame combines the roles of rule-maker, scenario-writer and player simultaneously into one, while relegating the umpire to one who, having set up the game, confines further participation to insisting that players do for themselves what umpires have always traditionally done. The baffled and horrified reaction of its first Napoleonic players on being refused this usual recourse to the umpire, aptly justified the game's odd appellation, but also produced a thoroughly worthwhile exercise.

There have been a number of Muggergames at WD Conferences, and perhaps explaining two of them will help explain their unusual structure:

- The first was played with 25mm figures using the whole floor of one room, with chairs all round on which players paused to discuss developments before kneeling to move battalions across a rudimentary terrain. The game was loosely structured, educational, and anti-competitive, and the players, ranging from the Napoleonic buff to the complete beginner, soon realised that discussion and evaluation were profitable substitutes for argument and arbitrary decision. Its merit lay in the number of players (more than a dozen) and the constant interchange of ideas. At a given point - for example, which of two suddenly-visible battalions one's own unit should attack - it was possible to appeal to several nearby players, who, when not involved in their own move, could give more or less informed opinion on the matter. Thus one's own ignorance was not at the arbitrary mercy of a rulebook, and one ended up knowing why such a move was the most likely.
- The second was altogether broader in scope, and consisted of five groups simultaneously performing an allotted manoeuvre, while their own umpire provoked discussion and noted decisions. It was played with 5mm figures on a table-tennis table liberally scattered with assorted greenery; the groups acted independently of each other as they concluded how to represent a marching force, and overnight camp, and the preliminaries to a battle in the context of the invading Danish army of the ninth century. This provided food for thought and discussion while offering new perspectives on a little-known period.

The Muggergame, then, promises to reappear in various periods and with various objectives at WD Conferences. Whether you are an expert or a complete beginner, forget about beating your opponent for an afternoon and enjoy and contribute to this most relaxed and edifying of wargame exercises!

### **Multi-Activity Wargame**

A game designed to use a number of sub-games, mechanisms, and cardboard simulators, each of which is specifically tailored to an aspect of the conflict being examined, Taken together they should make up a coherent whole. There is a danger, however, of the sum of the parts being less than the whole...

### **Multiple Choice Game**

A game played where the player is given a series of situations and required to choose one of a fixed number of pre-determined alternatives. These alternatives lead to different situations with their own alternatives. Most are text-based solo-games using the numbered paragraph format of the commercial "Adventure Game Books", with limited choices. Some games, notably the "Ace of Aces" series of air combat books, use pictures to display the situations with a large number of available courses of action and use a mechanism to allow the player to interact dynamically with another player using a corresponding version of the book.

## Multi-Player Solo Game

A game in which all the players are represented by only one side of the conflict being examined. Usually with a tabletop format. The opposition can be a Programmed Enemy or played by a small team of Plumpires. (See Back-to-Back Game)

Perhaps the most well-know examples of this game structure are the Role-Playing games such as "Dungeons and Dragons". However, the scope of Multi-Player Solo games is much wider than just Role-Playing.

The Multi-Player Solo game structure is ideal for any game situation in which there is limited visibility, such as night actions or jungle warfare. The players are placed in a position where they have very limited information about the enemy or even none at all! The psychological effect of this on the players can be quite astonishing. No longer are figures moved carelessly about the table. They now advance cautiously, making use of every available cover, guarding each other's backs. In other words acting realistically in a situation where every bush or tree may hide an enemy sniper.

How then is the enemy controlled? The easiest way is by an umpire or team of umpires. This, of course, is the method used in the role-playing games. Such an approach is very flexible and the umpire can adapt quickly to a fast changing situation. He is also able to introduce a certain amount of "frustration factors", such as the unexpected appearance of a stray herd of animals in the middle of a firefight! The other way is for the enemy to be controlled by some kind of program, on a specified sequence of actions. This may be a rigid sequence with no provision for changing the course of the enemy's actions once initiated. Alternatively, the program may include any number of random factors which may change the course of events to a lesser or greater extent. These random factors (Easily handled by rolling a die against a table of possible actions) may take into account the actions of the active force if desired, thus giving the programmed force some degree of "artificial intelligence". Taken to the logical extreme, the programmed force could be controlled by a computer program. You pays yer money and you takes yer choice.

There is no obvious reason why the Multi-Player Solo technique could not be applied to any period of wargaming. It can also be used for any level of game, although it is probably slightly better suited for the low- level skirmish or small unit action.

It is also quite possible to gain an interesting insight into game design and the different thought/planning processes of players, by having a game that is presented to the players as a Back-to-Back game, but is in fact a Multi-Player Solo game - with both players actually representing the same side against an umpire-controlled enemy.

## Multi-Scenario Games

These are usually short games where the players take it in turns to participate in a game with the same initial set-up, but with multiple scenarios (e.g. In Dick Scholefield's "The Birds are Singing and its a Wonderful Day", the players were given command of a Platoon of men, told to advance to a farm some 2 miles away, to "dig-in" and await further orders. In front of the player was a beautiful terrain model of the situation and play was conducted by an Umpire in a similar fashion to a Role-Playing game - except the player had several figures to control and they were not assigned numerical "characteristics". Each time the game was played, a different variation on the basic scenario was used. Later variations have had multiple different initial scenarios (but based on the same basic terrain layout) and used real historical situations with which the players could compare their actions after the game).

## Multi-Table Games

Not simply games played on more than one table, but games played using the Back-to-Back game format with more than one identical terrain layouts. The player can only "see" what the Umpire determines he should be able to see, and updates the terrain model accordingly.

Players in the same room will be seated with their backs to each other, their tables laid out before them. Only friendly forces under command and other forces "spotted" by sighting tables or under free kriegsspiel rulings are displayed; in addition Umpires usually do all the dice throwing and adjudicating. Usually players will be given a written situation brief detailing time, place, forces under command etc. The only rules needed by the players are tables of movement with ground and timescales.

To play, these games can be immensely exciting and challenging because of the "fog of war" they generate. Your enemy becomes more numerous in your imagination and seems to be everywhere. The values of reconnaissance, cover, dead ground etc., come to the fore and the need for quick decision making with only limited information is stressed.

Interplay between "friendly" players can be enjoyable with mutually incompatible briefs, e.g. the non-Italian speaking German officer seeking resupply from the non-German speaking Italian quartermaster. Interpose a Long Range Desert Group raid and watch the sparks fly! To be thoroughly recommended to all wargamers, especially as an umpire because you can try out all your most imaginative ideas.

## One Brain-Cell Rules

A set of rules, usually taking up no more than 2 sides of an A4 piece of paper, requiring only One Brain-Cell to understand. They are often specific to a single battle and are designed with playability as the first priority. (See Top Down Game Design)

The definition is simple - writing a set of One Brain Cell rules is not so simple. The design of the rules starts with a series of assumptions. These are:

- The Level Of Operations - This means asking the question; who is the player supposed to be? and assumes that the player is only one person. The player should not be expected to be a divisional, brigade and battalion commander all rolled into one. The options open to a specific commander are generally few, and easily defined.
- The Level of Detail - A Corps commander's One Brain Cell game would not separately identify battalions since corps commanders would not make decisions on the deployment of battalions within brigades. A rule of thumb for

judging level of detail is to only represent 2 command levels below the player's level of command. That is, a company level game represents units down to section level or a divisional game down to battalion and so on. Having arrived at the level of detail, matters such as scale and details of combat resolution tend to fall into place.

The precise details will be tempered by the sort of game you want - clearly a WW2 skirmish game will require different combat results mechanisms to a Napoleonic corps level game. In general, combat results calculations are the best area for simplification. Clearly, to analyse combat step-by-step in the conventional manner (i.e. movement, morale, firing, morale, close action, morale etc.) to arrive at a result is much more difficult to learn - and play.

No matter how well the period is researched by the rule writer, there always seems to come a point when you must "guesstimate" the results. It is illogical therefore, to produce a combat results table that provides results to a high degree of detail. What is more desirable is to tailor your results to your previously defined period and level of detail, and reflect the tactics used in the combat results. It would also seem logical to assess which of the possible results had occurred as the first step in resolving a combat result. Once you know who has won, the rest, such as casualties, morale etc.- become much easier to assess. That briefly is the One Brain Cell 'concept'. It is not just "rules on a postcard" although - brevity helps, neither is it simply a playsheet from a larger set of rules.

The essence is playability, simplicity and realism. Having decided upon level, and reduced combat to its essentials (i.e. what decisions could be made - and hence what difference to the combat result does that decision make?), it should be possible to provide a simple set of rules that satisfies the players with a knowledge of the period in which the rules are set, without knowing anything about the rules beforehand.

### **Open Game**

An Open Game is one where all the mechanisms, structures and, by implication, the forces and capabilities within the game are openly visible to all players. All Traditional Toy Soldier Games are, by definition, Open Games, as are most Board Games. It is possible, however, to introduce certain mechanisms to model, for example, Hidden Movement, in an Open Game by the use of Dummy Counters placed where they would be out of sight to the opposing forces in the game. The counters are moved as "real units" would move, and are turned over when spotted to reveal what they really represent. Some of these counters represent actual forces and some are simply dummies. The game still has an Open format, as the mechanisms are visible to the players, even if they are modelling "Hidden" events. Some games have been designed with one side playing in an Open Game format, while the other side plays with his forces hidden from view (but these usually require an Umpire to ensure fair play); e.g. a Vietnam game where the US Forces played in an Open format on a large table, and the VC forces played from where they could see the large table but moved their forces on a smaller table (using counters on a gridded map) hidden behind a screen. When the VC interacted with the US forces they were placed on the large table. (See Hidden Set Up and Closed Game)

### **Operational Level Game**

A game designed at the Operational level of war, where the emphasis is on the employment of Corps and Divisions within a single campaign. Chris Kemp's "Not Quite Mechanised" (NQM) and Tim Gow's Megablitz are good examples of operational level games. (See Strategic, Tactical and Skirmish Level Games).

### **Play-by-Mail Game (PBM)**

A game designed to be played by post. Requires a high degree of commitment by the players to be played properly, as delays in turn around of orders can ruin the game. Recent advances in technology however, such as access to the Internet, mean that Play-by-E Mail (PBEM) may help to overcome these problems.

### **Plumpire**

Player-Umpire. Usually a subordinate Umpire to a main Umpire, with some freedom of action and visibility of the complete tactical situation.

### **Programmed Enemy**

A mechanism in a game where the actions of one side are decided before the action takes place, either in a simply reactive mode, or with a number of options triggered by player events (e.g. If the player does this, the enemy will do that...). Can refer to all or parts of the enemy force. (See Multi-Player Solo Games)

### **Resource Allocation Game**

At a certain level all games are Resource Allocation games, however this is usually taken to mean games where the primary mechanism in which success or failure is determined is not by combat resolution, but by judicious allocation of logistic supplies, or political influence cards, or industrial development points, etc.

### **Road Movie Game**

A game in which the forces involved are moving from one place to another while various events take place along the way. Usually played at the Skirmish/Tactical level with toy soldiers on a model terrain using Multi-Player Solo Game techniques. Most Road Movie games, however, use a pre-generated list of random events, rather than a Role Playing Game format so that the games are repeatable. See Multi-Player Solo Game, Role-Playing Game and Programmed Enemy. Ian Drury's game "Hommes Soups" and Richard Brooks' "Drums along the Watusi" are Road Movie Games.

### **Role-Playing Game (RPG)**

There are two differing aspects to Role-Playing games. They normally refer to a game in which the players represent specific individuals with assigned skills and abilities (often quite different to their real skills and abilities) all other elements of the game being represented by the Umpire. These are associated with exploitationist juvenile fantasy and science fiction games, usually in which each player controls only one "character". However, Role-Playing can also be used to mean that the player is invited to "act out" the personality assigned to him, for example if his assigned character

is a coward, he will "win" by running away at the crucial moment. This is very difficult to achieve as it is often reasonably easy to make a player who is, in reality, a natural leader to act as a coward; it is quite impossible to get a player who is, in reality, a shy and timid individual to act out the role of a natural leader. It is therefore essential to ensure there is a high degree of typecasting in this type of game if it is to work properly. In summary; "normal" Role-Playing games require the player to play essentially his own character, but with game assigned strengths and weaknesses whereas other Role-Playing games attempt to require the player to act out the character and personality of the individual, as well as giving him assigned strengths and weaknesses. It is also possible to introduce role-playing elements into other games, such as Committee Games, by playing the appointments as real characters with programmed strengths and weaknesses. (See Skirmish Level Games)

### **Simple Combat Resolution Using Dice (SCRUD)**

A system of quickly resolving combats using 6-sided dice only. Each tactical entity (Regiment, Company, Division, etc.) on each side is represented by a single dice. All the dice for each side are rolled and then lined up in order, highest score to lowest. The dice can be modified by whatever factors are relevant, but scores higher than 6 or lower than 1 are not allowed. The two lines of dice are then compared, a pair of dice at a time. The higher score beating the lower score and 3 defeats eliminating 1 unit. (See Matrix Game)

### **Skirmish Level Games**

A game set at the level of modelling the actions of individual persons in the battle. Differs from a Role-Playing game in that there are usually several figures under the control of the players, and the number of players is few (typically only two). They also tend to have fewer individual characteristics assigned to each figure in order to reduce bookkeeping.

### **Staff Planning Game**

A game in which the players work out how, to carry out a course of action, as the Staff of a planning headquarters. Differs from a Committee Game in that the players form a hierarchy within the game and "they are all on the same side". Usually does not involve separate Hidden Briefings to the players. (See Hidden Briefings and Committee Game)

### **Strategic Level Game**

A game designed at the Strategic level of war, usually at the national level with the emphasis on the employment of Armies and fleets. (See Operational, Tactical and Skirmish Level Games)

### **Tabletop Game**

A game played on a tabletop... Usually with toy soldiers on a model terrain.

### **Tactical Exercise Without Troops (TEWT)**

A game designed to be played over a real piece of terrain with the players representing only the commanders of the forces engaged, with the Umpire detailing what they can see and the results of engagements. From the real Army training exercise of the same name, used in the teaching of tactical principals.

The 'TEWT' or 'Staff Ride' has long been an accepted method of officer training in the armies of the world. By taking potential commanders to look at pieces of real terrain, one can accustom them to taking the sort of tactical decisions that the real terrain will demand in real war.

This technique has a lot to offer the wargamer, since his indoor wargames always use highly stylised terrain which simplifies and generalises the intricacies of old mother nature. Players who are used to manoeuvring 20-figure battalions which are three inches long will get a severe shock when they see the sort of ground which a real battalion would have to occupy in the great outdoors. The TEWT can cast some profound doubts upon the whole activity of indoor wargaming, and every wargamer worth his salt should play at least one, simply for the revelations which it has to offer.

The TEWT is more than an educational aid, however, since it can be made into a full wargame in its own right. The same techniques can be used as are applied for indoor games, except that the "board" is the real landscape itself, and the pieces are imagined. Their strengths and locations can nevertheless be written down and explained to other players or to an active umpire. A further difference is that distances may have to be estimated rather than measured with a ruler, but this should pose no great difficulty to the enterprising gamer.

TEWT wargames are probably best played as Free Kriegsspiels with an active umpire, or as Muggergames. Someone should reconnoitre the terrain in advance and provide starting positions and orders of battle for the two sides. Each side then plans its operations, and commanders move to new vantage points as and when their supposed personality would reach them. The umpire moves from one team to the other reporting on how the battle is evolving, and comparing the actions of each side to determine the results of contact. If the area being "fought" over is extensive, the players (and especially the umpire or umpires) will need a means of transport. It may also be a great help for umpires to communicate with each other, and with team leaders, by short wave radio. Where the battlefield is small, however, these aids can be dispensed with. A modern platoon action, or a Napoleonic brigade battle can be played out as a TEWT within an hour or two inside an area half a kilometre square.

It is often alleged that indoor wargames owe much of their charm to the high aesthetic standards of nicely painted model soldiers. With a TEWT, by contrast, one has all the joys of a country ramble combined with the even more aesthetically satisfying spectacle of an imagined army. The TEWT, in truth, is one of the pleasantest ways to fight wargames that exist.

### **Tactical Level Game**

A game set at the tactical level, with the emphasis on the operation of individual units (battalions and companies or less). Most games that cover a single battle are tactical level games. (See Strategic, Operational and Skirmish Level Games)

## **Telephone Battle**

A game played where the players communicate by telephone or intercom to pass messages. Normally the players are divided up into teams creating a military hierarchy, and conducting an operation by communication from the higher formations down the chain of command to the subordinate commanders, eventually to the Umpires. Ideally, the players should not know where the Umpire level in the game starts... (See Telephone Game and Voice Game)

## **Telephone Game**

A game designed to be played from a number of widely separated locations over the telephone (normally from home), as opposed to a game in a single location using telephones or intercoms as Part of the game communications. (See Telephone Battle and Voice Game)

## **Top Down Game Design**

A game design system that only concentrates on the overall results of battles, and not the minute details of combat resolution. The designer typically starts with the question, "who won?" followed up with "why?" seeking the most important factors only, and trying to introduce these factors into the game design. Top Down game design is the only practical method of trying to get a game to fit into a specific time period. (See One Brain-Cell Rules)

## **Toy Soldiers (or Miniature Figures)**

In many ways, the touchstone of a WD Member is whether he refers to toy soldiers as toy soldiers, or as "miniature figures". The assumption being that the WD member is self-confident enough about his hobby to be honest about the elements that make up parts of it, without being a hypocrite. You should note however, that this is not a pejorative term. Beautifully painted toys obviously have an intrinsic artistic value and do add to the aesthetic qualities of certain types of game but to the WD member they are not essential (and in some cases not even desirable).

## **Traditional Toy Soldiers Game**

The "traditional toy-soldiers game" is a pejorative term. It is one of the few fundamental things that WD members might agree on. It is taken to mean a game played on a tabletop, with painted "miniature figures". The game does not have hidden movement and all forces are revealed to the opponent; indeed, an element of the traditional game is the arbitrary selection of forces (usually by "points values") to ensure that both sides are "equal". The game is played without an Umpire and with complicated sets of rules designed to cover every eventuality that might arise during a battle in the selected period. The terrain is also arbitrarily selected and the forces may be those that, historically, never faced each other (such as Samurai and Aztec). Victory is decided by the numerical value of selected terrain features or casualties. A common feature of the traditional game is that few are played to their conclusion, due to time constraints; and involve protracted argument by the players over interpretations of the rules. (See Bottom Up Game Design)

## **Umpired Games**

Games in which a neutral party performs certain actions. This can be limited to merely resolving the rule disputes in a "traditional" game, or can involve organising the entire structure of the game to properly model such things as Hidden Movement and limited intelligence. Most WD games involve an Umpire in some shape or form.

### The Importance of Game Structure

The shape of any wargame is profoundly affected by its structure. This goes beyond the details or rules, or even rule mechanisms, but includes the really basic questions of how the players stand in relation to each other and to the rules.

In most wargames there are only two participants, both of them players; They both know and apply a set of rules, and can therefore verify that the rules are used correctly; The players can also see all the pieces laid out on the board before them, and can supervise everything that happens in the game. Open Games of this type are designed to maximise the possibilities for competitive play between the two participants whether or not the game is played as part of a competition, and regardless of the "competitive spirit" of the players. It is this game structure - which is so similar to that of Chess - which places two people in a competitive relationship with each other, and thereby tends to minimise any vagueness or "subjectivity" in the rules.

### The Fog of War

In real war, however, there is a great deal which is vague or unknown to participants, and the conventional wargame can be seriously faulted for making everything seen too clear-cut and easy to see. In real war, no commander can know everything which happens "on the other side of the hill" - or even what happens in his own army once his back is turned. No wargame can truly be realistic unless it places some rather significant filters to knowledge between the player and the full "facts" of the battle he is purporting to fight.

Many attempts have been made to introduce hidden movement and other uncertainties into the conventional two-player game; but these have usually been clumsy or limited in their effects. To ensure a really effective fog of war it is necessary to introduce a third participant into the game - an active umpire.

An active umpire's job is to note down the moves that each side wishes to make, and then find the results. He will tell each player only those things that in real life he would be able to find out - e.g. the troop movements within visual range of his own position, and so forth. In this way the player is relieved of the task of running the game, at the same time as he plays in it, and the intelligence available to him is realistically limited.

### Advantages and Disadvantages of an Active Umpire

An active umpire is often suspect, in the wargaming community, because his function is to take the running of the game out of the hands of the players. This means that the players can no longer verify, "whether or not the combat results were fair", and the suspicion of umpire bias is quick to appear. In real war, however, the decisions of fate are scarcely noted

for their fairness, and any wargame based upon perfect equality and justice between the two sides will make a very peculiar simulation of reality.

On the other hand an active umpire must know his business. He must listen carefully to precisely what it is that his players wish to do, and must weigh up the odds for each different type of outcome. If he is deciding the results of combat by the use of a set of rules, he must know the rules and be able to apply them quickly and accurately. Finally, and perhaps most important of all, he must relay the results back to the players in such a way that they understand what has happened, and are given all the information to which they are entitled (but no more). The umpire must "paint a picture" to his players in such a way that they will accept his rulings and the historical reality of their predicament.

Active umpiring is a skill that takes practice and a certain amount of study, but it is within the grasp of many wargamers who assume that it is not. Why don't you have a go at it and see? You will also find that it can be fun, for although it does not bring the excitement of a player manoeuvring his "army" against an opponent, it brings the subtler pleasure of controlling events and re-writing history from the outside.

One of the most powerful arguments in favour of the active umpire system is that it helps the players to concentrate upon playing their roles. They do not interrupt their action as army commander in order to process the rules, throw dice etc. the umpire does that all for them. Also they need no longer act as battalion commanders, manoeuvring individual units, at the same time as they are trying to run the army. Again, the active umpire can give decisions for each battalion, and allow the player to perform only those acts that in reality would be the province of the army commander.

### **Umpire-Light**

A system, usually employed in a Megagame where the Liaison Umpire is required to carry out combat resolution, thus saving on the requirement for Combat Umpires. (See Liaison Umpire, Combat Umpire and Megagame)

### **Underneath the Banyan Tree**

A philosophical debate about the purpose of wargaming, what we want to get out of it, and what it means to us.

### **Variable-Length Bounds**

The technique to adjusting the time interval of a game to critical events e.g. If it is obvious that no contact will be made for a period of 12 hours, when the time in the game will be moved on by 12 hours and the tactical situation reassessed there, rather than repeat a standard 1 hour game turn 12 times in a row. A difficult concept to grasp and adopt, because it implies ignoring those units out of contact and moving the elements of a force direct to their critical events, despite the fact that some of these events occur at different times. Best used with a "standard" time slice, but with ways of incorporating multiple slices in a single turn.

### **Voice Game**

A game where the verbal commands given by the players are the way in which orders are passed in the game. Implies a hierarchy of players, short time intervals and small tactical elements e.g. the operation of a tank squadron. Many Control Panel Megagames are Voice Games above the tactical level (within the player hierarchy) as, by definition, are all Telephone Games or Battles.

"With your Voice you can lead or not lead". The Israeli officer who spoke these words obviously felt that effective leadership depended on more than devising a brilliant plan and ensuring that the troops reached the Start-Line on time. He felt that it was vital for troops in battle to bear the voice of their commander.

In the Army as in civilian life, the success of your activities will often depend upon how effectively you can communicate. Voicegaming offers a chance to escape from the sometimes almost monastic atmosphere of many wargames and replace it with the atmosphere of COMMAND.

An attempt to capture this atmosphere has been made in a game of tank warfare at Squadron level. Players take the roles of tank commanders and receive, and issue, orders verbally to each other over an intercom if one is available. Each turn in the game lasts only 60 seconds and during this time up to six people may be trying to transmit their own very personal and urgent messages based on the view of the terrain model in front of each of them. It is a challenging task for the higher commander to build up a picture of the battle from the radio conversation and to issue orders of which his juniors will take notice. This game was designed specifically to highlight the problems of communication in battle, but it is also quite easy to introduce an element of Voicegaming into more conventional games. Readers will know of the many occasions when troops on the ground had to "talk in" aircraft to attack targets close to them. The conversation between ground troops, Forward Air Controller and the pilots can actually be played through in the time that was available to the real life participants. The problems of rapidly identifying a point on the ground by a description relayed by a third party are demonstrated much more vividly with this method than, for example, by throwing a few dice.

Another method that has been used to simulate the babble of a radio net in combat is by means of a small cassette recorder. Each turn, players have an opportunity to speak into the microphone for a short time - when all have finished the commander issues his instructions into the recorder and the whole lot is played back and each player listens out for the reply to his particular call.

A set of rules which uses dice to obtain results will probably not be any less realistic than one where results are produced by players talking to each other. The point about Voicegaming is that it forces us to concentrate, for a few moments at any rate, on the difficulties facing real troops trying to make decisions under stress. This should remind us that in wartime soldiers are not able to view the battle as dispassionate outsiders but have to build up a picture formed of blurred and fleeting images, often in an extremely noisy environment. Having formed a plan based on this imperfect information, a commander then has to communicate it to his men, who are themselves operating under similar constraints. In the same way, players in a Voicegame will be faced with at least some of the same restrictions.

**Workshop**

Experimental "brainstorming" session, where the participants discuss and examine all the aspects about a certain type of conflict that the participants feel important e.g. a Siege Workshop. A very useful tool to use before starting to design a game, or when the creative process in a particular project is "stalled" for some reason.

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