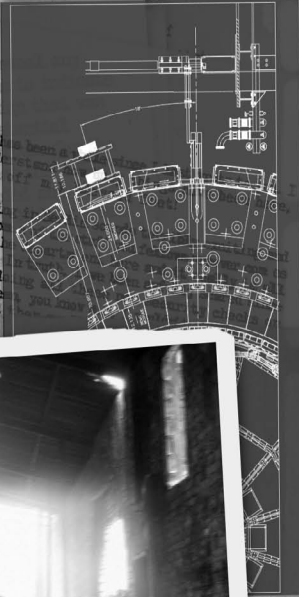


My investigations have so far failed to r  
information on this division. Reason seem  
that it may have been a paper only divis  
never activated. However, car I realise it  
evidence points to a far more totally run  
HOLLER Division. I respectfully hope you unde  
did, in fact, exist but has not been  
scattered or we have not to

The Ahnenerbe personnel who very post  
esoteric technology is mysterious. So  
medical and biological they started d  
living subjects. I am ca  
thereu



# CHAPTER THREE

sts captured at 100

However, one WVHA officer  
information that may lead  
mentioned the removal of  
August of 1944. The indiv  
to me that these valuable  
under Berlin known as the  
located somewhere in the  
Canal. Our informant also states that it is unlikely  
Soviet troops will locate this facility purely by  
chance.



APTORNA



Slide #12: Colditz Straße (Berlin) Laboratory Site.  
Evidence of embryo experimentation and implantation.  
Host bodies not found on site.

# 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 31), 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 31). 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 44) and a crisis point scene (see page 68)

#### *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 Kurfurstendam
- 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 88) 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.59-60) 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 71). 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 64). 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 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 72).

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, 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 68 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 pages 57–59 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!*

## NON-PLAYER CHARACTERS

### QUICK NPCs

A quick NPC is, as the name might suggest, less fully fleshed out than a key antagonist, terrifying monster, or important contact. They are the henchmen, the lackeys, the minor contacts, and the expendable monsters.

These characters can be prepared beforehand or created on the fly, depending on what is happening in the game. The procedure for creating quick NPCs is the same whether they are off the cuff or pre-written.

To create a quick NPC, roll a d10 and consult the table below. This will tell you what the attributes for the NPC are.

ROLL	1	2	3	4	5	6	7	8	9	10
Attributes										
ACTION	3	2	3	4	2	2	2	3	4	1
INFLUENCE	3	3	2	2	4	2	2	3	3	4
REASON	2	3	3	2	2	4	2	3	1	3

You will probably already have an idea of who this person is, so let this guide you in selecting some traits for the character. All quick NPCs have two positive and one negative trait. Do not feel you have to come up with these straight away; you can come up with them in a conflict, as and when necessary. But, if you do come up with a trait in a conflict, remember to note it down, just in case it is needed for future reference.

Quick NPCs also have a single Hidden Agenda, either National or Personal. This agenda does not need to be particularly in-depth or long-term, but it should be something that gives the NPC depth and drive.

And that is your quick NPC.

You can create a bunch of these prior to play, and if you need one, just select the first one you've written down. Or, if someone mentions a name and it is likely they will come up in a scene, scribble that name down next to a pre-generated NPC or roll one up on the fly.

**DISABLED EASTERN FRONT VETERAN****Action: 2      Influence: 3      Reason: 3**

**Traits:**

- (+) Hard to intimidate
- (+) Knows what war is really like
- (-) Missing an arm

**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
- (-) Inflated self worth

**Hidden Agenda:** To make friends with the British or Americans and flee Germany for a better life.**GREEDY BLACK MARKETEEER****Action: 2      Influence: 4      Reason: 2**

**Traits:**

- (+) Always gets the best price
- (+) Everyone has a price
- (-) A slightly repulsive quality

**Hidden Agenda:** Become pre-eminent in the Berlin underworld.**HIDEBOUND MILITARY OFFICER****Action: 3      Influence: 3      Reason: 2**

**Traits:**

- (+) Everything by the book
- (+) Used to being obeyed
- (-) Racist

**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  
                       (-) Spies aren't killers

*Hidden Agenda:* Find the mole that has been getting our boys killed...*SULTRY JAZZ CLUB SINGER**Action: 2      Influence: 4      Reason: 2*

*Traits:*            (+) Remarkable memory  
                       (+) You want to be with me  
                       (-) A Nazi past

*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

*Hidden Agenda:* Turn as many people as possible as informants.*WORRIED YOUNG SOLDIER**Action: 3      Influence: 2      Reason: 3*

*Traits:*            (+) Boyish charm  
                       (+) Can be a bit cocky  
                       (-) 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.

## NOTABLE NPCs

Notable NPCs are created in broadly the same way as PCs. They are the major antagonists, the fearsome monsters, the close friends, and mortal enemies.

### Attributes

All notable NPCs start with between eight and fourteen points to spend on attributes. If the NPC is just a human, or human equivalent, then just spend eight points. The higher the number of attribute points spent, the more monstrous the NPC is.

### Traits

Notable NPCs have three positive and two negative traits. These can either be created prior to play or, like quick NPCs, created on the fly during a conflict.

### Hidden Agendas

Just like PCs, notable NPCs can have hidden agendas that drive them and give them their motivation. Unlike characters, though, they might not have a national hidden agenda. If the NPC does not have a national agenda, they can be assigned two personal hidden agendas. Whatever the case, the NPC can have no more than two hidden agendas.

If it is not appropriate for a notable NPC to have hidden agendas (maybe in the case of a monster whose motives are unfathomable), then hidden agendas do not need to be created.

### Trust

If they are part of a group, or have allies and friends, notable NPCs can also have trust. The amount of trust they have to spend is equal to the number of friends or associates they have (to a maximum of five) times 2.

Some sample notable NPCs can be found on pages 95-105. You'll find some sample monsters on pages 105-110.

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



*red-eyed monstrosity of man  
in the tunnels  
eat rats and occasional human*