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CONTENT WARNINGS:
This game includes: death, violence, grievous injury to player characters and non-player characters, blood, vampirism, mental domination, guns, animated corpses, werewolves, occult magic, fascism, nazis, and Adolf Hitler.

EAT THE Reich

THE YEAR IS 1943.

EUROPE IS IN FLAMES.

YOU ARE A UNIT OF CRACK VAMPIRE COMMANDOS

WITH A SINGLE OBJECTIVE:

DRINK ALL OF ADOLF HITLER'S BLOOD

AND FATALLY DESTABILISE THE NAZI WAR MACHINE.

Words:

Grant HOWITT

Art:

Will KIRKBY

For free repetition of ... words telephone " TELEGRAMS ENQUIRY " or call, with this form   B or C
at office of delivery. O... ...es should be accompanied by this form and, if possible, the envelope.

TOP SECRET ~~TOP SECRET~~

WELCOME

Welcome to EAT THE REICH. By using this book, you and your friends will be able to craft over-the-top stories of action, ultraviolence, carnage and supernatural chaos together.

WHAT THIS IS:

A tabletop roleplaying game built around a single scenario: the final vampire mission to retake occupied Paris at the close of the Second World War.

WHAT THIS ISN'T:

An open-ended campaign game where you can explore the intricacies of your bespoke character arc.

WHO THIS IS FOR:

Players and gamesmasters who want an all-action pulp adventure ready to go out of the box, and who aren't squeamish when it comes to descriptions of dead fascists.

WHAT IS A ROLEPLAYING GAME?

Every roleplaying game (or RPG) is different. For the most part, they're creative storytelling games that you play with a group of 3-6 people for several hours at a time. Over the course of several sessions of play you'll build a narrative by following the rules in the game book - rules that usually govern unexpected or challenging consequences of your actions.

RESTRICTED   JUN 1 8 1945

GARLIC PILL?

VIEW FROM THIS SIDE *Made in Old Blighty*

F.A.V.G. RESEARCH FRENCH

73

eyes only

4

CPL MAINWARING

Auth.

EYES ONLY   Nt by *WGL* date *6-29-67* COPY No. B74

WHAT IS THIS ROLEPLAYING GAME?

Most of you will be playing vampires – these are the player characters. The player characters are the stars of the show and everything revolves around them. All the player characters in EAT THE REICH are pre-generated, which means that you don't have to make them yourselves – they're ready to go.

One of you won't be playing a vampire. You'll be the gamesmaster (or GM) instead. The gamesmaster is in charge of everything that isn't the player characters. That includes knowing the rules and describing the world. For most groups you'll also be deciding when and where to play, and ensuring that everyone has a good time. It's a role with a lot of responsibility attached to it, but it's a lot of fun once everything gets going.

If you're reading this book, odds are you'll be the gamesmaster. That's how these things usually shake out. Now all you have to do is convince some friends to come over and kill fascists for an evening.

When you're at the table, your players will be in control of their character's actions and their position in the story; your role is to set up the world, react to their decisions and facilitate use of the rules. (The rules for EAT THE REICH are dead simple. You can learn more about them on p30.)

WHAT IS THE HAVOC ENGINE?

The Havoc Engine is a simple, straightforward tabletop roleplaying system with a focus on action, procedural scenes, objective-based challenges and freeform player creativity. It's what EAT THE REICH is based on. You can learn more about it at rrdgames.com/havoc.

THE UNDERLYING ETHICAL STANCE OF THIS GAME

This game is not, in and of itself, an act of resistance; it is an act of creativity which reflects our frustration with the real world's ongoing nazi problem.

For some players, telling a story of fictional and over-the-top combat against some of history's worst people feels fun and cathartic. For others, reenacting a fight against literal, WW2 nazis feels depressing or distasteful, or pretending to be a monster feels raw and upsetting. EAT THE REICH isn't for everyone, and there's no shame in not wanting to take part.
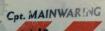
That said, we think that in the real world, if someone indicates to you that they have chosen to become a nazi, you should consider violence against them – within, of course, your abilities, safety and convenience – before they choose violence against you or someone else vulnerable. We also consider anti-fascist violence meaningfully different from, say, violence against random orcs in a fantasy game. Nazis have indicated that they're evil, harmful, and oppressive to you by their choices, whereas killing an orc just because they were born an orc is definitely racist (and probably the sort of thing a nazi would do).

PLAYING SAFE

Everyone at the table is responsible for everyone else's safety. **EAT THE REICH** has the potential to become very upsetting very quickly, so you owe it to each other to take a few minutes and make sure no-one's going to have a bad time. There are a wide variety of safety tools available for use, and we recommend using the following three as standard in all your games:

SET EXPECTATIONS. This is a very violent game in which the players rip nazis to shreds and drink their blood for occult power. It's not a horror game for you, because the player characters are so individually powerful - but it's definitely a horror game from the nazis' perspective. If players aren't up for a big gross stupid evisceration party, they should play a different game.

LINES AND VEILS. A **LINE** is an element that you don't want to see during the game at all. **A VEIL** is an element that you don't want to see described in detail. Elements can be anything at all, and players don't have to give reasons for establishing one as a line or veil. Some common elements are "no eye trauma", "no harming children", "no sexual assault", "no torture", "no slurs", and so on - anything that's upsetting or just unpleasant to participate in or witness. Some people are upset by things that aren't common; that's fine too.

Before the game starts, ask players if there are any lines or veils they want to establish and make a note of them. During play, avoid these elements, and be respectful of everyone's boundaries. If something is in the book but it's a line for one of your players, take it out or change it. Don't be afraid to pause the game to rethink something if it's touching one of these topics.

THE X CARD. Created by John Stavropoulos, the X Card is an index card with an X drawn on it. By tapping or lifting the card, forming an X with your hands, writing an X into the game's group chat, or saying "I'd like to use the X card", you signal the other players to pause what they're doing, so you can explain a change you need them to make to the game or narrative. It might be something in the narrative you find discomfiting or upsetting, a reminder about or a change you want to make to your game's calibration of evil (see p68), an element of someone's characterisation which you find offensive, or a player behaviour straining your enjoyment.

Explain the change you'd like in as little or as much detail as you need; the other players won't press or challenge you on why you need the change, they'll just work together to make it before returning to play. The X Card allows us to get into intense topics like sex, violence, extremism, and identity knowing we'll have a non-judgmental way to guide each other into safety.

You can also use the **TRAFFIC LIGHT** system, adopted from the **BDSM** community, which has the following three calls to make opting in and out of experiences very easy:

RED: Call **RED** when you want to stop the game and to edit what's going on.

AMBER: Call **AMBER** when you want to pull back on whatever's happening - make it less intense, less detailed, or just end it and move on.

GREEN: Call **GREEN** when you're enjoying what's happening and want more.

There is a wide range of other safety tools available online, and if the ones suggested here don't work well for you and your group, you should take a look around and find some that do.

PLAYING ANTIHEROES

The vampires in EAT THE REICH aren't clean-cut, idealistic paragons of virtue looking to liberate the world from the nazi threat. They're here for revenge, adventure, to prove themselves, or in Flint's case breakfast. The methods they use could be considered to be evil even when presented in context - they're monsters, after all.

As a group, it's important to establish safe boundaries around what depths of evil the player characters will sink to during the course of the game. What follows is a suggested list of boundaries; modify it as you see fit. While this overlaps with the Lines and Veils outlined on p06, it's more focused on safely navigating the vampire genre. (Our thanks to James Mendez Hodes for providing this framework; there is a more detailed checklist to use with this framework on p68, and we would encourage you to use this if there's any ambivalence or uncertainty in your group about where your boundaries lie.)

What are the acts inherent to the scenario which we will never question or interrogate? Drinking human blood for power; invading nazi-occupied France; killing fascists.

What are the acts we will engage with but which could be a point of conflict between characters? Joy, excitement or glory derived from killing fascists; collateral damage; harm to civilians.

What are the acts which are reserved for villains (non-player characters) only? Murdering innocent civilians; fascism.

What are the acts which even villains won't engage in. Rape or other sexual assault; deriving sexual pleasure from murder; violence against children.

NOTES ON TONE AND CONTENT

GENERAL CONTENT WARNINGS

This game includes: death, violence, grievous injury to player characters and non-player characters, blood, vampirism, mental domination, guns, animated corpses, werewolves, occult magic, fascism, nazis, and Adolf Hitler. Some of these can be worked around; the vampires, the nazis, fascism and Hitler, not so much.

HISTORICAL INACCURACY

EAT THE REICH is not a one-for-one retelling of the actual events that occurred in France during the second world war. It assumes that the nazis established a far greater presence in Paris than they did in the real world. Our reasoning behind this is primarily a shallow one:

we thought that fighting nazis in 1940's Paris would make for an exciting story, without being overly disrespectful to the memories of genuine tragedies.

We changed a lot of things about the city: we had the invaders build extensive structures, we homogenised landmarks, and we included generic Paris-style elements in the adventure without directly referencing many particular locations. We hope that this sets a tone that empowers the GM to play fast and loose with the details and improvise material on the fly rather than strive for historical accuracy.

Also, the bit about the vampires is made up.

INNOCENT BYSTANDERS

The vampires' actions in Paris are wild, unpredictable, and dangerous. The longer they spend carving a bloody swath through the nazi occupiers, the more chance they'll end up hurting or killing someone they didn't mean to - or rather, it begins to seem outlandish if they don't, even by the standards of narrative already established.

As a table, you'll need to pick one of the following approaches to deal with representing collateral damage, or come up with your own compromise:

A) It is impossible for a vampire to cause serious physical harm to someone who isn't in a nazi uniform - just don't describe it happening. Innocent civilians are knocked clear of falling debris, they get away at the last second, or they're shown stumbling to their feet once the smoke clears. It's outlandish, but so is everything else happening at the table.

B) Some collateral damage is inevitable, and unwilling sacrifices are to be made to secure victory. Vampires don't directly harm non-nazis, but if they collapse a building by driving a tank into it, it makes sense for them to accidentally hurt and kill people. Don't revel in it - that's not why you're here - but sketch out the human cost of ending the war in this manner.

ACTUAL DISCRIMINATION

Racism is one of the fundamental elements of fascism; so too are other forms of discrimination such as homophobia, transphobia, mistreatment of people with disabilities, and more besides. But here's the thing: it sucks to have actual discrimination at the table. So even if you're narrating the actions of card-carrying 1940's nazis, don't yell slurs at the players in character. It's not a cool thing to do, even if you're just pretending for the sake of a game.

Plus, no matter the player characters' ethnicities, they're all undead monsters with nightmare powers and a taste for blood. So there's plenty of ways you can describe them in negative terms without relying on who their parents were, who they love, or what colour their skin is.

PLAYING WITH HISTORY

With most games in historical settings, we generally prioritise these things in this order:

1) The health, safety, and comfort of real people, especially the players in the game

2) A fun, functional play experience

3) Historical accuracy and detail

You'll need to depart from history, but as you do..

- **Don't invent new nazi atrocities** to communicate that nazis are evil. Nazis are evil and we already know why. Convincing someone nazis are worth fighting is outside the scope of this game and your narrative.

- **Don't ascribe humans' historical crimes to different, supernatural sources.** It absolves those humans of guilt. You'll notice we have no secret vampires or cosmic horrors manipulating the nazis. They're the same nazis as they were in history, but all the occult stuff actually works in this game.

- **This game is not about the Holocaust.** The Holocaust is an important topic, but sometimes, we need to be able to tell stories about the people the Nazis marginalized which don't lead into Holocaust narratives.

- **Don't harangue other players for not knowing World War II facts.** There's enjoying history, and there's gatekeeping, and the second isn't fun. If someone repeats something offensive or harmful, it's fine to correct them gently, but don't hog the spotlight spouting military history or make fun of others for not knowing tank specifications or French customs.

- **Don't pretend humans are helpless without vampire assistance.** You're using your vampire powers to help, and that's excellent, but in real life, humans kicked Hitler's ass and we probably would have done it even if he employed witches and werewolves.

  To expand on this last point: many war narratives generate pathos by focusing on the helplessness, passivity, or victimhood of the groups the Nazis targeted. We want to highlight the fact that every one of those groups mounted **determined resistance to the nazi war machine,** sometimes against impossible odds, sometimes in full knowledge that they wouldn't survive, sometimes knowing they would go home to the countries which defeated the nazis and face hatred there as well.

SETTING UP YOUR GAME

If you've run a roleplaying game before, you can probably skip this section. Otherwise, read on:

WHO. You need to get together a group of sexy and exciting people to play this sexy and exciting game. Reach out to people who you reckon might be interested; you'll need between three and six players total. Show them the iconics and see which ones they're interested in playing.

WHERE. You need to pick a place to play the game. You can run it online if you like - a lot of people do! - but there's something about meeting up around a table that really helps with telling stories together. Some folks play in back rooms of bars, or use a spare office at their university or place of work.

WHEN. If you have a job with regular daytime hours, you'll probably only be able to play in the evenings and weekends. Generally, it's more fun to have multiple short sessions than one long one - especially given that the pace and action of EAT THE REICH can be a bit exhausting compared to more sedate roleplaying games. Our recommendation is to pencil in two or three two-hour sessions - that's more than enough time to explore Paris and kill Hitler, or die in the process. (How long a roleplaying game lasts is up to you, your group and the myriad demands on your time and attention - but we like keeping them to the 2-3 hour mark.)

WHAT. EAT THE REICH is set up to play out a single story - the climactic final strike against Hitler in his Paris stronghold. That's what's going to happen. This isn't a free-roaming sandbox where players are free to adventure in any direction and find their destiny; this is an assassination mission. We've given you details on lots of different locations in Paris so whatever route the players take there'll be something interesting for them to do.

CHOOSING YOUR CHARACTER

In EAT THE REICH, we give you pregenerated characters which you can play, each of whom has different skills, abilities and background. They also come with a few character hooks to make play easier. While the characters' mechanics are fixed, their backgrounds are entirely malleable. Keep the parts you like, discard those you don't, and add those that make sense during play; you don't need to start out with a fleshed-out backstory beyond these few concepts.

You can choose from the following six characters:

- Iryna, a gothic socialite warlock who brought a cavalry sabre from home
- Nicole, a hard-bitten gun-toting Resistance explosives expert
- Cosgrave, an East London wideboy necromancer
- Chuck, a rotting cowboy just trying to get along
- Astrid, who has an ancient predator soul coiled around her own
- Flint, a half-bat monstrosity, who lives in a cave

WHO'S WHO

It can be a good idea to recommend certain characters to certain players if you think they'll have a good time taking control of them. Here's a rough guide on who to give to who:

Iryna is the poshest of all the characters, and probably the best dressed. She has some abilities and equipment which allow for interesting descriptions of magic, too. Players who want to be beautiful and elegant rulers of the night should enjoy playing her.

Nicole has a bunch of guns. If someone likes guns, glorious self-destruction, or the linear application of extreme violence to complex problems, they may well like playing Nicole.

Cosgrave is the most magical character, and his abilities come with the expectation that players will use them in creative ways. Give Cosgrave to a player who's comfortable with improvising in the moment.

Chuck is a good-natured cowpoke, but he eats corpses. Give Chuck to the joker in your group, because he's incongruous and has plenty of opportunities to make light of situations.

Astrid is the most basic character in mechanical terms, and she's very good at fighting nazis. If a player doesn't want to make too many complex decisions and just wants to rip nazis in half, give them Astrid.

Finally, Flint is a half-man half-bat monster who may or may not be able to talk. Players who are new to roleplaying or talking in-character might enjoy the opportunity to play a big friendly dog-like creature, albeit one that isn't very friendly to nazis.

SECRET

PLAYING WITH IDENTITY
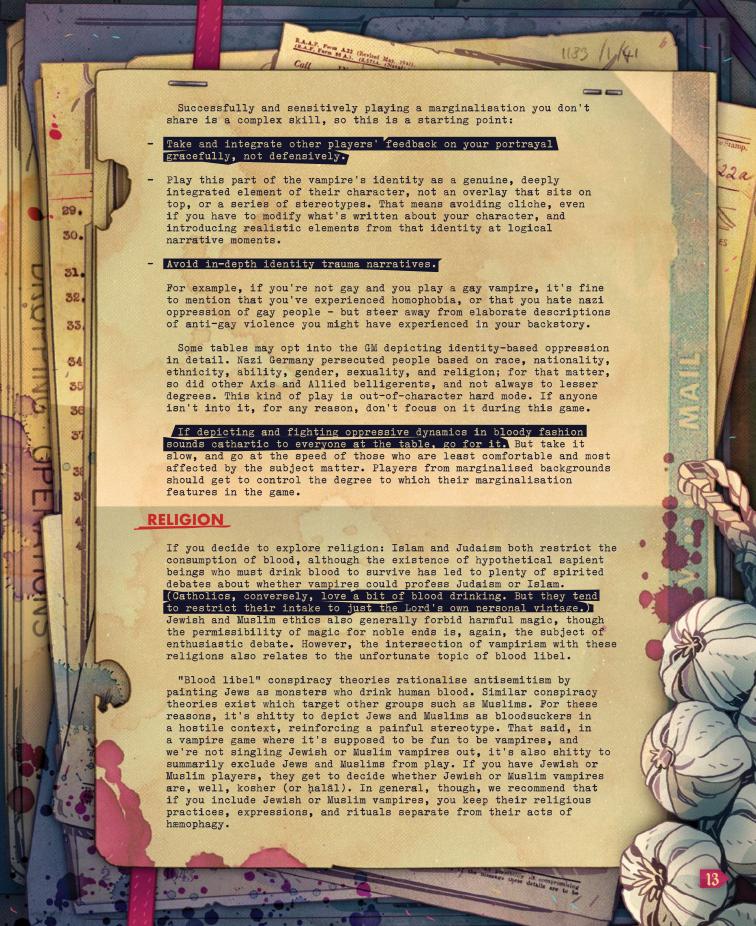
This game defines the six player character vampires only loosely, because they should be as easy to play as possible. It's up to you as players to provide detail, as and when you feel it's exciting, evocative or appropriate.

So our iconic vampires haven't got preset pronouns, religions, sexualities, or neurotypes. The character sheets and art suggest certain things about their bodies, ancestries, gender presentation, and cultural backgrounds, but the game still works great if you modify those identities to fit your creative vision or to evoke your own real-world identity.

If you, out of character, share a character's marginalised identity, we trust you to get it right. If you portray a character with a marginalised identity you don't share, that can also be great, but if you stray into stereotype you might make a player at your table feel uncomfortable, or develop bad habits which lead you to uncomfortable interactions with marginalised people later on in the real world.

Successfully and sensitively playing a marginalisation you don't share is a complex skill, so this is a starting point:

- Take and integrate other players' feedback on your portrayal gracefully, not defensively.

- Play this part of the vampire's identity as a genuine, deeply integrated element of their character, not an overlay that sits on top, or a series of stereotypes. That means avoiding cliche, even if you have to modify what's written about your character, and introducing realistic elements from that identity at logical narrative moments.

- Avoid in-depth identity trauma narratives.

For example, if you're not gay and you play a gay vampire, it's fine to mention that you've experienced homophobia, or that you hate nazi oppression of gay people - but steer away from elaborate descriptions of anti-gay violence you might have experienced in your backstory.

Some tables may opt into the GM depicting identity-based oppression in detail. Nazi Germany persecuted people based on race, nationality, ethnicity, ability, gender, sexuality, and religion; for that matter, so did other Axis and Allied belligerents, and not always to lesser degrees. This kind of play is out-of-character hard mode. If anyone isn't into it, for any reason, don't focus on it during this game.

If depicting and fighting oppressive dynamics in bloody fashion sounds cathartic to everyone at the table, go for it. But take it slow, and go at the speed of those who are least comfortable and most affected by the subject matter. Players from marginalised backgrounds should get to control the degree to which their marginalisation features in the game.

RELIGION

If you decide to explore religion: Islam and Judaism both restrict the consumption of blood, although the existence of hypothetical sapient beings who must drink blood to survive has led to plenty of spirited debates about whether vampires could profess Judaism or Islam. (Catholics, conversely, love a bit of blood drinking. But they tend to restrict their intake to just the Lord's own personal vintage.) Jewish and Muslim ethics also generally forbid harmful magic, though the permissibility of magic for noble ends is, again, the subject of enthusiastic debate. However, the intersection of vampirism with these religions also relates to the unfortunate topic of blood libel.

"Blood libel" conspiracy theories rationalise antisemitism by painting Jews as monsters who drink human blood. Similar conspiracy theories exist which target other groups such as Muslims. For these reasons, it's shitty to depict Jews and Muslims as bloodsuckers in a hostile context, reinforcing a painful stereotype. That said, in a vampire game where it's supposed to be fun to be vampires, and we're not singling Jewish or Muslim vampires out, it's also shitty to summarily exclude Jews and Muslims from play. If you have Jewish or Muslim players, they get to decide whether Jewish or Muslim vampires are, well, kosher (or ḥalāl). In general, though, we recommend that if you include Jewish or Muslim vampires, you keep their religious practices, expressions, and rituals separate from their acts of hæmophagy.

IRYNA

*Old Money undead occultist and bonne vivante**
Black sheep of a well-established vampyr clan
Ancestral home (and family) torn apart by nazis
Providing a significant portion of F.A.N.G. funding

STATS

BRAWL	2
CON	4
FIX	2
SEARCH	2
SHOOT	3
SNEAK	1
TERRIFY	3

EQUIPMENT

Exquisite hunting rifle
☐ ☐ ☐ ☐ ☐ (+elevated position)

Magic cavalry sabre
☐ ☐ ☐ ☐ ☐ (+charge!)

Explosive runes
☐ ☐ ☐ (++concealed)

Cigarettes taken from the pockets of hanged men
☐ ☐ ☐ (mark to regain 2 Blood)

Loot
....

BLOOD

0
1
2
3
4
5
6
7
8
9
10

ABILITIES

DARK GLAMOUR. Spend 1 Blood: those nearby are mesmerised by your unearthly visage. (+beautiful surroundings)

NIGHT'S WILLING SERVANTS. Spend 1 Blood: summon a swarm of bats under your control. (+old buildings)

DEADEYE SHOT. When you use a ranged weapon, SPECIAL: Reduce a Threat's Attack rating by 1.

ADVANCES

☐ **HELL'S RAVENOUS FIRE.** Spend 1 Blood: ignore Challenge on your next action against a Threat.

☐ **ENERVATION OF THE SOUL.** Spend 1 Blood: on your next roll, gain SPECIAL: Inflict 4 damage to an Übermensch.

☐ **MANTLE OF THE FELL BEAST.** Spend 2 Blood: BRAWL and TERRIFY become 4, all other stats are set to 1, and you cannot use items. Lasts until the Objective is completed.

INJURIES

1-2	3-4	5-6
☐ SUIT TORN	☐ HAIR RUINED	☐ SHOULDER INJURY
☐ ABDOMINAL PUNCTURE (Can't use + dice)	☐ HEADSHOT (+2 BRAWL, -2 CON)	☐ ARM REMOVED (May only use 1 item per turn)

LAST STAND: FORBIDDEN SORCERIES (8D6)

* (Bonne morte?)

NICOLE

Resistance guerrilla fighter and demolitions expert
Packing more heat than a whole platoon
Lost your cell to nazi purges, bitter about it
Bitten by your (now dead) vampire girlfriend
Desperate to meet a glorious end in battle

STATS

BRAWL 2
CON 2
FIX 1
SEARCH 2
SHOOT 4
SNEAK 3
TERRIFY 3

EQUIPMENT

M3 submachine gun [1]
☐ ☐ ☐ ☐ (+flanking)

Cut-down Lee Enfield rifle [2]
☐ ☐ ☐ ☐ (+close quarters)

Smoke grenades [3]
☐ ☐ ☐ (+cover advance)

Firebombs [4]
☐ ☐ (++ firetrap)

Panzerfaust [5]
☐ (+++ armoured target)

Dynamite [6]
☐ (++++ demolitions)

Loot
....

BLOOD

0 ☐
1 ☐
2 ☐
3 ☐
4 ☐
5 ☐
6 ☐
7 ☐
8 ☐
9 ☐
10 ☐

ABILITIES

SCAVENGER. SPECIAL: Roll a D6 and compare it to the numbers in square brackets on Nicole's equipment list. Restore 1 use of the weapon rolled.

SAPPER. When you use explosives, SPECIAL: reduce an Objective or Threat's Challenge by 1.

BLINK. Spend 1 Blood: burst into shadows and reform a few feet away. (+infiltration)

ADVANCES

☐ **RAT SWARM.** Spend 1 Blood: summon a swarm of rats under your control. (++filth)

☐ **FEED ON FEAR.** When you reduce a Threat rating to 0, gain 3 Blood.

☐ **PITCH BLACK.** Spend 1 Blood: plunge the area around you into shadow; you can see fine. (++ambush)

INJURIES

1-2
☐ DAZED
☐ HEADSHOT (Can't trigger specials)

3-4
☐ JUST A GRAZE
☐ BLEEDING OUT (Spend 1 Blood at the start of your turn)

5-6
☐ HAND INJURY
☐ LOST AN ARM (May only use 1 item per turn)

LAST STAND: RIGGED TO BLOW (8D6).

COSGRAVE

Hackney necromancer, taught by your aunt
Medically dead, but can still walk around and that
On the run from East London's undead mafia
Crooked as a three bob note, but charming with it
Lots of weird black magic tricks

STATS

BRAWL 2
CON 3
FIX 3
SEARCH 2
SHOOT 2
SNEAK 3
TERRIFY 2

EQUIPMENT

Enormous knife
☐☐☐☐ (+never saw you coming)

Sawn-off shotgun
☐☐☐ (++point-blank)

Bottled ghosts
☐☐ (++pass through walls)

Mother Millicent's stolen soul jar
☐ (+++any)

Loot
....

BLOOD

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ABILITIES

DANSE MACABRE. Spend 1 Blood: gain full control of a corpse for around a minute, after which it falls apart. (+"Hans, are you okay?")

BACK-POCKET HEX. SPECIAL: Reduce a Threat's Attack rating by 1.

PHANTASMAGORIA. Spend 1 Blood: conjure nightmare illusions in the area immediately around you. (+incorporates the background in a clever way)

ADVANCES

☐ **MEMORY ROT.** Spend 1 Blood: remove or implant memories from someone you lock eyes with. (+you were never here)

☐ **DEATH BURST.** Spend 1 Blood: curse a nazi within arm's reach to explode when they die. (++enclosed spaces)

☐ **DEAD MAN'S LUCK.** After you roll your dice pool, before you discard dice, reduce the GM's successful Attack dice by 1 for each 1 you rolled.

INJURIES

1-2	3-4	5-6
☐ LOST SOME FINGERS	☐ SUCKING CHEST WOUND	☐ GRIMOIRE DAMAGED
☐ ARM RIPPED OFF (-1 to all stats)	☐ SHOT IN THE FACE (+2 TERRIFY, -2 CON)	☐ WARDS COMPROMISED (Can't spend Blood to use abilities)

LAST STAND: UNDEAD HORDE (8D6)

CHUCK

Grew up on the wrong side of the tracks,
buried a sibling or two
Loves cowboy movies, honest work,
human liver and the wide open plains
Genuinely decent guy, apart from the "eating people" bit
F.A.N.G. pulled you out of jail after you ate a county sheriff
and half his deputy
Now you're fighting for freedom, rather than just to survive

STATS

BRAWL 3
CON   1
FIX   4
SEARCH 2
SHOOT 3
SNEAK 2
TERRIFY 2

EQUIPMENT

Paired revolvers, Betsy and Maria
☐☐☐☐☐ (+duel)

Tool belt
☐☐☐☐ (+Jerry-rigging)

Cowboy hat
☐ (mark to ignore an Injury or
   being Downed; hat is destroyed)

Loot ▭▭▭▭▭▭▭▭▭▭
....

BLOOD

0
1
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ABILITIES

ACID SPIT. Spend 1 Blood: hawk up a gutful of fierce acid.
(++vs metal)

SPIDER SCURRY. Spend 1 Blood: skitter across ceilings and up
walls. (+low ceilings)

CORPSE EATER. After you roll your dice pool, before you
discard dice, gain 1 Blood if you rolled any 1s.

ADVANCES

☐ **ELBOW GREASE.** When you roll up your sleeves and take on an
Objective single-handed with the FIX stat, gain SPECIAL:
reduce the Objective's rating by 4.

☐ **CORROSIVE FLUIDS.** When you mark an Injury, reduce the
rating of a Threat you're engaged with by 2.

☐ **LASHING TONGUE.** Spend 1 Blood: your strong, prehensile
tongue extends several yards out of your mouth.
(+restrain)

INJURIES

1-2	3-4	5-6
☐ FLESH WOUND	☐ LIMPING	☐ MAULED
☐ SHOT FULLA HOLES (Spend 1 Blood at the start of your turn)	☐ CRAWLING (-1 to all stats)	☐ EVISCERATED (Can't use + dice)

LAST STAND: GO DOWN SHOOTING (8D6)

ASTRID

Ex-fighter pilot, bitten by something after
a crash in the frozen taiga
The parasite soul of a wild predator is
nestled around your heart
Now ancient magic flows in your blood
and wild spirits bow to you
(But in case that fails, you also have a machine gun)

STATS

BRAWL 3
CON 1
FIX 2
SEARCH 3
SHOOT 2
SNEAK 2
TERRIFY 4

EQUIPMENT

Machine Gun
☐ ☐ ☐ ☐ (+enemies in cover)

Greatspear
☐ ☐ ☐ ☐ (+receive a charge)

Fragmentation Grenades
☐ ☐ (++enclosed spaces)

Spirit Fetters
☐ ☐ (+++animals)

Loot
. . . .

BLOOD

0
1
2
3
4
5
6
7
8
9
10

ABILITIES

APEX PREDATOR. SPECIAL: Reduce a Threat's rating by 3.

UNNATURAL ENDURANCE. SPECIAL: Reduce the GM's Attack dice by 3.

BLOODHUNT. Spend 1 Blood: track targets or search for things using your sense of smell. (+target fleeing)

ADVANCES

☐ **NIGHTMARE REGENERATION.** SPECIAL: Clear a marked Injury.

☐ **SPIRIT STORM.** Spend 1 Blood: hurl items like a poltergeist. (++ something sharp AND heavy)

☐ **TETHERED PHANTOM.** Spend 1 Blood: reduce an Objective or Threat's Challenge by 1 until the end of the round.

INJURIES

1-2
☐ SPIRITS COWED
☐ SPIRITS CAST OUT (Can't trigger Specials)

3-4
☐ SIGILS MARRED
☐ BLEEDING SHADOWS (+2 SNEAK, -2 TERRIFY)

5-6
☐ LIMPING
☐ RUINED LEG (-1 to all stats)

LAST STAND: UNLEASH THE SPIRITS (8D6)

FLINT

Born in a cave, driven out by nazis
Half-bat, half-human, all nightmare
Monstrous hunter with a taste for blood
May or may not be able to talk (possibly just shy)

STATS

BRAWL	4
CON	2
FIX	2
SEARCH	2
SHOOT	1
SNEAK	3
TERRIFY	3

EQUIPMENT

Steel gouging claws
☐ ☐ ☐ ☐ (+ambush)

Grappling hook
☐ ☐ ☐ (++three or more storeys)

Loot:
....

BLOOD

0
1
2
3
4
5
6
7
8
9
10

ABILITIES

RAVENOUS. When you're in melee combat, SPECIAL: gain 3 Blood.

SENSE HEARTBEAT. Spend 1 Blood: you can see the heartbeats of living beings through walls and other obstacles. (+dense cover)

IMPROVISED PROJECTILE. Spend 1 Blood: chuck something large and heavy a surprising distance. (+aerodynamic)

WINGS. Spend 1 Blood: you can fly. (+aerial combat)

ADVANCES

☐ **HELLISH SCREECH.** Spend 2 Blood: reduce a Threat's Challenge by 1.

☐ **BONE ARMOUR.** After you roll your dice pool, before you discard dice, reduce the GM's successful Attack dice by 1 for each 1 you rolled.

☐ **OOZE FORM.** Spend 1 Blood: squeeze through gaps, glop around, etc. (+it's in the walls!)

INJURIES

1-2	3-4	5-6
☐ TEETH SMASHED	☐ SPOOKED	☐ HAMSTRUNG
☐ JAW BROKEN (Can't gain Blood from nazis)	☐ BROKEN (+2 SEARCH, -2 BRAWL)	☐ EVISCERATED (Can't use + dice)

LAST STAND: FINAL FORM (8D6)

NAZIS

In EAT THE REICH, the nazis took control of Germany in the 1930's and rapidly expanded their influence throughout Europe with an aggressive campaign of invasion, blockading and terror tactics. Unfortunately for the nazis' enemies, their technological superiority was only outmatched by their occult prowess thanks to decades of frantic research by some of the world's most skilled and least morally-upstanding wizards.

The crown jewel of their burgeoning empire was Paris, and it is here that Hitler planned to unveil his greatest creation so far: nazi werewolves.

F.A.N.G.

Formed in secret six months ago, this loose-knit organisation of vampires, walking corpses, morally grey wizards and one hell of an administrative staff are the Allies' last chance at victory. As Hitler prepares to reveal a new breed of fascist lycanthrope, a crack squadron of F.A.N.G. commandos launch their final mission: to crash-land in occupied Paris, drink all of Hitler's blood, and fatally destabilise the nazi war machine.

F.A.N.G. is led by Commander Slate, a mortal, who reports directly to the Allied command. Slate's trademark clipped briefing style and inspirational speeches have become a hallmark of F.A.N.G. missions, and her leadership has seen them succeed against the odds on a number of tense engagements.

There is no official documentation concerning what the acronym "F.A.N.G." stands for.

VAMPIRES

Vampires resist categorisation; they're rare, they're secretive, and they eat people who ask too many questions. They all have a few things in common, though:

- They're tougher, stronger and faster than normal people.

- They drink blood or eat flesh to survive.

- They possess a level of intelligence similar to humans.

- They can't handle prolonged exposure to sunlight without immolating.

- They're (medically) dead but appear alive thanks to blood magic.

Each of the player characters in EAT THE REICH is some form of vampire, though they're not all the classic widow's peak and evening wear type - F.A.N.G. has found a place for back-alley necromancers, haggard ghouls and cave-dwelling monstrosities amongst its ranks.

DROP COFFINS

Deployment of F.A.N.G. squads is performed via the use of tactical drop coffins - a method so brutally effective that it is only usable by operatives who are already dead. A drop coffin is a reinforced steel box rigged with pressurised cylinders of premium high-quality nuns' blood* and some pneumatic shock absorption to protect the structural integrity of the device.

These coffins are carried over the target site in a high-altitude bomber, often shielded from enemy radar and scrying by a F.A.N.G. obfuscationist, and dropped directly into action. No parachutes are used: these would slow descent, taking away a crucial element of surprise.

The drop coffins plummet several thousand feet through the air before smashing directly into the ground, turning the occupant into a sort of mangled paste of gristle and bone. At this stage the nuns' blood is released into the coffin and the vampire within can use it to heal any and all wounds within seconds; after that, it's a simple matter of kicking open the lid and descending on whatever luckless fascists they landed next to.

* All blood willingly donated by members of F.A.N.G.'s onsite convent, Our Lady Of Perpetual Ruin

OUR LADY OF PERPETUAL RUIN

DROP COFFIN

E-1

AIR MINISTRY

DELIVERY SYSTEMS

AIR PUBLICATION 3098

1st Edition 1943

Reprinted 1943

REGRADED
UNCLASSIFIED

EXTERNAL ARMOUR

TO BE KEPT UNDER LOCK AND KEY.

Issued for the information and guidance of all concerned.

By Command of the Air Council,

OUR LADY OF
PERPETUAL R
HUMAN PLASMA
Donated, Normal, s
FOR INTRAVENEOUS INFU
Guard From Extreme Te
END

GETTING THINGS DONE

As a blood-drinking, undying creature of the night there's very little the nazis can do to stand in your way. Though they'll send squads and squads of soldiers (and more dangerous and weirder things besides) against you, you can tear through almost any opposition with brutal effectiveness.

STATS

Every action a player character makes is governed by one of the seven statistics, or "stats", listed below.

BRAWL. Kill nazis up close.

CON. Sway nazis with lies, flattery or charisma.

FIX. Repair or modify devices and structures.

SEARCH. Investigate to uncover information.

SHOOT. Kill nazis at a distance.

SNEAK. Avoid detection and minimise disruption.

TERRIFY. Scare nazis into compliance.

When you're making an action, your stat will form the basis of your dice pool - read on for details.

TURN ORDER

The GM chooses which player character acts first. Once they've completed the process below, the GM can then choose which player character acts next. Once every player character has completed their turn, nazi reinforcements arrive if necessary, and a new round begins.

BUILD YOUR DICE POOLS

When it's your turn, determine what stat you're using to achieve your goals. (There are more details on stats above.) This will mainly be governed by the sort of things you want to do: if you're leaping headlong into a private box at the opera and murdering everyone inside that's BRAWL; if you're tricking a gullible officer into parting with information that's CON; and if you're hurriedly repairing the engine on your getaway car that's FIX. Grab a number of dice equal to your character's rating in that stat. If your action doesn't line up with any of the stats, either change it so it does, or just roll 2 dice and carry on.

Then, if you decide to use equipment or abilities during your turn, you can add a dice to your pool for each one you use. If you use a piece of equipment, spend one use of it. If you use an ability, pay any costs listed in the ability text - usually, you'll need to spend 1 Blood. (You can describe using equipment or abilities without paying the cost to power them, but you don't get the extra dice.)

GO OUT WITH A BANG

The last use of any item of equipment that starts with more than one use adds an additional bonus dice to the pool. This is to encourage players to use their items up and loot new ones, which is more interesting than relying on the same kit for the whole story.

ADD BONUS DICE

Your equipment and abilities have bonus requirements - situations in which they're especially useful or potent - which unlock extra dice when they're satisfied. The number of + symbols before the requirement show how many bonus dice you get to roll if you satisfy the requirement.

For example, Nicole's submachine gun has the (+flanking) requirement, so if you describe her attacking enemies from the side to bypass their cover, you can roll an extra dice as you do it.

Generally, the more awkward it is to meet the requirements, the more bonus dice you get for meeting it. Alternatively, some powerful pieces of equipment have a low number of uses, but can be used to gain additional dice with ease. (For example, Cosgrave's stolen soul jar has one use only, but can add four bonus dice to anything it's used on.)

You can also roll bonus dice later on, while you're allocating dice, if it makes sense to do so.

GM BUILDS THE THREAT POOL

The GM grabs dice equal to the current Attack rating of the Threat you're currently engaged with. (Engaged with means: involved with, actively fighting, or otherwise influencing.)

PLAYER ROLL

discard!

SUCCESS +1 DAMAGE	CRITICAL +2 DAMAGE
OR +1 DEFENCE	OR +2 DEFENCE
OR +1 BLOOD	OR +2 BLOOD
	OR ACTIVATE SPECIAL

GM ROLL

discard!

SUCCESS +1 DAMAGE

ALLOCATE YOUR DICE

Allocate each remaining dice to one of the following:

- Advancing an Objective

- Eliminating a Threat

- Defending yourself against attacks

- Feeding on nazi blood

- Activating SPECIAL

As you allocate each dice, add one detail that describes the scene as it happens. If those details satisfy new bonus dice conditions on the equipment or abilities you're using, you can roll those bonus dice at this stage.

When you allocate a success to advancing an Objective, reduce the Objective's rating by 1. When you allocate a critical, reduce the Objective's rating by 2. An Objective with rating 0 has been completed, and the vampires have achieved their aims. If the Objective has a Challenge rating, it absorbs that number of dice before it is damaged. For example, if you allocate two successes to an Objective with Challenge rating 1, you will only reduce the Objective's rating by 1.

Add details like: clearing a path towards something useful, lending support to an ally, interacting with the Objective, drawing fire, distracting attention away from mission-critical actions, and so on.

When you allocate a success to eliminating a Threat, reduce the Threat's rating by 1. When you allocate a critical, reduce the Threat's rating by 2. A Threat with rating 0 has been beaten back, and while reinforcements will soon arrive (see p38), they're not an immediate problem - they no longer inflict damage. If the Threat has a Challenge rating, then it absorbs that number of dice before it is damaged, in the same way as an Objective.

Add details like: ripping nazis in half, laying down covering fire, cutting off routes for reinforcements, sowing confusion and terror, and so on.

When you allocate a success to defending yourself, remove one of the GM's Attack dice. When you allocate a critical, remove two of the GM's Attack dice. (Their dice don't have special rules for sixes - only yours do.)

Add details like: incoming fire, enemy advances, ducking into cover, getting knocked down or thrown around the place, improvising defences, toughing it out through the pain, and so on.

When you allocate a success to feeding, gain 1 Blood. When you allocate a critical, gain 2 Blood.

Add details like: drinking nazi blood, plucking out hearts and tearing them apart with your teeth, using an officer as a human shield while you drain him dry, and so on.

Specials can only be activated when a critical is allocated to them. These represent uncanny or exceptional abilities that your vampire possesses, and allow them to break the rules of the game and do strange and interesting things. Usually, Specials interact with the mechanics of the game - so they might let you inflict massive damage, complete Objectives single-handed, reduce enemy damage, and the like. Your Specials (if you have any) are listed on your sheet alongside your abilities.

Add details that shed light on the Special and how it takes effect in the fiction.

TAKE CONTROL WITH DETAILS

The details here are just suggestions; you can put forward almost whatever you want as long as the table is enjoying it. In many roleplaying games, only the GM can describe the world around you and the actions of the NPCs within - not so in EAT THE REICH. If you want something to be present in the game, introduce it! You don't have to ask "is there a door here?"; instead, say "there's a door here" or better yet "I kick in a door and start shooting" and go from there.

The only thing that you can't narrate is the actions of other named characters - so that's the player characters, and any important NPCs the GM might have to play with during the adventure. Nameless mooks are fair game. But if you ask for permission first, you can make a suggestion: "Hey, can you throw me through that barricade?" is fine.

The GM and other players have veto rights over any details you introduce, so if they want you to change something, respect their choice and swap it for something else.

Once you've allocated all your dice, if the GM has Attack dice remaining, you roll for a category and mark an Injury. If the GM has three or more Attack dice remaining, you instead mark all Injuries in that category and are Downed until another vampire rescues you - else you'll be at the mercy of the nazis. (You can learn more about Injuries on p36.)

EXAMPLE OF PLAY

Iryna has taken up position at the top of a clock tower and is covering the other vampires as they advance across an open square. The current Objective is "Take cover inside the museum 6" and the current Threat is "A squad of nazi soldiers 4, Attack 3."

"I'm going to stay up here and keep shooting nazis so the others can cross the open ground. I'm going to try and keep them pinned down rather than kill all of them."

Iryna's player grabs dice equal to their SHOOT stat (3) and decides to use the Exquisite Hunting Rifle and Explosive Runes equipment. They add in one extra dice for each, and seeing as Iryna is already up high, they satisfy the bonus dice requirement for the rifle (+elevated position) so they grab one more dice for that too. That's six dice total.

The GM takes three dice - the Attack rating of the Threat. Both of them roll and score:

IRYNA: 6, 5, 4, 2, 2, 1

GM: 6, 4, 1

They discard all dice that show 3 or less, leaving them with:

IRYNA: 6, 5, 4

GM: 6, 4

Iryna's player describes what the character does in the fiction whilst allocating dice.

"Okay: my first shot takes out the guy on the light machine gun - clean through the forehead, splat. Put that on the Objective. [They allocate the 4 to the Objective, reducing it to 5.]

"Second shot takes out the spotlight that's shining on the square, plunging the whole area into shadows. Put that on the Objective too. [They allocate the 5 to the Objective, reducing it to 4.]

"My last dice is a six, which counts for two successes, so I'll use that to knock your Attack down to zero. [They allocate the 6 to defending themselves, removing two Attack dice.] We see a few soldiers kick in the door of the tower I'm standing in, but on the other side of those doors I've etched explosive runes and they detonate, collapsing the entranceway.

"Seeing as those runes were hidden, and Explosive Runes bonus requirement is "(++concealed)", I get two bonus dice for that. [They roll two dice, scoring a 4 and 2. They discard the 2.]

"For my last dice, I'll stick it on the Objective. I sling my rifle on my shoulder and leap out the side of the clock tower onto an adjoining roof, then start running towards the museum." [They allocate the 4 from their bonus roll to the Objective, reducing it to 3.]

The GM's Attack score is 0, so Iryna doesn't take an Injury this turn. The GM chooses the next player character to act and play continues.

BLOOD

Vampires drink blood. To represent each individual vampire's hoard of gore, EAT THE REICH uses Blood (with a capital B). Players can resupply this mystical resource by spending successes to suck it out of nazis instead of attacking, defending, or advancing the objective. A vampire can hold a maximum of 10 Blood.

When an ability or rule says that you spend Blood, remove 1 Blood from your stock. (Healing, and some powerful abilities, require more than 1 Blood to activate; this is stated in their descriptions.)

At the start of the events of EAT THE REICH, every vampire has 0 Blood: they used all the supply in their drop coffin to fuel their regeneration. Best get to drinking.

INJURIES

As tough as your necromantic form may be, you can still be hurt by lucky shots, sufficient weight of fire or the nightmare occult abilities of enhanced adversaries.

If the GM still has Attack dice remaining when you have no dice remaining, you mark an Injury on your character sheet. Each character has unique Injuries and unique problems associated with them.

When you mark an Injury, roll a D6 and tick off the first box in the relevant category. If you've already marked the first box in that category, mark the second box. If you've marked both boxes in that category, pick an alternate one and mark a box in that one.

When you mark the second box in a category, you'll be subject to some kind of penalty associated with the injury - usually one that limits how you can use equipment and abilities, messes with gaining or spending Blood, or changes the values of your stats.

DOWNED

If the GM has three or more Attack dice remaining when you have no dice remaining, you are taken down - pinned under rubble, shot to bits, briefly paralysed, rendered insensible, and so on. Roll an Injury category as above, then mark off all available boxes in that category.

Until another vampire comes to your aid, you're out of the fight. Rescuing you becomes a new Objective, usually rated between 2 and 4, but the exact rating is up to the GM. If they can't rescue you before moving on, you'll be captured and at the mercy of the nazis.

SHARING BLOOD

Blood can be freely shared between vampires as long as they're within arm's reach of each other. The precise nature of how Blood is shared (transfusion, feeding, mystical vibrations, infernal contracts) is up to the players involved.

DEATH

If you mark all six Injuries, you're dead. Consult the LAST STAND section on your character sheet, come up with some dramatic fiction that lines up with it, and roll 8D6. Apply them to the current Objectives and Threats however you like and describe your final sacrifice before retiring from the game. (If you have a SPECIAL that lets you heal Injuries, you can't trigger it as part of a LAST STAND. It's your last stand! Once you trigger it, you're out of the story.)

HEALING

You can heal an Injury by spending 3 Blood at any time; when you do so, erase the check mark next to it.

If you mark the same Injury again after you've already healed it once, the mechanical penalties are the same, but you should feel free to describe it in the fiction with different effects.

OBJECTIVES AND THREATS

Everything in Paris can be divided (mechanically) into Objectives and Threats.

OBJECTIVES are tasks or challenges that the vampires must overcome to complete their mission. Objectives form the core of each scene and chart the party's progress through the city. Each Objective has a rating between 2 and 12 - the higher the rating, the more steps have to be completed before the goal is achieved.

When an Objective's rating reaches 0, it has been completed. Ask the player who removed the last point of rating to describe what happens.

For example: the player characters find themselves on the street outside the German Technology Pavilion. Cutting through here would allow them access to the plaza adjacent to the Eiffel Tower as well as giving them a chance to scavenge some interesting experimental equipment. The Objective becomes:

GET INSIDE THE GERMAN TECHNOLOGY PAVILION ☐ ☐ ☐ ☐ ☐ ☐

THREATS represent the nazi forces defending the city, who will attempt to stop the invaders at any turn - the more Threats in play and the longer they've been active, the more danger the vampires are in. Each Threat has a rating, just like an Objective, but they also have Attack dice. Attack dice are rolled by the GM when the player acts and determine whether or not their character suffers an Injury.

For example: the Technology Pavilion is guarded by a squad of soldiers carrying submachine guns and new-fangled stun batons. The Threat in this situation is:

Infantry Squad ☐ ☐ ☐ ☐ ☐ ☐ Attack 3

The GM rolls dice equal to the Attack of the Threat that the acting player character is engaged with (or actively avoiding). If they're engaged with multiple Threats, pick the one with the highest Attack. For each extra Threat in play, they add 1 Attack dice to their pool.

When a Threat's rating is reduced to 0, reduce its Attack to 0 as well; the nazis have been killed, routed or otherwise obstructed. (But they're not gone for good - see the Reinforcement rules below.) Vampires don't run the risk of being injured if they act when there are no Threats engaged with them - the GM has no dice to roll.

Players can divide up their successes between all present Threats and Objectives in play as they wish, as long as it makes sense within the fiction.

REINFORCEMENTS

Paris is crawling with nazi scum. There's no way that even a force as capable as F.A.N.G. could hope to put all of them out of action - they'd be overwhelmed long before they made an appreciable dent in the defensive forces.

At the end of each round, if a Threat was reduced to 0 rating, restore its rating by 1D6 and return its Attack to half its starting value (rounded down). In addition, increase each active Threat's Attack by 1 as nazi forces close in on the vampires.

If the GM rolls zero successes on their Attack dice, increase the Threat's Attack by 1 once the player has resolved their action. The end of the round is a good moment to check this has been applied.

The reinforcement rules above do not apply to Übermenschen and certain other elite operatives, but their Attack rating starts higher to compensate. When their rating is reduced to 0, they're dead and the associated Threat is permanently removed. Ask the player that killed them to describe a suitably impressive death scene.

REINFORCEMENTS: EXAMPLE OF PLAY

The vampires are in combat with an Infantry Squad (Threat 6, Attack 3) and a Police Patrol (Threat 4, Attack 2). As half of the party are focusing on tackling the Objective, the other half try to fight off the nazis first. Focusing on the Infantry Squad, Astrid inflicts 4 damage, and Chuck inflicts 2, so the Infantry Squad's rating is reduced to 0.

When the other members of the squad roll to overcome the Objective, the GM rolls 2 attack dice (the Police Patrol's attack) rather than the higher attack of the Infantry Squad (3). If the Infantry Squad was still in play, the GM would roll 4 attack dice – the Infantry Squad's rating, plus 1 to reflect the fact there is an additional threat (the Police Patrol) still in play.

At the end of the round, the GM handles the reinforcements. The Police Patrol close in and increase their Attack to 3. The Infantry Squad regain D6 rating and their new Attack is their original value halved and rounded down (1).

REINFORCEMENTS CAVEAT

The Reinforcements rules keep the pressure on the vampires. If your players want a more relaxing time (or you don't want to faff about keeping track of ratings and damage), you can ignore Reinforcements and increase ratings and damage by 1 to 3 points instead. In this case, when a Threat reaches 0 rating, it's removed from play.

CHALLENGE

Not all challenges are made equal. If an Objective or Threat has a Challenge attached to it, it negates successes spent to lower its rating equal to its Challenge. (So if an Objective is Challenge 2 and you assign 3 successes to it, you'll only reduce its rating by 1.) Challenge applies each turn to each vampire engaging with the Objective or Threat. So if you spend 4 successes on your turn overcoming a Challenge 1 Objective, it only counts as 3 successes.

SCENES

Objectives form the core of each scene, so once an Objective is completed, the scene is over. (Unless you've got multiple Objectives, as mentioned below.) If the Objective involves moving from one area to another (and many of them will), the vampires push on and leave the Threats in play behind. They might return later on, but for the time being the player characters can catch their breath and establish a new Objective.

SECONDARY OBJECTIVES

When a vampire is Downed (p36) they are given a mini-Objective all of their own to represent the efforts of their team-mates rushing in to rescue them. For all other situations, Secondary Objectives represent useful things that the vampires can do that will assist them with their mission but that aren't crucial to their overall success.

Though we've written some into the location descriptions, Secondary Objectives are often invented on the fly by the GM in response to player actions or improvised details in the scene. When a player completes a Secondary Objective, they choose one of the following effects to trigger:

- Reduce a primary Objective by D6
- Reduce a Threat by D6
- Gain D6 Blood
- Reduce a Threat's Attack by 2
- Reduce a Threat or Objective's Challenge by 1
- Gain access to an unusual or powerful piece of equipment

You don't have to use this mechanic for everything the players want to do - their off-mission actions can often just be folded into the general narration. But it can be fun to give a player a spotlight moment as a reward for trying something interesting.
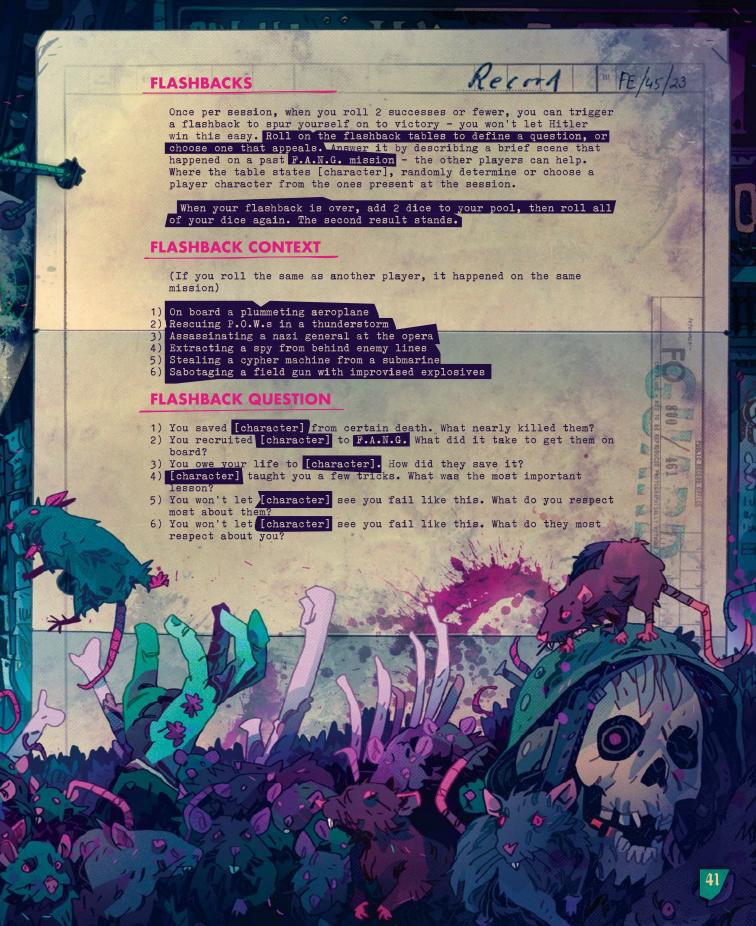
A Secondary Objective should have a rating equal to roughly half that of the main Objective.

LOOTING

Once per Objective, if you find something interesting and want to keep hold of it, write it down in your LOOT slot on your character sheet. Work with the GM to determine a bonus requirement for it (look to existing pieces of equipment for inspiration, or select one from the list below). After that's done, it functions as a piece of regular equipment with three uses and a single bonus requirement. Remember, the last use of any item of equipment that starts with more than one use adds an additional bonus dice to the pool.

When a location contains a particularly impressive piece of equipment, it's listed underneath its description within the scenario - these will generally have different numbers of uses or increased bonus dice, so keep track if so. Sometimes these come with a Secondary Objective attached - clear the Objective, and you unlock the equipment.

You don't need to do this every time you grab something – only if you want to carry it around and use it to gain dice on your rolls. For example, you can describe turning a machine gun on an incoming squad of soldiers as part of a SHOOT action, but you don't have to allocate it to a loot slot unless you'd like to take it with you.

You can discard your Loot at any time and replace it with another piece. You can have several pieces of loot on your character if you want, but only one of them is mechanically available at any one time.

Submachine Gun ▢▢▢ (+flanking)
Rifle ▢▢▢ (+long range)
Pistol ▢▢▢ (+close quarters)
Machine Gun ▢▢▢ (+enemies in cover)
Fragmentation Grenades ▢▢▢ (+enclosed spaces)
Armoured Car ▢▢▢ (+under heavy fire)
Luxury Car ▢▢▢ (+open roads)
Tank ▢▢▢ (+smash through buildings)

FLASHBACKS

Once per session, when you roll 2 successes or fewer, you can trigger a flashback to spur yourself on to victory – you won't let Hitler win this easy. Roll on the flashback tables to define a question, or choose one that appeals. Answer it by describing a brief scene that happened on a past F.A.N.G. mission – the other players can help. Where the table states [character], randomly determine or choose a player character from the ones present at the session.

When your flashback is over, add 2 dice to your pool, then roll all of your dice again. The second result stands.

FLASHBACK CONTEXT

(If you roll the same as another player, it happened on the same mission)

1) On board a plummeting aeroplane
2) Rescuing P.O.W.s in a thunderstorm
3) Assassinating a nazi general at the opera
4) Extracting a spy from behind enemy lines
5) Stealing a cypher machine from a submarine
6) Sabotaging a field gun with improvised explosives

FLASHBACK QUESTION

1) You saved [character] from certain death. What nearly killed them?
2) You recruited [character] to F.A.N.G. What did it take to get them on board?
3) You owe your life to [character]. How did they save it?
4) [character] taught you a few tricks. What was the most important lesson?
5) You won't let [character] see you fail like this. What do you respect most about them?
6) You won't let [character] see you fail like this. What do they most respect about you?

MISSION STRUCTURE

BRIEFING

Read or paraphrase the following to your players:

The year is 1943. Europe is at war.

Illuminated by the dull red lights of the bomber's hangar, Commander Slate paces back and forth on the steel plates of the plane's floor.

"The last six months have led us to this point. This is our final move. Your mission is to kill Adolf Hitler in his zeppelin atop the Eiffel Tower."

[Number of players] reinforced steel boxes hang from the roof. From behind bullet-proof glass in the lids, eyes stare forth with fierce determination. Your eyes.

"It's hot as hell down there, folks. Once you arrive, you'll be swarmed with nazi scum until this is done and dusted."

She walks over to a large lever mounted towards the front of the bomber.

"Godspeed, and good luck."

She salutes the drop coffins and throws the lever. The hatches open and you plummet from the plane towards the lights of Paris at dusk.

COFFINFALL

Ask the players where they want to drop into Paris; thanks to occult counterwarding built into the Eiffel Tower that messes with their obfuscation hexes, they can only select a point within Sector 3.

Whatever location they choose, it's going to form the basis of the opening scene where all the vampires are introduced. Establish it as peaceful, calm and maybe even pleasant before the drop coffins smash into it from several thousand feet. Then: chaos, screaming, clouds of dust and falling rubble, disorder and violence.

Each coffin slams into the ground at terminal velocity, mangles the occupant to paste, and instantly rejuvenates them with pressurised release of top-quality nuns' blood. As each player character bursts out of their coffin and begins to tear apart the defenders of Paris, this is their opportunity to make a dramatic introduction and show off what they're about.

GM: take this opportunity to introduce the Threat, Objectives and Blood mechanics to the players while the stakes are still low. Increase all the Objective ratings within this opening area by 2-4, so each vampire gets to make a proper entrance.

786/2-14

GAS WARNING:—RATTLE (on with your mask and keep on until y   ear hand bell).

ONWARDS

After the dust settles on the drop site, the game begins in earnest. The flow of play goes like this: the players pick a direction as they hot-foot it through the streets of Paris, and the GM manages the Objectives required to get there. Each location on the map will form the crux of an action scene, so Objectives are mainly focussed on traversal through these spaces. These Objectives are fairly generic – if something more specific comes up during the course of play, feel free to swap them out for something that better fits the way the game is flowing for you.

If there's nothing particularly interesting happening in a location, hand-wave past it and progress onto the next exciting thing that happens. EAT THE REICH is a series of explosive fights, not a game about precise logistical concerns.

ÜBERMENSCHEN

In EAT THE REICH, the greatest weapons in Hitler's arsenal are the living tools of destruction known as Übermenschen. These supernaturally-augmented warriors have a chance of going toe-to-toe with a vampire and not dying – some are powerful enough to maybe even kill the vampire. That makes them a pretty big deal.

These are the setpiece fights of your game, so it pays to foreshadow them. As the players approach an Übermensch location, tip them off that something dangerous is going to happen. Each Übermensch enemy entry contains a few suggested foreshadowing elements you can drop into play; spread them liberally throughout the city. If the players avoid their locations, then have the Übermenschen follow them.

Finally, their supernatural augmentation means that their blood is jam-packed with occult power ready to be harvested. When an Übermensch is defeated, all players may choose one advance on their character sheet and gain access to it for the rest of the mission.

THE CLIMAX

The climax of EAT THE REICH happens when the vampires board Hitler's command zeppelin, fight their way through a cadre of hunters, kick a werewolf to death and then kill Hitler. If this isn't what ends up happening in your game, that's absolutely fine. Just try to make it thrilling, and remember: this isn't a game where the nazis get to win!

THE EPILOGUE

As the vampires ride off into the sunrise, the game is over. Go around the table and ask for a couple of sentences about each surviving player character detailing what they do after the war.

TONE

The intended tone of EAT THE REICH has three main elements:

ULTRAVIOLENT. Violence is very present but not intimate, or personal, or necessarily vindictive. It's joyous and glorious and celebratory. It's so far from actual violence that it counts as a different thing entirely - a spectacle, far removed from the real-world elements of pain, fear and anger.

Similarly, when vampires get injured, it's gross. Their inhuman bodies can take more punishment than makes sense; they can lay dormant for hundreds of years; disembowelment is more of an annoyance than a serious danger to them; and they could probably survive decapitation if you got the head on ice quickly enough. It's the same spectacle, but this time a testament to the incredible endurance of the central characters in this game.

IMPRECISE. This isn't a game about tactical positioning or bullet drop or complex resource management. It's a series of big stupid action scenes. Don't worry too much about what player characters can and can't do in physical terms - the only consideration you have in this regard is keeping things consistent. (So: if a vampire finishes their turn on a roof and then they start their next turn twelve feet underground, the player needs to at least put in some narrative as to how they got there.)

When describing the forces opposing the vampires, you don't need to worry about how many there are at any given situation. Until a Threat hits rating 0, it can fight - bring in additional soldiers, have guys get back up clutching a sidearm, have squads of seventeen if you need to.

OVER THE TOP. You don't have to sustain this for very long. You're not writing a six-part HBO miniseries - you're describing a Parisian murder spree in vulgar detail with your mates for a few hours. Don't worry about holding back stuff for the end of the story. Go hard, and encourage your players to do the same. More things will come to you, and the players will make decisions you'd never imagined, and you'll build everything together and it'll be better for it.

PACING

EAT THE REICH runs hot. That is to say: it has a lot of action, and a lot of things happen right after each other, and the player characters are rarely told that they can't do something - more that they can't do it yet. There's no opportunity to hang back and discuss tactics, or chat with an NPC for half an hour, or piss about on a shopping trip. The final assault on Paris begins before the start of the game.

Don't try to punch through the whole game in one session, unless you feel like sustaining that pace for about five hours. Split it up into two or three evenings and take your time with it. If players start trying to slow the pace, let them - but do it in flashbacks, either with the flashback mechanic on p41 or by cutting back to a briefing session that took place before the events of the game.

If you try to play EAT THE REICH in the most efficient way possible, you're probably not going to have a lot of fun. This is a game about luxuriating in telling a story, not maximising your damage output. GM: use your initiative to mix things up if you need to. Make numbers bigger for bigger groups. If your players decide to burn down

Objectives and avoid Threats, make the Objectives harder. Change the map, move the Übermenschen, make the game your own. This isn't a board game, and nothing here is sacred: you can change the experience to create something that will give your group what they're looking for.

CONVENTION GAMES

Running EAT THE REICH at a convention has a different set of expectations: players (who you may not know very well) turn up and expect a whole story, start to end, in about three hours. In this case, rather than letting the table mediate the pace of the game, you've got a clear end in mind: at the start of the third hour of the game, the vampires should enter Sector 1 on the map.

It's your job to make this happen. So cut past bits you'd linger on, skip sections, remove nazi resistance in areas to allow players to breeze through them without opposition, give them an armoured truck to drive headlong into the endgame, reveal the hidden rocket boosters on the base of the Eiffel Tower, etc.

Now: this is a tricky game to run at conventions, because it's splatter horror and deserves a good long list of content warnings. If you're planning to run this, be extra careful and deliberate about setting up your safety tools, and make sure your players know in advance what they're getting into.

PROVIDE OPPORTUNITIES FOR CHAOS
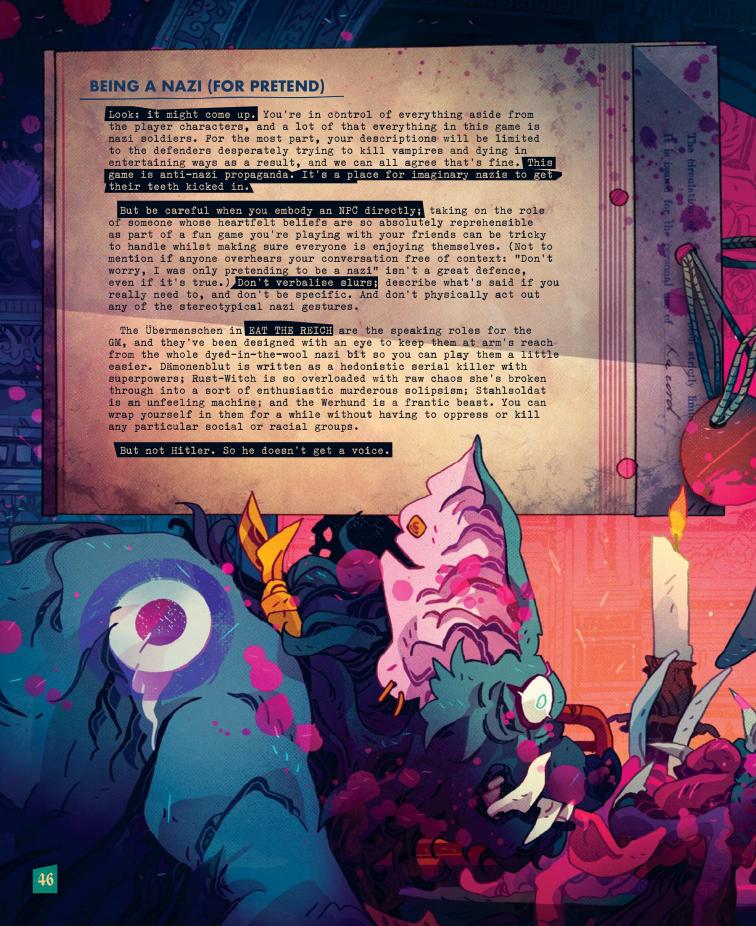
In a lot of roleplaying games, the players ask questions about the world, the GM answers them, and then the player characters react to that information. EAT THE REICH has a more malleable approach to the shared reality of the world: the fine details of the imagined space don't really matter because they don't affect the mechanical systems underneath it. Players are free to describe their actions however they please. They can dictate the world around them, too, and even the behaviour of nearby NPCs if it reinforces their fiction. The player characters are the stars of the show.

So: encourage players to invent details on the fly, and provide opportunities for them to mess about in the fiction. An idling staff car, a loose hand grenade, a sentry standing next to an open window, an incompetent guard willing to believe anything - these are all opportunities for players to exert their will on the world. Provide potential and let players use it however they wish; build a buffet of things to break and subvert, and marvel at their capacity to surprise you in what sort of silly shit they'll attempt.
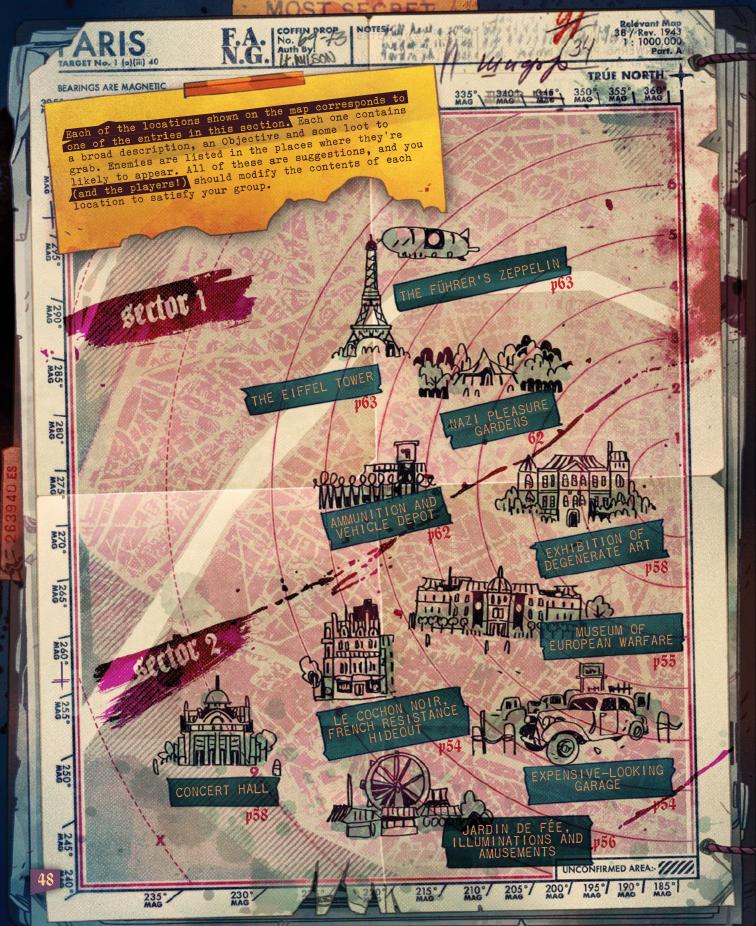
WHEN NOT TO USE THE RULES
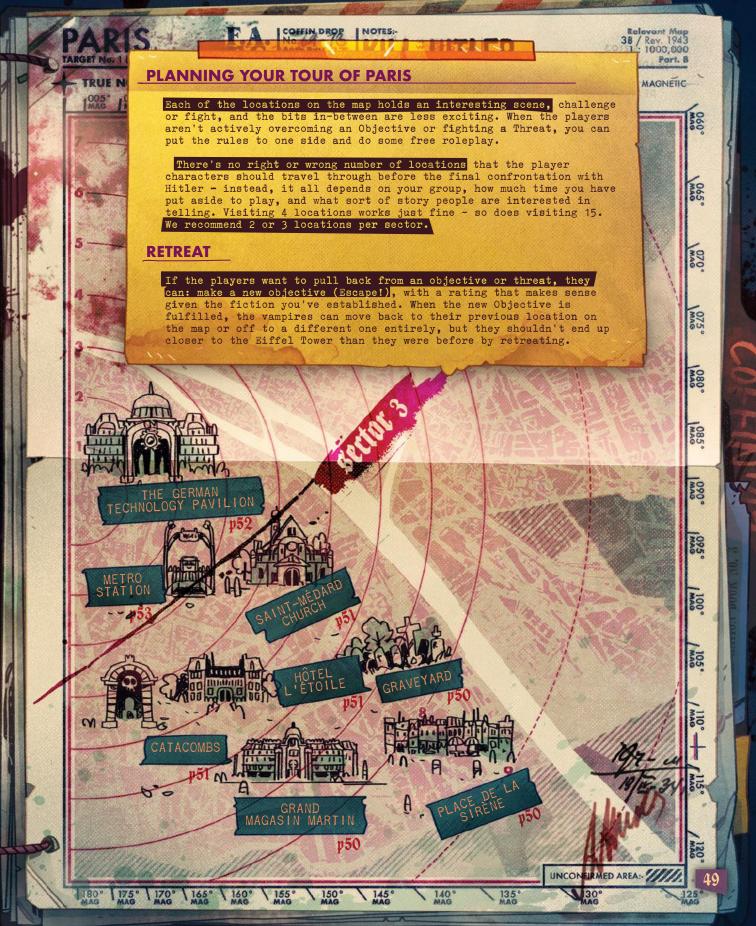
We can't promise to cover every eventuality that might come up during play, and furthermore, what the rules do might not always be what's best for your table at any given moment. What's important is that everyone has fun, not that you follow each of the rules to the letter - so feel free to change them. Or get rid of them. If you don't feel like rolling dice for a while and instead just telling a story together, we're not going to stop you doing that. You've already purchased the book - our work here is done. What happens next is up to you.

BEING A NAZI (FOR PRETEND)

Look: it might come up. You're in control of everything aside from the player characters, and a lot of that everything in this game is nazi soldiers. For the most part, your descriptions will be limited to the defenders desperately trying to kill vampires and dying in entertaining ways as a result, and we can all agree that's fine. This game is anti-nazi propaganda. It's a place for imaginary nazis to get their teeth kicked in.

But be careful when you embody an NPC directly; taking on the role of someone whose heartfelt beliefs are so absolutely reprehensible as part of a fun game you're playing with your friends can be tricky to handle whilst making sure everyone is enjoying themselves. (Not to mention if anyone overhears your conversation free of context: "Don't worry, I was only pretending to be a nazi" isn't a great defence, even if it's true.) Don't verbalise slurs; describe what's said if you really need to, and don't be specific. And don't physically act out any of the stereotypical nazi gestures.

The Übermenschen in EAT THE REICH are the speaking roles for the GM, and they've been designed with an eye to keep them at arm's reach from the whole dyed-in-the-wool nazi bit so you can play them a little easier. Dämonenblut is written as a hedonistic serial killer with superpowers; Rust-Witch is so overloaded with raw chaos she's broken through into a sort of enthusiastic murderous solipsism; Stahlsoldat is an unfeeling machine; and the Werhund is a frantic beast. You can wrap yourself in them for a while without having to oppress or kill any particular social or racial groups.

But not Hitler. So he doesn't get a voice.

ON ACCENTS

If you want to do accents for different nationalities, that's up to you. In play, generally we don't. Mainly because, as non-natives, we struggle to come up with a different German accent for every nazi so they all just sound like the same guy, and also because accents are one of those things which can be actively harmful if you're not on point.

If you do want ways to differentiate your characters vocally, the accent style popularised by The Death of Stalin and Chernobyl can be a solid choice: transpose familiar accents from your country onto another country and go from there. But if your Bavarian lilt is as reliable as your Stuttgart twang and you can always pivot with ease into a Dusseldorf brogue then, by all means, go for it.

PARIS
TARGET No. 1 (o)(iii) 40

F.A.
N.G.

COFFIN DROP
No. 69-73
Auth By: Lt. WILSON

NOTES:-

Relevant Map
38 / Rev. 1943
1 : 1000,000
Part. A

BEARINGS ARE MAGNETIC

TRUE NORTH

335° MAG   340° MAG   345° MAG   350° MAG   355° MAG   360° MAG

Each of the locations shown on the map corresponds to one of the entries in this section. Each one contains a broad description, an Objective and some loot to grab. Enemies are listed in the places where they're likely to appear. All of these are suggestions, and you (and the players!) should modify the contents of each location to satisfy your group.

sector 1

THE FÜHRER'S ZEPPELIN p63

THE EIFFEL TOWER p63

NAZI PLEASURE GARDENS 62

AMMUNITION AND VEHICLE DEPOT p62

EXHIBITION OF DEGENERATE ART p58

MUSEUM OF EUROPEAN WARFARE p55

sector 2

LE COCHON NOIR, FRENCH RESISTANCE HIDEOUT p54

EXPENSIVE-LOOKING GARAGE p54

CONCERT HALL p58

JARDIN DE FÉE, ILLUMINATIONS AND AMUSEMENTS p56

UNCONFIRMED AREA:-

235° MAG   230° MAG   215° MAG   210° MAG   205° MAG   200° MAG   195° MAG   190° MAG   185° MAG

PLANNING YOUR TOUR OF PARIS

Each of the locations on the map holds an interesting scene, challenge or fight, and the bits in-between are less exciting. When the players aren't actively overcoming an Objective or fighting a Threat, you can put the rules to one side and do some free roleplay.

There's no right or wrong number of locations that the player characters should travel through before the final confrontation with Hitler - instead, it all depends on your group, how much time you have put aside to play, and what sort of story people are interested in telling. Visiting 4 locations works just fine - so does visiting 15. We recommend 2 or 3 locations per sector.

RETREAT

If the players want to pull back from an objective or threat, they can: make a new objective (Escape!), with a rating that makes sense given the fiction you've established. When the new Objective is fulfilled, the vampires can move back to their previous location on the map or off to a different one entirely, but they shouldn't end up closer to the Eiffel Tower than they were before by retreating.

sector 3

THE GERMAN TECHNOLOGY PAVILION
p52

METRO STATION
p53

SAINT-MÉDARD CHURCH
p51

HÔTEL L'ÉTOILE
p51

GRAVEYARD
p50

CATACOMBS
p51

GRAND MAGASIN MARTIN
p50

PLACE DE LA SIRÈNE
p50

UNCONFIRMED AREA:-

Starting sections

Many of these places will still be occupied by civilians when the vampires reach them - they've not had time to clear out, or the confusion of the assault has left them hiding in place rather than attempting to flee to safety.

The nazi threat here is minimal (by the standards of the rest of Paris), with police patrols and off-duty infantry squads supported by the occasional armoured car. If things are starting to get boring, feel free to throw in a Sniper Team or Paratrooper Squad to provide some interest.

PLACE DE LA SIRÈNE

Classy area with bistros, cafes and boutiques. Well-to-do families drink coffee and eat pastries at outdoor tables, and a mermaid fountain graces the centre of the square.

Objective:
Get out of the open and into cover (6)

Enemies:
Police Patrol x 2

GRAND MAGASIN MARTIN

Sprawling, multi-level department store selling most anything you can imagine (that can be imported from Germany). State-of-the-art escalators ferry fur-coated customers up and down between sections and overworked staff rush to and fro to fulfil orders.

Objective:
Find your way out of the maze-like building (6)

Enemies:
Infantry Squad (sent in to find the vampires)

Armoured Car (waiting outside)

GRAVEYARD

A new, German-only graveyard with memorials for many of the officers who died during the conquest of France. When the vampires arrive, a military funeral is just wrapping up as the swastika-marked coffin is lowered into the ground; there's a squad of soldiers here who were ready to fire a rifle salute but now turn their guns upon the invaders.

Objective:
Ruin that funeral (6)

Enemies:
Infantry squad (unprepared but still armed)

HÔTEL L'ÉTOILE

Very swish hotel that caters to the families of visiting dignitaries. One of the last functional grand pianos in Paris takes pride of place in the sixth-storey bar, which is precisely where the plummeting drop coffins will smash into if this is chosen as a drop site.

Objective:
Make a suitable entrance (6)

Enemies:
Some nazi officers having a drink x2 (same stats as Police Patrol)

CATACOMBS

Paris is home to many tunnels, sepulchres, forgotten mausolea and the like - natural places for vampires to hang out. This location represents a major entrance to the underground network, but navigating to other parts of the city will be difficult thanks to centuries of disrepair and deliberate obfuscation. That said, if it's getting dangerous on the surface, ducking into the tunnels might allow the vampires to escape attention for a while.

Objective:
Get into (and subsequently out of) the subterranean labyrinth (6, Challenge 1)

Enemies:
Armoured Infantry Squad (scared out of their wits)

SAINT-MÉDARD CHURCH

Paris is lousy with churches; this is one of the more impressive examples of the form, with well-maintained stained glass windows, oak pews and a grand central altarpiece. It's empty when the vampires arrive (or it becomes empty very quickly if it isn't) but nazi troops soon show up and start shooting the place apart.

Luckily, the old folk stories about vampires fearing holy symbols or sacred ground are just religious propaganda, and the player characters suffer no ill effects upon entry.

Objective:
Punch a hole in the attacking line and get out of there (8)

Enemies:
2x Infantry Squads
1x Sniper Team (in an adjacent building)

Loot:
Particularly huge cross ☐ ☐ (++swing for the fences)

(1)

Registration No. 3169

SECTOR 2

The bulk of the assault will take place in Sector 2 as the vampires make their way toward the central objective.

THE GERMAN TECHNOLOGY PAVILION

German technology has come along leaps and bounds in the last half decade, and this exhibition hall aims to show that off to the public. Experimental fuel sources hum and glow ominously in the darkness of the after-hours hall, informative display boards sing the praises of new-fangled alloys and a deactivated, state-of-the-art quadrupedal weapons platform stands proudly in the centre of the arena.

Objective:
Storm the pavilion and get out the other side (9)

Loot:
Prototype beam emitter: ☐ (++++properly calibrated before firing)
Loose, glowing fuel source ☐ (++near flammable material)

Enemies:
Stahlsoldat

Secondary Objectives:

Power up the weapons platform (5)

Jam a prototype fuel source into the tank and get it up and running.

Completing this Objective gives one player access to the following pieces of equipment that do not occupy Loot slots:

Quadrupedal weapons platform ☐☐☐☐ (+shrug off incoming fire)

Microwave array turret ☐ (+++anti-tank)

Stahlsoldat

The first of what Hitler hopes will be a legion of half-man, half-machine warriors - pistons replace muscles, steel replaces skin, and the troublesome parts of the brain are cut away until only the bare instinct of killing remains. In a move that some would describe as unwise, Hitler opted to have a dormant Stahlsoldat on display in the German Technology Pavilion instead of using a suitably enormous mannequin.

The pavilion is loaded with atmospheric monitoring equipment: finely-tuned thermometers, infernal barometers, pressure sensors and light-reactive plates. When the Stahlsoldat connects itself to the array with an armoured cable plugged into the base of its neck, it can sense the world around it with uncanny accuracy - tracking targets through walls, fighting whilst blinded and deafened, and dodging incoming fire before anyone pulls a trigger.

THREAT 6

ATTACK 4 (pneumatic claws and scattergun)

CHALLENGE 2 (Inch-thick armour)

Powering up: While the Stahlsoldat is a lone operator, it takes a while to spin up to its full potential. It uses the reinforcement rules as normal, but is defeated when it is reduced to 0 Threat.

Foreshadowing: Banners strung up on the outside of the technology pavilion promising the future of warfare, suspicious hissing and grinding as it powers up, steel shutters trapping the vampires inside the pavilion they just broke into

Blood flavour: Bleach, pine tar, petrol.

METRO STATION

None of the trains are currently running, but the Metro makes for an excellent means of slipping through the city undetected - if that's the sort of thing the vampires want to do. Miles upon miles of rail tunnels, maintenance shafts and public thoroughfares allow for access to almost anywhere in the city, if you're clever about it. But when you're underground, you're much easier to trap. If you found a working train (or repaired a malfunctioning one) you might be able to speed beneath the streets until you're chased down by motorcycles and enemy trains on adjacent tracks.

Objective:
Cut through the metro tunnels (10)

Enemies:
Armoured Infantry Squad x2 (sent in to look for vampires)
Motorcycle Squad (dispatched if you get a train working)

COPY NO. 42

THE MAKING OF AN EXACT COPY OF THIS MESSAGE IS FORBIDDEN

N° 22844   -190

EXPENSIVE-LOOKING GARAGE

Few people owned a car in 1940's Paris, and for many of those that did, it was a status symbol. Most of the vehicles in this garage belong to German expats or diplomats who want to be seen driving something expensive. They can't handle much in the way of punishment from enemy fire, but on an open road they can achieve a fair lick of speed.

Objective:
Steal something flashy and get the hell out of there (8)

Enemies:
Infantry Squad in an Armoured Car (giving chase)
Sniper Team (on an adjacent rooftop)

Loot:
Open-topped Italian speedster ☐ ☐ (++stunts)
Reliable German import ☐ ☐ (++tight turns)
Unremarkable French jalopy ☐ ☐ (++go unnoticed)

LE COCHON NOIR, French Resistance Hideout

A run-down backstreet bar made up entirely of interconnected basements. Smoky, dark, badly-ventilated rooms hold dozens of hard-bitten partisans with a fierce grudge against the nazi invaders. The French Resistance has a hideout here, and F.A.N.G. have warned them ahead of time to expect the vampires' arrival.

Objective:
Lose the nazis by hiding in the bar (6)

Enemies:
2x Police Patrol
Infantry Squad in an Armoured Car (who turn up halfway through)

If the vampires would like to team up with the resistance fighters, use this Secondary Objective as nazi forces assault the bar:

Team up with the Resistance (4)

Repel the attack on the hideout and help resistance members escape.

Completing this Objective gives one player access to the following equipment that does not occupy a Loot slot:
Guerrilla Squad ☐ ☐ ☐ ☐ (+flanking manoeuvre)

MUSEUM OF EUROPEAN WARFARE

This sprawling and poorly-maintained museum contains tools of war from a thousand years ago up to the modern day; weapons, armour, siege engines, banners, uniforms and more line the glass cabinets and moth-eaten exhibition spaces. It would be a perfect route through the city, too, if only a desperate nazi warlock hadn't animated empty suits of armour, preserved warrior mummies and one (1) of the horses that was buried with Napoleon in an attempt to repel the vampire invaders.

Objective:
Smash through the museum before you're overwhelmed by the undead
(8, Challenge 1)

Enemies:
Einherjar
Museum Guards (same stats as Police Patrol)

Loot:
Painstakingly maintained masterwork greatbow ☐☐☐ (++ silent killer)
Still-functional improbably loaded cannon ☐ (+++ immobile target)
Turncoat warrior mummy ☐☐ (+bandage restraints)
Napoleon's undead horse ☐☐ (+trample)

Einherjar

THREAT 7

ATTACK 3

Painless: Each dice in the GM's Attack pool that shows 1 increases this enemy's Challenge by 1 for this action.

Bloodless: Player characters cannot spend dice to regain Blood whilst engaged only with the Einherjar.

Haunted suits of armour and warrior mummies brought to life by grim nazi wizardry.

1 8 SEPT. 1942

55

JARDIN DE FÉE, Illuminations and Amusements

Nazi-built amusement arcade and illuminations - popular with young soldiers looking to take girls on a cheap date. The crowning glory of the park is Europe's third-largest ferris wheel, but a wide variety of carousels, carnival games and lit-up displays provide plenty to do otherwise. In their rush to flee the vampire assault, the civilians staffing this park fled without shutting down the machinery, so many of the lights and attractions have been left running.

Objective:
Navigate a collapsing fairground whilst hunted by an entropy witch (10, Challenge 1)

Enemies:
Tank crew (abandoned their tank after the Rust-Witch bricked it; same stats as Police Patrol)
Rust-Witch (riding the detached ferris wheel towards you)

WARNING ÜBERMENSCH

Rust-Witch

Rust-Witch (just "Rust-Witch" - she had her true name removed by a team of surgical occultists) uses golden technology harvested from Atlantean satellite ruins to manipulate the forces of chance and decay. Of all the Übermenschen in Paris, she is the most difficult to control and has a penchant for wild chaos.

Raw entropic power harvested from catastrophes runs through her blood. Machines malfunction, metal rusts, supports snap and failsafes fail in her presence; when she focuses her attention, the results can be catastrophic.

THREAT 10

ATTACK 6 (Drains the life from you, buildings collapse, planes fall out of the sky)

Aura of Misfortune: Players discard rolls of 1-4 rather than 1-3 when engaged with the Rust-Witch.
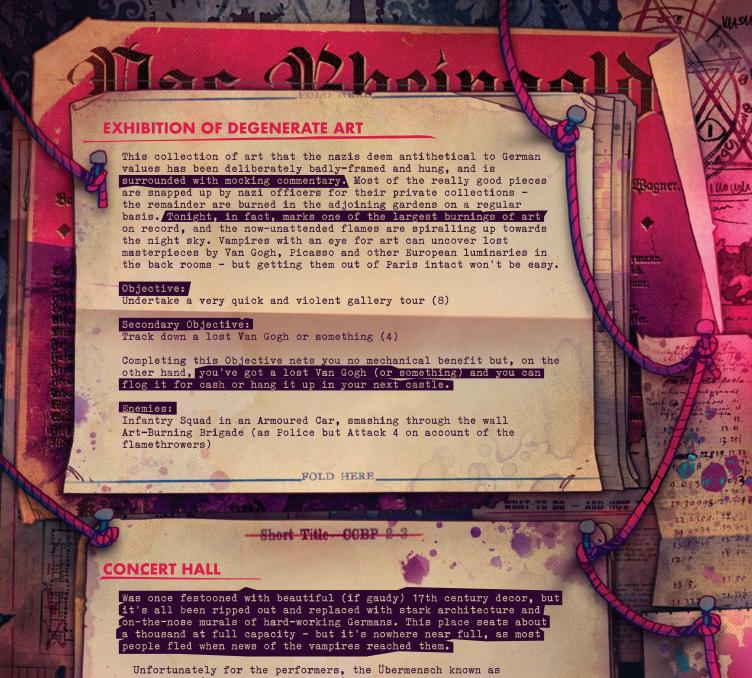
Solo: This enemy does not use the Reinforcement rules.

Rust Curse: At the end of each round, after every player character has acted, choose a player character. One piece of their equipment, chosen at random, rusts or otherwise degrades into uselessness.

Foreshadowing: Carrion birds spiral around above the fairground, a completely useless tank has been abandoned by its crew on the edge of the area of effect, a fighter plane passes over the park and tumbles towards the ground

Blood flavour: Stinging nettles, pop rocks and tonic water.

EXHIBITION OF DEGENERATE ART

This collection of art that the nazis deem antithetical to German values has been deliberately badly-framed and hung, and is surrounded with mocking commentary. Most of the really good pieces are snapped up by nazi officers for their private collections - the remainder are burned in the adjoining gardens on a regular basis. Tonight, in fact, marks one of the largest burnings of art on record, and the now-unattended flames are spiralling up towards the night sky. Vampires with an eye for art can uncover lost masterpieces by Van Gogh, Picasso and other European luminaries in the back rooms - but getting them out of Paris intact won't be easy.

Objective:
Undertake a very quick and violent gallery tour (8)

Secondary Objective:
Track down a lost Van Gogh or something (4)

Completing this Objective nets you no mechanical benefit but, on the other hand, you've got a lost Van Gogh (or something) and you can flog it for cash or hang it up in your next castle.

Enemies:
Infantry Squad in an Armoured Car, smashing through the wall
Art-Burning Brigade (as Police but Attack 4 on account of the flamethrowers)

FOLD HERE

Short Title—CCBP 2-3

CONCERT HALL

Was once festooned with beautiful (if gaudy) 17th century decor, but it's all been ripped out and replaced with stark architecture and on-the-nose murals of hard-working Germans. This place seats about a thousand at full capacity - but it's nowhere near full, as most people fled when news of the vampires reached them.

Unfortunately for the performers, the Übermensch known as Dämonenblut (real name Franz Vogel) was one of the people who didn't flee, and now he's demanding that they finish the performance as planned after ordering that all the doors be locked. It's Wagner - Hitler's favourite - and by the time the vampires arrive, the singers are rushing through the second act. Each time one of them misses a note, he executes another trapped audience member.

Objective:
Hustle through the corridors and make your way towards Hitler, ignoring the Übermensch (4)

Enemies:
Dämonenblut

Dämonenblut

FV

Dämonenblut's real name is Franz Vogel, and he's a popular movie star. After some indiscretions around torturing and killing his co-stars came to light, the Reich stepped in to make the allegations go away in exchange for his participation in the Übermensch program. As the vampires close in on Hitler and Paris burns, Franz takes the opportunity to engage in some cruelty whilst at the opera.

When calm, he looks normal - striking, handsome even - but when he grows angry or frustrated, obisidian-black ichor pumps thick through Franz's body like molasses thanks to the implanted heart of a lesser demon in place of his own. Horns, teeth and claws sprout from his skin and rend foes asunder; they snap off in the wound, and more burst through ragged holes to replace them.

THREAT 12

ATTACK 4 (claws, toxic ichor, spiralling teeth)

CHALLENGE 1 (physical pain is a distant memory)

Solo: This enemy does not use the Reinforcement rules.

Foreshadowing: Posters displaying his handsome human face announcing his starring role in an upcoming propaganda film, horns and teeth discarded on the floor or growing from the walls, trapped opera-goers cowering in fear.

Blood flavour: A jar of chicken fat with a cigar stubbed out in it.

Police Patrol

THREAT 4

ATTACK 2

A group of civilian enforcers with pistols, batons and handcuffs.

Infantry Squad

THREAT 6

ATTACK 3

Ten jack-booted soldiers with rifles and submachine guns.

Armoured Car

THREAT 4

ATTACK 2

CHALLENGE 1

Solo: This enemy does not use the Reinforcement rules.

A steel-armoured wheeled troop transport with a machine gun bolted to the top.

Armoured Infantry Squad

THREAT 6

ATTACK 3

CHALLENGE 1

Steel plates and toughened leather make these troopers hard to put down.

Motorcycle Squad

THREAT 10

ATTACK 3

All vampires gain the following SPECIAL when engaged with the Motorcycle Squad:

CRASH AND BURN: Inflict 3 damage to the Motorcycle Squad.

Skilled riders on fast motorcycles. When they go down, they stay down.

Sniper Team

THREAT 3

ATTACK 6

CHALLENGE 2

Solo: This enemy does not use the Reinforcement rules.

Sharpshooters and spotters hiding in concealed positions

Paratrooper Squad

THREAT 6

ATTACK 3

Rapid Deployment: When you add to the Paratrooper Squad's Attack through Reinforcement, add +2 Threat rating.

Dropping from planes flying overhead to engage the vampire menace.

Tank

THREAT 8

ATTACK 6

CHALLENGE 2

Solo: This enemy does not use the Reinforcement rules.

A rumbling, roaring behemoth with a single-shot cannon mounted atop a turret.

Vampirjäger Cadre

THREAT 8

ATTACK 6

Anathema: Attack dice generate 2 successes each on the roll of a 6.

Solo: This enemy does not use the Reinforcement rules.

Five oath-sworn hunters carrying blessed bullets, holy water sprayers, sharpened stakes and firebombs.

Endgame locations.

AMMUNITION AND VEHICLE DEPOT

A collection of cars (some armoured, some not) for use by nazi officers. Most of the vehicles in here are fairly unremarkable four-wheel drives or half-track command cars, but root around a bit and you'll find the souped-up bullet-proof black Volkswagen of your dreams.

Objective:
Scramble across the motor pool (8)

Secondary Objective:
Raid the ammunition dump (4)

Upon completion of this Objective, each player restores all uses of any firearms, grenades or similar weapons.

Enemies:
Motorcycle squad (speeding between cover)
Infantry Squad (guarding the place)
Tank (roaring out of a hangar after the vampires defeat one enemy)

Loot:
The souped-up bullet-proof black Volkswagen of your dreams ☐ ☐ ☐
(++ front-mounted machine guns)

NAZI PLEASURE GARDENS

You can only attend so many celebratory galas in the Eiffel tower before you get tired of cramming into well-appointed observation chambers and waiting in line for your turn on the elevator. As such, the area around the tower has been remade into pleasure gardens intended for use by nazi officers and their families.

Cunningly designed by some of the Third Reich's foremost landscape engineers, the gardens recreate a pastoral Austrian scene in the middle of Paris. Unfortunately for the nazi defence forces, the winding pathways, thick copses of trees and charming ersatz waterfalls provide excellent cover for an invading gang of vampires. Unfortunately for the vampires, they also provide excellent cover for snipers.

By the time F.A.N.G. gets here, the party is in full swing. Great tables heaving with meat and bread and beer line the faux village square, and the upper echelons of the nazi forces are celebrating Hitler's upcoming announcement. They're either too drunk or too confident to believe that the vampires constitute a serious threat. Time to set things straight.

Objective:
Blitzkrieg the garden party (8)

Enemies:
Carousing Officers (same stats as Infantry Squad)
Sniper Team x2

ORDERS

THE EIFFEL TOWER

Built to celebrate the 1889 Paris World Fair, the Eiffel Tower remains one of the most enduring symbols of Paris - and France in general. Upon the nazi conquest of the city, the structure was retro-fitted with the latest in German technology. Elevators rocket up the structure, dazzling electric lights blaze out into the night air, and a rudimentary communications aerial has been supplanted by high-bandwidth broadcast technology.

Also, there's a zeppelin attached to the top of it containing Adolf Hitler, a cadre of nazi vampire-hunters, and the world's first nazi werewolf.

Objective:
Ascend the Eiffel Tower (8, Challenge 1)

Enemies:
Armoured Infantry Squad (waiting for you)
Paratrooper Squad (landing on the top and sides)

THE FÜHRER'S ZEPPELIN

In a word: sumptuous. In another word: airborne.

This repurposed dirigible has been outfitted with marble, silk, gold and mahogany. Grand staircases lead to mezzanine levels loaded with Hitler's own paintings (all of them without artistic merit) and treasures plundered from throughout Europe, Northern Africa, Tibet and Nepal.

The crucial element of the zeppelin, and where the vampires will meet Hitler, is the Broadcast Suite located towards the front of the vehicle.

Objective:
Reach Hitler's Broadcast Suite (6, Challenge 1)

Enemies: Vampirjäger cadre

From here, the climax of the game is a fight against the Werhund Übermensch. If this Threat is reduced to 0, Hitler is at your mercy.

HITLER'S BROADCAST SUITE

An elaborate set has been constructed to give the impression of power and superiority: great banners hang from every wall, an iron and basalt lectern stands atop a staircase, and – in direct opposition to zeppelin operational safety guidelines – a roaring firepit occupies the centre of the chamber. Here, Hitler has been awaiting the arrival of the invaders with anticipation, because he has an ace up his sleeve: that werewolf we keep mentioning.

His intention is to broadcast live footage of the slaughter to every receiver in Europe – of which there are few in 1943, but it's enough to make a point. F.A.N.G.'s desperate assault is the Allies' last hope, and to nullify it on camera is to win the war.

Hitler poses no direct threat to the vampires; he is weaker than the average German soldier and hopped up on so many amphetamines he can barely shoot straight. Unfortunately for F.A.N.G., and thanks to the latest advances in nazi occult research, he is protected by a full-blown lycanthrope.

SECRET

WARNING neu
ÜBERMENSCH XIX

Werhund

Multiple infusions of cursed wolfblood and implanted canine teeth against the spinal column has given this soldier the ability to transform into a half-man, half-hound with impossible strength. Even a vampire should fear the nightmare hand of the werhund!

THREAT 10

ATTACK 5 (claws, teeth, limb-ripping strength)
CHALLENGE 1

Rending Claws: When marking an Injury from the Werhund, check off all available boxes in the section rolled, not just the highest available one.

Regeneration: The Werhund's challenge cannot be lowered by any means.

Solo: This enemy does not use the Reinforcement rules.

Foreshadowing: A full moon hanging ominous in the sky, terrible howling heard echoing across the city, mutilated corpses of nazi soldiers that the vampires aren't responsible for

Blood flavour: Sweat, meat, cheap leather.

THE FINAL SCENE

Now: Hitler's face-to-face with a squad of furious, bloody Allied vampires, with nothing left to fall back on. In a game with a tone like EAT THE REICH, the bad guy should have a dramatic final monologue, right? Wrong!

Fuck it. He doesn't get one. He runs like hell as soon as the vampires arrive and he's cowering in a locked room with an empty Luger when they defeat his protectors and corner him. He's been coordinating the defence this whole time, it's gone wrong at every turn, and he's out of options. He doesn't even get to sound confident and use long words to give him the impression of majesty, or honour, or any of that bullshit. Kill him. War's over. Go home.

WHAT DOES HITLER'S BLOOD TASTE LIKE?

Amphetamines.

EVIL CALIBRATION CHECKLIST

Here are four degrees of bad behaviour, with examples of some of the limits you might want to apply to your game. Your table can go over the individual bullet points and discuss whether you want to move them up or down the scale. You'll probably have a couple points you want to add or subtract yourself.

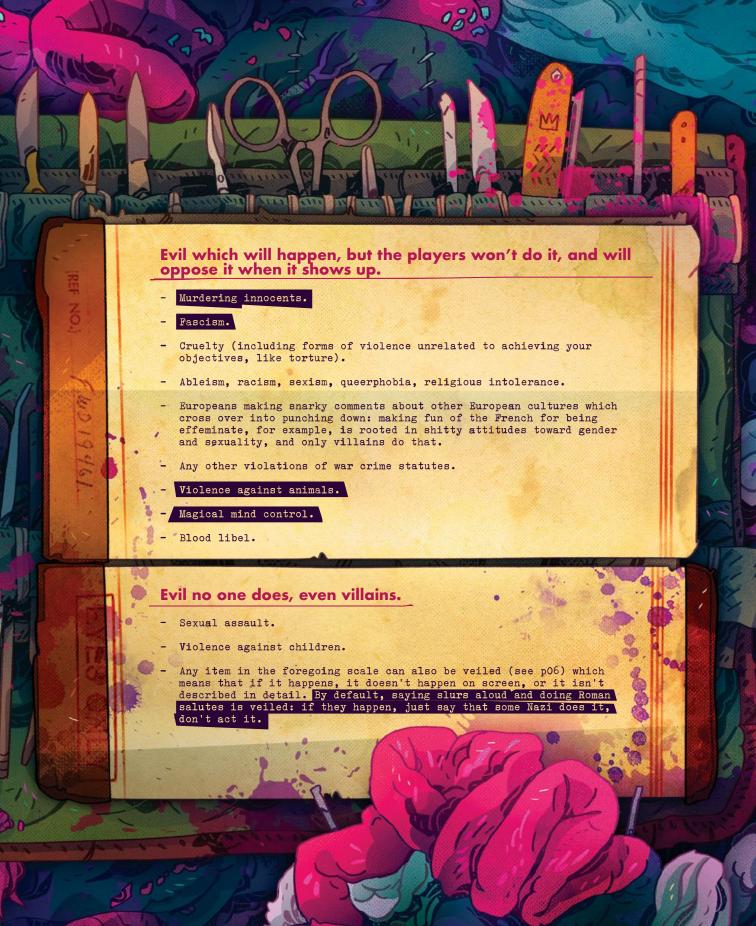## Evil inherent to the setting which we will engage with, but never question or interrogate.

- Vampires drinking human blood to survive.
- Killing nazis.
- Enjoying killing nazis.
- Killing nazis in over-the-top, ultraviolent, even cartoonish ways. (The game kind of assumes you're gonna do this last one but nothing actually breaks if you just stab someone regular-type instead of killing them in some extraordinarily gory manner).
- Property destruction.

Evil which we will engage with, but which may be a point of conflict between characters.

- Europeans making snarky comments about other European cultures.
- Helping or working with nazis who say they're only nazis under coercion or threat.
- Patriotic nationalism (in the sense of classical nation-states, rather than white nationalism).
- Vampire exceptionalism (vampires acting like they're better than humans).
- Drinking (some of) the blood of innocent people, and/or consenting individuals.
- Drinking (all of) the blood of nazis.
- Militarism.
- Other crimes.
- Property destruction of cultural treasures like the Arc de Triomphe.

RETURN THIS COPY TO Lt.Col. LEE, ADC

[CLASSIFICATION] ~~SECRET~~ EYES ONLY

Evil which will happen, but the players won't do it, and will oppose it when it shows up.

- Murdering innocents.

- Fascism.

- Cruelty (including forms of violence unrelated to achieving your objectives, like torture).

- Ableism, racism, sexism, queerphobia, religious intolerance.

- Europeans making snarky comments about other European cultures which cross over into punching down: making fun of the French for being effeminate, for example, is rooted in shitty attitudes toward gender and sexuality, and only villains do that.

- Any other violations of war crime statutes.

- Violence against animals.

- Magical mind control.

- Blood libel.

Evil no one does, even villains.

- Sexual assault.

- Violence against children.

- Any item in the foregoing scale can also be veiled (see p06) which means that if it happens, it doesn't happen on screen, or it isn't described in detail. By default, saying slurs aloud and doing Roman salutes is veiled: if they happen, just say that some Nazi does it, don't act it.

~~EAT THE REICH WAS INSPIRED BY.....~~

FILM AND TELEVISION

Danger 5

I adore Danger 5. It's a pulp action comedy show set during WW2, it features a gang of international mavericks who fight nazis and attempt to kill Hitler (every week), and it was filmed in Australia for about a tenner. It's very funny and stupid and is about as close to a direct relative of EAT THE REICH as you can get.

Inglourious Basterds

Actually? Honestly? I didn't like it. Went on too long. Christoph Waltz was good in it, though, but he's good in everything, so just watch something else he's been in.

The League of Extraordinary Gentlemen

Look: not a great film. We can all agree on that. But the Mina Harker bits are very close to what I was aiming for with EAT THE REICH, and I'll say about 40% of it was a similarly daft anachronistic romp. Comic's a bit grim for me, but it's Alan Moore, so it's worth sticking with.

The Suicide Squad

This is actually a lie because I finished the first draft of this game and then watched The Suicide Squad (the 2021 one with John Cena in it, not the 2016 one with Jared Leto in it) almost immediately after doing so but: yes, absolutely. The tone, visuals and characters are bang on.

Hellsing

An anime which gave me my first taste of vampires-as-superheroes. It features a powerful protagonist and his various upgunned friends who fight against - well, just sort of generic baddies in the original series, but a bunch of nazis in the OVA remake. I could take or leave the plot but it's very good at showing cool protagonists fighting dozens of mooks at once.

The series has dated terribly and the OVA is honestly a bit violent for me, even as a man who wrote a game about tearing nazis in half, so take this recommendation with a pinch of salt.

GAMES (DIGITAL OR ANALOGUE)

Wushu (Daniel Bayn)

An action-forward, fiction-forward RPG that was years ahead of its time. Wushu was published in the early 2000s and included a brilliant rule - the more details a player contributes to a scene, the more dice they roll and the more effective their character is. This leads to fantastic levels of player engagement and involvement, and a free-wheeling cinematic style that makes for very exciting, if very short, campaigns.

Wushu was the first game I ever ran as an adult, and it left a huge impression on me - many of my early games are just Wushu with more rules slapped around the sides to push play in certain directions. In fact, EAT THE REICH is pretty much a very complicated version of Wushu once you get down to the core of it, and that's no bad thing.

You owe it to yourself to read Wushu. Go get the PDF.

Hollowpoint (B. Murray, C.W. Marshall)

Hollowpoint is a game about bad people doing awful things for terrible reasons. It focuses on hyper-competent operators engaging in unfathomable violence for reasons that are only briefly alluded to, and has a lot of detail on the mechanics of modern combat. Instead of simulating two equal sides fighting one another, the game models up-gunned player characters punching through police resistance and staying mobile to avoid getting surrounded.

I found the back-and-forth of scene resolution hard to grasp - but the tone of the game, and the way it treats combat, have inspired a lot of EAT THE REICH. Full credit to Hollowpoint as well for its stat list, which I have stolen pretty much wholesale.

DIE (Kieron Gillen, Stephanie Hans)

Written as a tie-in with the comic book of the same name, DIE focuses on a group of flawed individuals who get sucked into a nightmare fantasy kingdom that offers them everything they've ever dreamed of.

So: nothing like EAT THE REICH. But it uses a dice pool mechanic with 4+ successes and 6+ specials which I sawed off and stapled in place for this game. Thanks for that, Kieron!
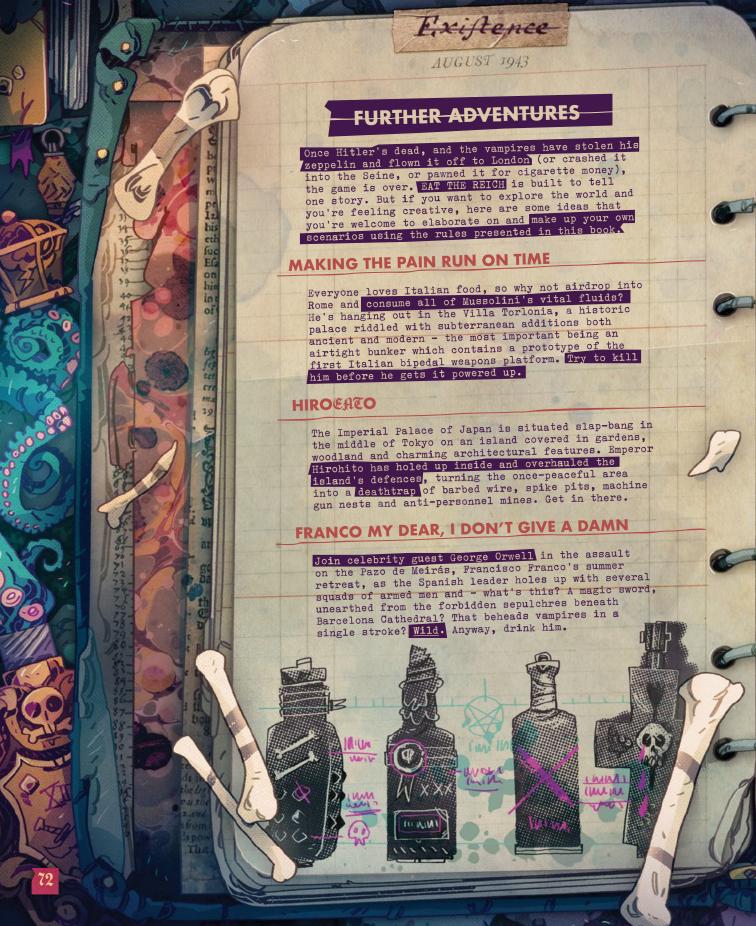
Havoc Brigade (Grant Howitt)

So: I wrote this game. It's basically the same as EAT THE REICH but you play orcs and you have to kidnap a prince, and I wrote it a decade ago. But if you liked this and want more over-the-top action, give it a look; it's on our website. It's also the true foundation of the Havoc Engine, which is the beating heart of EAT THE REICH, and is available as a system reference for you to hack yourself.

Wolfenstein

The newer ones, anyway - I was born too late to enjoy the originals. ID and Bethesda took the concept of murdering as many nazis as possible and pushed it as far as it could go.

FURTHER ADVENTURES

Once Hitler's dead, and the vampires have stolen his zeppelin and flown it off to London (or crashed it into the Seine, or pawned it for cigarette money), the game is over. EAT THE REICH is built to tell one story. But if you want to explore the world and you're feeling creative, here are some ideas that you're welcome to elaborate on and make up your own scenarios using the rules presented in this book.

MAKING THE PAIN RUN ON TIME

Everyone loves Italian food, so why not airdrop into Rome and consume all of Mussolini's vital fluids? He's hanging out in the Villa Torlonia, a historic palace riddled with subterranean additions both ancient and modern — the most important being an airtight bunker which contains a prototype of the first Italian bipedal weapons platform. Try to kill him before he gets it powered up.

HIROEATO

The Imperial Palace of Japan is situated slap-bang in the middle of Tokyo on an island covered in gardens, woodland and charming architectural features. Emperor Hirohito has holed up inside and overhauled the island's defences, turning the once-peaceful area into a deathtrap of barbed wire, spike pits, machine gun nests and anti-personnel mines. Get in there.

FRANCO MY DEAR, I DON'T GIVE A DAMN

Join celebrity guest George Orwell in the assault on the Pazo de Meirás, Francisco Franco's summer retreat, as the Spanish leader holes up with several squads of armed men and — what's this? A magic sword, unearthed from the forbidden sepulchres beneath Barcelona Cathedral? That beheads vampires in a single stroke? Wild. Anyway, drink him.

YOU WINSTON, YOU LOSE SOME

Churchill was a real piece of shit - racist even by 1940s standards - and he pulled some truly wretched stuff in India before he got into the whole "leading Britain to victory" shtick. He'd never expect you to to try and eat him on account of the fact you're a de facto UK Government employee, but more fool him. He's at a grand victory celebration at Buckingham Palace with the King. Grub's up

A FEAST FIT FOR A KING (TO BE EATEN AT)

Fuck it. Drink the King too - saves a trip. You're gonna let him tell you what to do? You're a vampire! He's just got an expensive hat and the right dad. But make sure not to turn him: immortality crossed with hereditary rule is a terrible combination.

73

HACKING TOGETHER YOUR OWN VAMPIRES

We get it. We created six beautiful vampires for you to play, but that's not enough. You want to make your own special little monster to run around Paris and kill nazis. Who can blame you? We did it ourselves six times, after all. So here's a quick and dirty guide to making your own bloodsuckers.

GO HARD ON THE CONCEPT

Start at the top. What's your vampire about? What's their deal? What part of the classic vampire ethos do they embody? Are they an evening-wear, aristocracy-of-the-night, real cape-and-balcony kind of revenant? Are they a counterculture punk cursed with immortality? EAT THE REICH is not a complex or intricate game, so there's no room for complex or intricate characters. Work out what your vampire's deal is and then tilt towards it at every opportunity.

RESKIN

The easiest option: pick one of the existing characters who sounds about right and change their descriptions, but keep all the mechanics the same. For example: want to make a gruff ex-SAS engineer who became undead as part of a failed supersoldier program? Take Chuck, everyone's favourite gunfighter, and mess with the fiction.

- Paired Revolvers become a Cut-Down Submachine Gun
- Cowboy Hat becomes a Lucky Deck of Cards
- Tool Belt becomes Sapper's Kit
- Acid Spit becomes Rust Curse
- Spider Scurry becomes Temporary Additional Limbs
- Corpse Eater becomes Implanted Nun's Heart
- Elbow Grease remains as-is
- Corrosive Fluids becomes Undead Knife-Fighter
- Lashing Tongue becomes Terrifyingly Long Arms

As you can see, there's a bit of negotiation here - you may need to tweak your concept a little to fit the mechanics, but the Havoc Engine is loose enough to accommodate most reimaginings.

HACK

The second-easiest option: pick bits from characters you like and combine them together. Let's imagine a Jekyll and Hyde-style character who's transforming into and out of a beastly shape as they fight.

Cosgrave's stats seem like a good jack-of-all-trades, so we can start with those. For abilities (most vampires get three), we can use Astrid's Apex Predator and Unnatural Endurance, and Flint's Ravenous - they're all Specials, so the way that they only trigger on rolls of 6 evokes the idea of a character who's not quite in control of their abilities.

For equipment, we can take Nicole's M3 Submachine Gun and Iryna's Cigarettes Taken from the Pockets of Hanged Men, but change the description to Vials of Mysterious Serum and leave the mechanics the same. To give them something to do in melee, let's round it out with Flint's Steel Gouging Claws.

For advances, it feels interesting to give them more opportunities to control their powers, so we'll pick three abilities with the Spend Blood requirement. Iryna's Mantle of the Fell Beast seems appropriate, as it's transformation-themed, as are Chuck's Lashing Tongue and Flint's Bone Armour.

Your character will need some Injuries that match their theme. Astrid's Injuries seem to fit nicely, as one of them takes away the ability to trigger Specials and the character relies on them to get things done. (Don't just pick whatever's the most powerful! Pick whatever would make for an interesting story instead. EAT THE REICH is not a game that requires character optimisation.)

Finally, pick a last stand. Flint's Final Form seems like the obvious choice here.

DO IT FROM SCRATCH

The hardest option is doing it all from scratch. When we made our iconic characters, we didn't use a strict system, and instead used what felt right and played well. Feel free to mess with or completely disregard these guidelines:

- Rank one stat at 4, two at 3, three at 2, and one at 1.

- Create three to four items, using the existing ones (and the Loot examples on p39) as a guide.

- Create three starting abilities that tie into your concept: one Special, one Spend 1 Blood, and one of your choosing. This offers a mix of intentional and unintentional power, which is fun. As with equipment, the more awkward it is to trigger an Ability's bonus conditions, the more dice it should grant.

- Create three advances. Advances can either unlock new abilities like the starting ones, or make your vampire more survivable (for example, Flint's Bone Armour and Cosgrave's Dead Man's Luck).

- Create three injuries. One of them should subtract 2 from the character's highest stat and add 2 to a different one, because that opens up a story beat where they use different tactics for a bit. One of them should limit spending or gaining resources in some way (for example: can't spend Blood, can't drink Blood, can't spend 6s on Specials, can't use Equipment, etc.). One of them generally makes life harder: it reduces stats, increases default Challenge or otherwise is just broadly negative.

- Come up with a Last Stand. This is as easy as writing down a vaguely evocative phrase and then jotting "8D6" next to it, and you're done.

Army Form B.2606.
(REVISED)

MILITARY
IDENTITY CARD No. A 437,962

Surname **McTavish**

Christian Names (and rank or designation at time of issue) **Duncan (sergeant)**

Sex **M**

Personal No. **234-2424**

Height **6'2**

Colour of Eyes **Red**

Colour of Hair **Silver**

Other Distinguishing Marks (if any) **Vampirism/Scars/Cigars**

Date of Birth **2nd October 1909**

Signature of Issuing Officer

Date **1/4/1943**

Signature of Bearer **DWMcTavish**

F.A.N.G. RECRUITMENT

CHECK UNDER FLAP....

WAR DEPARTMENT
THE ADJUTANT GENERAL'S OFFICE
WASHINGTON

This is to identify CODE NAME HYDE (Name)

F.A.N.G. (Arm of Service) Army of the United States.

666-23 (Serial No.)

whose signature, photograph, and fingerprints appear hereon.

Major General.
The Adjutant General of the Army

NA (Grade)

ARMY (Arm of Service)

Signature of Bearer

Countersigned:

WALTDORF P HARDBOLT CPT (Name Printed) (Grade)

Date of birth **???**

Colour eyes ▇▇▇ Colour hair ▇▇▇

Weight ▇▇ lbs. Height ▇▇ ft. ▇▇ ins.

1357

MAY 10 1942

Date issued ----

Loss of this card will be reported to The Adjutant General without delay by the individual named hereon, with the circumstances.

W.D., A.G.O. Form No. 65-4
March 21, 1942   GPO   16-20107-1

FINGERPRINTS – RIGHT HAND

THUMB