MOVE IT, SOLDIER'!

AN ENGLE-MATRIX STORY-TELLING WARGAME BY
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MOVE IT, SOLDIER!
AGES 12+, 2 PLAYERS, 30-60 MINUTES

The year is 1944 and the world is at war. Around the globe, soldiers are ordered into the cauldron of battle to attack a well-prepared enemy and to try to capture the next village, hill, crossroads or ruined farmhouse. The stories and narratives that your create to describe the gallant efforts of your company of soldiers as they move against a skilled defender, across unknown terrain, will decide if those men achieve victory, or suffer defeat, on the field of battle.

COMPONENTS

54 Terrain cards (four theatre-specific sets each of 27 terrain types on two-sided cards)

6 Beach cards (two-sided, Optional Rule #2)

42 Story cards (2 are optional)

12 Scenario cards (two-sided)

11 Gameplay information cards (two-sided)

40 Cubes (to mark time/turn, victory points, argument ratings, etc, supplied if game purchased via The Raven King)

12 Six-sided dice (player supplied)

2 Player boards (PDF files, require printing)

1 Rulebook (PDF file, requires printing)

OBJECTIVE

Move It, Soldier! is a two player story-telling wargame set during WW2 that uses Chris Engle's matrix story engine as its core mechanic. Games take place in one of the four major WW2 theatres of combat: West Front, East Front, Pacific or Mediterranean. Players establish the conditions of the battle, and one player then commands the soldiers of an Allied country, while the other player commands a force of enemy Axis soldiers. One player will be the attacker and the other player will be the defender. Players state out loud a structured narrative statement ("argument") that describes what happens during the turn, and gain Victory Points based on how well they construct their argument.

HOW TO WIN

At the end of the game, the player who has won at least 4 more Victory Points ("VPs") than his opponent will win the game. The game can end in a draw, with neither player winning enough VPs to win a decisive victory.

Components shown top to bottom include: terrain cards, optional beach landing cards, gameplay aid cards, story cards, scenario cards, Allied player board.

SETTING UP THE GAME

1. Both players roll 2d6, re-rolling ties. The player with the high roll declares whether they want to be the Attacker or Defender. The other player then chooses whether they are the Allied or Axis force.

2. Players take the appropriate Attacker and Defender game card, a Rating card, and any other player aids they like for reference onto their side of the play area. The attacker takes the Initiative card.

3. Players determine the conditions of the upcoming game by drawing three Scenario cards. Important: Steps 1 and 2 **must** be completed before this step.

4. Spread the 42 Story cards out in the middle of play area face up, accessible to both players. Remove the *Event* and *Wild* cards unless using the Optional rules.

5. Separate the Terrain cards into their four theatre-specific decks, removing the beach cards (see Optional Rule #1) and select only the 27 cards of the specific theatre of combat indicated on the left-most Scenario card. Set aside the remaining other theatre cards, they are not used. Shuffle the 27 theatre cards and place them face *up* in a pile near the play area. Place the first card from this pile face up *beside* this pile and leave the second card showing face up on the *top* of the pile. These cards represent

the first two terrain types players will be fighting over.

6. Place the Victory Point cubes and six-sided dice in the play area accessible to both players.

7. Place one of the VP cubes on the Time/Turn track on the start time and end time as indicated by the right-most Scenario card. This will be used to mark turns on the Turn Track card. You are ready to begin.

Move It, Soldier! recreates roughly company-sized infantry battles between enemy forces through stories that players will tell each other. Each turn represents one hour of real time (except when fighting in beach terrain; Optional Rule #2).

SCENARIO CARDS: SETTING UP THE BATTLE

To establish the overall environment and theme of the battle, players shuffle and randomly draw three Scenario cards during the game set up. The conditions outlined on the cards drawn provide context to the players by grounding the game in a historic setting, and are used every turn by players to help them to create relevant and strong narratives when they are Constructing Arguments to try to earn Victory Points (VPs).

A game of Move It, Soldier! set up. The Axis player is at the top, the Allied player at bottom. The Allied Player is the Attacker (1) and has the Advantage card. The Axis player has taken the Defender card. Both players have a Ratings card and markers (2). Scenario cards have been drawn and set near the play area (3). The 40 regular Story cards are laid out in the middle of the play area (4, note only half shown). The terain deck has been shuffled and two cards have been revealed (5). The VP cubes are set aside (6, along with dice) and the Turn card and marker are set to the first hour of the battle (7). The game is ready to play.

After drawing three Scenario cards, players roll 1d6 for each card. If the result is 1–3 then turn the A side face up for that card. If the result is 4–6, turn the B side face up.

Lay these three cards out left-to-right (A or B side face up as previously determined) near the play area to show the conditions that battle is taking place in. In order from left-to-right, and top third to bottom third, these cards show:

a) Theatre and combatants (left card)
b) Weather and starting time (centre card)
c) Type of action, side with advantage, game length (turns)

and if a special event is rolled for

This Scenario card draw indicates a battle between German and Canadian forces on the West Front (1). The weather is fair and the battle commences begins at 1900 hours (2). It is a major attack that lasts 24 turns (the longest scenario length) and the attacker has an advantage equal to 1d6 -1 (min 1) (3). A special event roll is also required before the game starts, as indicated by the tank icon (4).

Alternatively, instead of randomly determining the battle conditions by drawing cards, players may choose to set up a historic battle on their own (Optional Rule #1).

THEATRE / COMBATANTS

The top third of the *first* Scenario card determines the theatre of combat the game will take place in, along with who is fighting. There are four main WW2 theatres of combat players will find themselves fighting in: the West Front (e.g., France, the Low Countries, Germany), the East Front (e.g., Russia, Poland, Finland), the Pacific (e.g., Pacific islands, Burma, southeast Asia), or the Mediterranean (e.g., North Africa, Italy, Greece, the Balkans). After determining the theatre, players can add more flavour by agreeing they are fighting a specific battle or location; i.e., the Normandy countryside near Caen, West Front.

The combatants available to the players are indicated in this section of the Scenario card. The theatre of combat will

dictate who the potential Allied and Axis combatants will be, however only major combatants are included in *Move It, Soldier!* West Front Allies are US, British, French, or Canadian forces; West Front Axis forces are Germans. In the East Front, the combatants will be a Soviet Allied player versus a Germans Axis player. In the Mediterranean, Allied players will play British, US, Polish or Canadian forces versus German or Italian Axis forces. Finally, in the Pacific, actions will take place between Japanese Axis forces and British, Australian or US Allied forces.

Prior to this during set-up, the player with the high roll (2d6) chose to be either the attacker or defender while the other player chose to play the Allies or the Axis.

*In the example in the previous column, the **top third** of the **left-most** card indicates that the battle will be fought between German and Canadian forces.*

WEATHER / TIME OF DAY

The middle third of the *second* Scenario card establishes the type of weather the players are battling in, as well as the time of day the battle starts. The theatre colour of this card's border has no effect.

If the action taking place on the East Front is it muddy, snowing, or a warm summer day? If the players are fighting in the muddy jungles of a Pacific island, is it sweltering and humid, or a nice breezy evening? In the Mediterranean theatre among the rubble of Ortona, or among the dense bocage of Normandy in the West Front, is it dry, hazy and hot, or is it grey, windy, cold and pouring rain?

Weather can be either fair or poor—poor weather is always indicated with raindrops. For the most part, weather is included in the game only to add atmosphere to the battle. The weather helps players understand the larger narrative that is taking place around them, and serves as a fact that they can use to construct better arguments.

However, *there are a few cases where weather conditions affect gameplay or combat results*. These cases will be highlighted and explained in the relevant rule sections.

*In the example in the previous column, the **centre third** of the **middle** card indicates that the battle will be fought in fair weather and that players will mark the Time card with a cube at 1900 hours at the start of the game.*

TYPE OF ACTION / ADVANTAGE / GAME LENGTH / SPECIAL EVENTS

The bottom third of the *third* Scenario card shows the final information about a scenario: the type of action that is taking place; which player has an advantage—attacker or

defender—and by how much; game length (in turns); and whether or not to roll for special events that may affect gameplay. Similar to the second card, the theatre colour of this card's border has no effect.

The first line always describes what type of combat action the game is depicting. Players will be faced with many different types of combat encounters such as meeting engagements, patrols, probes of enemy lines, assaults and minor skirmishes, ambushes, or perhaps being a small part of a major offensive or defensive operation. This information is to "set the scene" and has no other effect on game rules. However, this information can be used by players to create relevant and strong narratives when they are Constructing Arguments to try to earn Victory Points (VPs).

ADVANTAGE

Advantage determines which of the players has a better chance to win a battle given the conditions their forces find themselves in at the start of the engagement. Advantage is shown as a number proceeded by a "+" sign that is added to their Resolving Combat dice roll that will improve their chances of gaining VPs. Each Scenario card will indicate if the Advantage applies to the attacker or defender. Only one side will have an advantage. In some cases, neither side has an Advantage.

Historically, Advantage represents many things such as: preparedness, quality of men, cohesiveness, overall momentum, and the tactical advantage a player's forces may have had in a specific historical theatre with the enemy.

In other words, the basic idea of "advantage" is this: The player with greater momentum historically on his side—for example, the one with a veteran or much larger force, a historic or significant terrain or defensive advantage—would be given the Advantage on a Scenario card.
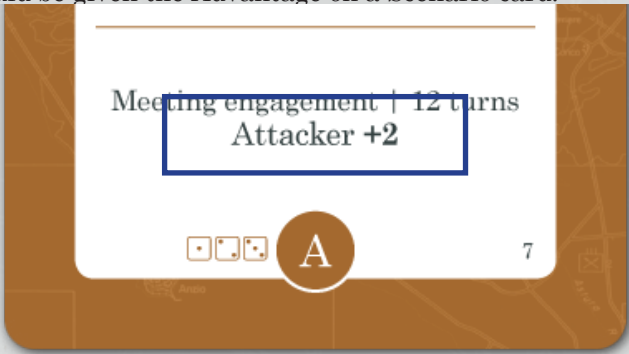
For example: If the third Scenario card drawn was card 7, it would indicate that the Attacker has a +2 Advantage ((total of his normal number of d6) + 2) when he is rolling to resolve his argument.

In Historical scenarios (Optional Rule #1) players can agree to give an Advantage to either the attacker or defender based on the historical knowledge and information they have about the specific battle they are fighting. This shouldn't exceed +3 except in the most lopsided battles.

The length of game is shown as a number of turns on the bottom third of the right-most Scenario card. Each game turn (generally a *single* Terrain card being fought over) represents about one hour of real-world time and as players move the time marker along the Time/Turn track, the current time may affect gameplay and combat results (see the Resolving Arguments and other rule sections). A short game consists of 6–12 turns will last about 30 minutes. A long game would consist of 18–24 turns and could run 60–90 minutes.

*In the example on the previous page, the **bottom third** of the **right-most** card indicates that the battle is a major attack. The attacker has an advantage equal to 1d6 -1 (can not be less than 1), and players do not roll for a special event prior to starting play (no tank icon, see below).*

If the bottom section of the third Scenario card includes a tank icon, players will need to roll 2d6 on the following table to determine which Special Event affects gameplay. All of these events over-ride the normal rules if there is a conflict.

SPECIAL EVENTS

| 2	Captured intelligence. Defender adds 1d6 during two Resolving Combat rolls of his choice.
3	Defenders dug in. Advantage is now Defender +1 (or adds +1 if defender is the player with advantage).
4	Counter-attack. Defender automatically wins the first Objective card.
5	Strong defence. Defender takes 2 VP cubes at start of game (once).
6	Weather deteriorates. Weather is considered poor.
7	Nothing happens.
8	Weather improves. Weather is considered fair.
9	Well-supplied attack. Attacker takes 2 VP cubes at start of game (once).
10	Bold attack. Attacker automatically wins the first Objective card.
11	Surprise attack. Advantage is now Attacker +1 (or adds +1 if attacker is the player with advantage).
12	Aerial reconnaissance. Attacker adds 1d6 during two Resolving Combat rolls of his choice.

Roll 2d6 and apply the result as shown.

STORY CARDS

The Story deck consists of an un-shuffled pile of 42 cards that are displayed face up visible to both players in the centre of the table.

These cards are the main component in an Engle-Matrix story game (where they are known as "cues"). In standard Engle-Matrix games this collection of cues is called a "matrix" and are often just a written list of words appropriate to the genre of game being played.

During each turn players will select up to five available cards from the common area and use the word(s) on the cards to form the key parts of a narrative argument that players will state out loud as part of their turn. All Story cards have the same structure and information.
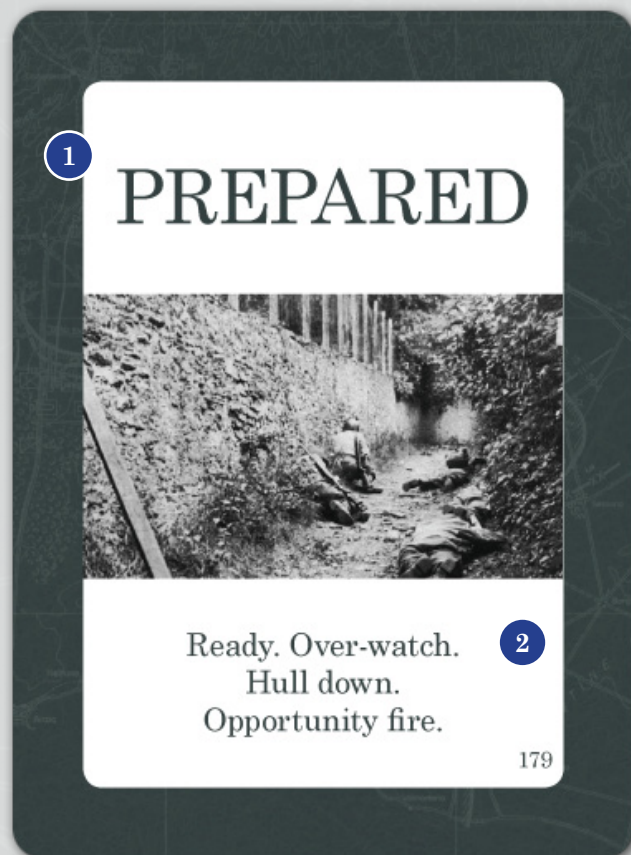
A Story card (card 179, Prepared). The large text (1) is the main "idea" the card represents. The smaller text (2) suggests similar ideas for players to consider when making their arguments.

Any available Story cards on the table can be used by either player during a turn, and all cards are returned to the play area face up after each complete turn in a specific player order. A few cards have special rules on them that over-ride this general rule.
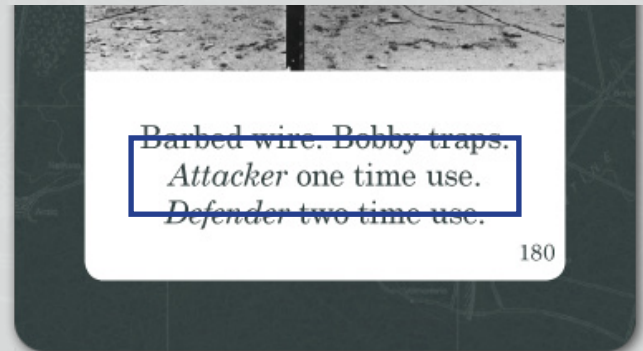
For example, card #180 states that the attacking player may only use that card once during the game. In that case, if it is used by that player, instead of returning it to the Story deck, have the other player keep it on his side of the playing area from now on.
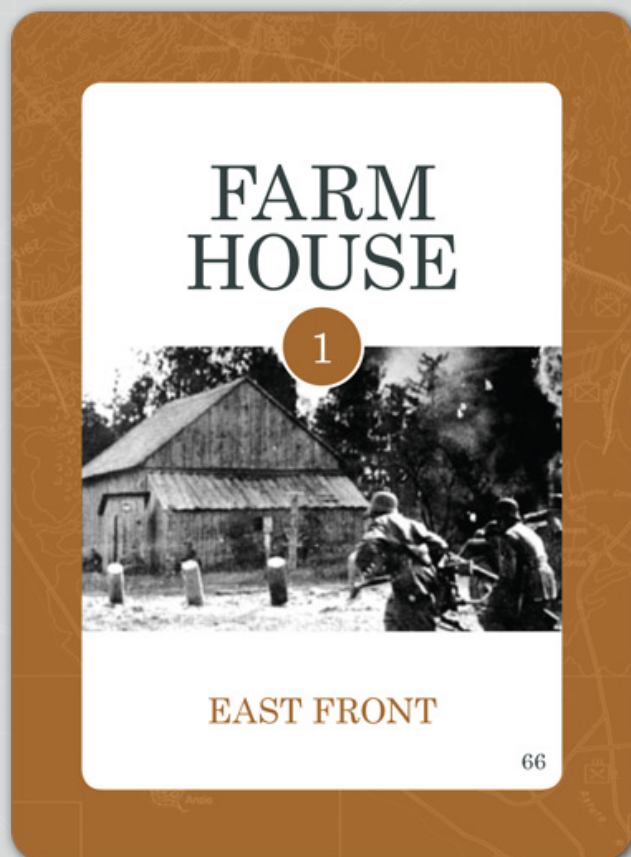
TERRAIN CARDS

Terrain cards represent small areas of terrain commonly found in the theatres of combat where the action is taking place. The size of these terrain area is abstracted for the game, but represent the area a platoon or two of soldiers might be fighting over or moving through, in a one hour segment of real-world time.

Each of the four decks of 27 cards are identified by their colour and a theatre name. The terrain types have been carefully constructed to represent usual types and distributions of terrain. Only one deck of 27 theatre-specific Terrain cards are used in a game as indicated by the first (left-most) Scenario card. If they run out during play, reshuffle the cards and place the deck face up in the play area.

The current card (face up beside the deck) is used to establish a location or setting for the current turn and can be used in a player's argument to help establish a strong narrative. The upcoming Terrain card is visible face up on the top of the terrain deck to allow players a glimpse into what terrain they will be moving into next (and also may be used in the narrative arguments players construct on their turn).

OBJECTIVE CARDS

A few Terrain cards may have special rules indicated on them, and some of them also show a number of VPs that can be won by the player if they are more successful in combat during that turn. These cards are called "Objectives".

An East Front terrain card (card 66, Farmhouse).
This card is also considered an Objective card
(see previous page) because it is worth 1 Victory Point.

Each player has an argument rating card.
After both players have stated their arguments,
players secretly rate their own argument and their
opponent's argument by placing cubes on a rating.

ARGUMENT RATING CARD

Each player will keep a Rating card on their side of the play area. Cubes (or markers) are used on these cards to rate the arguments that are put forward by both players at the end of a turn. The best-to-worst rated arguments are: Very Strong, Strong, Average, Weak, and Very Weak. Players use one cube to indicate a rating for their own argument, and a second cube to rate the enemy's argument.

HOW TO PLAY: OVERVIEW

The game is played in turns. At the start of each turn players move the Terrain card on the top of the Terrain deck into play (covering the previous turn's Terrain card) thus revealing the next Terrain card on the top of the pile. This establishes the current and upcoming terrain in which this turn and the next turn's action will take place.

The player with the Initiative card decides if they are first player or second player for the current turn.

The *first* player then takes one of the available Story cards from the play area and places it on one of the newly emptied spaces on his player board. The *second* player then takes a Story card and places it on their player board in a

similar manner. Players alternate picking up Story cards and placing them on their boards until the five spaces on their board are full, or they choose to pass.

The *second* player then constructs an argument of what happens in the current terrain (see "Constructing an Argument") and states this out loud, using the Story cards they have selected and the positions they've placed them in on their player board. Then the *first* player does the same.

Players rate the stated arguments—both their own and their opponent's—and then each player reveals these ratings and then rolls a number of d6 based on the final rating of their argument. The player who rolled the highest total sum takes a Victory Point cube for each number above the other players, and these VP cubes remain hidden from the other player. Players advance the turn marker forward one space on the Time/Turn track and a new turn begins.

Play continues in turns until the current game turn marker is moved past the last turn marker (as determined by the Scenario cards)—at that point, the game ends and a winner is determined.

Why does first player and second player order matter? The player with the Initiative card gets to say who is the first player and who is the second player at the start of each turn. The main *advantage* of being first player is that you can react to the argument your opponent has made, maybe even using it against them to construct a better argument and winning that turn. The main *disadvantage* of being the first player is that when you select available Story cards from the centre of the table at the start of a turn, there will be *fewer* available because you place your cards from your player board back into the available selection *after* you select a card. That means the second player may have up to five more cards to choose from when they select their first Story card.

TURN SEQUENCE

The following eight steps are completed, in the order shown, each turn:

1. Players update and reveal Terrain.
2. The player holding the Initiative card chooses to be first or second player.
3. The *first* player selects an available Story card, returns their previously picked Story cards to the display, and adds the new card to their player board. The *second* player now selects an available Story card, returns their previously picked Story cards to the display, and adds the new card to their player board.
4. Starting again with the first player, players alternate picking up available Story cards until both player pass or their player boards are filled with five Story cards.
5. The *second* player constructs an argument about what happens in the Terrain using their Story cards. When they are finished, the *first* player does the same.
6. The players secretly rate and then reveal their rating for their own argument and their opponent's argument.
7. Arguments are resolved, and each player rolls for a combat total. The winning player takes Victory Point cubes equal to the differences of the rolls, keeping them hidden from the other player after they are awarded.
8. If the current Terrain card has bonus VP indicated on it, the player who "won" the turn takes this Objective terrain card and places it face down near themselves.
9. Players advance the cube on the Time/Turn track one space (possibly ending the game).

1. UPDATE AND REVEAL TERRAIN

Either player covers the current face up Terrain card with the revealed one from the top of the Terrain deck. Players then see the next card on the top of the Terrain deck, leaving it face up on top of the deck. These two Terrain cards represent the current terrain the action is taking place in, and the terrain that will be coming up in the next turn.

2. DETERMINE FIRST AND SECOND PLAYERS

The player who holds the Initiative card chooses which player is the first player and which player is the second player for this turn.

3. SELECTING AND RETURNING STORY CARDS

The *first* player, as determined above, will select an available face up Story card *from the selection available in the play area*. The first player *then* returns the Story cards on their player board from the previous turn face up to the play area, and *then* places the card they selected onto their player board in any of the five available spaces. The second player repeats this sequence of actions.

There are up to ten Story cards *unavailable* to the *first* player when they select a Story card, because Story cards from the previous turn are still on the player boards. This is the main disadvantage of being first player. When the second player selects their first Story card, there could be up to five Story cards unavailable on their own player board.

4. SELECTING MORE STORY CARDS

In alternating order, starting with the first player, players now continue to select additional available Story cards and place them in any available space on their player board. Players may continue to select Story cards until their player boards are full, or they choose to pass. Once a player passes they are no longer allowed to pick up Story cards; the other player may continue to select Story cards, however, up to their maximum five. Players must select and pick up at least three cards in this manner—filling the Action, Result and one Reason space on their player boards.

It is important to consider the words shown on the Story cards and where they are placed on your player board. The placement of the Story cards on your player board determines what each one is used for when players Construct an Argument. Once placed down on a player board, Story cards *can not be moved* to another space.

5. PLAYER ARGUMENTS

In alternating order, starting with the *second* player, each player now narrates what they want to happen in the current Turn and terrain. This is called "constructing an argument" and, in a nutshell, is done by referencing the Story cards a player has placed onto their player boards. The two player's arguments may be unique, opposing or complimentary. Arguments and their structure is fully explained in the Constructing Arguments section.

6. RATE ARGUMENTS

Each player now rates their own argument and the other player's argument on scale of Very Strong to Very Weak using cubes on their Rating card. Players then reveal their ratings simultaneously. Players use these ratings to determine how many d6 each player gets to roll to try exceed the other player roll to win VPs, and also to win an Objective terrain card.

7. RESOLVE ARGUMENTS AND ROLL FOR COMBAT

Arguments allow players to roll between 5d6 (Very Strong) and 1d6 (very Weak). Before rolling, players compare the ratings that was revealed for himself and the rating his opponent gave his argument, and will modify (add or subtract) their number of d6 rolls based on how *similar* the ratings are. See the Resolving Arguments section for details. Add up the total of all the rolls made for each player (including Attacker or Defender Advantage modifier) and declare a combat winner for the turn and takes VP cubes.

8. AWARD OBJECTIVE CARDS

If the current terrain card has VPs indicated on it, it is an Objective card. The player who rolled the highest sum total of all of their Success rolls is awarded this Terrain card. They take it and place it face down next to them. These cards will add to their total VPs at the end of the game. The Farmhouse card shown on page 6 was an Objective.

9. ADVANCE TURN MARKER

Players advance the turn marker to the next space on the Time/Turn Track (possibly ending the game). If the cube on the Time/Turn track moves *past* the cube indicating the end of the game, the game ends immediately and players determine who won by checking the Victory Condition rules.

CONSTRUCTING AN ARGUMENT

Narrating the desired outcome of a turn—what a player wants to happen in the current terrain—is how the players create the story and flow of a game and earn Victory Points. These narrations are called Arguments. How well a player constructs an Argument is directly related to how many VPs a player can earn. Unlike in most games, arguments about what occurs are not, in fact, a bad thing. In Engle-Matrix games arguments are the *core mechanic* of the game. Players make Arguments as part of their turn to explain what they logically want to happen in each terrain and turn—to try to move the story forward, and to move their soldiers towards victory on the battlefield.

Arguments made by the players must relate to the current terrain they are fighting in—or the upcoming terrain on the top of the terrain deck—and must be structured in such a way as to meet the following criteria: they need to contain an **Action**, a **Result**, and up to three **Reasons** why the Action and Result happened.

An **Action** is best defined as simply "what happens". As a player, you describe what happens, or what change to the enemy, your own forces, or even the current Terrain occurs. The **Result** is a description of "what benefit you gain" from the Action that just happened. **Reasons** are things that make the Action cause the Result—in other words, the "evidence" that players use to support their argument.

The Action, Result and Reason do not have to be presented in any specific order, as shown in the examples below. The Actions made by the two players in their Arguments can be mutually exclusive—players may offer a contradictory version of the Action that the previous player argued and present their argument using different Reasons. (During an hour of real combat, many Results will have occurred simultaneously.)

Arguments are constructed by using the Story cards a player selected from the play area and has placed on their player board in a specific space. The main words shown on the cards can be used specifically, and there are a number of ideas for similar words and narrative ideas shown on the bottom of each Story card. Additionally, any of the words on the card can be used to allow the players to make up their own associated words that convey a similar idea.

Key elements and ideas that have been established *previously* in the narrative and story by the players during their arguments, along with the Scenario settings, should be used to make stronger arguments. Even knowledge of the upcoming terrain can be used during an argument. In other words, remember to use "facts" established in earlier arguments or situations you see coming (that upcoming Terrain card) with the Story cards in your player board to make better arguments during your turns.

There is one special rule about Arguments: The *first* player (who presents their Argument *second*) **can not** construct an argument that describes the same Result as the second player's Argument. That just isn't cricket, chaps.

In the following three Argument examples on the following page, Story cards are shown in bold italic type with the card ID number in parantheses. Current terrain is surrounded by *****, and words that have been made up by the player based on the card they have selected are indicated in [square parantheses].

Action: *I have **Force Marched** (142) my company of British infantry towards the *Farm Manor* and*
Result: *will immediately open **Fire** (158) on the German defenders. I can do this because*
Reason: *my troops are **Rest**(ed) (147) and*
Reason: *I have a **Tactical Advantage** (164) because the enemy isn't expecting me to assault them without resting and rearming, and*
Reason: *the men are being led by a courageous leader they **Are Devoted To** (157).*

Reason: *Because there's a **Large Formation** (150) of Japanese soldiers near the *Road* my Marines are guarding, and*
Reason: *they are threatening to cut my **Supply Lines** (163)*
Reason: *thus forcing me to admit **Defeat** (166),*
Action: *I intend to use the [jungle paths] (used **Terrain** (165)) to allow me to outflank the enemy and*
Result: *make a surprise attack on their rear, forcing them to **Retreat** (159).*

Reason: *Despite having a **Small(er) Formation** (162) than the enemy defending the *Ridge*,*
Result: *I intend to **Defeat** (166) them*
Action: *by opening **Fire** (158) on their forces*
Reason: *in the desert near Tripoli during the ongoing [dust storm] (used **Environment** (167)).*
Reason: *I can do this because they are not expecting to have to fight with such [limited visibility] (used **Tactical Advantage** (164)).*

These examples should demonstrate that with a bit of imagination and rational thinking, that players can present highly persuasive arguments to narrate *what should happen* in the current terrain. To paraphrase Chris Engle, the developer of the Engle-Matrix story game engine, this is a method of gameplay that allows players to *describe* the outcome of events, rather than *dictating* what the possible outcomes are. The methods are simple to learn and easy to play, but yield a nearly infinite variety of potential outcomes.

RATING ARGUMENTS

Players rate their own argument and the other player's argument secretly on a scale from 5d6 (Very Strong) to 1d6 (Very Weak). When revealed, both players compare the rating *they* gave to their own argument with the rating the *other player* gave their argument.

If the ratings that you gave your own argument and that the other player gave your argument are the *same*, *both* players receive +1 d6 dice roll. If the ratings differ by one (either up or down) a player uses the number of d6 indicated on the *higher* of the two Ratings. If the ratings differ by two or more (either up or down), *both* players receive -1 d6 dice roll. This mechanic encourages the players to rate themselves and each other as honestly as possible.

The player holding the Initiative card can pass it to the other player and gain an additional one d6 dice roll during this stage of the turn.

If the battle is taking place: 1) at night-time; or 2) in weather conditions that are indicated on the Scenario card as "poor weather" (weather icon with raindrops), both players receive one less d6 dice roll for *each* that apply. This loss may be offset if the player's argument included Story cards they used to offset one or the other. Use your common sense to decide this (i.e., the Recon card (170) will probably not offset the effects of a mid-afternoon driving September rainstorm in Normandy with visibility down to 100 yards, but a brief lull in the rain via the Environment card (167) might be permitted). These two penalties are *cumulative* with the d6 modifiers in the preceding paragraphs—however, the **minimum number of d6 a player can roll is always 1**.

ARGUMENT RESOLUTION MODIFIERS

Both players +1d6	If Ratings were the same
Both players roll higher # d6	If Ratings differ by ± 1
Both players -1d6	If Ratings differ by ≥ 2
Both players -1d6	Poor weather
Both players -1d6	Night-time turn
That player +1d6	Pass Initiative card to other player

Players roll a specific number of d6 based on how each player rated their own and the other player's arguments after cumulatively taking into account the modifiers in the table above.
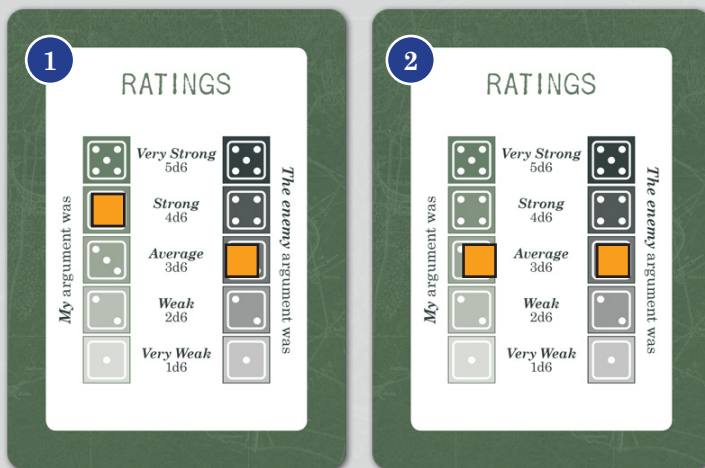
In the example above, the Allied player (1) is the Attacker and has a +1 Advantage based on the Scenario cards drawn at the start of the game. He rated his own argument as Strong (4d6) and the Axis argument as Average (3d6). The Axis player (2) rated both his own argument and the Allied player's argument as Average (3d6). Both players receive +1 d6 roll for the Average-Average match, and the US player would roll 4d6 for the Strong-Average comparison—the higher of the two ratings. The Allied player will roll 5d6 (Strong 4d6 + 1d6 bonus roll). The Axis player will roll 4d6 (Average 3d6 + 1d6 bonus roll).

RESOLVING COMBAT

After the number of d6 have been determined, each player rolls their total number of d6s and adds them up. The attacking or defending player also adds their Advantage number to this total. The winner of combat in that terrain is the player who rolled the highest total sum. The winner now takes a number of VP cubes equal to the *difference* between the two rolls.

If the current Terrain card has VPs indicated on it, it is an Objective card. The winner has captured this terrain. They take it and place it face down with their stash of VP cubes. These cards will add to the indicated VPs to the player's score at the end of the game.

This East Front farmhouse Objective terrain card is taken by the winner of the turn's combat. The 1 VP is added to their Victory Points at the end of the game.

Continuing the example to the left, let's assume that the weather is good and it's day-time. Players do not lose any d6 for those two possible modifiers. The Allied player rolls 5d6 for a total of 17. He adds +1 for his Advantage for a total of 18. The Axis player rolls 4d6 for a total of 15. The US player takes (18-15) 3 VP cubes and adds them to his hidden VP cubes. If the Terrain card had been an Objective (with a VP shown on it), the US player would also take that and add it to his hidden VP cube stash.

VP cubes (and Objectives terrain cards won) are kept hidden until the end of the game. After VP cubes and Objective terrain cards are awarded and taken, a new Turn begins.

GAME END

The game ends when the players complete the last of somewhere between 6 and 24 turns, as directed on the bottom third of the right-most Scenario card.

VICTORY CONDITIONS

When the game ends, players count the total number of Victory Point cubes they have earned during battle. Players add VPs equal to the total VPs shown on any Objective terrain cards they have won. The player holding the Initiative card at the end of the game now exchanges it for 1 extra VP cube.

Players now compare VPs. The **difference** in VPs determines the winner. If a player has *4 VP cubes or more* than the other player, they are considered the winner. If the difference in VPs between the two players is 3 or less it means the battle was a draw, and neither player is the victor.

Depending on the difference in numbers of VP cubes won, there are various levels of victory a player achieves:

LEVEL OF VICTORY ACHIEVED

Less than 4	Draw (neither side wins)
4–7	Minor victory
8–12	Major victory
13 or more	Decisive victory, you've earned a medal

OPTIONAL RULES

1. HISTORICAL SCENARIOS

Do not use the Scenario cards to establish the game conditions. Instead, players can agree to arrange a custom battlefield consisting of a set number of Terrain cards arranged into a Terrain card deck in a specific order, or randomly, that represents a specific WW2 battle or battlefield they wish to recreate.

For example, a terrain card deck consisting of the following 10 Terrain cards might represent Canadian troops attacking well dug-in German defenders on the ridge-lines south of Caen during the Normandy campaign: field, field, woods, stream, hill, obstacle, ruins, buildings, fields, and road. You could either shuffle these randomly or place them in this specific order to create a terrain deck that would last 10 turns.

The number of Terrain cards chosen will represent the length of battle (in real-world hours). Select a number of Terrain cards that corresponds to the length of battle that suits the story or battle you want to recreate, your style of play, or the time you have available to play. Additionally, players will need to agree on a start time for their historic battle.

Finally, players also need to pick sides and establish who has the Advantage and what that number is. In the previous example, the Germans may be historically considered to have a slight advantage of +1 given their higher terrain and more troops available than the Canadians had estimated. The relatively low +1 Advantage seems reasonable, however, given the fierce determination of the Canadian attackers, the relentless attacks during those days, and the fact that the Germans almost gave the ridge-line up due to heavy casualties they suffered.

In Historical scenarios players can give an Advantage to either the attacker or defender based on the historical knowledge and information they have about the specific battle they are fighting. As a general guideline, however, Advantage shouldn't exceed +3 except in the most lopsided of battles.

2. BEACH CARDS

Beach cards represent beach terrain on which amphibious landings took place during WW2 (e.g., Normandy, the Pacific islands, Sicily, North Africa). In some scenarios, players can shuffle the 27 card, theatre-specific Terrain cards, and then add one to three randomly selected beach cards of that theatre onto the top of the deck. These represent the initial landing beaches the players will have to battle through and will (obviously) be the first few cards drawn

as terrain. Beach Terrain cards take two hours to move through—remember to move the Time/Turn marker two spaces forward at the end of each Beach terrain turn. Additionally, scenarios involving beaches must have a start time between 0500 and 1200 hours.

One of three Mediterranean theatre optional beach cards. As shown, beach cards can also be Objectives.

3. THIRD PLAYER / UMPIRE

If a third player is available, they can act as a neutral umpire/observer whose sole role is to rate player's arguments. In this case, do not give the players their own Rating card, but give the umpire one Rating card. When it is time to Rate Arguments in a turn, the umpire decides and reveals one rating for each player. Players are awarded the base number of d6 dice rolls, without any extra dice added or removed for the same or highly differently rated arguments (night-time and poor weather modifiers still apply). The umpire's decision is final.

4. BID FOR INITIATIVE

At the start of each turn, before the player holding Initiative card chooses to be first or second player, players can choose to bid for the Initiative card. Each player secretly selects a number of Victory Point cubes from the pile that they have won so far, and then these are simultaneously revealed. VPs from Objective terrain cards won can be used in bids. The

player who has bid the most VPs wins the Initiative card and the turn now begins with the normal Step 1.

In case of a tie, the Initiative card remains with the player who currently has possession, *and they are considered the winner*. After the bids are done, the *winner* returns all the VPs they bid to the common pile (and gives up Objective terrain cards used). The loser keeps his VP cubes.

5. EVENT AND WILD STORY CARDS

Players can use one or both cards if they wish. The Wild card allows a player to duplicate a Story card being used by the opposing player. The Event card allows a player to introduce a very specifically described chaotic event to the story. A lost unit, intel found or misplaced, a runner who appears with orders from HQ, a stray artillery shell, a buiolding that collapses, etc. Any event that might make sense given the story and situation. Note: It is easy to abuse this card—both players should agree that the event introduced makes sense.

FREQUENTLY ASKED QUESTIONS

Q. Am I interpreting "X" rule correctly?
A. The best advice to follow when playing *Move It, Soldier!* is this: Read and follow the text on the cards or the rules exactly as it is written. Do not add or infer anything that is not explicitly stated.

Q. What if we run out of Victory Point cubes?
A. This is unlikely, but if it does have each player count the same number of cubes out of their hand and put them back into the common pile in the play area. This works because it's the *difference* between the totals at the end that determines victory, not the total number of cubes in your hand.

Q. Do I have to do what it says on the card? Don't I have a choice?
A. Unless the card text says "may", the player **must** do exactly what it says on the card. The best rule to follow is to read and implement text exactly as stated. Do not interpret more than is written on the card's text.

Q. How do you effectively select or determine which side has Advantage when you're designing your own historical scenario?
A. Ask yourself: Which force had momentum historically on their side? Who had the advantage in a battle you're recreating? Who has veteran troops or the larger force? Who is better trained and equipped? Who has a significant terrain or defensive advantage? Who has artillery or aerial support?

For example, an Axis player commanding a troop of Japanese infantry attacking USMC lines unexpectedly at night, in relentless and suicidal waves, has the advantage of surprise and terrain but might face a fierce defence. The Japanese attacker might be given a +1 Advantage.

A veteran group of German mechanised infantry counter-attacking a troop of raw recruit British soldiers running short on ammo defending a village on Normandy just after D-Day has the advantage. The German attacker would have a +2 Advantage in this example.

On the other hand, poorly equipped, outnumbered, or ill-trained forces will be at a disadvantage, as shown in the following two examples.

German troops without a supply line and surrounded in the last pockets of Stalingrad are at a disadvantage. In this scenario, the Soviet attacker has a +2 (or even +3) Advantage.

Determined Polish troops out of fuel and ammo are vigorously defending a small village in October of 1939 against an onslaught of German tanks are at a disadvantage. The German attackers have a +1 Advantage in this example.

There are additional suggestions on the Advantage Examples gameplay aid card.

Q. Why are the Terrain cards shuffled at the start of the game?
A. The 27 theatre-specific Terrain cards that are shuffled into a face up deck represent a commander's lack of precise knowledge of the upcoming terrain his men are about to encounter. The distribution of terrain types in the four theatres represents a mix of standard terrain that you would normally encounter in that theatre of combat. Having only two visible makes for more spontaneous and creative story-telling because players have to weave a strong narrative/argument based on terrain that they aren't expecting.

Q. Where are the counters and hexes? This isn't a wargame!
A. No, not in the traditional sense. *Move It, Soldier!* was designed to represent a more RPG-like experience where narration and story-telling drive the game events. By doing this, the game offers wargamers infinite replay-ability because the mechanics allow you to recreate any theatre of combat, with any set of combatants and equipment, because the focus is on the telling of what happed during combat using Story cards, instead of relying on combat result tables. For example, players can choose to be commanders of a tank platoon if they prefer armour to infantry combat, and simply add new Story cards like "Brew Up", "Hull Down", and "Radio" to help represent those types of forces or combat situations.

Q. What does the Initiative card allow me to do?
A. The player who holds the Initiative card at the start of the turn decides who is the first player and who is the second. The player who has possession of the Initiative card can give it to his opponent in exchange for +1 d6 roll during the Resolving Arguments part of a turn. Finally, the player who possesses the Initiative card at the end of the game gains one extra VP.

A HISTORY OF ENGLE-MATRIX GAMES
(BY BOB CORDERY)

Engle-Matrix Games were invented by Chris Engle, an American psychiatric social worker who plays wargames. He began to develop the concept that became Matrix Games [now under his banner Hamster Press] in 1988 because he wanted to create a system by which it was possible for a player to "role-play" an entire country. He was told that he would have to use a number-based system if he wanted something that would work, but he felt that this essentially missed the point. What he wanted was system that reflected the intangible aspects of a nation such as its culture, beliefs, and perceptions of itself; in essence a model of a nation's "character".

Taking as his starting point the work of 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 politico-military aspects of campaigns, but can also be used to resolve any aspect of combat if the participants have open minds and the ability to think rationally.

DESIGNER NOTES

Move It, Soldier! is an experiment to try to combine narrative, interactive, story-telling type experiences found in the most innovative indie RPGs with traditional hex-and-counter wargaming. The original inspiration came after decades of playing hex-and-counter tactical scale wargames like *Advanced Squad Leader*, *Up Front* and, more recently, *Combat Commander* and *Fields of Fire*. I believe that what makes all of these games fun is the story they create in your head that accompanies the unfolding action, not the simulative aspects of the wargame itself. And in a timely coincidence, Richard J. Kane Sr. and J. Michael Ruttle's RPG-like *Legion of Honor* was released, a "game of glory" where players take on the role of individuals in Napoleon's Grande Armée. Their well-received game makes me believe I got something fundamentally right with this idea.

I felt that I might be able to combine the genres of wargaming and story-telling, and that the result would be a wargame I'd personally want to play. In the end, the idea of story-telling wargames simply made sense to me. I play wargames to recreate history and tell stories about combat, so the combination seemed fun. I hope I got it partly right.

INSPIRATION & THANKS

Special thanks to the brilliant Chris Engle (Hamster Press) for creating the fabulous Engle-Matrix story-telling game mechanic that underlies *Move It, Soldier!* and for agreeing to let me use it in this game. Bam! Thanks to Richard Launius (*Ace Detective*) who successfully used story-telling mechanics to create fun-to-play, narrative-driven games.

Thanks to wargame designers like Courtney Allen, Chad Jensen, Jim Krohn, John Butterfield, and Ben Hull who design wargames that are so good that they can sometimes redefine the genre. Additionally, thanks to the designers of innovative, story-telling board games and RPGs who inspired me to try to apply a new way of thinking to wargames. Those are people like Graham Walmsley (*A Taste for Murder*), Jason Morningstar (*Fiasco*), Ben Robbins (*Microscope*), and the previously mentioned Richard Launius (*Ace Detective*).

The outstanding community of forum members on Boardgamegeek.com deserve huge thanks, as do the many play testers who helped with the development and polish of this game, provided valuable ideas, comments and constructive criticism over the past few years. Thanks to the organizers of *Protospiel North* to allow me to do some great play testing and to get feedback from publishers and other game designers.

Thanks, finally, to my kids for being the great gamers they are, and to my fantastic wife, for both encouraging this effort and understanding my love of games.

CREDITS

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PLAY TESTING

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ARTWORK

All of the photographs for *Move It, Soldier!*, are from government and military archives now in the public domain. Photographs have been used from: Imperial War Museum, Royal Air Force Museum, Canadian War Archives, Canada War Museum, US National Archives, US Department of Defence, Bundesarchiv.

CONTACT THE DESIGNER

Want to comment about the game? Have suggestions to make the game better? Want to suggest a new Terrain card, or want to see new Scenarios and minor nations? Please contact the designer via email at: moveitsoldier@theravenking.com or visit our website.

FILES & COMPONENTS

To play *Move It, Soldier!* users must download the rule book and two 8-1/2 x 11" player boards (PDF) files from The Raven King or Boardgamegeek websites and print them out. The 125 cards, and 40 8mm cubes, required to play are available for purchase on The Raven King website at www.theravenking.com. A decent number of six-sided dice (12?) are suggested for play.

Raven King
Boardgames made right.

MOVE IT SOLDIER
TRK-002. REVISION 3.