

CREDITS

Game Design & Writing : Malcolm Craig
'Prisoner #8' Scenario : Steve Dempsey
Illustration : Stuart Beel & Paul Bourne
Cover Design : Paul Bourne
Chapter Head Illustration : Paul Bourne
Graphic Design : Paul Bourne
Character Sheet Design : Gregor Hutton
Layout & Typesetting : Paul Bourne & Malcolm Craig
Editing : Gregor Hutton
Proofreading & Editorial Assistance :
Business Management : John Wilson

Contested Ground Studios

www.contestedground.co.uk

Playtesters: Kris Barbour, Paulo Bongiovanni, Tim Broadfoot, Richard Burge, Paula Dempsey, Steve Dempsey, Janet Humphris, Nathan Kasimirov, Andrew McLeod, Colin MacLeod, Morgan Davie, John Dodd, Mark Dodd, Morgan Lymbrey, Simon Rogers, Adrian Smith, Myles Stenhouse, Derek Stoelting, Alex Talus, Sean Varney, Luke Walker, Samantha Walker and Jason Waterman.

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CHAPTER ONE: INTRODUCTION

SLANTWISE

July, 1946

It turns out that we were wrong. So very wrong.

Sources indicate that our Soviet counterpart, Project 303, was far more successful than Operation Strangle. This is a great cause for concern. Although we have 'the bomb', the Soviets must have access to some technologies that we have yet to encounter. Our intelligence on this matter is sketchy at best. The first line of infiltration would appear to be this new 'Reserve Police Agency' being set up in Berlin. In a spirit of allied co-operation, it appears we must team up with our Russian friends to hunt down the very things we wish to keep from them.

I do not like the way this is heading.

September, 1947

The Reserve Police Agency is proving to be remarkably effective in the execution of its duties. However, there are deep concerns regarding the avenues it provides for intelligence gathering and infiltration. We would have been foolish to think that our comrades in Soviet intelligence would not be thinking along the same lines as us. The British have already had to eliminate six double agents, all of them turned during their time in the RPA. The 515th have been assiduous in eliminating infiltrators into our network. Only four at the last count, but I suspect we are being overly optimistic. The French are, as usual, being somewhat recalcitrant in providing us with information.

Needless to say, our efforts at turning Soviet personnel have not met with great success. Of the three we managed to get on side, one was 'killed in the line of duty' and the other two have been 'recalled to Moscow', a common metaphor for summary execution. What intelligence we have managed to obtain is truly terrifying. We are not simply dealing with the usual MGB or GRU thugs, but a wholly new organisation. Whoever they are, they appear to have complete authority over the use and application of esoteric technologies. I grow more fearful as the days pass.

March, 1948

They are called GK-11. 'State Committee-11', a typically innocuous and banal Soviet thing to name them. We know they have a direct line to Stalin, possibly even bypassing Beria. One of our sources revealed that something huge is happening near the Pripyat River in the Ukraine. We know for a fact that there was a German 'facility' there during the drang nach osten. Its purpose is unknown. However, if the Soviets are taking such an interest in it, it must have great significance.

In short, I feel, we are losing the intelligence war that is being waged within the RPA. The Russians are proving too good for us. We seem to get a dribble of new information and artefacts, while they must be siphoning off vast amounts of valuable material. We are also bleeding personnel at an awful rate. The level of attrition that is taking place is appalling: death, madness, treachery, all are taking their toll on our men and women.

November, 1949

We have finally obtained permission to go in hard and fast to get information about the Pripyat complex.

This is a very risky strategy and could precipitate an armed conflict between East and West. We are using a much-modified RB-36, stripped out to fly as high as it can possibly go. No Soviet missiles or interceptors can reach these heights. If they start anything, we deny everything: we had no planes flying in that area at the time, no such plane exists, we know nothing. This is Operation SLANTWISE. We are risking much to confirm our suspicions.

The RB-36 will be flown from the US, over the Ukraine and back again. Should the mission go wrong or be compromised in any way, the crew are fully aware that they must undertake plan YQ-HARPOON. We will deal with the fallout from that as and when it happens. Hopefully our diversionary activities will draw attention away from that sector of airspace. May God help us all.

January, 1950

SLANTWISE was a success. Of sorts. Protests have been received by our embassy in Moscow, but the denials are spilling forth. Glibly.

We obtained the photographs but they prove depressingly inconclusive. There are signs of a substantial underground facility near the Pripyat River and the tracks leading to the area show use by heavy vehicles. Very large, heavy vehicles. As to the purpose of the facility, we are no nearer any understanding. What was more alarming were the pens in the marsh a few miles north. Vast barbed wire enclosures, spotted with crude bunkers. Within the wire stood hundreds, maybe thousands of motionless figures. Just standing there in the rain, seemingly oblivious. The 515th have been muttering nervously and disappearing into secret conclaves ever since.

I deeply and truly fear what the Russians are up to. They may be ready to unleash the unspeakable upon the world a mere five years after we prevented a descent into chaos. What I fear more is that we are likely to do the same.

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 playing a game set in post-World War Two Berlin, 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. However, it should be understood at the outset that, in a game such as this, there is a good chance such topics will come up.

The very nature of the situation presented in 'Cold City' stems from fictional and quasi-fictional scientific and occult 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.

However, it is entirely possible to run a game of Cold City featuring one or more characters who did have some level of involvement with the Nazi regime, up to and including members of the various more notable elements of the Third Reich, such as the Gestapo and SS. If this is the case, then all participants should be sensitive to the issues raised by this. The reason for playing such a character should be considered: why does a player want to play a former Nazi? is there a compelling storyline to be had out of such a character? If the answer to this is yes, then some very rewarding and interesting play can come out of such situations.

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.

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.

These were the technologies that the Allies kept hidden after the war. The convertors 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. Many of 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.

Many bizarre rituals and procedures grew up around the use and creation of the twisted technology. Ruthless sacrifices abounded, the scientists becoming akin to acolytes caught up in a huge cult of death magic. Few realised that it was the combination of studious research, engineering and occultism that powered the twisted technology. Those who grasped the true connection between the various elements were the most successful, but also the most brutal and relentless.

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 there are always 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, evil experiments and deranged occultism. 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 and rites, 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. They were dragged from their own space and time by science that sometimes stepped over the line into magic.

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 powercut 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."

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 2: GAME & CHARACTER CREATION

GAME CREATION

Before getting into the process of creating characters, we should first look at how you go about creating the basis for your game.

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 One 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 and with their own hidden agendas.

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 compelling 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.

The creation of a compelling story that is fun to play is the key goal of 'Cold City'. Everyone taking part should enthusiastically take a full part in the creation of that story.

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 ways: 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.

The first step in this process is to look at what kind of game everyone round the table would like to play.

CLOSED & OPEN GAMES

When it comes to all the dark secrets, hidden agendas and mysterious histories that characters in Cold City can have, there are two broad possibilities as to how to use them within a game. For the purposes of discussing how to approach and run games of these two different types, I've decided to call them closed and open games.

What is a closed game?

Put simply, a closed game is one in which the players are unaware of the hidden agendas of any characters other than their own. They may develop an inkling of what these are as the story develops, but at the start, they will have no clues as to the hidden motivations of the other characters.

Character creation should still be a collaborative, communal process but there will be certain elements that remain outside the sphere of group discussion. Hidden Agendas are the very obvious elements, where each player will decide the agendas for their character in discussion with the GM. Players may also choose to keep elements of their character's histories secret from each other (although the GM should be aware of these).

Closed games are ideally suited for those groups who want to have that real feeling of not knowing exactly what the other characters are up to and what their motivations are. There is also the excitement of exploring and deciphering the motivations of a character, both in character and as a player. Like completing a tricky clue in a crossword puzzle, the sudden realization, and potential revealing of, the hidden agenda of another character can provide great satisfaction and rewarding moments of play.

However, the closed game does place a lot of responsibility on the shoulders of the GM, as she is the only figure at the table to have full knowledge of what the secrets are of all the characters. The GM must have a thorough understanding what it is that the hidden agendas represent and how they feed into what the individual players want from the game experience.

The division of roles within a closed game is very much along traditional role-playing game lines. Much of the responsibility for bringing conflicts into play lies with the GM. However, each player should be aware that he or she should be bringing their hidden agendas into play in a manner which enhances the overall story.

What is an open game?

As you may have already guessed, an open game is one in which all of the participants are aware of the hidden agendas and other secrets of all the characters taking part. As we will see, there are advantages and disadvantages to this in terms of ongoing play.

The very process of creating characters for an open game should, by its very nature, involve a great deal of collaboration and co-operation between players. Knowledge of hidden agendas gives players powerful tools to bring conflict and tension into the ongoing story by 'pushing the buttons' of other participant's characters.

An open game requires trust amongst the group that the players will use the information at hand to advance the story, rather than use it purely to advance their own character and agendas. Whilst hidden agendas are vitally important to the story and to the individual characters, the agendas of one character should not be allowed to dominate the story.

The open game does, to a great extent, take a lot of weight from the shoulders of the GM. Rather than one person being aware of the hidden secrets round the table, there are many who are aware, so they can all use this to improve the flow of play and the story being told. For groups who are keen to play in this open manner with a certain devolution of responsibility for the running of the game, the open game is the ideal style.

Within an open game, there is a certain 'blurring' of the line between the traditional GM/player roles. While there is still a GM, some of the responsibility for driving play is devolved from the GM onto the other participants round the table. As they have full knowledge of the strengths, weaknesses and hidden secrets of the characters in play, participants should use this knowledge to push the game on, to bring issues into scenes and enhance the experience of everyone round the table.

COLLABORATIVE GAME CREATION

This section offers participants in a game of Cold City some guidance on creating games on the fly, without any prior preparation. Referring back to the section on Open & Closed Games (see page 16), this method is perhaps best suited for an Open Game, but can also be used with a Closed Game (participants will just have to be a little more circumspect in what they reveal at the table).

When creating the game through this 'check-list' of concepts, everyone at the table should be encouraged to participate and contribute. Nobody should be sidelined nor should their concepts be discarded without a fruitful discussion of the value of the ideas by everyone at the table, this must include ideas put forward by the GM as well as ideas put forward by players. Even discarded ideas should be noted down, as they may turn out to be useful and valuable at some point in the future.

What will the tone of the game be?

Cold City can, and does, deal with some fairly serious issues, but the tone does not always have to be dark and gritty. The overall mood and tone of the game is up to the participants to decide and can cover a huge range. Here are five sample tones that might provide useful guidance:

Pulpy

In a game with a pulpy tone, the mad science of the monsters and technology are emphasised, two-fisted action and starkly defined, stereotypical villains are the order of the day. This would be a much more light-hearted take on Cold City, a tone in which the characters are very much the 'heroes'. The consequences of Nazi technology are more akin to the mad science of pulp serials than horrific and disturbing scenes from a concentration camp. A tone such as this is perhaps best for groups who do not want to dwell upon the darker aspects presented in the game.

Cinematic Inspiration: Hellboy, Sky Captain and the World of Tomorrow

Noir

The atmosphere created by film noir is very much the default tone for Cold City: there are stark shadows and harsh black and white, but the characters operate in a moral and ethical grey area, where they are not exactly very heroic themselves. The villains may be no worse than the characters themselves and may even have agendas akin to theirs. A noir tone suits the mood of the time: fear of destruction, mistrust (even of your allies), moments of brutal violence and covert (and overt) manoeuvring to gain the upper hand.

Cinematic Inspiration: Kiss Me Deadly, The Third Man

Arthouse

In cinematic terms, arthouse films cover a wide spectrum of tone, content and theme. However, for the purposes of this definition, we'll consider arthouse to be a tone that deals with issues of the psyche of the characters, with a great deal of internalisation and focus on psychological issues. These issues can deal with matters of sexuality, morality, ethics, societal issues or personal crises and often there can be a lack of resolution to these problems by the end of the game. Taking an arthouse tone can, potentially, be a difficult and challenging route to take in terms of structuring play. Hidden agendas will likely be cause for deep introspection and self-analysis for the characters, steering the game away from a more action orientated tone such as that offered by pulp or even noir.

Cinematic Inspiration: Europa, Kanal

Dark Horror

This tone emphasises some of the worst aspects of mankind's attitudes towards others. It must be emphasised that a dark horror tone should not be exploitative. To do so would demean real events and people. However, it should emphasise the horrific nature of what was done in the twisted technology experiments and the brutal, amoral nature of some of those who took part. The horror can also stem from very personal, small scale things within the characters and the game as a whole: a character searching for a lost comrade, only to find she has been broken and changed by experimentation during the war is a good example.

Cinematic Inspiration: Come And See, Jacob's Ladder

Black Comedy

While not a tone that would immediately spring to mind, the paranoia and bleak outlook of the Cold War is rich territory for comedy of the blackest kind. The characters may find themselves as latter-day Jossarians, trapped in a situation where they have little power or influence. Their superiors could be incompetent, mad, corrupt or a combination of all three. Black comedy would tend to focus on the more immediate Cold War issues, rather than those raised by the activities undertaken during the war.

Whilst comedy is a valid way of looking back on tragic events, a group would need to consider carefully how they would approach matters relating to human experimentation, Nazi cruelty and other such themes in a black comic tone.

Cinematic Inspiration: Catch-22, Dr Strangelove

Example:

The group sits down to play and after some discussion, they decide that they'd like to play a game with a dark, noir-ish tone. So, everyone round the table begins to throw out what a dark noir game means to them. After this process, they group ends up with the following words written down on a sheet in front of them:

Noir, smoky, pain, double lives, meeting public places, underground cabaret, on the brink of the occult, RPA = hiding/set aside.

Create engaging characters

Once the tone has been set, play can move into the process of creating engaging characters. Players should create characters which satisfy them and give them opportunities to take part in a story which is satisfying for them and for the other participants.

Discussion around the table should be free flowing, with connections between characters being established, even at this early stage. Depending on whether the game is considered to be Open or Closed, discussion may include hidden agendas and secret parts of the characters' pasts.

In a departure from what is set out in the main text of Cold City, players should not feel that they have to define all of their characters traits from the very outset. Creating traits 'on the fly', that are appropriate to what the character is doing and sudden ideas the player has for their development can add a lot of the game.

Example:

After the discussion mentioned above in the 'Tone' section, the players set about creating their characters. Each player (there are three, plus the GM) thinks about what they really want to play, what nationality they would like to represent. They come up with the following:

Joe decides to play Jacques Benoit, a former collaborator in Vichy France who turned double agent to save his own skin when the Resistance came knocking. He's a troubled, dishevelled private eye brought into the shadowy world of the RPA by a former lover...

Per chooses to play a German character named Eduard Reisser, a man with a hazy and indistinct background. Per really wants the character's background to be developed in play, so simply says he used to be a saboteur, assassin and spy who has been ordered into the RPA by his former Commanding Officer who now works in the German civil administration...

Jim creates the character of Professor Blume, an American Jewish linguist who spent World War Two cracking codes. He's in Berlin for revenge, to exact retribution on the unknown lover of his wife, a lover who was complicit in her death...

What are we doing?

It's a simple question, but one that has great impact on the way the game will run.

What does everyone round the table want to happen in the game? What will the main thrust of the activities of their characters be? What things would the GM like to bring to the table in terms of stuff she would like to see happening for the characters?

There are many options here, depending on what everyone wants. Some groups may decide that they would like to have a game where the characters are heavily involved in physically hunting down monsters (this could be 'mission based', with assignments handed down on a regular basis). Some may have a desire to investigate the whereabouts of missing Nazi personnel with connections to twisted technology (maybe the group has an overwhelming desire to pin down the whereabouts of Hans Kammler?)

The GM should, in the main, act as a 'chairperson', rather than a 'master' in this situation. She should be taking on board what the players want from the game and reacting to what they say. However, the GM should also be aware that things she wishes to see in the game should also have an effect and should take an equal part in the discussion.

Who are the antagonists?

In essence, what will the threats be to the characters? Who and what will be facing them and what assets, advantages and so forth will they have? Referring back to the section on 'Authority', players saying who (or what) they would like to see as antagonists is an example of the distribution of content authority.

Antagonists can be people, monsters or even technology which may, or may not, exert its own malign influence. Players may simply state that they want the antagonists to be:

"Renegade Nazi scientists living in the sewers of Berlin"

or

"Our superiors in the RPA and the bureaucracy that they create."

And leave it up to the GM to elaborate further and weave this into the game.

Another group may suggest that the antagonists might be:

"A creature that fades in and out of time and can possess people and drive them mad."

Yet another option could be even more detailed:

"The Gehlen Org will come into it somehow. They want to capture at least some RPA personnel and interrogate them in order to find out what is really going on. All this happens whilst we are hunting down someone who seems to be re-manufacturing STs at an unknown location in Berlin. Maybe the Stasi are also very interested in what is going on..."

Who else features in the game?

Who else will be encountered during the course of the game? Are there friends, allies, old enemies, family members, lovers or colleagues who will pop up in the course of the story? This doesn't have to be an exhaustive list and, of course, new characters will pop up in the game, be created on the fly or re-appear from previous games.

However, this gives the opportunity for participants to say "This person is important to me and I'd like to see them in the game at some point".

Are there particular scenes participants would like to see?

This is the chance for all participants to say "I really want to see a scene like this appear in the game." It could be something as simple as:

"Shoot-outs and chase scenes in corridors"

or

"Scenes where we revisit places from our past"

or something far more detailed, along the lines of

"I'd like a scene where the entire party are in a steamy local tavern in the Soviet sector of Berlin. It'll be riddled with Stasi informers and have a very hostile atmosphere. But we need to get something from this place."

All of the above examples are perfectly valid scene suggestions. When starting the game off, it's probably best to restrict each participant (the GM should also feel free to suggest scenes here) to one scene suggestion to avoid overwhelming the GM with scenes that she feels obliged to fit into the game. A good option with larger groups might be for two or more players to collaborate on suggesting a scene: perhaps they suggest a scene that includes both of their characters, a scene that might be even more engaging if the characters are antagonistic towards each other.

Once all of the required information has been drawn together, the entire group should feel satisfied that they have given a good platform on which to build an engaging and satisfying game. Through the suggestions from players and the nature of the characters they have created, the GM should be aware of what everyone wants from the game. The players should also be aware of what the GM wants from the game through her participation in the discussions. There should always have been equal opportunity to throw ideas into the ring and have contributions taken on board.

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!

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.

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.

There is no need to cover the draw in too much detail at this point. More detail can be added during the Draw Scene at the end of character creation (see page 32).

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, mental quirks, 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.

Traits give bonus dice to a pool in any conflict, but positive and negative traits are handled somewhat differently (see page 40). These traits all add personality and colour to a character and can be as simple or complex as desired.

Each character can take five traits, but two of these must be negative. The maximum number of traits that any character can ever have is nine. After character creation, the only way a character can gain or lose traits is through the consequences that arise out of conflicts.

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 39 to 50) 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, MGB, 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.

Further National Hidden Agendas can be found on pages 66 to 67, in the section devoted to the various organisations at work in Berlin.

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 lip, 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.

THE DRAW SCENE

The Draw Scene is an element in the game that takes place between the end of character creation and the beginning of the game proper. It is an opportunity for players to create a scene that says something about their characters, their background and how they came to be involved in the RPA.

On page 24, players are asked to come up with a 'Draw', something that says how and why they came to be involved in the clandestine war that is going on in Berlin. The Draw Scene takes this one stage further. When characters have been finalised, the Draw Scene for each character can take place. The player of a particular character should decide what they want the scene to be, when it takes place and which NPCs are involved. There are a few restrictions on this:

- 1) The scene must involve the Draw of the character, either by occurring in the time period when whatever event the draw represents took place, in its immediate aftermath or when the character was first brought in to the RPA.
- 2) There must be conflict in the scene. This conflict can be whatever the player chooses for their character.
- 3) There must be achievable stakes for the character that will not result in them either being killed or prevent them from being part of the RPA.

These are the restrictions on the draw scene that players must adhere to. Beyond this, they are entirely at liberty to frame and create a scene as they see fit. The player can designate who will play the role of NPCs within the scene and who will be providing opposition in the conflict that takes place.

The player in questions can bring whatever attribute and trait combination they feel like into the scene, including negative traits (see below for the new optional mechanics relating to this). They roll their pool against an opposition pool of 5d10. However, each participant round the table (excluding the player whose character is the focus of the scene) can choose to either add or subtract a die from this pool. They can do this for any reason: they think it would be better for the character to succeed/fail, they thought a line of dialogue was particularly apt or they like something someone did in the scene. The only rule here is that the minimum dice pool for the opposition is one die.

If the character wins the conflict, then they can take an additional positive trait that relates to what happened in the conflict. If they lose the conflict, then they take an additional negative trait that relates to what took place in the conflict.

Example:

Matt has just created the character of Nikolai Yehzov, a former Red Army commissar, now a mole for Soviet military intelligence (the GRU) within the RPA. His draw is "Cut off behind the lines, he witnessed STs being marshalled for an attack by their SS handlers. He had to flee for his life when he was spotted".

Matt decides his draw scene will take place at the moment when he had to flee. Matt asks Gregor to play the role of Lieutenant Timofeev, his close friend who is seriously injured. The stakes that Matt sets for Yehzov are as follows "Get away from these horrors with Timofeev. I want to get him back to our lines so he can have his injuries tended to."

Matt asks the other two players to contribute on behalf of the massed STs and their handlers. Matt sets the scene: It's a wooded clearing in a shallow valley and the sun is going down. Yehzov is practically carrying the badly wounded Timofeev, desperately running for their own positions, which they can see in the distance through the light woods and scrub of the Byelorussia countryside. Other players say that they can hear the barking of the SS officers and the sounds of shambling STs coming after them. Sporadic gunfire pings off of rocks.

Gregor (in the role of Timofeev) urges Yehzov to run for his own lines and leave him behind with his gun. Yehzov refuses to do this and presses on. Matt decides it's time to roll the dice.

He brings in Yehzov's Action of 3, two positive and one negative trait, giving him a total of six dice. Looking at the opposition pool of five dice, Joe (one of the other players) decides he liked Matt's description of his caring for his comrade, so takes one die away from the pool, giving a pool of four dice. Both sides roll.

Matt rolls: 2, 4, 4, 8, 9, and 9

The opposition rolls: 6, 6, 8, and 8

This means a success. Matt can now narrate the results of this. He describes the nightmarish chase, Yehzov getting more and more tired and Timofeev lapsing in and out of consciousness. Eventually they reach their positions and Yehzov screams at the commander to open fire against the Germans coming after him. Machine guns chatter and rifles crack as the STs are cut down.

Thinking of a positive trait to choose as an outcome of this scene, Matt decides to create the trait "Comrades always see each other through" representing the bond that he and Timofeev shared and the fact that he would not leave him to die alone.

Other examples that potential draw scenes could be:

Christoph, the French commando, has been sent to infiltrate a schloss high in the Alps during the last days of the War. He chances on a dark cabal engaged in bringing something terrible into this world. A potential conflict could be to see if Christoph's bombs manage to destroy the schloss before the terrible summoning comes to fruition. What if he fails, but thinks he has succeeded? The negative trait 'Over-confident' may be appropriate in this case.

Professor Bloom has recently arrived in Berlin with his two young children. His status and knowledge would make him a valuable asset for the RPA and his scene takes place in his apartment, with an attractive young French lady visiting him to find out if he would be interested in joining the RPA. The conflict could be to see if the RPA truly respect Bloom or they simply see him as another academic egghead. If he is successful, an appropriate trait could be 'Air of authority'.

Vanya has been cornered and cut off in Stalingrad, his unit cut to pieces around him by strange troops who seemingly know no fear. The conflict here could be to see if he escapes without injury. If he does so, a positive trait he could take may be 'Hard to kill'.

CHAPTER 3. PLAYING GOLD CITY

PLAYING COLD CITY

This chapter of Cold City covers two main areas: setting up scenes in the game and resolving conflicts. Scenes help the game flow and the conflict resolution system allows the characters to change and evolve.

SCENES AND SCENE FRAMING

The basic unit upon which games are created in Cold City is the scene. So, what exactly is a scene and who does what in it?

A scene is a situation that contains the following:

Character (in the form of PCs and perhaps NPCs)

Context (what the scene is about, what is going on)

Place (the setting and environment)

Many scenes will also contain another vitally important element: conflict. Though, it should be noted that not every scene need contain conflict. Scenes can take place to simply establish character and place without conflict that requires rolling the dice. That being said, it is likely that a majority of scenes WILL contain conflict, as it is conflict that really drives the story and the evolution of the characters.

Scenes are set up in the game through 'scene framing'. Scene framing is the basic outlining of the location of the scene, who is involved and what is going on. In Cold City, the GM has the task of framing individual scenes. This is a major part of their authority in the game. While everyone round the table can suggest scenes they would like to come up during the game (as discussed on page 21), it is the job of the GM to bring these scene into play, to outline them and to bring in the conflict (if there is to be conflict in the scene).

While the GM has the responsibility of framing the scene and setting up its basic situation, the players have the authority to say what their characters are doing in the scene. Once the GM has framed the scene, he should give all players an opportunity to react by stating what their characters are doing, how they are involved and make relevant comments about the scene. Players should also feel free to add any sights, sounds and smells that they feel would enhance the scene.

The GM must not allow scenes to blend together, each scene should be distinct and separate, but form part of the ongoing story. Knowing when to cut a scene and move on to the next is a vital skill here, a skill that everyone involved in play should be aware of and develop. Anyone round the table can suggest that a scene should end if they feel it has reached a natural conclusion or is dragging on too long. This does not necessarily mean that the scene has to end right there and then. Other participants may feel a few more lines of dialogue or another moment of description would add to what has gone before. Still, once one person has called for a scene to end, that's a pretty big sign that it should probably come to a conclusion in the near future.

Scenes that contain conflict will normally end once the narration has been completed following the conflict resolution procedure. The GM should also feel free to ask players if there are scenes that they would like to see (in addition to using the scene requests discussed on page 21). Suggestions from the players can be extremely helpful in guiding play and might be a help if the GM is struggling to think of an appropriate scene that might come next.

There are some situations where the players have the power to frame scenes; these are the draw scene (discussed on page 32) and a crisis point scene (see page 48)

Possible Scene Locations

A church, miraculously undamaged by the War
A grimy, working man's tavern in the Soviet sector
A U-Bahn station, lit by flickering lights
An interrogation cell at RPA HQ
An S-Bahn station as the last train rattles along the tracks
Beneath the walls of Spandau prison
By the bullet-pocked Brandenburg gate
In a dusty, silent library
In a speeding U-Bahn train
In the flooded basement of a demolished flak tower
On the tarmac at Gatow airfield
Standing in the middle of some bombed-out waste ground
Strolling down the Kurfurstendamm
The corridors of a flooded bunker
The stacks of a mouldering archive
Walking through a mist-shrouded Tiergarten

BRINGING HIDDEN AGENDAS INTO PLAY

Hidden agendas are one of the cornerstones of characters in Cold City. To players and the GM, they are buttons that can be pushed, flags as to what is wanted in the game and huge motivators for the character. For everyone in the group, it's important that these vital elements are brought into the ongoing story. A GM should pay attention to the character's hidden agendas, creating much of the conflict in the game in such a way that it hits the agendas of one or more of the characters.

Let's look at a couple of sample hidden agendas, one national and one personal. Chris has created the character of Captain Geoffrey Harris, a Royal Marine Commando and decorated war veteran. His hidden agendas are:

National:

An agency from outside the usual circles is trying to infiltrate the RPA and find out its secrets. Find out who they are and eliminate their agents, while finding out who is in control...

Personal:

Nobody can find out about my homosexuality. If it were uncovered, it would mean disgrace and dishonour. But I fear someone already knows...

Let's say that the group are playing in an Open game, so everyone is aware of each other's hidden agendas. Chris has created his national hidden agenda because he has read about GK-11 (see page 62) and wants to bring them into the game. He's explicitly saying that he wants the GK-11 to be attempting to infiltrate and subvert the RPA. His character is trying to stop this.

His personal hidden agenda is one that shows a troubled side to the character. For a British officer to be openly homosexual in 1950 would be unthinkable. So, he has to keep his feelings to himself and live with the knowledge that should he be found out, his career will end in disgrace. Such were the attitudes of the times. With this hidden agenda, Chris is saying that he wishes his character to be challenged on this: will he subsume his feelings and carry on with his duty? Will former lovers appear to haunt him?

In any session of play, there should be at least one scene for each character which brings their own particular agendas to the fore. On some occasions, the player themselves will have suggested a scene that is ideal for bringing one of these into the story. Let's say that the personal agenda is coming into play and the GM has set up a scene where Harris has to meet up with a known informant who, through devious means (perhaps the GK-11 have tipped him off?) knows of Harris' sexuality.

Harris is confronted by this: what will he do to prevent the man from revealing his secret? Kill him? Pay him off? Offer him something more?

Both players and GMs must be aware of the hidden agendas, GMs in their creation of scenes and players in their suggestions to the GM. In Open games, a player must also be aware of the other player's agendas and aid the GM in bringing those agendas into scenes. Conversely, bringing the hidden agendas for a character into play for every scene, or a majority of scenes, makes them two-dimensional and hackneyed.

There should be at least one scene in every session of play where each character gets to bring their hidden agendas into play. In three or four hours of play, there may be eight scenes and with four players there may only be four scenes containing real moments of pushing hidden agendas. That is not to say that the other scenes may not contain powerful conflicts, but these need not be related to hidden agendas.

Through dialogue with an NPC, a character could bring the conversation round to a topic or act that their hidden agendas point towards. Or the player could have suggested a scene that explicitly brings it in to play, either for themselves or for another character.

Let's look again at the case of Harris. His national hidden agenda relates to possible infiltration of the RPA by the Soviet GK-11. Another player, aware of the agenda, has suggested that a good scene would be one where a relatively new clerk within the RPA has fallen under suspicion. Harris is personable and friendly and he could be the

ideal man to have a quiet word with her. Is the woman in the pay of GK-11? Harris could be in a position to find out. The scene could have other characters present, but the focus of the conflict will be on Harris and his hidden agenda.

But here's another conflict: what if the woman is a spy for GK-11 and what if she has been tipped off that Harris is hiding something. She might not know what, but it's yet another pin to stick in the conscience of poor Captain Harris...

RESOLVING CONFLICTS

In this part of the chapter, we look at how the dice are used and conflict resolved in Cold City. 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 a rampaging monster and has to climb a wall and failure to do so would halt 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 an officious 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, when conflicts and vital situations arise, you should break out the dice!

Before we get started, Cold City uses ten-sided dice (normally referred to as D10s) as the means bringing a certain degree of randomness into the conflict resolution procedure.

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?

The first stage in conflict resolution is to create a dice pool. A dice pool is a handful of dice that will be rolled and then compared to a handful of dice rolled by the opposition.

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. Only the Attribute is doubled, not the total pool.

The hidden agenda must have a discernible impact on the situation and the conflict that is being played out must, in some way, drive that hidden agenda forward.

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.

Traits: Can any Traits be brought into the conflict? If so, then add one die to the pool for each Trait, using a distinctively coloured die for any negative Traits brought in to the pool (what this die might mean is explained on page 51). For example, if you are using mostly dark dice, then use a white or light coloured die to represent negative Traits.

Bringing a trait into a conflict means that it can potentially be affected by what happens in the conflict. The only time this does not apply is when traits are locked. Characters do not start the game with locked traits, these can only be acquired through consequences (see page 45). A locked trait can be brought into a conflict without fear that it might be changed or removed.

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 adds another die to the pool, making the current total five dice.

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 ('Your Trust' if it is a situation where Trust is being used positively, 'Their Trust' if it is a situation where a character is being betrayed).

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, bringing 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 Walters trusts Chernyakovsky at a level of two, Doug can add this to the pool to give a total of seven dice.

Tools: Sometimes a character, whether that be a PC or an NPC, will bring a 'tool' into a conflict. A tool can be a weapon, a document, a person, a photograph or any one of thousands of possibilities. If someone does bring one of these tools into the conflict, they can claim a bonus of two dice to their pool.

Any tool must be appropriate, reasonable and have a discernible impact on the conflict. In addition, only one tool can be brought into a conflict by a character.

Example:

In order to give a greater chance of the clerk helping out, Doug decides that Walters will be bringing a tool into the conflict. In this case, the tool is an envelope containing ten British pounds, a fair sum for a cipher clerk. Everyone at the table agrees this represents an appropriate tool in this situation and Doug gets to add another two dice to his pool, making the total nine dice.

That represents all the stages for creating a dice pool.

STAKES

When engaging in a conflict, each side involved should set 'stakes'. This represents their goal or intent in the conflict, the reason why they are involved. Stakes should not pre-judge the outcome of the conflict, that will be decided by the dice and the narration rights that come out of the result they give!

Stakes can (and should) cut to the heart of a conflict: what are the sides involved really trying to get out of it? The conflict may not be about intimidating information out of someone, but may be about whether or not they manage to alert their comrades while the information is obtained.

Example:

Gregor is playing Major Chernyakovsky and has just engaged in a conflict. Chernyakovsky has visited the apartment of Herr Wagner, a former scientist, with a determination to get some information out of him. Gregor sets stakes for his side of the conflict: "Chernyakovsky's goal in this conflict is to get further information about the 'Action: Weisthor' project from Herr Wagner". Paul, as the GM sets stakes for Wagner's side of the conflict: "I want to alert my neighbours that someone unwanted is here". Only when the dice are rolled and the outcome known, will we see who has been successful in attaining their goal and what the actual outcome will be.

Setting stakes should be a short, sharp process that sets out intents and moves quickly into the resolution of the conflict and then into narration of the outcome. Don't try to tell the story or pre-judge the outcome prior to the dice being rolled.

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 Game Moderator (GM) or whatever. In Cold City, there are no fixed numbers that you roll against; you are rolling against the dice of the opposition.

During the game, the GM can create NPCs on the fly, use ones that they have created prior to play or use any of the characters scattered throughout this book (some sample, generic NPCs can be found on page 51).

If, however, the GM simply wants to grab a handful of dice to provide opposition to the PCs, then the following guidelines may help to set the level of opposition:

Weak opposition: 3 dice

Moderately challenging opposition: 5 dice

Challenging opposition: 7 dice

Very challenging opposition: 9 dice

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 opponent's number, the better. This is known as the level of success. 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 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:

Chernyakovsky (played by Gregor) and Walters (played by Doug) 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 trait 'Intimidation', which is quite appropriate to the situation, so Gregor gets to add another die to the pool.

Doug 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

Doug gets: 2 and 7

Gregor has rolled three dice which are higher than Doug's 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 opposition to inanimate objects. 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 and the guidelines given on page 42 should give an indication of opposition levels.

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. 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 would 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.

Paul, 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, Paul decides that the corridor really does provide moderately challenging 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 tell the story of what happens and decide how the conflict affects the characters involved.

The effects on the characters are known as consequences and telling the story of what happened is known as narration. Both are outlined below.

SINGLE CONFLICTS WITH MULTIPLE PARTICIPANTS

There will be occasions in a game of Cold City when the characters want to work together to have a better chance of succeeding at a single goal or when multiple people are involved in the same conflict but with slightly differing goals. In the first case, if it is agreed that two or more characters are working together and they have a common goal, they can add their dice pools together. This, however, is subject to a few additional rules.

One PC must be designated as the 'acting' character. This character can bring in attributes, traits (both positive and negative), hidden agendas and trust to their pool. All other PCs taking part in the conflict are designated 'supporting' characters and they can add to the pool with their attributes and traits. They may not, however, bring their own hidden agendas into the situation. They are permitted to bring Tools into the situation, subject to the normal rules about appropriateness.

All participants may be subject to consequences as part of the outcome of the conflict. In the case of victory, it is the player of the acting character who has authority over the assignment of consequences.

Example:

Chernyakovsky, Danvers and Desailly are faced with a hideous monstrosity in an abandoned bunker far beneath the streets of Berlin.

Chernyakovsky is designated the acting character, which makes Danvers and Desailly the supporting characters. Chernyakovsky has an Action of 2 and Gregor adds to the pool two appropriate traits. Danvers also has an Action of 2, but no traits that are seen as appropriate, so Leanne, playing Danvers gives Gregor two dice. Desailly has an Action of 4 and John brings in two appropriate traits. So, he gives Gregor six dice.

Working as a group, the PCs now have a pool of 12 dice to roll against the monstrosity.

The PCs win against the monster and Gregor is in charge of assigning the consequences and controlling the story of what happened.

However, there may also be times when there are multiple participants in a conflict, with no co-operation between the sides. If this is the case, the winner is the defined as the participant who gets the best result on the dice out of everyone involved.

Once the winner has been decided, the level of success (and therefore the number of consequence points that can be allocated) is determined by deciding who the winner was in adversity with and seeing how many successes they had against them. If the winner was in adversity with more than one participant, then the number of successes is determined by seeing which adversary they were most successful against.

The winner then has the right to tell the story of what happened in the conflict and spend consequence points as they see fit.

Example:

Chernyakovsky, Danvers and Desailly are all having a raging argument, which also involves Eva, Danvers' German girlfriend. All four participants want different things, but not all of them are in adversity with each other.

Everyone grabs dice pools to roll in order to resolve the conflict. The dice turn out like this:

Gregor (Chernyakovsky): 3, 5, 7, 9, 10

Danvers (Leanne): 2, 4, 5, 6, 7, 9

Desailly (John): 2, 3, 3, 4, 7, 7, 10

Paul (GM, playing Eva): 1, 5, 5, 5, 6

Gregor is the victor in this situation. He and John both had 10s as their highest number, but removing those, Gregor had a 9, where John only had a 7, so Gregor wins.

Chernyakovsky was in adversity with both Eva and Danvers. Looking at the dice, this shows that 1 success was achieved against Danvers but 3 successes were achieved against Eva. Therefore, Gregor has 3 points to spend on consequences as a result of the conflict.

CONSEQUENCES

Consequences arise from success or failure and are used to change and develop characters throughout the course of the game.

To determine how many 'points' can be spent on consequences, look at the level of success. The winning participant may then apply a number of points equal to their level of success (i.e.: the number of dice they were successful with).

The number of successes gained equate to points that can be spent on positive consequences for those who were successful, negative consequences for those on the losing side, or a combination of the two.

Obviously, consequences must logically stem from what happened in the conflict and what the various sides were attempting to achieve. Both players and GMs are bound by this rule and all participants around the table should feel free to speak up if they feel that the consequence system is being abused for advantage or misused in any way.

Consequences are chosen from the table below.

POINTS COST	POSITIVE CONSEQUENCES	NEGATIVE CONSEQUENCES
1	Change a negative trait to a positive trait Lock a trait	Change a positive trait to a negative trait Gain a negative trait for this session only Unlock a trait
2	Increase an attribute by 1 Gain a new positive trait Lose a negative trait	Decrease an attribute by 1 Gain a new negative trait Lose a positive trait
3		Reduce an attribute to zero

Definitions of Consequences

Increase/decrease an attribute by 1: The attribute that was used in the conflict can be permanently increased or decreased by one point. The maximum level that any attribute can be increased to is five and an attribute can not be permanently increased by more than one point.

Gain a new positive/negative trait: A new positive or negative trait, appropriate to what happened in the conflict, can be added to the character sheet. A character may only have a maximum of nine traits in total at any one time.

Gain a negative trait for this scene only: This trait is temporary and only lasts until the end of this scene, when it is removed.

Change a positive/negative trait: An unlocked positive trait will be made negative and vice versa

Lose a positive/negative trait: An unlocked positive or negative trait that was used in the conflict must be removed from the character sheet.

Lock a positive/negative trait: Locking a trait means that it can be used in a conflict without potentially being deleted or flipped as a result of consequences.

Unlock a positive/negative trait: Unlocking a trait means that it can be affected by the results of a conflict and can potentially be deleted or flipped as a result of consequences.

Reduce an attribute to zero: The attribute that was used in the conflict must immediately be reduced to a level of zero. This will trigger a crisis point (see below).

Example:

Looking back at the Chernyakovsky versus Walters conflict, you'll note that Gregor won by three dice. This gives him 3 points to spend on consequences. he can spend these all on positive consequences, all on negative consequences, or split them between the two.

Gregor looks at the table and decides to use 2 points buying negative consequences for Walters. He knocks one point off Walters' Influence, to represent his confidence and willpower being knocked by this defeat. He then decides to spend the last point locking Chernyakovsky's 'Intimidation' trait.

NARRATING THE STORY OF THE CONFLICT

At the end of each conflict, there comes a period where the effects of the conflict on the story are told. The duty of telling this story falls to the participant (which can be the GM or a player) who was most successful in the conflict. Alternatively, this person can nominate another participant at the table to tell the story.

The winner should describe the outcome of the conflict, taking into account the stakes, the traits, hidden agendas and all elements that were brought in to play. However, just because they have narration rights at the end of a conflict does not mean that others round the table cannot contribute. This isn't a time for one person to soliloquise and grandstand.

The person in charge of narration is encouraged to ask others to add to the description of the outcome, perhaps adding in little bits of colour regarding their own characters, but the winner is the 'gatekeeper' of what is established through narration. Everyone round the table has the right to contribute, but the winner is the final arbiter of what is included, what detail is added and whose character's actions are featured in the narration.

There are areas where, if the narrator is a player rather than the GM, they must tread carefully. They should not make statements of fact about things that they may have found or discovered as part of the conflict.

Example:

A player may not narrate the following: "...and the briefcase contains the secret plans that show us exactly where the hidden bunker is."

However, they are totally at liberty to narrate the following: "...and the briefcase contains sheaves of papers and a couple of tatty manilla folders."

The example above tells the GM that the players think the information they were trying to find is contained in these papers. At this point, the GM should be as forthcoming as possible and react to what the player obviously wants from the situation. If the conflict was all about getting this important piece of information, then not giving it to the players invalidates the entire scene. However, it is the GM who gets to determine exactly what the information is.

Players are not allowed to make statements of fact about NPCs the GM has brought into the scene. On the flip side of this, the GM must never make statements of fact about the PCs. Only the player can make a decision about his or her character and what they are like, what they feel and what they are doing.

Example:

A player may not narrate the following: "...and the strange man in the rumpled brown coat is an MGB agent who is wanted by the Army for assassinating several of their officers"

However, they may narrate the following: "...and the strange man in the rumpled brown coat obviously had something sinister to hide, which he reveals to us, as we really wanted to find out what the hell he was doing."

In the example, the player is saying "I want to know something sinister about this man" which the GM should respect and reveal information about the man. Maybe he was a secret agent. Maybe he was up to something else?

The GM being forbidden from making statements of fact about PCs is covered in this example:

Example:

The GM may not narrate the following: "...and accidentally shooting the small boy who was with the black marketeer causes you to feel immense grief for the next week."

The GM may narrate the following, though: "...and one of your bullets accidentally hits the small boy who was with the black marketeer, grievously wounding him. How does this make you feel?"

This is also the time when participants should think about any changes to trust that might stem from the conflict. The basic question is: "Has anyone done anything to warrant a change in trust?" Is the answer to this question is "yes", then make those changes.

CRISIS POINTS

Sometimes, conflicts may have very serious outcomes for the characters involved. This is known as reaching a crisis point. Whenever an attribute reaches zero for a PC or an NPC, this triggers a crisis point. Attributes can reach zero through a series of consequences or through a major failure where consequences immediately drop the attribute to zero.

The nature of the crisis point differs according to the attribute that has been reduced.

When Action reaches zero, this means that the PC or NPC has suffered serious physical trauma, injury or perhaps even death.

When Influence reaches zero, this means that the PC or NPC has tipped over the edge into madness, catatonia, has lost their social abilities, willpower or some other serious mental injury.

When Insight reaches zero, this means that the PC or NPC has lost their reasoning ability, their intelligence or knowledge or has been pushed to a state of extreme confusion and self-doubt.

When a PC or NPC reaches a crisis point, the choices open to their player depend on the nature of the crisis point. Action hitting zero may well indicate that the character has died as a result of violence meted out during a conflict. In the case of PCs, there is always the possibility to retire the character. If the character is to be retired, then the very next scene should take the form of an epilogue for the character. This epilogue is totally under the control of the player whose character has suffered the crisis. They should tell the story of how the character's career with the RPA ended in an appropriate fashion.

It might be the case that a player does not feel that the character is quite ready to be retired, that they have more to offer to the ongoing story. This is perfectly acceptable, but there are a few rules to follow.

Characters who have hit a crisis point can take no further active part in conflicts (for the moment). The player can still talk about what their character is doing in scenes, but the character cannot act.

The character must have a scene, in the near future, where their crisis is resolved. This scene is entirely up to the player and could involve hospital treatment for a seriously injured character, psychiatric help for a character who has been pushed over the brink of madness or the character, their brains scrambled and their wits scattered, spends some time in a spa reading poetry to recover.

If the player chooses to have the character return, the attribute that was at zero can be brought up to half (rounding down, with a minimum of one) its original level.

The character must also lose a positive trait that was used in the conflict that precipitated the crisis point. If no positive traits were used by the character, then choose one which is most appropriate to what happened in the conflict. Lastly, the character must gain a negative trait related to their crisis point and the situation that precipitated it.

Example:

Major Chernyakovsky has been involved in a gunfight with some mysterious men at the Berlin Zoo. Things didn't go well for him and the conflict resulted in Action getting pushed down to zero, which precipitates a crisis point.

Gregor decides to wait until a couple of other scenes have taken place, then have a scene where the crisis point is resolved. He has decided that it's not yet time for the Major to shuffle off this mortal coil. Gregor opens by saying that the scene takes place near an S-Bahn station, with Chernyakovsky slumped in a phone booth, weakly dialling his 'emergency number'. He collapses from blood loss before a black car with no number plates appears, bearing several anonymous looking men who roughly throw the Major onto the back seat and drive him away.

A few days later, he appears back at RPA HQ looking frail, pale and sick, but reporting for duty once more. The rest of the team wonder where he has been.

Gregor makes sure to return the characters Action to half its original level (rounding down) and remove a positive trait that was used in the conflict that caused the crisis point. He must also think of a negative trait to apply to the character.

NPCS AND CRISIS POINTS

Obviously, Cold City is about the stories of the PCs, the stories of NPCs are secondary to this. NPCs will not have crisis point scenes. NPCs take consequences in exactly the same fashion as PCs.

Apply consequences for both success and failure to an NPC as would be the case for a PC. If they have attributes reduced to zero, then the following guidelines apply:

Action: The NPC is killed or otherwise mortally wounded, seriously injured, disabled or some other appropriate physical outcome.

Influence: The NPC is driven insane, comes under the thrall of the PCs, loses any sense of purpose or self, has their willpower destroyed or some other appropriate outcome.

Insight: The intelligence and knowledge of the NPC is obliterated, scattered or given up wholly to the PCs, perhaps through interrogation or intimidation.

Rather than got through a crisis point scene, crisis-struck NPCs are either permanently removed from play or they may return only in the next session of play. They will have the attribute that caused the crisis reduced by half (rounding down, to a minimum of one) and they will lose a positive attribute.

Example:

Major Chernyakovsky has been engaged in a furious argument with a captured German scientist, viciously interrogating him. As a result of success in the conflict roll, Gregor has chosen to spend 3 points reducing the Influence of the scientist to zero, totally breaking his will.

It is narrated that as a result of the interrogation, the scientist is permanently mentally scarred and the GM decides to remove him from play.

ADDITIONAL RULES

THE ROLE OF NEGATIVE TRAITS

On page 40 we looked at how to assemble a dice pool and mentioned that bringing in a negative Trait requires that you use a distinctively coloured die. So what effect does this have on the game?

If the die (or dice) representing a negative Trait (or Traits) ends up as the highest number in the pool after the dice have rolled, then something bad related to that negative Trait will take place. This happens even in the event of a success. In addition, if both sides (or more, if there are multiple participants) are using negative Traits and the negative Trait dice come up as the highest numbers, then both sides have something bad associated with those Traits happen to them. Obviously, Traits only affect those characters who brought them in to the conflict.

Example:

The character of Dr Gerhardt von Schubert has the negative Trait "Arrogant and overconfident". There is a brawl taking place where a fellow RPA agent (a Russian lady) has been tackled to the ground. As an honourable member of the German nobility, von Schubert decides this is totally despicable behaviour and steps in to lift the man who is now lying on top of his colleague, beating her severely. However, Schubert is not a big man, nor is he skilled in a fight. In order to try and win the conflict that will take place, Iain (playing von Schubert) decided to use the negative Trait "Arrogant and overconfident". He rolls!

Luckily, he gains success against his opponent. Unfortunately, the die that represents his negative Trait comes up as a 10. Even though he is successful in hauling the assailant from off his colleague, Iain narrates that as he does so, von Schubert totally overbalances and ends up with the assailant unconscious but now lying on top of him in a very undignified manner. A bit of an embarrassment for this somewhat haughty man!

SOME GENERIC NPCS

The stats in this section are intended to be useful for GMs, either to use as and when necessary or to provide inspiration for other NPCs.

DISABLED EASTERN FRONT VETERAN

Action: 2

Influence: 3

Reason: 3

Traits:

Don't think I can't handle myself (+)

Hard to intimidate (+)

Knows what war is really like (+)

Missing an arm (-)

Regrets past actions (-)

Hidden Agenda: Find out what really happened to those disappeared men from the old regiment...

DISILLUSIONED SCIENTIST

Action: 2

Influence: 1

Reason: 5

Traits:

Can be quite charming (+)

Knows about the twisted technology (+)

Passionate about his subject (+)

Inflated self worth (-)

Took part in regrettable experiments (-)

Hidden Agenda: To make friends with the British or Americans and flee Germany for a better life.

GREEDY BLACK MARKETEE

Action: 2

Influence: 4

Reason: 2

Traits:

Always gets the best price (+)

Everyone has a price (+)

I can get you what you want (+)

A slightly repulsive quality (-)

Over-confident (-)

Hidden Agenda: Become pre-eminent in the Berlin underworld

HIDEBOUND MILITARY OFFICER

Action: 3

Influence: 3

Reason: 2

Traits:

Everything by the book (+)

Handy with a revolver (+)

Used to being obeyed (+)

Racist (-)

Somewhat unimaginative (-)

Hidden Agenda: Get the dirt on someone powerful and use it to advance a stalled career

LACONIC SPY

Action: 3

Influence: 3

Reason: 2

Traits:

A believable cover story (+)

I have many contacts (+)

Mr Man (+)

Remember Vienna... (-)

Spies aren't killers (-)

Hidden Agenda: Find the mole that has been getting our boys killed...

SULTRY JAZZ CLUBSINGER

Action: 2

Influence: 4

Reason: 2

Traits:

I know your secrets (+)

Remarkable memory (+)

You want to be with me (+)

A Nazi past (-)

Drug addiction (-)

Hidden Agenda: Find a wealthy sugar-daddy to look after me and get money for drugs.

VOLKSPOLIZEI OFFICER

Action: 4

Influence: 3

Reason: 1

Traits:

Brutality is an option (+)

Politically reliable (+)

Watchful (+)

Corrupt (-)

Hidden Agenda: Turn as many people as possible as informants

WORRIED YOUNG SOLDIER

Action: 3

Influence: 2

Reason: 3

Traits:

Actually quite educated (+)

Boyish charm (+)

Can be a bit cocky (+)

Not tested in combat (-)

Why the hell am I here? (-)

Hidden Agenda: Make as much money as possible from the black market and then get the hell out of here.

CHAPTER 4: THE GOLD CITY

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, Friedrichshain 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 Friedrichshain 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 Friedrichshain 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: INTELLIGENCE ORGANISATIONS

There are many intelligence agencies at work in Berlin, many of whom have an interest in twisted technology and the aftermath of its use. There follows brief profiles of eight of the more notable or interesting agencies currently engaged in the manoeuvring of the Underground War.

These can be used as antagonists for characters or as the groups which have given characters their National Hidden Agendas. This is not to say that every character in Cold City will be affiliated with one secret agency or another. However, there are many personnel within the RPA, from humble clerks to senior officers, who have ties to the shadowy intelligence community in one way or another.

Characters could also be approached in-game by intelligence agencies who wish to use their position within the RPA to their advantage. Would a character will be willing to give up one of their hidden agendas in favour of a new one, more in line with the desires of a well-paying, threatening or blackmailing agency?

BERB (BRITISH EXPERIMENTAL ROCKET BUREAU)

The efforts to analyse and utilise remnants of Nazi twisted technology in Britain are spearheaded by the secretive British Experimental Rocket Bureau, headed by the erratic (some would say maverick) genius known as The Professor.

The BERB have their fingers in many technological pies, including (as their name may suggest) space travel and ballistic missiles. Whilst technically a non-military organisation, they do have deep connections with the British military establishment (much to the annoyance of The Professor) and much of their work takes place at the top-secret facilities located at Porton Down in Wiltshire and Spadeadam in Cumbria (a base that appears on no roster of British facilities).

The BERB (mainly at their offices in London or at the Porton Down Chemical Warfare Facility, see page 85) have carried out a number of important analyses of various items brought in from Berlin and Germany at large and several key RPA agents are known to be working under the aegis of the BERB.

Other than some notable public relations stunts surrounding the use of captured rocketry equipment, the activities of the BERB are kept firmly out of the public eye. In part this is down to reasons of national security, in part down to

the horrific and disturbing nature of some of the activities carried out by Bureau personnel. Tests have been carried out on 'live targets' at Porton Down: mainly Waffen SS POWs who were never returned to Germany.

Should such appalling breaches of all the codes of human conduct that Britain fought so hard to maintain ever become public knowledge, the fallout would have far reaching consequences.

Sample National Hidden Agenda:

The Soviets are operating a group similar to BERB. Find out who they are, what they are doing and the extent of their involvement in the RPA.

CIA (CENTRAL INTELLIGENCE AGENCY)

Created out of the wartime expediency of the Office of Strategic Services (OSS), the CIA is a very young organisation but is nonetheless enthusiastic and dedicated to its cause.

The majority of CIA efforts in Europe are directed towards the disruption and diminishment of Soviet and Soviet client state activities. They plant spies and saboteurs in Eastern European countries, try to engineer political strife and carry out actions that attempt to blacken the name of leftist organisations throughout Europe.

The Agency also funds the Gehlen Org, the spy organisation of Western Germany (see page 61). Through their proxies in Germany and through their own people on the ground, the CIA has developed a deep and abiding interest in the activities of the RPA and the possibilities inherent in the twisted technology.

Like their counterparts from other nations, the CIA sees the RPA as a means by which they can infiltrate and disrupt the intelligence and technology gathering activities of other nations. When twisted technology comes into it, this does not have to mean merely the Soviets. American operatives are equally keen to frustrate the plans of the British and the French as well.

They also have a mutually aggressive relationship with the 515th Intelligence Wing based at Tempelhof. They view their USAF colleagues as cack-handed amateurs who know nothing about spying and are merely making things more difficult for the American assets stationed in Berlin. The 515th on the other hand views the CIA as nothing more than well financed bully-boys with no understanding of the real issues at stake. Hence, the CIA has made very extensive use of its Gehlen Org contacts to worm into 515th operations.

Sample National Hidden Agenda:

Use RPA activities as a cover to disrupt and destroy foreign intelligence gathering activities: sabotage, kill and dissemble.

Gehlen Organisation

Sponsored by the CIA and headed by former chief of Wehrmacht intelligence on the Eastern Front, Reinhard Gehlen, the Gehlen Org is the primary intelligence gathering operation working in Germany on behalf of the Western Allies.

The Gehlen Organisation is known for the fact it employs a large number of former Nazis, including prominent or infamous members of the SS and Gestapo. Most Gehlen activities are hidden behind a front of various fake industrial concerns or business operations. Those in Berlin are fronted by the Heinz Mertens firm.

Gehlen Org operatives are very active in Berlin, keeping tabs on East German and Soviet plans, infiltrating agents and carrying out some decidedly underhand missions. It is also rumoured that the Gehlen Org has a deep and abiding interest in the activities of the RPA and its agents.

Sample National Hidden Agenda:

To disrupt the activities of the RPA and find ways to discourage collaboration and collection of specimens. To subtly make the RPA a failure, so the CIA can step in.

GK-11 (GOSUDARSTVENNOYE KOMITET-11)

Whether GK-11 (State Committee 11) operates under the wing of the MGB, the GRU or some other organ of state security, no one is entirely sure. Suffice to say, that this enigmatic organisation has access to the highest levels of the Soviet administration (meaning a direct line to Stalin himself). The committee was formed in early 1945, when the scale of German experimentation and esoteric research became apparent to the terrified officers of the secret services.

GK-11 has control over the use and experimentation with esoteric items recovered by Soviet agents from the MGB, GRU and other state security organs. This has led to no small amount of tension between the groups who are reluctant to hand over all of their hard won spoils.

The organisation also controls and guards major experimental facilities scattered across the USSR, including the former German site at Pripjat in the Ukraine and the secret city of Krasnoyarsk-14. They also use several sharashka (scientific camps operated under the GULAG network), where captured German scientists labour for their new masters.

A goodly number of Soviet RPA personnel, particularly at the higher levels, are working for GK-11, much to the annoyance of the MGB and GRU, who are both trying to weasel information out of the system in their own ways. To its agents in Berlin, GK-11 is known by the code name 'Koschei', which in translation means 'demon of darkness'.

Disturbingly, foreign intelligence groups theorise that GK-11 also managed to capture personnel, equipment and files relating to the Japanese Unit 731 in Manchuria. Snippets of information gleaned from spies and reconnaissance flights shows tell-tale signs of horrific mass experiments being carried out in the wastes of Siberia and the stony deserts of Kazakhstan...

Sample National Hidden Agenda:

Arrange the kidnapping and transfer to the USSR of any important personnel that may be brought to light during RPA operations. This can include personnel from the Western nations.

GRU (GLAVNOE RAZVEDYVATEL'NOE UPRAVLENIE)

One of the many organs of security in the Soviet state, the GRU represents the sphere of military intelligence and information gathering. They are extensively focussed on gathering intelligence that would be useful to the armed forces of the Soviet Union. It is rumoured that they have large numbers of agents operating within the borders of the USA, UK, France and Western Germany.

The GRU sees almost all aspects of twisted technology as having a potentially useful military application. Their infiltration of personnel into the RPA is well known and widespread. There is, however, competition with the MGB and even the far more secretive (if such a thing can be possible) GK-11.

The GRU were instrumental in setting up and aiding Projekt 303, which brought the lions share of twisted technology to the Soviet Union. Since the end of the war, it has become apparent that the GRU feels somewhat sidelined in favour of both the MGB and GK-11. There have been a number of 'difficulties' within the RPA which can be directly related to inter-ministry antagonism between the various Soviet spy organisations (see the entry on the MGB that follows).

Sample National Hidden Agenda:

Isolate Soviet personnel, befriend them and then extract any useful military information by any means possible.

MGB (MINISTERSTVO GOSUDARSTVENNOI BEZOPASNOSTI)

The MGB, grew out of the NKVD/NKGB complex, becoming the ministerial successor to the NKGB in 1946. With responsibility for foreign intelligence work, the suppression and elimination of counter-revolutionary elements and the combating of foreign intelligence and espionage activities within the USSR, its powers and resources are huge and varied.

The MGB is active throughout the USSR, Europe and further afield, gathering human intelligence (HUMINT) and signals intelligence (SIGINT). Much of the most valuable information collected by the MGB comes from their HUMINT activities, infiltrating spies and saboteurs into the governments, militaries and intelligence communities of foreign and allied powers.

In Berlin, the RPA is a primary source of information of esoteric technologies. Of all the state security organs that have an interest in such things, the MGB probably has more personnel secreted within the RPA than all of the others (most often the GRU and GK-11) combined. That is not to say that things are always easy. MGB moles in the RPA are constantly being rooted out or eliminated by their so-called colleagues, operating on their own orders from the CIA, BERG or one of the many other groups with their finger in the twisted technology pie.

Even other Soviet intelligence organisations have been known to eliminate or disrupt MGB activities. 1949 saw a series of particularly brutal spats between MGB and GRU assets within the RPA, almost leading to a Soviet withdrawal from the organisation for fear of the repercussions such an embarrassing feud might have. Luckily, a

series of 'recalls to Moscow' and the 'disappearance' of some of the most vitriolic parties to the feud called things down somewhat.

Sample National Hidden Agenda:

Ensure the success of any missions to which you are assigned and appropriately diminish the contribution of other organs of State Security (particularly the GRU and GK-11)

SDECE

(SERVICE DE DOCUMENTATION EXTÉRIEURE ET DE CONTRE-ESPIONNAGE) DEPARTEMENT 'B'

The SDECE, created out of wartime expediency, provides military and civilian intelligence for France. In particular, Departement 'B' deals with matters arising from twisted technology, both inside and outside the borders of the Republic.

Departement 'B' is small, poorly funded and somewhat idiosyncratic. Its personnel are all drawn from those who had experience of twisted technology during the war and includes former POWs, spies and even a few collaborators. Understandably, this does not lead to a pleasant working atmosphere within the section. Souring things even further is the tense and antagonistic relationship between the department and certain elements of the French military.

Some military men see the twisted technology (along with the atom bomb) as the key to making France great once more. Most of Department 'B' would like to see everything to do with it buried under a mountain and never touched again. It has even gone so far as to attempt sabotage (using former SS personnel 'persuaded' to carry out the mission) on the former concentration camp at Natzweiler-Struthof in the Vosges mountains. The former camp, a place with a terrifying reputation, is secretly still being used by the French military for experiments they barely understand.

Sample National Hidden Agenda:

Make sure any new twisted technology discoveries are destroyed or rendered unusable.

SIS (SECRET INTELLIGENCE SERVICES)

Sometimes known by the appellation MI-6, the foreign intelligence agency of the United Kingdom has a long and eventful history. Originally set up in 1909, it has grown and evolved through two world wars into its current state as the frontline in the United Kingdom's efforts in the Cold War.

Many current field agents of the SIS have extensive wartime experience as part of the Special Operations Executive (SOE), the wartime infiltration and sabotage force set up by Winston Churchill. With their experience of surviving behind enemy lines, organising resistance groups and gathering intelligence, the former SOE operatives are a tough and resourceful lot. The personnel were absorbed wholesale into other areas of the SIS when the SOE was finally disbanded, providing a much needed pool of personnel experienced in the techniques of clandestine warfare and intelligence gathering.

The SIS have cordial, if somewhat strained, relations with the BERG, viewing that organisation as a haven for crackpots and mentally confused boffins. The SIS is much more concerned with the danger that twisted technology poses to the security of Britain than any possible uses (either military or civil). They are very much of the view that this stuff should be buried, and buried deep.

The SIS has a few lines into the RPA, mainly via military and former SOE personnel. They are one of the less aggressive agencies when it comes to the Underground War, preferring to stay out of the limelight and conduct their operations in a more subtle and devious manner. They do, however, have considerable enmity for the MGB who, for some reason, keep predicting their moves with amazing accuracy...

Sample National Hidden Agenda:

The MGB and possibly other agencies have planted moles in the SIS, trying to leech out twisted technology secrets. Find out who they are and do something about it!

USAF 515th Intelligence Wing

Operating from Tempelhof Airbase in Berlin, secreted in a shabby Nissen hut, far from other buildings, 515th Intelligence Wing carry out their task of extracting as much of the remaining twisted technology from Germany as possible. The current 515th is predominantly made up of men and women who were involved with Operations Strangle, Paperclip and ALSOS during the closing stages of the war. The wing was set up by direct Presidential order in late 1946, bypassing even the most senior members of government (including, so rumour has it, the Secretary of State and Secretary of Defence).

The unit is also engaged in a highly secret intelligence war with their Soviet counterparts. Whilst the CIA and the Gehlen Org face off against their opposite numbers, the 515th fights its own, much quieter, but no less deadly conflict. In their innocuous hut, the 515th interrogate those who have defected via the RPA or who are suspected of treachery whilst working for the USA. As mentioned on page 61, the 515th do not exactly have a good working relationship with the CIA.

Men and women from the intelligence wing, in addition to their other duties, take part in clandestine missions into Eastern Germany in a desperate attempt to find out more about the various former Nazi sites now occupied by forces from the USSR. These missions meet with a depressingly high rate of failure, yet still men and women continue to be trained and sent out with almost impossible orders in their hands.

When asked, few individuals within the American military and intelligence community will avow any knowledge of the 515th Intelligence Wing. Even on the airbase itself, their name is never mentioned and no signs point to their quarters. More ghosts in a city full of shadows.

Sample National Hidden Agenda:

Make the foreign agents within the RPA look inadequate and unprofessional in all their activities, especially those from Eastern Europe and the USSR.

NOTABLE ORGANISATIONS: MILITARY 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.

Sample National Hidden Agenda:

To locate, identify, and return information, plans, and machinery related to German covert projects to Britain.

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.

Sample National Hidden Agenda:

Locate and destroy any technology that could possibly lead to a repetition of the Nazi horror. Don't let it be retained, collected, catalogued or analysed, if at all possible.

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.

Sample National Hidden Agenda:

Observe how the twisted technology monsters operate in the field and report upon this.

NOTABLE ORGANISATION: POLICE ORGANISATIONS

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 (like the Gehlen Org in the West) 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.

Sample National Hidden Agenda:

To identify and recruit sympathetic agents with the RPA. To turn them to work for East Germany.

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, with 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.

Sample National Hidden Agenda:

Dig up as much dirt as possible on this so-called Reserve Police Agency, a group which is obviously a cover for Western spying.

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
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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).

Occupation: RPA-DC Member

Background: US Marine officer with a good education and broad-based knowledge.

Draw: Previously a team leader as part of Operation Strangle where he gained a wide working knowledge of the twisted technology.

Action: 3

Influence: 2

Reason: 3

Traits:

- (+) 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

Personal: Get the British and French kicked out of the RPA and make it purely an American-Soviet operation.

National: 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 pointless 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.

Occupation: RPA-DC Member

Background: British spy, dilettante and (to the outsider), privately educated, upper class Oxbridge twit.

Draw: Became aware of the twisted technology through his work in SOE and his behind the lines operations in France during the war.

Action:	2
Influence:	3
Reason:	3

Traits:	(+) Easygoing and pleasant, which makes him popular in social situations
	(+) Has an incisive and sharp mind
	(+) Broad knowledge of clandestine activities and how to carry out secret military operations
	(-) Can at times be bumbling and ineffectual when attempting to get to the point
	(-) Believes in the ongoing superiority of the British Empire

Hidden Agendas

Personal: 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.

National: Wind up the activities of the RPA as quickly as possible, even if it means leaving important business unfinished.

Trust

Magda Bremmer	(Trust: 2)
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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.

Action: 2 - 5

Influence: 2 - 4

Reason: 1 - 5

Traits:

- (+) 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.

LOCATIONS BEYOND BERLIN

This section presents some locations beyond the city limits of Berlin that could impact on the activities of the RPA and its personnel, either in the course of the duties within the city or perhaps by taking them beyond Berlin itself. All offer interesting story possibilities and each comes with two such possibilities sketched out in brief.

These locations are not meant to be substitutes for Berlin, which remains the focus of Cold City and the key location in the game. However, they do provide a wider scope and additional background information to spice up games.

Krasnoyarsk-14 (SIBERIA, USSR)

A town with no name, a place hidden from the outside world. Krasnoyarsk-14 (K-14) is known only by its postal district code (the 14th district of the Krasnoyarsk city area) and appears on no maps of the vast USSR. Within the town lies the greatest concentration of twisted technology on the Eurasian landmass, perhaps even in the world. From all over the former Third Reich, the victorious Red Army brought technology to this place, all under the auspices of Projekt 303.

K-14 is now wholly and totally controlled by GK-11 and remains utterly closed to anyone not approved at the highest levels. Even such stellar figures as Marshal Georgi Zhukov and head of the secret police Lavrenti Beria are rumoured to have been denied access to this cold and desolate place. This does not exactly please other agencies such as the GRU and MGB, who see the technology and the results of experimentation as fruits which rightly belong to them.

The town itself is a cold, wintry place of concrete apartment blocks, low-lying barracks, numerous squat bunkers and windowless towers. On the very edge of the town lies a massive power station, far bigger than would normally be needed for a settlement of this size. The entire place is surrounded by high, electrified fences, rolls of barbed wire, mine fields and surveillance towers. A very large, long runway sits just outside the fence, sometimes receiving unmarked aircraft from unknown locations.

Foreign intelligence services would love to know what is happening within K-14: Why do hundreds of people arrive on trains, yet the town never increases in size or apparent population? What is the source of the seismic vibrations that occasionally emanate so strongly from the site?

The answers are probably far more appalling than any observer may wish to think.

Story Possibilities:

An aircraft allegedly bound for Krasnoyarsk-14 has crashed in a suburb of Berlin, killing most of the crew and releasing the cargo. The RPA would be very interested to find out what the Soviets were shipping out of Berlin. In addition, other intelligence agencies might be extremely keen to have a few words with any survivors...

Certain parties have learned of a recent and massive seismic emanation from the area of K-14. This has coincided with the death of several Soviet agents, all of whom used to work for various police agencies within the Third Reich. Coincidence, or something deeper?

Montauk/Camp Hero (NEW YORK STATE, USA)

Located on a remote part of the Eastern tip of Long Island, Montauk Airforce Station (or Camp Hero as it is sometimes known) has long been a key part of American coastal defences. During World Wars One and Two, it played a key role in keeping watch for invasion forces. Since the end of the war, it has started a new life, a life kept away from the prying eyes of public or political scrutiny.

On the surface, the station is mostly abandoned or mothballed, occasionally used for army and navy training programmes. But beneath the surface, there is an extensive warren of facilities, all built to provide a home for the captured twisted technology.

In order to preserve secrecy, many personnel and much of the equipment has been brought to the base by submarine or in converted oil tankers in the dead of night. Aircraft and personnel sometimes arrive on the site to take part in 'training exercises', bringing with them unusually large amounts of unspecified equipment.

Within the higher levels of the military and intelligence community, rumours are rife about the Montauk base. Most revolve around captured Nazi scientists and secret weapons research. Few speculators have even thoughts about what is really going on: human experimentation, highly dangerous research and the continuation of various German wartime experiments. Of particular note are the 'gateway processes', the means by which German scientists brought the Incursors into our world. US scientists seem to have made great strides towards replicating these experiments, treading on dangerous ground.

Rumours also seep out regarding various mind-control projects involving brainwashing, surgery and the harnessing of bizarre new energies. If these experiments come to fruition, there is no telling to what end the US military may be prepared to use the results in fighting the Cold War.

Story Possibilities:

Irene Brandt is a US representative within the RPA, ostensibly working for the US Navy. She is not all she seems. She has been subject to mind control experiments at Montauk, experiments aimed at making her the perfect double agent. The trouble is, the experiments are causing highly untoward side effects. Some Berliners (maybe those living in the same apartment block as Brandt) are literally losing their mind and memories. Why is this happening and what is causing it?

Why would the crew of a US tanker, recently docked in Hamburg and now enjoying shore leave in Berlin, be seen so often near RPA investigations? Why has a known Soviet informer recently been caught by British military police screaming about 'Montauk'? Strange things are most certainly afoot.

Natzweiler-Struthof (ALSACE, FRANCE)

Even amongst the horror and despair of the concentration camp system, some camps had a darker reputation than others. High in the Vosges Mountains of Alsace, Natzweiler-Struthof was home to hideous experiments carried out by scientists from the Ahnenerbe. The Ahnenerbe started out life as a relatively innocuous, if somewhat madcap, society set up by Heinrich Himmler to discover the archaeological and historical origins of the so-called 'Aryan' race. During the decade of their existence, they went from making plaster casts of Swedish rock carving to conducting appalling experiments on living subjects.

During the Nuremberg 'Doctors Trial', the world learned of terrible killings carried out at Natzweiler for the purposes of collecting Jewish skeletons for racial examination. What the world did not learn of were the other experiments carried out by the Ahnenerbe in the Vosges.

With most STs dedicated to the bleeding wound that was the Eastern Front, the Ahnenerbe was determined to find solutions to the problem. Only huge chemical plants such as those at Ploesti could produce enough of the noxious chemicals used to preserve the STs. But what if they could reduce the living to the state of deathly robots controlled by dedicated teams of 'handlers'? They would have no fear, no pain and could be unleashed in mass terror attacks on allied troops. Thus, the scientists at Natzweiler attempted to find a solution.

Many inmates, most of who were members of resistance movements from across Europe suffered hellish agonies or succumbed to the purgatory of a living death. Many perished on the operating tables, others were gradually hacked apart in tests to see how 'durable' these new creations were. The experiments did not come to much, but more horror was to come.

After the war, a shadowy cabal within the French military decided to maintain the Natzweiler camp and continue with the experiments in the hope that they could be used for military medical purposes.

Since the end of the fighting, tens, if not hundreds, of POWs have been spirited to Natzweiler and subjected to the same degradations visited upon the erstwhile victims. Were the French public to find out about this, there would surely be a public outcry and resulting political chaos.

Story Possibilities:

A French character may be attempting to use the RPA as a tool to expose or shut down the military-controlled activities taking place at Natzweiler.

A number of former-SS guards have been found dead around the Berlin area. All served at Natzweiler for a greater or lesser period of time. Who is killing them and why? Perhaps it is former prisoners? Former experimentees? French military personnel attempting to cover up the continued activities at the camp?

Ohrdruf (THURINGIA, GERMANY)

Ohrdruf was the first concentration camp liberated by American forces in Germany during the war. The popular media showed General Eisenhower visiting and solemnly examining the evidence of Nazi atrocities. In reality, the general was there on more covert business.

The camp was near to the Jonastal valley, the site of substantial underground workings of a distinctly odd nature. In the depths of these subterranean galleries lay chemical vats, incubation tanks, X-Ray bombardment equipment and the whole panoply of twisted technological machinery.

For Ohrdruf and the valley were key locations in the race to create viable Alternatives; mutated soldiers that would turn the tide and change defeat into victory. Hundreds of prisoners were psychologically broken prior to the physical experiments being carried out upon them. One of the few successes at the camp was the Nachwachter programme which successfully created creatures capable of fighting and surviving in pitch darkness. Most of these 'products' were nothing more than automatons, capable of following simple orders. Their time as men and women had long since passed: they were simple raw materials fed into the war machine.

Rumours also began to circulate that Ohrdruf had been part of the German atomic weapons project. Persistent tales continue to float around, telling of mysterious, powerful explosions at the Ohrdruf site, explosions that claimed the lives of many thousands of unfortunate camp inmates. Now under the control of the Soviets, most of the entrances to the tunnels have been blown up and others concreted over. So what, if anything, remains there? And why are the Soviets so keen to keep everyone out of the area?

Story Possibilities:

A mole within Soviet intelligence has passed information to the RPA which indicates that information vital to a current case in Berlin may be related to current Soviet activity at Ohrdruf. But how to use this information without compromising this valuable information source?

Henry Buchmann was an SS guard at Ohrdruf. Now he is an itinerant drunk on the street of Berlin. He rambles and raves, but within his madness are grains of truth. Now, he has come to the attention of more than one intelligence agency. Will the RPA find him first?

Ploesti (WALLACHIA, ROMANIA)

Sitting on the plains of Wallachia in Romania, the massive oil fields and refineries of Ploesti were, as Winston Churchill said, "The taproot of German might." They provided the petrol and diesel that kept the panzers rolling and the aviation fuel that kept the Luftwaffe flying. They also had a darker purpose.

The well-equipped labs and chemical facilities within the refineries were ideal for the production of the curious, noxious chemicals required to create the legions of Spezialeinsatztruppen (STs, see page 88). Day and night these labs, under SS supervision, pumped out vast quantities of the precious liquids, storing them in vast, heavily guarded pressure vessels for transport into the German heartland.

And Ploesti is the reason that the STs were seldom encountered by the Western allies, save for small penny packets in the Ardennes and Vosges. The air raid of Operation Tidal Wave heavily damaged the refineries, but the damage was easily repaired. What was not repairable was the loss of the precious chemicals, their tanks blown sky high by American bombs. The situation on the Eastern front was seen to be far worse than that in the west, so the stocks of ST-creating liquids were earmarked for use in Russia, the Ukraine and the Crimea.

The refinery facilities and their secret labs are now firmly in the hands of the Romanian communist government, overseen by 'advisers' from the USSR. The laboratories are held in the iron grip of GK-11, who are building up stocks of the ST creating chemicals. Just like the Nazis did during the war...

Story Possibilities:

Characters representing the Western allies may hear rumours of the work still being carried on at Ploesti. Why are the Soviets doing this? What are their plans?

The RPA has gunned down some STs in Berlin. But they are relatively fresh, only a few weeks dead. And one of the characters recognises a dead figure as a known Romanian partisan from the War. A former partisan who was known to have settled down to a quite life in the town of Ploesti...

Porton Down (WILTSHIRE, ENGLAND)

Located in bucolic, rural Wiltshire, England, Porton Down is one the key British military research and development establishments. Set up in 1916 as a chemical weapons laboratory, it continues in this role today (under conditions of great secrecy), analysing and testing the various chemicals created by Germany during the War (such as Sarin and Tabun). However, there are parts of Porton Down that even the secretive chemical weapons experts are barred from entering, places that contain things even more sinister and deadly than nerve gases...

When twisted technology began to trickle out of Europe in the closing stages of the war, the British military needed somewhere secure to store and test what they and their allies had found. The site at Porton was already closely guarded and tight as a drum, therefore it was decided to set up a new section of the site, nominally under the auspices of the British Experimental Rocket Group. A series of bunkers, reinforced huts and underground storage pens contain equipment and personnel, and not all of the personnel are willing visitors.

Much to the disgust of many members of the BERG (but, it must be said, to the delight of others), the group has been carrying out live experiments using certain items of technology salvaged from Germany. A select band have also delved into what some would describe as the more 'esoteric' areas of the German research, carrying out practices disturbing even to those hardened by their exposure to the goings on in the bunkers.

Needless to say, the activities at Porton are far beyond top secret. The mere fact that experiments are being carried out against unwilling, foreign victims on British soil would cause a tidal wave of revulsion should it become public knowledge.

Story Possibilities:

Victor Mannings worked at Porton prior to his assignment to the RPA. The stress of the work has, however, caused him to go off the rails in a spectacular fashion. He has disappeared, but rumours pop up now and again of a mad Englishman killing people in the Berlin U-Bahn system. The British authorities would also be very keen to make sure that his knowledge does not fall in to the wrong hands...

A notable Member of Parliament, unmoved by talk of national secrecy and security, is asking awkward questions about Porton in the House of Commons. What is worse is that he has somehow worked out a link between the facility and certain endeavours in Berlin. He is planning to fly in to the city on a 'fact finding mission'. What exactly is going on and is he simply a nosey buffoon or is he working for someone else?

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 and the group as a whole 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 place 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 car 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 car.

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 IIIIf.

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 misadventure." 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 an 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.

Occupation:	Ex-camera salesman now incursor possessed killer.
Background:	Only a child during the war and tries not to remember it.
Draw:	Possessed by the something from a photograph

Action:	6
Influence:	2
Reason:	1

Traits:

- (+) 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.

Weapons:

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: Ø

Reason: Ø

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
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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 'Werewolf' 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'.
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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.

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 Veränderten/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'.

September: The Central Intelligence Agency is set up by the US Government.

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.

The Federal Republic of Germany (West Germany) is established.

August: **The first Soviet atomic bomb test takes place at Semipalatinsk, Kazakhstan.**

September: **The German Democratic Republic (East Germany) is established.**

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.
The Ministerium für Staatssicherheit (the Stasi) is established.**

March: **British scientist Klaus Fuchs is convicted of passing atomic bomb secrets to the USSR.**

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 Mosin-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

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

BOOKS

This bibliography is by no means exhaustive, there are many other works out there that could provide influence, inspiration and resources for Cold City. However, what follows is a selection of those that I have found most informative, intriguing or just plain bizarre!

NON-FICTION

The following is a brief selection of non-fiction works that have proved particularly useful in creating Cold City. I would highlight 'The Undergrowth of Science' by Michael Grazer and 'The Master Plan' by Heather Pringle as being particularly useful.

Applebaum, Anne, GULAG: A History of the Soviet Camps

Looking at the Soviet camp system from the early days of the Revolution to its final demise with the fall of the USSR, this is invaluable reading for those wishing a greater understanding of the camps, the organs of state security which ran them and the people involved.

Beevor, Anthony, Berlin: Downfall, 1945

An incisive, but often harrowing, examination of the Soviet advance into Germany during 1944-45 and the final battle for Berlin.

Botting, Douglas, In The Ruins of the Reich

Excellent study of Germany in the period 1945 to 49, looking at the social, economic, political and social impact of the recently ended war. Highly recommended reading.

Foederowitz, Michael, Flak Towers in Berlin, Hamburg and Vienna, 1940 - 1950

A thorough and well illustrated analysis of the flak tower fortifications built to defend Berlin, Hamburg and Vienna during World War Two. Includes many archival photographs giving a great insight into the construction, use and demise of the giant buildings.

Goldhagen, Daniel Jonah, Hitler's Willing Executioners: Ordinary Germans & The Holocaust

One of the most exhaustive studies into the complicity of ordinary Germans in the Holocaust, this is a profoundly disturbing and effective study. However, it has caused some controversy amongst historians of the period, some of whom dispute its findings.

Grazer, Walter, The Undergrowth of Science

Fascinating in its scope, of particular interest are the sections dealing with science in the Third Reich and in the Soviet Union, showing the influence of politics, ideology and sheer wrong-headedness on scientific method and practice.

Hastings, Max, Armageddon: The Battle for Germany, 1944-45

A lengthy and very well written account of the final battles in Europe that followed the landings at Normandy. Taking into account the Allied (on both the Eastern and Western fronts) and German perspectives, it is a work which successfully encapsulates the almost apocalyptic period from 1944-45.

Paine, Lauran, The Abwehr: German Military Intelligence in World War Two

A very accessible analysis of the German military intelligence organisation that operated throughout World War Two under the leadership of the anti-Nazi Admiral Wilhelm Canaris.

Pringle, Heather, The Master Plan

An extremely well researched, thoughtful and engaging study of the Ahnenerbe, from its inception in 1935 until its final dissolution and into the trials at Nuremberg.

Sebag-Montefiore, Simon, Stalin: At The Court of the Red Tsar

A substantial study of the life, personality and those close to one of the most infamous leaders in modern history.

SPECULATIVE WORKS

The three books mentioned below provide great sources of inspiration for Cold City games, but they must be considered speculation (some more extreme than others) rather than historical or scientific fact.

Cook, Nick, The Hunt for Zero Point

Written by respected Jane's correspondent Nick Cook, this work veers off into wild speculation, taking much anecdotal evidence as proof and using somewhat unreliable sources. Entertaining, but should be taken with a grain of salt.

Baker, Alan, Invisible Eagle: The History of Nazi Occultism

An attempt to analyse the supposed occult connections of Nazism, 'Invisible Eagle' trails off into conspiracy theory and wild speculation in regard to a number of projects, experiments and people.

Farrell, Joseph P, Reich of the Black Sun

Using the tiniest (sometime non-existent) shreds of circumstantial evidence, this work creates a massive scientific conspiracy to cover up super-advanced German technology from the War.

FICTION

Harris, Robert, Fatherland

Dealing with an alternative history where Germany won the war, this novel follows an investigation into a mysterious murder. Good for its period detail and characterisation of various notable historical figures such as Artur Nebe.

Powers, Tim, Declare

Paranormal espionage during the Cold War, featuring an intriguing cast of characters (including well known double agent Kim Philby).

Stross, Charles, 'The Atrocity Archive

An entertaining read, in many ways dealing with a modern-day equivalent of the RPA combating evil entities from beyond space and time. Slightly more occult-based than Cold City, it is nonetheless a worthwhile source of ideas. A sequel, 'The Jennifer Morgue', is also available.

Stross, Charles, A Colder War

A Lovecraftian tale of spies and apocalyptic Cold war machinations. It is available to read free on-line at <http://www.infinityplus.co.uk/stories/colderwar.htm>

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.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'!

www.boxninja.com

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.septemberquestion.org/lumpley/dogs.html

'Dogs In The Vineyard' by Vincent Baker is an outstanding game, displaying a startlingly innovative approach to conflict resolution.

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.

FILMS & TV

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:

The 39 Steps (UK, Alfred Hitchcock, 1935)

The Bunker (USA/UK, Rob Green, 2001)

Casablanca (USA, Michael Curtiz, 1942)

Dead of Night (UK, Albert Cavalcanti, 1945)

Deathwatch (UK/Germany/France/Italy, Michael J Bassett, 2002)

Dog Soldiers (UK, Neil Marshall, 2002)
 Germania Anno Zero (Italy, Roberto Rosellini, 1948)
 The Good German (US, Steven Soderbergh, 2006)
 Hellboy (USA, Guillermo Del Toro, 2004)
 Idi I Smotri (USSR, Elem Klimov, 1985)
 Images of the Last Battalion (Japan, Koichi Kishita, 2005)
 Invasion of the Body Snatchers (USA, Don Siegel, 1956)
 Jin-Roh: The Wolf Brigade (Japan, Hiroyuki Okiura, 1998)
 The Keep (USA, Michael Mann, 1983)
 The Man Between (UK, Carol Reed, 1953)
 The Manchurian Candidate (USA, John Frankenheimer, 1962)
 The Man Who Knew Too Much (USA, Alfred Hitchcock, 1956)
 Night and the City (UK, Jules Dassin, 1950)
 Night of the Demon (UK, Jacques Tourneur, 1957)
 Nochnoy Dozor [Nightwatch] (Russia, Timur Bekmambetov, 2004)
 Orphee (France, Jean Cocteau, 1950)
 Outpost (UK, Steve Barker, 2008)
 Pickup on South Street (USA, Samuel Fuller, 1953)
 Jigoku No Banken: Akai Megane [The Red Spectacles] (Japan, Mamoru Oshii, 1987)
 Shock Waves (USA, Ken Weiderhorn, 1977)
 The Thing (USA, John Carpenter, 1982)
 The Third Man (UK, Carol Reed, 1949)
 Tinker, Tailor, Soldier, Spy (UK, Frances Alcock/John Irvin, 1979)
 Ultraviolet (UK, Joe Aherene, 1998)
 Der Untergang (Germany/Italy/Austria, Oliver Hirschbiegel, 2004)
 Worst Case Scenario (Netherlands, Richard Raaphorst, 2005)
 Yeux Sans Visage (France, Georges Franju, 1960)

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.

www.bbc.co.uk/history/war/coldwar

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

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.

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 WW2. Although not updated very often these days, it's still worth a look.

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.

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.

cryptome.org/gehlen-hoeher.pdf

Purported to be a genuine file relating to the activities and organisation of the Gehlen Org. Interesting, and a source of period handouts!

www.usarmygermany.com

Offers information, background and resources on the history of the US forces in Germany from 1945 onwards. The section on Berlin may prove particularly useful, as it has a whole host of photos, links and documentation.

www.cia.gov/csi/books/17240/index.html

A very comprehensive archive of information and documentation (declassified during the 1990's) relating to intelligence activities in Berlin during the period 1946 – 1961

www.contestedground.co.uk/coldres.html

You can find a continually expanding list of informative, interesting or sometimes just plain strange websites in the Cold City resources section of the Contested Ground Studios website.