

# ★ TWILIGHT STRUGGLE

**Twilight Struggle**

**Action Round Track** 1 2 3 4 5 6 7 8

**TURN RECORD TRACK** 1 2 3 4 5 6 7 8 9 10

**SPACE RACE TRACK**

**US Required Military Operations** 0 1 2 3 4 5

**USSR Required Military Operations** 0 1 2 3 4 5

**DEFCON STATUS** 5 4 3 2 1

**VICTORY POINT TRACK** -20 (USSR Victory) -19 -18 -17 -16 -15 -14 -13 -12 -11 -3 -2 4 5 13 14

**Regional Connection** (Solid line)

**Inter-regional Connection** (Dashed line)

**Adjacency to Superpower** (Thick black line)

**Stability Number**

**Country Name** Somalia 2, Zaire 1

**Influence Marker Placement area**

**Normal Country** **Battleground Country**

**Sequence of Play**

- Increase DEFCON Status
- Deal Cards
- Headline Phase
- Action Rounds
- Check Military Operations Status
- Reveal Hold Card (Domestic only)
- Play The China Card
- Advance Turn Marker
- Final Scoring (after Turn 10 only)

## Sample Cards

## Map Key

## TURN RECORD TRACK

EARLY WAR			MID WAR			LATE WAR			
1	2	3	4	5	6	7	8	9	10
6 Action Rounds			Add Mid War cards Start 7 Action Rounds			Add Late War cards Final Scoring at End of Turn			

**US**

**USSR**

## SPACE RACE TRACK

X/Y: X = VPs for first player in space, Y = VPs for second player in space.

Start	Earth Satellite	Animal in Space	Lunar Probe	Man in Space	Man in Earth Orbit	Space Walk	Lunar Orbit	Eagle/Bear has Landed
	2 Ops: Roll 1-3	2 Ops: Roll 1-4	2 Ops: Roll 1-3	2 Ops: Roll 1-4	3 Ops: Roll 1-3	3 Ops: Roll 1-4	3 Ops: Roll 1-3	4 Ops: Roll 1-2
Space Race	2/1	May Play 2 Space Race Cards per turn	2/0	Opponent Choose & Show Headline Card First	3/1	May Discard Held Card	4/2	2/0 May take 2 Action Rounds

**3** **EARLY WAR**

**THE CHINA CARD**

*Begins the game with the USSR player.*

- +1 Operations value when all points are used in Asia. Pass to opponent after play.
- +1 VP for the player holding this card at the end of Turn 10.

**2** **MID WAR**

**HOW I LEARNED TO STOP WORRYING\***

Set the DEFCON at any level you choose. This event counts as 5 Military Operations for the purpose of required Military Operations.

*Remove from play if used as an event.*

## DEFCON STATUS

<b>5</b> PEACE (No restrictions)	<b>4</b> No Coup Attempts—Europe	<b>3</b> No Coup Attempts—Europe/Asia	<b>2</b> No Coup Attempts—Europe/Asia/Middle East	<b>1</b> NUCLEAR WAR <i>Players who caused enemies to DEFCON 1 lose.</i>
16  Warsaw Pact Formed	23  Marshall Plan	59  Flower Power	68  John Paul II Elected Pope	87  The Reformer
21  NATO	17  De Gaulle Leads France	73  Shuttle Diplomacy	82  Iranian Hostage Crisis	96  Tear Down This Wall

**2** **EARLY WAR**

**KOREAN WAR\***

North Korea invades South Korea. Upgrade DEFCON Status one level. Roll one die, and subtract one (-1) for every US Controlled South Korean neighbor. USSR Victory on modified die roll  $\geq 4$ .

**3** **MID WAR**

**CUBAN MISSILE CRISIS\***

Set DEFCON to Level 2. Any further Coup attempt by your opponent this turn, anywhere on the board, will result in Global Thermonuclear War. Your opponent will lose the game. This card may be

**3** **LATE WAR**

**PERSHING II DEPLOYED\***

Gain 1 VP.

Remove one US Influence from up to three Western European countries.

*Remove from play if used as an event.*

# Twilight At Last

## Inside the Design of Twilight Struggle

by Ananda Gupta

Designing the basic mechanics of **Twilight Struggle (TS)** immediately posed a number of challenges. As we say in the game's published *Designer's Notes*, Jason and I wanted many things from **TS**: a quick-playing game to accommodate busy schedules as well as the tournament crunch; to move away from the trend of increasing complexity in card-driven wargames; and to maximize the impact of the card-driven system by applying it to a conflict that was almost entirely *off the battlefield*, dominated by politics, intrigue, and secrecy. We also wanted, for individual idiosyncratic reasons, to stick to a single deck. Separate decks are all well and good, as in GMT's **Paths of Glory**, but there is just something about a single deck that really emphasizes the conflict between the players.

Early versions of **Twilight Struggle** looked very different from the one on your table or game store shelf today. Countries had more attributes: they were rated for difficult terrain and anti-air capability, as well as political stability. The superpowers had military units as well as influence markers; combat was still fairly abstract, but not completely so, as it is in the final version. There was a mechanic that permitted players to modify their coup rolls after seeing the dice by flipping over cards from the draw pile, with the cards' events occurring during the coup attempt if they belonged to the opponent! There was a *China track* governing China's alignment, with the possibility of a "Stalinist China" and a "Liberal China." Perhaps most differently, the map itself was subject to change: new spaces and connections could be added to the map during play, as the players partitioned warring proxy states and agreed to treaties.

Most of these systems never made it past one or two trial runs. Every non-abstract combat system we came up with was subject to various player exploits, not to mention the fact that the size of the forces was never constant (how could we represent the U.S. intervention in Vietnam and the U.S. support of the Nicaraguan *Contras* with the

same units?). Having a mutable map was even worse, and led to all sorts of extremely ahistorical situations, requiring a raft of special rules to ensure that the players didn't do something like partition Mexico or France. Abstracting the combat allowed us to simplify the map tremendously; all we needed were the stability numbers and each country's status as a Battleground (or not). I feel that many of the ideas Jason and I came up with early on were very good, but fundamentally they undermined the two related goals of reduced complexity and taking maximum advantage of the cards' ability to reduce rules weight and make the game accessible.

We encountered two related problems almost immediately. Card-driven games have a card limit in the neighborhood of 100 to 110 cards. Most other CDGs are spoiled for space: they can easily fit all the important events of the time period they are covering into the deck, with some room for quirky combat cards or *alternate history* events. **TS** covers almost 50 years of history at five years per turn — there are five-year periods during the Cold War containing enough card-worthy events to fill an entire deck all by themselves! So Jason and I had to be extremely ruthless about which events made it into the deck.

Once that painful process was finished, a new problem reared its head. Our games simply did not have enough events occurring. Luckily, the lightning bolt of inspiration hit, resulting in the mechanic you see in the rules today: when an opponent's event card is played for Ops, the event actually occurs. This not only went a long way towards remedying the not-enough-events problem, it also led to some delicious dilemmas in-game, as players ask themselves if the three operations points they will get is worth handing their opponents the benefits of a favorable event play. However, doing so does come with a consolation prize (as Steve Carey points out in *Fighting the Twilight Struggle* in this issue of C3i Magazine): the player can determine the timing of the event, and spend operations points to minimize its benefits to his opponent.

This in turn led to an interesting effect of the Space Race — it provided a means by which an opponent's events could be *dumped*, insulating somewhat against a hand totally full of unfriendly event cards. We wanted to do something besides just awarding victory points for Space Race milestones, and the *dumping* mechanic provided an excellent way to tie the Space Race more tightly to the rest of the game.

Other unique and new mechanics in **TS** were easier to devise. Doing the scoring as an uncertain, blind exercise tied to the cards was a straightforward and obvious way to capture some of the (usually justified!) paranoia of the Cold War. DEFCON as a means of focusing action and manipulating nuclear tensions was a good way to have a very simple, easy to understand system about one of the Cold War's most important themes. Unlike other games involving the possibility of nuclear war, in **TS** one player still wins even if the world is destroyed. We felt very strongly that having an *everyone loses* condition is too easily gamed by players who, after all, are only risking cardboard, and that such a mechanic would be fundamentally unsatisfying. Thus, if nuclear war starts, the player whose turn

## Designer's Notes: Twilight Struggle

it is not gets the win. So don't play the Olympics when the missile silo doors are open — all your opponent must do is boycott, and you lose!

China posed an interesting problem. In early versions of **TS** it was simply ignored, except through some events in the deck. We felt that was not enough, and that its role in the Cold War was too important to handle that way (plus, it took up too much space in the deck). Hence the *China Card*, which not only provided the opportunity for a Cold War pun, but also perfectly captured China's opportunism and canniness in playing the two *superpowers* off against one another. The temptation to use China's influence is always high, particularly when the Asia Scoring card hasn't reared its head in a few turns, but it could also bail your opponent out of a tough situation, if his hand is poor.

The design process that produced **Twilight Struggle** was in many ways a

rundown of classic design principles. Many clever and interesting ideas were discarded as being contrary to the fundamental guiding principles of the game — fast play, simple rules, and getting a lot of gameplay value out of the cards. Jason and I feel that by staying true to those principles, we ended up not just with a game we like to play (and have time to play!), but also one that captures the historical flavor and currents of the Cold War in a way that no other game on the Cold War has done. If we broke some new ground with the mechanics, that was icing on the cake. Since **TS** was released, we have heard many stories of gamers playing against their wives and children, and of people playing it ten times in the first few weeks after they got it. It is always wonderful to hear that because it means that the game is being played more and that **Twilight Struggle** is a good gaming value.

Designing **Twilight Struggle** with Jason was a pleasure. One of the best things about

working with a co-designer is that we could focus our strengths on the areas of the game that most needed our specific attention, and Jason's enthusiasm for Cold War historical minutiae shows very clearly in the finished product. I would be remiss not to say, though, that Jason's contribution to the game's development, particularly after we had gotten the systems and mechanics more or less down, was far greater than mine. The game (and I) thus owe him a unique debt, since without his tireless efforts, its final transformation from a few playtest copies into the total package GMT Games' customers are now enjoying simply would not have occurred. But now that that has happened, our struggle to produce the best possible Cold War game is over. Now it's up to you to decide whether we have succeeded — the fate of the post-World War II world is in your hands.



"Peace is not a condition between independent states. Peace is a service that can be bought...for tribute to the Assyrian King".

**Assyrian Wars** brings us back to the time of the ancient Mesopotamia.

**Assyrian Wars** covers the ruler period of the last four great Assyrian Kings and the decline and Fall period till the destruction of the Assyrian Empire and the defeat of their Egyptian Allies, from 722 to 605 BC.

722 BC: Sargon II becomes King in Nineveh as new "King of the World". A couple of problems threaten the strongest and most effective Army the world has seen so far. In the West an Assyrian Army is inflicting a hunger siege on Samaria in Israel. Will the Egyptian Pharaoh interfere? In the North the rampaging Urartu Kingdom is threatening the Assyrian borders. In the South Mardukapallidin has become King of Babylonia. He started a revolt against Assyria. The mighty Elam in the Southeast joined him. In the East the innumerable Mede tribes become a growing threat. The first signs of a large migration from the North consisting of Cimmerian and Scythian tribes become visible. And all those minor state tribute refusers who need to be punished! Will you as the Assyrian King maintain your Empire? Or will you as Babylonia, Mede, Elam, or Egypt free the world from Assyrian Tyranny?

**Assyrian Wars** is a multi player game, but with the Assyrian player against all others. Temporary Alliance changes possible. Conflicting trade interests may cause minor conflicts. Each game turn represents the ruler period of one Assyrian King, the last turn decline and fall. Turns are divided into impulses. Following the order of states on the impulse track each card played represents an impulse.

**Assyrian Wars** combines the advantages of point to point games with the Blitzkrieg General system reckoning ancient warfare.

**Assyrian Wars** gives an easy entry for beginners. Still the game provides complex games situations depending on players strategy. Every game is different for nobody knows which random cards a player gets in addition to his fixed home cards.

For the experienced players there are challenging specials

like Heavy Infantry, Light Infantry, Bowmen, Heavy Cavalry, Light Cavalry, Horsebowmen, and Chariots.

**Assyrian Wars** allows detailed siege warfare. 66 cities are waiting for you to take them.


Can you overcome the massive city walls and water your horses at the Rivers of Babylon?

### Game Components:

352 "large" die cut COUNTERS,  
280 "small" die cut COUNTERS,  
One DINA 1 full-color mapsheet,  
110 full color Strategy Cards,  
Six 6-sided dice,

Rulebook,  
Tutorial book with detailed first Turn example,  
Player Aid cards


**Bypass** 3



One of your armies may ignore one fortress or enemy army while moving up to 3 AP. Your army may not be intercepted and does not suffer attrition due to terrain this impulse.

AP  20 Move

**God Ashur Demands Holy War** 6



All native Assyrian (non-mercenaries) units gain +1 to their combat factors in this land-Battle or Siege.

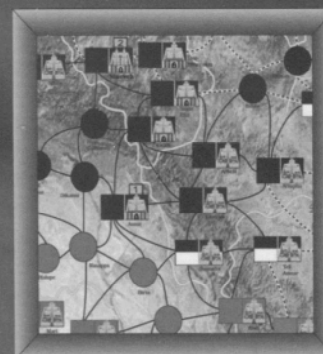
Assyrian Home Card

AP  6 91 Battle

COMPLEXITY



SOLITAIRE  
SUITABILITY



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<http://www.ugg.de>  
Game Designer: Udo Grebe  
Game Developers: Andreas "The Japanese" Bertram, Dirk Blech, Thomas Lentzen  
Cover Art: Adrian George  
Art Director: Udo Grebe  
Recommended Player age: 15-88