COLD CITY
HOT WAR

REPORT SIX

INTRODUCTION

Originally published in their first editions in 2007 and 2008, we're honoured and delighted to announce our plan to publish new editions of both Cold City and Hot War in 2024.

These won't just be new editions of these cult UK indie games: these new editions will form part of an impact study – a look at how historical research in combination with roleplaying games can affect the understanding of history and affect the wider culture. It will also be an experiment in ground-breaking presentation and the contextualisation of roleplaying games and the study of history within our wider culture.

As part of the process we'll be publishing regular updates as free PDFs, videos and web updates, introducing some of the new concepts, and talking about how they bring history and gaming together. These will provide a fascinating insight into both the design process and the history of the periods covered in both games. This report is one instance of this new material.

CREDITS

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COLD CITY / HOT WAR
R E P O R T   S I X

We are well on the way to having drafts of Cold City and Hot War v2 in hand. Indeed, by the end of this summer the text should be pretty much complete, well in advance of our planned Kickstarter campaign. However, both games have always been just as much about the visuals as the text, so that's what I would like to discuss in this Report.

Throughout what I laughingly refer to as my games design career, I have been lucky enough to work with Paul Bourne, an artist and designer of immense talent. It has always been Paul who has developed the aesthetic sensibility for all of our games: a|state (both first and second editions), Cold City, and Hot War. It comes as no surprise then that Paul will once again be the driving force behind the look of these new editions of Cold City and Hot War.

One thing that I always loved about Hot War was the way in which setting information was communicated through in-world pamphlets, memoranda, letters, and - most of all - posters. It was always the case that I would write up the poster text and then Paul would transform it into something that was both graphically interesting and thematically appropriate for early 1960s Britain. I am sure that you will be pleased to know that we will be taking this even further in the new edition of Hot War.

Our aim this time round is to communicate the majority of setting information through in-world artefacts. This means re-imagining the posters and other artefacts that appeared in the first edition and the Hot War Transmission and offering wholly new items for you to feast your eyes upon. This makes the setting much more 'real' and dynamic, and means that you do not have to wade through thousands of words of prose to get a very real, visceral sense of what post-apocalyptic London in 1963 is like!

The advantage of this approach is that - as with the old edition - it permits us to integrate real historical figures, institutions, events, and ideas in a way that is meaningful for your games. For example, the British Secretary of War John Profumo resigned from government in disgrace in mid-1963, after a scandal involving his lying, philandering, and a Soviet diplomat. But in the world of Hot War, the scandal was cut short by the conflict that broke out in October 1962, and Profumo - having survived the attacks on London - is now a powerful figure in Harold MacMillan's rump government. If you are familiar with the old Hot War, you might have seen his name pop up in some in-world artefacts!

So, in the new edition of Hot War you can look forward to even more exciting graphic content that draws upon real history, but moulds it to the needs of the game's fictional 1963. I am very excited to see what Paul comes up with. I am certain it will be fantastic.

HISTORY REPORT 6: WEST GERMANY AND THE EARLY COLD WAR

The story of West Germany (the *Bundesrepublik Deutschland* [BRD]/Federal Republic of Germany [FRG]) is perhaps the most remarkable Western European element of the early Cold War. From vanquished enemy responsible for the genocide of millions, by 1955 the FRG was the linchpin of the Western alliance and an economic powerhouse. Having a vague understanding of West Germany's situation is useful (but not essential) if you're playing Cold City. I'll cover the East German (*Deutsche Demokratische Republik* [DDR]/*German Democratic Republic* [GDR]) situation in the next Report!

Post-war Germany was partitioned into four sectors, each controlled by one of the winning allies (the UK, the USA, the USSR, and - after some wrangling - France). The First Berlin Crisis/Berlin Airlift of 1948-49 came about because of British and American integration of their zones of control and the introduction of a new West German currency. This was one thing (but not the only thing) that provoked Soviet leader Josef Stalin to commence the Berlin Blockade (and attempt to drive the Western allies out of Berlin), as he saw his chances of a unified, communist Germany slipping away.

Concerns about the "German question" (essentially: What do you do with your defeated enemy?) sat at the heart of a lot of post-1945 foreign policy. All of the victorious allies were to a greater or lesser extent pushed and pulled by this question. Feelings transitioned quickly from being concerned with the complete subjugation and pastorialsation of Germany to the integration of the former enemy into Western European political, economic, and military organisations. The tail end of the Berlin Blockade in the spring of 1949 saw the FRG's foundation and shortly after the GDR, which solidified one of the major centres of the Cold War. German unification was a founding goal of the FRG, whose constitution was claimed to be a constitution for all of Germany and the FRG's government claimed to have a mandate to speak for Germany and for all Germans.

However, Western European politicians harboured persistent suspicions their West German counterparts might lose interest in Western cohesion and make a deal with the Soviets for reunification and neutralism. Such concerns were not entirely unfounded, but the FRG's first leader *Bundeskanzler* Konrad Adenauer put paid to that. Adenauer wanted reunification, but he wanted the FRG's integration with the Western powers even more. This was known as the *Westbindung*, the attachment to the West, something that Adenauer would maintain as a central plank of his policies until he left office in 1963.

What was it that convinced Germans, Western Europeans, and Americans that Adenauer was sincere about West German priorities? It was in large part the *Wirtschaftswunder*, the West German economic miracle that kicked off about 1950 (coincidentally, the year in which Cold City is set). The *Wirtschaftswunder* had multiple causes and multiple outcomes. The US Marshall Plan and the linking of the West German *Deutschmark* to the American dollar were two important factors. Another was the FRG's gradual

integration into the emerging Western European framework. And perhaps most significant was the US decision to shield the FRG from the full effect of wartime debt and post-war reparations, factors that had contributed to the earlier German calamity of the late 1920s and the 1930s.

West Germany's economy grew by more than 5% per year during the 1950s and 1960s, the highest growth rate of any major Western European economy and more than twice that of the UK. The *Wirtschaftswunder* also had important social effects. In 1945, much of Germany was a bombed-out wasteland, populated by a war-ravaged, psychologically scarred people. Ten years later most working age citizens had jobs that allowed for consumption and saving. Industries and infrastructure were nearly back to their pre-war levels, and housing was being rebuilt. This led to a psychological boost for West Germans, founded in the belief that wealth, happiness, and stability were at last possible after decades of upheaval.

Alongside the economic revival, the FRG gradually became central to the defence of Western Europe. Although France opposed it, the rearmed, reconstituted West German armed forces (the *Bundeswehr*) were integrated into NATO in 1955. West Germany was now the military frontline of the Cold War in Europe, home not only to its own armed forces, but hundreds of thousands of British and American personnel.

HISTORY IN GAMES
GAMES IN HISTORY
Episode Three: When things go bad

History in Games, Games in History: a YouTube series

After successful talks at both UK Games Expo, and Liverpool John Moores University, Dr Malcolm Craig and not-Dr Jon Hodgson bring their deep passion for historical subjects in tabletop gaming to YouTube for your delight and wonderment.
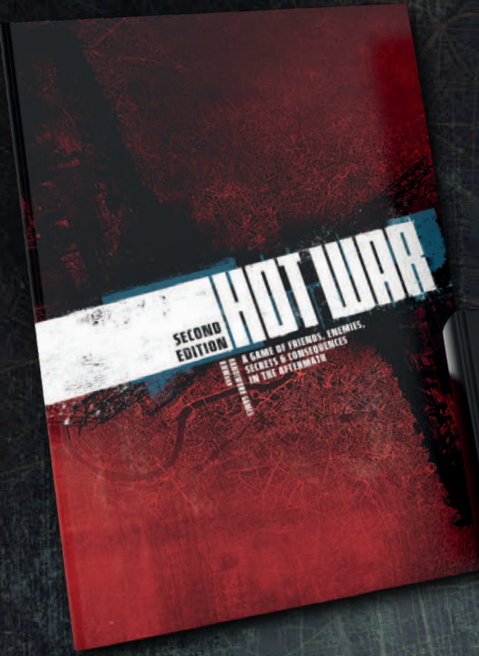
Dr Malcolm Craig is a senior lecturer in history at Liverpool John Moores University.

Jon Hodgson is a games designer, artist and writer, as well as the owner of Handiwork Games.

Together they fight crime, talk about history in games, and games in history!

HANDIWORK GAMES

LIVERPOOL JOHN MOORES UNIVERSITY

COLD CITY
HOT WAR

HOT WAR

London. Winter. 1963. It is a year since the Cold War went hot.

And this was not just a nuclear war. Far more sinister, darker weapons were deployed.

Survival and re-building are all that matter now. But human nature and tragic circumstances mean that everyone has their own ambitions.

Into this maelstrom steps the Special Situations Group, a motley band of men and women tasked with the jobs too dirty or dangerous for anyone else.

COLD CITY

In the divided city of Berlin, things hide in the darkness. Things that must be destroyed.

Those that seek out these horrors are riven by suspicion, mistrust and political ambition. The four occupying powers of Britain, France, the USA and the USSR all have their own agendas.

In Cold City, characters are defined not just by who they are and what they are like, but by the views of the other characters and the trust that they have in them.