



COLLAPSE CITY

A GAME OF HIDDEN AGENDAS
TRUST AND MONSTER HUNTING

CONTESTED GROUND STUDIOS

Reserve Police Agency HQ, Kammergericht, Berlin



From: RPA Directorate Committee
To: New Personnel

Dear Colleague,

It is our distinct pleasure to welcome you to the Reserve Police Agency.

As you will doubtless be aware, the work of the RPA must be kept out of the public eye, for reasons that will already have been made plain to you during your induction. This will necessitate a certain amount of circumspection and discretion on your part. Our work is vital for the preservation of order in Berlin and beyond.

The work you will be carrying out will bring you in to contact with certain 'entities' of an unusual kind. Please do not be alarmed by this. You can be assured of receiving a full briefing prior to any and all missions. These briefings will give all information required for successful completion.

You will find yourself working with representatives of the various Occupying Powers. Please be aware of differences in political, social and cultural attitudes amongst your colleagues and take these differences into account.

Also, be aware that at all times you are bound by the Acts and Memoranda that you have previously signed and any infringement of said articles will result in prosecution of the most severe kind.

Finally, we hope you have a fruitful and interesting term of service with the Reserve Police Agency.

Yours sincerely,

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rep. Germany

Coubertin, J (Maj)
rep. France

Kazakov, A V (Lt.Col)
rep. USSR

Speigelmann, J (Maj)
rep. USA

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RESERVE
POLICE
AGENCY

CHAPTER ONE



COMRADES...

As the distorted figure in black rags flung itself through the wall of the apartment, Captain Danvers realised this was not going to be an easy evenings work. Puffing and panting, Chernyakovsky reached the top of the stairs, dragging on a shaggy makhorka cigarette. "Come on Ivan, get the lead out. That bastard is getting away from us."

Chernyakovsky glared at Danvers through puffy eyes "I have told you many times before, my name is not Ivan, you American fool!"

Danvers scarcely noticed as the stocky Russian shot him a fierce glare. Turning on the torch taped under his rifle, he looked through the ragged hole in the bricks. Outside was an S-Bahn line, past that the empty shell of a partially ruined apartment block. In the far distance, he could hear the bustle from Unter den Linden, thronging with black marketeers, prostitutes and peddlers of assorted illicit wares.

"I say there! Danvers! What ho, my good man! Is that insufferable Red with you?" It was Walters, the half-crazed Limey paratrooper. He hated Commies more than anyone, though he tried to cover it up. Sometimes he felt sorry for Chernyakovsky, suffering under the acid tongue of Walters every night.

"Yeah Walt, he's here. You seen where that thing went?"

"Down the S-Bahn line, I think. He headed in the direction of the Tiergarten, but I'm...Mother of God!" Walters staggered back along the railway line as a ragged shape twisted itself up through and impossibly small space between the sleepers and arched itself towards him.

"Oh darn!" Thought Danvers as he struggled to think what to do next.

"Out of the way, Yankee!" said a guttural voice behind him as Chernyakovsky pushed him aside and without a moments hesitation, launched himself through the hole in the wall, pulling his Tokarev out in mid air and slamming into the railway line with an audible grunt.

Danvers had to give the man credit, that was a thirty-foot drop in the dark. Damn those Russkies, they always had a way of surprising you. Chernyakovsky may be a Red, but he was a damn brave Red.

Grabbing the thing by its shoulder, Danvers watched Chernyakovsky pull it off the stricken Walters and pump round after round from his pistol into it, seemingly with little effect. Redying his rifle, Danvers was tempted to get a shot off at the thing. There was no chance that Walters would get hit, but Ivan might be in the firing line. What's the trouble with accidentally taking out some commie? Godammit, they never trained you for this sort of thing at West Point!

Chernyakovsky was obviously fighting a losing battle and Walters was too shocked to do anything worthwhile. Where in the Hell was Desailly? It was a question quickly answered as an ugly saucer shaped craft dropped into the space between the buildings with a thrumming of fans and a blaze of searchlights. Walters suddenly snapped back into reality and sprinted towards the prone Chernyakovsky, dragging the thing off him and hurling it bodily across the tracks. Danvers signalled frantically to Desailly in the cockpit of the saucer, making the recognised combat signal for "Flamethrower the crap out of that...thing!"

Desailly gave an exuberant thumbs up and made exploding motions with his hands. Danvers knew the former French fighter pilot was practically certifiable, and goddamned arrogant with it. Typical Frog!

Walters now threw himself over the thoroughly pummelled Chernyakovsky as the downdraught from the saucer battered them with hot gusts of air. A cracking thump came from the swaying craft as a fraction of a second later, a phosphorous bomb impacted on the staggering, wailing thing. In a moment, it was transformed into a pillar of flame and smoke, gradually fading and crumbling.

On the roof of the darkened Kammergericht, the four men shuffled and looked about uncomfortably. Chernyakovsky was the first to speak up "I must thank you, Major Walters, you saved me back there."

Walters looked highly uncomfortable and torn up inside "Well, err... Yevgeny (it is Yevgeny, isn't it), you did ,er, do me something of a service so, er, it was only fair old chap. Perhaps I have been slightly under a misapprehension about your good self."

Danvers pulled out a pack of Lucky Strikes and offered them around. All the men present took one gratefully. "You did good tonight Ivan, you're OK."

"I have told you many times before, my name is not..." Chernyakovskys face gradually creased into a smile as he drew on the cigarette, inhaling luxuriantly "Well, maybe you can call me Ivan, but no one else, Yankee!"

Danvers grinned broadly "Yeah Ivan, I think you, me, the Limey and Frenchy here are going to do just fine. Now, does anyone have the faintest idea what the hell it was we just burned up back there?"

World War Two has been over for five years now. Much of Europe remains shattered and ruined, kept alive by American money and know-how flooding in. The Grand Alliance that defeated the spectre of fascism has been blown away on the winds of change. The USA and the USSR now stare at each other with unblinking eyes, waiting for the moment when the Cold War finally goes hot. Britain sits alongside her powerful ally, brooding over the loss of influence and Empire. France contemplates the damage done to her cities and countryside by ravages of war. Germany, defeated and destroyed, mangled by aerial bombardment and traumatised by raging battles, tries to recover from the brink of annihilation.

In the ruined city of Berlin, a city slowly rising from the ashes of conflict, another war is being fought. An underground war to turn back a tide of evil unleashed by the Nazis. An evil unseen by most of the world, horrors brought about by the ceaseless progress of twisted technology and lunatic schemings of evil minds.

The great battles may be over, but the war carries on.

WHAT IS COLD CITY ABOUT?

On the surface, it's a game about hunting monsters and eldritch creatures in Berlin during the early part of the Cold War, a time when the city is slowly rebuilding itself. The characters are drawn from the former allies who now occupy Germany. The typical 'Cold City' group would be made up of 4 characters: 1 American, 1 British, 1 French and 1 Soviet, although this isn't an absolute necessity. This helps to bring a certain level of conflict into the party at the outset, as Cold War tensions and paranoia assert themselves. However, it is entirely possible to run the game with more or less players and a variety of other nationalities.

The characters are secret agents who have to hunt down scarcely believable creatures and entities, whilst preventing information about their activities from leaking out. Think 'Hellboy' meets 'The Third Man' meets 'The Manchurian Candidate'.

The situations that the characters will find themselves in are life threatening and horrific, so they might not last that long if they choose to go about things the wrong way. But what exactly is wrong and what is right in the Cold City? Conflicting morals, ideologies, agendas and nationalities all give rise to a hazy grey area where the characters must make their own minds up as to the consequences of their actions.

Tension is important in 'Cold City'. Tension between the forces that now occupy Germany. Tension between various factions struggling to survive in the slowly reviving city. Tension between the characters. By necessity, the game will make some very broad generalisations about various aspects of the setting. This is entirely deliberate. If you want to go into the details of how a French artillery officer would deal with a former Red Army commissar, then feel free to do so.

The conflict between the characters is a vital part of the game. They are men and women forced together under very unusual circumstances, having to overcome inherent distrust, national stereotyping and years of propaganda. How do they do this? Do they even manage to achieve this? If they fail to trust each other, what are the consequences of this? Through Trust and Hidden Agendas, characters can help or hinder each other, either striving for a common goal or all pulling in different directions.

In the end, all of the characters are forced together by the job that they have to do: hunt monsters.

CONTENTIOUS ISSUES

By the very nature of the setting, there is always the possibility that contentious and very sensitive issues could be brought in to the game. Foremost amongst these are issues relating to Nazism and Stalinism.

Firstly, if there is the possibility that such issues are brought into the game, it is expected, if not required, that they be handled in a mature and sensitive fashion. Pre-game discussion is vital here to discover individual players boundaries, ascertaining what they are, and are not, prepared to accept within the context of a role-playing game. Should one player object to Nazism or Stalinism being used as a theme, a background for a character or even merely the mention of the activities of these regimes, then that is enough to seriously consider curtailing their use in the game.

The very nature of the situation presented in 'Cold City' stems from fictional and quasi-fictional scientific experiments carried out under the Nazi regime. One way of approaching this is to present the technology and its effects as a current problem and forgo any deep exploration of the historical roots. For groups who are uncomfortable with the historical context, then this may be the best approach.

For those who feel more comfortable about having such issues raised in the game, then there are several factors which must be carefully considered. Firstly, should characters be allowed to have a background which involves Nazism? For example, should players be allowed to play characters that were members of the Nazi party, regardless of what their involvement was?

There are actually several layers to this: on one hand, a player may choose a character who was a scientist member of the party who joined up to further their career. This is perhaps the easiest to cope with, as there are several 'outs' for a player in terms of the whys and wherefores of their character background. On the other hand, what if a player expresses a desire to play a character who was a former SS camp guard? This is far more taxing in moral and ethical terms and must be considered carefully. In broad terms, a character like this would not be encouraged in the context of the game. Although there are exceptions, a background such as this explicitly states that the character was a devoted follower of the regime and, in all probability, participated in reprehensible acts.

Looking at Stalinism and the nature of the USSR, many of the same points can be made. During World War Two, the NKVD (later the MGB) under the leadership of Lavrenti Beria and the Red Army as a whole perpetrated numerous atrocities and acts of barbarity. However, as these acts are less well known to the general public (in the Western world) than those perpetrated in the name of the Nazi regime, they often do not have the same visceral impact or provoke the same immediate gut reactions. Despite this, the situation is very similar: should a player be allowed to create a character with a past that includes war crimes and other atrocities? Again, this is up to the group in question.

All the above having been said, it is important to take a reasoned view on the matter. During World War 2, both the German and Soviet regimes perpetrated appalling acts in the name of their own ideologies. 'Cold City' is not a game about these ideologies, even though it deals with the fallout and consequences of the war.

On a personal note, I would discourage players from creating character histories that include war crimes, atrocities, genocide and other crimes against humanity. This is not through any sense of squeamishness about what took place, more out of a sensitivity to what happened and to the feelings of those who survived, their descendants and those who were involved in clearing up the horrific aftermath.

Even though 'Cold City' is a role-playing game and a work of fiction, it does draw from our own history. No game should serve to glorify these events but neither should they be forgotten or discarded.



CHAPTER TWO



TWISTED TECHNOLOGY

"We entered the bunker, just to the south of the Landwehr Canal. It was deep, really deep. Must have been at least a couple hundred feet before you reached the rooms. Colonel Whittington wanted us in and out before the Reds found out we were here, said he couldn't guarantee our safety if any of Konev or Zhukhovs boys got hold of us.

I tell you, what we found there made my lads shake. Corporal Fraser was the toughest man I've ever met, a hard drinking bruiser and brave with it. He cried when we got in to that bunker. All those...things, strapped to operating tables, encased in machinery. What in the name of Jesus had they been doing down here?

What were they hoping for? What was going on? We didn't ask too much, we just got the machinery the Colonel wanted and got the hell out of there. Left those things moaning and shifting on their guineys. Should have put them out of their misery, the poor bastards. Now our mercy has come back to haunt us."

Lieutenant Hubert Wilkinson, Special Detachment 'Ascot',
Operation 'Strangle'

If you look into the technology of World War Two, you'll find there were some crazy ideas floating about. Flying saucer like VTOL aircraft, jet powered intercontinental bombers, death rays and so on. So what if some of this actually came true? What if German scientists actually did produce some of the technologies that we can only see as plans, models and mad ideas? In 'Cold City', much of this has come true. Although the war played out exactly the way it says in the history books, the victorious allies found many things that astounded and amazed them. That's why you'll see disc shaped VTOL gunships flying over Berlin, rocket powered interceptors sitting at airfields and so on.

Then there were the technologies that the Allies kept hidden after the war. The converters that gave off strange auras, the machines that snatched creatures from strange 'other' places, devices that opened portals into strange dimensions, the transmitters that brought dead soldiers back to life. This hellish technology, now mostly scrapped by fearful governments, is the *raison d'être* behind 'Cold City'. This is what gives the monster hunters their purpose: to hunt down the things created by the Nazis and so seek out and destroy the last of the twisted technology.

The scientists who created the twisted technology are now either dead or living under new identities, spirited away by the allies for their own ends. Most refused to acknowledge the occult aspects of their work, glossing over the bizarre symbology, the ritualistic behaviours and the hierarchical obsession with power. The scientists always thought of themselves as more grounded in reality, that it was their political masters who brought an occult element to the proceedings. However, everything they did had the mark of dark magic, fearful ancient practices and forgotten rites.

In the aftermath of World War Two, the victorious allies raced to gather up as much advanced German technology as possible. The Western allies instigated Operation Paperclip (the transfer of German scientists to the USA) and Operation Alsos (the collation of German atomic, chemical and rocketry secrets. The USSR had it's own hidden projects, with teams scouring Germany for anything of use. But even these clandestine missions were open and bright compared to the missions to recover items of twisted technology. The US/British Operation Strangle and the Soviet Projekt-303 scurried in the shadows and poked into dark places in search of the odd and mysterious.

Operation Strangle and Projekt-303 were, and still are, secret even beyond the level of atomic weapons research. Whilst atomic weapons are terrifying in their own way, the twisted technology and the results that stemmed from its use are beyond the comprehension of most people. Hence the reason that such things are kept firmly out of the public gaze, and the creation of the Reserve Police Agency (RPA) in Berlin.

However, there are suspicions and sideways glances even between those who have to deal with the results of the twisted technology. The erstwhile allies look at each other and wonder exactly what technology each of them has in their keeping. The desire to know and discover often overrides the desire to rid the world of the horrors that the technology brought about. The RPA, brought about to deal with the terrors in the dark, is riddled with self-interest and suspicion.

And then there are the temptations that the technology provides. Can all men resist the power and glory offered by some of the machines? The chance to be a veritable superman, to dominate and destroy his fellows?

Agents of the RPA will come up against a dizzying array of foes, a catch-all term for the things created by twisted technology and evil experiments. In 'Cold City', foes fall into three main groupings:

Die Veranderten/The Alternatives:

What were once men and women are now simply shadows of their former selves. Put through the terrible machines and subjected to the most grotesque experiments, a tiny fraction survived, often with strange powers and broken minds, bent on waste and destruction.

Die Eindringlinge/The Incursors:

Creatures that were brought into this world from other places and other dimensions, warped beings totally alien to our own way of thinking.

The Dead:

The re-animated corpses of those who fell on the battlefield or were killed during aerial bombardment. These shambling zombies (known as 'STs', short for 'Spezialeinsatztruppen' or Special Purpose Troops) know only pain and suffering.

All of these foes exist in Berlin in greater or lesser numbers. Their predations are put down to the activities of criminals and other undesirables whilst those who witness them are unwilling or unable to believe the evidence of their own eyes. Those who do make a fuss about what they might have seen, or whose mouths simply cannot be kept shut, mysteriously disappear, sometimes into the cells of the RPA, sometimes forever...

THE RESERVE POLICE AGENCY

"Coubertin had been unusually sketchy during the briefing. Some shady underworld types had apparently been acting very strangely, buying odd bits and pieces of machinery and we were to investigate it. Typical of this organisation, really. You get the barest low-down on what is going on and have to go out and sort things for yourselves.

So here I am, stuck in a van with Irina, lovely Irina with the eyes of a killer, watching a lock-up and being bored all to hell. I don't trust Irina in the slightest. Cipher clerk? Cipher clerk, my arse! Then again, I don't think she likes me very much either, so fair's fair.

Then all the lights for hundreds of yards around started flickering. Most people would think it was just a glitch or something. I never think that. As the lights started to flicker, a subsonic hum began to fill the air. They were up to something in that garage. I reached for the radio as Irina hefted her submachinegun.

The door of the garage burst as if from an explosion. Light flared, then died. Streetlights started to go out, buildings passed into darkness. From the shattered door, something bounded. Something like a man, but not enough like a man.

Here we go again."

Sergeant Gareth Kingsley,
Reserve Police Agency

In truth, the Reserve Police Agency isn't a reserve and it isn't really a police agency in the traditional sense. It's something of a disingenuous name for the top-secret multi-national force set up to hunt down and eliminate the other-worldly horrors left behind after World War Two.

Founded in late 1945, after the various allies had independently uncovered some of the more bizarre and downright weird experiments into space, time and resurrection conducted by Nazi scientists, the agency is funded by all four powers with money siphoned off from, amongst other things, the Marshall Plan. It employs a couple of hundred agents, mostly military personnel selected for their toughness, their intelligence or the fact that they stumbled across something they perhaps shouldn't have.

Agents creep out into Berlin at night in groups of three or four, often following tenuous leads, slight rumours and strange stories about odd creatures and bizarre sightings. The harsh nature of life as an RPA agent soon weeds out the physically and mentally weak. However, the main strain on the RPA teams is the fact that they are composed of various nationalities, many of whom simply do not trust each other or believe in the stereotypes propagated by propaganda and popular opinion. Those who can overcome their mistrust and get past the stereotyping are far more likely to succeed and survive as agents.

But the agency is riven with suspicion. None of the former allies really trust each other in regard to the twisted Nazi technology. There are always spies, double agents and sell-outs looking for vital clues, titbits of information or even the chance to manoeuvre whole items of technology into the hands of their masters. Even though they fight together, agents are always watching their backs, keeping a beady eye on their comrades, watching out for treason and deceit.

And when it comes to the crunch: where do loyalties really lie? To the RPA? To the nation? To your comrades? In a dark, forgotten sewer, confronted by something from beyond your worst nightmares, which way do you jump?

THE POWERS OF THE RPA

Given that it is a secretive, little known organisation, the jurisdiction of RPA agents is, by necessity, somewhat limited. Their powers of arrest are severely curtailed and ordinary criminal activity should (under most circumstances) be reported to the regular authorities (which means, in general, the military police).

RPA agents are allowed to carry both concealed and unconcealed weapons and use them in the discharge of their duties. However, the killing or injury of innocent bystanders is taken very seriously and RPA agents can, and have been, charged with assault and murder during the course of investigations.

The military police and other agencies of the occupying powers are, it must be said, somewhat suspicious of the RPA and their clandestine missions. Oftentimes they will assign people to watch over individual RPA teams, leading to a stealthy game of cat and mouse as the agents attempt to carry out their secret work whilst keeping their true purpose hidden from observers.

NATIONAL INTERESTS

Each of the Occupying Powers who contribute resources to the RPA have their own agendas, desires and ultimate goals for this shadowy organisation. Sometimes these intersect, at other times they can be mutually exclusive and confrontational.

Britain

Brought to the edge of economic ruin by the costs of fighting World War Two, Britain finds itself in a transitional state. No longer the worldwide imperial power that it once was, the nation is adjusting to a new world order, where other states have become pre-eminent in world affairs. Britain's prime concern is to prevent the twisted technology being used in a military capacity, for fear of what might happen. This is not to say that experiments are not being carried out in secret locations like Porton Down, but most of these experiments are concerned with unlocking the scientific secrets behind the technology and potentially adapting them for other uses. However, it is a fine line that the British scientists tread.

France

Of all the Western allies, France found itself the most ravaged by the effects of the war. Invaded, liberated, fought over and bombed, France found itself rebuilding and taking stock for the second time in three decades. French military and political leaders have, to be honest, little care for the twisted technology. They contribute to the RPA as part of their duty as one of the occupying powers, seeing it as an unpleasant task that must be taken on and resolved at the earliest opportunity.

Germany

The main thrust of German interest in the RPA is to clean up the aftermath of the war and prevent any further tarnishing of Germany's reputation, should the results of the twisted technology manage to seep into the public consciousness. If the results of the twisted technology experiments were to become known, those with hidden knowledge fear that it could finally wipe Germany off the political map.

USA

As one of the main 'beneficiaries' (if such a term can be used) of the twisted technology, the main desire of the USA, in particular her armed forces, is to gain as much material and information as possible. Even though the science behind the technology is scarcely understood, some feel the need to carry out further experiments in order to bolster their military position in the Cold War.

USSR

If anything, the USSR is even more aware than the USA of the need for an 'edge' in the Cold War. Even though they now have an atomic arsenal, political and military leaders see the twisted technology as a means of creating stronger armed forces. In the wastes of Siberia and in hidden cities dotted about the vastness of the Soviet Union, experiments are carried out on living, unwilling subjects as the Kremlin looks on.





CHAPTER THREE



CHARACTER CREATION

"You want to know about me? Why? I am not that interesting. Oh, if you must, just give me one of the cigarettes, will you? Thank you, my friend. Ah, Gauloise! A little taste of home, no?

Castaignede is the name, but you can call me Luc. I'm from Normandy originally, little place called Carentan. Ah! You have heard of it, no? It became a little famous during the war, much fighting round about there. Myself, I was far above that. Free French Airforce, piloted Spitfires, shot down seven Messerschmitts and Focke Wulfs. Plus a handful of bombers, but they were too easy. Ah, I love flying!

Oh, I just kind of stumbled into this. I was on a transport heading back to England when the cargo did something very odd. Very odd indeed. After that, I was never quite the same man. I shudder to think.

But I love flying! I love the feeling of being in the air, to see the enemy in your sights, feel the thudding of the cannon! Ah yes, there's nothing like flight! So, they trained me on these mad aero-saucers that they used. I think the Boche came up with the idea during the war, but now everyone is using them.

Ah, but for a return to the simple life! When you knew whom you had to deal with, when it was an honourable fight in the blue skies. I respected those Luftwaffe pilots, I really did. They were good men; there was honour in our war. But, you know who I hate? Politicians, damned politicians. They are always conniving, always deceiving. I just don't trust them and I don't like them at all.

Oh, are you finished? Very well then, a pleasure to meet you. May I have another cigarette before you go? Ah, most kind!"

Capitaine Florent Castaignede,
Reserve Police Agency

All characters in the game are agents engaged in the Underground War. First off, the player must choose a nationality. Most commonly, this will be either American, British, French or Russian. On occasion, they may be from one of the other Allied nations or possibly German or Austrian (quite a few of whom are employed by various covert agencies).

NATIONALITY

In 'Cold City', no two players should have characters of the same nationality. Firstly, the RPA is a multi-national force and likes to have as broad a spread of representatives in its teams as possible. Secondly, this feeds into the concepts of trust and national stereotyping (and the changes to this) that are explained later in this chapter.

CHARACTER NAME

Pick a name for your character, one that you like and one that you think fits. After all, this is how you will be referred to throughout the game, so you should be comfortable with it!

OCCUPATION AND BACKGROUND.

All characters are, by default, agents of the RPA. However, this covers quite a lot of ground and characters can have pretty much any background that they choose. Given the fact that World War Two ended only five years ago, it's reasonable to expect that many of the characters have military backgrounds or training of some kind.

Sample Occupations: Serving Military Officer, Traumatized RAF Bomber Pilot, Red Army Soldier, Conniving Diplomat, Self-Righteous Aid Agency Worker, etc. etc.

DRAW

How was the character drawn into the Underground War? What reasons do they have for continuing their participation? What circumstances might arise to make them disassociate themselves from the Underground War?

The character's draw allows the player to lay out why they are involved and also lay out circumstances under which they might want to get the hell out of there and escape from the nightmare of the Underground War.

ATTRIBUTES

There are 3 attributes that serve to define characters in Cold City. And these are:

Action:

Action is used when the character takes any physical actions whether it be raw strength, manual dexterity or speed of reactions.

Example:

Firing a gun, punching a guard, catching a colleague who has plummeted from a roof, etc.

Influence:

Influence is used when the character is in a situation that requires the ability to intimidate, persuade, seduce, exert willpower, encourage or discourage others.

Example:

Convincing a black marketeer to give information on a secret weapons cache, bullying a reluctant Border Guard into letting you through a checkpoint, making that barmaid believe that you really are in love with her, etc.

Reason:

Reason is used when a conflict requires thought, wisdom, intellectual ability, education and deductive power.

Example:

Interpreting scientist's complex instructions about how to activate a mysterious machine, winning a debate over a point of history.

Attributes start at 1 (for humans) and can go as high as 5. All characters start with 1 in each Attribute and players have five extra points to spend on them.

1 = Poor

2 = Average

3 = Good

4 = Excellent

5 = Almost superhuman

TRAITS

Traits are talents a character might have, things they are good at, skills they have acquired or situations where they might have an advantage.

These are not 'skills' per se; they are far more broad based than that. Traits can be positive and negative, but these can switch about as the result of conflict consequences.

Positive traits give bonus dice to a pool in any conflict, negative traits remove dice from a pool in any conflict. Players shouldn't be afraid of taking negative traits, as these provide great points of colour for characters, serving to flesh them out and give greater depth. And, as has been mentioned, traits can go both ways. Consequences can flip them on their heads and make positive traits negative and vice versa.

Each character can take 5 traits, but at least two of these must be negative. The character can gain more positive traits by taking more negative traits, but no character can have more than 9 traits at any one time.

So, a starting character with no additional traits would have 3 positive and 2 negative traits. If the player chose to have an additional positive trait for their character, they would also need to choose an additional negative trait. So a character with another positive trait would have 4 positive and 3 negative traits.

Some sample traits:

Can twist language and use it to her advantage

(as an example, this can be both positive and negative. As a positive trait, it allows a character to confuse, obfuscate and be adept at debate. As a negative trait, it means that their language is obscure, convoluted and hard to understand).

Crazed in a fight

(as a positive trait, this means that the character could be bold and fearless in a combat situation, able to tear through opponents with ease. As a negative trait, this could mean they are wild and reckless, striking out at random and having no sense of tactics).

HIDDEN AGENDAS

All characters have hidden agendas. These are things that they either wish to accomplish in a secret fashion or that they have been instructed to do by their political or military masters. There are two types of hidden agenda that a character will have: National and Personal.

National Agendas

Aims and goals that have been handed down to them from on high and represent the core things that the various nations want from the activities of the RPA.

Personal Agendas

Are secret goals that have not been handed down, but have been devised by the character and relate to what they want from their current situation.

In play, if a character is doing something or is involved in a conflict (see page 45) that advances their hidden agendas, they gain a bonus to their pool equal to the attribute they are using at the time. The ultimate goal is to advance the Hidden Agendas whilst using the trust the other characters have in each other. Eventually, this could lead to dramatic betrayal as characters realise that they have been taken for a ride, their trust has been betrayed and that they have actually been aiding someone working against them.

Sample National Agendas for the various nations are as follows:

Britain

Find out more about the twisted technology and possibly use it to provide a secure, new energy source for Britain.

Finish the work of the RPA as quickly as possible in order to save money that could be better spent on re-building the war-torn economy.

France

Prevent any strange creatures escaping from Berlin and potentially making their way across the border to France.

Find a way to use the twisted technology to take revenge on Germany for the horrors of the war.

Germany

Destroy all traces of the twisted technology and the creatures it created in order to prevent any further blackening of the reputation of Germany.

Kill all the monsters in Berlin and beyond to prevent the German public ever finding out what happened.

USA

Report back to the CIA all of the activities of the USSR in relation to the RPA and attempt to disrupt Soviet investigative activities.

Find out the location of the technology acquired by the Soviets.

USSR

Report back to the secret police all the activities of the Americans and British in relation to the RPA.

Find technologies specifically related to modifying the human form in an effort to create a new breed of Red Army super soldier.

Sample Personal Hidden Agendas might look like this:

Defect to the other side.

Find a family member who went missing in mysterious circumstances during the war.

Leave the secret service (CIA, MVD, MI6, etc) that the character is working for.

Reveal another character as a traitor.

Root out corruption within the RPA.

Use the work of the RPA to make money on the black market.

Hidden Agendas represent major stories which drive the characters. If and when a character fulfils a Hidden Agenda, this should mark a major plot point for the character, something truly significant in the game.

There are many options that can be taken at this stage: perhaps that is the end of the story of that particular character? They may choose to walk away, having fulfilled their aims and met the challenges that have faced them. Perhaps the fulfilment of a Hidden Agenda may lead to further stories for that character.

Individual players should decide how they want to play this out and what will happen to their character.

Example:

Major Chernyakovsky's personal Hidden Agenda is "Find some easy means of defecting to the Western Allies without causing trouble for his family back in the USSR."

During the course of the game, Chernyakovsky manages to convince British intelligence officers that he is working against the USSR and wishes to defect. This hasn't come easy, it's take a long, hard slog of proving himself to get to this stage. Furthermore he has, by hook and crook, managed to get permission to have his family visit him in Berlin. The stage is now set for the final part of his story.

Meeting with British operatives, Chernyakovsky brings his wife and young daughter with him. Luckily, his parents died back in the 1930s (a story point that the player introduced as part of the character). Because of the good work that he has done and the intelligence that he has provided, Chernyakovsky and his family are spirited away to Gatow airfield and put on an RAF aircraft heading for England. Ahead lie long weeks of debriefing and assessments, but Chernyakovsky has, at last, managed to fulfil his ambition.

LANGUAGES

Each of the nationalities will be able to speak their native language to a reasonable level of fluency. So, British and American characters will be able to speak English, French characters will speak French (unsurprisingly), Soviet characters will speak Russian (this is a very sweeping generalisation but serves for the purposes of the game) and German characters will be able to speak German. Any other nationalities will be able to speak their own native languages.

All characters can also speak German to a reasonable conversational level. Although this may not be particularly realistic, it avoids the situation of the characters being unable to communicate with each other at the outset!

Language leads to all sorts of possibilities for conflict within the party. Say the Soviet character is the only one to speak Russian and the group has to converse with an MVD officer or similar. Only one character can interact: how does this influence the other character's opinions? What are the Soviet characters saying? Are they really doing what they said they would do or are they in some way selling out the group?

In addition, documents or notes that the PCs find may be written in a language that one or more of them may not understand. The GM should use these opportunities to crank up the tension. Allow the player whose character can read the item the opportunity to read it in full to the other players or, perhaps, give their own interpretation. Are they really telling the truth?

Finally, if two characters who speak the same language wish to pass notes to each other, indicating a private conversation in a particular language, then that's perfectly permissible. It may be seen as sneaky, but this is the Cold War and trust, or the lack thereof, between the characters is a key part of the game.

TRUST

Trust plays a big part in Cold City. Are your fellow team members spies feeding information back to their political or military masters? Are they in league with more sinister forces? Do you trust their personal or political motivations?

In order to reflect this element, once the group has sat down to play, find out who the other characters are and decide what your character thinks of them. Do they trust them and if so, how much do they trust them?

Trust can vary a lot, even within the time frame of an individual games session. The actions of a character can heavily influence what the other characters might think of them. If they start acting in a suspicious manner, trust might go down. If they start acting in a manner which inspires trust, it might go up. But hang on, why are they acting like that? Maybe you shouldn't trust them...

On the character sheet, you'll notice spaces for the names of the other characters. You'll also find space under each name for a one-line description of your opinions of the character and two boxes to put a numbers in. The first box represents how much trust your character has in another; second box represents how much they trust you.

Trust of 0 means that you absolutely would not trust that character to tell you what the weather was like outside. Trust of 5 means that you would trust that character with your life and the lives of your nearest and dearest.

Trust	Meaning
0	Absolute zero trust, no reliance on the individual at all.
1	A very low level of trust, as with a new acquaintance or possibly an old enemy
2	A low level of trust, as with a colleague or nodding acquaintance
3	Moderate trust, as with a trusted colleague
4	Very strong trust, as with a close friend
5	Absolute trust, you would place your life in their hands

When the characters first come together, trust needs to be assigned and the stereotypical views established.

Whilst assigning trust, players should take into account their characters nationality, attitudes, traits and overall personality. How will this influence the assignment of trust? Who do they feel they can rely on from the outset?

Players should note down how much they trust the other characters and also give reasons why: one reason for each point of trust. Each character has a number of trust points equal to the number of characters, minus one, times 2.

Initial trust = (number of characters - 1) x 2

Example:

Captain Danvers trusts Major Walters at a level of 3. But why does he trust him like this?

1: Major Walters also fought in the war, which means he was on our side.

2: He gave me a pack of cigarettes when I had none.

3: He saved me when I was attacked by a creature in the U-Bahn.

Already, we have personal reasons why Danvers trusts Walters, which would make it all the more galling and upsetting if Walters betrayed Danvers...

Once all the players have assigned trust, players should tell each other what their characters trust is in the other characters. Players should also note down how much the other characters trust them in the appropriate space.

The players and GM should feel free to discuss the reasons for trust, offering hints and suggestions to each other, taking on board things that other players might come up with in order to further develop their own characters.

STEREOTYPICAL VIEWS

Initially, one character's opinions of the other characters will be very much based on national stereotypes (modified by personal experience, of course), as in some of the examples listed below:

American

Brash, loud, over paid, over sexed, over here, uncouth, assertive, cocky, confident.

British

Reserved, stiff upper lipped, always takes a break for tea, eccentric, sport obsessed (especially cricket and football), superior

French

Cowardly, alcoholic, fond of good food and wine, rude, snobbish, amorous and romantic.

German

Hard working, humourless, efficient, bureaucratic, rude, orderly, precise and given recent events, more than a little warlike.

Soviet

Stoic, alcoholic, fiercely loyal to the Motherland, a firm believer in Communism, robotic, irreligious, melancholy.

Pick some of the words listed above and incorporate them, plus a concept of your own that helps to define the characters particular stereotyping of the other nation in question, and write a short sentence in the space provided. This is the characters initial opinion of the other PCs and is very much based on (largely incorrect) national stereotypes.

This gives the players further opportunities to start weaving a story that involves all of the characters. Players should feel free to add their own flavour to their views of the other characters, perhaps inventing events in consultation with everyone else.

TRUST IN PLAY

In broad terms, trust gives a bonus to a dice pool equal to the level of trust you have in another character. In a conflict where you are trusting another character to help you out, give you support and so on, you get to add that number of dice to your pool.

Example:

Captain Danvers is trying to pick a lock while Major Walters watches out for the Alternatives that they both know are nearby. Danvers trusts Walters to keep a lookout while he devotes his full attention to opening the door. If Walters doesn't watch out and the Alternatives jump them, then Danvers could be a dead man.

In this situation, where Danvers is under pressure, we can count it as a conflict and Danvers receives 3 bonus dice to his pool, as the previous example established that Danvers had a Trust of 3 for Walters.

But what if a character decides that their hidden agendas are more important than their teammates? What if they decide to betray them?

In this case, for the act of betrayal, the betraying character gets a bonus to their pool equal to the trust that the character they are betraying has in them. And if they are betraying more than one character, then effect is cumulative. If a character is betraying 3 others and the total trust they have in him is 5, then the betrayer gets 5 bonus dice added to their pool for the conflict.

Example:

Major Walters knows that he is reasonably well trusted by the other members of his RPA team. In total, they trust him at a level of 7. Walters has managed to get himself into a situation where he can betray the other characters by convincing some hardened criminals that Walters is on their side, and the other characters are out to drag them off to prison. Walters' eventual goal is to get his hands on the twisted technology machine that the criminals have in their possession, spiriting it away to an airfield and thence back to Britain.

Walters is trying to get the criminals to believe his story, all the while betraying the other characters' trust. In this case, he could add 7 bonus dice to his pool for persuading the criminals.

The betraying character can quietly pass a note to the GM or otherwise indicate they are putting one over on one or more of the other characters to preserve secrecy and ramp up the paranoia a little bit. However, it all depends on the way you play the game. If the group are comfortable with in-game, secret information being open and freely available round the table, a player could openly state his or her intentions. Although the players would be aware of what is going on, they could still play their characters as unaware.

MOVING TRUST

At the end of any conflict, trust can be moved around, increased and decreased. In the post conflict situation, a character can increase the trust they have in any of the other character by 1 or they can decrease the trust they have in any of the other characters by any amount they choose.

If players wish to change the trust their character has in the other characters, they should declare that they are changing trust, but not actively say in which other characters they are changing it or by what amount. If the other players wish to change trust as well, then everyone should secretly write down what their changes are. Only once this has been done, can the changes be revealed.

Now, what this means is that the character may notice gradual changes in other characters attitudes towards them. So at the next conflict, they may choose to change their trust in the other characters to represent their own change in attitude, increasing feelings of paranoia, closer bonds of friendship and so on.

MAJOR YEVGENY KYRILOVICH CHERNYAKOVSKY

Name: Major Yevgeny Kyrilovich Chernyakovsky
Nationality: Soviet
Occupation: Soviet military intelligence officer
Background: Rose through the ranks of the NKVD (and continued when it became the MGB) but never fully trusted by the authorities as an uncle and cousin were executed during the purges of the 1930's.
Draw: Tasked by his political masters with this job, had no prior experience with anything strange or unusual.

ATTRIBUTES

	<i>Initial</i>	<i>Current</i>
Action	[2]	[]
Influence	[3]	[]
Reason	[3]	[]

TRAITS

- (+) Brave and concerned with the safety and wellbeing of others.
- (+) Incisive mind, at home with speedy reasoning
- (+) Steady hand and nerves of steel in combat
- (-) Argumentative and confrontational
- (-) Overly protective of his comrades

EQUIPMENT

TRUST & OPTIONS

Name: Capt. 'Dan' Danvers
Your Trust [2] **Their Trust** []

Reasons: A typical Yankee, only concerned with whisky, women and money.

Name: Sous-Lieutenant Gerard Desailly
Your Trust [2] **Their Trust** []

Reasons: Casual, careless and fond of the wine. He is overly superior.

Name: Major Digby Walters
Your Trust [2] **Their Trust** []

Reasons: Very reserved and stiff-backed, a stickler for tradition and order, like most British officers.

HIDDEN AGENDAS

National:

Uncover the RPA as a spy network solely working for the benefit of the Western Allies. Gain all possible information on the activities of Western cell members and report back to Moscow.

Personal:

Find some easy means of defecting to the Western Allies without causing trouble for his family back in the USSR.

CAPTAIN LAWRENCE 'DAN' DANVERS

Name: Captain Lawrence 'Dan' Danvers
Nationality: American
Occupation: Serving US army officer, a tank commander.
Background: He only served for a few months at the tail end of WW2 and didn't see very much action.
Draw: Was involved in moving some very strange items from the V2 production facility at Nordhausen at the close of the war and asked a few too many questions.

ATTRIBUTES	Initial	Current
Action	[2]	[]
Influence	[2]	[]
Reason	[4]	[]

TRAITS

- (+) Go-getting attitude
- (+) Un-afraid of confined spaces and being enclosed
- (+) Easy going, friendly and naturally disarming
- (-) Feels somewhat lacking in a fight, due to minimal combat experience
- (-) Fundamentally suspicious of Europeans and their war-mongering ways

EQUIPMENT

HIDDEN AGENDAS

National:
Protect American interests in the RPA and make sure the USSR gets as little information on the twisted technology as possible.

Personal:
One of the other American agents in the RPA has been turned by the MVD. Danvers is determined to find out who it is and eliminate them.

TRUST & OPTIONS

Name: Sous-Lieutenant Gerard Desailly
Your Trust [2] **Their Trust** []
Reasons: Over-confident, arrogant and smug, so typical of French fighter pilots.

Name: Major Yevgeny Chernyakovsky
Your Trust [1] **Their Trust** []
Reasons: A typical sneaky Commie with a tract in one hand and a bottle of vodka in the other!

Name: Major Digby Walters
Your Trust [3] **Their Trust** []
Reasons: Repressed, stiff, hidebound Limey officer of the old school, but a skilled and hardy combat veteran nonetheless.

SOUS-LIEUTENANT GERARD DESAILLY

Name: Sous-Lieutenant Gerard Desailly
Nationality: French
Occupation: Former Free French airforce fighter ace, now civil pilot.
Background: Served in the RAF during WW2 with the Free French forces. Left the service after the war and became a civil pilot and flew in the Berlin Airlift.
Draw: His interest was piqued when a drunken RPA officer confided in him during the Bertin Airlift. He basically charmed his way into the RPA from that point.

ATTRIBUTES	Initial	Current
Action	[4]	[]
Influence	[3]	[]
Reason	[1]	[]

- TRAITS**
- (+) Utterly rash and reckless
 - (+) Charming and debonair, especially with the ladies
 - (+) Excellent balance and spatial awareness, particularly when things get hectic
 - (-) Easily distracted when something isn't there to hold his attention
 - (-) Has a natural antipathy towards politicians, scientists and armchair know-it-alls

EQUIPMENT

HIDDEN AGENDAS

National:
Has been tasked with finding as much information as he can about twisted technology projects that may have been based in France. He has to carry out this task, even if it means stealing from or lying to his colleagues.

Personal:
His brother was a prisoner of war in Germany during WW2 and disappeared shortly before the armistice. He is determined to find out what happened to him, whatever the consequences.

TRUST & OPTIONS

Name: Capt. 'Dan' Danvers

Your Trust [1]

Their Trust []

Reasons: A loudmouthed vulgarian, bereft of sensitivity, discretion and appreciation of the finer things in life.

Name: Major Yevgeny Chernyakovsky

Your Trust [3]

Their Trust []

Reasons: A stoic, cold-hearted defender of the Motherland, troubled but seems decent deep inside.

Name: Major Digby Walters

Your Trust [2]

Their Trust []

Reasons: Polite, well spoken, enjoys his tea and always maintains a stiff upper lip, but a war hero nonetheless.

MAJOR DIGBY WALTERS

Name: Major Digby Walters

Nationality: British

Occupation: Serving British Army (airborne) Officer

Background: Served since 1942 and was involved in the D-Day and Market Garden operations. Can no longer parachute due to badly injured knee and has been confined behind a desk since 1946.

Draw: Walters yearned for excitement and was drawn into the War by piecing together various bits of intelligence that passed across his desk.

ATTRIBUTES	Initial	Current
Action	[3]	[]
Influence	[3]	[]
Reason	[2]	[]

- TRAITS**
- (+) Immensely brave and fearless, unflappable when things get rough
 - (+) Has natural leadership qualities and an air of authority
 - (+) Deadly with any form of firearm
 - (-) Immensely proud and stubborn
 - (-) Has frequent flashbacks to the battle in Arnhem which can at times incapacitate him

EQUIPMENT

HIDDEN AGENDAS

National:
Recruit as many Soviet members of the RPA as agents of British Intelligence as possible, all the while pumping them for all the information they have.

Personal:
Destroy the reputations of senior British military officials as revenge for their bumbling buffoonery which caused the death of so many of his men during the war.

TRUST & OPTIONS

Name: Capt. 'Dan' Danvers

Your Trust [2] **Their Trust** []

Reasons: Loudmouthed, cigar chewing, overbearing, typical American officer.

Name: Sous-Lieutenant Gerard Desailly

Your Trust [4] **Their Trust** []

Reasons: A slightly sleazy, womanising, wine drinker but a hearty fellow nonetheless.

Name: Major Yevgeny Chernyakovsky

Your Trust [0] **Their Trust** []

Reasons: A drunken, no good communist totally in awe of Stalin and all his works.

RESERVE
POLICE
AGENCY

CHAPTER
FOUR

They are seemingly very intelligent,
at least as smart as the men hunting it are.



THE SYSTEM

First and foremost, Rule # 1 in Cold City is that in ordinary situations where the story is being driven forward, let the characters succeed. Perhaps this deserves a little more explanation.

If a character is chasing an ST and has to climb a wall and the act of not climbing the wall would put a barrier in the way of the story, then let the character climb the wall. There's no sense in rolling dice for every little thing a character has to do. Dice should be reserved for important conflicts and vital situations. If a border guard is in the way of a character and knocking him out would be a good way to advance the story, then let the character knock him out!

However, there are certain times when there are conflicts and vital situations. This is when you should break out the dice!

Before we get started, Cold City uses ten-sided dice, normally referred to as D10s.

A conflict does not have to be violent. It's simply any situation where two or more people face off against each other with different ideals of how the situation will work out. At the very start of a conflict, whoever is involved must set out their ideals, stating what they want their character (or NPC in the case of the GM) to achieve if they win the conflict. These are known as the 'stakes' (see p.45) in the conflict.

When a character gets into a conflict, pick the most appropriate attribute for that conflict, be it Action, Influence or Reason. Each side in a conflict gets to roll a number of dice equal to the level of that attribute. It is not always necessary that both sides utilise the same Attribute in a conflict. For example, in a heated argument, one player may choose to use Action to represent their characters intimidating bulk and threatening presence, while another player may choose to use Influence to represent their characters cunning argument and tricky words.

If the character has Traits that are appropriate to the situation, then each Trait allows another die to be added to the 'pool' of dice. When bringing a Trait into play, it's important that this is incorporated into the role-playing and into the narrative of the ongoing story. How does the Trait make the character act? What does it make them feel? How does it affect others around them?

CREATING DICE POOLS: A SYNOPSIS

Attribute: Choose the Attribute which best fits the conflict.

Example:

Major Walters is attempting to browbeat another member of the RPA (a fairly junior Soviet cipher clerk) into spilling his guts about something he saw in the tunnels under Berlin. Doug is playing Major Walters and decides that Influence is the best attribute to use in this situation. Walters has an Influence of 2. The pool starts with 2 dice.

Hidden Agendas: Can one of the character's Hidden Agendas be brought into the situation? If so, the chosen Attribute is doubled for the purposes of the conflict.

Example:

Walters' personal Hidden Agenda is "Recruit as many Soviet members of the RPA as agents of British Intelligence as possible, all the while pumping them for all the information they have." Doug decides that as part of the conflict, he's going to try and extract all the information he can whilst attempting to bring the cipher clerk on side as a confidant. This means that the Hidden Agenda can come into play, doubling the attribute used. The pool now has 4 dice.

Positive Traits: Can any positive Traits be brought into the conflict? If so, then add one die to the pool for each trait.

Example:

Doug looks at Walters' positive Traits and sees that he has the Trait "Has natural leadership qualities and an air of authority." Therefore, Walters can use this in his conflict with the Soviet cipher clerk, taking advantage of his natural air of superiority. This gives another die to the pool, making the current total 5 dice.

Negative Traits: Are there any negative Traits that may affect the conflict? If so, then remove one die from the pool for each negative Trait.

Example:

Glancing at the negative Traits for Walters, it appears that neither "Immensely proud and stubborn" or "Has frequent flashbacks to the battle in Arnhem which can at times incapacitate him" will really impact on this conflict, so no dice are deducted for negative Traits.

Trust: Can Trust be utilised in this situation? If it can be used, then add the Trust rating for the character that is providing Trust to the pool.

Example:

Thinking on Trust, Doug suggests that the cipher clerk lives in mortal fear of Major Chernyakovsky, another member of the party. He decides that Walters' attempts to use this, bring Chernyakovsky into the conversation, saying how highly he has spoken of the clerk and how he would be terribly disappointed if he didn't help out as much as he could. In fact, Major Chernyakovsky is right outside just now, listening. And is the clerk aware of who the Major really works for? As Chernyakovsky trusts Walters at a level of 2, Doug can add this to the pool to give a total of 7 dice.

STAKES

Each side in a conflict should also set out 'stakes'. Stakes are what each side is attempting to gain from the conflict. Stakes should represent the goals of the characters involved in the conflict. Saying "I want to be successful" is not an appropriate stake, whereas saying "I want Captain Danvers to agree to accompany me into the tunnels when I know he is afraid" is an appropriate stake.

Example:

Gregor is playing Major Chernyakovsky, while Cat is playing Major Walters, both agents of the RPA. They are having a heated argument over whether or not they should reveal their suspicions about a potential traitor within the RPA to their superiors.

Gregor's stake for Chernyakovsky is "Chernyakovsky wants to convince Walters that revealing the treachery is the best course of action in this situation".

Cats stake for Walters is "Walters wants Chernyakovsky to keep his mouth shut and not reveal any information at this stage. Furthermore, it would be best not to mention this to anyone else at all, even other members of their team".

Both of these are reasonable and achievable stakes in this conflict.

ROLLING THE DICE

Now that you have your pool of dice and have set the stakes for the conflict, you have to roll against the opposition in the conflict. This may be another character, an NPC being played by the GM or whatever. In Cold City, there are no fixed numbers that you roll against; you are rolling against the dice of the opposition.

So how does this work? You roll your dice and the opposition roll theirs. What you want is to get numbers that are higher than the highest number rolled by the opposition. The more dice that are higher than an opponents number, the better. This is known as the level of success (see p.49). If, however, there is a tie and both sides have rolled the same highest number, look to see if one side has more of that number than the other side. Remove dice of the same number on a one for one basis until only one side is left with any of that particular number. So, if Steve rolled 2, 4, 7, 10, 10, 10 and John rolled 4, 5, 6, 6, 10, then one 10 from each side would be removed, leaving the dice looking like this: Steve: 2, 4, 7, 10, 10 and John: 4, 5, 6, 6. Steve would therefore have three dice higher than John, making him the winner with three successes.

Example:

As in the 'Stakes' example, Chernyakovsky (played by Gregor) and Walters (played by Cat) are having a blistering argument about revealing a traitor within the RPA.

Gregor decides that Influence is the most appropriate attribute to use here, so picks up three dice (the level of the Chernyakovsky's Influence attribute). The character also has the Ability 'Intimidation', which is quite appropriate to the situation, so Gregor gets to add another die to the pool.

Cat decides to use the British officer's Influence attribute as well, which stands at two. The players roll the dice!

Gregor gets: 3, 8, 8, 9

Cat gets: 2 and 7

Gregor has rolled three dice which are higher than Cats highest number, so he wins the conflict and the stakes set out for Chernyakovsky come to pass.

Sometimes it may be necessary to engage in a conflict against an inanimate object, such as the tense moments of picking a lock under pressure. If the situation is dramatically unimportant, then the very first lines of this chapter should be taken into account.

However, there will sometimes be situations (particularly those where other characters are present) where it is appropriate to roll the dice. In situations where Trust or Hidden Agendas can be brought into play, then it is appropriate to roll and narrate the outcome. However, rolls such as this should only be made when an inanimate object can be said to be acting in opposition to the character and is creating a conflict.

The number of dice rolled by the GM should be appropriate to the situation, so there are no arbitrary rules about how many should be rolled in a particular situation.

These can often be situations where the trust of those around you is important, where your back may be turned and you could be betrayed at any moment. Creating conflicts such as this shouldn't be used all the time, in the manner of a 'skill check'. They should only be used when it is dramatically and narratively important, significant or add substantially to the tension in the game.

An example of the number of dice to roll in such situation might be:

Gerard Desailly is creeping down a shadowy hallway in a deserted office building. In the background, an old clock still ticks, beating out the wrong time. The floor is warped and splintered wood, ripe for creaking and alerting the people in the room at the end of the hallway. In this situation, the dark, malevolent hallway can be said to be acting in opposition to Desailly.

The GM decides this would be an appropriately tense moment to have a roll of the dice and asks Desailly's player to pick an attribute and the traits that they will be using. John, the player, picks Action and decides that the trait "Excellent balance and spatial awareness, particularly when things get hectic" should be able to come in to play, giving him a pool of five dice. John states that the stakes for Desailly are that he wishes to creep down the corridor in total silence. He is well aware that the very environment conspires against him doing this, as if the building wished to alert people to his presence.

In opposition, the GM decides that the corridor really does provide significant opposition to Desailly's aims, so rolls five dice in opposition. The D10s clatter down on the table, giving the following results:

Corridor: 2, 4, 4, 5, 6

Gerard Desailly: 3, 5, 7, 9, 9

Desailly has been successful and his stakes are fulfilled. John now gets to say what happens. This is known as narration and is outlined below....

CONFLICTS WITH MULTIPLE PARTICIPANTS

Sometimes, conflicts will occur where more than two elements are taking part. It may be the case that two or more characters are attempting to browbeat a single NPC, a group of NPCs may be ganging up on a single character or any number of situations.

In such conflicts, there are two options open to the participants. The first option is to have a single character designated as the 'lead' in the conflict. They set the stakes and make any dice rolls. Other characters participating in the conflict on their side are designated 'supporting'. The player of the lead character creates a dice pool as normal but this can be added to by the supporting characters. Supporters can add a number of dice equivalent to an attribute of their choice, provided they offer a narrative reason why this should be so. The player of the lead character then rolls the total dice pool. In this situation, only the lead character takes consequences (either positive or negative) unless it is a situation where violent combat is involved. In violent combat, the lead character will take full consequences for failure, while supporting characters take one less consequence.

Example:

Captain Danvers and Major Walters are in conflict with a particularly obstreperous British military policeman who is desperately trying to prevent them entering a sealed building. The MP is terrified because the building contains all sorts of stolen military gear that he and some colleagues have been selling on to nefarious parties.

Steve (playing Danvers) and Cat (playing Walters) decide amongst themselves that Walters will be taking the lead, with Danvers supporting. This being the case, Cat creates a dice pool and Steve can choose to add dice from an appropriate attribute and narrative why it should be the case that Danvers can give this assistance.

Cat decides that Walters' Influence would be the most appropriate attribute to use here. No Hidden Agendas are involved and Trust is not in play here. Cat creates a pool of three dice from Walters' Influence, plus an additional die to represent Walters' Trait of "Has natural leadership qualities and an air of authority". Steve also adds two additional dice to the pool, representing Danvers' Influence. He states that Danvers chips in with snippets about military law and responsibility as Walters tries to browbeat the MP.

This gives an overall pool of six dice for Walters and Danvers.

The second option is that each character can act independently, with players (or the GM) creating their own dice pools for their characters and rolling against the opposition. In this situation, every character takes consequences as normal.

In this situation, each characters sets stakes normally and all successful characters achieve the desired outcome, according to their level of success.

Example:

As in the previous example, Danvers and Walters are attempting to convince the British MP to let them into a sealed building. However, this time around they are both acting independently, both forwarding their own arguments and reasons why they should be let in.

Steve (again playing Danvers) creates a dice pool from his Influence and the Trait "Easy going, friendly and naturally disarming", representing the cheerful manner in which he attempt to persuade the MP. This gives Steve a pool of 3threedice to roll in the conflict. Cat (again playing Walters) adopts a different tack and uses Walters' authority to try and achieve a result. She takes Walters' Influence of three and adds a die for the Trait "Has natural leadership qualities and an air of authority", giving a total pool of four dice. Each player will now rolls independently against the pool created for the MP.

LEVELS OF SUCCESS & NARRATIVE

Narration of the outcome of a conflict falls to the winner; they have the right to narrate what happened in the scene, with certain limits, as determined by their 'Level of Success'. These rules apply equally to conflicts between PCs, as well as conflicts between PCs and NPCs.

Look at the number of successes gained by the winner in the conflict, how many dice higher than their opponents highest die did they roll? The number of success determines how successful they were in achieving their stakes and this in turn influences how they can narrate the outcome of the conflict.

In broad terms, the more successes the character gets, the better the result for them. This may result in them exceeding their initial expectations where the stakes were first put into play.

Successes	Level of Success	Damage In Combat
1	Slight	0
2	Standard	1
3	Substantial	2
4	Superior	3
5	Superlative	4

Slight Success

With a slight success, the character has only partially achieved the stakes they set out at the beginning of the conflict. They have succeeded, after a fashion, but not to the extent that they expected. This can lead to a follow up conflict where they attempt to achieve a greater success. In a combat situation, a slight success means that the base damage for the attack is zero.

In narration, the narrator must take this into account, describing how things went slightly awry and didn't work out exactly the way they wanted them to.

Even more importantly, a character does NOT take consequences from a slight success.

Example:

Robert, playing the character of Huillaim Dupin, gets a slight success when attempting to make a black market deal with a shady type from the Berlin underworld. His stakes were that the black marketeer would give him the location of a hidden weapons cache that the RPA have a serious interest in. However, with only a slight success, Robert decides that his contact only tells him the general area of Berlin that the cache is hidden in and narrates accordingly.

Standard Success

Standard success is very simple: you gain exactly what you wanted from the stakes set out, no more, no less. In a combat situation, a standard success means that the base damage for the attack is one.

In narration, standard success means that you get to narrate the outcome according to the specifics of your stakes, but nothing extraordinary or special can come out of it.

Example:

Using the example of Robert playing Huillaim Dupin again, if in the same situation of attempting to find out the location of the cache of black market weapons, Robert gains a standard success, this means that he would find out the exact location the cache is held at. No more information would be forthcoming, but at least he would know the whereabouts of the items he is looking for.

Substantial Success

A substantial success represents the winner in the conflict getting something more than he or she expected, exceeding the stakes that they initially set out. In a physical conflict, this might mean that the effects of their action are more impressive, in a verbal or mental conflict they may get more than they bargained for at the outset. In a combat situation, a slight success means that the base damage for the attack is two.

When narrating a substantial success, the narrator should feel free to add a little more to the narration in terms of what they get out of it. They should keep in mind the original stakes and think on what little extra things they might have got out of the situation due to their level of success.

Example:

Again, Huillaim Dupin has been attempting to extract information from the black marketeer, but on this occasion Robert has rolled a Substantial success. Robert concludes that this could mean the black marketeer has let it slip that the disused bunker in which the cache is stored has a variety of strange stories surrounding it, rumours of odd things seen in the dark and visitors going missing in the night.

Superior Success

A superior success is one that exceeds the expectations of the conflict winner by a very sizeable amount. Such is the quality of the success that they perform a truly impressive and awe inspiring physical feat, get someone to spill their guts about a given piece of information or convince an individual to do exactly what they want them to do, possibly breaking any ethical and moral principles they hold dear. In a combat situation, a superior success means that the base damage for the attack is three.

In narration, a superior success should be used to really improve the situation of the winning party. Far more than a substantial success, it represents an extremely positive outcome for the winner.

Example:

With a superior success, the black marketeer could reveal to Huillaim the location of the weapons cache, the fact that strange things have been going on their in the night and that a sinister group of Soviet men have also been asking questions about it. In fact, that group of Soviets are on their way to the cache right now to investigate it.

Superlative Success

You can do no better than a superlative success. It represents the acme of achievement and the best of all worlds for the winner. A superlative success is one of those situations where everyone sits up and takes notice with a look of amazement on their faces. In a combat situation, a slight success means that the base damage for the attack is four.

In narration, someone who wins with a superlative success can go nearly as far as they like in the effects of their achievement.

Example:

The black marketeer totally spills his guts to Huillaim and sings like a canary. He reveals the location of the cache, the strange goings on, the Soviets who have been asking questions and the location of the booby traps that protect the bunker. Even more than this, he offers to guide Huillaim to the bunker and help to disable the traps. He's not quite sure why he is doing this, but such is the power of Huillaim's presence and persuasion, that he feels unaccountably motivated to assist this man in whichever way he can.

Given the number of dice that are normally rolled, the higher levels of success are unlikely to come out very often, but they can occur

If there is a situation where more than two people are taking part, the winner of narration still gets to narrate but they must take into account the actions and intent of the other participants.

CONSEQUENCES

As the result of important conflicts, differences in opinions and the whims of the player, characters can change and evolve during play. Here follows some guidelines as to how these changes take place and what effects they have on the character.

The term 'consequences' describes the positive and negative results that can arise from a conflict. Sometimes, negative consequences can have a beneficial effect for the character; sometimes it can be disastrous. However, consequences always allow the character to change and evolve.

During play, when a character takes part in a conflict, there will always be consequences arising out of that conflict.

This is where the player gets to decide how the results of that conflict affect the character, are there physical consequences, mental consequences, loss of abilities, new traits and so on and so forth.

An understanding of how the story is progressing and what the character has done is important here. Players should not simply pick a consequence because it advantages their character, they should pick a consequence because it advantages the ongoing story and develops their character as a person, not simply in terms of numbers on a page.

Additionally, if a player decides on consequences for their character, there is the potential that the other players and GM might have the opinion that those consequences may not have arisen out of that particular conflict. This is where a mature, adult approach is beneficial. Why do the players think this? What consequences do they feel are appropriate? This should not be cause for argument, but for discussion about character and story development.

In most cases, conflict will result in one or maybe two consequences for the character. Any more than that mean that the character has been involved in an extremely serious, potentially life or sanity threatening, emotionally charged situation where the consequences are great for a number of people. Characters take consequences from conflicts in which they achieved success or had to deal with failure. Both situations serve to develop the character in slightly different ways.

Sometimes consequences will arise from a series of small conflicts, rather than from a single large one. If the players and GM do not feel that a situation is worthy of consequences, they can hold on until there have been a number of small conflicts that could potentially result in a consequence.

After a conflict, the player should immediately pick consequences for their character from the lists below and apply them to their character sheet.

Success Consequences

Change a negative trait to a positive trait, appropriate to what happened in the conflict

Gain a new positive trait appropriate to what happened in the conflict.

Temporarily increase an attribute, appropriate to what happened in the conflict. This increase in the attribute is only effective in the next conflict where that attribute is used, after this it is discarded.

Failure Consequences

Change a positive trait to a negative trait, appropriate to what happened in the conflict

Gain a new negative trait appropriate to what happened in the conflict

Temporarily deduct a point from an attribute, appropriate to what happened in the conflict. Only physical conflicts can deduct from Action. This decrease in the attribute only lasts until the next conflict where that attribute is used successfully. Temporary deductions can only be removed one point at a time. For example, if a character has lost two points of Influence and they use Influence successfully in the next conflict, one point of Influence is regained.

If, as a result of consequences, two of the attributes for a character reach zero, then they have reached a crisis point. Reaching zero with two attributes doesn't necessarily mean the character is dead, but the player should now start thinking of how they want their character to go out. Will it be in a blaze of glory, saving their comrades? Will they be finally consumed by their hatred? Will they give in to paranoia, mistrust and their dislike of their fellows?

Example of Consequences #1:

Captain Danvers has just been involved in a particularly long and nasty argument with one of his superiors in the RPA. Danvers was vigorously protesting that he and his team need more information and better equipment before venturing into the dripping cellars underneath the Anhalter Bahnhof.

Sadly for Danvers, he just wasn't forceful enough and found himself shouted down by his commander, a serious blow to this proud and capable soldier. Danvers feels angry and dispirited with the outcome of the argument.

Looking at the choices, Danvers' player decides that a new negative trait might be appropriate at this juncture, as the consequences for this conflict. The player chooses to add the trait 'Contempt for superiors' to the character sheet. The character of Danvers has now acquired a new dimension and another facet that will come into play during games of 'Cold City'. What will happen the next time Danvers has to remonstrate with one of his superiors?

Example of Consequences #2:

Yevgeny Chernyakovsky has just triumphed over a particularly nasty Alternative in single combat. Although he received something of a beating during the conflict, he's come out on top and now stands victorious.

Chernyakovsky displayed courage and determination in the face of a formidable and terrifying foe, so the player chooses a new positive trait: 'Unafraid of Alternatives'.

However, the other players think this is a touch too broad for a new trait and after discussion, the player in charge of Chernyakovsky agrees to modify the new trait to 'Unafraid in the face of humanoid Alternatives'.

In addition, the player also realises that Chernyakovsky took something of a pounding during the fight and knocks a point off of his Action stat to represent his injuries.

COMBAT

Combat is a conflict like any other. When engaging in combat, you use the Action attribute to provide your base pool for all normal rolls.

In any combat situation, you roll your pool against the Action attribute of the opposition. In addition, if you have any Traits that relate to the combat situation you are in, you get to add an additional die to your pool (e.g.: if you are fighting someone hand to hand and have a Trait called 'Accomplished Brawler'). Whoever ends up with the most successes is the victor and the opposition will incur damage.

Shooting someone or something at relatively close range in broad daylight might be considered an easy shot. Shooting something at the same range whilst dashing pell-mell through a half flooded, abandoned bunker might be considered a tough shot. In consultation with the GM and other players, decide how tough a shot it is. And go with what is dramatically appropriate. In addition, if it's dramatically appropriate that a character hits a target and it advances the story or give a good moment in the game, then let it happen.

Success means that you hit and damage the target.

DAMAGE

Each attack, whether it be fists, pistols or bazookas, does a certain amount of damage. All attacks do damage based on the level of success, modified by the type of weapon or attack being used. The amount of damage done for each level of success is shown in the 'Levels of Success & Narrative' section, but it is repeated here for convenience:

Successes	Level of Success	Damage In Combat
1	Slight	0
2	Standard	1
3	Substantial	2
4	Superior	3
5	Superlative	4

Sample Damages by Weapon

Weapon	Damage
Pistol	+2
Submachinegun	+3
Rifle	+5
Assault Rifle	+4
Machinegun	+6
Shotgun	+6
Small Blade	+1
Large Blade	+2
Small Blunt Object	+1
Large Blunt Object	+2

In all cases damage is treated exactly the same as the consequences incurred by any conflict. The number of points of damage incurred tell you how many consequence choices have to be chosen from the failure consequences list. The same consequence can be chosen multiple times if desired.

Narratively accounting for damage is encouraged, describe what happens when the character is hit, take account of emotions and feeling.

Deducting damage from Action means that a target is physically damaged, deducting damage from influence could mean that the character is stunned, confused or otherwise shocked, deducting from Influence could mean that their pride is wounded, their confidence knocked and their self-belief shattered, deducting from Reason could mean that the target is stunned, mentally shattered or driven towards madness.

Example:

Major Chernyakovsky has, through no fault of his own, become engaged in a shootout with some highly disreputable types whilst out on a mission for the RPA. As he attempts to take cover, one of the gangsters levels a submachinegun at him and lets rip with a burst.

Gregor (playing Chernyakovsky) must roll Action versus the gangster's dice pool to see what the damage is.

Gregor rolls: 3, 6

The GM rolls: 3, 5, 7

One success for the gangster, meaning that he has hit and damaged Chernyakovsky. A single success means that no damage would ordinarily be done, but a submachinegun adds two to the damage, meaning that Gregor must choose two consequences for Chernyakovsky as the result of his wounds. Gregor decides to temporarily deduct one point from Reason and to temporarily flip Chernyakovsky's positive Trait "Steady hand and nerves of steel in combat" over to a negative trait to represent that, while not physically wounded in any serious way, Chernyakovsky has been taken by surprise and shaken up by the turn of events.

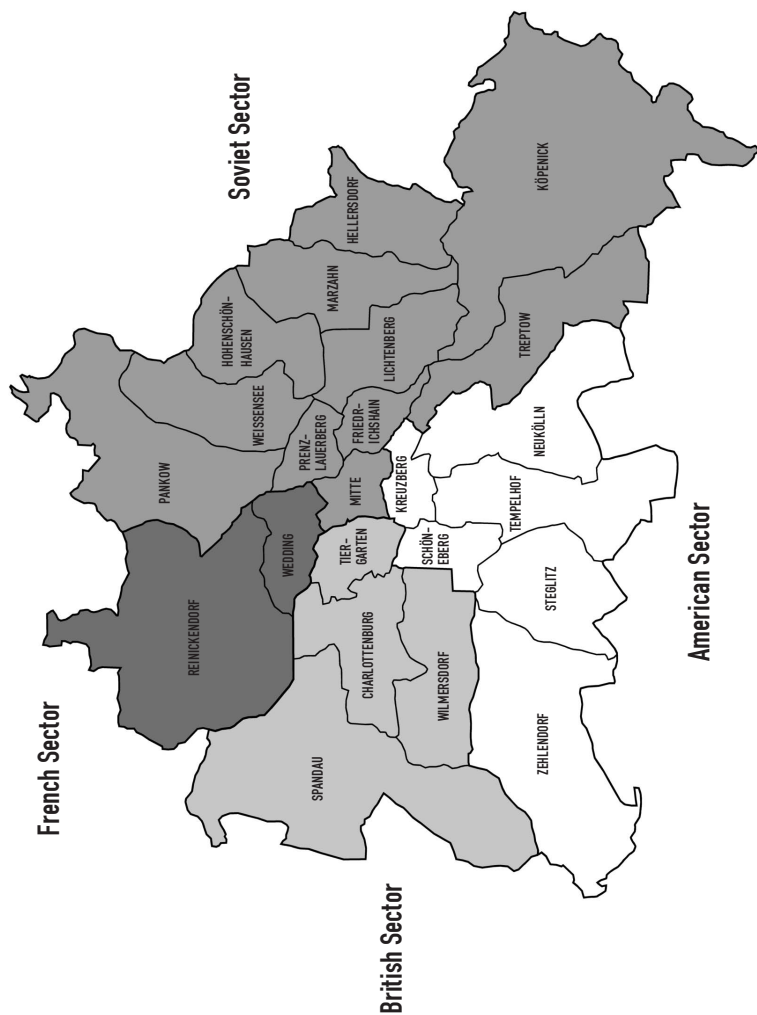




CHAPTER FIVE



BERLIN SECTOR MAP



BERLIN STREET MAP

Notable Locations

1. Berlin City Hall
2. National Gallery
3. University of Berlin
4. Reichstag
5. Tempelhof Airport
6. Tiergarten
7. Charlottenburg Castle
8. Kammergericht (RPA HQ)
9. Anhalter Bahnhof

Streets

- A. Unter Den Linden
- B. Chaussee
- C. Charlottenburger Str.
- D. Kurfürstendamm
- E. Wilhelm Str.
- F. Französische Str.
- G. Leipziger Str.
- H. Kaiser Allee
- I. Tempelhoferdamm
- J. Potsdamer Str.
- K. Karl Marx Str.
- L. Stalin Allee
- M. Friedrichstrasse



THE COLD CITY : BERLIN 1950

A BRIEF HISTORY

Berlin in 1950 is a city torn apart. Occupied by the victorious allies and sitting at the very heart of the Soviet occupation zone of Germany, it is divided into four 'zones of control', each one nominally controlled by one of the victorious powers. However, things have broken down since 1945 and the mistrust on both sides of the Cold War has gradually cranked up. In 1948, the USSR withdrew from the Allied Control Commission, the multi-national body set up to run affairs in Germany.

The Berlin Airlift, which lasted a little over a year, came about as a result of a Soviet blockade of access into the city. The tenuous road, rail and water links into West Berlin were stoppered up in an effort to force the Western allies out, handing over total control to the USSR. This only resulted in one of the greatest feats of logistics ever undertaken. Flying into airfields in the American, British and French sectors of the city, aircraft of all shapes and sizes brought all the necessities of life in via a bridge in the air. Times were hard, but the West stayed put, much to the chagrin of the USSR.

With Soviet withdrawal from the Control Commission, things are a lot more tense. Memories of the airlift are still fresh in people's minds and the knowledge that the city could be a major flashpoint between East and West is at the forefront of everyone's thoughts.

Still, there was one organisation that wasn't set back by the Russian withdrawal from the Commission: the Reserve Police Agency still carried on as a secretive, scarcely known multi-national force. That having been said, things have never quite been the same since 1948, but the vital work that the RPA does is recognised by all of the involved nations.

BERLIN TODAY

No one can deny that Berlin was utterly devastated by World War Two. The British and American aerial bombardment and the onslaught of the Red Army brought to ruins a once beautiful city. Now, Berlin is slowly staggering back to its feet, rebuilding and looking towards the future.

Through the city flows the River Spree and to the south lies the waterway of the Landwehr Canal. North to south run the main boulevards of Wilhelmstrasse and Friedrichstrasse, intersected south of the Spree by Unter den Linden.

There are still many ruined and devastated buildings in central Berlin, such as the bombed out shell of the Anhalter Bahnhof and shell-pocked Brandenburg Gate. Much of the rubble has been cleared from the streets and either carted away or sorted for re-use. Many apartment buildings are now re-occupied, but the dark remains of gutted homes, offices and businesses still stand as mute testament to the violence of the war years.

Re-building and demolition work carries on apace, as the citizens and the occupying forces struggle to bring the city back to life. Everywhere there is construction, destruction and constantly changing vistas.

The two main transport systems of the city, the U-Bahn (underground railway) and S-Bahn (overground railway) have been brought back into use, much to the relief of ordinary Berliners. However, the tunnels of the U-Bahn are not places you would wish to be alone, as here there are many horrors which prey upon the travellers. Coming up from the tunnels and sewers, they emerge into the half-light of the stations in search of prey.

EAST VS WEST

Even though movement between the Soviet, American, British and French sectors of Berlin is still relatively free and easy, differences between the East and West are already beginning to make themselves felt.

The relative wealth of the occupying powers in the Western sectors, as well as their culturally and economically different attitudes serve as a stark contrast to the more austere, oppressive atmosphere of the Soviet zone. The differences are further highlighted by the two currencies in use in the city. In West Berlin, the Deutsche Mark is the legal tender, while in the East, the Ostmark is in use. Visitors to East Berlin are required to exchange Deutsche Marks with Ostmarks at ratio of 1 to 1. On the black market the rate equates to about 5 to 10 Ostmarks for a Deutsche Mark, such is the demand from East Berliners for hard currency.

The Berlin airlift only served to further differentiate the areas. While the USSR thought that it could starve West Berlin into submission and bully the Western powers, the unprecedented feat of logistics that was the airlift proved them wrong.

For a while, the West Berliners had a rough time of it, sometimes being forced to purchase necessities from East Berlin. But despite it all, they managed to survive and prosper.

As rebuilding goes on, West Berlin is becoming more vibrant and energetic, whilst East Berlin becomes ever more drab, grey and repressed.

THE BLACK MARKET

In the recovering economy of Berlin, the black market thrives. From cartons of 'Lucky Strike' cigarettes to boxes of .303 calibre ammunition, if you have the money and the contacts, you can lay your hands on pretty much anything.

Black marketeers are not all hustling con men and shady former spies. Ordinary people, businessmen, housewives, students and so on, participate in the black economy. There also exists a thriving trade in information, unsurprising given the fact that Berlin is a major nexus of the Cold War and a stomping ground for spies, agents and infiltrators.

THE UNDERGROUND

Dank, dripping sewers. Silent, dark bunkers. Echoing, resonating U-Bahn tunnels. Beneath Berlin lies another world, a world of unlit spaces and hidden places.

Going underground in Berlin means stepping into a maze, a warren, a labyrinth unmapped and unknown. Wartime bombing, the construction of bunkers and shelters and the rebuilding of the post-war period have all served to create a staggeringly complex underground world.

The underground world can be as dark and mysterious or sinister and threatening as you like. What lies hidden under the streets? There are not just monsters, but unexploded bombs, buried munitions, old storehouse and cellars, all manner of things for the characters to stumble across. And how will they react, how will they fare when alone in the dark, where the fears that lurk below the skin start to come to the surface?

NOTABLE PLACES

The Anhalter Bahnhof

Severely damaged during the war, the substantial Anhalter Bahnhof railway station (located in the Friedrichshain-Kreuzberg district) has stood in ruins for many years. The devastated station has become a node for Incursors, Alternatives and STs who stalk the ruins.

Most sections of the station are dangerous, aside from the presence of strange creatures. Falling masonry, gaping holes and deep pools of water are only some of the dangers lying in wait to trap the unwary.

However, the Nord-Süd S-Bahn station which is part of the Anhalter Bahnhof still operates and the station is also home to the massive concrete block of the wartime Anhalter Bahnhof air-raid shelter.

The Flak Towers

As part of the anti-aircraft defences of Berlin, three huge concrete fortresses were built around the city. The Tiergarten-Zoo, Freidrichshain and Humbolthain flak towers were all actually composed of two structures, one mounting the guns (the 'G-Tower'), the other acting as a fire control position (the 'L-Tower').

Two of the flak towers (Tiergarten-Zoo in the British sector and Freidrichshain in the Soviet sector) have, despite their immense strength and resilience, been destroyed (or at least partially demolished and hidden under rubble in the case of the Freidrichshain tower). Of all of them, the Humbolthain tower is by far the best preserved, although it is in a partially demolished, half-buried state.

The ruins and rubble of the flak towers have become fertile hunting grounds for the agents of the RPA. For reasons known only to themselves, STs seem to be unusually common in this area, perhaps attracted by the supposed security of the vaulting military architecture.

The HQ of the Reserve Police Agency

After the Soviet walkout of 1948, the Allied Control Authority HQ at the Kammergericht (the old Supreme Court of the Prussian state) in the Schöneberg district of Berlin, was left with only one occupant, the Berlin Air Safety Center (BASC). Or so most people believed...

Because of the BASC's continued occupancy of a mere 40 of the 550 rooms of the Kammergericht, the building remained guarded by United States forces, with access granted only to selected representatives of the four powers. The huge, mostly abandoned building with its handful of occupants has given rise to legends and ghost stories about the eerie, dark building which still displays the scars of war on its granite statuary.

Unbeknownst to the vast majority, there were other occupants of the Kammergericht, occupants who very much preferred to keep themselves to themselves. This was the HQ of the RPA, from where they sallied forth to defend humanity against horrors best left unseen.

The RPA mainly occupies a few rooms and basement areas far away from the BASC offices. All doors are very secure and heavily armoured, particularly those leading into the armouries and briefing rooms. It is in these rooms that the couple of hundred RPA personnel wait for the call to action, plan their operations and analyse their findings.

Spandau Prison

The famous prison of Spandau takes its name from the borough of Berlin in which it sits and in 1950 is home to a tiny population of formerly high-ranking members of the Nazi Party.

Spandau Prison was originally designed for a population of hundreds, and is a brick building enclosed by four walls and fences: one wall 15 feet in height, another wall 30 feet high, a 10 foot high electrified fence, followed by a final fence of barbed wire. To supplement these strong barriers, there are nine machine-gun towers dotted around the prison, all manned 24 hours a day.

The four occupying powers of Berlin alternate control of the prison on a monthly basis, each having the responsibility for a total of three months out of the year. The duties of controlling the prison are not overly onerous, with only the seven prisoners (Karl Donitz, Walther Funk, Rudolph Hess, Konstantin von Neurath, Erich Raeder, Baldur von Schirach and Albert Speer) to take care of.

However, rumours continue to circulate about strange goings on in the prison and odd occurrences in its echoing, empty halls. The RPA have covertly visited the building many times, often disappearing into the cellars and tunnels that lie beneath, or conducting strangely guarded interviews with the prisoners. And then there are the rumours of the mysterious '8th Prisoner'...

The Virus House

Just outside Berlin, in the small town of Dahlem, lies the once proud Kaiser Wilhelm Institut, now renamed the Max Planck Institut. It was here that the Nazis attempted to construct an atomic bomb. In this they were unsuccessful, but in other experiments, their success exceed their wildest dreams and nightmares.

The Institut was home to several major projects, even more secret than the bomb project. All of these projects, including the research into the atomic bomb, were carried out in the so-called 'Virus House', so named to discourage the unwary from taking too close an interest. Here the scientists created the living dead, the STs. They built strange machines that ripped apart the very fabric of the universe and brought alien entities through into our world.

At the close of the war, the Institut was occupied by the Red Army and the mysterious experiments and machines were either destroyed or shipped back to Moscow. Yet the remnants of these machines still manage to plague Germany and the Allies. Envisaged as terrible new weapons, they now answer to no masters and exist to feed their own twisted desires. It is the creatures from the Virus House that the RPA now hunts and kills in the dark night.

NOTABLE ORGANISATIONS

British Army Berlin Brigade

Made up of three battalions (roughly 3000 men) with armour, artillery and air support, the British military forces on Berlin are headquartered at Lancaster House in the Wilmersdorff borough of the city. The British contingent also have the use of RAF Gatow, located in the borough of Spandau, near to the famous prison.

Forces Françaises à Berlin/French Forces in Berlin

Based in the Quartier Napoleon, French forces first arrived in the city in mid-1945. They are based around an infantry regiment with associated armour, engineer and military police support. The French forces also have command of Tegel airport which was built during the crisis of the Berlin Airlift and taken over by the French at the conclusion of that massive logistical effort.

Ministerium für Staatssicherheit/Ministry for State Security ('the Stasi')

Created in February of 1950, the Stasi is based heavily on the example of the Soviet MVD secret police and is the main secret police and intelligence organisation of East Germany.

Headquartered in the borough of Lichtenberg, the Stasi has numerous offices scattered throughout Berlin and engages in activities throughout East Germany and beyond. Working under their motto of "Schild und Schwert der Partei" ("Shield and Sword of the Party"), they are both feared and admired by the citizens of East Berlin. They have a strong working relationship with the Volkspolizei (see below) but do not concern themselves with general policing duties.

Since their recent inception, the Stasi have become extremely interested in the RPA, even though they are unaware of the true nature of the organisation. Attempts to infiltrate officers into the RPA are ongoing and RPA teams operating in East Berlin are often followed and monitored by Stasi officers.

United States Army Berlin Military Post

Like the British forces in Berlin, American military units are centred on three infantry battalions (again, like the British, numbering around 3000 men), with support from various armour, artillery, air and specialist arms of the army. In a similar manner to the other Western forces, American forces have the use of an airfield, in their case Tempelhof in south central Berlin.

Der Volkspolizei

The 'Peoples Police' of East Germany, the Volkspolizei was formed at the end of World War Two and fulfil the full range of police duties. Volkspolizei officers are commonly called 'VoPos' by the average person on the streets of East Berlin. Unlike many Western police forces, the VoPos are all military veterans and must have demonstrated a good history of loyalty to the Party.

The spring of 1949 saw the first major upheaval in the Volkspolizei, when a purge of all those deemed 'undesirable'. This broad purge left the VoPos as a steadfastly loyal and politically sound organisation. VoPos are well treated by the authorities in East Germany, receiving good accommodation, access to special shops and reasonable pay. They are not, however, above being corrupt and brutal.

After the creation of the Stasi in early 1950, the VoPos co-operated extensively with the new organ of state security, utilising their extensive networks of informants to ascertain information on potential trouble that the secret police may be interested in.

NOTABLE NPCS

The RPA Directorate Committee (RPA-DC)

The RPD-DC is effectively the commanding body for all RPA activities in Berlin. Each of the Occupying Powers assigns personnel to the committee, which is advised on local matters by a representative from the German community.

Needless to say, the committee is not exactly a harmonious little group. Each representative has distinct orders from their own countries, hidden agendas that conflict with the aims of the other members. As it is always a member of the RPA-DC who gives briefings to RPA teams, this can often influence how the individual teams act, preferences given towards individual team members and often (in fact, nearly always) leads to mistrust and suspicion.

Magda Bremmer (Germany)

Magda came to the RPA because of her experiences in 1946. She was working as an interpreter for the American forces in a covert signals division. Although she did not have access to top secret information, she was in a position to witness some very strange messages passing her way.

She was privy to a particular incident where her signals division was involved in the removal of some highly obscure pieces of technology from a deep underground location in Berlin. During the removal something happened which caused changes to take place in some of the soldiers. The incident was covered up, but Magda had seen something that her superiors knew to be totally out of the ordinary. Sworn to secrecy, her new masters found her to be a trustworthy and loyal employee. As a native Berliner, she knew all of the ins and outs of the city and, when the RPA was set up, she was brought on board as an adviser.

Having been with the agency since its inception, she has a greater knowledge of the inner workings of the organisation than most. Loyal to both the RPA and her native land, her innermost desire is to see Germany rebuilt, its people given hope and pride once more. If working with the RPA can go some way towards making her beloved Berlin beautiful again, then she will do all she can to help.

Although her position on the RPA-DC is considered an advisory one, she is treated as an equal by most of the senior agents. She holds briefings and is often sought out for insight into particular aspects of life in Berlin or for her knowledge of certain areas of the city.

When carrying out her briefings, she is generally friendly and enthusiastic but keen to emphasise that the RPA exists primarily to protect the people of Berlin, not to cause needless destruction.

Occupation: RPA-DC Member

Background: Civilian, ordinary Berliner during WW2 working in an engine factory. Was a languages teacher prior to the war.

Draw: Strange event deep under Berlin where several soldiers were 'altered' by a machine.

Action: 2

Influence: 4

Reason: 2

Traits:

- (+) Friendly and outgoing manner which can make others well-disposed towards her
- (+) Superior knowledge of Berlin, the intricacies of its geography and culture
- (+) Appears extremely trustworthy, someone you could easily place your confidence in
- (-) Her love for Germany as a nation can sometimes be mistaken for a desire to see a return to the days of the Third Reich
- (-) Overconfidence in the abilities and equipment of the RPA

Hidden Agendas

Personal: Involve more German citizens in the work of the RPA to demonstrate that all nations can work together for the good of mankind.

National: Make sure that the general public never, ever find out about the true nature of the RPA and the creatures that they hunt.

Trust

Major Jean Coubertin (Trust: 1)

Laid-back and laconic, with a typically French laissez faire attitude, there is something ever so slightly suspicious about him.

Lt. Col. Arkady Kazakov (Trust: 1)

A cold-hearted Russian war criminal, a representative of the state that devastated Germany.

Major Joseph Spiegelmann (Trust: 2)

Down to earth, but slightly arrogant and cocky with it.

The Hon. Myles Wright (Trust: 4)

An upper-class English gentleman with a distinct air of absent mindedness, but a very fair and pleasant man.

Major Jean Coubertin (France)

Languid, easy-going and laid-back, Coubertin rose through the ranks of the French army during World War Two, starting off as a private and ending the war as a Captain. His personal drive and will to succeed is truly remarkable and he gives off a profound air of determination when it is called for. At other times he is relaxed and friendly and is perhaps the best liked of all the RPA-DC members.

A Breton by origin, he has an enduring love for Britain and the British, being something of a noted Anglophile. His simple peasant upbringing instilled in him a high regard for the basics of life and a desire to help his fellow man. It is due to this that he bears no ill will towards any of his allies or Germany and her former partners-in-war. If more junior RPA agents have problems or issues to discuss, it is always Coubertin whom they seek out first. He is viewed as the most impartial and reasonable of all the Committee, almost a 'big brother' figure.

Of all the Occupying powers, France has the least real interest in the activities of the RPA, being more interested in re-building their war-scarred country. For this reason, he is pretty much on his own, having carte blanche to run French affairs as he sees fit. So, he tries his best to ensure the safety of his men and the safety of Berliners. Slightly tired of the secret life, he desires only to bring the unfortunate affair of the Underground War to a close as quickly and successfully as possible with the minimum of loss of life.

Briefings from Coubertin always stresses the safety aspect, both of the team and of civilians. The last thing he wants is carnage on the streets of Berlin and he would prefer to carry things out with the minimum of fuss and publicity. However, he has a dark secret. Coubertin is a Communist spy, a fact unknown even to Kazakov.

His belief in the simple life and the rights of the ordinary man has, for good or bad, lead to him passing intelligence to the USSR. He does not see himself as a traitor, merely a man working for the good of all.

Occupation: RPA-DC Member

Background: French army officer of simple, rustic origins.

Draw: Was a French representative and interpreter on Operation Strangle.

Action: 2

Influence: 4

Reason: 2

Traits:

- (+) Skilled at applying logic to bring people round to his way of thinking
- (+) Has wide combat experience and is not alarmed at the thought of a fight
- (+) Understands the needs and wants of the average working man and woman
- (-) Can sometimes be too laid back to appreciate the urgency of a situation
- (-) Relatively poorly educated and not particularly knowledgeable about technical subjects

Hidden Agendas

Personal: Further the cause of international Communism, bringing those he comes into contact with over to his way of thinking through subtle means.

National: Find out if any of the twisted technology could be used to improve the agricultural output of France by altering animals and plants to provide greater yields. Any technology that could do this must be ruthlessly grabbed for the good of France.

Trust

Magda Bremmer

(Trust: 2)

Despite her nationality, a trustworthy and reliable woman. But not too trustworthy.

Lt. Col. Arkady Kazakov

(Trust: 4)

A combat veteran and member in good standing of the Party, slightly melancholy but a reliable man.

Major Joseph Spiegelmann

(Trust: 1)

Rude and uncompromising, always believes that he is right and that America is destined to be the premier world power.

The Hon. Myles Wright

(Trust: 1)

A representative of the British elite, smug, arrogant and imperialist.

Lt. Col. Arkady Kazakov (USSR)

A regular officer in the Red Army, Kazakov has found himself in a position that he finds uncomfortable at best. Taken from his normal chain of command, he reports into the MGB (the secret police organisation of the USSR) and takes orders from that unloved group.

A solid, upstanding man of honour and principle, he has a distinguished war record, not that this makes him any less subject to the suspicion of his superiors. Kazakov is only too well aware that the activities of the RPA are closely monitored by Lavrenty Beria, head of the Soviet secret police and right hand man of the Boss: Joseph Stalin.

Kazakov is under orders to gather as much intelligence as possible and pass it back to the Kremlin. The ultimate aim of this is to collect as much of the twisted technology as possible and bring it in to the possession of the USSR. In particular, his bosses are keen to find out exactly what it is that the Americans and British have got their hands on. In the tense atmosphere of the Cold War, everyone is looking for an edge and the Soviets feel they are lagging behind in the application of twisted technology to producing a superior breed of soldier.

Briefings handled by Kazakov will generally be terse and to the point. His manner is brusque and efficient, brushing off needless questions with a wave of his hand.

Kazakov is, however, not exactly a stupid man and takes every opportunity to try and get foreign (i.e. non-Soviet) members of the team to reveal snippets of information that may be useful. The briefcase that he always brings to briefings carries recording equipment that he uses to keep tabs on what has been said.

Occupation: RPA-DC Member

Background: Red Army officer turned unwilling spy.

Draw: Was forced into the RPA by his superiors without any previous knowledge of what the job would entail.

Action: 4

Influence: 2

Reason: 2

Traits:

- (+) Authoritative and intimidating
- (+) Wide knowledge of strategy, tactics and the use of military forces
- (+) Honourable and strictly principled
- (-) Can be careless with the lives of those under his command
- (-) Brusque and uncompromising in social situations

Hidden Agendas

Personal: Get the hell out of the RPA and return to the simple life of a soldier.

National: Gather as much intelligence as possible on the British and American efforts within the RPA and pass this back to his political masters, all the while appearing to be a solid, upstanding member of the RPA.

Trust

Magda Bremmer (Trust: 1)

A drone-like, efficient German. Not to be trusted, after all, the war has only been over for five years and the harsh realities of the Eastern Front are hard to forget.

Major Jean Coubertin (Trust: 3)

Without a doubt, he follows the correct political path. Even though he affects the airs of an officer, he is a working man at heart.

Major Joseph Spiegelmann (Trust: 3)

As brash as all the other Americans out there, he still seems to be rooted in the people. Probably far too smart for his own good.

The Hon. Myles Wright (Trust: 1)

A representative of landed privilege and upper class oppression, a smug and self-righteous eccentric.

Major Joseph Spiegelmann (USA)

A former US Marine signals officer who served briefly in the Pacific, Spiegelmann has precious little experience of Europe and Europeans. His view of Germany and the Germans is firmly based on the evidence uncovered after the war, evidence of the Final Solution and the atrocities committed in the name of National Socialism.

US involvement in the RPA is very much within the province of the military, particularly the army. Needless to say, there are many who dislike the fact that a Marine is in charge of the US effort in Berlin. Spiegelmann was chosen precisely because of this. An army officer who had served in Europe may have proved to be too close to the situation, hence the choice of a soldier who had never set foot on the continent until 1949.

An erudite, educated man, he graduated in Electrical Engineering from MIT and has a broad and eclectic knowledge of all things technical. His main mission is to probe the inner mysteries of the Nazi technology effort and uncover some of the more obscure secrets. Secretly, he has strong socialist leanings, making him less averse to the Soviets than many of his compatriots. This is not something that he would reveal in public and he is far from being a Communist.

Briefings held by Spiegelmann lean very heavily towards the technical aspects of the mission at hand, encouraging investigation and scientific analysis. He is always somewhat distant around the British and French members of the team, downright rude to any Germans present and actually quite avuncular and friendly towards Soviet and American members (something that often confuses representatives of the USSR who firmly believe that he is up to something).

<i>Occupation:</i>	RPA-DC Member
<i>Background:</i>	US Marine officer with a good education and broad-based knowledge.
<i>Draw:</i>	Previously a team leader as part of Operation Strangle where he gained a wide working knowledge of the twisted technology.
<i>Action:</i>	3
<i>Influence:</i>	2
<i>Reason:</i>	3
<i>Traits:</i>	(+) Well educated and knowledgeable about technical subjects (+) Thoughtful and averse to rushing into situations without due analysis (+) Can get to the heart of technical and engineering problems very quickly (-) Can have a somewhat disagreeable attitude towards Europeans (-) Feels like an outsider

Hidden Agendas

<i>Personal:</i>	Get the British and French kicked out of the RPA and make it purely an American-Soviet operation.
<i>National:</i>	Analyse and explore any twisted technology he comes into contact with, possibly using it in the field as a weapons system.

Trust

Magda Bremmer (Trust: 1)

Germans shouldn't be allowed in the RPA, not after what they did. She might seem very endearing, but they're all the same.

Major Jean Coubertin (Trust: 3)

Lazy and genially lackadaisical, he still seems to be the right kind of man, the kind of man you can trust and get along with.

Lt. Col. Arkady Kazakov

(Trust: 1)

A no-good Red who's up to something funny. They took all the good points of socialism way too far and corrupted it to their own ends.

The Hon. Myles Wright

(Trust: 3)

A slightly vague old buffer, always offering tea and biscuits, but smart and capable underneath it all.

The Hon. Myles Wright (Britain)

Sprightly, ebullient and monumentally upper class, Wright is the very epitome of the English landed gentry. He wears a monocle, dresses in tweed and smokes a pipe, a stereotype of the highest order. Wright was a wartime member of the Special Operations Executive, the British agency that handled spying and resistance operations in occupied Europe. His appearance belies a mind which is like a sprung steel trap and a killer instinct which was proved during 3 parachute drops into France to train and lead Maquis groups.

Most people view Wright as a bumbling oaf, a dilettante playing at being a secret agent. And, to be honest, he does nothing to dissuade people of their notions. He sees it as a handy cover, a means by which he can dissemble and obfuscate.

Under the orders of the British government, Wright has been encouraged to get the RPA to wind down and cease operations as quickly as possible. The current economic situation in Britain means that the government is keen to save as much money as possible, and the clandestine activities of the RPA are a drain on their resources they could do without. Whether it be by cleaning up foes as quickly as possible or ruining the RPA from within, he is under strict orders to bring things to a rapid end, even if it means a lack of satisfactory conclusions.

Briefings by Wright are always accompanied by tea and perhaps a glass of sherry. He hums and haws his way through mission outlines, rambling off into irrelevant stories and point-less anecdotes. He'll frequently stare at the ceiling for minutes at a time, as if cogitating on important matters, then launch back in to a wholly different part of the briefing. He infuriates all present, especially the British members of the team who squirm in embarrassment at his upper-crust twit mannerisms.

<i>Occupation:</i>	RPA-DC Member
<i>Background:</i>	British spy, dilettante and (to the outsider), privately educated, upper class Oxbridge twit.
<i>Draw:</i>	Became aware of the twisted technology through his work in SOE and his behind the lines operations in France during the war.
<i>Action:</i>	2
<i>Influence:</i>	3
<i>Reason:</i>	3
<i>Traits:</i>	<p>(+) Easygoing and pleasant, which makes him popular in social situations</p> <p>(+) Has an incisive and sharp mind</p> <p>(+) Broad knowledge of clandestine activities and how to carry out secret military operations</p> <p>(-) Can at times be bumbling and ineffectual when attempting to get to the point</p> <p>(-) Believes in the ongoing superiority of the British Empire</p>

Hidden Agendas

<i>Personal:</i>	Use the RPA to set up a spy network within the American, French and Soviet intelligence communities in order to further his own standing and position back home.
<i>National:</i>	Wind up the activities of the RPA as quickly as possible, even if it means leaving important business unfinished.

Trust

Magda Bremmer (Trust: 2)

A charming woman who displays all the best qualities of the German people: hard work, attention to detail and solid efficiency.

*Major Jean Coubertin**(Trust: 2)*

Despite his rank, he is still a rough peasant at heart and would like nothing more than to sit about all day with a bottle of wine, listening to the gramophone.

*Lt. Col. Arkady Kazakov**(Trust: 2)*

Stoic, quiet and a good Communist. So a rather boring and forgettable type, all in all. Is very probably a spy.

*Major Joseph Spiegelmann**(Trust: 2)*

A proto-typical American know-it-all, educated but with the firm opinion that America is better than any other nation in the world.

THE FOES

Foes are described in the same manner as player characters: they have attributes, traits and may have hidden agendas just like the characters.

One thing to be kept in mind is that many monsters are not simply mindless adversaries. Monster hunting is not a simple occupation. Many were once human, with human thoughts, feelings and desires. Oftentimes, they were made into these twisted creatures against their will and like what they have become no more than those who hunt them.

Even the Incusors are not always crazed creatures bent on destruction. They have been dragged from their own space and time against their will, thrust into an alien world that holds many dangers and surprises. Keep this in mind when running 'Cold City': players must learn to expect the unexpected.

Die Veranderten/The Alternatives

The Alternatives are beings that were once ordinary humans like everyone else. Some were scientists who exposed themselves to the strange technologies and dark, occult practices of Nazism. Others were prisoners; victims of warped racial policies and unhinged thinking. Whatever their origins, the Alternatives are now far beyond what we would recognise as human.

In their efforts to create a race of supermen, they created a race of pitiable mutants with broken minds and fractured souls.

Although they may have been people, they are now all thoroughly mad, insane with what has been done to them. In most Alternatives burns a desire to destroy, maim and wreak vengeance upon the world. It is for this reason that they must be captured or eliminated.

Some of these poor unfortunates have tried to integrate themselves back into normal society, blending in with floods of refugees and returning soldiers. But life is never that easy for them, there is always something that shows them for what they truly are. And, this only applies to a small percentage of the less warped and twisted Alternatives, the ones who were not physically changed to a massive degree by the sinister machines.

When using Alternatives as a foe, it's important to remember what you want them to do, how their changes affect the story, and what effect does this particular Alternative have on the game? You may chose to have as the core of one story an alternative who is simply a hulking, clawed, red-eyed monstrosity of man living down in the U-Bahn tunnels, eating rats and the occasional human. Then he starts stopping trains and rampaging through the darkness killing scores. Now he must be dealt with.

Example Alternatives:

Die Hollenhunde/The Hellhounds

The experiments which created the Alternatives did not focus solely on the alteration of the human form. Animals to found themselves the subjects of experimentation, some of which were even more brutal and horrifying than the procedures carried out on human beings. The Hellhounds were the ultimate guard dogs, horribly twisted canines driven to kill and maim.

Taking the largest and most aggressive dogs they could find, scientists moulded them into fearsome creatures of war. Their teeth were replaced with steel fangs, their musculature boosted and their ravenous instincts enhanced by drugs and torture. In the end, the Hellhounds were barely controllable, almost as much of a danger to their handlers as to their enemies.

As the war drew to a close, the Hellhounds were all either destroyed or simply released onto the battlefield to fend for themselves. Those that survived were the strongest, most terrifying and most rabid. A scant few can now be found in Berlin, staying hidden in daylight and merging at night to rend and tear. Even hardened RPA agents fear the Hellhounds for their nigh unstoppable fury.

Whole clips of ammunition can be emptied into them, yet still they charge on, their jaws gnashing and powerful muscles driving them towards their prey.

Action: 6

Influence: 1

Reason: 1

Traits:

- (+) Utterly fearless in any combat situation
- (+) Total disregard for injury or damage
- (+) Driven to destroy and kill without mercy
- (+) Superb close combat abilities

Die Nachtwachter/The Night Watchmen

The Night Watchmen are some of the Alternatives which retain much of their humanity and outward appearance of normality. As a class of foes, they were created in an attempt to provide soldiers who would be ideally suited to combat in darkness.

Superficially, the Night Watchmen appear human. Upon closer examination, the differences come to light. Their ears are massive and deeply dished, their eyes huge and staring, their mouths strangely formed. All of these are the result of their purpose.

Their ears are incredibly sensitive to the slightest sound. Ordinarily, this would be a hindrance in a soldier, so the inner passages were equipped with tubes of muscle which contract when exposed to loud noises, relaxing when the noise has gone. Their eyes offer phenomenal night vision, many times better than that of an ordinary person. Finally, their strangely shaped mouths and twisted voice boxes allow them to emit extremely high-pitched noises which they can use to find their way in the pitch darkness, something like a bat.

Few Night Watchmen were created, they were something of a failure due to the inadequacies of their protective ear muscles and their extreme sensitivity to light. Those that remain hide themselves away in the darkest tunnels and sewers, preying on rats and other vermin. These one-time soldiers are now pitiful wretches, sad shadows living out their miserable lives in the lightless depths.

<i>Action:</i>	2 - 5
<i>Influence:</i>	2 - 4
<i>Reason:</i>	1 - 5

<i>Traits:</i>	(+) Exceptional night-fighting abilities
	(+) At home in the darkness and confined spaces of the underground
	(+) Exceptional knowledge of their own environment
	(-) Terrified of bright lights and loud noises

Die Eindringlinge/The Incursors

Incursors can sometimes be the strangest of the creations unleashed on the world by the Nazis. Wrenched from their own time and space and thrust into our world, Incursors run the gamut from slithering, tentacular, eldritch horrors to strange, nebulous creatures as insubstantial as the wind.

The machines which brought these things into the world are now either wrecked or secreted in hidden locations by the victorious allies who looted them from Dahlem, Nordhausen and Peenemunde. These machines, only vaguely understood by their creators and understood even less by their new owners, did strange things to the fabric of space and time, allowing portals to be opened and mysterious entities to be dragged through.

Amongst those who know, it is whispered that some of these Incursors may not even need the portal-creating abilities of the machines any more, that they can now move back and forth between their own space-time and ours according to their own free will. Other rumours suggest that the portals opened by the machines no longer need the machines to sustain them, that they are now permanent cracks in our world through which the Incursors can come.

There is no such thing as a 'typical' Incursor. Having been brought to this earth from different places, spaces and times, they have little uniformity and precious little commonality of motivation. Although some Incursors were brought through in groups, they are mostly individuals and can be tailored according to the needs of the story.

*Example Incursors:**Der Musikant/The Music Maker*

One of the most challenging and bizarre Incursors to be encountered by the RPA, the Music Maker was the cause of much consternation amongst agents.

A floating, shimmering sphere that projected random spikes and extrusions from its surface, this particular Incursor gained its name from the ethereal, haunting sounds that it produced. At times it sounded like singing, at other times ghostly organ music. This other-worldly music affected people in strange ways, causing them to lapse into catatonia, go stark raving mad or simply slump to the ground in blissful silence.

An RPA team eventually captured the Music Maker and, seemingly unable to destroy it, sent it 'somewhere' using twisted technology machines. In the aftermath of this incident, all the members of the team retired. And then disappeared.

However, reports have been coming to light of strange music heard in the U-Bahn tunnels, night time wanderers found in waking comas at various places around Berlin. Perhaps there was more than one Music Maker?

Action: 4

Influence: 8

Reason: 3

Traits:

- (+) Can cause a variety of adverse reactions in humans through the 'music' that they create
- (+) The seeming ability to float unsupported above the ground
- (-) Inquisitive about humans and their ways

Der Weber/The Weaver

Creeping and scuttling through the tunnels and ruin, the Weaver is a morass of spindly legs, strange antennae, trailing streamers of loose 'skin' and patches of what can only be described as follicles.

The Weaver gains its name from what it does to its victims. People, animals and assorted rubbish are woven into strange patterns and designs, almost sculptural in appearance. Most victims are still alive when this process takes place, only dying as the Weaver twists and sculpts their bodies. The reasoning behind this is entirely opaque.

The Weaver has never been subdued by the RPA, ordinary weapons seem to have no effect on it. Technicians furiously attempt to devise means of killing or capturing the creature, only to find their inventions failing at first contact.

All in all, the Weaver is something of a nemesis for the RPA. It does not seem to actively hunt people, merely utilise them when they happen to cross its path. It has, on occasion, run away from RPA patrols, a strange action given its invulnerability to their weapons. When concerned though, it has been known to fight furiously, dragging corpses away for its sculptural activities in the tunnels.

Action: 8

Influence: 6

Reason: 5

Traits:

- (+) Its appearance proves confusing and disorienting to those who meet it, causing problems when attempt to combat the creature
- (+) It is lithe and dextrous, with many extremities to lash out with, making it a formidable opponent in combat

The Dead

In the face of the Red Army onslaught from the East, the German forces knew that they would be outnumbered by the Communist hordes. In a secluded bunker deep within the Eifel Mountains, a sinister plan was hatched to reinforce the army by bringing fallen comrades of the remaining soldiers back to life.

With an insanity born of desperation, the thoroughly mad scientists discovered a way to re-animate the dead. Controlled by electrodes shot into the base of the skull, the ragged corpses could be made to fight again. The corpses were also pumped full of strange fluids created to preserve the decaying flesh and allow the ST to function even after having limbs torn off in combat. This had the effect of making the walking dead unusually hardy and, if not blasted by artillery and machineguns, remarkably long-lived (if such a term can be used).

The Spezialeinsatztruppen were brought together under the command of specially trained Waffen SS officers. In torn and bloody uniforms, they stumbled across the battlefields of East Prussia, Poland and the heart of the Reich itself. Clutching rifles, bayonets, staves and axes, the STs were felled in their thousands by Red artillery and machineguns. Most Soviet soldiers never knew the truth behind the shambling figures, thinking they were merely prisoners unwillingly conscripted into the struggle.

Now, in 1950, there are STs still at large in the sewers and ruins of Berlin, a remnant of the anti-invasion forces built to resist the allies. They rot slowly, some collapsing at their electrodes finally give out. Disgusting, putrid horrors who prey on flesh and bone.

Action: 1 – 3, depending on state of decay

Influence: 1, maybe 2 at a push

Reason: 1 or more

Traits:

- (+) Total absence of feelings of pain
- (-) Desperate sadness for those STs who retain enough humanity to realise what they have become.

RESERVE
POLICE
AGENCY

CHAPTER
SIX



RUNNING COLD CITY

When starting out running 'Cold City', the game could revolve around 'straightforward' missions, where the team go in, blow something up, and leave (for example). As the game progresses, however, they may be forced to face up to the complexity of these situations, perhaps even discovering that blowing up the monster in Session 1 might not have been the morally or ethically right course of action.

In this case, the characters come face to face with the complexity behind the monsters, which is a clear parallel to how they come face to face with the complexity behind the relationships they have with their teammates.

The Traits and Hidden Agendas of the characters should be 'buttons' which the GM and other players can press to get results, provoke reactions, initiate conflicts or otherwise engender some form of response and use to create a story. That's not to say that all the PCs should be instantly aware of exactly what the other characters are like, far from it. These secrets, quirks and foibles should be revealed as play progresses, offering a deeper understanding of what the characters are like as people.

And let's not forget that the RPA itself is being corroded by suspicion amongst the nations who provide its manpower and financial backing. The individual nations all have their own ideas of how the RPA should be run, what its aims should be and even how public its activities should be. Where do the characters stand on this? Where do their immediate superiors (within and outwith the RPA) stand on this? These are important character decisions which can greatly influence the course of play.

Conflict could easily arise when one agent, in order to preserve the secrecy of the RPA, takes a decision to 'eliminate' a witness. How will the other agents react to this, as members of the agency and as human beings? Some may expect a Soviet character, for example, to barely react to such a thing, being used to state repression and the casual use of violence as a political tool. But what if the Soviet character does not react to this, how will this change or reinforce the views of the others.

CREATING ADVENTURES

The possibilities for adventure in Berlin are vast. Even within the microcosm of the RPA, there's huge potential for a dazzling array of different plots, themes and outcomes. The best adventures will, however, challenge the characters in a variety of way: their moral stance, their hidden agendas, their past, their trust, their suspicion and their Traits.

There's no single golden rule for creating successful adventure; every group of will be different in their wants, needs and aspirations. What follows is merely a set of guidelines for creating dramatic, interesting and challenging situations. The intention of these is to provide a framework for building adventures that meet the needs of all those taking part and enable them to get the maximum amount of enjoyment from the game experience.

1) The Surface

1.1 On the face of it, what is the challenge facing the RPA team on this particular mission?

This can be as simple as hunting down a rag-tag band of STs that have been terrorising a U-Bahn station or as complex as investigating mysterious influences and strange happenings in Spandau prison.

1.2 What information does the team need to successfully complete the mission? Are there any special circumstances that may affect the mission, such as civilians who have become aware of what is going on and so forth.

1.3 Where does the adventure take place? What are the significant or important locations that will feature in the adventure?

Are there challenges that will face the team in simply getting to these locations?

Who will be present at the locations? What are their motivations and goals? Most importantly, how might they react to the RPA team?

2) The Background

2.1 Who is giving the briefing to the team, what are their motivations and how do their hidden agendas affect what they tell the team?

Each of the members of the RPA-DC has different views on how the RPA should be working, what they should be doing and how to get the most from the RPA for their own nations. This will affect how the briefing goes and how much the briefing officer trusts the individual members of the team.

Will the briefing officer try to pass secret information to certain team members? Will they try to mis-inform other teams members and lead them down the garden path? Take a moment to think what the briefing officer wants to get from the team as they carry out their mission and factor this into to the adventure.

2.2 What is the real story behind the basic mission outline given in section 1.1? What sinister things are going on in the background? Who is trying to influence matters?

The basic mission could be nothing more complex than the hunt for a band of STs as previously outlined. Then again, what would happen if a rogue unit of US Military Intelligence had found out about the existence of STs and had obtained the means to control them? What if they were using the STs to further their own nefarious and criminal ends? Or perhaps they are attempting to lure the RPA into the open, to make it's activities public and blame it all on a foreign power?

Who is involved in the mission beyond the foes outlined in 1.1?

What are the potential consequences of sinister goings on behind the scenes?

What could be the impact in the wider world if people found out about what was going on?

2.3 Is there a moral or ethical element to what is going on and how will the team be challenged by this? Will the moral code of individual agents be brought into focus? What hard decisions will they have to make?

3) The Underground

3.1 How does the adventure involve the hidden agendas of the characters? How do they influence the adventure? Have they received any special instructions from their own nations? How do their personal agendas come into play?

SAMPLE ADVENTURES

Presented on the following pages are selection of sample adventures, giving situations and ideas for games of 'Cold City'. You may notice that they don't simply present a 'hunt the monster' situation, but a complex moral problem that the characters will have to resolve. These problems can range from extracting information from notorious former Nazis to taking into consideration the feelings and needs of distraught parents. How the players and their characters go about this is up to them, but at the core of all these situations stands a moral or political decision, rather than simply a decision to pull the trigger and kill a monster.

Each of these adventures will challenge the characters, their morals, opinions and ethics. Which way they jump is entirely up to the individual players. In the end, the purpose of the game is to have fun and enjoy the unfolding story as it reveals itself.

The first of these adventures is the full introductory game entitled 'Prisoner #8', which introduces many of the key elements of the game to a new group of players. They will come in to contact with various organisations active in Berlin, get to visit a range of interesting locations and get involved in many moral, political, ethical and physical conflicts.

The other three adventures 'Prodigal Son', 'Transformations' and 'Inside You' are much shorter and represent adventure 'seeds' upon which a GM can layer his or her own ideas. They provide a core upon which a full story can be built, depending on the desires of the GM and players.

Both 'Prisoner #8' and the three adventure seeds feature some details of characters that might be encountered. However, the GM should feel free to modify, alter or even abandon these as the needs of the game dictate. Nothing is carved in stone and if changing a character makes the story more exciting and interesting for all taking part, then the change is appropriate.

PRISONER #8

Background

'Prisoner #8' serves as an introduction to 'Cold City' and takes the characters through a whole range of places and situations that will challenge them on many levels. It does not have to be run in a linear fashion, bits and pieces can be mixed and matched as the group sees fit. The participants should also feel free to incorporate new NPCs, conflicts, encounters and situations, especially if these arise out of the individual characters' stories and hidden agendas.

Private Arthur Grey is stationed with the Cheshire Regiment (the Cheshires), a British military unit, in Berlin. He resides in the Smuts barracks, situated in Spandau opposite the notorious prison.

Although photography is strictly forbidden inside the prison, Pt Grey managed to smuggle in a camera when he was on guard duty on the night of February 29th. Just as dawn was breaking the next day he noticed some rather strangely dressed guards taking a prisoner for a walk in the courtyard and took a couple of photographs. However, Grey got more than he was expecting. It was the secret Prisoner #8 in the courtyard, being taken for his nightly airing by well-protected guards.

The existence of #8 is a secret known only to a few. He was a high-ranking Nazi but is no longer just that. His body is covered with tattoos of arcane symbols and bindings and something was summoned into it by strange machines and even stranger rituals. The machines that brought the incursor through have never been positively identified. Those in RPA who are aware of the existence of Prisoner #8 (and there are precious few of them) have not been able to determine what exactly is inside him but they know it is powerful. They know that it can kill with a glance, and worse. All the guards wear special welding style masks with thick smoked glass that protect from his glare.

The incursor, whatever it is, has been trying to break free but they don't want to kill the man because that could potentially loose the possessing incursor (understanding of what exactly it is is extremely limited). The only thing that holds him back is a daily exposure to the sun's rays. Too little and the vessel starts to be overcome, too much and the strange tattoos start to fade.

Unfortunately for Grey, the incursor managed to project a small part of its essence (a 'spark') into his photographs. Most of it was absorbed by the film, but some leaked into Grey, with appalling consequences.

Two days later on the 1st March, after their tour of duty had finished, the Cheshires went on a drinking spree in East Berlin where the beer is cheaper. Grey dropped his camera off in a little shop on Friedrichstraße to have the film developed. Knowing that the photographs might get him into trouble he used the name of his corporal, Cpl Davey. He paid in Ostmarks and in return got a receipt to pick up the photographs in a week's time.

In the meantime, Grey started to have terrible nightmares of horrible, disjointed landscapes in which he was torturing his fellow soldiers for their misdemeanours, and enjoying it. Being a Catholic boy he visited a local priest for confession but even this did not help and two days later, on 3rd March convinced he was going to serve in hell, he went for a walk late at night and took his life by drowning in the Havel, just behind the barracks.

The next day, 4th March, Herr Gunter Roth, the owner of the camera shop developed the pictures. Whatever it was that Grey had caught a glimpse of in the courtyard had somehow managed to imprint itself more fully onto the film. It leapt from the developed picture into Gunter's head. However it couldn't control itself in such confines and caused Gunter's brain to explode through his eyes and across the small darkroom at the back of his shop. Gunter died immediately but whatever was in his brain still controlled his actions and stumbled around the room spreading bloody handprints around. Gunter's son Pavel who was keeping an eye on the front of the shop came running in and the thing leapt into his brain through his eyes.

This time it had learnt enough about humans not to destroy Pavel. Confused, it grabbed at the photographs and negatives of Spandau, something of which it had vague memories, and ran off. Finding even the dim light of the midwinter sun painful, Pavel, or what was left of him headed straight down into the U-bahn to hide out and try to make some sense of what he had become.

The scenario starts with the discovery of the Gunters by Frau Gissen, the owner of the wool shop next door to the camera shop. She alerts the Volkspolizei (VoPos) who in turn call in the RPA. The first the characters learn is in a briefing with their superior office Major Joseph Spiegelmann

Sequence of Events

The game does not have to run in this strict sequence and much depends on how the group wishes to approach it.

1. Briefing

Major Spiegelmann gives the agents their mission.

2. The shop on Friedrichstraße

The scene of a horrific murder.

3. Optional Scene: Der Regenbogen

Useful if the agents choose to investigate Pavel further.

4. Smuts Barracks

A lead from a photographic film found at the crime scene.

5. Optional Scene: Spandau Prison.

The agents may wish to visit to find out more information.

6. Tempelhof U-Bahn

The finale when Pavel is confronted. This takes places early in the morning.

7. Optional Scene: Special Briefing

Run this scene if the agents need further briefing from Major Spiegelmann about Prisoner #8.

Scene I: Briefing

Location description

This takes place in the Kammergericht in the American sector, the imposing neo classical building that serves as HQ to the RPA, on 4th February at around 2 p.m.

What happens

Major Spiegelmann delivers the briefing for this mission. He explains the following facts:

This morning at 10:30 a.m. the VoPos contacted the RPA (via the usual channels) with regard to a mutilated body in a camera shop on Friedrichstraße. There is something unusual about the crime and he asks the agents to investigate.

The weather is still pretty poor, more snow predicted for the afternoon and with sunset at about 4:30 p.m., the officers had better wrap up as it's rather cold out.

Members of the RPA are allowed into the various parts of Berlin on trust. You are only guests in foreign sectors, so agents should act with courtesy and discretion. The RPA cannot afford another incident like the one last week in Pankow. The French forces are still very annoyed at the destruction of their only helicopter.

Spiegelmann is not aware of any of the details of the case. It is up to the PCs to take charge. Spiegelmann does know about Prisoner #8 but this does not yet seem to have any relevance to the case. He will also slip a note to any American characters, warning them to keep an eye on the Brits and French.

When they have evidence of the involvement of the prison, if any of the characters have some kind of special security clearance (perhaps as a Trait), inform the character that they have heard a rumour that there might be more than just seven prisoners in Spandau. If the agents ask senior members of the RPA about this, or if Spiegelmann has enough information that he might judge it necessary for them to know the truth, run the Optional Special Briefing scene.

Scene II: The shop on Friedrichstraße.

Location description

The photographic shop is on Friedrichstraße, just off Unter den Linden in the Soviet sector. It used to be a fashionable, elegant area of Berlin but now much of it is in ruins. On one side of the small shop is a wool shop run by one Frau Gissen. On the other side are just the ruins of another shop. Opposite are a church, a greengrocer and a U-Bahn station. Nearby is the Am Grünen Baum (The Green Tree), the local kneipe (tavern). The shops are set slightly down from the road and there are steps leading down from the road to the small arcade. The pavement in front of the shop is covered in slushy, half-melted snow and will not hold any footprints for long.

Outside of the shop there are two VoPos leaning on police Trabi parked in the slush by the side of the road. There is snow on the ground, the VoPos are smoking and looking bored, although one is slightly more nervous than the other because he has stolen the money from the till. Anyone coming outside suddenly from inside the shop might catch them haggling over the division of the money. The money is stashed in the glove compartment of the Trabi.

The VoPos are only too happy to have the RPA involved (even though they don't exactly understand who the RPA are) as it is less for them to do and they will hang around until officially dismissed. Characters with Hidden Agendas related to this scene may wish to bring them into play at this point in order to influence the VoPos, get information that the other agents cannot, or otherwise advance their own agenda.

The former residents of the shop were Gunter and Pavel Roth, father and son proprietors of the small photographic business. Gunter worked in the darkroom while Pavel dealt with customers. Gunter used to be a regular patron of Am Grünen Baum and Pavel hung out with friends in Der Regenbogen Nightclub on Unter Den Linden. Both were well liked locally and not in any trouble with the law. Examination of police files (which are still in existence from the pre-war period) would show Gunter fined for a minor case of voyeurism in 1928.

Shop front: Glass cases on walls with, on the left, cameras and other equipment, on the right, photographs including one with a smiling Pavel as model. Inside there is a glass counter with cameras and till (there are no notes in the till, as the VoPos have cleaned it out). There is a ledger with details of sales on the floor and a roll of cloakroom type tickets on the counter to match films with customers. There is one other exit in the back left of the shop which leads to a corridor.

Back corridor: A short passage leading through to a darkroom, with a red light above the door and two light switches. Stairs lead up to the left. One switch illuminates the stairs and the other operates a warning light in the cache upstairs. There is the faint, bloody outline of a footprint just outside the door.

Darkroom: Heavy curtain behind the door. Light switch on the right operates a red light and special dark room light and a switch under a cover operates the main light. A small window at ceiling height at the back of the room leads to the floor level of a backyard and has been blocked off. Boxes of equipment and wares are stashed under the stairs. A workbench sits along the left-hand wall, with a small studio set up along the right hand wall with a curtain rail for backdrops and studio lighting.

There is a stool for posing for passport photographs. Washing line down the middle of the room, carrying several recently developed prints. Workbench has trays of chemicals, a negative cutter, an enlarger and other film developing paraphernalia.

A dead man is lying face up on the floor, eyes missing, blood on his face and hands, with bloody prints on the walls and floor. A burnt out photograph lies on the floor. A footprint of the son partially covers one of the handprints and leads out of room, fading quickly. Filing cabinets contain folders with business information and developed films. Large bottles of developing fluid stored under the workbench. There is a small safe behind some boxes under the stairs. It is sunk into the concrete and contains money, contracts and personal certificates (birth, marriage, and death).

The photographs on the line show tourist images of West and East Berlin along with some of British soldiers in and around what will be recognisable as Smuts barracks. They can be linked through the ledger to a Cpl Davey, who deposited them here on 1st March.

The burnt out photograph shows the courtyard of Spandau prison as taken from a position on the walls. The Sten gun in the foreground marks it out as taken by a British soldier, but only someone familiar with Spandau Prison could identify the origin of the photograph.

Upstairs. The stairs emerge on the right hand side of the flat, with doors leading left and right. The left-hand door leads to a single bedroom at the back of the building with one bed and Gunter's personal effects. The right hand door leads to a front room with sitting area and convertible sofa bed with Pavel's personal effects. A door leads to a small bathroom. There are two windows over the street in the front and one overlooking a yard at the back.

Optional Extra

The secret room: this is contained in the space above the stairs. The entrance is through the bathroom behind the door from the front room.

This small room has a warning bulb that lights up when activated from the corridor downstairs. This room contains backdrops for the studio and a filing cabinet with pornographic photographs (the extent of which is left to the group's discretion). The key to the safe downstairs hangs on a hook on the wall. There is another logbook in the safe recording details of sittings for photographs, names and addresses of models and code names of buyers. The real names of the buyers have gone to the grave with Gunter. Decoding the entries may be possible with some time and effort, and could, potentially, contain significant names that could be used to advance a characters Hidden Agendas.

What Happens

Investigation of the scene is very much up to the players. At the end of it they should have certain information and leads

Gunter died because his brain exploded through his eyes.

Pavel saw what had happened to Gunter and ran off. He may have taken the evidence of the negative and the two photographs with him, and possibly the contents of the till.

The photographs were from a film deposited here by a British soldier, Cpl Davey. Major Spiegelmann, or any contact with the British Army will reveal that Davey is stationed at the Smuts Barracks in Spandau.

Optional Scene: Der Regenbogen

Location description

Der Regenbogen (the Rainbow) is a nightclub just round the corner from Friedrichstraße on Unter Den Linden. It is in the basement of a bomb damaged building and is a regular haunt for the local youth. It also has a reputation for good jazz music which attracts American soldiers. Soviet and American Military Police (MPs) use a smoky backroom as venue for their regular poker nights. This means that black marketers are discouraged and there is little in the way of drug dealing too. Not that the MPs would necessarily put a stop to these activities, but they'd certainly demand a cut.

What Happens

The PCs might meet a few of Pavel's friends here but they don't have anything to say that has any bearing on the scenario. On the other hand, it might be interesting for the PCs to discover and become involved in the gambling.

It's a pretty high-stakes poker game with bets such as twin pearl-handled revolvers and a hat worn by someone who stormed the Winter Palace (allegedly).

However, even the MPs (whether they be American or Soviet), will be highly suspicious of strange people asking questions. The agents might find themselves in an intimidating, and potentially violent, conflict with a good number of drunk and aggressive soldiers.

Scene III: Smuts Barracks

Location description

The Smuts is one of the five British Barracks in Berlin and is located in the western suburb of Spandau about 10km from the centre of Berlin. The barracks are next to Spandau Prison on Wilhelmstraße and near the Havel River. There are several barrack huts and a sports ground here.

Some of the Cheshires will be having a snowball fight by the river in an attempt to raise their spirits. They are likely to bombard anyone who isn't terribly sympathetic (bigheaded Americans in particular). Cpl Davey is with them.

Davey shares a hut with the rest of the Cheshires, including their officer, Lt Spence, who has his own room at one end of the hut. One bed in the hut is draped with a Union Flag with an open footlocker containing well presented kit. This is the deceased Pvt Grey's bed. His body is in the morgue of the American military hospital pending an autopsy as part of the inquest into his death. Grey's kit includes his camera, one of the new East German models, a Leica IIIf.

Optional Extra

Grey's camera has been changed by taking a photograph of Prisoner #8. It is now sensitive to spirits and other usually unseen influences. Anyone who looks through the eyepiece will see a ghostly Grey standing to attention by his bed.

What Happens

The agents have the opportunity to meet Cpl Davey and it will soon become apparent that the photographs were taken by Pvt. Grey, not least because Davey is actually in several of the snaps from the same reel. Davey will have mixed emotions about this. On the one hand he has lost a close friend, and on the other this 'friend' almost framed him for a crime.

Close inspection of Grey's corpse by a pathologist will reveal recent lesions to the occipital lobe (and in particular Brodmann Area 17, the primary visual cortex) at the back of the head and the optic nerve, without any apparent external trauma that could have caused this. The pathologist can suggest that this might be caused by alcohol or drug abuse but toxicology and investigation of other organs, combined with testimonies of barrack mates, will not point to such a lifestyle. Getting this information would usually take several days.

Unless events dictate otherwise, the inquest will return a verdict of "Drowned, death by mis-adventure." Grey will then be buried in the local military cemetery (the British weren't in the habit of repatriating dead soldiers).

Optional Scene: Spandau Prison

Location description

Spandau Prison stands next to Smuts Barracks in Spandau. Nearby is Zitadelle Spandau, a red brick Renaissance fort. The prison was built in a similar style in the 19th Century. It houses seven Nazi war criminals:

Albert Speer, Nazi architect.

Erich Raeder and Karl Dönitz, Admirals and uncomfortable colleagues.

Baldur von Schirach, Nazi youth leader, and Walther Funk, Minister of Economic Affairs, close friends.

Konstantin von Neurath, diplomat and Reichsprotektor of Bohemia and Moravia, genial.

Rudolf Heß, deputy Fuhrer and paranoid hypochondriac.

The prison is staffed on rotation for a month at a time by the occupying powers. Last month it was Britain and this month it's France. The flags on the four towers are rotated at handover with the flag nearest the gate indicating who has charge that month.

What Happens

Entry to the prison is difficult to arrange and it's even harder to see any prisoners. Only von Neurath is likely to want to talk to anyone, although Heß might see someone if he thinks he might stand to gain from it.

In any case, neither of them knows anything about the current investigation although Heß might well harangue someone with his paranoid theories of being poisoned if anyone cares to listen.

Everyone will deny knowledge of their being any special prisoners in Spandau although Major Spiegelmann will be notified and recall the PCs to the RPA HQ for the Special Briefing Scene.

Agents will have to answer to their own consciences as to the rights or wrongs of gaining information from these noted and reviled prisoners. Hidden Agendas could very easily come into play here and influence the actions of the agents.

For GMs and players who are uncomfortable with the thought of roleplaying out interactions with such notorious Nazi criminals, this scene can be avoided by having the prison authorities totally refuse to allow anyone access to the prisoners. Interactions with guards could serve as a replacement for interactions with the prisoners.

Scene IV: Tempelhof U-Bahn

Location description

This scene takes place in the U-Bahn and starts at Paradesstraße station near Tempelhof airport in the American sector. It is a typical underground station with no intersections. There are entrances on either side of the street that lead to a ticket hall at one end of the station. From this there are stairs down to two platforms from which the trains can go north towards Friedrichstraße or south towards the terminus at Tempelhof.

The set-up is similar at Tempelhof except that beyond the end of the platform is a marshalling yard with space enough for four trains (and four trains are parked there at the time) along with offices and staff rooms for drivers and cleaners. The trains are switched off and in darkness except for the second train from the left. Cleaners are currently on this train, preparing it for the next run out. Even with all the trains switched on, there will be considerable areas of shadow and darkness, especially towards the back of the yards.

What Happens

If the PCs think to investigate the U-Bahn starting from Friedrichstraße or if the investigation seems to be petering out, run this scene. You can place it either very early in the morning, just before rush hour, which means very few people will be about, and most of them will be U-Bahn staff, or later in the day when it will cause considerable panic amongst the commuters, some of whom will rush to see what is happening and some to get away.

In either case, the PCs are alerted to an incident on the U-Bahn in which a member of the public has been killed. Someone fell or was dragged off the station platform at Paradesstraße and into the tunnel towards Tempelhof. The lines were switched off and staff investigated. They found a body on the track apparently bearing the hallmarks of the previous killing at the camera shop.

The staff sent for help from the police who arrived with a medical team. The police went first but there were such terrible screams that the first aid crew refused to enter the tunnel. Through its extensive network of contacts, the RPA quickly found out about the situation and dispatched the team to the scene.

The power has been switched off in the tunnel so it is safe to walk along the tracks. A string of emergency lights that runs along a walkway at the side of the tracks but Pavel has broken the cable, plunging the tunnel into complete darkness.

The first thing the PCs will encounter are the bodies of the police officers. It's an extremely bloody scene. The eyes of the policemen and the U-Bahn crew have all exploded covering the area in gore. These are in fact living corpses (not unlike STs), re-animated by a tiny fragment of the Incursor and who have been commanded by Pavel to play dead until investigated, at which point they will rise up and attack.

Pavel has run off to hide in the carriages in the Tempelhof yards. The incursor inside him, although powerful, is actually quite scared. It doesn't understand how our world works and is trying to make sense of things. It is possible that the PCs might find some way to capture it, possibly using its fear of light, and they might even be able to communicate after a fashion, but true understanding is probably alien to such a creature from beyond.

Optional Scene: Special Briefing

Location description

This scene takes place if the PCs ask about Prisoner #8 or if Major Spiegelmann decides that they need to know. The location is a briefing room in the Kammergericht, the RPA HQ. The door to the room is marked Room 225/3. This room has no windows and there are twelve desks in the room all facing a larger desk with a blackboard behind it. There is some electrical equipment on the desk, something that looks a bit like a reel to reel tape-recorder. The spools are turning but without any tapes mounted on them. There are maps of Berlin on the walls and a face down piece of paper on each desk. Next to the piece of paper is a small knife and pen, the old-fashioned kind with a nib.

What Happens

As the PCs are ushered in, they are each asked to sit at a desk each but not to turn over the piece of paper. Major Spiegelmann explains that this is a special briefing but that to be given

the information that they need, they first have to sign a declaration. He stresses that they must still not turn over the piece of paper, nor discuss it. At this point they may leave the room if they want but to have any more information about the special briefing, they need a security clearance that they can only get by signing the piece of paper. That's right, knowledge of the details of the declaration have a security status that can only be gained by signing it. If they see it and don't sign it, they will be considered in breach of security clearance and dealt with in the usual manner.

It's up to the GM whether any players whose characters won't sign have to leave for the duration of the briefing. Any agent who looks at the other side of the piece of paper but refuses to sign it will, on leaving the room, be arrested and charged to appear before a court martial. They will never be seen again.

On the obverse of the piece of paper is a declaration about security clearance GAMMA RED MEDUSA. The first part is the usual stuff about penalties applied to anyone who discloses any information passed on under this security code, including only talking about such things in areas designed for such discussions. Knowledge of such areas is not covered by the GAMMA RED MEDUSA security clearance but can be obtained on a operational basis from a GAMMA RED MEDUSA briefing officer (which means Spiegelmann himself, Kazakov or Wright).

The second half of the declaration is written in Hebrew. Obviously only Jewish PCs or those who have good occult knowledge will be able to understand any of it. It is in effect an evocation to the Archangel Michael to smite anyone who breaks security clearance GAMMA RED MEDUSA. Whether this has any effect in the game is up to the GM.

PCs are asked to sign in blood using the knife and pen provided. Spiegelmann will be obviously nervous at this point and, at the edge of hearing, booted feet can be heard shuffling outside the door.

Once the PCs have signed the declaration, Major Spiegelmann will explain that, under security clearance GAMMA RED MEDUSA, he can reveal that there are at least eight prisoners currently incarcerated in Spandau Prison. He will also reveal the information from the 'Background' section. For the purposes of this operation, he will allow the PCs to discuss Prisoner #8 when they are alone.

Main Characters

Pavel Roth

Pavel was once human but is now possessed by a 'spark' from the essence of the incursor contained in Prisoner #8. Although the spark can jump from person to person, it can be destroyed if its current body is destroyed.

<i>Occupation:</i>	Ex-camera salesman now incursor possessed killer.
<i>Background:</i>	Only a child during the war and tries not to remember it.
<i>Draw:</i>	Possessed by the something from a photograph
<i>Action:</i>	6
<i>Influence:</i>	2
<i>Reason:</i>	1
<i>Traits:</i>	(+) Sneaky and stealthy (+) Able to create living corpses from the dead bodies of the recently deceased (+) Possessed of curious and inexplicable strength (-) Unused to his surroundings (-) Can see in the dark but afraid of light

Hidden Agendas

Personal: Stay free, avoid capture and gain greater understanding of what his circumstances are.

<i>Weapons:</i>	Fists	+1
	Killing sight,	+6
	Can make people's brains explode by looking into their eyes.	
	This effect is blocked by thick glass.	
	Possession	+1
	The incursor in Pavel can jump to another person by looking in to their eyes and overcoming their Influence stat. This effect is blocked by thick glass.	

Corpses

These abominations are created by Pavel and follow his orders to the letter. They are not very bright and need to be in Pavel's presence to be given new orders.

Occupation: Former commuter.

Background: Has no memory of anything.

Draw: Killed and reanimated as a living corpse by Pavel.

Action: 5

Influence: 0

Reason: 0

Traits:

- (+) Only dead when it falls apart.
- (+) Oblivious to pain.
- (+) Single minded in pursuit of orders.
- (-) Can't understand language.
- (-) Not very fast.

Hidden Agendas

Personal: Follow Pavel's orders.

Weapons: Fists +1

ADVENTURE SEEDS

THE PRODIGAL SON

Rumours have reached the RPA that there may be ST activity in the Charlottenburg area of Berlin. This is fundamentally true, however the real story will be a lot more challenging for the characters, but no further information will be forthcoming at this point. Magda Bremmer will be giving the group their briefing and details are sketchy at best.

Werner Diephof was killed on the Eastern Front in 1943, a sad loss for his parents, already grieving the death of his older brother Martin, a decorated Luftwaffe bomber pilot. Unbeknownst to the Diephofs,

Werner was not allowed to rest in peace and was "re-activated for continued duty for the Fatherland" as an ST. Miraculously, he wasn't destroyed during the mass ST assaults on the Red Army. Even more miraculously, he seemed possessed of slightly more intelligence than the average ST and gradually, over a period of years, made his shambling way back to the family home in Charlottenburg.

Although ravaged by decay and six years of tortured existence, he was still recognisable as Werner and once his parents had overcome their initial shock and fear, they resolved to keep their son as long as they were able. Taking advantage of the deep cellar of their two-storey house and the disused air raid shelter attached to it, they have hidden poor Werner away from the world, determined not to let their son be taken from them again.

The residents of Charlottenburg have heard strange moaning coming from under the ground and some children claim to have seen a strange, warped figure as they played (much against their parents wishes) in the old bunkers.

Eventually, this should lead to Herr and Frau Diephof. Both speak excellent conversational English, and have a smattering of French and Russian. They firmly believe their son is no danger to anyone (relatively speaking) and are distraught at the thought of losing him again. Werner himself is in a pitiable state, but there is sometimes still a light of humanity in his eyes.

His parents obviously still care for poor Werner, despite his horrific condition. Although it is unlikely they would resort to violence, they will vigorously and emotionally protest any attempt to take their son away. Werner himself will either be passive or scared most of the time, only becoming mildly aggressive at the sight of a Soviet uniform. What do the agents do?

Werner Diephof, tortured ST

Action: 1

Influence: 2

Reason: 2

Traits:

- (+) Still retains some of his combat skills and the ability to use them
- (-) Still feels love for his parents
- (-) Cannot always control himself around his parents

TRANSFORMATIONS

Words has reached the RPA that a number of bizarre killings have been taking place in and around Unter den Linden in East Berlin. The Volkspolizei are known to be passing it off as black market gang warfare, but Colonel Kazakov suspects there may be more sinister forces at work.

All that is known is that an indeterminate number of criminals have been killed in a particularly brutal fashion. This has certainly attracted the attention of the VoPos and quite possibly that of the fledgling Stasi.

Kazakov will corner any Russian or East German member of the team and impress upon them the need not to rock the boat with the VoPos or Stasi. He will then indicate to the team in general that they will have a VoPo guide for the duration of this particular mission, one Captain Heinrich Gerlach.

Kazakov states that Gerlach is under the impression that the team are simply a multi-national detective unit lending a hand in this unpleasant situation.

In reality, Kazakov knows full well that Gerlach is actually a Stasi agent. The RPA will be in the tricky position of investigating the situation whilst keeping their real motives and discoveries hidden from the inquisitive Gerlach.

The true story revolves around an unfortunate woman named Greta Stauber. Greta lives in fear. She lives in fear of being found out as an Alternative, an aberrant result of twisted experiments. To all intents and purposes, she is one of the monsters of legend, a fearful myth, a werewolf. However, this is not strictly true.

Certainly, Greta was experimented upon and subjected to curious rays and odd concoctions, but the term 'werewolf' is something of a misnomer. Not too much of a misnomer though. When she starts to feel fearful or under pressure, stressed or tense, changes will start to take place. Her muscles bulge and her pulse quickens. Her eyes grow wide and red and huge incisors ratchet painfully down from her jaw. Her fingernails grow to hooked claws, outstretched for victims.

These experiments were designed to create a formidable secret force to terrorise the allies, should Germany be overrun. Project 'Werwolf' never came to much; only a few isolated units were ever set up and even fewer were made up of unfortunates who had undergone the full experimentation. The project was abandoned as a waste of resources late in the war, but rumours of its existence surfaced with alarming frequency, even amongst the ranks of the allies.

Poor Greta has drawn attention to herself by constantly buying sedatives and muscle relaxants on the black market in order to try and stave off the coming of the monster. Sometimes, even this cocktail of drugs doesn't work and she changes into a ravening beast.

Regrettably, Greta is the cause of quite a few murders in the central area of Berlin. Coincidentally, more than half of the victims are black marketeers who pushed her a little too far during a deal and caused her to trip over the edge. This raises suspicions that there is some form of rather sinister gang warfare going on.

It must be said that Greta hates what she has become and hates the people who made her this way. She is attempting to live her life as normally as possible, holed up in her tiny flat off the Unter den Linden. Sadly, her life is not as peaceful as she would like it to be and there is the possibility that she may come face to face with the guns of the RPA.

And what of her six-month-old baby son...?

Greta Stauber, Alternative

Stats are divided into Greta's human and 'werwolf' form

Action: 2/5

Influence: 3/2

Reason: 3/2

Traits:

- (+) Adept at bargaining, negotiating and black marketeering
- (+) In her 'werwolf' form, she has considerable skill at urban tracking
- (+) In 'werwolf' form, she is a frenzied and fearsome opponent in hand to hand combat.
- (-) Overwhelming despair at her condition
- (-) Fear of discovery and capture
- (-) Hates and despises the scientists and politicians who made her this way.

Captain Heinrich Gerlach, Stasi officer

Action: 2

Influence: 4

Reason: 2

Hidden Agendas

National: Find out more about the mysterious 'Reserve Police Agency'.

Personal: Extort money from foreign agents by threatening to reveal hidden secrets.

Traits:

- (+) Is very good at appearing to be a dumb, ordinary cop
- (+) Can be persuasive and intimidating when he wants to be
- (+) Very skilled at quietly knifing lone opponents
- (-) Greedy and avaricious
- (-) Despises West Berliners to the depths of his soul

INSIDE YOU

Major Vernon Stanhope went slightly off the rails during the very last stages of the war. A skilled 'behind the lines' operative in France, it was the view of his contemporaries that he just reached breaking point and cracked under the huge strain. Not quite.

What many of his contemporaries didn't realise was that Stanhope had secretly been infiltrated across the border into Germany itself in order to carry out highly dangerous spying missions. His first target was the ultra-top-secret Brocken facility in the Harz mountains. Hurzberg was secret, even by the standards of Nazi Germany, a fortified underground base with its own power station, food and water and so forth. Hacked out of the solid rock by slave labourers, the miles of caverns and galleries hummed with strange energies.

How Stanhope got into the Brocken remains a mystery to this day. Suffice to say, he witnessed things which changed him forever. And they changed him in more ways than one.

Everyone who was at the Brocken facility that day either died or was 'infected' by what came through the glowing portal from the other side. A hideous howling horror came through and took over men and machinery. Stunned by what he had witnessed, Stanhope staggered through the Harz mountains, eventually radioing home. He lay there under the canopy of the trees as Lancaster bombers from the elite 617 Squadron dropped their 10 ton 'Grand Slam' bombs on the Brocken, demolishing the caverns and burying the evidence forever.

Stanhope now works within the RPA as a desk operative. However, Stanhope is not the man he seems. Under his skin, most of Stanhope isn't really Stanhope, it's part of the screaming Incursor brought through the Hurzberg portal. He isn't really a man any more, more of a tool for this demented entity. Through the opportunities afforded by his position, he is attempting to build a new portal to bring more of his eldritch kind through.

How the PCs get involved with Stanhope is up to the GM. They could see him around, even be friends with him and when bits and pieces start to go missing and various teams can't solve unusual murders and bizarre occurrences, someone may start to suspect that all is not well within the RPA.

Major Vernon Stanhope

Action: 5

Influence: 4

Reason: 4

Traits:

- (+) Smooth, urbane and easy to like
- (+) No hesitation about destroying those who oppose him
- (-) Detests, fears and loves what he has become. He is no longer really anything approaching human, so his motivations are hazy and indistinct.





CHAPTER SEVEN

Wrenched from their own time and space and thrust into our world,
Incurtors run the gamut from slithering, tentacled, eldritch horrors
to strange, nebulous creatures as insubstantial as the wind.

INCURTORS

Wrenched from their own time and space and thrust into our world,
Incurtors run the gamut from slithering, tentacled, eldritch horrors
to strange, nebulous creatures as insubstantial as the wind.



APPENDIX 1:

GLOSSARY OF TERMS

Allied Control Commission: The multi-national commission set up to administer Germany in the aftermath of World War Two. Effectively ceased to exist when the USSR withdrew in 1948.

Consequences: The positive or negative results for a character arising from success or failure in a conflict.

D10: A die with ten sides, used in 'Cold City' to resolve conflicts.

Dice Pool: A group of one or more dice used in conflicts to determine success or failure.

Die Eindringlinge/The Incursors: Strange beings from outwith our own space-time who have been brought into our world through portals ripped in the fabric of the universe by crazed scientists.

Die Veranderten/The Alternatives: Men, women and animals who have been altered by experimentation and exposure to bizarre technologies.

GM: The member of the gaming group who sets the scene and plays NPCs (see below)

Kammergericht, The: The headquarters of the Reserve Police Agency, shared with the Berlin Air Safety Centre.

Marshall Plan, The: US aid plan to help Europe to recover from the devastation of World War 2. Named for it's prime instigator, General George Marshall.

ST: Short for Spezialeinsatztruppen (Special Purpose Troops). The legions of dead soldiers brought back to life to face the Red Army on the Eastern Front during the war.

Underground War, The: A catch all name for the secret fight being waged by the Reserve Police Agency against the strange monsters left over from World War Two. It refers to both the physical nature of the fight (in that a lot of the action takes place in sewers, bunkers and tunnels) and the fact that the majority of the public are unaware it is even going on.

APPENDIX 2 :

MAJOR EVENTS OF THE COLD WAR: 1946--1950

1946

March: Winston Churchill warns of the descent of an 'iron curtain' across Europe.

1947

March: US President Harry S Truman announces what will become known as the 'Truman Doctrine', which commits the USA to a policy of 'containment' of further communist expansion.

June: US Secretary of State George Marshall announces a far-reaching programme of aid to the devastated countries of Western Europe. This programme becomes known around the world as the 'Marshall Plan'.

1948

February: The Communist Party takes control in Czechoslovakia.

April: President Truman signs the Marshall Plan into effect, beginning a massive flow of American economic aid into Western Europe.

June: The Western occupying powers in Germany launch the Deutschmark as the new currency for Western Germany. The Eastern equivalent is the Ostmark.

The USSR begins the blockade of Berlin which results in the Berlin Airlift.

1949

- April:** The North Atlantic Treaty Organisation (NATO) is founded with the common cause of standing against further communist expansion.
- May:** The Soviet blockade of Berlin ends.
- October:** Mao Tse Tung declares the foundation of the communist Peoples Republic of China (PRC).

1950

- January:** The United Kingdom formally recognises the Peoples Republic of China, causing the anti-communist Chinese Nationalists to break off diplomatic ties.
- February:** The USSR and the PRC sign a mutual defence pact.
- June:** North Korea invades South Korea, precipitating the Korea War.
- The United Nations votes to send military forces to aid the South Koreans in their struggle against the North.
- October:** China catches the UN forces in Korea off-guard, sending hundreds of thousands of troops across the Yalu River into North Korea.

APPENDIX 3 :

TYPICAL WEAPONS AND EQUIPMENT OF THE RPA

"No, I do not for a moment trust these newfangled weapons. Give me a good old-fashioned revolver and a bolt action Moisin-Nagant and I'll be quite happy.

Of course, the march of technology puts power into the hands of the proletariat, undoubtedly a good thing. However, on the battlefield, the simplest options are often the best."

Corporal Irina Davidova,
Reserve Police Agency

Here follows an abbreviated list of equipment for characters in 'Cold City'. Don't take what's listed here as gospel and the only stuff characters can have. Players should be encouraged to describe what their characters have (within the bounds of reason) and if that doesn't appear here, well, who cares?

This chapter looks at some of the more typical items that an RPA agent might have in their possession.

WEAPONS

Pistol

A semi-automatic handgun or revolver; most agents carry at least one sidearm when on the job. The most common varieties are the Russian Tokarev, the German Walter P-38, the British Webley revolver and the American Colt M1911A1.

Sub-machinegun

A solid choice for close quarter combat, sub-machineguns are not all that accurate, but can hose down an area with pistol-calibre bullets. The Russian PPSH-41, the French MAS38, German MP-40 'Schmeisser', the British Sten and the American Thompson are all fairly common in RPA service.

Rifle

More often found in the hands of soldiers on the battlefield than being carried by agents, rifles are powerful and long ranged, but somewhat clumsy and awkward in confined spaces. They can be found in bolt-action and semi-automatic forms. The Russian Mosin-Nagant M1891, the French Fusil MAS36, the German Mauser Gewehr 98, the British Lee-Enfield SMLE and the American M1 are all common types.

Assault Rifle

Still vastly outnumbered in service by traditional rifles, assault rifles are slowly becoming the weapons of choice for national armies. Only the Russian AK-47 (which entered service in 1949) and the German StG-44 (a late war development) are around in any great numbers.

Shotgun

Relatively rare in military service, shotguns are most commonly found in pump-action and double barrel varieties. They can be unwieldy, but useful in confined spaces.

Machine-gun

Compared to other weapons, man portable machine-guns are relatively few and far between. That having been said, they are both powerful and destructive, as well as being cumbersome and unwieldy. Common portable types would include the Russian Degtyarev DP-28, the German MG-42, the British Bren and the American BAR.

It's in the nature of PCs in a role-playing game that, at some point, someone will want to have the machine-gun. Just remember: they are big, loud, bulky and wandering through Berlin carrying one will doubtless attract a good deal of comment.

HAND-TO-HAND WEAPONS

The damage of a melee weapon is added to the basic unarmed melee damage that a character has, representing the increased damage that a stronger person can inflict.

Small Blade

This covers knives, bayonets and so forth.

Large Blade

This covers swords (of various kinds), meat cleavers, fixed bayonets, axes and other substantial bladed weapons.

Small Blunt Object

From a lead-weighted cosh to a stick, any object which inflicts blunt trauma damage but isn't very sizeable or heavy is covered by this category.

Large Blunt Object

Table legs, baseball bats, staves, staffs and so on all count as large blunt objects. Anything with sufficient size and mass is covered by this category.

OTHER EQUIPMENT

Field Equipment

This is a catch all category which offers a list of useful items that RPA personnel might carry about with them. It's not intended to be exhaustive and players should feel free to add kit as they feel necessary.

Backpack	Binoculars
Combat webbing	Compass
Entrenching tool (aka: a spade)	Field radio
First aid kit	Flares
Holster	Phrase book
Pocket knife	

ST Tracker

A bodged together bit of kit, devised by RPA technicians, the ST tracker is about the size of a large field radio. According to the technicians, it gives a rough estimate of how far away an ST is and what direction it is heading in. Users need to be highly trained and the equipment is temperamental at best.

VEHICLES

Aero-saucers

Inspired by designs drawn up for the Luftwaffe during the war, aero-saucers have become ubiquitous amongst the air forces and armies of the US, USSR, UK and France.

Circular or ovoid in shape, they use lifting fans to raise themselves into the air and turbojets to provide forward momentum. The most common versions are one or two man 'gunships' and scout craft. Their nimbleness and ability to take off and land in tight spaces makes them ideally suited to operations in an environment such as Berlin.

Common varieties are the Soviet Yakovlev Yak-232 gunship, the American Bell 'Stingray' gunship and the British Saunders-Roe SR-101 scout.

Cars

US Jeeps, British Humbers and all manner of civilian automobiles are common once again on the streets of Berlin. Most RPA teams travel about in US Army Jeeps, just big enough to carry four men and their equipment. They do, however, have a number of ex-British Army Bren Gun Carriers, small tracked vehicles about the size of an ordinary car which are ideal for traversing rough and broken ground.

Trucks

Ubiquitous in post-war Berlin, trucks are everywhere, ferrying people, building supplies, food and all manner of goods. The US Army 'Deuce-and-a-Half' six wheeler is familiar to everyone, as is the throaty roar of a Soviet GAZ.

APPENDIX 4 :

INFLUENCES, AND INSPIRATION

GAMES

There are a lot of games without which Cold City would never have existed. To a greater or lesser extent, all of them have influenced the way the game has come about.

www.gregorhutton.com/roleplaying/index.html

Gregor's 'Elegant Role-playing' and 'Best Friends' are great pieces of design and well worth checking out. '3:16, Carnage Amongst the Stars' was the winner of a 'Ronnie' award for the November 2005 24 Hour RPG Competition.

www.chimera.info

'Dust Devils', written by Matt Snyder, was probably the first game that actually made me look at how mechanics, setting and story can be one cohesive whole.

www.timfire.com

'The Mountain Witch' by Tim Kleinert offers a great example of the use of trust as the core concept of an RPG. It's also a fresh new take on the old oriental/samurai game and well worth taking a look at.

www.adeptpress.com

Ron Edwards' 'Sorcerer' has become one of the cornerstones of indie games design and I have to say that the mechanics of 'Cold City' have been somewhat influenced by the basic system of 'Sorcerer'!

FILMS

Obviously, there are a lot of films that have exerted influence on this game and there are quite a few that you should check out to get the feel for what a 'Cold City' game should be like. Some of the more obvious candidates are:

Casablanca

Dead of Night

Germania Anno Zero

Hellboy

Invasion of the Body Snatchers

The Keep

The Manchurian Candidate (the original one, please God not the remake!)

Night and the City

Night of the Demon

Nightwatch

Orpheus

Pickup on South Street

The Third Man

Der Untergang

WEBSITES

www.coldwar.org

The online Cold War museum. Full of useful online exhibits and snippets of history. Slightly slanted towards the US point of view, it's still a good site to visit for more info on the Cold War.

<http://www.bbc.co.uk/history/war/coldwar>

A good resource for basic information and articles on various aspects of the Cold War.

<http://germanhistorydocs.ghi-dc.org>

The German History in Documents & Images site is an excellent source of primary documents, photographs and maps relating to the history of Germany. The section 'Occupation and the Emergence of Two States (1945-1961)' would be of particular use for 'Cold City', although this area is currently being worked on.

<http://www.mtholyoke.edu/acad/intrel/coldwar.htm>

A vast selection of online documents relating to American policy during the Cold War. The main problem with this page is that is simply organised as a huge series of links. However, there are some good resources there.

www.luft46.com

An excellent resource for all those 'last days in the bunker' aircraft designs from World War Two. Although not updated very often these days, it's still worth a look.

<http://en.wikipedia.org/wiki/Werwolf>

A brief overview of the real 'Werwolf' resistance movement planned by the Nazis during the late part of World War Two.

APPENDIX 5 :

DESIGNERS' NOTES

'Cold City' started out, like many games do, as a collection of random thoughts. Initially, my idea was to do a noir-cyberpunk style game set in Berlin during the Cold War. Technology was to be different, but the basic elements of the game were still there.

Then I thought how it would be much more interesting to have a game that was about what could have happened, had things like the German 'Werwolf' project been actually about werewolves and their kind. In addition, it seemed to me that the game could be much more involving and exciting if it was also about the tensions and relationships between the protagonists, especially if they were all from different nationalities and backgrounds.

So, 'Cold City', in the form that you now see it, came about. It's different from my initial idea, but still very much the game I wanted to write. Admittedly, there are similarities in setting with my earlier game, *a|state*, but that's mainly due to the default setting of an urban environment. Cities fascinate me and interest me, so naturally I find this kind of thing easiest to write about. To my mind, 'Cold City' and *a|state* are two quite different games which happen to overlap in certain large-scale setting elements.

Of course, 'Cold City' doesn't have to be set in Berlin in 1950, that just happens to be my favoured location for the game and the one which gave the best opportunities to highlight the themes and tensions I wanted to incorporate. It's always possible to relocate the game to Moscow, London or New York, cities where the Nazi technology might have been taken to after the war. Who knows what allied scientists have been up to, probing the strange machines brought over from Germany?

Then there are also other historical possibilities for similar games. Gareth Hanrahan pointed out to me the opportunities afforded in post-First World War Istanbul, a city which was divided amongst the victorious powers in a similar fashion to Berlin after World War Two. Any place where a group of occupying powers find themselves forced to co-operate in a tense environment could easily lend themselves to games using the themes and ideas contained in 'Cold City'.

Cold City CHARACTER SHEET

Name: _____

Nationality: _____

Occupation: _____

Background: _____

Draw: _____



ATTRIBUTES

	Initial	Current
Action	[]	[]
Influence	[]	[]
Reason	[]	[]

TRAITS

- [] _____
- [] _____
- [] _____
- [] _____
- [] _____
- [] _____
- [] _____
- [] _____
- [] _____
- [] _____

EQUIPMENT

- _____
- _____
- _____
- _____
- _____

HIDDEN AGENDAS

National _____

Personal _____

TRUST & OPINIONS

Name: _____

Your Trust [] Their Trust []

Reasons _____

Name: _____

Your Trust [] Their Trust []

Reasons _____

Name: _____

Your Trust [] Their Trust []

Reasons _____

Name: _____

Your Trust [] Their Trust []

Reasons _____

Name: _____

Your Trust [] Their Trust []

Reasons _____

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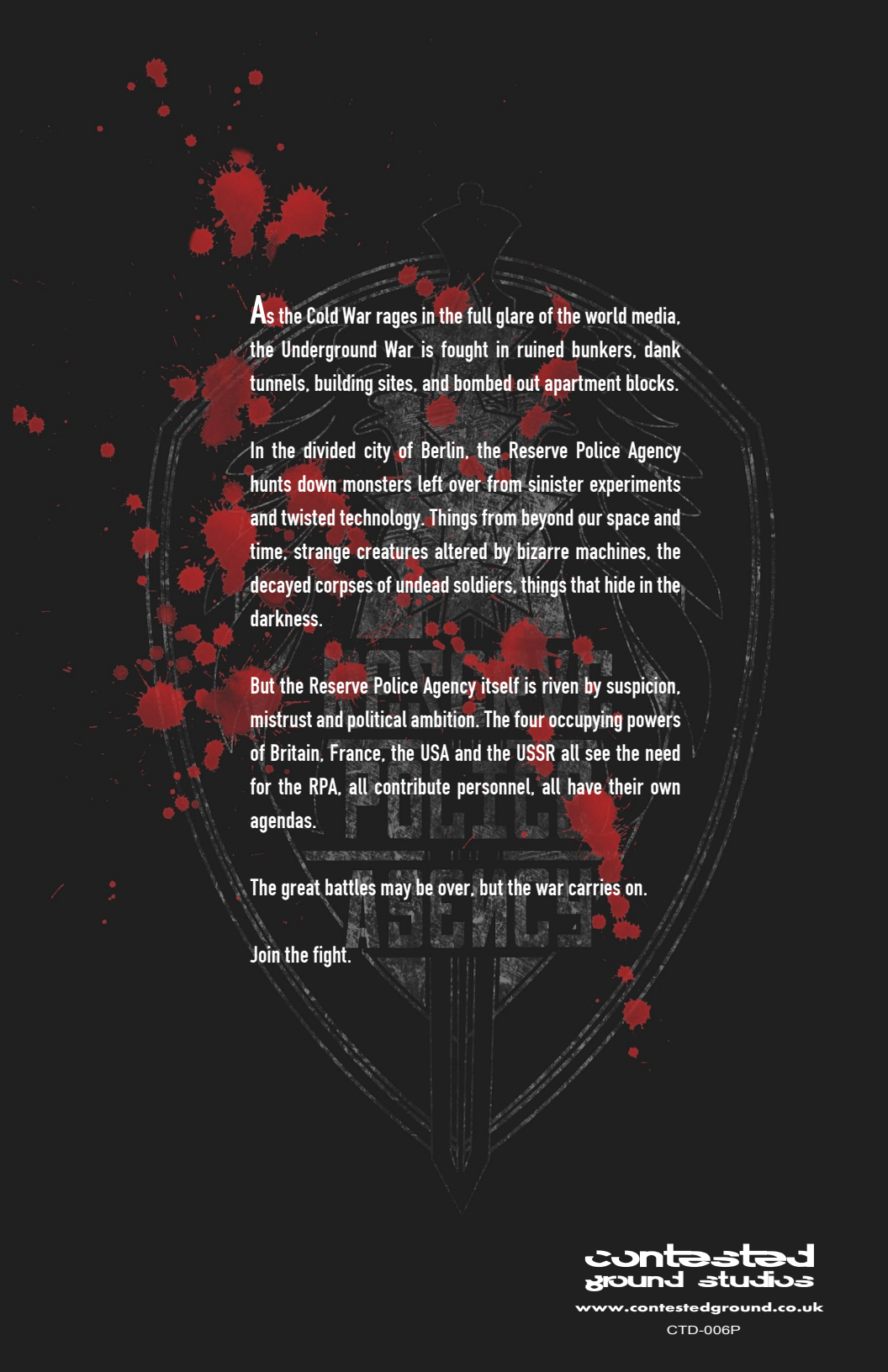
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In the divided city of Berlin, the Reserve Police Agency hunts down monsters left over from sinister experiments and twisted technology. Things from beyond our space and time, strange creatures altered by bizarre machines, the decayed corpses of undead soldiers, things that hide in the darkness.

But the Reserve Police Agency itself is riven by suspicion, mistrust and political ambition. The four occupying powers of Britain, France, the USA and the USSR all see the need for the RPA, all contribute personnel, all have their own agendas.

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