

CITADEL

A QUEST WITHIN A WIZARD'S TOWER



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fantasy Games unlimited inc.

CITADEL

AN INDOOR QUEST

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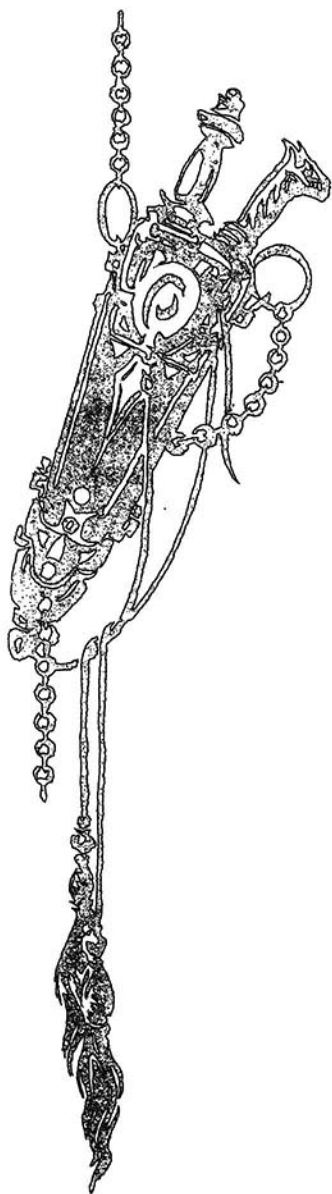


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... The scribe hunched his knees up, almost to his thin chest, and stared into the fire. Perching on the edge of a log, dwarfed by the men on either side of him, he looked like a small bird ready to dart away at the snap of a twig. "We know they have the talisman somewhere in the castle," he said miserably, "but we don't know where, and nobody has ever come out alive to tell us what the inside is like. Every door could be a trap, and it's anybody's guess as to how many guards there are, or what kind."

He surveyed his companions, picked men from every corner of the kingdom. Two of the King's Foresters were there in their dark green cloaks, and a pair of veterans from the regular army. The Palace Guard had supplied a small group of splendidly attired men at arms, including their captain, whose hair and beard almost matched the white fur collar of his magenta cloak. One man wore civilian clothes; none knew who he had been before he came to settle as a farmer, and none asked, but he had heard the King's summons and he was there with a sword and light armor of distinctly Eastern style. A young prince rested his helmet on one heavily brocaded knee; firelight buried itself in the blackened iron of his helmet and danced off the inlaid traceries of gold. At the outer reaches of the firelight squatted a huge, burly man known to none of them but sent along by the King. He wore bedraggled furs and a coat of mail that had clearly been battered close to destruction in a dozen spots and repaired by the craftsmen of as many countries.

The men nudged each other, trying to identify the origin of his sword, shield, and double-bladed fighting axe. Though the equipment stirred vague memories in the older men, not one could place it with certainty.

A wizard was also part of the group, and his voice rang hollowly from inside the hood that concealed his face. "All of the approaches to the castle are controlled by the army, but without the talisman, it'll be all I can do to get a few men in or out

the main entrance. Once you're inside . . ." he let the thought trail off, then rested his staff against his thigh and made a palms-up gesture of powerlessness. Then he quickly grasped the staff again.

"You don't have to go," the scribe said, "The King made it very clear that he wanted only volunteers, that there would be no shame in refusing. If you go, some of you will die, perhaps most of you. You may all die without recovering the talisman."

There was a soft scraping of steel on steel as one of the men loosened his sword in its scabbard. It was the youngest of the group, a Forester whose unstained cloak indicated recent induction into the corps. When all eyes were on him, he shrugged with elaborate unconcern and cocked his head towards the forboding castle.

One by one the men stood and left the clearing.

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Citadel

Citadel is a quest game based on a situation familiar in fantasy. The forces of evil have a talisman of some power and importance hidden in their stronghold, and the forces of good attempt to capture it. The game has three phases. In the first the forces of evil (henceforth known as villains) plan the stronghold and organize their forces to protect the talisman. In the second, the forces of good (heroes) attempt to locate the talisman. In the third, the heroes attempt to escape with the talisman.

Citadel presumes high levels of altruism on the part of the heroes. Significant losses are virtually mandatory in attempting to map out the stronghold, locate and neutralize its defenses, and finally capture the talisman.

Individual combat, where it occurs, has been drastically simplified, because this is not the main emphasis of the game. Players wishing more "detail" are free to adapt any suitable set of rules, such as Hugh McGowan's Gladiators.

PHASE I: The stronghold has six levels, each represented by a small board of 5x5 squares (supplied). As part of the structure the villain must emplace doorways. One is the entrance/exit, leading to the outside world where the heroes may assemble freely and through which they hope to escape with the talisman. It may be open onto any square of the stronghold. In addition, there must be two entrances and two exits on each floor, these may be 1 way or 2 way doorways. Note that this means at least 12 squares will be devoted to doorways, as each doorway has two termini. Each level must have at least two doorways leading to it and two doorways leading out of it. Constraints of three-dimensionality need not apply to the doorways; they are more teleportation devices than actual doors or stairways. Each level must be accessible from the entrance/exit, though the path to a given level may include every other level.

The villain has several defenses to protect the talisman:

Monsters include trolls, ogres, dragons, and other unpleasant creatures, as well as evil swordsmen. They lurk about the stronghold ready to fight any heroes they encounter.

Pitfalls inflict a wound on a hero unfortunate enough to step in one, or on a monster who can be forced into one as a result of combat.

Sinkholes result in immediate destruction for any hero or monster who falls into one.

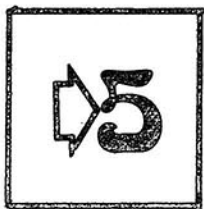


Finally, of course, the villain must place the talisman.

On each level, the nature of all doors, monsters, obstacles, and the talisman is concealed. The heroes know that a given square contains something but they don't know what it is until one of their number explores it or one of their enemies is forced into it. Thus investigation of a given square may result in immediate destruction, activation of a monster, immediate transportation to another level (by a two-way door or the entrance of a one-way door; on hitting the exit of a one-way door the figure "bounces" with no movement or damage. The level on which the door originates is not revealed in this case.) It may result in nothing as, in addition to his defenses, the villain emplaces dummy counters to keep the game interesting.

All of this is carried out by placing the enclosed markers (which must be cut apart--sorry about that) face down on the floor plans. When the identity of the contents of a square is revealed, the marker is flipped over. This also serves to mark the locations of doors, pitfalls, and sinkholes. In placing defenses, every marker must be accessible from every square on a given level without going through other markers. Otherwise

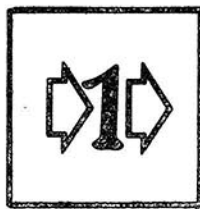
it would be possible to place the talisman at the end of a narrow corridor and block the corridor with a sinkhole, in which case there would be no point in playing. Door markers work as indicated in the diagram to follow.



Doorway to
level 5



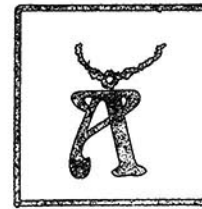
Doorway from
level 2



Doorway to
and from
level 1



TALISMAN



AMULET

When planning his defenses, the villain is best advised to take a sheet of scrap paper and diagram the connections among the various levels. Note that the door markers provided indicate the destination or origin and whether the door is two way or one way (and in which direction). It is advised that the villain sketch his doorway plan on scrap paper to be sure that each floor has two entrances and two exits and is somehow accessible to the floor containing the entrance/exit marker. Note that when a hero discovers the exit of a one-way doorway, the location of the entrance need not be revealed.

PHASE 2: The entrance/exit is revealed; all other counters remain concealed. Up to three heroes enter through the entrance and begin to explore the first level. They may meet destruction, or activate and kill monsters, or may be transported to other levels and explore those. As these heroes are killed, others may enter (as many as five may be inside the stronghold at one time during this phase) until all available heroes have been killed, in which case we chalk one up for the forces of darkness, or until the talisman is discovered, in which case we reach phase three.

PHASE 3: All surviving heroes may enter the stronghold. All monsters may emerge from their hiding places, subject to the discretion of the villain, who may wish to leave some concealed to create confusion. The game now assumes the aspects of a

battle as the heroes try to exit the stronghold with the talisman.

Mechanics of Play

Play takes place in sequential turns, first the hero and then the villain. With one exception, movement precedes combat. Movement is between directly, not diagonally, adjacent squares. Figures may move in any direction, but only one may occupy a square at the end of movement. Both termini of doorways are considered to occupy the same space, so that a figure proceeding through a door expends one movement point to enter it but is then transported to another level and continues moving from the location of the door on that level.

Heroes move first. To explore mystery markers, a hero figure is advanced to a square adjacent to the marker and his intention to enter/examine it is announced. Markers are not turned over until after all movement is completed, so that movement cannot be changed on the basis of discoveries. The doors, monsters, or obstacles then take effect.

Combat takes place at the end of movement. Each figure has a zone of control extending into the four directly adjacent squares (where not blocked by walls) and an opposing figure beginning his turn in such a zone of control may not move (without disengaging; this will be described under combat.) In the combat phase, all figures must fight all opposing figures in their zones of control. The one exception to this is that a newly discovered monster, during the combat phase of the hero turn in which it was discovered, fights only the hero who discovered it. However, should a monster be surrounded prior to discovery, it will have to fight more than one hero during the villain's turn.

Monsters have a zone of control only after they have been activated, either by a hero exploring their square or voluntarily in phase 3.

Types of Figures

All heroes may move up to five squares per turn. Their combat strengths may range from 25 to 40, and in addition, the player is allowed one hero with a combat strength of 50. This is Conan, or Beowulf, or any favorite hero and players will quickly discover that it pays to keep him healthy until needed.

Monsters are of three types. Swordsmen may move up to five squares per turn. They have the characteristic that if they kill a hero who is carrying the talisman, they can pick up the talisman and move with it; other monsters must leave it where it falls. However, swordsmen are overly concerned about their own skins, and when fighting more than one opponent, they must go on full defensive.

Near-humans include trolls, orcs, ogres, and the like. They may move up to four squares per turn. All combat options are open to them.

Non-humans include dragons, giant bears, and unsuccessful chemistry experiments. They may move up to three squares per turn. When fighting more than one enemy, they may not divide their attention and must attack and defend against only one enemy.

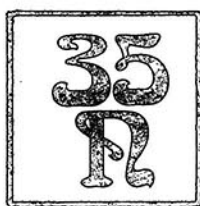
Combat strengths of monsters range from 25 to 40, with one non-human having a strength of 50. It is the villain who determines the number of combat points to be used; this is the total in points of all monsters' strengths, plus five for each pit-fall (up to three may be used) and ten for each sinkhole (up to



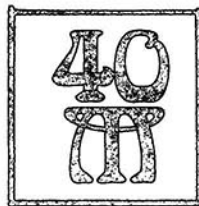
two must be used).



25 Point
human



35 Point
near-human



40 Point
non-human



Pitfall



Sink Hole

When he has finished designing his defenses, the villain announces how many points he has used, with a range of 350-450 being recommended. The hero must then decide how many hero figures he will use, and of what strengths, with the total being equal to the villain's points.

When planning their forces, both villain and hero should make out a roster indicating the strength of each monster or hero and the figure which will be used. (It is recommended that the same figure be used consistently for the same strength; a dwarf that you've painted up especially well might be a 40-point hero while a spearman might be worth 25.) Of course if you have more "characters" involved than figures available, figures can be "recycled" as they are killed off.

One very important function of the roster is that wounds can be recorded for all characters. An alternative requiring less paperwork, but probably more cumbersome in the long run, is to use "casualty caps."

Combat

All combat is hand-to-hand (occurrence is described under Mechanics Of Play). Each figure has a given combat strength and a durability of 6 wounds, except that the most powerful monster has a durability of 8 wounds. On accumulating half

their wound allowance, figures are considered to be badly hurt and have their combat strength reduced 50%, and on reaching their full wound allowance they die.

In normal combat each figure has a chance to wound the other. Combat is resolved in the following manner. Each player adds the enemy figure's combat strength to 60, then subtracts his figure's combat strength from the result. Each winds up with a number that will be higher than 60 for the weaker figure, lower for the stronger, or 60 in the event of two equal figures fighting. Each player then rolls percentage dice and compares the die roll to his number. If the roll is lower or equal, no wound is inflicted. If it exceeds the number by 1 to 20, 1 wound is inflicted, 21 to 40 inflicts 2 wounds, 41 to 60 causes 3 wounds, and so on.

Normally each figure both attacks and defends at his rated combat strength. However, players may elect to modify these. A figure may defend with 150% of rated combat strength (or combat strength as reduced by wounds) and attack at 0. Note that this still leaves some chance of inflicting a wound. A figure--any figure--on full defense against a 25 point figure would have to roll 86 or higher to inflict a wound. Alternatively, a figure may attack with 150% of combat strength and defend at 0. Note again that this does not leave the figure completely defenseless, though this is a good way to get hurt.

When faced with two or more opponents, a figure may divide its offense and defense strength between or among them independently and in any proportion. This option does not apply to non-humans, which must concentrate on one opponent, attacking and defending against others at 0. Also note that a situation like this forces evil swordsmen to fight fully on the defensive.

Individual encounters will usually last more than one turn. The end of a pair of die rolls (which may leave one or both characters wounded) leaves the two figures in contact. If one player succeeds in inflicting more wounds than he receives, he has the option of retreating the other figure in any direction and advancing his figure into the square previously occupied by the opponent. When the losing figure stands directly between the winning figure and a wall, the winner had the option of backing him into the wall and forcing him to fight (repeat the die rolls) one more time. Of course if the first die roll has driven a figure to half strength, he fights the second die roll with this handicap. When retreat carries a figure into a mystery square, the result has its normal effect: pitfalls wound, sinkholes kill, doors transport. When a figure is retreated into another figure, either on the board or a concealed

monster, the result depends on the retreating figure.

When a figure is retreated into one of its allies, the victor of the combat does not advance. Rather the retreating figure changes squares with the figure behind it, and that figure fights one pair of die rolls with the original victor. (Neither one may retreat the other as a result of this second exchange.) When a figure is retreated into an enemy, it must fight that enemy. There is no advance or retreat as a result of this, either.

At the beginning of a player's turn, he may elect to break off contact. His figure may move its full movement allowance and fight at its destination, but first it must disengage; this entails fighting one round of melee, defending at normal strength but attacking at 0.

Obviously situations can get complicated when more than two figures are involved in a fight --theoretically almost an entire level could be filled with figures, all involved in potentially interlocking attacks. Even in one to one situations, it may be important that the enemy not know in advance whether one will fight normally or go on full attack or defense. In any combat, either player can demand that both players write out how their figures are attacking, and whom, the choices to be revealed simultaneously. In interlocking combat, all attacks are considered to be simultaneous, so that a figure reduced to half strength is not weakened for that round of die rolls.



Figures and Uniform Colors

The easiest force to equip in 25mm figures is the heroes. Mailed warriors with swords, spears, or axes, Elves, dwarves, Nordic types (Vikings), rustics dressed only in a loincloth--all are adaptable. The largest range comes from Miniature Figures (Minifigs) and their best efforts are probably the Swords and Sorcery range. This includes a number of rank and file with swords and spears. Similar figures appear in their Mythical Earth range, including at least two, #43 and #49, with cloaks over their mail; this is a feature that paints up very nicely, especially if you take the time to do a little shading. The dwarves in this range are quite good, the elves only fair. Suitable models are also available from Custom Cast in the Kriegsspielers Fantastiques line. They have a very doughty dwarf, an elf with hooded cloak and bow, and a gent in bizarre layered armor and puffy turban; this last can join the forces of evil if supplies are tight. The Custom Cast figures have excellent detail and are a trifle larger than 25mm, which makes them easier to paint. Ancient or Medieval figures can also be used, such as those from Hinchclyffe/Heritage Models.

Villains are a trifle harder to find but more fun to paint. Non-humans can be represented by Minifigs' great ape, slimeman, and their giant snake, which is an absolute must. The choice of semi-humans is much wider and includes ogres, trolls, a cyclops, and from the Mythical Earth range some disappointing goblins, vigorously animated orcs, a frog-like individual (Gollum) and another absolute must, their warg rider, his wolf complete with tongue hanging out. Swordsmen are a bit of a problem; I envision them as lisping, nasty, elegant fellows, dressed in fantastic costumes and disdaining shields in favor of daggers, left-hand swords, or their richly embroidered cloaks. Unfortunately, I have yet to see figures that fit the picture, but you might adapt Napoleonic Marshalls or English Civil War/Renaissance officers. We've been using fully armored knights; it spoils the effeminate image but conveys the idea that these fellows have an undue concern for their own skins. One figure from Custom Cast that is quite usable is wielding an odd flail with three balls at the end (no, he's not a pawn-broker!) Additional monster types can be found in Heritage Models Earth of Olde Range.

Heroes dress in simple colors such as earthy browns, dark greens, and some dull reds or blues, or they may wear off-white linen with dark trim. Metals used are for the most part brass and steel, but they are not without vanity and wear some gold and silver.

Semi-humans dress mostly in hand-me-downs and moth-eaten animal pelts. Try nondescript grays and browns, or add gray or brown to dull other colors. Metals used are steel and brass, but these receive very little maintenance and should have touches of red-brown rust or greenish oxidation. In the course of their villainous careers these monsters may have acquired gold and silver ornaments, which of course remain bright.

Swordsmen are pure fantasy in their dress. Try sea green, crimson, sky blue, lavender, black, lime green, violet, pure white, or dark blue. Use of gold and silver trim is lavish. All slings and crossbelts are of course richly colored and edged with gold or silver, whereas heroes would have theirs in "organic" natural leather tones. Colored boots give an especially interesting appearance. In the Napoleonic era, foppish Hussar officers often had dark red boots made up, but swordsmen can wear blue, green, etc.

A few tips:

The number of figures required to play Citadel is far less than that required to hold a flank in even a small battle game. Therefore remember that you're painting individual figures, not cannon fodder, and paint them right. This means that you begin by taking a small file and a knife (I use a surgeon's scalpel with a #15 blade) and removing all extraneous metal, mold lines, etc. It takes about five minutes per figure and adds immeasurably to the appearance. Shoot the works when painting; this means shading, highlighting, and painting in eyes and mouths. It'll take you two or three evenings to paint up a complete set, and you'll have some figures to be proud of. Besides, it's fun.

Adding small amounts of white to most colors dulls them and can make them look dead. Black with a trace of white is especially effective for the hair of a monster.

There are off-whites and off-whites. Shading with ochre gives an honest, natural effect. Dark brown (in small proportions) gives a dull, dusty look. White shaded with pure gray can be very elegant. Yellow, blue, or even red shading will give a pure fantasy effect suitable for a swordsman.

Adding metallics to solids give a very realistic silk effect. Highlight with the metallic, shade with the solid. Crimson with gold makes a lovely rose. When painting your giant snake, add some gold to the green for scales.

Small details add a lot. Painting leopard spots (which are actually circles) on the pelt worn by Minifigs' cyclops takes only a few minutes but makes a big difference. Similarly, be sure to paint the Warg's teeth white and his tongue pink.

Loose, flowing garments with many folds are best shaded in multiple colors. For example a Memluk's crimson charoul would have scarlet in some highlights, red-brown and red-purple in some shadows.

The percentage dice needed to play Citadel are available from any of the three following distributors:

1. Custom Cast
Independence Square
57 South Main Street
Dayton, Ohio 45459
2. Lou Zocchi
1513 Newton Drive
Biloxi, Miss. 39532
3. Sky Books International
48 E. 50th Street
New York, N. Y. 10022

Figures are available from:

- | | |
|---|--|
| 1. Miniature Figurines Ltd.
P. O. Box P
Pine Plains, N. Y. 12567 | 4. McEwan Miniatures
380 "D" Street
Salt Lake City, Utah
84103 |
| 2. Custom Cast
Independence Square
57 South Main Street
Dayton, Ohio 45459 | 5. Ral Partha Enterprises
3642 Hyde Park Avenue
Cincinnati, Ohio 45208 |
| 3. Heritage Models, Inc.
2916 Blystone Lane
Dallas, Texas 75220 | 6. Grenadier
118 Lynbrooke
Springfield, Pa. 19064 |

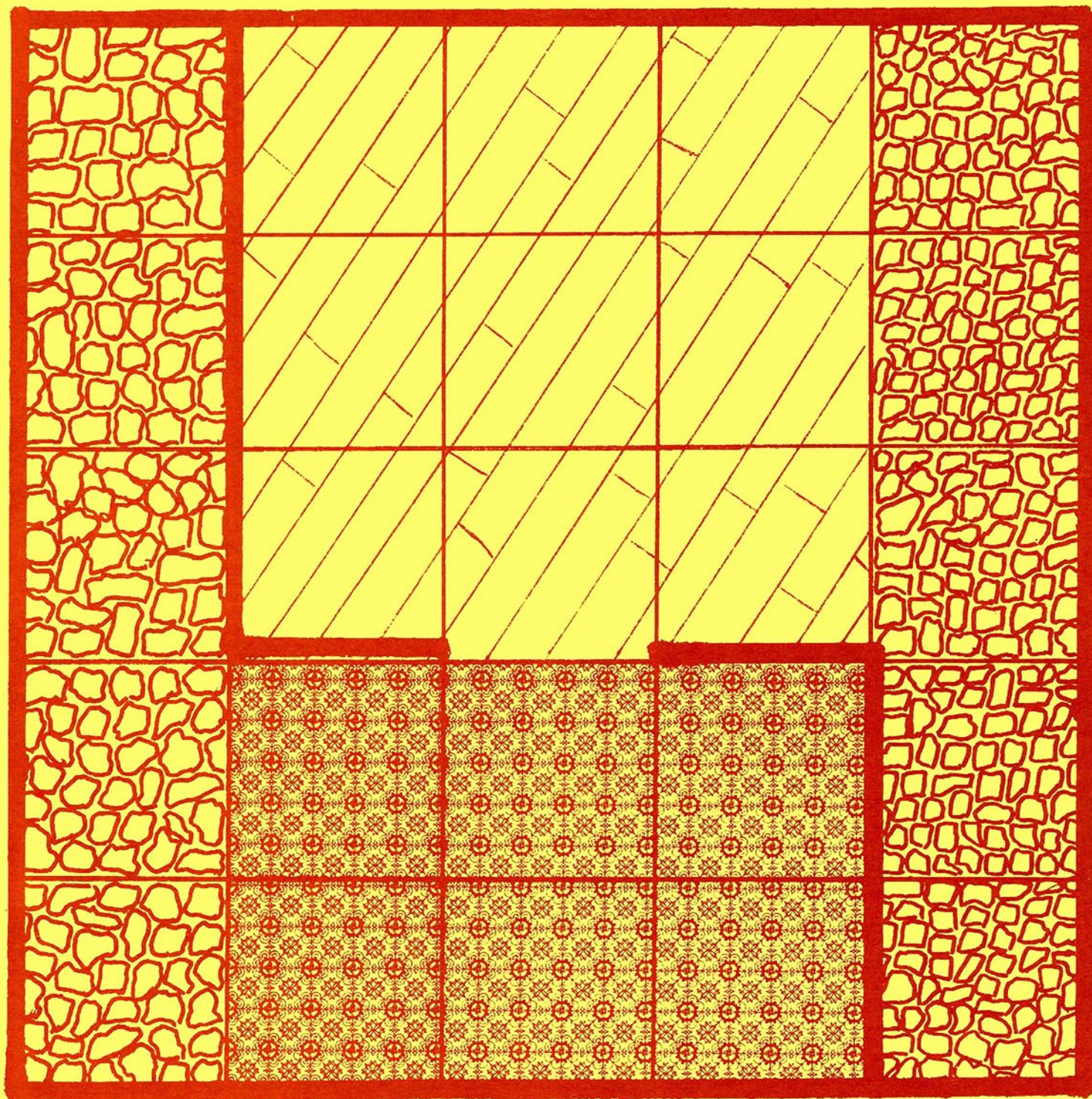
Additional Scenarios

1. There is a second talisman of lesser importance, known as an amulet. The heroes win a minor victory if they can escape with the amulet and have fewer losses in points than the villain, a major victory if they can escape with the talisman, and a decisive victory if they can escape with both.
2. The talisman is of value only to the forces of evil and can be destroyed only by casting it into the bowels of the earth. (Any similarity between this scenario and a certain trilogy by an author whose initials are J.R.R.T. is purely intentional.) The villain plays with only one sinkhole, and to win the hero must discover the talisman and transport it to this sinkhole.

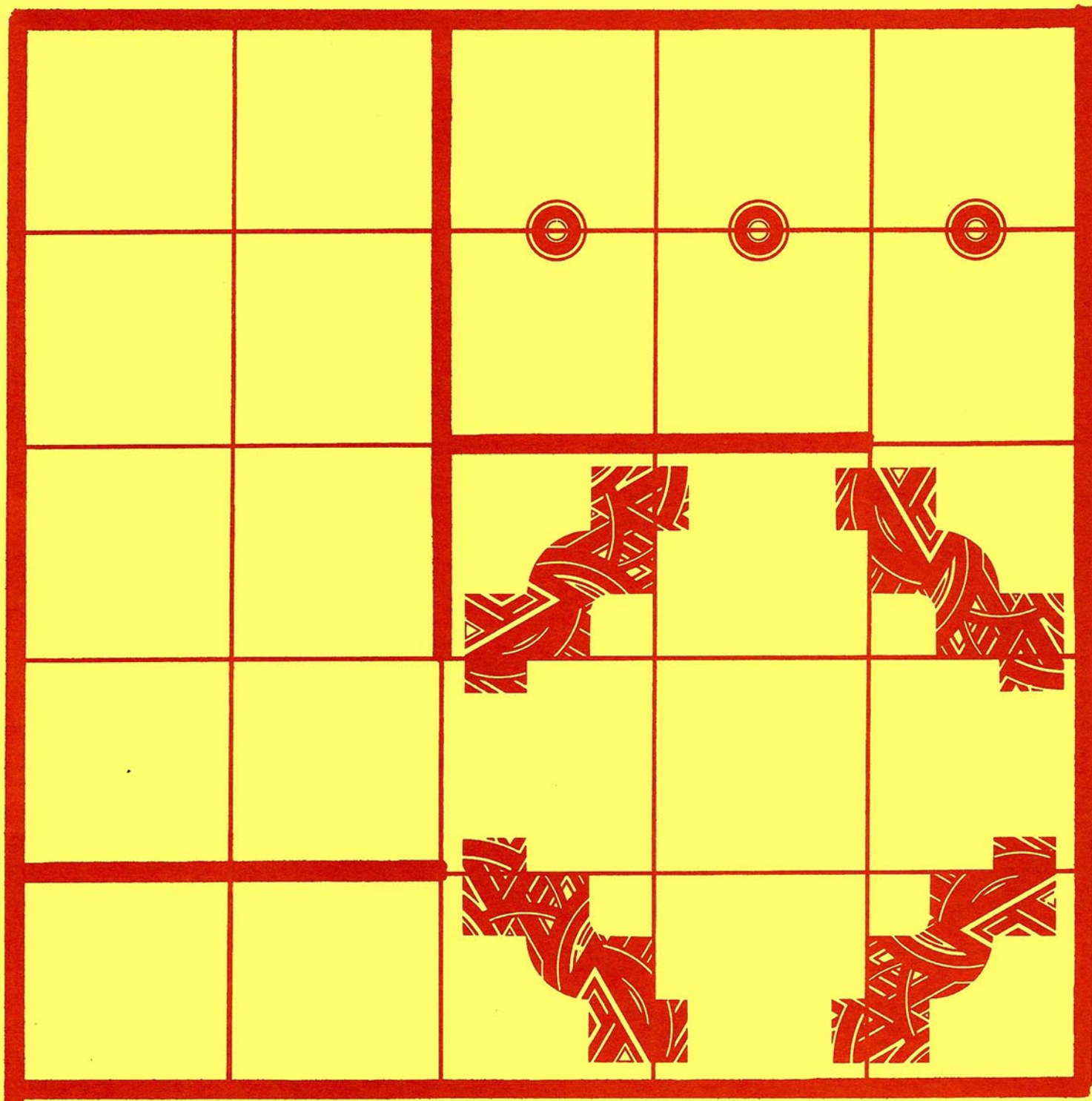
Sequence of Play

1. Heroes move
2. Newly explored markers are exposed and combat resolved
3. Either side that wins a round of combat has option of retreating opponent and forcing another round of combat
4. Forces of Evil move
5. Combat round
6. Combat caused by retreating figures in #5 is resolved

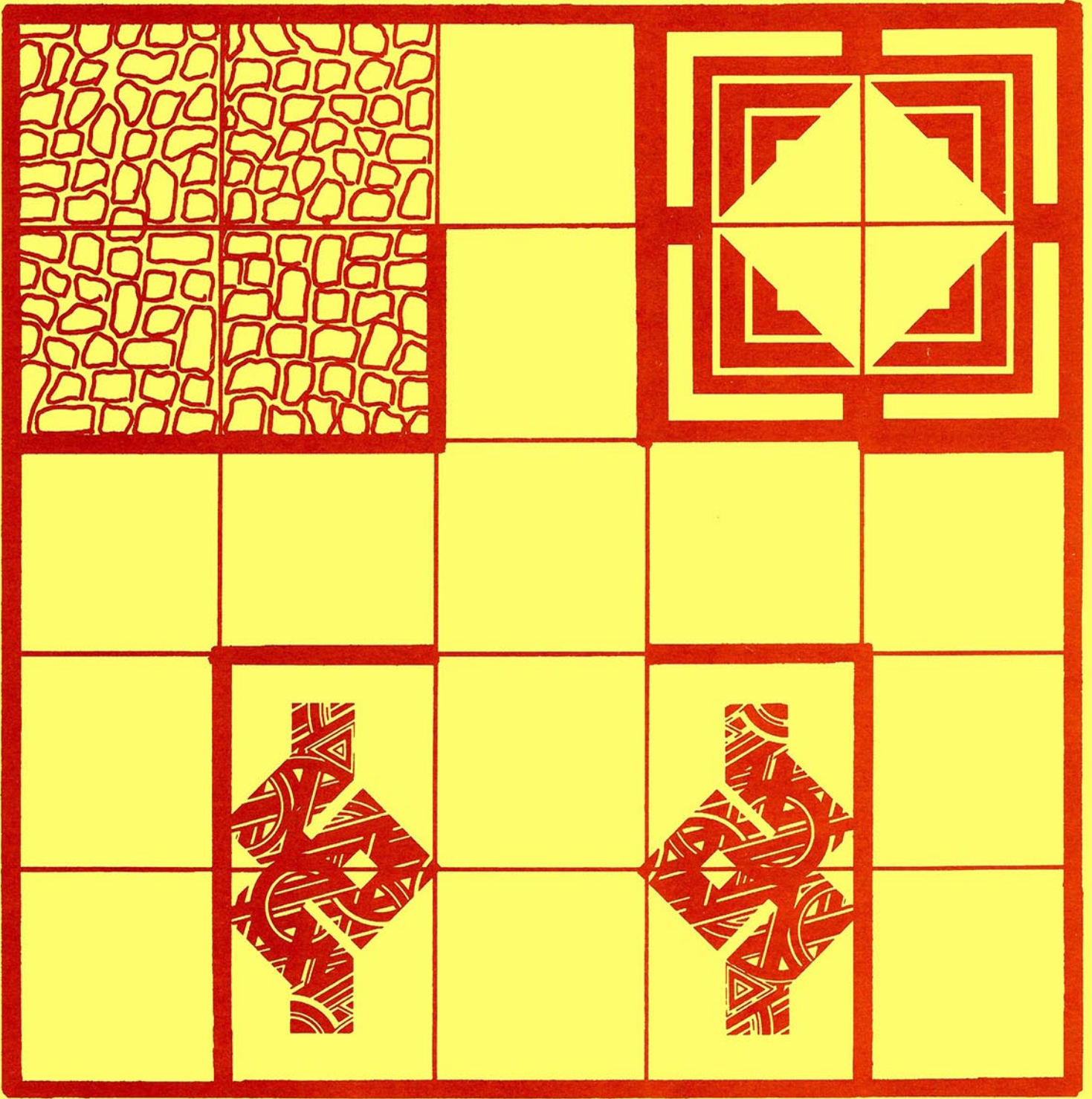
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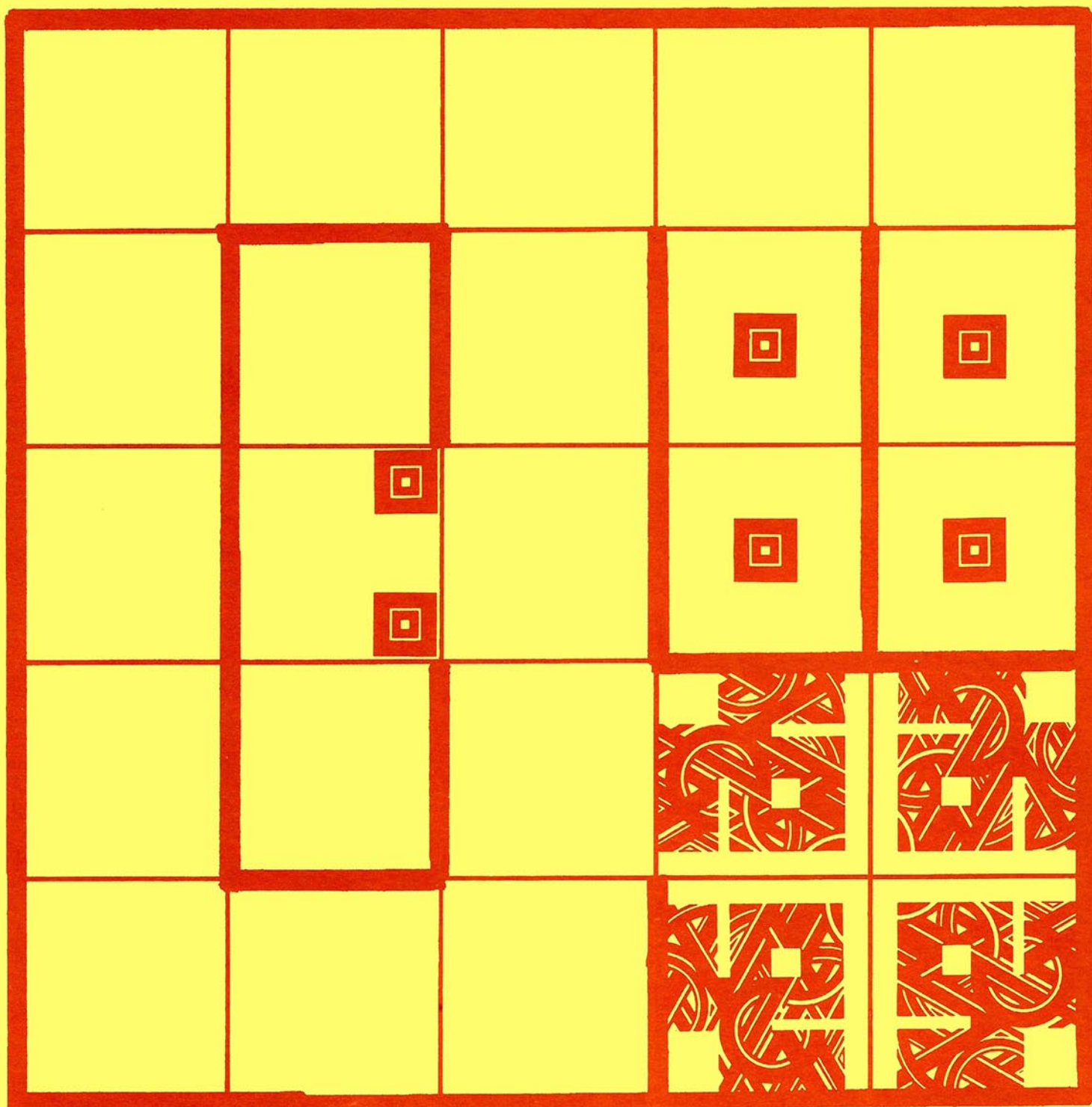
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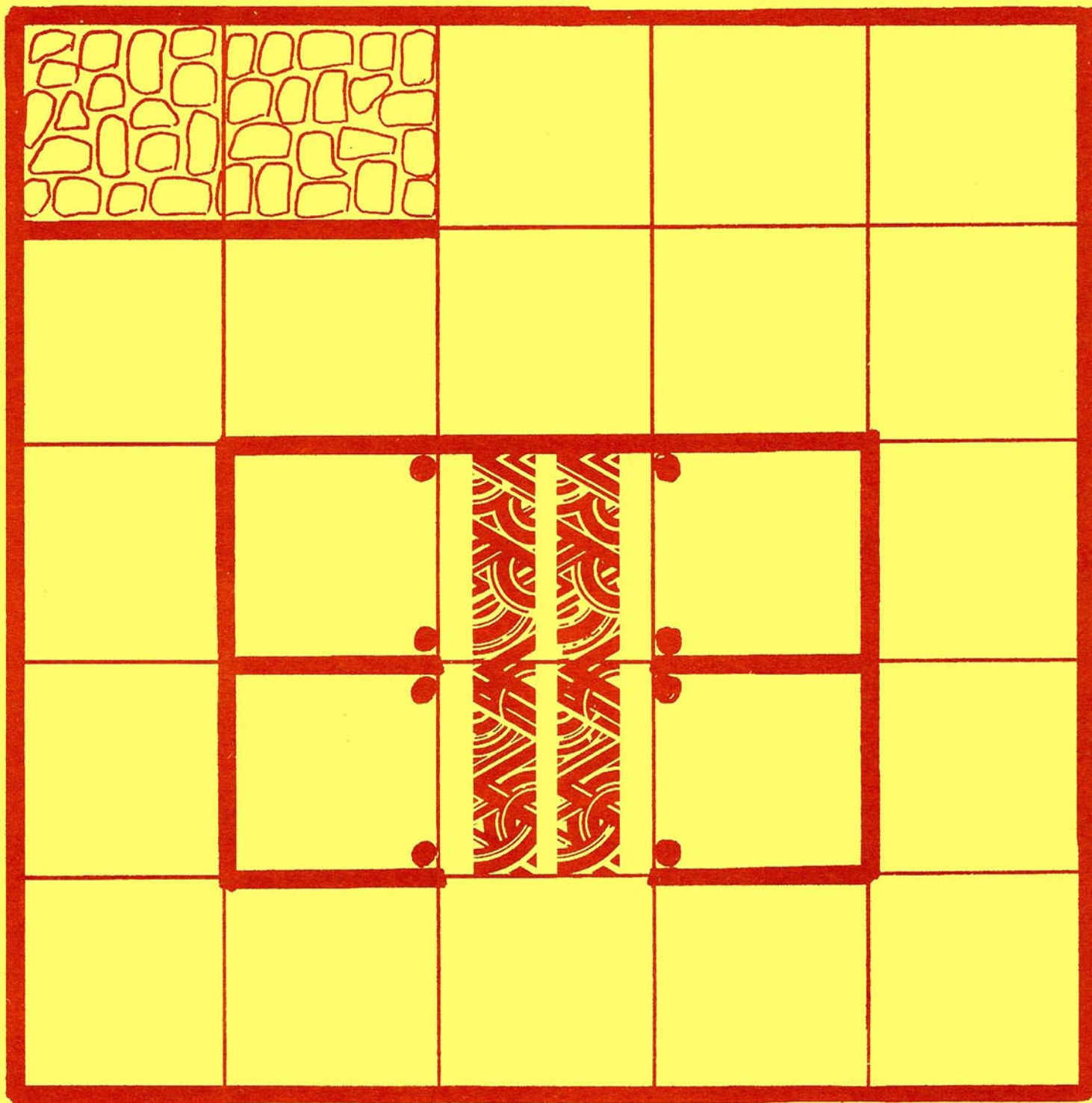
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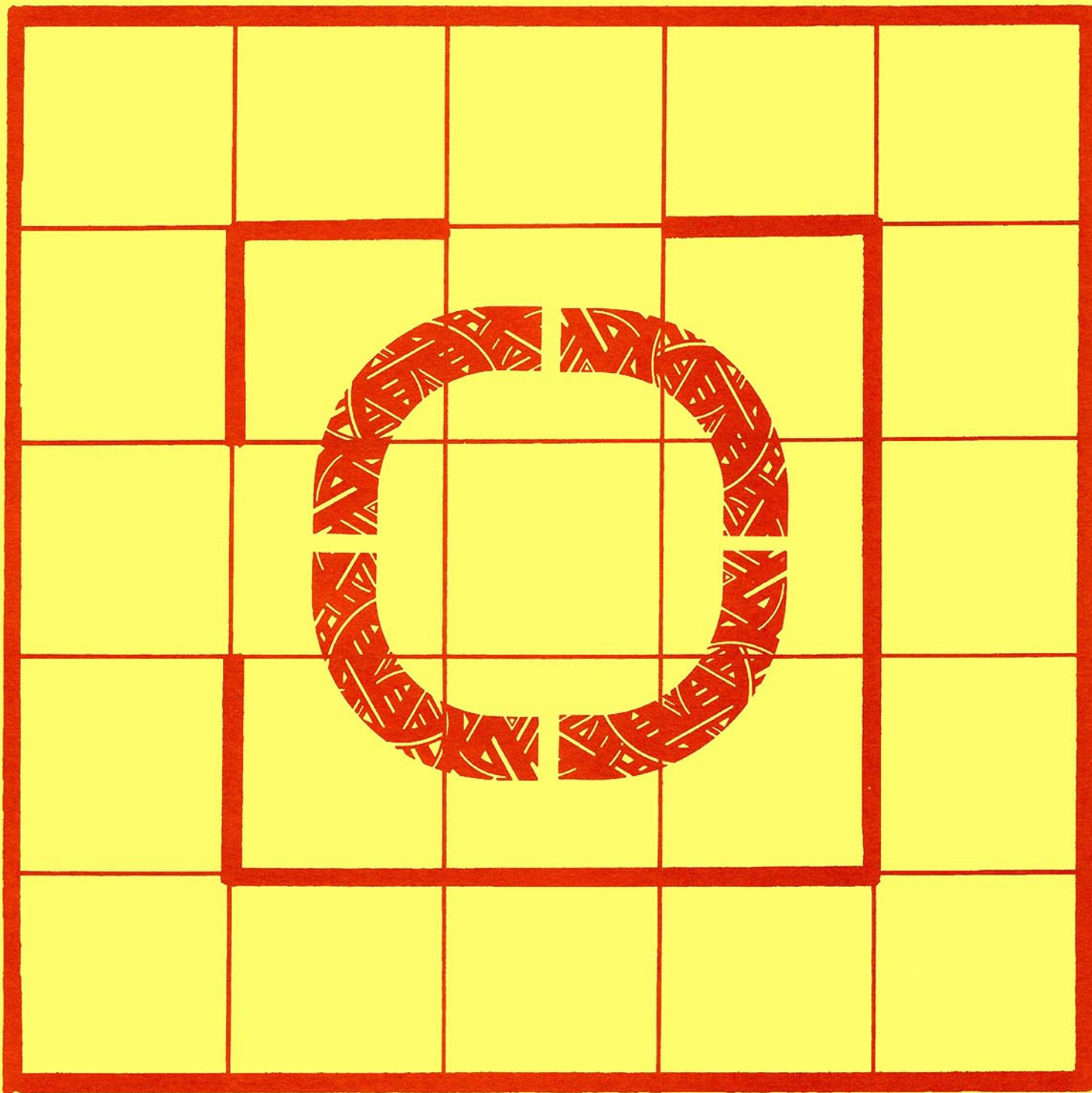
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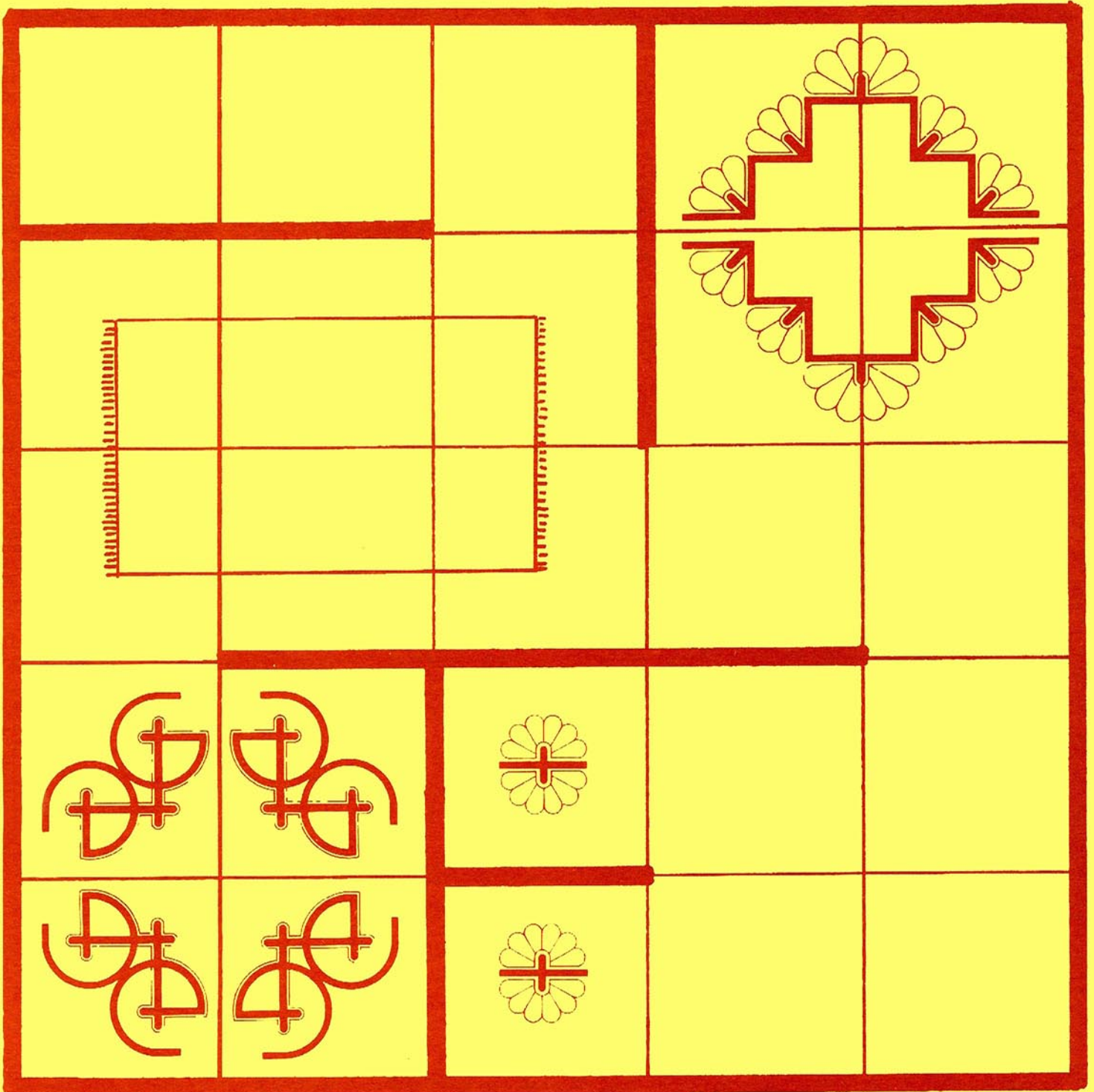
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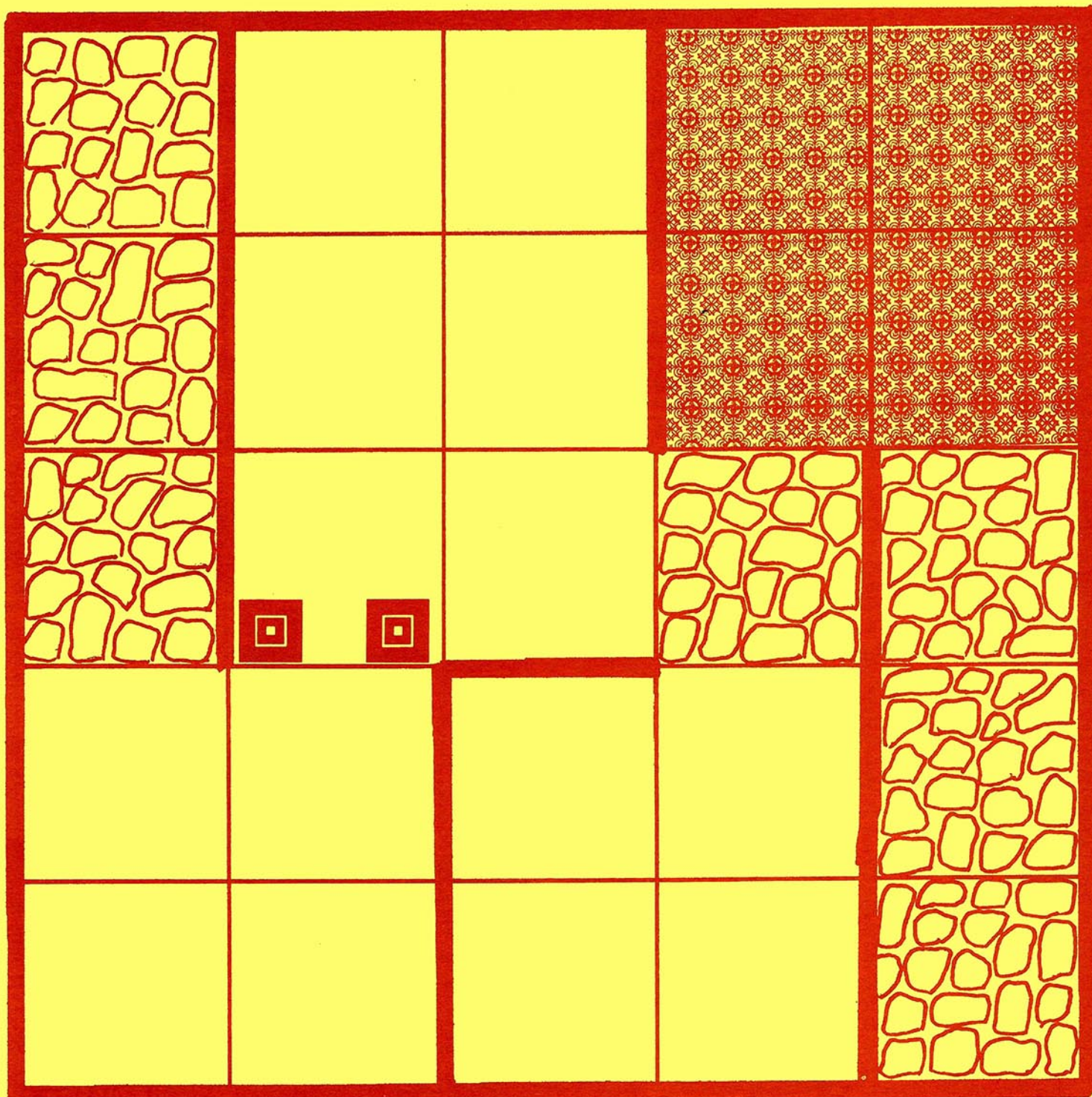
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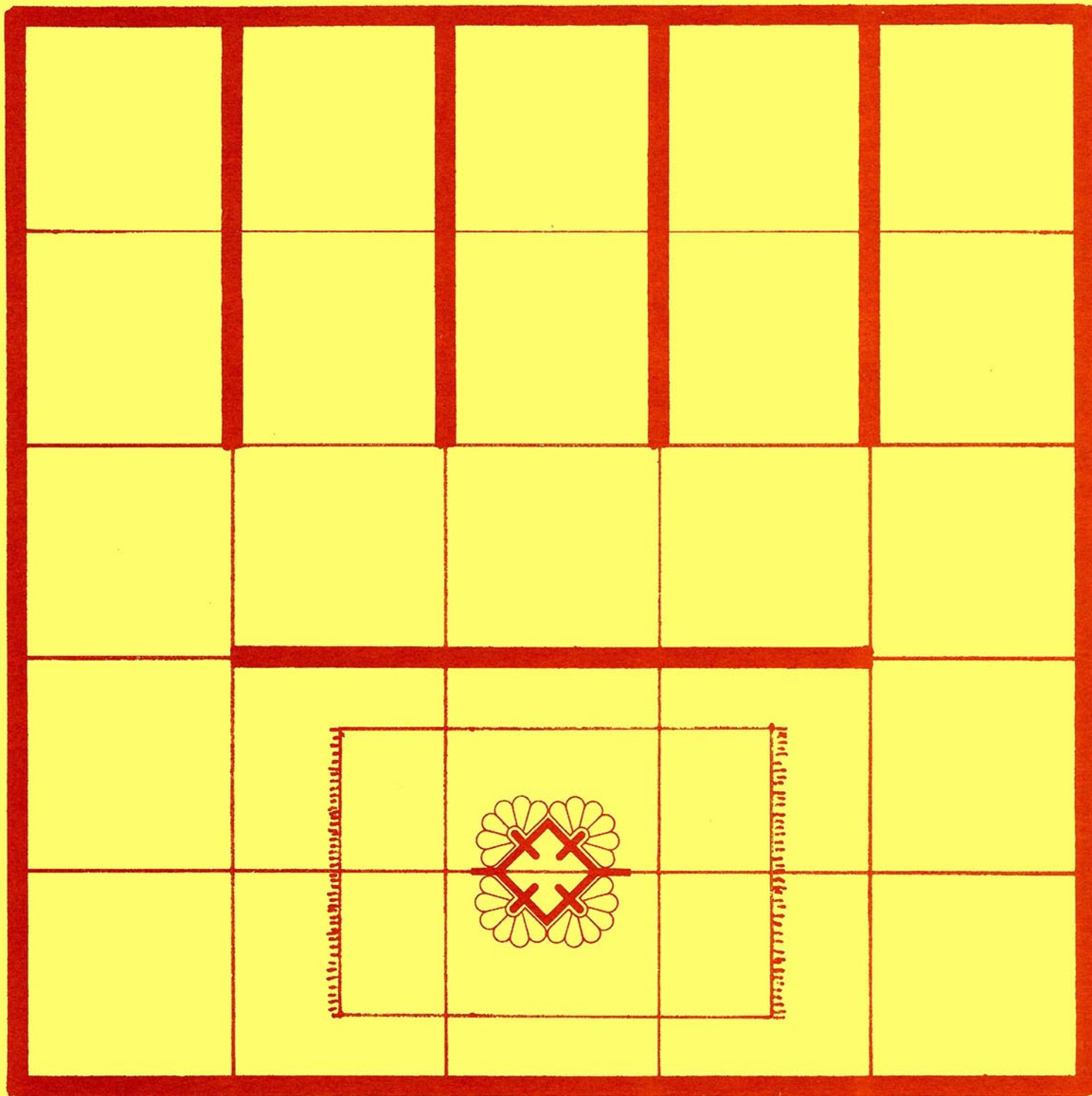
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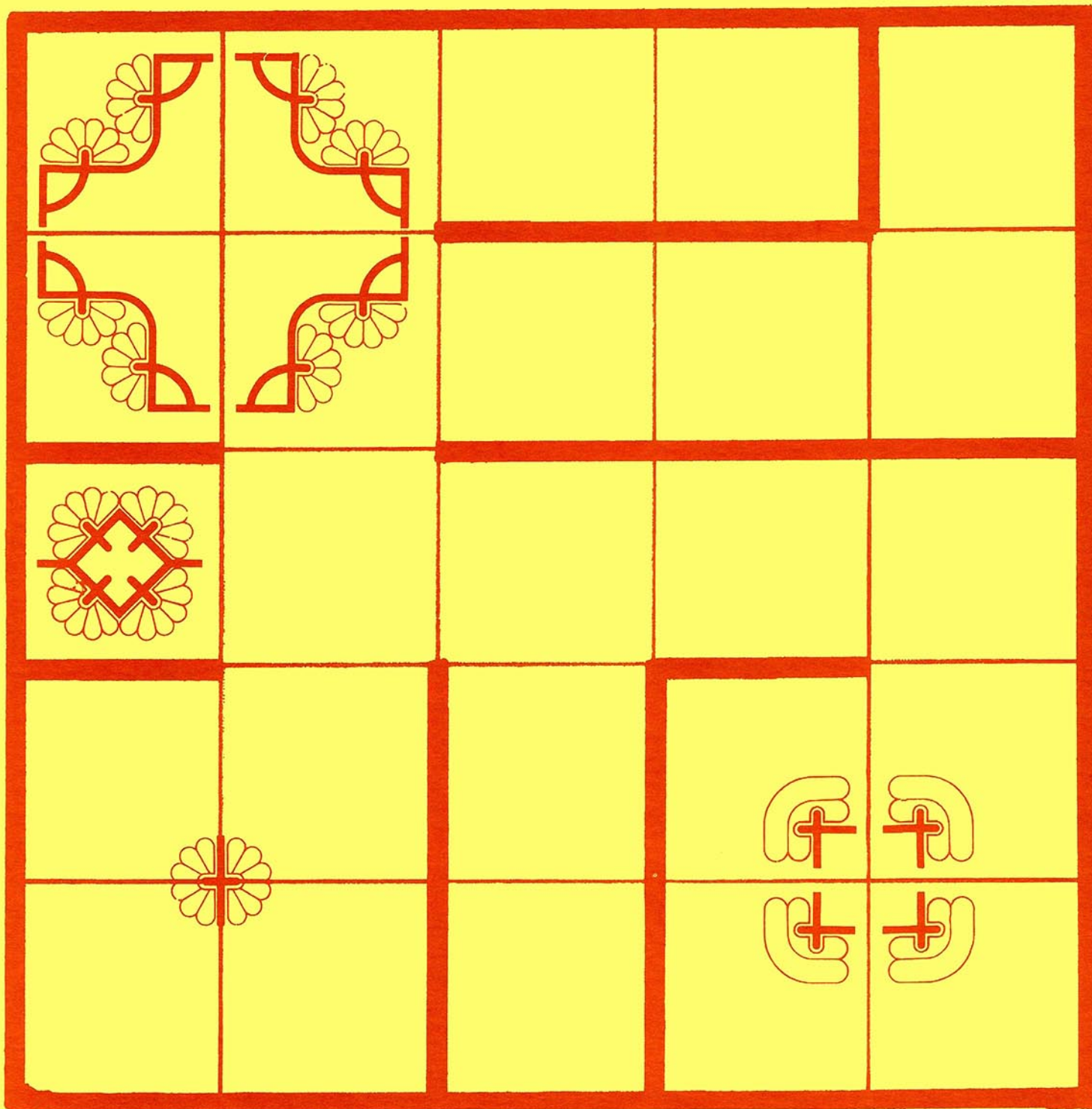
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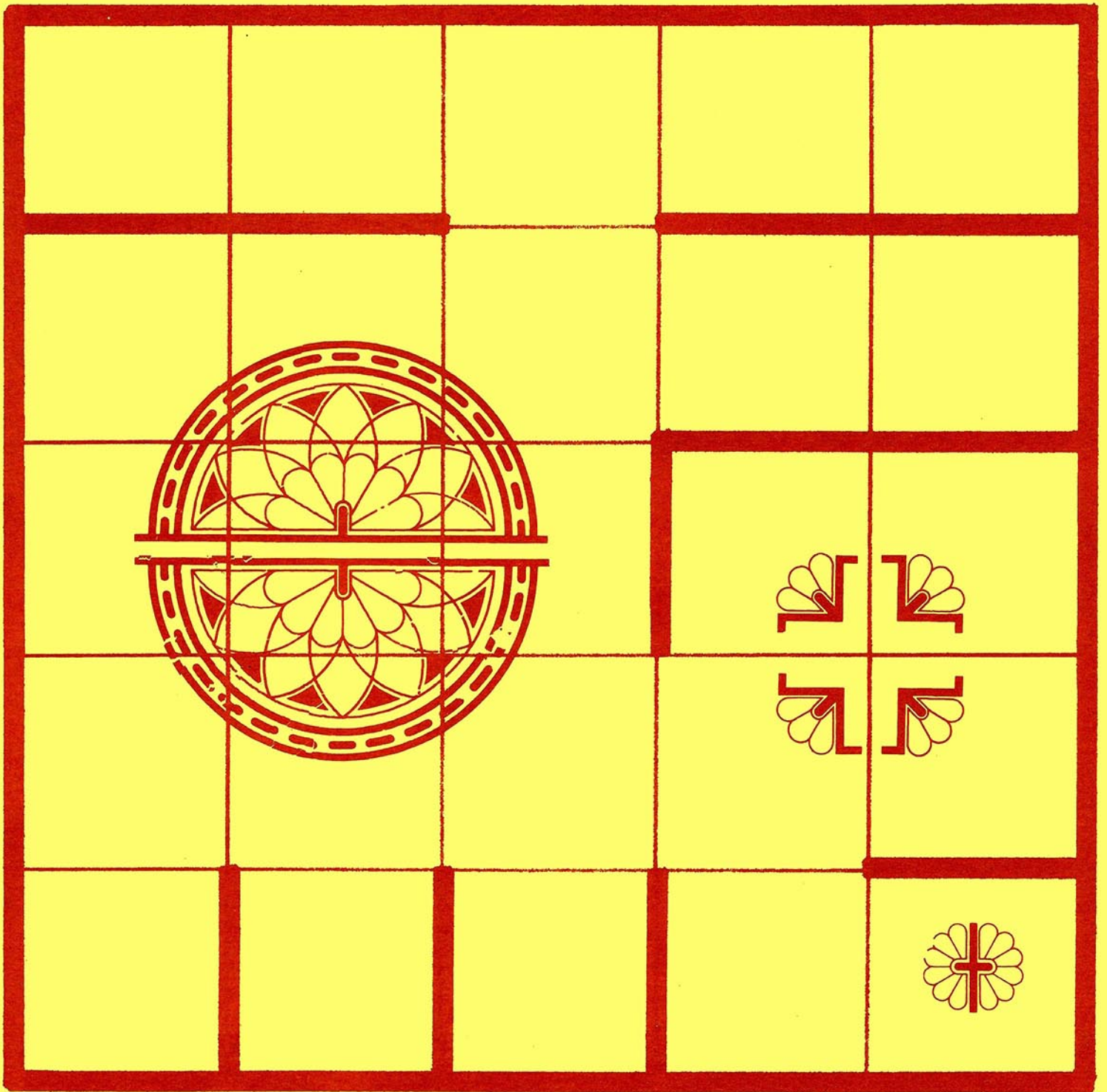
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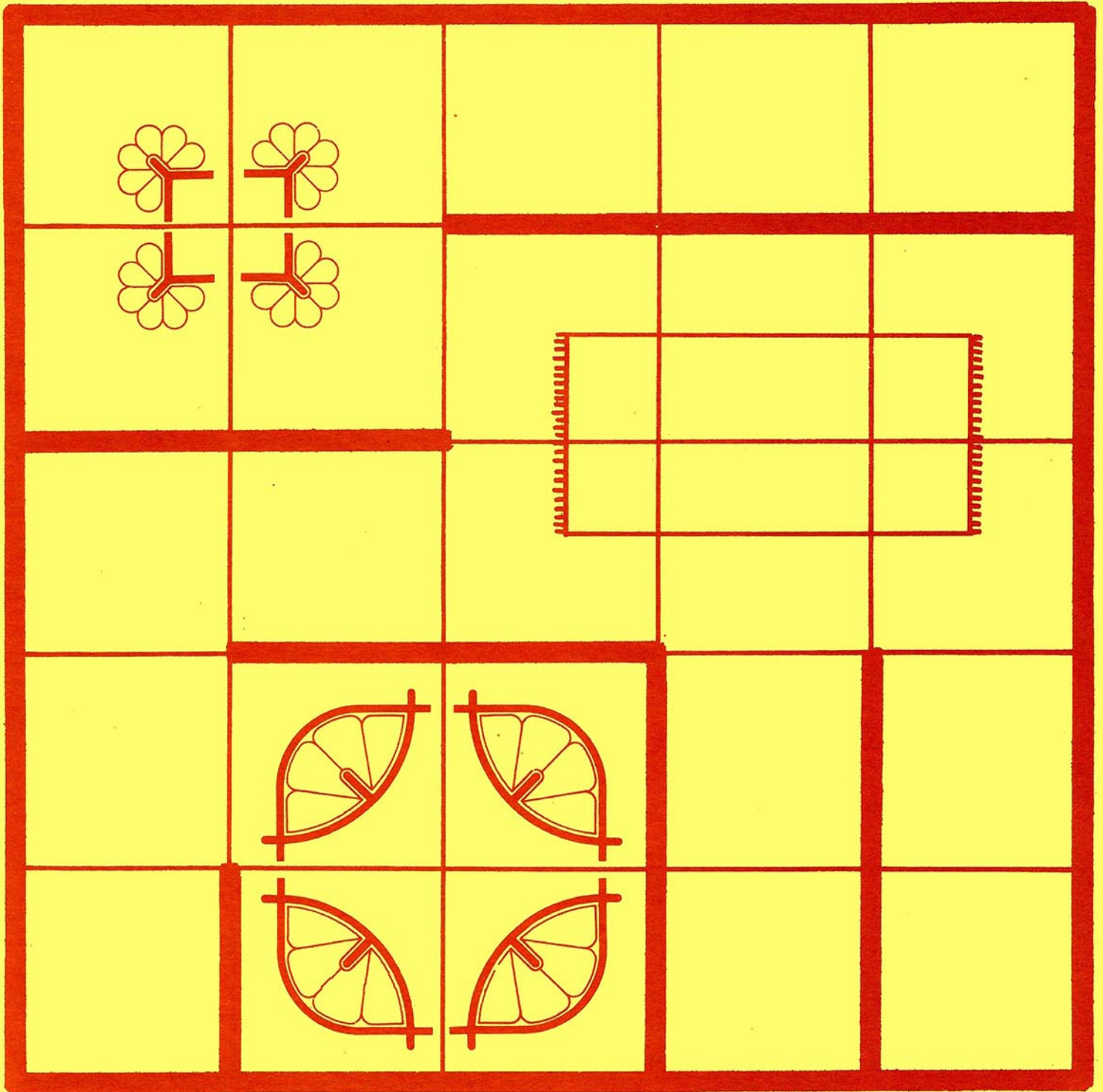
5



6



6



1⇨	1⇨	2⇨	2⇨	3⇨	3⇨	4⇨	4⇨
5⇨	5⇨	6⇨	6⇨	⇨1	⇨1	⇨1	⇨2
⇨2	⇨2	⇨3	⇨3	⇨3	⇨4	⇨4	⇨4
⇨5	⇨5	⇨5	⇨6	⇨6	⇨6	⇨1⇨	⇨1⇨
⇨1⇨	⇨2⇨	⇨2⇨	⇨2⇨	⇨3⇨	⇨3⇨	⇨3⇨	⇨4⇨
⇨4⇨	⇨4⇨	⇨5⇨	⇨5⇨	⇨5⇨	⇨6⇨	⇨6⇨	⇨6⇨
Entry Exit	T	A	Pit- fall	Pit- fall	Pit- fall	Sink hole	Sink hole
25 R	25 R	25 h	25 h	25 h	25 h	30 R	30 R
30 R	30 R	30 h	30 h	30 h	30 h	35 R	35 R
35 M	35 M	35 M	35 M	40 R	40 M	40 M	40 M
40 M	40 M	40 M	50 M				